

BEFORE

HISTORIC & ARCHITECTURAL REVIEW BOARD

In Re: Regular Meeting

- - - - -

TUESDAY, JANUARY 7, 2020

- - - - -

A public meeting was held at the Borough Municipal Building, 125 New Street, New Hope, Pennsylvania 18938, commencing at 7:00 p.m. on the day and date above set forth, before Tara Wilson, Professional Reporter and Notary Public in and for the Commonwealth of Pennsylvania.

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350 SOUTH MAIN STREET, SUITE 203
DOYLESTOWN, PENNSYLVANIA 18901

1 HARB MEMBERS:
 2 Enid McDonough
 3 Jeffrey Gada
 4 Ted Green
 5 Keith Voss, Planning Commission Liaison
 6 Rick Lupinetti, Keystone Municipal Services,
 7 Building Inspector
 8
 9 JoAnn Connell, Borough
 10 Administrative Assistant
 11 Bob Wise, Preservation Consultant
 12 EJ Lee, Borough Manager
 13
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1 MS. McDONOUGH: Okay. Everyone, I'm
 2 going to call this meeting to order. Welcome to
 3 the first HARB meeting of 2020. We're going to
 4 have introductions around the table. I just want
 5 to start with a few obvious stuff. Let's try to
 6 keep the applications to the appropriate length.
 7 I can't set a time limit, certain things are
 8 longer than others. Give everyone the courtesy
 9 of listening, make sure when you're speaking
 10 maybe step up, make sure everyone can hear you.
 11 Again, they'll be an order of procedure of when
 12 people can speak and let's just be really
 13 considerate of each other.

14 Let's take a roll call. Let's start
 15 with here. Everyone not only just give your
 16 name, just very quick sentence about yourself and
 17 I'll start with EJ.

18 MS. LEE: I'm EJ, I'm the borough
 19 manager. I am not a voting member of the HARB.

20 MR. WISE: I'm Bob Wise, I'm the HARB
 21 consultant with a company called RGA and I'm also
 22 not a voting member.

23 MR. LUPINETTI: I'm Rick Lupinetti, I'm
 24 the building inspector and I am a voting member.

25 MR. GADA: Jeffrey Gada from New Hope,

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1 just recently moved to West Mechanic about a year
 2 ago and I am not a board member.

3 MS. LEE: You are.

4 MR. GADA: Voting board member, excuse
 5 me.

6 MS. McDONOUGH: You're a voting member.

7 MR. GADA: It's my first one, so I just
 8 want to make sure --

9 MS. McDONOUGH: Yep.

10 MR. GADA: Okay.

11 MS. McDONOUGH: I like people who don't
 12 want to push their power.

13 Enid McDonough --

14 Yep?

15 UNIDENTIFIED SPEAKER: Excuse me. I'm
 16 a little bit hard of hearing, but I didn't hear
 17 anything.

18 MS. McDONOUGH: Okay. Thank you. Do
 19 we have a microphone that is functional.

20 MS. LEE: There's two right there. One
 21 down on the floor, one down here. We can use
 22 those. They should both be working.

23 MS. McDONOUGH: One second, everyone.

24 Thank you very much. That's what I
 25 needed.

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1 That can be on this side, this could be
2 on this side.
3 Is that better?
4 UNIDENTIFIED SPEAKER: Yes, that's
5 fine.
6 MS. McDONOUGH: So the quick names
7 again, for these gentlemen.
8 MS. LEE: I'm EJ, I'm the borough
9 manager.
10 MR. WISE: Bob Wise.
11 MR. LUPINETTI: Rick Lupinetti,
12 building inspector.
13 MR. GADA: Jeffrey Gada.
14 MS. McDONOUGH: Enid McDonough, I'm
15 acting chair tonight. I've been serving on HARB
16 for the past seven years.
17 MR. VOSS: I'm Keith Voss, I'm liaison
18 from the planning commission and I'm a voting
19 member.
20 MR. GREEN: Ted Green, I live in Water
21 Works and I own Goose Street Pottery.
22 MS. CONNELL: JoAnn Connell,
23 administrative assistant.
24 MS. McDONOUGH: Okay. Any questions
25 from a general procedure questions before we

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1 begin?
2 Okay. We're going to start with
3 applications. I understand the first application
4 is for two window signs. The people who are
5 presenting them, I understand could not
6 physically be here, but they did present
7 paperwork, which may or not be satisfactory for
8 our vote.
9 EJ, you got the information, please.
10 MS. LEE: Yes. So this application
11 actually came before the council last month, but
12 there were some zoning compliancy issues with the
13 size of their sign. They redid the sign and they
14 resubmitted for this one. What -- you know,
15 right now the sign is in compliance, there is two
16 separate window signs there. You have Bob's
17 review letter, which kind of already mimics what
18 he had already said at the last meeting on what
19 they had submitted when they were here in person
20 and that is it. That is for your consideration.
21 MS. McDONOUGH: As far as we know now,
22 not this is our department, but just curious, is
23 it now in compliance with zoning?
24 MS. LEE: Yes, it is.
25 MS. McDONOUGH: Do anyone in the -- on

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1 the board or anyone else have questions or
2 concerns that you would ask the owners were they
3 be present?
4 Anyone have any concerns based on or
5 questions based on materials before you?
6 Any comments from the public on this
7 particular application?
8 Can I hear a motion to approve the sign
9 as it is presented to the board tonight?
10 MR. VOSS: So moved.
11 MS. McDONOUGH: Second?
12 MR. LUPINETTI: Yes.
13 MS. McDONOUGH: All in favor?
14 BOARD MEMBERS: Aye.
15 MS. McDONOUGH: Any opposed?
16 The sign is approved.
17 MS. LEE: This is a recommendation for
18 approval.
19 MS. McDONOUGH: A recommendation --
20 MS. LEE: Yes.
21 MS. McDONOUGH: -- for approval. The
22 board recommends that this sign be approved --
23 MS. LEE: By council at their next
24 meeting.
25 MS. McDONOUGH: -- by the borough

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1 council. And just to clarify, I'm sure everyone
2 knows this, we are not a -- we are a reco --
3 we're not voting on these particular things, we
4 make recommendations, we do not make rulings. So
5 any time that the HARB approves something, what
6 we're basically saying is that we recommend,
7 based on the information before us and based on
8 our decision, that borough council either issue a
9 certificate of appropriateness or that they not
10 do so. The final ruling is always with borough
11 council. In this case, we do recommend that the
12 signs be approved.
13 The next application is 91 West Ferry
14 Street and this is a rear fireplace, I believe,
15 which is the extension of a chimney and some
16 other changes.
17 Can you take one of these microphones,
18 please.
19 ROGER THOMAS: I'll speak up.
20 THE REPORTER: Could you both please
21 state your names?
22 ROGER THOMAS: Yes. My name's Roger
23 Thomas, I'm the homeowner of the house 91 West
24 Ferry.
25 GARY O'CONNOR: Gary O'Connor,

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1 architect, Lambertville, New Jersey, 8 Coryell
 2 Street.
 3 ROGER THOMAS: Yeah, so in -- in its
 4 jest is we're just adding a gas fireplace to the
 5 rear of what is a solarium of the house. It'll
 6 be clad in stone, the same stone that we just
 7 used on the rock wall out in front of the house,
 8 which is pretty -- pretty much a good match to
 9 the stone that's in the house that is the
 10 exterior.
 11 MS. McDONOUGH: Can you do me a favor,
 12 please? If you have materials, if you can make
 13 reference to whatever's in front of us that
 14 relates to what you're saying. It really helps.
 15 ROGER THOMAS: Sure. So if you're
 16 looking at the pictures that are part of the
 17 application, the top picture is the existing
 18 solarium in the back of the house and what you'll
 19 see is in between the window line on the back,
 20 we're going to just add gas fireplace in that
 21 room, and with a stone clad exterior goes up to
 22 the roof line. And the stone will be that same
 23 stone as -- anybody's who's driven past the home
 24 recently can see what it's -- the stone we used
 25 on the rock wall out front, which is the closest

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1 So, Bob, is anything you'd like to
 2 either point out or start.
 3 MR. WISE: I recommend approval of
 4 this. I did not see anything that is not
 5 appropriate in the plan. It's a semi-observed
 6 view. I have not driven by there, I've looked at
 7 on a map in Google and so it's you're looking up
 8 from -- from the road and I don't believe it's a
 9 historic appendage to the house.
 10 ROGER THOMAS: It's not, no.
 11 MR. WISE: And so everything I looked
 12 at seemed appropriate and I'd recommend approval.
 13 MS. McDONOUGH: Any questions?
 14 MR. LUPINETTI: What is the current
 15 room use? What are using that room for now?
 16 ROGER THOMAS: It's a solarium that's
 17 part of kind of family room.
 18 MR. LUPINETTI: So it's a family room?
 19 ROGER THOMAS: It's a family room,
 20 yeah.
 21 MR. LUPINETTI: Are you doing an insert
 22 fireplace, like a factory fireplace or gas logs?
 23 GARY O'CONNOR: Factory fireplace, but
 24 it's gas.
 25 MR. LUPINETTI: All right. So you're

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1 match we're able to find. So it should look very
 2 similar, if not identical to what the exterior of
 3 the house is clad.
 4 MS. McDONOUGH: Any other additional
 5 comments or --
 6 MR. WISE: Question on the drawing?
 7 There's no lattice work under the deck, that's
 8 just --
 9 ROGER THOMAS: There is lattice work
 10 now. The top photo is --
 11 GARY O'CONNOR: The top is actual
 12 photograph, we just didn't want to spend the time
 13 to --
 14 MR. WISE: That's what I thought.
 15 GARY O'CONNOR: -- make the lattice in
 16 the program.
 17 ROGER THOMAS: We're not intending to --
 18 GARY O'CONNOR: We're working by the
 19 hour at this point so --
 20 ROGER THOMAS: Yeah, he's billing by
 21 the hour --
 22 THE REPORTER: Just one at a time,
 23 please.
 24 MS. McDONOUGH: I was just going to put
 25 it out for the questions anyway.

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1 doing gas. And are you going to do wood -- wood
 2 frame up and then put the stone veneer on the
 3 outside of that?
 4 GARY O'CONNOR: Yes.
 5 MR. LUPINETTI: That's all my
 6 questions.
 7 MR. VOSS: I had a question. The -- it
 8 looks like on the original part of the house
 9 there's a dark screen that's sort inside on the
 10 windows or maybe there's no screen at all on the
 11 first floor. I was just wondering about how the
 12 screening intends to look, 'cause right now it's
 13 half the window is covered and --
 14 ROGER THOMAS: Are you looking -- I'm
 15 sorry. If I could just -- if you're looking at
 16 the top photo on the two sides there's --
 17 MR. VOSS: Correct.
 18 ROGER THOMAS: Those screens since --
 19 those are -- the middle right is operative as a
 20 sliding glass door, so those screens are to
 21 enclose that. Once -- once we build the
 22 fireplace those -- it won't, you know -- so those
 23 screens will just come off.
 24 MR. VOSS: Just a true window at that
 25 point?

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1 ROGER THOMAS: Yeah.
2 GARY O'CONNOR: The side windows will
3 be affixed and so right now it is a slider, it's
4 a very wide slider, four foot sliders that slide
5 in front of the other fixed panels.
6 ROGER THOMAS: Right. We're taking out
7 the two sliders essentially leaving the two fixed
8 panels and building a fireplace in the middle.
9 MR. VOSS: Looks beautiful.
10 ROGER THOMAS: Thank you.
11 MS. McDONOUGH: Questions? Any
12 questions?
13 I have a few. You say that the stone
14 is compatible, were you the ones who did the
15 original stone or is that --
16 ROGER THOMAS: No, this house --
17 MS. McDONOUGH: -- is that historic?
18 Tell me about the stone.
19 ROGER THOMAS: Yeah. The -- well, the
20 -- there's two sections of this house. One was
21 originally known as 89 West Ferry, that was
22 built, as I understand, in 1785.
23 MS. McDONOUGH: Cool.
24 ROGER THOMAS: The other section, which
25 is 91, which was eventually combined with 89, was

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1 gave me a picture, a neighbor gave me a picture
2 of the house from at least a hundred years ago
3 before the point was developed and you could see
4 a much lower different stone wall about a hundred
5 years ago. So we spent a lot of time getting
6 samples and looking to find the right stone that
7 -- and so, if you have a question, you can, as
8 you drive by it, you'll see it's a pretty good
9 match. It's the closest one we could find out of
10 any quarries.
11 MS. McDONOUGH: I appreciate that you
12 went through that effort, we really do. So the
13 chimney is also, is that going to be the same --
14 ROGER THOMAS: Same.
15 MS. McDONOUGH: Same stuff, okay.
16 ROGER THOMAS: Same stuff.
17 MS. McDONOUGH: My second question is
18 the windows, I just want to make sure we go on
19 the record here. Two questions, the windows on
20 the side, are they going to be touched at this
21 point or is that not affected at all by the
22 renovation?
23 GARY O'CONNOR: Not affected.
24 MS. McDONOUGH: And the windows in the
25 back, what materials will you be using?

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1 build in the 1850s. So as old as I am, no, I
2 didn't construct it. But we spent a lot of time
3 and visited a lot of stone yards to try to find a
4 match for the rock wall, the stone wall that we
5 just finished out in front of the house.
6 MS. McDONOUGH: Okay.
7 GARY O'CONNOR: Now, if your question
8 was about the stone that was in the front --
9 MS. McDONOUGH: I'm asking -- my first
10 question was the stone that's there now and then
11 my second question was going to be the stone for
12 the chimney.
13 GARY O'CONNOR: So the stone on the
14 wall that was originally there was not original,
15 original, you know, that was kind of like --
16 MS. McDONOUGH: It wasn't originally
17 original.
18 GARY O'CONNOR: Well, 18, you know --
19 ROGER THOMAS: The wall you're talking
20 about us replacing?
21 GARY O'CONNOR: Yes.
22 ROGER THOMAS: Yeah, no, that was --
23 GARY O'CONNOR: When it was crumbling,
24 that was done --
25 ROGER THOMAS: Yeah. Somebody just

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1 GARY O'CONNOR: It'll be matching the
2 existing window, it's a wood window.
3 MS. McDONOUGH: It is, okay.
4 GARY O'CONNOR: It will probably be a
5 custom window that's going to have to, you know
6 --
7 ROGER THOMAS: True divide, they are
8 true divide windows, so they'll be -- the intent
9 if you'll see in the picture on the top there's a
10 high transom window.
11 MS. McDONOUGH: Yes.
12 ROGER THOMAS: So the intent is to run
13 that transom window into the chimney column and
14 then to put custom windows below it to fill in
15 the notch, if you will, on either side to keep as
16 much of the window line intact as you can get.
17 MS. McDONOUGH: All right. So are you
18 replacing -- I'm a little confused. I'm sorry.
19 The transom --
20 ROGER THOMAS: Well, the chimney will
21 cover, will go through the transom.
22 MS. McDONOUGH: Right.
23 ROGER THOMAS: So there'll be a part of
24 it cut out, so --
25 MS. McDONOUGH: Okay.

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1 GARY O'CONNOR: And the existing
 2 windows are coming out in their entirety because
 3 they just -- with fitting the chimney in, the
 4 fixed windows that were on the other side were
 5 part of a 12 foot wide window combination.
 6 ROGER THOMAS: Yeah, the two in the
 7 middle are sliding glass doors and so we're going
 8 to take the two sliders out, leave the fixed
 9 panels, put the chimney in and then put around
 10 it.
 11 GARY O'CONNOR: But the transom is
 12 going to match the sides as you see in the
 13 rendering.
 14 MS. McDONOUGH: Anything else? Any
 15 other questions or comments?
 16 Any questions or comments from the
 17 public?
 18 May I hear a motion to approve the
 19 renovation as it has been presented before this
 20 board?
 21 MR. GREEN: So moved.
 22 MS. McDONOUGH: Second?
 23 MR. VOSS: Second.
 24 MS. McDONOUGH: All in favor, please
 25 say aye.

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1 whatever documents are in front of us.
 2 GARY O'CONNOR: Sure.
 3 MS. McDONOUGH: Thank you.
 4 GARY O'CONNOR: So the larger drawings
 5 that you have in front of you, you'll see a site
 6 plan is the first sheet. And the second sheet is
 7 elevations followed by floor plans. And probably
 8 the most interesting thing for you to see is,
 9 probably the existing photograph similar to the
 10 last project is a rendering and a photograph of
 11 the existing taken from the same vantage point.
 12 And after we received the historic
 13 preservationist's report, I prepared yesterday
 14 this rendering with annotated notes which kind of
 15 resp -- which responds to some of the comments
 16 that were brought up.
 17 So if we could perhaps maybe walk
 18 through the commentary. So the big move here is,
 19 we're -- you know, it's a shed -- a kind of
 20 standard shed dormer, it's a Cape Cod house.
 21 There's basically two small rooms on the upstairs
 22 that have, you know, a pitched roof. And what we
 23 are doing is simple shed dormer, which is common.
 24 These houses, as mentioned in the
 25 preservationist's report, sometimes come with

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1 BOARD MEMBERS: Aye.
 2 MS. McDONOUGH: Any opposed?
 3 We will recommend a certificate of
 4 appropriateness.
 5 ROGER THOMAS: Thank you all.
 6 MS. McDONOUGH: Thank you very much for
 7 your presentation.
 8 ROGER THOMAS: Not at all. Thank you
 9 for your time.
 10 MS. McDONOUGH: And we appreciate the
 11 effort.
 12 ROGER THOMAS: And I'm going to leave
 13 Gary, 'cause he's up next as well. I'll leave
 14 him as my hostage.
 15 MS. McDONOUGH: Hi there.
 16 STACEY ENDRESS: Hello.
 17 Stacey Endress, E-n-d-r-e-s-s.
 18 MS. McDONOUGH: Next application, 25
 19 Chestnut Street, a proposed shed dormer addition
 20 to the second floor, they're replacing
 21 gable-ended windows, and other renovations.
 22 Everyone have the pictures and copies of two of
 23 them.
 24 And as you make your presentation as
 25 the best you can, please make reference to

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1 this expanded version right from when -- you
 2 know, they are new. So what we have done to make
 3 it fit in is, you know, certainly pulling back
 4 off the existing eave so we maintain the Cape
 5 Cod, you know, we're not losing the edge of the
 6 roof. I mean, nobody likes to see a dormer come
 7 flying all the way out to the outside edge, it
 8 just looks awful. So we've, you know, certainly,
 9 maintained at least a two -- I think it's a two
 10 foot setback from the wall. And it was brought
 11 up, there was a comment --
 12 MR. WISE: That was originally proposed
 13 that's what we see now or did you --
 14 GARY O'CONNOR: No, that's --
 15 MR. WISE: Did you walk that in a
 16 little bit?
 17 GARY O'CONNOR: No, no, that's the
 18 same.
 19 MR. WISE: That's what you -- okay.
 20 Thank you.
 21 GARY O'CONNOR: Yeah, i haven't changed
 22 it. I'm just making a comment about the shed
 23 dormer in general.
 24 MS. McDONOUGH: Okay. Let's -- yeah,
 25 just -- yeah, let's hear the presentation first

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1 and then we can comment.
 2 GARY O'CONNOR: The other move we're
 3 doing here is there's an existing covered porch
 4 on the back. You could see in the existing rear
 5 view photograph, we are making that into sort of
 6 a three season mudroom, very simple. Keeping the
 7 same shed roof, but it's coming up a little bit
 8 higher, 'cause actually the existing roof is kind
 9 of low. When you're standing down on the low end
 10 of that it's -- you're kind of almost ducking a
 11 little bit, it's kind of odd.
 12 The other move is, of course, windows,
 13 upstairs the bedrooms, there was a comment about
 14 the windows being larger than the existing
 15 windows. The two windows flanking the smaller
 16 one in the middle, which is a bathroom, they need
 17 to be a certain size for egress. So they are the
 18 minimum size, they're 36 by 60, whereas the
 19 existing windows are 30 by 54. So they are just
 20 basically six inches larger. I have changed, in
 21 this rendering, you can look at the two side by
 22 side, the downstairs where it wasn't critical,
 23 the mudroom, I've changed that to be the 30 inch
 24 width. And you can just look at the two of them,
 25 if you can capture the difference, you're good.

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1 MS. McDONOUGH: Wait, wait.
 2 STACEY ENDRESS: But I'm happy to speak
 3 to it.
 4 MS. McDONOUGH: What's been approved?
 5 STACEY ENDRESS: The fireplace.
 6 GARY O'CONNOR: The fireplace, the
 7 chimney, basically what we see on the outside of
 8 the chimney.
 9 MS. McDONOUGH: Who has it been
 10 approved by? I'm sorry.
 11 STACEY ENDRESS: By the borough, by the
 12 -- I have a working permit for it.
 13 MR. LUPINETTI: When?
 14 MS. McDONOUGH: Wait, did the borough
 15 council approve it or --
 16 STACEY ENDRESS: I don't know.
 17 MS. McDONOUGH: Can you help me out? I
 18 just want to make sure I understand. When you
 19 say it's been approved, has there been approval
 20 for the physical appearance, has there been a
 21 ruling of appropriateness.
 22 MS. LEE: Do you have a certificate of
 23 appropriateness?
 24 STACEY ENDRESS: I have a permit.
 25 MS. McDONOUGH: You have a building

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1 So there's not much of a difference, but that
 2 slightly larger window upstairs, you know, makes
 3 it possible for emergency egress in the event of
 4 a fire.
 5 And the other move here is the addition
 6 of a cast iron fireplace in the living room. It
 7 was suggested that we -- you know, could that be
 8 on the back from the fireplace chimney, but
 9 obviously there's only so much maneuvering you
 10 can make with a chimney in terms of pushing it
 11 back. And we have made every effort to bring
 12 that chimney as high up on the roof in the front
 13 as possible.
 14 STACEY ENDRESS: I did speak with
 15 Newtown Fireplace who's doing that work and they
 16 put two bends in it to get it as far -- we really
 17 wanted it to be all the way up at the stop, it's
 18 just not possible. And just to also preface
 19 this, we had a miscommunication and I already
 20 submitted for this and I have a permit for this
 21 and the work is in progress. I just want to be
 22 transparent about that. We had miscommunication,
 23 he submitted and I already submitted. So I have
 24 that already, so this really shouldn't even --
 25 because that's already been approved.

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1 permit.
 2 MR. LUPINETTI: Construction permit.
 3 STACEY ENDRESS: Construction permit.
 4 MR. LUPINETTI: When did you apply for
 5 it?
 6 STACEY ENDRESS: In November.
 7 MS. LEE: That should not have been
 8 issued.
 9 MS. McDONOUGH: But that -- and also
 10 that would be independent of any ruling we have
 11 and you're probably aware of that. You're
 12 actually charged with knowing that when you make
 13 renovations within the historic district --
 14 STACEY ENDRESS: Right.
 15 MS. McDONOUGH: -- to the outside of
 16 your house, you need a certificate of
 17 appropriateness from the borough council and if
 18 you don't have that, you really aren't supposed
 19 to proceed.
 20 MS. LEE: So the permit was for the
 21 chimney?
 22 STACEY ENDRESS: The permit was for the
 23 chimney and the stove, it was all in the packet
 24 that I submitted for that. So I just -- I just
 25 want to be permit.

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1 MS. McDONOUGH: Thank you for letting
2 us know.
3 STACEY ENDRESS: For the building
4 permit, yeah, I just wanted to let you know.
5 MS. CONNELL: Is it internal or
6 external, the approval? The chimney?
7 STACEY ENDRESS: Well, the chimney's
8 external, the stove is internal.
9 MS. McDONOUGH: Gotcha. Does the
10 approval -- do have any documentation regarding
11 that approval with you right now?
12 STACEY ENDRESS: I do not. It was just
13 a verbal and I have --
14 MS. McDONOUGH: Oh, it's a verbal. So
15 you don't have -- is there any documentation that
16 --
17 STACEY ENDRESS: The permit's in my
18 window.
19 MS. McDONOUGH: -- you have somewhere
20 else.
21 STACEY ENDRESS: The permit's in my
22 window.
23 MS. McDONOUGH: Okay. That's a
24 building -- does it specifically talk about or
25 was it just the general building permit.

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1 appropriateness for the chimney.
2 STACEY ENDRESS: Okay. That's fine.
3 MS. LEE: But that's aside. We can
4 continue reviewing what's in front of us today.
5 STACEY ENDRESS: Okay. Perfect.
6 MS. LEE: And still address the
7 certificate of appropriateness issued for the
8 chimney, but for right now I don't know work has
9 started, but --
10 STACEY ENDRESS: It has.
11 MS. LEE: All right. We'll have to
12 talk about that tomorrow.
13 STACEY ENDRESS: Okay. But I just want
14 to say that the chimney, they did put two bends
15 in it, it's as far up as it can go. And when he
16 was there, I said, is there anywhere else in the
17 house that you feel like we could put this?
18 And he said no.
19 I said, could we do a fireplace like
20 similar to the last applicant.
21 He said no.
22 So just to fill you on the background
23 that we did do everything we can. And we did
24 want it further it, but it can't physically do it
25 to the code.

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1 STACEY ENDRESS: Just a yellow building
2 permit.
3 MS. McDONOUGH: So there's -- I just
4 want you to know. So you have that permit in
5 your window and I believe you totally, but
6 there's no specific permit regarding the exterior
7 chimney, is that correct?
8 STACEY ENDRESS: Not that I'm aware of,
9 I was assuming --
10 MR. McDONOUGH: That's fine.
11 STACEY ENDRESS: -- it was when I was
12 issued the permit that it was all approved.
13 MS. McDONOUGH: That's fine.
14 MR. LUPINETTI: Probably five minutes I
15 can go and actually probably pull if that was
16 issued that quick.
17 STACEY ENDRESS: I think it was
18 November 29th was the date when I looked
19 yesterday, 'cause -- just because we had the
20 miscommunication. I was like, oh, my gosh, I
21 thought that this was -- I thought we were done.
22 So I just wanted to say that, that I thought this
23 was okay, but we did --
24 MS. LEE: Right now you will probably
25 have to get a retroactive certificate of

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1 MR. LUPINETTI: Have they penetrated
2 the roof yet.
3 STACEY ENDRESS: No, they did not.
4 MR. LUPINETTI: Okay. What --
5 MS. LEE: Let's hold off on that.
6 MR. LUPINETTI: Yeah, suggest don't go
7 through the roof yet until we can do this and we
8 can discuss this --
9 STACEY ENDRESS: Okay.
10 MR. LUPINETTI: -- later and see how --
11 STACEY ENDRESS: I do have a brick
12 hearth pad in the middle of my living room just
13 to say that out loud.
14 MS. McDONOUGH: I have a lot -- I have
15 some -- I want to ask, when you say that these
16 are the smallest windows, the bedroom windows, by
17 what standard? Like who says they're the
18 smallest, is that a zoning issue?
19 GARY O'CONNOR: Internation Residential
20 Code.
21 MS. McDONOUGH: And is that -- what --
22 what -- how does that play out in this borough?
23 What do you understand controls window size for
24 bedrooms in this borough?
25 GARY O'CONNOR: Well, there's a couple

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1 things that control window sizes. One is, you
 2 know, light and ventilation as a minimum, but
 3 more importantly, though, is the rescue window
 4 aspect --
 5 MS. McDONOUGH: I understand the
 6 theory --
 7 GARY O'CONNOR: -- the size.
 8 MS. McDONOUGH: -- I'm just under --
 9 I'm just trying to --
 10 GARY O'CONNOR: It's actually dictated
 11 in the code there's a certain size, certain
 12 width.
 13 MS. McDONOUGH: Where is it adopted in
 14 New Hope? I'm just trying to understand because
 15 I, frankly, have a problem with the window size.
 16 So if there is something that is -- binds the
 17 borough to that particular window size, you know,
 18 obviously safety and whatever, but if it's simply
 19 a recommendation from something that doesn't --
 20 isn't -- doesn't dictate things in the borough, I
 21 have some concerns with the window sizes.
 22 MS. LEE: Enid, we do have our building
 23 inspector --
 24 GARY O'CONNOR: Yeah, I would --
 25 MR. LUPINETTI: It is required by a

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1 MR. WISE: Yes. I mean, I -- my
 2 thoughts are first of all, the -- quite frankly,
 3 I did not find anything specific about this type
 4 of chimney in the design guidelines, so you look
 5 a little further in the design guidelines, either
 6 there is a -- one of the design guidelines talks
 7 about the type of material, you know, whether the
 8 material proposed is consistent with the historic
 9 nature of the building, for example. And, you
 10 know, a metal chimney, to me, is not consistent
 11 with this building which already has a brick
 12 chimney. And it is not something that's in every
 13 house, but it's not -- there's a stone chimney
 14 directly across the street, for example. You
 15 know, it's not a -- you wouldn't historically
 16 find a chimney like this in a typical Cape Cod
 17 house.
 18 So I do have a problem with that and
 19 don't feel it's appropriate as shown, especially
 20 on the front facade of the house, the main
 21 facade. Cape Cods, to the best of my knowledge,
 22 usually had an end chimney or a chimney, you
 23 know, somewhere else, but not -- you know, on the
 24 main front roof of the house, doesn't mean none
 25 of them did, but you know by and large, I don't

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1 code, minimum 5.7 square feet is the minimum
 2 required and that's probably right about at the
 3 maximum for their width that they can go.
 4 MS. McDONOUGH: Thank you. That's
 5 perfect. Thank you. What's the material of the
 6 windows?
 7 GARY O'CONNOR: It is wood.
 8 STACEY ENDRESS: The windows were
 9 actually approved two years ago when we do a few
 10 replacement windows on this side and one on the
 11 back and they're all wood Liberty windows --
 12 MS. McDONOUGH: Excellent.
 13 STACEY ENDRESS: -- through Niece's
 14 mimicking and we were approved for the --
 15 GARY O'CONNOR: Simulated divided
 16 light.
 17 STACEY ENDRESS: So just to say that,
 18 though, we do have two of them already in the
 19 home and they were approved through HARB at that
 20 point.
 21 MS. McDONOUGH: The chimney being the
 22 material it is, what are your comments and
 23 thoughts on that? I wonder -- it's not
 24 consistent with the architecture and what are
 25 your -- what are your thoughts on that?

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1 think that's a common practice. And obviously
 2 didn't have it, this is a new thing that they're
 3 putting. My -- that said, people like to have
 4 fireplaces in their house and so as far as, you
 5 know, how to accommodate something like that, my
 6 thought was well, could it be in another location
 7 or could it be moved up so it's not so you know,
 8 for the profile, this is, you know, right on a
 9 corner of the two streets. So this is about as
 10 visible -- there are some trees, it's about as
 11 visible as you get. So it's not such a visible
 12 element, could it be moved up towards the crest
 13 so it would be, you know, maybe half the height
 14 and the cable where the bar holding it won't be
 15 so prominent.
 16 STACEY ENDRESS: There will not be a
 17 cable.
 18 MR. WISE: I'm sorry?
 19 STACEY ENDRESS: There won't be a cable
 20 there just to say that.
 21 MR. WISE: Okay. Well, how's it held
 22 in, it's just the chimney?
 23 STACEY ENDRESS: Yeah.
 24 MR. WISE: Okay. So what -- I think
 25 what you're saying that you can't -- where it's

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1 shown is where it has to be.
 2 STACEY ENDRESS: It can't go up any
 3 higher and we did choose material rather than the
 4 stainless steel, we chose to powder coat it gray
 5 to match the roof. They do offer that as an
 6 option, so that is what we --
 7 MR. WISE: I didn't see that or know
 8 that.
 9 STACEY ENDRESS: No. I'm sorry. We
 10 had our signals crossed so I apologize --
 11 MR. WISE: No, that's okay. So it's
 12 not a --
 13 STACEY ENDRESS: But it is a powder
 14 coated gra -- like a dark gray to match the roof.
 15 MR. WISE: And I think that certainly
 16 helps, it's not a, you know, an inappropriate
 17 stainless steel protrusion coming out of this
 18 house.
 19 STACEY ENDRESS: Yeah.
 20 GARY O'CONNOR: And as you mentioned in
 21 your report, that it's not an absolute permanent
 22 things, it's something that's reversible.
 23 MR. WISE: Yeah, well, I mean, cutting
 24 a hole in the roof is, I mean, you can look at it
 25 two ways. One is if you put a big chimney, you

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1 would be appropriate and I also, you know, could
 2 you squeeze it up between the two windows, the
 3 second floor window and the first and I don't --
 4 I don't -- I think that'd be a very tight fit.
 5 And again, I see many, many house that are --
 6 that have had to had, you know, oil furnace put
 7 into the house back in the '20s or whatever and
 8 it's often not an appropriate, but it's
 9 practical.
 10 Anyway I don't really see much in fit
 11 to do something there. You said that the fire
 12 marshall doesn't allow the chimney -- in other
 13 words, you can't stretch the longer roof line any
 14 further, is that he issue.
 15 STACEY ENDRESS: Maybe you can speak to
 16 this too.
 17 MR. LUPINETTI: It's technically
 18 infeasible, you have to have slope going up on
 19 any kind of chimney. You have clearance for
 20 combustibles that is also required. They have a
 21 bedroom right above it, so to go through, you
 22 would have a chimney running through a bedroom.
 23 It would really break up the space and it sounds
 24 like we'll probably have to add some type of
 25 chase in there for it most likely since you are

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1 know, brick or stone chimney through there that's
 2 hard to reversible. If the next homeowner says,
 3 boy, I don't like fire place, it is would be
 4 somewhat easy to remove that and get rid of that.
 5 It's not like taking down a chimney.
 6 I looked at, you know, would it be
 7 possible to build a chimney, attach a stone
 8 chimney to the exterior of the house to the end
 9 of the house and you might be able to tell me
 10 more, but there's -- it's rather close to the
 11 corner on one side and I don't think it
 12 aesthetically have to go all the way and would
 13 look rather silly.
 14 GARY O'CONNOR: It would be super tall.
 15 So right now we're taking the metal internally,
 16 you know, we're bending it, we're going up into
 17 the attic, they have room to bend it one more
 18 time. So we're getting up as high as we possibly
 19 can. If you went with a masonry chimney it would
 20 have to be adjacent to where the firebox actually
 21 is, which is toward the front corner of the
 22 house. That thing would be a, you know,
 23 standalone chimney which actually would look
 24 worse.
 25 MR. WISE: Yeah, I don't think that

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1 bending it up.
 2 STACEY ENDRESS: It has the double pipe
 3 or whatever it is.
 4 GARY O'CONNOR: It's a double lined
 5 Class A pipe all inside --
 6 MR. LUPINETTI: Yeah, yeah, typically
 7 it goes --
 8 STACEY ENDRESS: Yeah, exactly.
 9 MR. LUPINETTI: -- to a one to three
 10 inch clearance --
 11 STACEY ENDRESS: All inside.
 12 MR. LUPINETTI: -- for combustibles --
 13 GARY O'CONNOR: Right.
 14 MR. LUPINETTI: -- if you were double
 15 insulated. But I'm curious how far up the roof,
 16 'cause this -- your new rendering does not show
 17 how far up this moving with you bending it.
 18 GARY O'CONNOR: It's the same. No,
 19 that hasn't changed.
 20 MR. LUPINETTI: This hasn't changed at
 21 all.
 22 STACEY ENDRESS: No
 23 MR. WISE: So is it -- is it a -- is it
 24 that you don't -- don't want to stack -- I don't
 25 want to say, but don't take this the wrongs way,

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1 you don't want to sacrifice space in that second
 2 floor bedroom area or, you know, which is
 3 actually sloping or you can't do it from a fire
 4 standpoint.
 5 GARY O'CONNOR: I think from a physical
 6 standpoint you can only go, you know, so many --
 7 you have to get from point A to point B, and you
 8 can only go, you know, so many bends and it's
 9 physically how you get up, you have to pass
 10 through the -- you know, the ceiling and then you
 11 get to a small void in the attic space, which is
 12 triangular and you have to then try and bend
 13 again to get hi -- you know, higher more inward
 14 from the -- into the building.
 15 MR. WISE: But you're bending that
 16 anyway, you're going up, bending and then going
 17 up, so it's two bends.
 18 GARY O'CONNOR: That's right. So we're
 19 getting as high as we possibly can physically
 20 with the -- you know, you got to have a certain
 21 agree too that you have to. I mean, you can't go
 22 horizontal.
 23 MR. WISE: No. But I -- I guess what
 24 I'm thinking is that, once it comes up through
 25 the ceiling, then it goes up to the attic area --

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1 and the amount of turns, it's all they could get.
 2 MR. GREEN: They won't draft it
 3 (inaudible).
 4 STACEY ENDRESS: I can't tell you. I
 5 mean, I'm not a fireplace expert, but like this I
 6 really did -- I looked at this from every angle
 7 with them. We went round and round and he's like
 8 this is the solution he came out and like this
 9 was literally the highest. 'Cause I said I want
 10 it up higher; like I don't want it down where it
 11 is, I want it to be up at the top, you know.
 12 MR. WISE: So the only real conception
 13 then to this discussion is that you were able to
 14 make it a gray pipe as opposed to a stainless?
 15 STACEY ENDRESS: A gray powder coated
 16 pipe, correct.
 17 MR. WISE: Which is, you know, similar
 18 to the exterior color of the building. I mean,
 19 that's --
 20 STACEY ENDRESS: Yes, in gray -- the
 21 house is gray and the roof --
 22 MS. McDONOUGH: You're referring to the
 23 color, not the --
 24 MR. WISE: I'm referring to color,
 25 yeah. Yes. Because you know, stainless steel

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1 STACEY ENDRESS: Then the knee wall.
 2 MR. WISE: In theory you're running
 3 parallel to the -- to the roof --
 4 GARY O'CONNOR: Right.
 5 MR. WISE: -- going at a 45 degree
 6 angle --
 7 GARY O'CONNOR: That's right.
 8 MR. WISE: -- whatever up, and then
 9 you're going to turn and go up.
 10 GARY O'CONNOR: Right.
 11 MR. WISE: So my question is can't you
 12 go up another, at that 45 degree on the roof, can
 13 you not go another five, six feet up --
 14 GARY O'CONNOR: There is a wall running
 15 along -- there's basically a short wall, a knee
 16 wall of the bedroom and that's kind of where the
 17 bed is.
 18 MR. WISE: You start getting into the
 19 bedroom.
 20 GARY O'CONNOR: Totally, yeah.
 21 STACEY ENDRESS: I don't even think
 22 that's the issue, though, because with that
 23 double pipe, you could go into a living space you
 24 would just have to box it in, which we were
 25 willing to do; but it has to do with the degree

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1 get, sometimes it gets creosote, it rusts and
 2 they look not very nice. So I mean, I guess
 3 that's the -- that's a dilemma for the board
 4 because it -- it's -- I don't think it's an
 5 appropriate piece to put on the front of the Cape
 6 Cod house. On the other hand, it's a very
 7 functional thing for someone to, you know, enjoy
 8 their -- their property. And one it's one of
 9 those dilemmas that the HARB boards, new folks
 10 especially, that you have to deal with. And, you
 11 know, whether or not you believe that it's such
 12 an intrusion into the historic nature of the
 13 historic district that you would not want that.
 14 So that's one thing we talked about.
 15 The other thing that I mentioned that
 16 has been discussed is the size of the dormer.
 17 And if you look at the design guidelines, there's
 18 a specific drawing of a dormer and it says it
 19 shall only be really half the size of a given
 20 roof. So in other words, this -- if you -- if
 21 you went strictly with that guideline, you'd have
 22 a dormer that's about half the size.
 23 MS. McDONOUGH: Right.
 24 MR. WISE: It's oddly written; however,
 25 because it's -- you're not sure whether they're

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1 referring back to that or something else. So
 2 there's a little oddness to the -- confusion to
 3 the text in the design guideline. And then I --
 4 you know again, from own experience having lived
 5 in a Cape Cod with a full dormer roof out the
 6 back, I-- in a neighborhood that had several
 7 others, I recognize that this is not something
 8 that people just do at a whim, that this is how
 9 many of them were built originally and it's an
 10 appropriate means of expanding the house.
 11 MS. McDONOUGH: When you said
 12 originally --
 13 MR. WISE: Why they're built.
 14 MS. McDONOUGH: -- that they did have
 15 dormers of this --
 16 MR. WISE: They did have dormers
 17 originally when they were built.
 18 MS. McDONOUGH: Of this size?
 19 MR. WISE: Yes.
 20 MS. McDONOUGH: Thank you.
 21 MR. WISE: And it's also again, it's
 22 you can see it from the public right-of-way, but
 23 it's a two -- two, you know, two house dead-end
 24 street basically and you'll see very little from
 25 Chestnut. So I think that overall is an

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1 appropriate for consideration is whether two
 2 people or twenty people or fifty people are going
 3 to see it.
 4 MR. WISE: Can I just interrupt you one
 5 second?
 6 MS. McDONOUGH: Oh, sure.
 7 MR. WISE: I want to finish my thought.
 8 MS. McDONOUGH: Oh, I'm sorry.
 9 MR. WISE: 'Cause and I think I said it
 10 before --
 11 MS. McDONOUGH: I'm sorry.
 12 MR. WISE: -- but again -- no, no, no.
 13 I'm interrupting you. Again, as far as what I
 14 can see is if there's nothing specifically
 15 addresses this in the design guidelines, I said
 16 that before, but I think it needs to be part of
 17 this. And, you know, again, what I found, you
 18 know, if I'm trying to find something I don't
 19 like about it or why I don't think it's
 20 appropriate really came up to the material of the
 21 chimney more than anything else. And so it's not
 22 like thou shall not put a chimney in front of
 23 house, it's really nothing I can find in the
 24 design guidelines.
 25 MR. GREEN: Actually it's 5.2.11.

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1 appropriate addition. I think we talked about
 2 the windows. The large window on the dining room
 3 in the back which is just to the left of the
 4 bump-out has a large window. I wanted to bring
 5 that to the board's attention, but also
 6 recognizing that that is really going to -- very
 7 little that's going to be seen from the public
 8 right-of-way, again, it's only if somebody's
 9 coming.
 10 Is it Berkley, is that the name of the
 11 --
 12 STACEY ENDRESS: Buttonwood.
 13 MR. WISE: Buttonwood.
 14 GARY O'CONNOR: I don't think you can
 15 see it from the public right-of-way.
 16 MR. WISE: I'm working on other -- in
 17 another city. I'm working in North New Jersey in
 18 Berkley and whatever, but -- yeah, I don't -- I
 19 think very little of that would be, so I wanted
 20 to bring it to the attention of the board, but I
 21 don't think it's a show stopper here. So those
 22 are my thoughts.
 23 MS. McDONOUGH: I'm going to turn --
 24 I'm going to lead everyone open, I just want to
 25 comment that at one point I feel that is not

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1 MR. WISE: You did find --
 2 MR. GREEN: It actually references
 3 mechanicals is what I --
 4 MR. WISE: Mechanical, yeah.
 5 MS. McDONOUGH: Ted, you want to either
 6 comment or questions?
 7 MR. GREEN: No. The only -- I mean,
 8 and I guess the only issue that I have and when
 9 Gary showed us that the new -- and you said you
 10 had moved it forward, I was hoping that we
 11 actually got it closer to the ridge, but that --
 12 and I think what actually is kind of jarring for
 13 me, is that we have to have that 10 foot
 14 clearance and we have to be above any roof line.
 15 And my concern was is that it was going
 16 to be this massive stainless pipe coming out of
 17 the front of the house, since you're powder
 18 coating it and actually it's kind of softening a
 19 little bit, I don't know that I have as much --
 20 as much recoil to it, but definitely the
 21 elevations kind of tell the tale, if you look at
 22 the packet we were given of the original ones.
 23 And again, I was hoping that when you said you
 24 moved it back that you actually got it closer to
 25 the ridge.

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1 GARY O'CONNOR: Did I say I moved it
 2 back?
 3 MR. GREEN: No. She said that they got
 4 it back or they moved it back farther --
 5 GARY O'CONNOR: No, moved it back.
 6 MR. GREEN: And I wasn't sure --
 7 STACEY ENDRESS: Oh, they moved it back
 8 as far as they --
 9 GARY O'CONNOR: As far as they possibly
 10 --
 11 STACEY ENDRESS: -- could. I'm sorry.
 12 GARY O'CONNOR: -- could based on the
 13 physics of --
 14 STACEY ENDRESS: Which really matched
 15 what was there. I mean, the fireplace he didn't
 16 give like a, you know, a diagram like this, but
 17 he has this and said that's like about -- right,
 18 yeah.
 19 GARY O'CONNOR: Yeah, I mean we were --
 20 we had sections cut through the building and
 21 looking how is this, based on the guidelines and
 22 the code.
 23 STACEY ENDRESS: Yeah.
 24 MR. LUPINETTI: Now, I have a question
 25 because I actually had the same concerns about

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1 joist, to your ceiling joist. Now, granted I'm
 2 looking, I don't know what size ceiling joists
 3 have, that's what you're the architect for.
 4 GARY O'CONNOR: Yeah, I remember we
 5 were talking about a column of about maybe, I
 6 don't know six feet or so.
 7 MR. LUPINETTI: What I'm saying too is
 8 rather than making a couple bend extending two
 9 feet or so up, 'cause that's probably about all
 10 you're getting is, you know, two and two and a
 11 half feet just by roughly referencing it based
 12 upon your floor plan and this.
 13 GARY O'CONNOR: Right, right.
 14 MR. GREEN: I think if you look at the
 15 front elevation, Rick I think that would actually
 16 be may protrusive than a black pipe sticking out.
 17 MR. LUPINETTI: You think so?
 18 MR. GREEN: I do. Because he's going
 19 to -- you're going to have to have -- what's the
 20 clearance on that for the material?
 21 MR. LUPINETTI: Well, typically it's a
 22 six inch pipe that's coming up. By the time you
 23 have a double wall, it's around six inches. You
 24 need a one inch space all the way around, you're
 25 talking about maybe like a twelve by twelve box,

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1 that seal pipe going on the front facade. Was it
 2 ever considered to maybe build a false chimney on
 3 top that could be easily removable in case you
 4 did want to, per guidelines, but then do like a
 5 stone veneer just build up on it, so then it more
 6 looks like a regular chimney cap and just build
 7 up off the roof line and just put a veneer around
 8 it rather than powder coating it and having the
 9 stainless steel with two supports.
 10 GARY O'CONNOR: Are you suggesting
 11 making a box around it, building a wooden box and
 12 putting stone veneer around it?
 13 MR. LUPINETTI: Stone veneer it almost
 14 looks like a chimney cap rather than a steel
 15 chimney. Again, it's just a thought that I had
 16 as I was looking at this.
 17 GARY O'CONNOR: Yeah, I mean, you just
 18 based on the size of the lumber and the roof, I
 19 wouldn't -- you know, to support on the roof
 20 structure, ceiling structure, I would be real
 21 uncomfortable with that, I think.
 22 MR. LUPINETTI: Well, you're going to
 23 be right near knee wall as well, right, so you're
 24 going to be reducing the span of your rafter on
 25 that knee wall it's going to transfer to your

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1 maybe sixteen total. And once you actually frame
 2 it, even if you did a stucco or something like
 3 that, it was just more of a thought process to
 4 present.
 5 MR. GREEN: I don't disagree with you,
 6 but I just think it would -- actually it's going
 7 to really be jarring if you put a big square,
 8 more jarring probably. I mean, this elevation
 9 here kind of tells the tale. I don't know what
 10 page it's on, the hard one -- the hard copy. The
 11 front elevation actually is, I just -- I don't
 12 GARY O'CONNOR: Just contradictory what
 13 you would expect when you go inside and you see a
 14 stove pipe going up through the ceiling then you
 15 have this box on the outside and that's just kind
 16 of more unsettling just from, you know, a purity
 17 standpoint, you know, let it be what it is -- I
 18 mean --
 19 MR. WISE: I think it's a little
 20 lighter just the tube that is going to be there,
 21 it's lighter architecture. Did you think of a
 22 ventless fireplace, is that something you would
 23 consider?
 24 STACEY ENDRESS: No. I'm sorry. It's
 25 like a deal breaker within my marriage and my

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1 husband. Like he really needs to be wood, he has
2 seasonal depression.
3 MR. WISE: So this is wood, I thought
4 --
5 STACEY ENDRESS: It's wood and so the
6 prior one was gas.
7 GARY O'CONNOR: Its' cast iron.
8 STACEY ENDRESS: It's wood, it's cast
9 iron, and it's like a seasonal depression thing
10 for him. He rented a house on 105 North Main,
11 there was a wood stove, blah, blah, blah, blah,
12 he cuts the wood, it's -- the fireplace people
13 did say that as well and I was like, yeah, that's
14 a stopper for us. I'm sorry just to be honest.
15 MS. McDONOUGH: This is a --
16 MR. GREEN: One more thing.
17 MS. McDONOUGH: Take your time.
18 MR. GREEN: If we look at the south
19 elevation, is the stove up against close to the
20 window? Will the stove be up against the window?
21 STACEY ENDRESS: It's in the corner.
22 In the front -- if you're facing the house, it's
23 the left front corner and it's on an angle in the
24 room. Does that make sense?
25 MR. GREEN: I was just wondering if we

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1 want to point out. I mean, I feel -- how I feel
2 is probably irrelevant, but this is, I realize
3 very difficult. We are charged with ensuring
4 that exterior structures meet certain guidelines
5 and that they're consistent with the architecture
6 of the neighborhood. It doesn't matter whether
7 one person or five hundred people are going to
8 see it. I have serious concerns about the
9 material, it's not appropriate for this
10 particular structure. It's -- doing the best you
11 say -- the difficulty is while each --
12 GARY O'CONNOR: We're talking about the
13 fireplace.
14 MS. McDONOUGH: The fireplace chimney.
15 Right now I am pretty satisfied with everything
16 else between what Bob said, what you said, I'm
17 pretty comfortable all my questions have been
18 answered. But while each application stands on
19 its own and I don't ever want to have a board
20 where they're saying well, you said this, you
21 said that, you said that to someone else. The
22 fact of the matter is that we're here to
23 represent guidelines and this chimney could be
24 okay, but one two inches taller isn't or two feet
25 over and the next applicant comes and we're in

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1 could exit the side wall, but that's still -- we
2 still have to have the 10 foot clearance, so it's
3 --
4 STACEY ENDRESS: I know. I feel like
5 it almost would look --
6 MR. GREEN: It would look worse, yeah
7 absolutely.
8 STACEY ENDRESS: -- that's just
9 personally, I'm not you guys, but --
10 MR. GREEN: I'm trying to figure out
11 ways to actually make this not so protrusive
12 that, you know, again, you backing off the
13 stainless is a perk.
14 STACEY ENDRESS: And we did everything
15 we can, because it's not that I disagree with
16 you, it's just we really wanted it, we went in,
17 looked at all the options and what we could do.
18 And I went around town and I took pictures and
19 we've looked and I've seen those pipes come out
20 the side, and I'm like, that's terrible, I don't
21 want that.
22 GARY O'CONNOR: That was the goal to
23 get it, you know, as high as we can on the roof
24 line.
25 MS. McDONOUGH: Just a couple things I

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1 situations where it becomes where's the boundary.
2 And that's why the guidelines are important
3 because we're not supposed to set the boundaries,
4 we're supposed to follow the guidelines.
5 I am only speaking for myself,
6 obviously, it will be put to a vote, but I am
7 very uncomfortable with the material. This
8 chimney, given the structure, like I said
9 everything else Bob has told us about the dormer
10 and everything, I'm satisfied that it is
11 appropriate. I'm going to suggest and this is
12 only a suggestion that we divide up this vote.
13 We divide it from the changes in the back and
14 then we vote on the chimney separately.
15 Does that make sense to --
16 MR. WISE: I think your motion could
17 speak about each one individually.
18 MS. McDONOUGH: Help me out.
19 MR. WISE: Well, I mean, if let's say
20 the -- let's say the motion says I would approve
21 or -- you know, I recommend the borough council
22 issue a certificate of appropriateness starting
23 number one with the shed roof as planned; number
24 two without the chimney, if that's what you want
25 to do.

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1 MS. McDONOUGH: Well, that's basically
2 what I was thinking that there'd be two separate
3 sections because I don't hear that anyone here
4 would support recommending against the
5 certificate of appropriateness for everything
6 else in this renovation except the chimney.
7 MS. LEE: The application has it in
8 four parts, which is what Bob reviewed.
9 MS. McDONOUGH: Okay. Oh, gotcha.
10 MS. LEE: So if you want to do it as
11 four separate motions that might be helpful just
12 for this, you know --
13 MS. McDONOUGH: Absolutely. All right.
14 So this would be --
15 MS. LEE: If you read Bob's review
16 letter, No. 1 is the shed dormer with his
17 comments. If there's anything in those comments
18 that you agree with, disagree with that you would
19 like included in the motion, this would be the
20 time so that -- because that's the motion that
21 would be going to council.
22 MS. McDONOUGH: I'm sorry I didn't hear
23 the end of it.
24 MS. LEE: Whatever the motion is based
25 on, No. 1, the shed dormer, based on what Bob has

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1 MR. VOSS: He mentions the windows and
2 the dormer.
3 MS. McDONOUGH: I see. All right. So
4 this done different -- slightly differently, so
5 -- I was reading directly from the application.
6 MS. LEE: So I just want to make sure
7 that whatever your motion is, is it based on what
8 they presented or are there --
9 MR. GREEN: Based on this right here.
10 MS. McDONOUGH: I was basing it -- I'm
11 sorry.
12 GARY O'CONNOR: It's based on the
13 modified drawing?
14 MR. GREEN: Yeah, the modified drawing
15 changed the size of the windows on the first
16 floor and left the windows on the second floor to
17 code.
18 MS. McDONOUGH: It's all based on the
19 modified drawing, I understand, which is -- all
20 right. How would you like to frame the
21 application -- the motion? I don't want to
22 confuse you.
23 MR. GREEN: I think what we need to do
24 is make a motion to approve the dormers, the
25 addition of the mud shed as resubmitted.

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1 provided that's what would be going to council.
2 MS. McDONOUGH: All right. So I'm
3 referring now to the page on the application that
4 EJ was referring where there is four specific --
5 yep, that's it -- four specific parts to this
6 application. The first being the proposed shed
7 dormer addition to the second floor rear side
8 gable and then it describes that dormer.
9 Do I hear a motion to approve part one
10 of this application related to the dormer?
11 MR. VOSS: So moved.
12 MS. LEE: Wait. Can I ask are the
13 windows sizes as they were presented, is that
14 also acceptable as part of the dormer?
15 MS. McDONOUGH: The windows are, I
16 believe --
17 MS. LEE: I know there was some
18 discussions about window sizes.
19 MS. McDONOUGH: -- the second. There's
20 the dormer, I believe is No. 1, I believe the
21 gabled windows and the kitchen window are No. 2.
22 MS. LEE: Enid, if you look at the --
23 MS. McDONOUGH: Oh, you're on -- you're
24 looking at a different page than I am. I'm
25 looking at the actual application.

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1 MS. McDONOUGH: Okay. Anyone want to
2 make that motion?
3 MR. GREEN: I did.
4 MS. McDONOUGH: Second?
5 MR. VOSS: Second.
6 MS. McDONOUGH: All in favor?
7 BOARD MEMBERS: Aye.
8 MS. McDONOUGH: Any opposed?
9 Go ahead, Ted, second --
10 MR. GREEN: Let somebody else do it.
11 MS. McDONOUGH: What's the next one.
12 MR. LUPINETTI: I want to add something
13 about the stove because I am reading our
14 guidelines 5.2.11, which you had found. And I'm
15 just going to paraphrase.
16 MS. McDONOUGH: Of course.
17 MR. LUPINETTI: But it is saying that
18 it is recommended that these items be on the
19 secondary facade and not a primary. It just says
20 recommended, it doesn't say required. And it
21 also says to minimize visual impact devices
22 mounted on the secondary facade should be painted
23 to match the color. It seems like they're doing
24 everything they can to meet our guidelines and
25 it's only a recommendation and they are painting

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1 to the color so --
 2 MS. McDONOUGH: Wait, what are you
 3 referring to? I'm sorry.
 4 MS. LEE: The chimney.
 5 MR. LUPINETTI: 5.2.11 out of our
 6 guidelines, the HARB --
 7 MR. WISE: The chimney.
 8 MS. McDONOUGH: The chim -- oh, we
 9 haven't got to the chimney yet.
 10 MR. LUPINETTI: I thought we did.
 11 MR. GREEN: Well, that's what we're
 12 working on.
 13 MR. LUPINETTI: I wanted to add it and
 14 put it on the record of what our guidelines
 15 physically say before we vote. Make our
 16 recommendation, I should say. So that is just me
 17 paraphrasing and it seems like they are trying to
 18 comply with our guidelines by going through the
 19 paint. They've explored other options, before we
 20 do cast our recommendation. So I just wanted to
 21 reread before I put out a vote. And if anybody
 22 else would like to reread it.
 23 MS. McDONOUGH: What section was that,
 24 please?
 25 MR. GREEN: 5.23.11.

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1 you know, we can only do so much to get it to the
 2 highest point of the roof. So I mean, that's
 3 where, you know, we've done our best to meet the
 4 guidelines and the fact they are guidelines --
 5 MS. McDONOUGH: The fact is, though,
 6 that if you read through these materials that
 7 word appears all the time, but it's our job to
 8 follow those guidelines.
 9 GARY O'CONNOR: Sometimes there's
 10 relief that needs to be -- you have to look at
 11 the whole picture in terms of the physicality of
 12 the situation and can -- you know, can you offer
 13 relief to a particular situation.
 14 MS. McDONOUGH: I understand that. So
 15 two comments on that. We are not a final vote,
 16 we are recommendation only. It is our job, I
 17 believe, to follow the guidelines. If the
 18 borough council -- and again, I don't know how
 19 people are going to vote. I'm just speaking
 20 generally, I'm not talking about your situation
 21 specifically. But it's our job to follow the
 22 guidelines as closely as we can when someone does
 23 buy a house in the historic district of New Hope,
 24 there are limitations. There is zoning, there's,
 25 you know, people can buy houses elsewhere.

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1 MS. McDONOUGH: Do you feel that was
 2 read into the record in a way that you --
 3 MR. LUPINETTI: I think so.
 4 MS. McDONOUGH: Any other? Again,
 5 'cause I'm slightly confused on what order we're
 6 putting these motions in.
 7 MS. LEE: I think it's number -- it's
 8 the fourth one, it's the chimney. We need a
 9 motion.
 10 MS. McDONOUGH: Have we approved -- is
 11 everything else --
 12 MS. LEE: Yes. The other --
 13 MS. McDONOUGH: That's what I was --
 14 all right.
 15 MS. LEE: That was in the last motion.
 16 MS. McDONOUGH: That's what I thought
 17 we were doing. All right.
 18 So any other comments on the chimney or
 19 any other guidelines or anything else that you
 20 feel would help?
 21 GARY O'CONNOR: I would just like to
 22 say that, you know, it uses the word
 23 recommendation and the fact that these are
 24 guidelines, we have done everything possible to
 25 comply. And just from a physicality standpoint,

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1 So we do take the term guidelines very
 2 seriously. We don't believe it's our job to vary
 3 them because someone did their best or, you know,
 4 for other reasons because either they want a
 5 chimney or because of economics. There are
 6 actually some guidelines that do allow for
 7 consideration of economics, but it's very
 8 restrictive in terms of the presentation. And
 9 again, just to emphasize, repeat myself again, we
 10 are not a final decisionmaker. And this,
 11 whatever we decide can go before the borough
 12 council, but the guidelines are something that we
 13 take seriously and that we follow. Because when
 14 you start varying them, they're not guidelines
 15 anymore, then they just become suggestions.
 16 Any other thoughts?
 17 Based on the revised documents that
 18 were put before us and everything on the record,
 19 can I hear a motion to approve the chimney as it
 20 appears in these documents and as presented on
 21 the record?
 22 MR. LUPINETTI: I would recommend
 23 approval --
 24 MS. McDONOUGH: This is just the
 25 motion. We're not voting yet. This is just a

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1 motion.
 2 So can I hear a motion to approve the
 3 chimney as it's presented.
 4 MR. LUPINETTI: So moved.
 5 MS. McDONOUGH: And second?
 6 MR. GREEN: Second.
 7 MS. McDONOUGH: Any more comments or
 8 thoughts from the board?
 9 MR. WISE: Just wanted to make sure
 10 that the revised -- I just want to give you the
 11 date of the revised is January 5th -- no, this
 12 says 11/5/19.
 13 MS. CONNELL: Yeah, that's what I was
 14 going to --
 15 MS. LEE: No, revision date 1/6/20,
 16 it's on there.
 17 MS. CONNELL: Oh, I see it now. Okay.
 18 MS. LEE: So the chimney motion.
 19 MS. McDONOUGH: Do you feel the
 20 record's --
 21 MR. WISE: Yes.
 22 MS. McDONOUGH: Any other comments from
 23 the board on the this particular motion to
 24 approve the chimney?
 25 MR. VOSS: I guess I just wanted to ask

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1 you hit one with your car.
 2 STACEY ENDRESS: That is what the
 3 Newtown Fireplace said to me, two weeks, you
 4 won't see it.
 5 MR. WISE: You know, again, I have
 6 issues with this chimney, but I think the way
 7 it's proposed is probably the least visible. The
 8 -- this -- I would like to see, quite frankly,
 9 what this powder picture looks like. I don't
 10 know whether you can bring it up on your phone or
 11 something or have a sample. But I think this,
 12 you know, this is going to be the least visible
 13 means to presenting this chimney and put brick
 14 around it, I think, would be sort of reinventing
 15 something there that shouldn't be there. And I
 16 think if it could go up somehow nicely along the
 17 end of the house, that would work, but I would
 18 really I have to agree I don't see how that would
 19 work.
 20 So, you know, to me, it's either --
 21 it's either there or not, that's an unfortunate
 22 thing. And again, there is a compromise, there
 23 is a ventless fireplace that -- I had one in my
 24 Cape Cod 20 years ago, I tore it down, it was
 25 terrible. I just saw one at Christmas at

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1 -- I mean, when I first saw it, I was thinking
 2 the same thing that you did about if it's
 3 possible to hide it inside a brick chimney. I
 4 was just looking at the picture of the original
 5 chimney in the back and it seems to have roughly
 6 the same height above the building and granted
 7 it's in the back, but -- I don't know. I sort of
 8 liked that look. I don't how it would translate
 9 to the front. So I guess I'd like to think about
 10 that or see what that might look like.
 11 The other possibility I was thinking, I
 12 didn't know if it would seem odd, but, you know,
 13 when I think federal style, which this is not,
 14 but when I think a lot of symmetries that are
 15 showing here, a lot of symmetries that we bring
 16 in, would it look even -- probably look even more
 17 weird have a second pipe on the other side. In
 18 other words, just something that has a balance
 19 like you might have a chimney on both sides.
 20 Again, I don't know, I'm trying to figure out a
 21 way to make this really tall structure not seem
 22 so imposing.
 23 GARY O'CONNOR: I think it's going to
 24 be like telephone poles, you know, after a while
 25 you don't see them anymore on the street, unless

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1 somebody's house in a wood, you know, it looked
 2 like a wood stove insert and it looked very good
 3 they've come a long way with ventless fireplaces.
 4 So that is a compromise, but it will destroy the
 5 marriage, so we have to take that into account.
 6 MS. McDONOUGH: We can't consider --
 7 STACEY ENDRESS: This just shows the
 8 pallet of color.
 9 MS. McDONOUGH: -- marital --
 10 STACEY ENDRESS: It's the same, it
 11 looks a sa -- you know what I mean? It's the
 12 same shape as a stainless steel chimney.
 13 GARY O'CONNOR: End up looking like
 14 this here, you know what I mean. It's a little
 15 gray and --
 16 STACEY ENDRESS: It'll just be darker.
 17 MR. WISE: It's just a gray.
 18 STACEY ENDRESS: It's just a dark gray.
 19 MR. WISE: And it's not shiny.
 20 STACEY ENDRESS: It's not shiny, it's
 21 powder.
 22 MR. WISE: It's flat.
 23 STACEY ENDRESS: Yeah.
 24 MR. WISE: Okay.
 25 STACEY ENDRESS: Yeah.

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1 MS. McDONOUGH: Any comments from the
2 public?
3 Any other comments, questions or
4 reasons why we should not vote?
5 MR. LUPINETTI: Actually I have one
6 more question. Have you talked to your neighbors
7 at all about it?
8 STACEY ENDRESS: They know we're
9 putting in a wood stove, but I haven't had
10 specific conversations about it. I mean, I
11 certainly can we're friendly with the neighbors.
12 MR. LUPINETTI: I'm just wondering.
13 STACEY ENDRESS: Yeah.
14 MS. McDONOUGH: Based on everything
15 before us, I'm going to ask who's in favor -- who
16 is in favor of the approving the chimney as
17 presented.
18 MR. LUPINETTI: Aye.
19 MR. GREEN: Aye.
20 MS. McDONOUGH: How many is that,
21 please?
22 MR. GREEN: Two.
23 MS. McDONOUGH: All opposed?
24 So we have how many votes do we have?
25 MS. LEE: Jeff?

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1 reference to make this as unintrusive as
2 possible. You've been granted our
3 recommendation, to the degree that you can make
4 it less intrusive, if that's possible, we'd
5 appreciate that.
6 STACEY ENDRESS: I'm certainly happy to
7 talk to them.
8 MS. McDONOUGH: If there's something
9 that can make it less intrusive, but right now it
10 is approved as presented.
11 STACEY ENDRESS: Thank you very much.
12 MR. WISE: Don't go in the man cave,
13 once it's built. Stay out of there.
14 MS. McDONOUGH: Thank you very much for
15 your time.
16 Next application is 73 West Ferry
17 Street partial demolition and repair a
18 foundation, rebuild a garage.
19 THE REPORTER: Your names, please.
20 PAUL MURPHY: Paul Murphy.
21 MS. McDONOUGH: If you can bring the
22 microphone, that little -- this one here. Thank
23 you. All right. Proceed.
24 PAUL MURPHY: Hopefully he's doing all
25 the talking.

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1 MR. GADA: Aye.
2 MS. LEE: Oh, you were an aye?
3 MS. McDONOUGH: So we have three and
4 two. So it's three in favor, two opposed and the
5 -- you will be given a recommendation for the
6 certificate of appropriateness.
7 GARY O'CONNOR: Thank you.
8 STACEY ENDRESS: Appreciate.
9 MR. GREEN: EJ, will you follow up
10 on why that permit was issued?
11 MS. LEE: Absolutely.
12 MR. LUPINETTI: And I'd like to follow
13 up on the permit maybe tomorrow.
14 STACEY ENDRESS: Oh, sure.
15 MR. LUPINETTI: So we can discuss it.
16 STACEY ENDRESS: Do you want me to drop
17 it off?
18 MR. LUPINETTI: I'll have copies of it,
19 just reach out to me tomorrow.
20 STACEY ENDRESS: Okay. How do I reach
21 you -- should I just stop -- I can stop in and
22 see JoAnn.
23 MR. LUPINETTI: Yeah, you just call
24 JoAnn and she'll call my extension.
25 MS. McDONOUGH: We appreciate your

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1 DAN RAMIREZ: I'm Dan Ramirez, I'm the
2 contractor, DPR Custom Carpentry. And we are
3 just proposing rebuild of an existing garage,
4 basically exactly how it is.
5 MS. McDONOUGH: Okay. Define exact.
6 Same materials, same --
7 DAN RAMIREZ: Same materials, same
8 dimensions --
9 MS. McDONOUGH: -- structure.
10 DAN RAMIREZ: -- same pitch, same
11 everything, exactly how it is.
12 MS. McDONOUGH: Same amount of real
13 estate.
14 DAN RAMIREZ: Yep.
15 MS. McDONOUGH: Everything?
16 DAN RAMIREZ: Yep.
17 MS. McDONOUGH: Same color?
18 DAN RAMIREZ: Yep.
19 MS. McDONOUGH: There's a window in
20 that, is that -- how is that going to be
21 replaced?
22 DAN RAMIREZ: It's a nonfunctioning
23 window, we'll fabricate a window to match.
24 That's on the rear of the garage facing --
25 MS. McDONOUGH: So that's really --

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1 it's just kind of a wood frame in that?
 2 DAN RAMIREZ: Yep.
 3 MS. McDONOUGH: And it'll still have a
 4 wood frame with --
 5 DAN RAMIREZ: Yeah.
 6 MR. WISE: I think that's out of public
 7 view too.
 8 DAN RAMIREZ: Yes, it is.
 9 MS. McDONOUGH: Is it totally --
 10 DAN RAMIREZ: It's the rear of the
 11 house.
 12 MS. McDONOUGH: -- totally --
 13 DAN RAMIREZ: Yeah.
 14 MS. McDONOUGH: I wasn't sure this
 15 backed on to anything.
 16 DAN RAMIREZ: What's that? Towards
 17 Swan Creek, I guess.
 18 MS. McDONOUGH: So the back of this is
 19 totally out of our --
 20 DAN RAMIREZ: Yes.
 21 MR. WISE: Does everyone on the HARB
 22 know that if you can't see something from the
 23 public right-of-way that it's --
 24 MS. McDONOUGH: Any public right-of-way
 25 just to be clear, it could be water, it could be

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1 make sure first that it's buildable per the code.
 2 DAN RAMIREZ: Right.
 3 MR. LUPINETTI: Because you are
 4 rebuilding, which means you have to meet all
 5 current codes.
 6 DAN RAMIREZ: Okay.
 7 MR. LUPINETTI: The wall as you are
 8 building it has to have a one-hour fire rating.
 9 DAN RAMIREZ: Okay.
 10 MR. LUPINETTI: The way it's designed
 11 does not look like you have a one-hour fire
 12 rating. I am not opposed to the outside look,
 13 but it has to be one-hour fire rated, but the
 14 facade has to look exactly the same as what's
 15 here already, but I don't care if you put plywood
 16 up behind it. The way it's designed now appears
 17 it's not fire rated.
 18 DAN RAMIREZ: I believe we were going
 19 to sheathe it.
 20 MR. LUPINETTI: Okay. I'm just letting
 21 you know in general your plans aren't reflecting
 22 that.
 23 DAN RAMIREZ: Okay.
 24 MR. LUPINETTI: It's showing 32 inch on
 25 the center with battens going across, which is

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1 a street, it could be a sidewalk, but if it's
 2 totally out of the view of the public, it's not
 3 our concern.
 4 DAN RAMIREZ: Okay.
 5 MS. McDONOUGH: Anything -- any
 6 questions? Any -- do you have a mockup of this
 7 or it's basically it's going to be the same?
 8 DAN RAMIREZ: A mockup as far as --
 9 MS. McDONOUGH: What it will look like
 10 when it's brand new. Or is it just going to be
 11 identical.
 12 DAN RAMIREZ: It's going to be
 13 identical. I included pictures in my
 14 application.
 15 MS. McDONOUGH: Got that.
 16 DAN RAMIREZ: Well, I actually took and
 17 printed my own pictures.
 18 MS. McDONOUGH: Gotcha.
 19 DAN RAMIREZ: Right there's the front
 20 and that's it.
 21 MS. McDONOUGH: Yeah, I've seen all
 22 these.
 23 Any comments, questions?
 24 MR. LUPINETTI: I do have some
 25 comments. So I have reviewed these plans just to

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1 telling me that you're not sheathing it, so this
 2 is more for design not construction review, but I
 3 have to make it clear that --
 4 MS. McDONOUGH: No, that's very
 5 helpful.
 6 MR. LUPINETTI: -- any deviation you
 7 can have problems with your certificate of
 8 appropriateness.
 9 DAN RAMIREZ: Right.
 10 MR. LUPINETTI: So when you're
 11 designing the wall I think you're having two by
 12 six walls, I think on here, with an inlay. I
 13 think that's what is shown on here.
 14 DAN RAMIREZ: Correct.
 15 MR. LUPINETTI: You'd have to redesign
 16 that as along as the facade looks the same.
 17 Other building code issue that I have is
 18 projections, so on this here -- this is very
 19 minor --
 20 MS. McDONOUGH: No, this is great.
 21 MR. LUPINETTI: This is very, very
 22 minor, but you're showing -- now, these aren't
 23 scaled, so I don't know much this projection is
 24 --
 25 DAN RAMIREZ: Right.

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1 MR. LUPINETTI: -- whether it's three
2 inches, four inches, zero protect --
3 projections per the code. I actually have copies
4 of the code section for you.
5 DAN RAMIREZ: Okay.
6 MR. LUPINETTI: And actually for all of
7 the HARB as well.
8 MS. McDONOUGH: Anything we can do to
9 like just make the process streamline or easier
10 for applicants is awesome. Thank you so much.
11 MR. LUPINETTI: Now, that is going to
12 be minimal impact to what it's actually going to
13 look like.
14 PAUL MURPHY: Where the gutter is?
15 MR. LUPINETTI: Yeah, but right behind
16 the gutter is showing maybe three or four inches;
17 zero, zero projection.
18 DAN RAMIREZ: Right. No, that would --
19 yeah, that would -- it would just be the fascia
20 board and that's it.
21 MR. LUPINETTI: Correct. It's just not
22 depicted that way on the plans. I have to be
23 very clear on it.
24 MR. WISE: What is the zero projection?
25 MR. LUPINETTI: Zero projection is

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1 MR. LUPINETTI: You might have to speak
2 up a little bit so everybody can hear you.
3 PAUL MURPHY: Okay. The carpenter bees
4 took care of one side. You can't see it, but
5 that's really where all the damage has come from.
6 So I'm not sure --
7 MR. LUPINETTI: I would say one
8 recommendation were to have a naturally resistive
9 wood, such as a cedar or something like that to
10 the elements so you don't run into this problem
11 again.
12 PAUL MURPHY: It all depends on budget.
13 MR. LUPINETTI: I understand, I'm just
14 trying to think of longevity and it not rotting
15 out.
16 MR. WISE: But that's a recommendation,
17 that's not a code --
18 MS. McDONOUGH: Is that something that
19 you -- that either the building -- I mean, that's
20 not our department.
21 MR. LUPINETTI: That would be in --
22 MS. LEE: No, we're only looking at
23 appearance.
24 MR. LUPINETTI: What I'm thinking about
25 is paint colors. If he chooses to paint it

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1 because they are only about a foot or less than
2 their property line per this code section, zero
3 projections, which means --
4 DAN RAMIREZ: Yeah.
5 MR. LUPINETTI: -- you're going have
6 the gutter, but when you have the fascia board,
7 it can only be a fascia board, which is about
8 three-quarters of an inch, not three or four
9 inches like you're going to have a rafter tail.
10 It has to be all closed off.
11 DAN RAMIREZ: Okay. Yeah, right here.
12 MR. LUPINETTI: Yes.
13 DAN RAMIREZ: Yeah, no, it would -- no,
14 we would just come right to the end of the wall
15 and it would just be the fascia board.
16 MR. LUPINETTI: Correct. So that would
17 be a small -- a small thing. The other thing I
18 think about too is you're saying it's unpainted.
19 What's going to keep it from rotting in the
20 future?
21 DAN RAMIREZ: I mean, that's --
22 PAUL MURPHY: It's the way it has been
23 and it probably goes back at least to 1940 if not
24 earlier. And the reason we're doing this is
25 before we bought it house, just a while ago --

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1 later --
2 MS. McDONOUGH: Oh, then we have --
3 MR. LUPINETTI: -- you would ultimately
4 have to come HARB again.
5 MS. McDONOUGH: Then they have to come
6 back to HARB.
7 MR. LUPINETTI: The approval would be
8 for it as unpainted. I'm only throwing out a
9 recommendation of a naturally durable wood, it is
10 an accessory structure, so it's more of a
11 recommendation.
12 MS. McDONOUGH: Question for Rick.
13 Is there anything in order to come up
14 to code that would require them to change the way
15 the plan has been presented to us? Just in the
16 portion that's visible to the public?
17 MR. LUPINETTI: No, it's all
18 construction that --
19 MS. McDONOUGH: That's fine.
20 MR. LUPINETTI: It's more of making
21 everybody aware and especially when council
22 decides to approve or deny that they have the
23 facts as well.
24 MS. McDONOUGH: That's great. No, this
25 is really helpful, like I said, anything we can

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1 do to streamline this process and give you the
 2 recommendations you need. I just to make sure I
 3 understood because the code goes right over my
 4 head.
 5 MR. GREEN: The existing building is --
 6 actually the existing construction is cedar.
 7 MR. LUPINETTI: I don't know.
 8 MR. GREEN: Yeah, it's referenced
 9 cedar.
 10 MR. LUPINETTI: It is cedar.
 11 MS. McDONOUGH: Using a different wood.
 12 DAN RAMIREZ: Yeah, I was going to use
 13 pine.
 14 MS. McDONOUGH: So it isn't the same.
 15 Well, I mean, I went and looked at it, I don't --
 16 I don't know that it's cedar, I didn't take a
 17 sample, I didn't cut it.
 18 MS. McDONOUGH: Does that present any
 19 thoughts for you, Bob, if it -- I'm sorry.
 20 MS. LEE: I'm sorry. What was that?
 21 MS. McDONOUGH: If this were cedar and
 22 they replaced it with pine, does that present any
 23 issues that we should be aware of?
 24 MR. WISE: You mean from a HARB stand
 25 --

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1 MS. McDONOUGH: Thanks.
 2 Anything else?
 3 MR. WISE: I believe it's appropriate.
 4 MS. McDONOUGH: Yeah, you're just
 5 giving us your expert opinion.
 6 So just to clarify, Rick's been
 7 amazingly helpful in terms of building code, but
 8 you understand that we cannot rule on that at
 9 all. We are strictly talking about the
 10 architecture, the physical appearance of the
 11 building and only about the portion that's
 12 physical to the public.
 13 Does anyone want to make a motion --
 14 with that in mind, does anyone want to make a
 15 motion to approve the application as presented?
 16 MR. VOSS: I move.
 17 Do you have a question?
 18 MR. GREEN: Yeah. I honestly need to
 19 back up because it's going to be a different wood
 20 and it's going to be unpainted, I don't know that
 21 that actually is an in-kind replacement.
 22 MS. McDONOUGH: Okay.
 23 MR. GREEN: You can leave cedar
 24 unpainted, you can't leave pine unpainted, not in
 25 this climate --

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1 MS. McDONOUGH: Strictly from HARB.
 2 MR. WISE: I don't think so because
 3 it's -- it's just bare wood. I mean, one of the
 4 things I looked at when I looked over this was, I
 5 didn't -- I didn't read the whole design guides
 6 verbatim, but I didn't see anything about
 7 in-kind. And it's essentially an in-kind whether
 8 it's different wood. I mean, it's basically
 9 in-kind, I thought was appropriate.
 10 That said, there are such as codes, you
 11 still -- you have to build with the modern code,
 12 you can't just build the same thing as it was,
 13 but I didn't see anything with regard the
 14 historic district. I mean, because there would
 15 be -- there's a paint scheme that generally
 16 follows the historic buildings, so that would be
 17 white or off-white or whatever that would be if
 18 you were going to paint it. There's a
 19 predominant roof type there, which is end gabled
 20 roof type, which would probably look very nice if
 21 you put that back on there; but again, I didn't
 22 press that or I want to bring that to the
 23 attention of the board, but I think ultimately
 24 it's an in-kind piece of architecture and in that
 25 case, it's appropriate.

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1 MS. McDONOUGH: Well, when you -- wait.
 2 MR. GREEN: -- at it will be -- it will
 3 look completely different than what it would --
 4 MS. McDONOUGH: So you're not saying
 5 it's not an in -- your concern is that it's not
 6 in-kind.
 7 MR. GREEN: That it would not be an
 8 in-kind replacement. That's my -- if that's
 9 where -- if that's what we're talking about is an
 10 in-kind replacement then it --
 11 MS. LEE: So the material has -- is
 12 going to be different. I didn't see that in the
 13 application.
 14 MR. GREEN: Well, we just heard that it
 15 was going to be pine and not cedar, so I actually
 16 -- I don't know that I can, with good conscience,
 17 have a pine building painted -- in this climate
 18 and not have it primed and painted. I think
 19 you're probably in two years the -- not only will
 20 it the check so bad at the bottom, but it will
 21 start warping incredibly fast. It would not be a
 22 good thing.
 23 MS. McDONOUGH: So there's a couple of
 24 issues before us right now. The first is whether
 25 or not it's truly in-kind replacement. If the

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1 answer's no, if nonetheless, it's still
2 appropriate architecturally and it meets the
3 guidelines. The third issue is how good of an
4 idea it is based on durability and all and that
5 at this point, I think it's for us to rule. But
6 there is the question and I think Bob addressed
7 it, you know, gave us his expert opinion is
8 strictly an opinion, that even if it is a
9 different material, it's architecturally
10 appropriate.

11 MR. WISE: I believe it's the same
12 material, it's just a different type of material.
13 I mean, it's wood different, it's just a
14 different --

15 MS. McDONOUGH: But wood isn't wood.

16 MR. WISE: What is your concern is the
17 way it will look or --

18 MR. GREEN: Yeah. If you went to Home
19 Depot or Lowe's and bought a clear pine one by
20 four to put board and batten on this, it's going
21 to be incredibly stark white and it will not
22 weather, it will check, it will raise the grain,
23 it will fall apart and it won't be -- it won't be
24 a decade before we're revisiting this.

25 MR. WISE: But when built, it will look

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1 that look, but it would have to be a minimal
2 seal.

3 MS. McDONOUGH: Would that change --
4 just again, going back to HARB, to meet that
5 requirement, would that radically -- would that
6 -- let me rephrase, would that change the outside
7 appearance in a way that we would have to
8 reconsider?

9 MR. LUPINETTI: If they put just a
10 clear seal over top it, then it's weather
11 protected. My problem is, weather protection per
12 the code if they were to paint it, I may not be
13 able to approve it as unpainted for what they're
14 asking for a certificate of appropriateness
15 saying that it's unpainted.

16 MS. McDONOUGH: Um-hmm.

17 MR. LUPINETTI: So I think we need
18 clarity of --

19 MR. WISE: Well, the motion could be
20 made and a recommendation could be approval with
21 a -- a preservative, invisible preservative.

22 MS. McDONOUGH: Well, I don't -- all
23 right. We can't tell them to preserve it all.
24 What we can, though -- I mean, obviously if they
25 -- if we approved an unfinished structure and

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1 pretty much the same as what's there now minus
2 the weathering. They can't put fake weathering
3 on it really.

4 MR. GREEN: No, that's all well and
5 good, but --

6 MS. McDONOUGH: If it -- I mean, on one
7 level --

8 MR. LUPINETTI: May I add something?

9 MS. McDONOUGH: -- just sticking with
10 the one question, how it is going to look the day
11 after it's built?

12 MR. GREEN: Like a white pine
13 structure.

14 MS. McDONOUGH: That's the question.

15 MR. LUPINETTI: Right now I'm actually
16 trying to find a code section for it for
17 basically a veneer going on the outside. I'm
18 trying to find this section on it because what
19 I'm concerned about is they're not going to meet
20 code, they're not going to meet a certificate of
21 appropriateness if it's not a naturally durable
22 wood, which cedar is typically a clad that you
23 put on the exterior of homes with wood shakes.
24 Pine is not. Which means you would have to treat
25 it, whether you seal it, which is still maintains

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1 then they say, darn it, I want to paint it,
2 they'd have to come back for the color approval,
3 which could create a problem. I don't know what
4 the rest of the building looks, I don't know the
5 colors, but it's really helpful to know that that
6 could really be an issue for them to help them.

7 PAUL MURPHY: It's a long weathered
8 gray as it stands.

9 MS. McDONOUGH: As it stands now, but
10 that's natural cedar and natural --

11 PAUL MURPHY: I don't know whether or
12 not -- making a judgment here that we don't know
13 about.

14 MR. GREEN: And you'll be the first to
15 address this, roughening the cedar is completely
16 different than a sanded pine board. It has a
17 different aesthetic, it catches the light
18 differently. It actually has depth and some
19 relief to it that actually adds to what it's
20 supposed to be.

21 MR. WISE: Except this, you know, board
22 and batten to, you know, create more of a relief
23 to that massive --

24 DAN RAMIREZ: And we'd be doing the
25 textured side out, not the sanded side.

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1 MR. GREEN: The textured side of --
 2 DAN RAMIREZ: Of the board and batten.
 3 MS. McDONOUGH: I have a question. So
 4 you mentioned there are financial concerns, which
 5 again, our department, but I have a question.
 6 Can you make the front -- the part -- we are only
 7 concerned with the part that the public sees.
 8 Would you consider making the visible part cedar
 9 and then doing -- using wood, rubber, cement in
 10 the parts that are not visible to the public? Is
 11 that an option?
 12 DAN RAMIREZ: I mean, in my opinion,
 13 you're going to have -- the two species would
 14 weather differently, so it would kind of defeat
 15 the purpose of, you know --
 16 MS. McDONOUGH: I'm just throwing out
 17 an idea --
 18 DAN RAMIREZ: Yeah, no I get it.
 19 MS. McDONOUGH: -- because again, we
 20 really are only concerned about the part that is
 21 visible to the public.
 22 DAN RAMIREZ: Right. Yeah, I wouldn't
 23 want to use different species and just have it
 24 weather different.
 25 MS. McDONOUGH: Obviously not opposed

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1 appropriate to turn down the application because
 2 it's a different wood.
 3 MS. McDONOUGH: I agree. My feeling is
 4 it can be any wood that is appropriate and that's
 5 the question. It's not whether it's different,
 6 because different's fine. They don't have to
 7 replicate it. The question is, is it appropriate
 8 for the structure and for the appearance the
 9 building. Just being different's fine.
 10 So again, you sort of felt as your
 11 recommendation that it is okay?
 12 MR. WISE: I believe it is. I mean, I
 13 believe they are trying to -- I think in-kind
 14 from -- well, again, it's wood, it doesn't
 15 specify that you need to use the same wood that
 16 was there before, that's the bottom line. As
 17 much as cedar is probably the preferred
 18 alternative, it doesn't specify that you need to
 19 reuse that same wood.
 20 MS. McDONOUGH: We can make
 21 recommendations, we don't necessarily get to say
 22 what's preferred. We only get to vote based on
 23 what's appropriate. So if there's questions
 24 about whether this is appropriate, that's fine.
 25 MR. WISE: But you can make a

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1 to doing a, you know, a clear stain or something
 2 or even slightly tinted that's, you know, going
 3 to enhance the natural ambering of the pine as it
 4 is for, you know, consistent look.
 5 MS. McDONOUGH: If the members of the
 6 board feel that the pine is not an in-kind and
 7 there would be the need to somehow treat it or
 8 whatever to make it look more consistent, I don't
 9 have the ability to know what that would look
 10 like. I would need to say it.
 11 MR. WISE: If I may, this is not a real
 12 historic element of this building, and it's I
 13 would call a nonhistoric part of this building.
 14 I think in good faith, the applicant is trying to
 15 build in-kind. It may look different in 10
 16 years, we don't know that. It's going to look
 17 pretty close as a new structure using new wood.
 18 We're not asking to go find old barn road to
 19 build this, you may have to deal with it in 10
 20 years. You may not want to, but I think it's --
 21 it's a detail that we could recommend.
 22 We could recommend some type of
 23 preservative on it would not maybe do the
 24 checking and the warping and all that that pine
 25 could do, but I don't know whether it would be

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1 recommendation for approval with these
 2 considerations.
 3 MS. McDONOUGH: We need to be sure that
 4 the record's really clear on what we're
 5 approving. And when we approve something with
 6 provisos, I do have some concerns. I think it's
 7 really important and like I said, this may be
 8 just fine, I'm not giving an opinion, but I would
 9 like to make sure that whatever we recommend, if
 10 someone in the future reads the minutes, they
 11 know exac -- they don't -- there won't be any
 12 dispute on what we approved.
 13 So I'd like to be really careful about
 14 not approving something with this consideration
 15 that -- unless it's amazingly clear.
 16 MR. WISE: Well, I think the board will
 17 have to discuss whether they would want that
 18 proviso as you said or approve or disapprove.
 19 MS. McDONOUGH: I do want to have just
 20 -- like I said, I do want to make sure of that.
 21 MR. LUPINETTI: Yeah. My concern is
 22 not the style, 'cause the style they're doing is
 23 all in-kind.
 24 MS. McDONOUGH: That's fine.
 25 MR. LUPINETTI: It's more of weather

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1 protection per the code so they don't violate a
 2 certificate of appropriateness.
 3 MS. McDONOUGH: That's fine.
 4 MR. LUPINETTI: I find -- me
 5 personally, I find this appropriate.
 6 MS. McDONOUGH: That's fine.
 7 MR. LUPINETTI: By this, by the design,
 8 it definitely is in-kind. It's going to be the
 9 fine details of what the application says, so if
 10 it's saying unpainted pine, which is what I have
 11 the issue with that a certificate of
 12 appropriateness reflects that it will have to be
 13 sealed or a different type of material which
 14 might have to make them revisit.
 15 MS. McDONOUGH: They would have to come
 16 back on different material, but I think -- I just
 17 want to make sure the record's clear and I think
 18 you've been really clear. In order -- so when we
 19 approve this as presented, they can most likely
 20 make it up to -- bring it up to code without
 21 changing the physical appearance?
 22 MR. LUPINETTI: Yes.
 23 MS. McDONOUGH: That's the important
 24 piece, I think.
 25 MR. LUPINETTI: With the minor things

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1 MR. WISE: In this case, I would
 2 disagree because it's designed to be weathered.
 3 So I think you -- it's not they're going to slap
 4 a coat of white paint and you know what it's
 5 going to look like the day after, I mean, a month
 6 after, a year after, it's going to be white.
 7 This is designed to weather naturally. And I
 8 think that should be part of your consideration.
 9 MS. McDONOUGH: I find that hard
 10 because you can never be sure.
 11 MR. WISE: Well, you can't be sure, but
 12 it's -- it's -- it's naturally weathering wood,
 13 whether it's, you know, a little darker, a little
 14 lighter, but you know it's not going to look
 15 exactly the same a year or ten years. It's going
 16 to be weathered and I think the intent to weather
 17 pretty much like it's been weathering for the
 18 last 40 or 50 years, if that's --
 19 MR. LUPINETTI: I have something to put
 20 out there for all of us, because my mind's going
 21 after his input is that they are going to have to
 22 put plywood sheathing up and put this over top.
 23 My primary concern is protecting the structure,
 24 that's the whole point of this, the way it's been
 25 designed, you have to protect the structure. So

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1 about projections, you know, that's all very
 2 minor, it's not going to impact that much what
 3 we're approving here now, I'm talking about three
 4 or four inches of cutting it back.
 5 MS. McDONOUGH: Any other comments
 6 or --
 7 MR. VOSS: I just have a question. I
 8 being new to this. If you were to paint it, we'd
 9 have to approve a paint color.
 10 MS. McDONOUGH: Correct.
 11 MR. VOSS: If we're choosing a wood
 12 that won't turn gray, are we essentially a color
 13 of wood? That's I guess my question.
 14 MS. McDONOUGH: We would be approving
 15 the way it will look the day after it's done, not
 16 that it might weather or that it won't weather.
 17 The question is, is it appropriate based on our
 18 very limited consideration, the physical
 19 appearance from the point of view of the public,
 20 is it appropriate based on our guidelines? What
 21 it's going to look like in a week, a month, a
 22 year and as you point out if were you to decide
 23 to paint it, the color would have to come in
 24 front of us. All we're considering now is
 25 whether it's appropriate as presented.

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1 so possibly if you made it a condition that they
 2 minimum have to protect the structure, because
 3 that's really from the code aspect of it. That's
 4 why you have to paint the exterior or stain it or
 5 something else for the wood, from a code aspect.
 6 MS. McDONOUGH: No, I understand. But
 7 do you -- I'm sorry. Does it have any -- you
 8 believe that has any direct bearing on whether
 9 it's architecturally appropriate?
 10 MR. LUPINETTI: Architecturally it's
 11 fine. I'm saying so we're not deviating from
 12 this, because he just said it's designed to be
 13 weathered historically per se, I'm trying to add
 14 onto it for -- I'm saying it has to be painted or
 15 sealed in a way you got to protect the structure,
 16 so if --
 17 MS. McDONOUGH: It might not weather.
 18 MR. LUPINETTI: As long as they put a
 19 waterproof or water resistant barrier, it
 20 ultimately wouldn't have to be painted, it could be
 21 left and still be appropriate.
 22 MS. McDONOUGH: I still believe that
 23 we're ruling on basically what we're recommending
 24 is how it's going to look when it's built, 'cause
 25 it end up being sealed, it could be doing things

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1 that are fine with us, a completely clear seal,
 2 not my problem, it's not our problem.
 3 MR. LUPINETTI: Yeah, my understanding
 4 is we're supposed to ruling based upon what's on
 5 the application of how it's presented.
 6 MS. McDONOUGH: Correct.
 7 MR. WISE: Recommend, not ruling.
 8 MR. LUPINETTI: Thank you. I'm sorry.
 9 Terminology.
 10 MS. McDONOUGH: It's all right. We're
 11 trying here, folks. I believe we had the motion,
 12 but I just want to make sure the record's clear.
 13 Given what they presented and what's on the
 14 record, can I hear a motion to approve the
 15 application.
 16 MR. LUPINETTI: Motion.
 17 MR. GADA: Second.
 18 MS. McDONOUGH: All in favor?
 19 MR. GADA: Aye.
 20 MR. LUPINETTI: Aye.
 21 MS. McDONOUGH: Opposed?
 22 (No verbal response.)
 23 MS. McDONOUGH: Three and two.
 24 You're approved. We will be -- we'll
 25 we don't approve. We will be making a

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1 MS. McDONOUGH: We have. I have.
 2 PAUL MURPHY: It's an old poster, I
 3 have a copy of it.
 4 MS. McDONOUGH: Of course, I must be
 5 old, if it's an old one.
 6 PAUL MURPHY: And the gate is on there.
 7 MS. McDONOUGH: We're going to get onto
 8 the next. We want to move this along.
 9 Thank you very much.
 10 Next application is 328 South Main,
 11 rooftop generator.
 12 TRAVIS HUTCHINSON: My name is Travis
 13 Hutchinson.
 14 MS. McDONOUGH: Can you move the mic
 15 just a little closer to you and that should work.
 16 TRAVIS HUTCHINSON: How's that?
 17 Better?
 18 MS. McDONOUGH: It is better. Thank
 19 you.
 20 TRAVIS HUTCHINSON: Okay. My nem is
 21 Travis Hutchinson. I'm from Zaveta Custom Homes.
 22 I'm in front of you tonight to talk about 328
 23 South Main Street. We had previously been in
 24 front of the board and council for restoration of
 25 this project under a previous application, but

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1 recommendation for certificate of appropriateness
 2 to the borough council. That will have to go
 3 before them, but you do have a recommendation
 4 based on the vote.
 5 You don't have to have unanimous, you
 6 just have to win.
 7 PAUL MURPHY: It's only been 20 years
 8 in the planning to get the damn thing done.
 9 MS. McDONOUGH: If anything about this
 10 conversation -- like I said, you've gotten the
 11 vote, but if somehow you chat and you decide
 12 well, you know, bring it back to us because what
 13 we are approving is just what's on the record.
 14 MS. LEE: This will go before --
 15 MS. McDONOUGH: If you decide to use.
 16 MS. LEE: Yeah, this will go before
 17 council at their January 21st meeting.
 18 PAUL MURPHY: January 21st.
 19 MS. LEE: Yes, seven o'clock. You'll
 20 hear from the borough on the next steps.
 21 PAUL MURPHY: Thank you for the time.
 22 MR. WISE: Take your wood and go home.
 23 PAUL MURPHY: Do ever see there's a
 24 poster of the town, the doors of New Hope, you
 25 ever seen it?

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1 just a little history.
 2 It is originally built by the Union
 3 Mills Paper Company, as I'm sure most of you are
 4 aware. Later owned and operated by George
 5 Michaels Builder. My client Gateway to New Hope,
 6 who's building the rather large hotel just up
 7 stream --
 8 MS. McDONOUGH: We've noticed.
 9 TRAVIS HUTCHINSON: -- has acquired
 10 this as a satellite property of mainly their
 11 administration.
 12 MS. McDONOUGH: Just for the record, I
 13 was part of HARB when you applied --
 14 TRAVIS HUTCHINSON: Oh, got it. Okay.
 15 Sorry.
 16 MS. McDONOUGH: -- for those rooms, so
 17 I'm -- at least one of us is familiar with the
 18 fact that HARB had approved --
 19 TRAVIS HUTCHINSON: Yes.
 20 MS. McDONOUGH: -- all the renovations
 21 --
 22 TRAVIS HUTCHINSON: Perfect.
 23 MS. McDONOUGH: -- and this is just a
 24 separate application.
 25 TRAVIS HUTCHINSON: Perfect. Yes, so

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1 -- so yes, under that previous application, we
 2 did the exterior restoration. Now, we're in
 3 front of you this evening to talk about a
 4 generator and the required screening as part of
 5 our application.
 6 So just a little background on some of
 7 the property details. We are located entirely
 8 within the flood plain here. So our application
 9 for installation is a little bit different. The
 10 flood plain just about to the top of the door on
 11 the first floor. So what we're proposing is to
 12 locate this generator on top of the building. It
 13 is a flat roof design. It does have a parapet
 14 wall coming up and our plan is -- we're proposing
 15 is to build a screen out of the concrete block to
 16 affix it to the concrete block outer perimeter
 17 wall, and to have the same stucco finish as was
 18 put on the building during our exterior
 19 restoration.
 20 We have two chimneys that come up
 21 through the roof, which we're using to affix
 22 between, as well as the outside parapet wall and
 23 we're building a steel structure that's going to
 24 hold this generator and we've tried to position
 25 it so it is as close to that roof as possible,

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1 hence limiting its vertical presence to the
 2 structure.
 3 So what I did here for the rendering
 4 that we had provided and this is, I should note,
 5 a slightly revised version. Your consultant had
 6 suggested maybe losing some of the radial flare
 7 to the screen and going with a more angular --
 8 angular look just so that it's more in line with
 9 art deco architecture. So we certainly thought
 10 it made sense and took the liberty of revising
 11 that and I've got some handouts here if you guys
 12 would like them for the record.
 13 MS. LEE: Yeah, I'll take one.
 14 MR. VOSS: So I'll jump in. Is this a
 15 view that can only be seen from the back?
 16 TRAVIS HUTCHINSON: Right. So this is
 17 -- correct. This is the most prominent view of
 18 the generator when it's on top of the building.
 19 And this --
 20 MS. McDONOUGH: If we -- no, go ahead.
 21 I was just going to say for the record, the back
 22 of the building is on the canal path --
 23 TRAVIS HUTCHINSON: Exactly.
 24 MS. McDONOUGH: And it's visible to the
 25 canal path --

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1 TRAVIS HUTCHINSON: Yeah.
 2 MS. McDONOUGH: -- and it's visible to
 3 the river, am I getting that right?
 4 TRAVIS HUTCHINSON: You've got it,
 5 exactly, yeah. So I was standing -- I took this
 6 picture, I was standing on the canal path and we
 7 have here this cross hatch section, that, I had
 8 one of my foreman go on top of the roof and hold
 9 up a piece of blue Dow foam simulating the height
 10 and size of the generator. So I tried to give
 11 you as accurate of a picture as possible.
 12 MS. McDONOUGH: It's very creative.
 13 TRAVIS HUTCHINSON: So that is that
 14 cross hatch. That's how we know --
 15 MR. GREEN: Thank you for clarifying
 16 that Travis, I was like what's up with the
 17 lattice.
 18 TRAVIS HUTCHINSON: Sorry. I should've
 19 clarified that in our explanation, but this is a
 20 little bit of what we normally do which is, trace
 21 over photographs. So we go out take, we take the
 22 photograph so that we know it's exactly true to
 23 form in real life and that our graphic artist
 24 draws in what we're proposing. In this case,
 25 this generator screen. So, yeah, I mean, that's

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1 -- that's how we know, you know, exactly the
 2 height that we need and exactly how it's going to
 3 look that we are representing it in real scale.
 4 So another one of the comments from
 5 your consultant here was considering means to
 6 make the construction reversible. Again, I think
 7 it makes sense. We are proposing to build the
 8 screen out of concrete block and then put the
 9 stucco finish matching the building, but it would
 10 definitely be reversible. I like the concrete
 11 block especially because our walls are concrete
 12 block. I like the concrete block better just
 13 because I thinking longevity and there's a lesser
 14 chance for moisture infiltration. I think it'll
 15 just hold up better. But as far as
 16 reversibility, it definitely is something that
 17 could be removed without great effort and would
 18 not an affect the existing structure. So again,
 19 I think another good comment.
 20 MR. WISE: It wouldn't adhere to the
 21 top of the existing parapet if somebody was
 22 trying to knock it down?
 23 TRAVIS HUTCHINSON: Yeah, I mensa,
 24 there would be a little mortar -- a little bit of
 25 mortar that would be there, but the stucco, it

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1 would just be a simple stucco repair as part of
 2 that wall cap. So, yeah.
 3 MR. WISE: I think it's great you're
 4 hiding this. I also look at this and where it is
 5 and say, boy, this is a lot of work and you're
 6 putting a wall up there that almost looks like
 7 was there originally --
 8 TRAVIS HUTCHINSON: Right.
 9 MR. WISE: -- which it wasn't. So I
 10 mean, the one question I had, you know, given
 11 what it says in the design guidelines, did you
 12 think about just painting the unit up there the
 13 same color as the building as a way of sort of
 14 shrouding that or at least, you probably wouldn't
 15 notice it as much rather than going through all
 16 the trouble of building that wall.
 17 TRAVIS HUTCHINSON: Yeah, no, it's a
 18 good question. You know, the generator in the
 19 color that it comes from, I thought I had a
 20 picture with me here, is not terribly than that
 21 buff stucco color. So, yes, I mean, you know, we
 22 were trying to -- trying decide what exactly we
 23 were trying to accomplish here. So I definitely
 24 understand the design standards where you're not
 25 trying to make the improvement look like it was

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1 wasn't necessary, I'm sure they would fine with
 2 that. I think their goal is just to make sure
 3 that everybody here is happy.
 4 MS. McDONOUGH: I'm sorry. This is
 5 probably a dense question, because I think it's
 6 probably been answered. Is this visible from the
 7 street?
 8 TRAVIS HUTCHINSON: This is -- this
 9 particular view, again, is from the canal. If
 10 you go up and down North Main Street and again, I
 11 was using my same Styrofoam prop up there, there
 12 is a brief moment where you can see this from
 13 each direction.
 14 MS. McDONOUGH: Driving?
 15 TRAVIS HUTCHINSON: Yeah.
 16 MS. McDONOUGH: North or south on River
 17 Road?
 18 TRAVIS HUTCHINSON: Both.
 19 MR. VOSS: This is the generator or
 20 this is the wall?
 21 TRAVIS HUTCHINSON: The generator,
 22 yeah, the generator. So again, when I was going
 23 around and taking my pictures, I walked up and
 24 down North Main Street just to see. And from one
 25 brief advantage point in each direction, you can

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1 originally part of that build. We were going for
 2 the well, let's have minimal impact of this
 3 generator to the surrounding buildings, hence, we
 4 were proposing the screen, but.
 5 MR. WISE: You know, it is a second --
 6 it's certainly the secondary facade in this
 7 building, it's not facing the front.
 8 TRAVIS HUTCHINSON: Yeah, yeah. So I
 9 don't believe it would be a substantial change to
 10 the character of the building. But if you guys
 11 felt that the screen wasn't necessary, obviously,
 12 I'm sure that Gateway would not strongly either
 13 way. I know that they -- I will tell you that
 14 they have made a substantial investment in all of
 15 this, you know, all of the buildings that they
 16 are acquiring or have acquired or are building
 17 there. So it's not that -- it is, you know, for
 18 a generator screen, it's rarely -- or it's fairly
 19 extensive, but Gateway said, look, whatever it
 20 takes. We want to make sure that we're not
 21 negatively impacting the viewscape of the
 22 surrounding properties, and, you know, obviously,
 23 we want the borough to be happy.
 24 So they're willing to do whatever it
 25 takes, but, you know, if you guys thought it

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1 see just a little bit, but again, with all the
 2 foliage down, you're seeing it at its maximum.
 3 And quite honestly, I think it's
 4 indistinguishable from the chimneys that are up
 5 there now. Like it doesn't stick out to me as
 6 oh, this is, you know, a change or an added. It
 7 kind of looks like what I would expect to see on
 8 a -- a flat roof building which would typically
 9 have some form of mechanical or some chimney
 10 coming up through.
 11 MS. McDONOUGH: So this is really just
 12 a generator for power outages? This is really a
 13 backup generator.
 14 TRAVIS HUTCHINSON: This is an --
 15 MS. McDONOUGH: This is just for the
 16 record, I think we all know this is just a
 17 commercial building, there's no residences in
 18 this.
 19 TRAVIS HUTCHINSON: Correct. No
 20 residences here, there is -- so a lot of the
 21 technology, which interfaces with the hotel and
 22 the neighboring 306 suites that we're equally
 23 working on --
 24 MS. McDONOUGH: That's at this point a
 25 demolition.

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1 TRAVIS HUTCHINSON: Correct. It's not
2 -- not yet approved, but in the ultimate plan of
3 things, the technology lives right here in this
4 second floor area. So there -- it is important
5 for the whole system that that technology stays
6 kind of up and operational, so not only to
7 support the administrative services here, but
8 that's really one of the big things they
9 expressed to me. They're saying, look, you know,
10 if our servers go down, it's a serious problem
11 just to due to the --

12 MS. McDONOUGH: Sure.

13 TRAVIS HUTCHINSON: -- automation

14 MS. McDONOUGH: Yeah. I'm going to
15 kind of follow through with what Bob was saying.
16 I mean, this is -- you guys did a really good
17 job.

18 TRAVIS HUTCHINSON: Thank you.

19 MS. McDONOUGH: I mean, when I -- with
20 this building, I saw it before, I saw -- I'm very
21 familiar with the building, I remember your
22 application and you followed through I think
23 within a day or two you guys were on it. I have
24 concerns with the attempt to make it look like
25 it's part of the building. That's not fair.

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1 the screen wall, the size of the generator.
2 MS. McDONOUGH: I understand. I mean,
3 I have concerns with the whole project, but I'm
4 trying to be -- because I understand that, you
5 know, that there's limitations here because of
6 the flood plain and the fact that this going to
7 be a major commercial building, but I'm trying
8 really hard to figure out ways because I'm very
9 concerned what it's doing to the cityscape of
10 this really special building. So I'm trying to
11 kind of work it through.

12 MR. WISE: Yeah. I mean, again, it's a
13 secondary -- it is a secondary facade from this
14 building, it's not what you see from the main
15 street, which I think is important.

16 MS. McDONOUGH: Well, wait, the
17 building is on Main Street.

18 MR. WISE: No, but you're looking at
19 the rear of the building.

20 MS. McDONOUGH: This particular view is
21 the back of --

22 MR. WISE: I understand.

23 MS. McDONOUGH: It's visible from the
24 front.

25 MR. WISE: I agree, but I think the

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1 That the fact that it kind of does look you were
2 doing that, I don't know what you were attempting
3 to do. The top, the roof line of this building
4 is really important to the architecture, it's a
5 very unique building. I don't have any
6 electrical skills, so I don't know what the
7 options are. I do understand where the flood
8 plain is, that I don't know.

9 TRAVIS HUTCHINSON: Yeah.

10 MS. McDONOUGH: I would be really
11 interested to see a mockup of what it could look
12 like if you weren't trying to match it and some
13 sort of assurance, I think you pretty given them
14 that this is reversible.

15 TRAVIS HUTCHINSON: Yeah.

16 MS. McDONOUGH: But I mean, I am having
17 a hard time with this and I understand the flood
18 plain, I understand the challenge, but this
19 building is one of our really unique buildings,
20 so I've got concerns about the way this appears.

21 MR. WISE: Well, if they didn't build
22 it, it's where the lattice is. I mean, you would
23 see that.

24 TRAVIS HUTCHINSON: And I should clear,
25 the lattice is -- we were trying to show behind

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1 main view of the building is you and down River
2 Road, not on the Towpath.

3 MS. McDONOUGH: Just based on our
4 mandate the canal path is very, very heavily
5 traveled. There's the river there. It's
6 visible, regardless of what we decide is
7 appropriate or not. This is completely both
8 sides, ever side of this building is fully
9 visible to the public.

10 MR. WISE: So I think the concern then
11 is it's -- it's looking like it was meant to be
12 part of the building, which it's not. And if
13 they didn't put the crest on the wall, would that
14 be something that would be less conspicuous?

15 MS. McDONOUGH: It might be. I mean,
16 again, I just -- I don't have the imagination,
17 but I think that's certainly possible.

18 MR. WISE: It would be wall that would
19 -- just a very simple wall that would cover up
20 the -- the lattice here, but the -- the
21 generator, but it wouldn't look like it was up
22 there when they built the building.

23 TRAVIS HUTCHINSON: Right. Yeah, I
24 mean, I can kind of tell you how I went down the
25 path of where we are eventually where we are out.

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1 Because of the locations of the chimneys, they
 2 are critical for us to have the structural
 3 attachment to the -- to the building, right. So
 4 that kind of defines where we need be there. So
 5 that is not centered in this, you know -- in this
 6 center feature here in the back of the building.
 7 So anything that I was trying to do, I
 8 want it to be symmetric just because I think -- I
 9 just think that was the only -- you know, that
 10 was the only way to really approach it. So I'm
 11 pretty close to this corner here. So if I'm
 12 going to be, you know, I ended up making my way
 13 all the way to the end of that center core there.
 14 And then I was saying, well, instead of just this
 15 abrupt, you know, stop, we need to find a way to
 16 transition down. So -- and I was originally
 17 saying, well, what do we do? Do we do a fence,
 18 how -- you know, how ridiculous is that to put a
 19 fence -- put a metal fence --
 20 MS. McDONOUGH: On a roof.
 21 TRAVIS HUTCHINSON: -- behind a metal
 22 box, you know. So that's how I got here and it
 23 is it, as you guys initially had pointed out, I
 24 think it's, you know, substantial improvement for
 25 a generator, you know, it's --

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1 folks down at Waterview figured this out, that if
 2 you raised these things above the flood plain,
 3 you can stick them on the side of the building.
 4 Now, I don't know if anybody's driven that road
 5 over there --
 6 MR. WISE: I tried to get down there on
 7 Saturday, I couldn't --
 8 MR. GREEN: -- the nine and a half foot
 9 in the air generators, I think these guys have
 10 gone way above and beyond the call of duty to not
 11 have us look at that generator stuck to the back
 12 corner of that building.
 13 MR. WISE: Oh, I'm not questioning
 14 that, I think it's -- my question is whether it's
 15 even too much, you know. Whether you just
 16 painted the generator whether that would be
 17 enough.
 18 TRAVIS HUTCHINSON: Well, so I did the
 19 math and the math says that it sticks up 26
 20 inches over and above the wall. And again,
 21 that's one of those things that will catch your
 22 eye, if this is actually the same finish on the
 23 top of this, I think it will do less to catch
 24 your eye than a two foot box sticking on top of
 25 the roof.

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1 MS. McDONOUGH: Yeah, they're not
 2 beautiful.
 3 TRAVIS HUTCHINSON: More of a screen
 4 wall then you would typically see for a
 5 generator, that's -- it just kept going. I kept
 6 saying well, I don't want to do something that's,
 7 you know, ridiculous here, like, yeah, here's
 8 your fenced screen, but it's asymmetric and it's
 9 metal in front of metal. But again, our goal is
 10 to do something that makes everybody happy.
 11 MR. WISE: So what 5.2.11 says under
 12 mechanical, electrical and communications
 13 equipment, if it is not possible to -- you know,
 14 have something that's not in the public
 15 right-of-way, equipment should be screened with
 16 wood lattice, louvers or vertical board
 17 screening. You know, which is a lot lighter and
 18 obviously not, you know -- nobody's going to be
 19 followed that it's part of the, you know,
 20 historically part of the building.
 21 MR. GREEN: But it'll catch your eye.
 22 I mean, something dissimilar, that dissimilar
 23 will totally catch your eye and say, hey, look,
 24 there's something up there that wasn't supposed
 25 to be up there. And I guess my thought and the

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1 MR. WISE: You're saying that what is
 2 planned would not catch your eye as much as the
 3 painted generator.
 4 MR. GREEN: Yeah, this will not catch
 5 your eye, this will not because it is so similar
 6 to the building. I know the guidelines say if
 7 it's not part of the original building, you
 8 shouldn't do it, but I think in this case, I
 9 think common sense wins. I don't want to so a
 10 metal generator stuck on the roof.
 11 MS. McDONOUGH: I mean, aesthetics --
 12 it's a tough one because the aesthetics on some
 13 levels are not our problem and on some levels
 14 they are. I would like in some way -- but again,
 15 I'm just one opinion -- to see this somehow
 16 distinguished from the rest of the building in an
 17 appropriate way, but that's -- this is a tough
 18 one and I'd love to hear someone else's response
 19 too.
 20 MR. LUPINETTI: So I have a couple
 21 questions. Is that an open screen or is it
 22 solid?
 23 TRAVIS HUTCHINSON: I'm sorry.
 24 MR. LUPINETTI: Is it an open screen or
 25 is it solid, what you're proposing?

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1 TRAVIS HUTCHINSON: It would be a --
 2 sol -- yeah, it would be a solid, solid block and
 3 stucco wall.
 4 MR. LUPINETTI: Because it almost looks
 5 like you have fencing on one side and solid on
 6 another. I'm just trying to clarify.
 7 TRAVIS HUTCHINSON: It's one-sided,
 8 yeah.
 9 MR. WISE: So that lattice, that's the
 10 depiction of the --
 11 MR. GREEN: That's where the foam board
 12 was --
 13 MR. LUPINETTI: Oh, so that --
 14 (Indiscernible discussion, simultaneous
 15 speakers.)
 16 MS. McDONOUGH: Wait, wait. Whoa --
 17 MR. LUPINETTI: It almost looks like a
 18 fence to me.
 19 TRAVIS HUTCHINSON: It is confusing.
 20 MS. McDONOUGH: One at a time.
 21 TRAVIS HUTCHINSON: Yeah, it is
 22 confusing in hindsight.
 23 MS. McDONOUGH: Rick, go ahead and then
 24 we'll --
 25 MR. LUPINETTI: How many kilowatts is

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1 color as the building?
 2 TRAVIS HUTCHINSON: Can't tell you
 3 that.
 4 MR. LUPINETTI: I'm only asking
 5 questions, I'm still kind of the new kid on the
 6 block. I wasn't here for that full renovation.
 7 I'm thinking of means and methods of getting
 8 electric up there and if it's going to impact the
 9 other exterior facades, whether it's side, front.
 10 TRAVIS HUTCHINSON: Right.
 11 MR. LUPINETTI: Have you already
 12 prepped up for it or do you still have to run it.
 13 I don't want to see conduit pipes running up the
 14 side of the building and we're not aware of it.
 15 TRAVIS HUTCHINSON: Already complete.
 16 Was part of the initial discussions, all those
 17 subpanels and everything were part of our initial
 18 renovations, inspected, everything's --
 19 MR. LUPINETTI: So you've already
 20 prepped up. You did for future use as you --
 21 TRAVIS HUTCHINSON: We knew that this
 22 was happening and then it was one of those things
 23 where this was gonna happen at the end because
 24 there was just so much work on the exterior. So
 25 much refit of the mechanicals, so the plan was to

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1 this generator? How big is it?
 2 TRAVIS HUTCHINSON: It's 85 kilowatts.
 3 MR. LUPINETTI: Eighty-five thousand?
 4 TRAVIS HUTCHINSON: Eighty-five
 5 thousand, yes.
 6 MR. LUPINETTI: What's the fuel source?
 7 TRAVIS HUTCHINSON: It's natural gas.
 8 MR. LUPINETTI: Natural gas?
 9 MS. McDONOUGH: How is this --
 10 MR. LUPINETTI: How are you getting the
 11 gas up there?
 12 TRAVIS HUTCHINSON: We already have it
 13 up there, I believe it's run up the exterior.
 14 It's going to --
 15 MR. LUPINETTI: Was that part of your
 16 approved certificate of appropriateness with your
 17 first addition --
 18 TRAVIS HUTCHINSON: Yes.
 19 MR. LUPINETTI: -- or whatever
 20 renovations you did there?
 21 TRAVIS HUTCHINSON: Exactly.
 22 MR. LUPINETTI: Along with that gas
 23 line?
 24 TRAVIS HUTCHINSON: Yes.
 25 MR. LUPINETTI: Is it painted the same

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1 put it in place and here we are. That's --
 2 that's when it was brought to light, hey, you
 3 guys really need to get in front of HARB, go
 4 through and, you know, make sure you've got
 5 everything you need to get this up there. But
 6 mechanicalwise, it's all there.
 7 MS. McDONOUGH: Anything else, Rick?
 8 MR. LUPINETTI: No.
 9 MS. McDONOUGH: Any other comments,
 10 thought, questions?
 11 MR. VOSS: I did have a question. It
 12 is possible for the -- so it doesn't look like it
 13 was part of the original building for it not to
 14 sit up on the parapet, but actually sit back as
 15 an interior wall two feet back? I was just -- it
 16 looked like there was space, but I couldn't tell.
 17 TRAVIS HUTCHINSON: Yeah. The answer
 18 is, there is space, I just -- it becomes far more
 19 complicated in trying to affix that wall to the
 20 roof and --
 21 MR. VOSS: Well, I guess I was thinking
 22 if it were wood lattice, it would take no weight,
 23 it would just be sitting there, but we don't
 24 necessarily think that would -- well, that would
 25 catch your eye.

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1 TRAVIS HUTCHINSON: Yeah.
 2 MR. VOSS: And I was wondering if a
 3 solid instead of lat -- some kind of solid
 4 looking even if it were just veneer or plaster,
 5 if that would be enough to hide it, but not look
 6 like part of the original structure.
 7 TRAVIS HUTCHINSON: I would -- I would
 8 be inclined to say if we were to affix it to the
 9 back side of the parapet wall so you kind of
 10 allow that original perimeter to remain intact
 11 and that way we've got -- so we would have that
 12 wall that comes up, that would give us the
 13 ability to -- I think that would be maybe a way
 14 to accomplish both goals. I just am trying
 15 again, I'm trying to think of, you know, that
 16 flat roof membrane and cutting into that and
 17 waterproofing and flashing back in.
 18 MS. McDONOUGH: Question for you,
 19 what's your time frame on this? I mean,
 20 obviously we all want to work with you.
 21 TRAVIS HUTCHINSON: Sure.
 22 MS. McDONOUGH: This is important. Is
 23 it something you guys can go back to the drawing
 24 board a little and come next month or would that
 25 create a huge problem?

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1 just make a comment -- like to see something that
 2 doesn't look quite as much like it's trying to be
 3 part of that building, which bothers me.
 4 MR. WISE: Well, if it didn't have the
 5 --
 6 What is the cap on it?
 7 TRAVIS HUTCHINSON: The cap would just
 8 basically be an extension of this detail, which
 9 is that -- that water table or fanning detail
 10 that was originally part of that building.
 11 MR. WISE: So one way of doing that is
 12 not painting that cap. Just having the wall that
 13 would take, you know, it would hide the
 14 generator, it would look less like it was
 15 originally part of the building and it would just
 16 sort of fade up in a way. You wouldn't like
 17 bring your eye back down the building, could your
 18 eye would stop at the cap, it would just go.
 19 MS. McDONOUGH: Gotcha.
 20 MR. GREEN: Will you be able to make it
 21 water impervious?
 22 TRAVIS HUTCHINSON: No problem. The
 23 cap is totally decorative.
 24 MS. McDONOUGH: Okay.
 25 MR. GREEN: Okay.

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1 TRAVIS HUTCHINSON: I can't say that it
 2 would cause a huge problem. I mean, I can tell
 3 you that we have been ready to do this for some
 4 months. Again, the generator sits behind the
 5 building --
 6 MS. McDONOUGH: Lonely and sad.
 7 TRAVIS HUTCHINSON: -- lonely and sad.
 8 MS. McDONOUGH: I would love to see
 9 this -- like I said, we're all -- it wouldn't be
 10 to waste your time --
 11 TRAVIS HUTCHINSON: Sure.
 12 MS. McDONOUGH: -- obviously we really
 13 want to work with you. But if there's a
 14 possibility of a little bit more -- some changes
 15 based on some of these comments, I would love to
 16 see them.
 17 MS. LEE: So what is it exactly you're
 18 looking to see?
 19 MS. McDONOUGH: I'm sorry?
 20 MS. LEE: What are the different things
 21 that you would like to see?
 22 MS. McDONOUGH: I mean, I think the
 23 comments have been slightly varied, but obviously
 24 we're not all of the exact same opinion, but I
 25 would li -- I personally -- then everyone can

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1 TRAVIS HUTCHINSON: And it just goes
 2 back to like the material again, you know, to me,
 3 putting wood on top of a building, doesn't make
 4 -- a building like this, at least, doesn't make
 5 any sense. And if I'm putting metal as the
 6 screen, I'm screening a metal box with metal, so
 7 this didn't seem to make sense to me. So this --
 8 the stucco finish seemed to be the natural
 9 choice. But again, I'm happy to go back and try
 10 to find something else, I'm just telling you as I
 11 was working -- I just want to make sure I'm
 12 coming back with something that would be, you
 13 know, productive.
 14 MR. GREEN: Bob, I think that's a great
 15 suggestion. I think it's an incredible
 16 suggestion. I actually would be way for that to
 17 not highlight the cap of that and to do the rest
 18 of the parapet wall. I think it's a great
 19 compromise and a great solution to make it not
 20 part of the building.
 21 MR. LUPINETTI: Yeah. Now, for my
 22 opinion -- well, I have question for one. When
 23 did you do the exterior renovations to this
 24 building when you started stuccoing and doing
 25 these parapets, when was that?

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1 TRAVIS HUTCHINSON: Roughly a year ago?
 2 MR. LUPINETTI: Roughly a year ago. So
 3 I'm just trying to go by thought process, if they
 4 had enough foresight they probably would've
 5 already had this incorporated with the original
 6 building. It's only a year that this exterior
 7 facade was done to differentiate it, is kind of
 8 hard for me to say, yes, you need to --
 9 MS. McDONOUGH: They would've had to --
 10 we would -- it never would've been, even if they
 11 presented this all the same day, I don't see
 12 based on what we're considering would've made a
 13 difference. Because the original building's
 14 still the original building and their original
 15 proposal was actually bringing it -- they were
 16 very -- they did a really good job.
 17 MR. LUPINETTI: So the original parapet
 18 was -- I wasn't here for that, so I'm thinking
 19 the parapet might have been built up a little
 20 bit.
 21 MS. McDONOUGH: It wouldn't've --
 22 MR. LUPINETTI: So that was original at
 23 that point?
 24 MS. McDONOUGH: I'm sorry?
 25 MR. LUPINETTI: So this parapet right

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1 forbid that thing every has to be replaced and
 2 all of a sudden the generator might be a little
 3 bigger or something else, at least you have more
 4 of a screen rather than trying to bump it back or
 5 trying to paint in it. Yeah, I think you have a
 6 buffer, but I think it would also help the sound
 7 if the thing is running, it might help to flush
 8 some of that sound from the canal side.
 9 MR. WISE: I'm asking you just to draw
 10 the wall on the roof.
 11 MS. McDONOUGH: We may need --
 12 MR. WISE: How the angles of the top
 13 wall would go. I mean, it would go across here.
 14 TRAVIS HUTCHINSON: So what we have
 15 proposed now, if this -- that looks to be the
 16 radial section here, it literally just, you know,
 17 it follows that.
 18 MR. WISE: Okay. So just sits on the
 19 wall, there's no angles, it just --
 20 TRAVIS HUTCHINSON: It's single sided,
 21 exactly.
 22 MR. GREEN: Travis, would you be
 23 comfortable not putting a cap on that if it
 24 matches the rest of the --
 25 TRAVIS HUTCHINSON: Absolutely, yeah.

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1 here, not the one they're going to do is all
 2 original?
 3 MS. McDONOUGH: Oh, here.
 4 MR. LUPINETTI: Was that original?
 5 MS. McDONOUGH: Yes.
 6 MR. LUPINETTI: That's original to the
 7 building?
 8 MS. McDONOUGH: Yes.
 9 MR. LUPINETTI: This is where I'm the
 10 new kid on the block.
 11 MS. McDONOUGH: This is just a little
 12 hat they're plopping on top of everything else.
 13 MR. LUPINETTI: I got you. So that's
 14 the original building, that's where it
 15 differentiates -- thank you for clarifying. I'm
 16 just trying to ask.
 17 MS. McDONOUGH: No, that was a great
 18 question. Thank you for asking it. It's hard
 19 when you weren't for the --
 20 MR. LUPINETTI: Correct.
 21 MS. McDONOUGH: I appreciate that so
 22 much.
 23 MR. LUPINETTI: So I'm just trying to
 24 figure it out, but I think that this is a good
 25 idea. It'll probably help with sound and if God

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1 Again, structurally everything is all the same,
 2 that was just an aesthetic detail. So if the
 3 board feels that that's enhancement is to
 4 differentiate it from the original structure,
 5 that's no problem.
 6 MR. WISE: And the board may like the
 7 curb piece that was originally proposed.
 8 MR. GREEN: No, I think this is
 9 actually a much slicker look actually.
 10 TRAVIS HUTCHINSON: No, I think it was
 11 a good suggestion as well.
 12 MS. McDONOUGH: Do we comfortable
 13 enough that we understand exactly what we're
 14 proposing to vote on this tonight or would people
 15 feel more comfortable seeing? I have no -- I'm
 16 not pressuring either way.
 17 MR. LUPINETTI: I'm good.
 18 MS. McDONOUGH: Good.
 19 MR. GREEN: Yes.
 20 MR. VOSS: So add our suggestion in?
 21 MS. McDONOUGH: Bob, can you clarify
 22 for the record exactly the modification that
 23 we've discussed?
 24 MR. WISE: My modification would be the
 25 wall as proposed in the revised plan presented

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1 tonight with the exception that there would be no
 2 painted cap, it would be all one color, which I
 3 assume is you're matching the existing parapet?
 4 TRAVIS HUTCHINSON: Exactly, yeah.
 5 MR. WISE: So you would still have the
 6 existing parapet cap, but there'd be no cap on
 7 this, it would just be the stucco tan color or
 8 whatever.
 9 TRAVIS HUTCHINSON: That's exactly it.
 10 MR. GREEN: I make a motion that we
 11 approve the plans as submitted without a cap on
 12 top of the addition to the parapet wall.
 13 MS. McDONOUGH: Second?
 14 MR. LUPINETTI: Second.
 15 MS. McDONOUGH: All in favor?
 16 BOARD MEMBERS: Aye.
 17 MS. McDONOUGH: Opposed?
 18 Approved. Well, we will be
 19 recommending appropriateness. Thank you for your
 20 time and thanks for your flexibility.
 21 TRAVIS HUTCHINSON: Yeah, absolutely.
 22 MS. McDONOUGH: We really appreciate it
 23 and how hard you guys are working on this
 24 building.
 25 TRAVIS HUTCHINSON: We're excited to

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1 MR. LUPINETTI: And it may not be
 2 possible.
 3 TRAVIS HUTCHINSON: I understand.
 4 MR. VOSS: Great idea if you could. If
 5 you could share the power, it seems like a great
 6 idea.
 7 MR. LUPINETTI: The problem is, it's
 8 two different properties, you can't just say, oh,
 9 I'm just gonna jump off your power.
 10 MS. McDONOUGH: All right. Let's move
 11 along it's getting super late and appreciate your
 12 time to take all of our questions.
 13 Let's move on to the next application,
 14 which is 27 West Mechanic Street; demolition and
 15 construction of new single family house.
 16 MS. LEE: The packet that you have
 17 before you, this is the third time that this
 18 application is coming before HARB review. They
 19 first came to the November meeting and then to
 20 the December meeting. So the packet that you
 21 have in front of you is the historical data
 22 behind both reviews so that you can see where
 23 they've made their modifications based on review
 24 letters, feedback, back again, review letters,
 25 feedback and back again. And what they have

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1 get started.
 2 MR. VOSS: I just had a question just
 3 off the record, I guess -- is the power generator
 4 --
 5 MS. McDONOUGH: We have to be on
 6 record.
 7 MR. VOSS: Well, on the record. Power
 8 for the generator only for this buildings.
 9 TRAVIS HUTCHINSON: It is possibly size
 10 that if 306-308 would need it, we'd just upsize
 11 it to be able to cover that because that's going
 12 to be the next question is where do we locate
 13 that. And that's a little bit more complicated
 14 per, you know, reasons of more colonial --
 15 MS. McDONOUGH: We'll be seeing you
 16 again.
 17 MR. VOSS: That's why I wondered --
 18 TRAVIS HUTCHINSON: For additional
 19 architecture.
 20 MR. VOSS: -- you would need to run
 21 power lines for that.
 22 TRAVIS HUTCHINSON: Yes.
 23 MR. LUPINETTI: That's gonna get a lot
 24 more complex on my end.
 25 TRAVIS HUTCHINSON: I get it.

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1 currently is their third attempt.
 2 MS. McDONOUGH: Question. Has any
 3 portion of this been approved or is it --
 4 MS. LEE: No. Nothing has been --
 5 MS. McDONOUGH: The entirety is before
 6 us this evening.
 7 MS. LEE: -- approved. Yep. What you
 8 have before you is a demolition and a new
 9 construction, that's what you're approving -- or
 10 you're reviewing.
 11 MS. McDONOUGH: Okay. So everything
 12 else has just been back and forth and trying to
 13 make modifications that seem more appropriate?
 14 MS. LEE: Yes.
 15 MS. McDONOUGH: Go ahead.
 16 RALPH FEY: We have graphics, assuming
 17 that Mark doesn't crash your computer again
 18 today.
 19 MS. McDONOUGH: Is that a common
 20 problem?
 21 RALPH FEY: This is exactly what's here
 22 depending on the size and how easy it is to look
 23 at. Before we jump in building owner Mike
 24 Dalewitz; project designer, Patrick Pastella.
 25 We're here as kind of -- Patrick's a very busy,

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1 he isn't facilitating to move through the
 2 technical problems, so we joined the team.
 3 Do you want to give any summaries of
 4 your -- has everybody read?
 5 MS. McDONOUGH: We have, but it
 6 probably should be on the record.
 7 MR. WISE: I think it's -- I think it's
 8 important to note that this came before the
 9 borough council in a workshop setting.
 10 Is that correct?
 11 MS. LEE: Um-hmm.
 12 MR. WISE: I think as EJ said, this is
 13 the third time and it was presented and we had --
 14 I had several issues with the appropriateness of
 15 what was presented and I think through those
 16 iterations, at this point, I believe, the
 17 applicant, you know, to their credit has done a
 18 lot to, in my opinion, to make the building more
 19 appropriate to the historic district, and in
 20 many, many different ways.
 21 And I think there were seven main
 22 elements that were worked on and the final of
 23 what you'll say tonight is, you know, most of
 24 those things are done. I had a couple issues
 25 really with the mullions on the windows, but I

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1 down the street from the waffle, my favorite
 2 waffle place. The next one below that, the
 3 purple wall is the wall that sits on the canal.
 4 So it presents two stories from the canal and one
 5 story from the road. It is masonry. In our last
 6 meeting there was much discussion over what style
 7 the building is now. We're going to call it
 8 international style. It is horizontal strict
 9 windows of primary glass and it doesn't fall into
 10 a lot of the New Hope style of buildings that
 11 currently exists.
 12 On the other two images on the right
 13 side are close-ups of the front. Again, showing
 14 the amount of glass and the strict windows.
 15 The next page is really starting to now
 16 get a little further back so you can see the
 17 surrounding properties. Again, upper left you're
 18 looking at Nina's Waffles, which is a one story
 19 building. And behind it.
 20 Mark, remind me that -- the address of
 21 the building behind.
 22 MARK BAKER: 122.
 23 RALPH FEY: And you will see that
 24 building shown both graphically and in
 25 photographs. It was asked how our building would

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1 think they made some changes to the window sizes
 2 that I believe are appropriate. There's still
 3 some differences between the building, you know,
 4 this as a new building and the old structures
 5 that are around it, but I believe that, you know,
 6 for the most part they've -- they've created a
 7 plan that is appropriate to the historic
 8 architecture of the historic district.
 9 RALPH FEY: Thank you. So our packet
 10 is really focused on some of the questions that
 11 came up in the last work session with borough
 12 council. In highlighting very clearly the size
 13 of this proposed building set against the size of
 14 the neighboring properties. So more drawing has
 15 been put towards that than in furthering minutia
 16 little details on the building.
 17 So with that said, I think Mark can
 18 just point -- the -- you all know at the top of
 19 bridge where this is, the red line is the
 20 property line, the blue line is the proposed
 21 building. And this follows the same order as
 22 your packet if you wanted to follow more closely.
 23 And for those that haven't been or
 24 recently looked at the property, we did a series
 25 of photos. The upper left-hand side is looking

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1 compare to that and we tried to do that. Next
 2 shot to the right is looking from the bridge,
 3 subject property on the left, series of George
 4 Michael buildings on the right. And the lower
 5 is, again, a long view showing Nina's Waffles and
 6 the subject property.
 7 Because you may not have had the full
 8 history, we thought it was important to show the
 9 existing building that's there that I've been
 10 showing you the pictures of is the red line.
 11 That footprint is 1,680 square feet. The
 12 proposed building is about 29 percent smaller, we
 13 said about. The proposed building is exactly 29
 14 percent smaller footprint and is 1,199, call it a
 15 1200 square foot footprint. That was raised and
 16 asked in the meeting and we did not have an exact
 17 number and an exact answer.
 18 So the next image that Mark has brought
 19 up and you have in your packet is that blue line
 20 and the reference of what's changing on the
 21 sight. And that is that there will be a place to
 22 pull off, a parking area where a car can pull off
 23 and pull back down the lane and be out of sight
 24 not on the street and provide some parking.
 25 MS. McDONOUGH: But the car will be

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1 visible to the street when --
 2 RALPH FEY: So the back of the car
 3 would be visible from the street, but it is
 4 brief. They're going to pull forward.
 5 MS. McDONOUGH: Well -- okay.
 6 MR. VOSS: So are there three parking
 7 spots?
 8 RALPH FEY: It's really meant for two.
 9 MS. McDONOUGH: And a motorcycle.
 10 RALPH FEY: Actually, you know -- do I
 11 know exactly how long that is? I do not.
 12 MS. McDONOUGH: So is there going to be
 13 like a driveway, how will thee -- how will the
 14 cars access the road?
 15 RALPH FEY: So this the driveway right
 16 here and when we get to the front elevations,
 17 we'll show you the drive versus the building.
 18 The driveway is off the here and you pull back
 19 and leave your car back here.
 20 MS. McDONOUGH: Okay.
 21 RALPH FEY: This has all been through
 22 zoning, so a lot of what I'm showing you now is
 23 actually zoning drawings that were submitted that
 24 we added a little color too.
 25 MS. McDONOUGH: Okay. Thank you.

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1 MS. McDONOUGH: When you say it feels
 2 added, are you saying historically or are you
 3 speaking architecturally?
 4 RALPH FEY: Someone bought it at a
 5 salvage yard and stuck it in their front yard and
 6 thought it was a good idea because it's not
 7 consistent with the building. And clearly the
 8 building has been here, we know how long the
 9 building has been here.
 10 MIKE DALEWITZ: From what I know from
 11 the previously owner, I believe that was put in
 12 back in the early '90s when she bought the
 13 property.
 14 MS. McDONOUGH: Do we know the age of
 15 that fence?
 16 MR. WISE: I don't know the age of the
 17 fence, but it -- I don't know fences enough only
 18 to say that it looks like a typical Victorian
 19 cast iron fence. And the building, I believe
 20 first shows up on maps in the mid '50s.
 21 MS. McDONOUGH: I'm sorry?
 22 MR. WISE: In the mid-1950s.
 23 MS. McDONOUGH: Okay.
 24 Go ahead.
 25 RALPH FEY: So it is actually in the

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1 MR. WISE: Ralph, I'm sorry to
 2 interrupt, but could you just tell them where the
 3 fence is, the existing fence?
 4 RALPH FEY: Yeah, that's -- I'm gonna
 5 have to back --
 6 MS. McDONOUGH: You're talking about
 7 the wrought iron fence?
 8 RALPH FEY: I may have to go back to
 9 the existing drawing to do that.
 10 MIKE DALEWITZ: That's losing some life
 11 as we speak right now. It keeps on --
 12 RALPH FEY: Right. So if we go back to
 13 the 03, existing fence.
 14 Maybe you want to go to the
 15 photographs, Mark, I think you have a photograph
 16 of the existing fence.
 17 MS. McDONOUGH: Where are you going
 18 back to, Ralph? Oh, here we are. Got it.
 19 RALPH FEY: There.
 20 So it kind of runs, again, along --
 21 along the front here. And it doesn't seem
 22 entirely sympathetic to the building that's there
 23 nor does it feel kind of consistent with the
 24 stone wall that's behind it that has some value.
 25 It feels a little added, so --

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1 location and the reason you asked was it is in
 2 the location where our -- our driveway is, so we
 3 will be literally pulling in to the property
 4 where that fence is. And that fence is currently
 5 not scheduled to be placed back on the property.
 6 So, again, it's not really well in keeping with
 7 the building that's there and it doesn't really
 8 do that well with the proposed building either.
 9 We have offered to provide it, place it somewhere
 10 else in New Hope or store it, but it doesn't
 11 really play a role in this design.
 12 Okay. So D-4 is showing the trees that
 13 are currently there on the property with a canopy
 14 above them and giving you that sense of green
 15 space that we're trying to create around the
 16 building, as well as the drive. On the right
 17 side of the drawing where it says 32 West
 18 Mechanic Street, that is the footprint of the
 19 beginning of the row of houses on the George
 20 Michael property. And you will see this building
 21 in elevations on the next page.
 22 MR. VOSS: Can I just jump in? What's
 23 this walk-through, it's not a public space is it?
 24 MS. McDONOUGH: Where are you pointing
 25 to, please?

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1 MR. VOSS: It says, proposed parking
 2 space, another proposed and then between the two
 3 it says walk-through.
 4 MS. McDONOUGH: You see like steps,
 5 like what appears to be steps right here.
 6 MR. VOSS: Oh, I'm looking on
 7 drawing --
 8 RALPH FEY: So like I said, we just
 9 colored up a plan that was part of the zoning
 10 submission and I don't know what that particular
 11 wording means. It's all driveway in our world,
 12 it's right there.
 13 MR. VOSS: Okay. Yeah, 'cause it's far
 14 from the --
 15 RALPH FEY: Is that left over from what
 16 was there before?
 17 MR. VOSS: -- from the sidewalk.
 18 PATRICK PASTELLA: That's a leftover
 19 overlay from the survey.
 20 RALPH FEY: I suspected this much.
 21 Sorry.
 22 Thank you, Patrick.
 23 So our next page is graphic depiction
 24 by us. My team literally going out and taking a
 25 laser and setting on the ground and shooting both

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1 Our building is 22 feet tall from the
 2 street and going down from left to right, the
 3 first two George Michaels' properties are 24 to
 4 the plate and 31 to the ridge; 20 to the plate,
 5 30 to the ridge; moving down, 22 to the plate, 37
 6 to the ridge. And, of course, the last building
 7 is the art building that has no roof pitch, so
 8 it's 34 feet tall.
 9 If we then go to the bottom, 'cause as
 10 I said, this was an effort to give context to the
 11 proposed building, our building is drawn in here.
 12 And then drawn to the right of it is, Nina's,
 13 drawn behind is 122 New Street. There is a slope
 14 to New Street hence the lower part of this
 15 building does not sit at the same height that
 16 Nina's does. So again, the idea is to give
 17 context, which is somewhat difficult in
 18 photographs because of the perspective when you
 19 take a photo, this is true. Will you ever see it
 20 this way? No. You'll see it more like in the
 21 photos.
 22 So our next page 06, is focused
 23 specifically to the new buildings. If you had
 24 seen some of the iterations, the windows were a
 25 little larger. There was a bigger parapet. What

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1 the play heights and the ridge heights of the
 2 surrounding buildings. So on the top row there
 3 you can see lights of the surrounding buildings.
 4 So on the top row there you can see on the left
 5 side, 34 Mechanic, which is, I'll call it, a
 6 corner building for the George Michael property.
 7 The little space between them is where you pull
 8 into the property. And 32 Mechanic is the other
 9 corner.
 10 Our building is lightly dotted in just
 11 to the right of 32 Mechanic, so one can see the
 12 size and scale of the buildings that are directly
 13 across the street as this building would be
 14 reflected opposite it.
 15 MS. McDONOUGH: I kind of have a
 16 question. It says you're showing this for scale
 17 and it says not to scale.
 18 RALPH FEY: So we say not to scale
 19 because we know people are going to reduce this.
 20 They are to scale and they are dimensioned, but
 21 we didn't anyone to take a ruler to this. So
 22 they are scaleable and I happen to know that this
 23 particular one is in scale. But just to keep you
 24 from doing that, we put all the dimensions of all
 25 of the buildings on here.

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1 we're looking at on this building is this is our
 2 22 feet, it has a roughly 24 inch overhang. The
 3 overhang is modeled after the overhang of the
 4 Logan Inn. The windows are symmetrical, this was
 5 previously window and was changed to a door based
 6 on feedback from the consultant. The screen used
 7 to be two stories and it was reduced. Based
 8 again, on feedback from our consultant and the
 9 meetings. And when you get to this side, we'll
 10 give you some feedback on that.
 11 The little blue two foot high line you
 12 see there is a glass railing for the proposed use
 13 of the roof. It sits roughly four feet back from
 14 the edge, the idea is that although you're seeing
 15 it here, if we think about the way a person sees
 16 something as they're walking down the street, to
 17 most perspectives, the rail -- the glass rail
 18 would not be seen.
 19 MS. McDONOUGH: Just if -- if I was
 20 across the street -- and I know the area -- and I
 21 was six foot, two, would I see it?
 22 RALPH FEY: Absolutely not.
 23 So the next page -- and we'll get to
 24 the materials -- is that same drawing with some
 25 of the existing plant material, the two trees

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1 that exists in that place. Just again, to give
 2 it context. Nothing else has changed on the
 3 drawing.
 4 Drawing 08 which Mark has up on the
 5 screen and I am holding is the view from the
 6 canal. So we have tried to give it, again,
 7 context by drawing in a section through the
 8 bridge, which was challenging. Hence you'll see
 9 the bridge and the beginning of the railings.
 10 The bridge is on an angle, so it gets a little
 11 funky. But we wanted you to stand flat and
 12 straight on to this part of the building. We
 13 added at the lower section a stone base. That
 14 stone will match the stone of the canal bridge.
 15 We can go back to the photos and show you it is
 16 that traditional reddish colored argillite type
 17 colored stone.
 18 From that point it is the vertical wood
 19 siding. And there were French doors, that's been
 20 reduced to two. And I will acknowledge that my
 21 friend dropped the ball, these all were supposed
 22 to be exactly the same mullions as what's below
 23 and something happened in the photoshopping of
 24 it, so we missed that.
 25 MR. WISE: Same with the doors too?

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1 parapet and now it's a pulled back two foot high
 2 glass railing.
 3 MR. WISE: So the original plan had the
 4 wall, the building was much higher?
 5 RALPH FEY: It had a eight foot high
 6 solid parapet, right.
 7 MS. LEE: You can see it's in the very
 8 last page of your packet what the original
 9 submission was.
 10 MR. WISE: So in lieu of that the
 11 proportion I thought was a bit tall and I thought
 12 the parapet extended quite a bit, again, compared
 13 to historic buildings. So it was dropped down
 14 and then the, you know, the alternative was -- is
 15 with this glass fence or railing or whatever you
 16 want to call it --
 17 RALPH FEY: Yep.
 18 MR. WISE: -- for use on top of that
 19 building.
 20 RALPH FEY: That's a literally two foot
 21 high glass because the roof has a little
 22 depression in it, so the first foot is the
 23 parapet and then there's two foot glass on top.
 24 MR. WISE: So you don't have to meet
 25 4.3 inch railing height or whatever it is?

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1 RALPH FEY: Yeah. We fully intended
 2 for all the mullions to align and be on each of
 3 them per your comment and it didn't happen. It
 4 actually showed up on another elevation, but
 5 didn't make it on this one.
 6 MR. WISE: Those was one of my
 7 principal comments, by the way, last meeting.
 8 RALPH FEY: And I'm guilty of not
 9 having picked that up when I reviewed this
 10 packet. Thank you for that.
 11 MR. WISE: Ralph, was this plexi, was
 12 that all depicted before on the roof? How was
 13 that depicted?
 14 RALPH FEY: So I'm gonna call it glass,
 15 first of all, but so there is a roof terrace, if
 16 you will, and there is a stair that comes up on
 17 the other side of the building. It does not have
 18 a dog house, it does not come up onto the roof,
 19 you literally come -- kind of sort of outside and
 20 up on the inside of the building and end up
 21 standing there. So before, of course, we had a
 22 parapet that went --
 23 MR. WISE: Right.
 24 RALPH FEY: -- like that. And the same
 25 interior uses existed, but that was a solid

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1 RALPH FEY: Three.
 2 MR. WISE: Okay. You don't have to
 3 meet that because you're not gonna fall off the
 4 edge of the building.
 5 RALPH FEY: We're four feet back.
 6 MR. WISE: Real quick. I'm sorry to
 7 interrupt you. The wood cladding is a different
 8 cladding than originally proposed.
 9 RALPH FEY: So Patrick has a sample, it
 10 is significantly different from the earlier and
 11 we also did a brick version of this building and
 12 thought it looked a little too industrial, a
 13 little too heavy and came back to the wood. That
 14 is a wood that is preweathered and sealed, so
 15 although it gives the feeling of a somewhat New
 16 Hope weathered natural wood building, it is gonna
 17 stay stabilized with that light. I hate to get
 18 into the conversation that you already had, but
 19 it's gonna stay stabilized like that and it's not
 20 going to weather anymore.
 21 MS. McDONOUGH: Ever.
 22 MR. WISE: So brick was discussed last
 23 month, but then it sort of quickly went by --
 24 MS. McDONOUGH: Briefly discussed.
 25 MR. WISE: You briefly discussed, so I

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1 didn't take -- I didn't recommend, but I didn't
 2 want to remove it from this last review. It
 3 sounded like you discussed it.
 4 RALPH FEY: We actually drew it, we
 5 shared it briefly, but not to the extent where we
 6 thought it was in any way close to being valid as
 7 an option.
 8 MS. McDONOUGH: But that's not in front
 9 of us now, right?
 10 MR. WISE: It's not in front of us.
 11 I'm sorry.
 12 RALPH FEY: There are some other brick
 13 buildings that we have done, it didn't seem to
 14 want to head even more in the direction of a
 15 masonry building. The wood is softer and, in our
 16 opinion, more in keeping with the materiality of
 17 New Hope.
 18 MS. McDONOUGH: Let's stick with what's
 19 in front of us.
 20 MR. VOSS: The glass. I just want to
 21 make sure -- so it's two feet, is it two feet
 22 high or is it two feet --
 23 RALPH FEY: Yeah, it's two feet high.
 24 MR. VOSS: -- higher than the parapet?
 25 RALPH FEY: So the parapet is one foot

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1 high, so when we stand on the roof, the parapet
 2 will come here and then two feet of glass will
 3 make up the full three feet that we need.
 4 MIKE DALEWITZ: Four foot back.
 5 RALPH FEY: And four foot back.
 6 MR. VOSS: So it's three feet off the
 7 roof?
 8 RALPH FEY: It is. Three feet off the
 9 part we stand on.
 10 MR. VOSS: Okay.
 11 RALPH FEY: Thank you for reminding me.
 12 The next image 09 is the exact same
 13 image, again, with the foliage added, so it's
 14 important for us to provide the context.
 15 Mark, can you go back to the photo that
 16 we used to establish the foliage? Next, that
 17 one.
 18 So you can see, well, we cropped it.
 19 But there are trees in front of it, there is a
 20 tree to the left and there's a giant trunk of a
 21 tree in the photograph, which is this one over
 22 here. Suffice to say we actually took them off
 23 the site plan and scaled their presence based on
 24 the photos.
 25 MR. VOSS: But all the existing trees

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1 remain?
 2 RALPH FEY: It is our intention to
 3 retain as many trees as we can.
 4 MS. McDONOUGH: I think that's no.
 5 RALPH FEY: I mean, the answer is,
 6 they're doing construction.
 7 MS. McDONOUGH: Can you anticipate to
 8 some degree -- you're not new at this job --
 9 about how many trees are gonna give their life
 10 for this project.
 11 PATRICK PASTELLA: It will be one where
 12 the driveway entry is.
 13 MS. McDONOUGH: Okay.
 14 MR. LUPINETTI: I have something to ask
 15 because I've been to that site, obviously. The
 16 one on the canal side closest.
 17 RALPH FEY: The one growing kind out of
 18 the wall?
 19 MR. LUPINETTI: Kind of out of the wall
 20 and moving -- it's kind of off the side of the
 21 canal.
 22 RALPH FEY: Mark, go the photo on the
 23 canal.
 24 (Indiscernible discussion, simultaneous
 25 speakers.)

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1 THE REPORTER: I can't hear, too many
 2 people talking at one time.
 3 MR. LUPINETTI: So the one there as
 4 you're building up, I'm guessing that's gonna be
 5 pulled down, but it kind of looks like it's in
 6 bad shape anyway. Am I correct in saying that?
 7 MIKE DALEWITZ: Yeah. There wasn't
 8 much life to it in the -- during the better
 9 weather.
 10 MR. LUPINETTI: Or it's maybe rotting
 11 or maybe being, you know, possible damage.
 12 Again, this is more for everybody's review
 13 because I've been to the site many times.
 14 MS. McDONOUGH: Given the hour, let's
 15 focus what's in front of us at this point.
 16 RALPH FEY: So the next page is, you
 17 know, it is a simple building made up of a
 18 minimal amount of materials. The primary
 19 material, of course, is the wood that's been
 20 passed around that I can see JoAnn's gonna keep
 21 close to her. And the windows are kind of a thin
 22 line black window, again, meant to go away and
 23 recede. And stone, although it's shown on the
 24 building --
 25 Mark, can you go back to the photo of

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1 the canal and show the stone? I think it shows
 2 up on that, maybe it doesn't.
 3 We may not have included the right
 4 photo to show the red argillite stone, but we
 5 would attempt to do -- match that as close as
 6 possible per the recommendation.
 7 I'm gonna say that's the short version.
 8 There are obvious other bits that have evolved on
 9 the three different pieces, but in our -- in our
 10 understanding of the goals and the comments, we
 11 hope and believe that we have attempted to
 12 address and satisfy all the comments that have
 13 been made to date.
 14 MR. WISE: You reduced the ladder.
 15 RALPH FEY: So we did. Thank you. I
 16 may have passed over that because I didn't have
 17 my --
 18 MIKE DALEWITZ: We took the whole top
 19 part out of it --
 20 RALPH FEY: We took it off the second
 21 floor of the privacy screen. There is an
 22 entrance here and there is an entrance just
 23 around the corner. The privacy screen was
 24 originally full height. I could some clematis
 25 climbing up this and creating a nice little, you

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1 the overall plan, the size portion, many of those
 2 architecture buzzwords are in keeping and
 3 appropriate to the historic district. And I do
 4 not think it negatively impacts the historic
 5 architecture of the district.
 6 MS. McDONOUGH: Is there any detail
 7 that you would recommend be changed at this
 8 point --
 9 MR. WISE: Uhm --
 10 MS. McDONOUGH: -- to meet those
 11 standards?
 12 MR. WISE: Again, I think Ralph
 13 addressed the mullion issue that they will all be
 14 consistent, let's just say with the top -- the
 15 top floor windows of all of the windows and the
 16 doors. No, I do not.
 17 MS. McDONOUGH: Questions, comments?
 18 MR. LUPINETTI: Well, I've been sitting
 19 on these workshops through this project and I was
 20 hearing council's feedback and some of the
 21 questions asked and some additional renderings
 22 that council was looking for. And it does like
 23 they have provided that on additional items to
 24 reflect some of that.
 25 One question I do have, 'cause the

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1 know, garden screen issue as you enter, but it
 2 was reduced, yes.
 3 MR. WISE: I think -- I don't know if
 4 you mentioned it, on the canal side on the mid
 5 level there was four of the French doors and that
 6 was an issue last time. And two have been
 7 removed and two are left in.
 8 RALPH FEY: Yeah, I thought I did, but
 9 just to reenforce, they don't look very different
 10 from the windows, these two here are French doors
 11 with a very thin rail so that when you open the
 12 doors in, you don't fall out. This is the living
 13 room, so we took them off of the dining room and
 14 kept them in the living room, and turned these
 15 into windows instead of doors from the previous
 16 submission.
 17 MS. McDONOUGH: Based on your comments
 18 over the course of this, Bob, you feel they've
 19 addressed the issue in an appropriate way or not
 20 so much?
 21 MR. WISE: I do. I think -- I guess I
 22 would say this whole plan has evolved and I think
 23 it's on many, many fronts, it is far more
 24 appropriate and I think it is appropriate
 25 although new, it's new construction, but I think

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1 glass up top was not originally there, correct?
 2 RALPH FEY: No, it's a solid wall
 3 originally and we were asked to take the solid
 4 wall, A, bring it down; and B, make the building
 5 feel less tall.
 6 MR. LUPINETTI: Why didn't you think of
 7 -- did you think about cable, a cable system
 8 rather than glass?
 9 RALPH FEY: So I'm not the designer of
 10 the project so I will defer to Patrick.
 11 MR. LUPINETTI: That's fine. I'm just
 12 trying to think of sun hitting --
 13 MS. McDONOUGH: Why do you feel that
 14 would be, you know, I'm just curious of your
 15 thinking. Why do you feel that would be
 16 architecturally better?
 17 MR. LUPINETTI: It might make it pop
 18 more. So if the sun's hitting and if are walking
 19 and you can see that two feet, if the sun's
 20 hitting you might actually get some reflection off
 21 that.
 22 RALPH FEY: So again, I'm just gonna
 23 let you know you are -- unless you're in another
 24 building looking at it from across the street in
 25 another building, you're not going to see this.

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1 MR. LUPINETTI: You're not seeing it
2 all.
3 RALPH FEY: It's four feet back and two
4 feet tall.
5 MR. LUPINETTI: And that's on the
6 opposite side of the canal side looking at the
7 front facade?
8 RALPH FEY: So this is across the
9 street in front of the George Michaels house
10 looking at the front.
11 MR. LUPINETTI: So it will really have
12 no impact.
13 RALPH FEY: Maybe on the driveway
14 driving up here that we're taller and can look
15 back then, but we're pretty far away from that
16 point.
17 MR. LUPINETTI: I'm just trying to
18 think of really any kind of sun glare or anything
19 like that that might --
20 PATRICK PASTELLA: As far as I know we
21 can't see it from the public right-of-way on the
22 street, left or right side of the street.
23 MR. LUPINETTI: That helps. I'm just
24 trying to engage questions or maybe just bring
25 other things --

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1 they're set four feet away from the wall, it's
2 not like they're gonna be looking down in there
3 very often.
4 MR. WISE: They originally had a fence
5 on the plan and that's --
6 RALPH FEY: I believe we actually
7 called it a privacy fence.
8 MR. WISE: But that privacy fence has
9 been removed?
10 RALPH FEY: We did, yeah.
11 MR. WISE: So it's more in keeping with
12 the district.
13 MS. McDONOUGH: Lack of privacy.
14 RALPH FEY: The neighborliness.
15 MS. McDONOUGH: Anything else?
16 MR. VOSS: Oh, yes. I guess, it's just
17 not being part of this privacy screen, I don't
18 know what it was called. It used to be two
19 floors protecting the door entrance from the
20 street. I guess, just me looking at it I didn't
21 understand the purpose of it why it had the
22 architecture and why it couldn't be nature. So I
23 mean, a thick hedge serving the same the purpose,
24 it just seem an unusual, to me, architectural
25 element to put there and I guess I didn't know if

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1 MR. WISE: I'm more concerned of picnic
2 tables and umbrellas.
3 MR. LUPINETTI: I don't think we can
4 regulate that, can we?
5 MR. WISE: We can't.
6 MR. LUPINETTI: Otherwise I have no
7 comments. Just based upon what I'm hearing, it
8 seems like you addressed some of the additional
9 information that council did want.
10 MS. McDONOUGH: Any comments or
11 questions?
12 I don't have any either? Comments,
13 questions?
14 You're thinking.
15 MR. VOSS: There was one question I was
16 going to ask because I was looking at the old --
17 the 122, but it looks like it never had a view of
18 the canal from its -- from the back floor, back
19 window there. So having a taller won't take away
20 anything from that.
21 MIKE DALEWITZ: The new resident there
22 is very much in favor of this as well. He needs
23 a better view he said.
24 MR. VOSS: I can expect that. The only
25 other thing I thought was privacy back, but if

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1 maybe you could explain the purpose of it and
2 again, why it couldn't be something soft.
3 PATRICK PASTELLA: Well, I think
4 there's a number of ways to kind of approach it,
5 but in the sense of privacy screening is really
6 less of a privacy from the homeowner to the
7 public and more from the public view of cars
8 parking in the driveway. We feel that the
9 driveway is angled if we have some bit of
10 extension off the end of the house it shields
11 seeing the back end of a parked car for that much
12 longer. But that it's louvered if you're in the
13 driveway pulling out, you can still see the
14 louvers of someone walking there versus being a
15 solid plant or a bush.
16 The other thing is, if it was a tall
17 bush like an arborvitae or (inaudible) bushes and
18 plants tend to die. And, you know, it's rather
19 not rely on a plant for a utilitarian purpose
20 versus having a piece of structure instead.
21 MR. VOSS: Well, I actually like the
22 idea, as you pointed out, the backing out safety
23 issue.
24 PATRICK PASTELLA: You can see through
25 it.

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1 MR. VOSS: Right.
 2 PATRICK PASTELLA: Yeah, it's just if
 3 you're walking up the street or driving up the
 4 street, it just, it holds out seeing a parking
 5 car for that much longer.
 6 MS. McDONOUGH: You good?
 7 Anyone else?
 8 Any comments from the public?
 9 Would anyone like to make a motion to
 10 accept the plans as they've been presented this
 11 evening?
 12 MS. LEE: Well, one question. You said
 13 that the mullion treatments, you are complying
 14 it's just not depicted on the plans as you
 15 submitted, is that what it was?
 16 RALPH FEY: Yes.
 17 MS. LEE: Can we just add in the motion
 18 that they submit updated plans to reflect that so
 19 that that can all go to council to support this
 20 application?
 21 MS. McDONOUGH: Absolutely. Thank you.
 22 With what EJ just put on record, would
 23 someone like to make that motion?
 24 MR. GADA: I motion.
 25 MS. McDONOUGH: Second?

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1 far that's been reconciled at this point.
 2 MIKE DALEWITZ: I can speak on that.
 3 So directly across is also the George Michael
 4 area across the street, so we have obviously two
 5 car parking out there, there's about 60 cars
 6 directly coming out there to this one-way street.
 7 We had contacted a traffic expert at the time.
 8 The comments were more of -- the comments --
 9 MS. McDONOUGH: I'm having a little
 10 trouble hearing can you just use the mic?
 11 MIKE DALEWITZ: The comments were more
 12 from the traffic expert that -- I mean, his first
 13 comment was, well, you have 60 cars across the
 14 way, you have 2 exactly going to the same one-way
 15 street, so why do we need the study was his
 16 question. I said that it was brought up, so we
 17 wanted to comply based on that.
 18 He's like, I'm willing to write a
 19 letter or do whatever or you can also speak to
 20 George Michael and also look at traffic study
 21 that was done on that side as well to potential
 22 reuse because the cost was significant in order
 23 for him just to write the letter to technically
 24 go and do that. But we do plan based on final
 25 permits which is where it would be to adhere to

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1 MR. VOSS: Second.
 2 MS. McDONOUGH: All in favor of the
 3 motion with the qualification --
 4 Ken, comment?
 5 KEN MAISEL: Can I make a comment? I
 6 remembered when the applicant was before --
 7 Ken Maisel.
 8 -- when the applicants was before
 9 council several months ago there was a certain --
 10 I don't know if it was clarified tonight, is the
 11 parking, you know, coming in and out of there
 12 being that it's two -- it's two-way.
 13 PATRICK PASTELLA: One way.
 14 MR. MAISEL: It's one way. So they
 15 would be backing into the -- or I mean, once you
 16 go in, you have to back out, is that correct?
 17 You'd have to --
 18 RALPH FEY: Unless you backed in, yeah.
 19 MR. MAISEL: Unless you backed in,
 20 which is not practical. So you're going to be
 21 backing in and you have the ramp you're on a high
 22 end of the bridge so you have to get backed out
 23 and get going pretty quick if somebody's, you
 24 know, filing down. And I remember that being
 25 addressed at the last meeting, I don't know how

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1 the traffic study.
 2 MR. MAISEL: Okay.
 3 MS. McDONOUGH: Any comments or
 4 questions based on that exchange?
 5 Okay. I believe the motion's on the
 6 table. Given -- as the motion as proposed with
 7 EJ's qualification, all in favor?
 8 BOARD MEMBERS: Aye.
 9 MS. McDONOUGH: Any opposed?
 10 Certificate of appropriate will be
 11 recommended.
 12 MS. LEE: January 21st, one of you
 13 should be there for formal certificate of
 14 appropriateness. I'll follow up with an e-mail
 15 as I always do.
 16 (Indiscernible discussion, simultaneous
 17 speakers.)
 18 MS. McDONOUGH: All right. Take a
 19 minute.
 20 All right. We're going to take the
 21 application, the last application of the evening,
 22 9 South Main -- seeing English is now no longer
 23 my language -- construction of addition,
 24 renovation of rear cottage and other upgrades.
 25 Everyone ready? Proceed, please.

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1 RALPH FEY: So, again, Mark will bring
2 this up on the screen, clearly this project and
3 this series of buildings have had a number of
4 reviews also. And -- it sounds like I'm losing
5 my voice. And I had the January 3rd, 2019 review
6 letter from Robert.

7 Did you want to summarize your review
8 letter before I just start throwing stuff out?

9 MR. WISE: All right. I mean, again
10 this has been reviewed, I guess once or twice and
11 I think Ralph will explain what the project is.
12 A lot of it is, you really can't see it, it's a
13 very shrouded view or buffered view from the main
14 right-of-way or the public right-of-way, so
15 there's a lot of things that, you know, work real
16 well with this design as far as maybe if it was
17 sitting on the main street you'd say, hey, maybe
18 we should change things or whatever. We're not.

19 But I think one of the biggest things
20 that I had an issue with was the conservatory,
21 which he'll explain and which has been refined.
22 The bottom line is right now we're really,
23 assuming you like what you see, we're really down
24 to some of the pickings of colors and things of
25 that. I mean, I think that's where we are at

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1 the building is, there is an addition to the
2 right side of the building, it's just a not very
3 attractive weird addition with a fake mansard
4 roof that hits awkwardly in the middle of a
5 really beautiful window bay. I think the next
6 picture shows that. So that addition actually
7 hits in the middle as you can see all the way on
8 the right of the window bay.

9 So because this building is so special
10 and each of the features is deserving of being
11 restored to its fullest, the discussion was to
12 move that bay from buried behind the addition
13 forward to the next window forward. So the
14 window that you see on the left of that window
15 bay, the window bay would be moved too and that
16 window would be taken out and either reused
17 somewhere on the project or stored for later use.

18 MS. McDONOUGH: Wait, you'd remove the
19 bay?

20 RALPH FEY: We're gonna take the bay --

21 MS. McDONOUGH: That's part of the
22 original building?

23 RALPH FEY: Yeah, in full, the complete
24 bay and put into that opening. That's actually
25 something that was recommended by HARB back when

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1 this point with this application. And I did have
2 a question about if you found a place for the
3 window that has to be removed. I don't know if
4 that's a good explanation, there's a lot of
5 details.

6 MS. McDONOUGH: A little louder, I'm
7 sorry. My brain's --

8 MR. WISE: I think it's better if Ralph
9 just explains.

10 RALPH FEY: I'm gonna hold this, Mark
11 is gonna go through. So this is the elevation of
12 the front as is drawn.

13 Mark, can you bring up the photo of the
14 front so that we can have a quick comparison?
15 And I will try to keep this precise and brief as
16 possible.

17 MS. McDONOUGH: Just so I know what I'm
18 seeing because I want to make sure we're not
19 repeating things that you already gone through.
20 So the elevation on the front that I'm looking at
21 here, the proposed changes that I can see from
22 this perspective are just the conservatory?

23 RALPH FEY: So the proposed changes --
24 all right. So here we have the photo. So what
25 you can't see very well, but on the right side of

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1 there was a previous HARB board before there was
2 a borough council.

3 MR. WISE: So let me just make sure.
4 So we're looking at the picture on the right.

5 RALPH FEY: Right. So the bay that's
6 half buried, we're gonna the addition off, take
7 that bay and move it to the window on the left.

8 MR. WISE: So my question was then
9 there was some discussion, could we put that
10 window somewhere else on the new plan and I don't
11 know --

12 RALPH FEY: And we're open to
13 suggestions, nothing struck us as not being
14 intrusive or odd, but we're open to suggestions.

15 MR. WISE: I only saw the far back end
16 of the new building.

17 RALPH FEY: We're open to that.

18 MS. McDONOUGH: So I just want to make
19 sure I understand. I'm not making any
20 suggestions or anything right now. Are you gonna
21 move the bay forward?

22 RALPH FEY: No.

23 MS. McDONOUGH: Or are you gonna remove
24 it.

25 RALPH FEY: Mark's going to show you

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1 the plan. The bay will be taken out as one
 2 complete unit and it currently sits where the
 3 dotted line is in the back and it will be moved
 4 to the front. So the full bay will be exposed
 5 and not buried behind that addition.
 6 MS. McDONOUGH: So it'll be removed and
 7 reattached?
 8 RALPH FEY: Removed, refurbished,
 9 reattached and there's actually a letter to the
 10 borough on how that will be accomplished.
 11 MS. McDONOUGH: And it will be
 12 reattached on the same side of the building just
 13 more toward the street?
 14 RALPH FEY: Yep. Literally six feet
 15 forward, which then gives us the ability to take
 16 the bad addition and turn it into a better
 17 addition, which is the greenhouse or
 18 conservatory, which is the better word for it.
 19 In its earlier version it was a little grandeur
 20 and it had some more flourishes and this based on
 21 some feedback, has been subdued and straightened
 22 and become a very simple conservatory nestled up
 23 against the classic Victorian structure. And in
 24 earlier presentations we did show other Victorian
 25 buildings and other buildings in other eras with

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1 sometime in the '50s.
 2 MS. McDONOUGH: So you're going to
 3 remove the door, but you're also going to change
 4 the door frame.
 5 RALPH FEY: We're gonna put back the
 6 door that was there that we can on the other
 7 side.
 8 Mark, can you bring me a photo of that.
 9 MS. McDONOUGH: Do we know originally
 10 it was those mirrored windows, Bob, or anyone
 11 else?
 12 RALPH FEY: Given the highly
 13 symmetrical nature of the building, it would be
 14 highly unusual if it was.
 15 MS. McDONOUGH: Okay. Any speculation
 16 on that?
 17 MR. WISE: No, I'd have to agree and I
 18 haven't looked at this door up close, so I can't
 19 discuss much about it. We really haven't
 20 discussed this.
 21 MS. LEE: It's also in your packet.
 22 MS. McDONOUGH: Yeah, we got it. Also
 23 the record -- part of it's for the record,
 24 because I can look at something and someone could
 25 something different than I see. And I could be

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1 conservatories next to them.
 2 The other front changes that somewhere
 3 along the line this was an office, doctor's
 4 office and the French doors, which are here, had
 5 been taken out and replaced with a single person
 6 door and two very nasty side lights, which can be
 7 seen up there. So we will custom build two
 8 doors, two French doors, eight foot tall to match
 9 those and put them back where that has been
 10 blighted to the building.
 11 MR. WISE: And I apologize I did not
 12 mention that in my review letter.
 13 MS. McDONOUGH: I'm sorry. I feel like
 14 I just got plopped in. All right. So the doors
 15 that are currently there --
 16 RALPH FEY: The door that's currently
 17 there.
 18 MS. McDONOUGH: The door, I'm sorry.
 19 RALPH FEY: The single person door with
 20 two side lights.
 21 MS. McDONOUGH: The single person door
 22 to the right as facing the building from Main
 23 Street to the right front, which is an original
 24 door or --
 25 RALPH FEY: No, a replacement door

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1 wrong, so --
 2 MR. WISE: So you believe the door was
 3 put in there or the door itself dates to the
 4 1950s?
 5 RALPH FEY: The door was put in by the
 6 doctor so that he could receive patients.
 7 MR. WISE: I see. Okay.
 8 RALPH FEY: That's what we were told.
 9 Dr. Leighty (phonetic), I believe his name is.
 10 MR. WISE: So are those the original
 11 shutters, are the shutters still --
 12 RALPH FEY: Shutters are still there,
 13 we just need to make two eight foot tall French
 14 doors that will take the old -- take the door
 15 that's been replaced out and put them back in.
 16 Shutters and transom and the trim detail at the
 17 top is all original.
 18 MR. WISE: It's odd that -- it's odd
 19 that there would be a transom there, though, if
 20 that door had been put in there in the 1950s.
 21 You know, the transom from 1950s, but --
 22 MR. LUPINETTI: Well, if they had an
 23 existing eight foot opening, probably to make up
 24 the space, you know.
 25 MR. WISE: Could've done it that way

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1 and left those windows to be more consistent.
 2 MR. GREEN: Totally trashy, we'll put a
 3 transom in. Come on.
 4 MR. LUPINETTI: When I was a
 5 contractor, I would put in a custom transom to
 6 fill in spaces.
 7 RALPH FEY: So the reason that I'm
 8 putting those minor kind of tweaks is that
 9 everything else on the front of the building will
 10 remain the same and as you know it's in the
 11 process of being repainted and restored.
 12 From the streetscape, there is several
 13 improvements.
 14 Mark, can you get a close-up of the --
 15 yeah.
 16 So there is a fence that goes across
 17 the entire piece. Unlike like the last fence
 18 that we talked about, this is a highly prized
 19 fence and is original to the building. And when
 20 you see it even closer, you see that it's got
 21 cornstalks, so it is a really special fence and
 22 gate.
 23 MS. McDONOUGH: It is.
 24 RALPH FEY: What we'd like to do is
 25 reconstruct -- yeah, now you're getting there --

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1 been published several times for his perfection
 2 of detailing.
 3 MS. McDONOUGH: Asking that question of
 4 the people sitting on the table, anyone have a
 5 sense of the safety of the fence in moving it?
 6 MR. GREEN: Ralph is right, leaving it
 7 like this, it will definitely --
 8 MS. McDONOUGH: That's question two.
 9 The question one is -- because sometimes part of
 10 history is letting nature take its course and
 11 sometimes it's not. So I'm not expressing an
 12 opinion right now at all, I'm just asking the
 13 risk to the fence in moving it and that's really
 14 -- it's not opinion, I'm just trying to
 15 understand because there's things I don't know.
 16 MR. WISE: I think it's sort of like
 17 restoring the fence. Eventually the bases are
 18 gonna be rotted and rust and --
 19 MS. McDONOUGH: Okay. Go ahead.
 20 MR. WISE: You know, one of the things
 21 that we ask for with the removing of that bay
 22 window is how it's going to be done, 'cause I was
 23 concerned that they could drop it, you know,
 24 literally. So we got a letter at least that
 25 shows that the applicant is concerned and from

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1 well, yeah.
 2 Is the next one the bad pictures of
 3 what needs to be reconstructed?
 4 So all of the wall, if you will, the
 5 low wall the fence sits on is in different states
 6 of disrepair to the point of really compromising
 7 the fence. You can see the posts coming in to
 8 almost nothing on the left-hand side. So we
 9 would like to rebuild that wall out of brick and
 10 reset the fence into the newly constructed wall.
 11 MS. McDONOUGH: So that would involve
 12 removing the fence?
 13 RALPH FEY: Remove it, rebuild the
 14 wall, reinstall.
 15 MS. McDONOUGH: For obviously I don't
 16 have the building skill or the knowledge of this
 17 type of material, what are the risks to the fence
 18 in that type of --
 19 RALPH FEY: It's more risk to the fence
 20 in leaving it in the state that it's in then it
 21 is to take it off and repair it, but if it makes
 22 you feel any better, Frank's team has restored a
 23 number of historic buildings including the one he
 24 lives in, which is the only Frank Lloyd Wright
 25 building on the island that he lives and he's

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1 their contractor how it will be lifted off and
 2 moved. That was the window, the bay window and,
 3 you know, I guess they could provide the same
 4 thing of exactly how they're going to do this
 5 fence. I don't know if it's as involved as
 6 moving that bay since the fence more of a unit
 7 that can taken up and laid.
 8 MS. McDONOUGH: I mean, the fence is
 9 probably a lot safer for this than the window is,
 10 I would assume.
 11 MR. WISE: I think so, as long as
 12 nobody steals it once it's down on the ground,
 13 but --
 14 RALPH FEY: Yeah, I don't think they're
 15 gonna leave it outside.
 16 MS. McDONOUGH: Good point. Security,
 17 we want proof of security.
 18 MR. GREEN: Ralph, will this be
 19 stripped and recoated?
 20 RALPH FEY: You know, we didn't discuss
 21 that. I guess we'll take suggestions on that.
 22 We really didn't delve into the finish.
 23 MS. McDONOUGH: Would you not just
 24 leave it?
 25 RALPH FEY: Certainly it's not going to

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1 stop us from pursuing the construction documents
 2 here and certainly we can take feedback on it, to
 3 survey it to see how well the fence is holding
 4 up.
 5 MR. LUPINETTI: Now is this more to
 6 reset it so for anything that's failing for your
 7 posts to get it more structurally secure and
 8 obviously, you're gonna have to make some repairs
 9 around that to set the posts. And then I'm
 10 guessing it's gonna probably be more exploratory
 11 as you're doing that to reset that post what's
 12 going to be needed, is my guess.
 13 RALPH FEY: I don't know how deep they
 14 go, I don't know if they're this much and we have
 15 to add a sleeve, there's a lot to figure out.
 16 MR. LUPINETTI: I mean, there's a lot
 17 of unknowns when you're trying to restore or
 18 reset those posts, 'cause you can see the one
 19 post -- there's nothing holding it and that's at
 20 a gate as well, so you don't want that falling
 21 over. So if you have to do something might as
 22 well make it --
 23 MS. McDONOUGH: I understand. I was
 24 just thinking.
 25 MR. WISE: Ralph, are you putting a new

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1 now, we're gonna cut a piece of the fence out,
 2 'cause I can't say otherwise.
 3 MARK BAKER: The fence is actually a
 4 kit of pieces, so each one of these is about
 5 three of them wide, so you can actually just
 6 remove the two pieces through there. Now, the
 7 posts, we think we have posts around the back
 8 side that we may be able to use to make this
 9 gate, but that part is -- this fence is actually
 10 in pieces that can be moved.
 11 RALPH FEY: Are they bolted?
 12 MARK BAKER: They're kind of hung on
 13 and they're actually on a rail, so they're slid
 14 on.
 15 MS. McDONOUGH: Do we have any
 16 close-ups of that section of the fence? I just
 17 don't remember seeing it, but I could be wrong.
 18 MARK BAKER: It's actually really
 19 something you have to see like really up close to
 20 see.
 21 MS. McDONOUGH: I mean, I've seen the
 22 fence many times, I just didn't think -- I didn't
 23 think to look at that in that detail.
 24 MARK BAKER: There's two rails at the
 25 top and the bottom and then it actually like kind

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1 gate in?
 2 RALPH FEY: So we are. The entire
 3 property is completely symmetrical except that
 4 this one isn't here, so we'd like to add this
 5 opening here to the match the existing opening
 6 here.
 7 MS. McDONOUGH: Would that be a removal
 8 of a piece of the fence or is that an actual
 9 opening already?
 10 RALPH FEY: There's no opening there
 11 now.
 12 MS. McDONOUGH: You would be removing a
 13 piece of the fence. No?
 14 RALPH FEY: Possibly removing or I
 15 don't know how it ends. So I'll say removing
 16 until we get into the detail of how much fence
 17 there is and how much is in good shape and all
 18 that.
 19 MS. McDONOUGH: It would help if we
 20 knew because I mean, there's a difference between
 21 saying, okay, we're going to gently remove the
 22 fence, fix the foundation, plop it back in and
 23 saying we're actually gonna cut a piece of the
 24 fence out.
 25 RALPH FEY: So as we sit here right

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1 of like slides onto the rail.
 2 MR. LUPINETTI: In the one picture you
 3 have --
 4 RALPH FEY: Maybe your angled shot
 5 might -- might pick it up.
 6 MARK BAKER: Back in here is the actual
 7 loop that goes over the rail. But you can see
 8 the top rail is a round piece of iron -- maybe
 9 not.
 10 MS. McDONOUGH: I'm gonna ask a bunch
 11 of questions you can't possibly answer that's the
 12 problem with anything removed for how they're
 13 attached. I mean, things I know that you both
 14 can't answer. Okay.
 15 MARK BAKER: It's been a long time
 16 since I examined the fence, but I did and I know
 17 that you can actually -- some of these can
 18 actually kind of slide up a little bit. Because
 19 the fence is in disrepair, kind of falling over,
 20 they're really not on there right.
 21 RALPH FEY: But they come in sections.
 22 So we would remove a section.
 23 MR. WISE: And make that your gate.
 24 RALPH FEY: That would be a great idea.
 25 Okay. The largest part of the project that is in

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1 addition to --
 2 Mark, you can go to the plan.
 3 Has everyone seen the plan? So the
 4 basic philosophy of the plan is to put a long
 5 think building directly behind this so you really
 6 don't see much of it, and it doesn't really
 7 change your experience walking along the street.
 8 That's it.
 9 So although there is a lot of colors up
 10 there, our long building is basically double
 11 loaded corridor, guest rooms on each side
 12 connecting to the rear of the building and our
 13 attitude towards the architecture is to
 14 complement this not copy it, not take something
 15 contemporary, but to complement it with, I'm
 16 gonna use the word, a more classical approach in
 17 the form. And in the roof scape and in the
 18 stepping back, which doesn't present flat, but it
 19 actually steps back through here to create a
 20 building that can neatly fit between Marsha
 21 Brown's and Love Saves The Day.
 22 On the rear of the property, which is
 23 all the way on the left, there is currently a
 24 cottage. It looks a lot like a barn that has
 25 been converted into three apartments? I always

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1 piece of that building sticking out, yeah.
 2 MR. VOSS: Okay.
 3 MR. WISE: Yeah, it's not completely
 4 hidden, but these buildings --
 5 RALPH FEY: I think it's like 80 feet
 6 back.
 7 MR. WISE: Yeah, and as well as the
 8 cottage are very difficult to see from any public
 9 right-of-way.
 10 MR. VOSS: I guess, I tried looking and
 11 maybe I just missed it when I was scanning
 12 through it, what do we see? If the vegetation
 13 weren't there, because as we've learned, I mean,
 14 trees don't last forever. If I'm looking
 15 straight back there, what do I see? What's the
 16 architectural view, does it -- in other words,
 17 what's the architecture of the new element that
 18 I'll be seeing.
 19 RALPH FEY: You're going to see a --
 20 well, unless we change it, a painted brick corner
 21 sticking out eight feet.
 22 Do you know the amount in the plan?
 23 Distance from there to there?
 24 MARK BAKER: I believe it's six.
 25 MR. VOSS: And it'll be as high as the

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1 get this wrong.
 2 MARK BAKER: Four.
 3 RALPH FEY: Four apartments. And our
 4 plan is to restore that keeping its barnlike
 5 quality that it currently has now and put --
 6 How many apartments in it?
 7 MR. GREEN: Five.
 8 MARK BAKER: Five guest rooms.
 9 MR. LUPINETTI: Yeah, I was actually
 10 ask that -- not to interrupt, you're saying
 11 apartments. I'm curious, is it an apartment or
 12 is it guest room?
 13 RALPH FEY: Currently apartments, they
 14 will all be guest rooms. Okay. So I'd like to
 15 jump quickly into the materials and then come
 16 back to the elevations, if that's okay.
 17 MR. VOSS: Could I just -- while the
 18 elevations are here. I mean, you talk about the
 19 thin building behind it and I'm looking -- when I
 20 did look at the -- well, the thin addition behind
 21 it, but we're not -- I mean, I would think I'm
 22 seeing what's labeled A-7 -- I'm sorry, A-21
 23 whatever. I mean, why am I not seeing that part
 24 of the building from Main Street?
 25 RALPH FEY: No, there'll be a little

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1 current roof?
 2 RALPH FEY: So our building with not
 3 exceed the current roof height. So that corner
 4 because the roof line is this way and this way
 5 we'll probably be in there.
 6 MR. GREEN: What about from Ferry
 7 Street, Ralph.
 8 RALPH FEY: I think this is the time to
 9 use the aerial.
 10 So we have no preconceived idea that
 11 you won't see this, that's why we're actually
 12 here presenting it. The best place to view the
 13 addition will be from the bridge itself.
 14 So close.
 15 So you can see where the bridge is and
 16 you can see across the parking lot on an angle
 17 behind Marsha Brown's you'll see some of that.
 18 MR. VOSS: Yeah, it's a nice high view,
 19 so you can --
 20 RALPH FEY: Marsha Brown is
 21 considerably taller than our building, so it will
 22 be up in here like this. So you'll catch that
 23 back corner. And the rear of the building is
 24 here.
 25 MR. VOSS: And from Bridge Street you

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1 get that --

2 RALPH FEY: There's Marsha Brown.

3 MR. VOSS: From Bridge Street you do

4 see the view, 'cause none of that's -- I mea,

5 that's -- it's a --

6 RALPH FEY: Bridge Street, you have

7 that one little alleyway, again, that you'll

8 maybe catch the corner of the building. I

9 actually think our building lines up with the

10 pink Pepto Bismol building and you won't see our

11 building.

12 MR. WISE: It's set back a little from

13 the alleyway.

14 RALPH FEY: I don't think you'll see

15 this building when you look through the alleyway.

16 MR. WISE: That's the alleyway there.

17 So it's just set off -- it's going to be very

18 difficult to see the back end of the building.

19 MR. VOSS: And is there anything about

20 this that will invite people to walk from Ferry

21 Street to Bridge Street through the parking lots

22 passed the, what looks like a little park.

23 RALPH FEY: Did we bring --

24 MARK BAKER: I happen to have that on

25 here.

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1 building between the Pepto Bismol pink building

2 and our building. So we see this armature of

3 walkways is, yes, the idea of inviting people to

4 come through and appreciate it.

5 MR. VOSS: That's all public?

6 RALPH FEY: Absolutely. Thank you for

7 the question, 'cause it gave us a chance to show

8 you a drawing that wasn't included.

9 Materialwise and if there's any area

10 that still remains in this packet that there was

11 a question, we had envisioned --

12 Maybe you can bring up the material

13 images when you get back there.

14 We had envisioned a building of a

15 brickish building with a hand applied off-white

16 paint to, I'm going use to the word, pre-age the

17 building. It is something one sees in urban

18 settings, classical buildings that have been

19 painted over time. And we were somewhat

20 concerned that our building was new and it was

21 nestled up against a really beautiful historic

22 building that already has some patina and some

23 age and, you know, the roof is original slate.

24 So we wanted to try to age our building through

25 the use of layering the paint with the brick.

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1 RALPH FEY: Are we allowed to show

2 something that's not in this presentation?

3 MS. LEE: Yes, this is the HARB.

4 RALPH FEY: So your answer is one that

5 we asked ourselves and in doing so decided to

6 create a network of brick pathways and walks to

7 cue people in where safe and better places to

8 walk were rather than randomly walking through

9 parking lots and driveways and crossing streets.

10 To that effect, we created this drawing, which --

11 yeah.

12 So the drawing shows where the brick

13 sidewalk will be in front of the Mansion and a

14 walkway along the left side of the Mansion back

15 to the parking lot and cross over and if that was

16 blown up you'd see the little hashmarks like

17 Abbey Road, to the back of the Logan and then

18 across the front -- the rear of the Logan to a

19 crosswalk across the street, which is pulled down

20 away from the bridge, and then up to 21 Ferry and

21 a widening of the sidewalk on 21 Ferry.

22 The idea also would be that people

23 might want to walk through our garden behind the

24 Mansion and continue and come out to Bridge

25 Street. So we've extended that brick walk to the

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1 So although we got a brick here, it's

2 the 56 double D sand. When we're done adding the

3 painted one --

4 Is there another picture of the painted

5 building? No, no the building painted some of

6 our other examples of how we want our building to

7 look when it's done.

8 Okay. While Mark's pulling that out,

9 so we have kind of the off-white of the cottage

10 billing in the back, which is board and batten,

11 smooth, not textured. And we were drawing our

12 classical references from this pallet here. So,

13 you know, none of these buildings are our

14 building, but they all kind of have this kind of

15 symmetrical stacked window, two-story classical

16 feel to them, that's what we were shooting for.

17 We were asked to relook at the

18 hardware. We originally --

19 MR. WISE: Just top with the bricks if

20 you could. So you think actually applying this

21 coat of paint over the whitewash over the red

22 brick is a preferred than just getting --

23 RALPH FEY: Getting a little age on it,

24 not waiting 60 years.

25 MR. WISE: But more than just buying

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1 the brick that was painted.
 2 RALPH FEY: So this is the brick you
 3 buy and we did pull some. This is a Glenn Gary
 4 brick. The biggest difference is, although the
 5 brick might look a little aged, it's still brand
 6 new mortar and very finished. We picked this one
 7 because we kind of envisioned our amount of red
 8 to white being something like this, but I'll be
 9 honest, I'm a little surprised that you don't
 10 like the painted brick. And you're gonna really
 11 have to explain to me --
 12 MR. WISE: I didn't say I don't like it
 13 --
 14 RALPH FEY: -- how a historic
 15 consultant isn't buying into the aging the
 16 building. 'Cause, you know, if you say do this,
 17 I'm sure my client will do this, but when we do
 18 this, be sure you like this. It's a new
 19 building. So I'm putting it on you.
 20 MR. WISE: Well, I mean --
 21 MR. LUPINETTI: Now, is that in our
 22 guidelines? Not to interrupt and I apologize,
 23 but is it in our guidelines for not applying with
 24 paint and other things over top of brick and
 25 stucco?

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1 RALPH FEY: It is a little bit more
 2 than absorbed stain, but it's specifically made
 3 to go on brick.
 4 MR. WISE: Now, I only -- I really
 5 brought that out just as a -- it just seemed more
 6 practical to buy a brick for the color you want
 7 than put up -- you know, buy a brick and then
 8 paint it.
 9 RALPH FEY: Well, let the record show
 10 that our consultant's practical.
 11 MR. WISE: As far the ultimate look,
 12 it's gonna be roughly the same, correct?
 13 RALPH FEY: Let the consultant show
 14 that I do not agree with that it will be roughly
 15 the same or I would not be standing here making a
 16 pitch for the original proposal.
 17 MS. McDONOUGH: So noted.
 18 RALPH FEY: Although we did follow your
 19 lead on softening the lines of the hardware. You
 20 recommended not using the squared off hardware
 21 and the squared off, so we have chosen a fluted
 22 flare handle and a radius hardware, which is in
 23 the packet. It's not in the packet. This is for
 24 you and anyone else who wants it. Is there
 25 anything else in the material side of things?

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1 MR. WISE: That's a good question. I
 2 think it may be in there.
 3 MR. LUPINETTI: I think I read
 4 something in there about that.
 5 RALPH FEY: Maybe on a historic
 6 building, this is a new building.
 7 MR. LUPINETTI: I know.
 8 RALPH FEY: I can do whatever I want on
 9 a new building according to the guidelines.
 10 MR. LUPINETTI: No, I'm talking about
 11 for our guidelines, though --
 12 RALPH FEY: If I was taking a historic
 13 brick building and painting that would be a no,
 14 no.
 15 MS. McDONOUGH: The guidelines don't
 16 apply to new construction.
 17 MR. WISE: I know this is a different
 18 type of paint too, it's not like you're slapping
 19 on --
 20 RALPH FEY: So it's a paint
 21 specifically made for brick that is a bridging
 22 paint that allows the brick to breathe, it would
 23 not peel off the way one thinks of --
 24 MR. WISE: It's more like a stain than
 25 a --

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1 So we have our roofing. So on the
 2 conservatory on the front, I think that if you
 3 read the notes here, we agreed with the use of
 4 the Galvalume plus as the roof material on the
 5 conservatory.
 6 MS. McDONOUGH: On the conservatory, is
 7 this visible from Main Street.
 8 RALPH FEY: Yes. And Mark is gonna --
 9 so the middle -- the middle galvanized plus,
 10 which again, we do not envision this being done
 11 in like heavy industrial roofing. This is
 12 lighter weight hand-crimped, give it that hand
 13 feel again.
 14 MR. WISE: No finish and preweather.
 15 RALPH FEY: Whichever one you like
 16 better, I'm good with.
 17 MR. WISE: I had recommended -- so
 18 there was white and you see the three, there was
 19 white and there was Galvatene (phonetic) and
 20 there was just -- I thought there was just a
 21 gray, maybe that was --
 22 RALPH FEY: So the new finish which
 23 probably gray up faster than the plus, which I
 24 think is coated. That might be a way to get it
 25 darken and richen up.

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1 MR. WISE: I mean, six one half dozen
2 the other, I thought that the gray -- now, that
3 I'm looking at this, I sort of just like the
4 plain gray personally because I think it'd be
5 more consistent with the architecture rather than
6 this sort of shiny steel.

7 RALPH FEY: Fine.

8 MS. McDONOUGH: It's either more
9 compatible, again, the word like isn't supposed
10 to --

11 MR. WISE: Did I like?

12 MS. McDONOUGH: No, you didn't. I
13 didn't hear that at all. Is either -- and just
14 strictly from point of matching historically or
15 is it -- are we really now talking about personal
16 preference?

17 RALPH FEY: I don't have a strong
18 feeling, we wanted it not to be the same roof as
19 the rear building and we clearly can't be the
20 same roof as the slate. So we wanted it to be --
21 to keep in that lighter area whiter, little
22 building nestled up next to it. Any of the
23 lighter stones, the powdery tones, the metal
24 tones are fine for us. We don't have a strong
25 feeling.

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1 roof that --

2 MS. McDONOUGH: We okay, JoAnn. JoAnn,
3 are we okay? One second. Do we have --

4 MS. CONNELL: No. Everything's fine.

5 MS. McDONOUGH: Thank you. I'm sorry.

6 MR. LUPINETTI: So this is the gray
7 going on the carriage house?

8 RALPH FEY: Here and the carriage
9 house, yeah.

10 MR. WISE: Again, metal roof.

11 RALPH FEY: So this one is showing the
12 same color, but we like it to be lighter would be
13 the preweathered Galvalume that would be here,
14 which will reflect the light and keep it all
15 light in the area, very pretty. Hate to use the
16 word pretty, but it's pretty; not competing.

17 MR. WISE: But charcoal gray on that
18 would work as well on the conservatory.

19 MR. LUPINETTI: Yeah, I'm wondering if
20 that's too much competing with going light
21 because you're still gonna have that view or is
22 that not going to be visible to the addition?

23 RALPH FEY: So I'm not sure I
24 understand the question. You want us to go to
25 the plan.

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1 MR. WISE: In the conservatory, as
2 Ralph was saying, the first iteration sort of a
3 portico entrance and it had a higher roof and my
4 concern was it competed with the historic Mansion
5 Inn. So it was definitely lightening the design
6 and it sort of carried away a little bit from the
7 house, so it looks like it's more separate from
8 the house. We talked about it was a great way of
9 approaching, but the roof looks like a separate
10 piece rather than integrated in the house.

11 RALPH FEY: So this is called
12 preweathered Galvalume, that's the one we like.

13 MR. WISE: And I think just the piece
14 overall, that gray makes a better --

15 RALPH FEY: So our next product is the
16 roof of the main building. Again, I don't think
17 you'll see a lot of it because the pitch is, it's
18 rather severe. You'll see a little bit more of
19 it back here where the pitch is steeper and that
20 is just charcoal gray.

21 We don't need this one, right?

22 MR. WISE: And this is a metal roof
23 because the pitch did not allow --

24 RALPH FEY: So there's very few roofs
25 that we can put up that can be on that steep of a

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1 MR. LUPINETTI: Oh, it's completely off
2 center

3 RALPH FEY: So --

4 MR. LUPINETTI: So if you have that
5 walkway -- I'm sorry I'm talking out loud and
6 it's a force of habit, maybe I should keep my
7 thoughts to myself.

8 MARK BAKER: If you're on the path, you
9 probably won't see too much, but you'll see that
10 there's a roof there, but it's probably appears
11 up here as a thin line from you view angle.

12 MR. LUPINETTI: I think that's six over
13 one hand, half a dozen another for -- that's my
14 opinion on it, whether the conservatory has a
15 different color roof or same.

16 MR. WISE: But bottom line I had
17 recommended one of the grays for the -- for the
18 conservatory and this darker gray for the roof of
19 the addition and the carriage house.

20 RALPH FEY: And we are in agreement.

21 MR. WISE: We're in agreement, but as I
22 wanted to point out that, that darker gray may
23 also work for the conservatory.

24 MR. GREEN: I think it'll make it
25 heavy.

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1 MR. WISE: You think it'll make it too
2 heavy
3 MR. GREEN: I think it'll make it really
4 heavy and it will compete with the slate on the
5 roof.
6 RALPH FEY: I like a certain joy in
7 keeping in separate from the other larger
8 structures just to, you know. You went to Lord &
9 Burnham, you bought a greenhouse, you had ordered
10 it, they built it. Its it own thing. I realize
11 that I'm -- kind of the theory behind the design
12 now, but I think it feels like it should be it
13 own thing.
14 Have we hit all the materials?
15 Yeah, I handed around this and we would
16 -- we will be doing some of building in plank and
17 some of the building in painted Boral to match.
18 Boral is our -- our -- we can't -- for the
19 boards, we can't use this stuff and we don't want
20 to use wood, we want to something that's
21 something inert and doesn't expand and contract,
22 Boral is our winning product; 70 percent fly ash,
23 high recycled content, has the same coefficient
24 expansion as concrete and is really good with not
25 absorbing moisture and changing shape.

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1 RALPH FEY: Will probably all be
2 standard window manufacturer, the Jeld-Wen metal
3 clad window.
4 MR. WISE: And here again, on this
5 structure, the windows -- at least some of the
6 windows were made smaller, is that correct? That
7 was on our comments.
8 RALPH FEY: We made these windows --
9 well it was all doors across the bottom. We
10 brought them up and made them windows and we
11 reduced the number of balconies by taking them
12 off here, here and here. So, yeah.
13 MR. WISE: So that was concern that
14 there was just too much glass on this building.
15 Even though it's hard to see, you know, but so
16 those windows were reduced in size much like the
17 other building we just was discussed.
18 And then if you could go to the rear
19 facade -- there you go. I, you know, again, we
20 have this extra window that is gonna be moved
21 from where the conservatory's gonna be -- well,
22 from the -- from the -- near the front of the
23 building and the question was could that be
24 reused somewhere in this building. would it be
25 even be appropriate.

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1 This is what's -- obviously we've been
2 working on this for a while, we could keep going.
3 I think I'm gonna stop and say what else can we?
4 MR. WISE: And how are the glass
5 windows and door?
6 RALPH FEY: So the windows --
7 You want to bring that up.
8 And so there's our doors and windows
9 and what manufacturer is that again?
10 MARK BAKER: Those are Marvin, but --
11 yeah, these are Marvin.
12 RALPH FEY: Is that what we had
13 proposed? I don't remember. I'm sorry.
14 MARK BAKER: Typically they use the
15 Jeld-Wen metal on landmark.
16 RALPH FEY: So we're proposed Jeld-Wen
17 metal?
18 MARK BAKER: Yeah.
19 MR. WISE: So it's not -- the doors,
20 not -- you're talking the doors or the windows?
21 RALPH FEY: Both.
22 MR. WISE: Okay.
23 RALPH FEY: Except for these, which we
24 will custom make because they're too special.
25 MR. VOSS: And the conservatory's?

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1 RALPH FEY: We thought that was the
2 only spot that we could find, 'cause everything
3 else is so symmetrical.
4 MR. WISE: So I don't know if something
5 I would recommend, but it's something that would
6 be interesting to try to recuse. I also noticed
7 in this last go round, is that roof, that pent
8 roof you have, I guess that's just to keep water
9 off the -- off the stairway, is that correct?
10 The bracketed roof on the rear addition.
11 RALPH FEY: The rear?
12 MR. WISE: Yeah.
13 RALPH FEY: Yes, that's exactly what it
14 is.
15 MR. WISE: And you can't bring that
16 down midway, 'cause people will climb out onto
17 that, is that the fear?
18 RALPH FEY: Mark, can you speak to that
19 and the bracketing whether we could put -- we
20 could put a roof on the back of it.
21 MARK BAKER: We could, yep.
22 RALPH FEY: We could put it here.
23 MR. WISE: It seemed awkward from the
24 profile, 'cause you had the roof come down and
25 then you had the flat roof come out like that.

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1 RALPH FEY: I would be fine bringing
 2 that roof to there and creating some immediate
 3 shelter.
 4 MR. WISE: Architectural steps.
 5 RALPH FEY: Sure, yeah.
 6 MR. LUPINETTI: How much of a roof?
 7 Projection?
 8 MR. WISE: It's probably a good -- it's
 9 probably the width of the steps.
 10 RALPH FEY: Three feet.
 11 MR. LUPINETTI: Probably be like a
 12 portico kind of thing.
 13 RALPH FEY: Yeah, like a little shed
 14 portico, probably have a little bracket on the
 15 side just to hold it up.
 16 MR. WISE: So a lot to digest.
 17 MR. LUPINETTI: Yeah. I had building
 18 code questions, which we talked about previously,
 19 some of my concerns. I don't know if anybody
 20 else wants to ask more about this or if I can
 21 jump in a few of my questions I didn't quite have
 22 fully answered.
 23 MS. McDONOUGH: Questions as opposed to
 24 comments, go.
 25 MR. LUPINETTI: So we talked opening

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1 at a time.
 2 MR. LUPINETTI: So it's more of what
 3 are current opening protected, so when we talked
 4 about this before you said that these dotted
 5 lines are your property lines. In the code it
 6 states per property line not per building. And
 7 also in the code -- I did a lot of research prior
 8 to our building, so we could talk about this and
 9 it's not saying it's not feasible whether by
 10 variance or anything else. It's more of the
 11 water curtain requirements that may be required
 12 such as 46 North Main, which I'm sure most of our
 13 people know about the water curtain there.
 14 RALPH FEY: I'm not aware of any point
 15 of the building or any point on the entire
 16 property where our building is closer than five
 17 feet to the property line, I'm unaware of it.
 18 MR. LUPINETTI: I'm only going by the
 19 information based upon, we discussed it that
 20 first time and didn't quite fully hit it. I just
 21 told you one of my concerns on it, 'cause when we
 22 were talking about this, you said that this
 23 dotted line here was showing your property line.
 24 MARK BAKER: It's 10 feet, that's the
 25 setbacks.

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1 and the property, property and line distance and
 2 the amount of openings you have, do you have a
 3 percentage of what your openings are?
 4 RALPH FEY: Under 30 because that's
 5 what the code says.
 6 MR. LUPINETTI: Got this for you.
 7 RALPH FEY: It's not under 30.
 8 MR. LUPINETTI: No, it isn't. So when
 9 you're closer than five feet you're only allowed
 10 fifteen percent and that's in width.
 11 RALPH FEY: I'm not closer to feet to
 12 any other structure.
 13 MR. LUPINETTI: No, property lines, not
 14 structure. That's what the code reads.
 15 RALPH FEY: I don't think I'm closer
 16 than five feet.
 17 MS. McDONOUGH: Are we on HARB or
 18 nonHARB.
 19 RALPH FEY: I don't think I'm closer to
 20 five feet to any property line either.
 21 MR. LUPINETTI: This can affect HARB
 22 which is I'm bringing it up. So such as --
 23 RALPH FEY: I don't think either of
 24 those conditions exist.
 25 MS. McDONOUGH: Wait, wait, wait. One

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1 RALPH FEY: So the dotted line is the
 2 building setback line, which is 10 feet from the
 3 property line.
 4 MR. LUPINETTI: So that's your building
 5 set -- remember I don't have scales and that's
 6 why -- I'm trying to ask, 'cause I don't have --
 7 RALPH FEY: I'm trying to answer.
 8 MR. LUPINETTI: I'm thinking if it's a
 9 five foot --
 10 RALPH FEY: I'm unaware of any part of
 11 the building --
 12 MS. McDONOUGH: Whoa, whoa.
 13 RALPH FEY: -- that is closer than five
 14 feet to the property.
 15 MS. McDONOUGH: Ask a question, let him
 16 answer, ask a question.
 17 MR. LUPINETTI: All right. So this
 18 setback line is 10 feet not 5 feet?
 19 RALPH FEY: The dotted line is drawn at
 20 the building setback.
 21 Can you confirm that's 10 feet?
 22 MR. LUPINETTI: At 10 feet. So --
 23 MARK BAKER: This is a protected
 24 building by the way with sprinklers, so.
 25 MR. LUPINETTI: Protected is opening

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1 protective. Unsprink -- it says now when you
 2 read this table well, when -- you're five by ten
 3 feet, so I would have to definitely see that.
 4 RALPH FEY: It's not that I don't wanna
 5 have this in depth conversation, but at this
 6 hour, I am not going to remember half the things
 7 you tell me and I'm sure it's going to impact
 8 this decision.
 9 MS. McDONOUGH: You can order the
 10 minutes, Ralph.
 11 MARK BAKER: You and I will talk and
 12 it's noted and we know -- we are aware of this.
 13 MR. LUPINETTI: It's more of something
 14 --
 15 MS. McDONOUGH: All right.
 16 MR. LUPINETTI: -- for the council
 17 trying to make a decision that it's possible
 18 there might have to be a water curtain depending
 19 on --
 20 RALPH FEY: So let me just answer --
 21 MS. McDONOUGH: You're on the record,
 22 you're on notice.
 23 RALPH FEY: -- without trying to speak
 24 over you that we will do everything we need to,
 25 to make a code compliant building in every way

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1 with your assistance, of course.
 2 MS. McDONOUGH: Yeah. Any other
 3 questions? Comments?
 4 MR. VOSS: I guess, I mean, if you
 5 don't mind only because I wasn't able to find it
 6 myself. Just the conservatory again, are the
 7 windows, is it true divided, is it metal divided?
 8 RALPH FEY: Simulated divided light,
 9 which means the glass does go through and there's
 10 a little piece of spacer in there, but they are
 11 divided and when you look at them, they look like
 12 true divided lights. No one even makes true
 13 divided lights anymore for mass consumption,
 14 they're all custom windows.
 15 MR. GREEN: You would pay for it
 16 handsomely.
 17 RALPH FEY: They are simulated divided
 18 lights that look like true divided.
 19 MR. VOSS: So a nice look from the
 20 street.
 21 RALPH FEY: There's no interior
 22 mullions or mullions on the inside or snapout
 23 mullions, it's intended to look like it was
 24 there.
 25 MR. WISE: So they're on the outside

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1 then, the mullions on the outside?
 2 RALPH FEY: And the inside like a real
 3 window, I guess.
 4 MS. McDONOUGH: I guess --
 5 Do you have more? I'm sorry.
 6 MR. VOSS: Nope, that was it.
 7 MS. McDONOUGH: All right. I am not
 8 comfortable with moving that bay window or --
 9 RALPH FEY: The what?
 10 MS. McDONOUGH: Moving that bay window
 11 or the gap in the fence. Design guidelines are
 12 pretty clear about changes to historic buildings
 13 reversibility, clearly not reversible. I don't
 14 know about the fence, I don't have enough in
 15 front of me to have an opinion. The window, I'm
 16 pretty sure. This is a significant change to the
 17 original structure. It's not reversible and it's
 18 not -- as far as I can see, essential to the
 19 renovation or restoration of the building. I
 20 feel it's an inappropriate change. I will not
 21 approve it. I'm one vote, obviously.
 22 I don't see anything, although I
 23 definitely like imagination sometimes and I know
 24 it that would make we feel that moving that
 25 window is appropriate. As far as the fence is

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1 concerned, because I don't know -- I'm gonna
 2 guess the last time anyone popped those little
 3 tops off the fence George Washington was around
 4 or something, that's an exaggeration, but it's
 5 been a while, so the idea of that even being
 6 reversible, I don't know. I would need some
 7 expert -- there's an expert out there somewhere
 8 who might persuade me that that's a safe
 9 renovation. I understand that are restoration
 10 issues with that gate. But right now given
 11 what's in front of me, I can't comfortably say
 12 that that's an acceptable change to a historic
 13 fence. Everything else seems okay.
 14 RALPH FEY: So if I can offer, we have
 15 no problem with removing gate from this
 16 application and handling it down the road. The
 17 gate is not germane to the success of building
 18 the addition to the rear. But I will also
 19 restate and for the record, the bay window moving
 20 to the front was a recommendation of the HARB
 21 board that we acted upon in good faith and
 22 continued our design.
 23 MS. McDONOUGH: If I recall correctly,
 24 that was still a design concept and they were
 25 mere suggestions, there was no vote. It was

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1 people's opinion that they were ideas that you
2 might try. I was part of that HARB board. I
3 realize I'm the only person sitting here now that
4 was; but right now each of us -- and I'm just one
5 of five, I'm one-fifth have to make a decision on
6 a recommendation based on what we understand the
7 design guidelines and everything that's been
8 presented in front of us. So I know this a very
9 difficult process and please understand I'm not
10 minimizing the difficulty of that process.

11 RALPH FEY: Understood, appreciate what
12 you're saying, but again, I need to say there
13 have been at least six reviews of this project
14 and borough council took on the role of providing
15 feedback as the advisory board, and they have
16 seen it more than one time. And to get to the
17 end of the process to find out that a key
18 component, as well as your consultant has seen it
19 and wrote three review letters is really a
20 staggeringly uncomfortable place to be.

21 MS. McDONOUGH: Absolutely. And I
22 understand it and you've been really good on the
23 record. Again, I repeat for the 12th time, I am
24 one of five. I can't -- I'm trying to find a way
25 maybe if you can point me to something in the

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1 of the frees it up a little bit.

2 MS. McDONOUGH: Wait, when you talk
3 about the addition, you mean that thing --

4 MR. WISE: That little bump-out off the
5 side.

6 MR. GADA: It's actually cut off at
7 this point.

8 MS. McDONOUGH: Yeah, the thing that's
9 gonna get knocked down, I just want to make sure
10 we're talking about the same thing.

11 MR. WISE: So it hugs two sides of
12 that, so it frees it up. I can't right now cite
13 anything in particular here where it would make
14 it better or worse. It's not reversible, I mean,
15 in theory somebody could move it back in, but
16 let's -- I mean, it's not a reversible thing, not
17 everything can ever be reversible when you make a
18 change to a building.

19 So I -- you know, could it be done
20 where you didn't have to move that? It probably
21 somehow could be, I'm not sure -- just given the
22 plan as it is now, you'd have to shrink that
23 kitchen are. And I guess the bottom line I think
24 it's a -- it's a reasonable and I think a
25 creative way of dealing with a major problem.

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1 guidelines somewhere that make moving that window
2 appropriate, historically appropriate.

3 RALPH FEY: So I'm going punt that to
4 your consultant and say why did you not feel it
5 was appropriate in the last three review letters
6 or why was it felt to be deemed to be reasonable
7 to progress forward and not flag it as something
8 that was unacceptable?

9 MR. WISE: When we talk about
10 reasonable -- I can't talk right now, it's
11 getting late. I think it's a -- to use your
12 word, I think it is a reasonable approach to
13 keeping a major feature of the house, but taking
14 it off where it is and moving it to another
15 location, it still becomes and remains a very
16 visible architectural element of the house. I
17 don't think it -- I don't about the interior, but
18 I don't know -- I don't it changes the building
19 too much to have it more towards the front than
20 where it is now.

21 It is a change, it is a change, but I
22 think it's an acceptable change. I also think
23 currently where it is, it's half used up, if you
24 will, by the existing addition of the house. I
25 mean, it comes around two part of it, so it sort

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1 And, again, one my concerns was that it would be
2 dropped in its moving that it would be -- you
3 know, because in theory a builder could just say,
4 huh, we'll pretend we broke the whole thing and
5 we can just save \$20,000 and rebuild it and -- so
6 I drive it was one of my concerns. If it wasn't,
7 I apologize, but -- there is a plan to move that
8 now.

9 RALPH FEY: There is.

10 MR. WISE: It's a simple --

11 MS. McDONOUGH: I'm comfortable --

12 MR. WISE: -- one page --

13 MS. McDONOUGH: Just one minute. I am
14 comfortable assuming that this will be done in
15 good faith, that I'm not --

16 RALPH FEY: Well, you're gonna make us
17 rebuild it from scratch if we drop it and break
18 it, we know that.

19 MR. WISE: And that developer, I mean,
20 excuse me, the builder has a lot of historic
21 architectural experience. I went to the website
22 and looked at it, so it's not just somebody that
23 knows how to swing a hammer. I mean, they've
24 done a lot of major --

25 MS. McDONOUGH: I know that.

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1 MR. WISE: So I'm comfortable with
2 that. So again, I think it's a creative approach
3 to a major problem. I think it will look
4 appropriate.

5 MR. VOSS: Just as that came up, I
6 guess I would have asked, I mean, given the
7 symmetry of the building, do you think there was
8 a bay window on the other side.

9 RALPH FEY: No. We have photos that go
10 pretty far back. It was one errant, not
11 symmetrical bay.

12 MR. GREEN: And it was based on the
13 side yard and that's where they put it right, in
14 the garden?

15 RALPH FEY: I'm thinking it was because
16 it was the garden and there was something out
17 there. I understand way back in the day there
18 was really good gardens surrounding the building,
19 but, no it was -- it is the single nonsymmetrical
20 piece to all of it.

21 MR. GREEN: I personally think that
22 it's a great idea to move it forward and keep it
23 and actually make it more visible as part of this
24 structure and it was great compromise whoever --

25 MR. GADA: I think it showcases it

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1 person doing the work, Frank Cretella and Black
2 Dog Construction, would be the ones creating that
3 process and evaluating each of the pieces and
4 looking about how to take them apart. And I
5 would turn to them to give me a written
6 description of that process and our structural
7 engineer, who has not yet looked at the syncing
8 of this because we don't have approval to do
9 anything yet, as to how to support those.

10 With an approval to do it, we can come
11 back with how it will be done, but we are always
12 talking about renovation and process and it's
13 probably easier to come back to something like
14 that that's distinct and separate from the
15 building than it is to say well, how it can hold
16 up that beam.

17 So this is probably something that a
18 description of how it will be taken apart, how it
19 will be sandblasted or stripped or not, put it
20 back together and support it is reasonable and we
21 have to do it anyway if we're gonna get it done
22 correctly.

23 MR. GREEN: That said, and said it about
24 10 minutes ago, knock the fence it, approve it --
25 we need to get approved, are you --

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1 more.

2 MR. GREEN: It really does absolutely
3 and I don't disagree with that. And I think, I
4 think seeing the bay window with this incredible
5 glass edifice that most Victorians would have had
6 if you had that kind of cash, sort of says hey,
7 look at me and it's kind of like lifting the
8 skirt up a little bit. So I think it's
9 appropriate.

10 And I want to go back to one more thing
11 that you said you had issues with and you
12 referenced that there might be more gate posts
13 that are in the ground around this property.
14 What's the thinking on -- I want to make sure
15 that we walk out of here this evening and
16 everything that you have laboriously as a board,
17 as council and you have worked on. What is the
18 plan for stabilizing those posts on those two
19 openings? Do we not know yet?

20 RALPH FEY: So I think if you're asking
21 me -- and I think you are. -- did we think about
22 how this was going to be done not just that we
23 wanted to do it, the answer is no. If you're
24 then asking me can I provide you the how, the
25 answer is yes, just not today because really the

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1 RALPH FEY: With the proviso that
2 you're --

3 MR. GREEN: Are you essentially
4 comfortable with doing that?

5 RALPH FEY: Absolutely, but with the
6 general understanding that this something you
7 want us to pursue and come back to you with.

8 MR. GREEN: Absolutely.

9 RALPH FEY: Not the general
10 understanding of don't touch it.

11 MR. GREEN: I don't want the fence to
12 fall down, it's an incredible fence.

13 MR. WISE: It might be something you
14 could go to an architectural conservatory like
15 one in Philadelphia I can recommend, but --
16 because you know most fences. Wrought iron fence
17 might go down to concrete that's where it rusts
18 and break off there, so it's really a great --

19 RALPH FEY: We gotta go to old Yellin
20 studio and find out how to do it.

21 MR. GREEN: So, Enid, I --

22 MR. WISE: Is that a Yellin fence?

23 RALPH FEY: It is not, we've been told
24 it's not.

25 MR. GREEN: I'm convinced that we -- we

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1 proceed on this without the fence.
 2 MS. McDONOUGH: Is that -- I mean,
 3 again, the fence thing to me, I just don't know
 4 enough, it may be fine. I just -- so if that's
 5 comfortable for you, that I be good with that.
 6 MS. LEE: Can we -- I'm sorry. Just so
 7 that I know what to follow up on if you are going
 8 to be making a motion, can you really just
 9 quickly go over the review letter so that I know
 10 which components they will be complying with or
 11 which components, they're not going to --
 12 MS. McDONOUGH: Is there anything on
 13 the table of dispute at all? Except the for, I'm
 14 thinking about it, but the window and the fence.
 15 MR. WISE: What about the window they
 16 are taking out?
 17 MS. McDONOUGH: Oh, right, there's the
 18 door for the patients. The doctor's door?
 19 MR. WISE: The window that they're
 20 actually removing, the single window that they're
 21 gonna remove to put the bay, they're gonna have a
 22 window left over from this house and my thought
 23 was, and not a recommendation, it's just a
 24 thought to the architect is, is there an
 25 appropriate reuse of that window.

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1 wonderful, so I really have to go back to the
 2 architect.
 3 RALPH FEY: And clearly we should come
 4 back to you when we found the right spot and show
 5 you how we think it would fit and test your
 6 feeling of the appropriateness.
 7 MS. McDONOUGH: Are you comfortable
 8 with that?
 9 MR. WISE: I'm comfortable, it's
 10 whether the board's comfortable.
 11 MS. McDONOUGH: Well,
 12 recommendationwise.
 13 MR. WISE: I think that would be a good
 14 recommendation at this point.
 15 MR. GREEN: Okay. EJ, are you ready?
 16 MS. LEE: Charcoal gray roof that's the
 17 whitewash brick that is still there, that's still
 18 in the plans?
 19 RALPH FEY: Yes.
 20 MS. LEE: Consider softening the
 21 hardware, which they did, black fiberglass doors.
 22 So the addition, as in the review letter,
 23 everything is in compliance, correct?
 24 RALPH FEY: So the fiberglass should
 25 actually say fiberglass slash metal clad because

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1 MS. McDONOUGH: Gotcha. I'm following.
 2 MR. WISE: And the only I can think of
 3 is, in the rear facade on top there's another
 4 window, but I don't --
 5 MS. McDONOUGH: Let me ask you this.
 6 MR. WISE: I don't like to recommend
 7 something if it's gonna be a very awkward and
 8 look silly.
 9 MS. McDONOUGH: Here's the question,
 10 assuming that we as a board approve the removing
 11 of the bay window, which obviously necessitates
 12 the removal of that other window, is there
 13 anything that they might do that would change
 14 your mind? I mean, we're just making
 15 recommendations well, you can move it here, move
 16 it there. Are there anything that was suggest
 17 that would make you say, well, no, or -- I mean,
 18 if they just say well, we'll stick -- what if
 19 they say we're gonna put the window in someone's
 20 garage, would that change any of your
 21 recommendations?
 22 MR. WISE: If it's their garage. I
 23 mean, again, I can't say, yeah, you really should
 24 put this window in that new buildings, 'cause it
 25 could look really stupid. It could look

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1 we believe it will be metal clad.
 2 MS. LEE: Does that --
 3 MR. WISE: Well, I -- my problem with
 4 this is that you showed a lot of specific details
 5 and there were different colors and different
 6 materials and I don't know if they're all laid
 7 out for a detailed --
 8 RALPH FEY: Mark, can you go to the
 9 page where we issued it in this packet?
 10 MR. GREEN: It's in the packet.
 11 RALPH FEY: We have each of the
 12 finishes in this packet labeled including the --
 13 MS. LEE: It is, yes.
 14 RALPH FEY: -- brick.
 15 MR. WISE: So we can -- I just want to
 16 make sure that if you do a motion that we have
 17 these specific --
 18 MS. LEE: Yeah, this will be part of
 19 the C of A, this will all be exhibits.
 20 Do we -- are there any that we have to
 21 circle to say this is --
 22 MR. WISE: We need to make sure we have
 23 it right. For example, the door -- the door knob
 24 would be --
 25 RALPH FEY: So we handed that out and

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1 that will have to be added to your packet.
 2 MS. LEE: So the door knob has to be
 3 added?
 4 RALPH FEY: The big one.
 5 MR. GREEN: It's in the packet, it's
 6 different hardware.
 7 MS. LEE: And then what, you have
 8 colored, okay, perfect.
 9 MR. WISE: Then there's specific colors
 10 of the roof, which -- okay. If you go here, I
 11 think we had recommended --
 12 MS. LEE: Charcoal gray.
 13 RALPH FEY: Sixty-two, charcoal gray
 14 and on the conservatory it's preweathered
 15 Galvalume.
 16 MS. LEE: And the charcoal gray is the
 17 addition?
 18 RALPH FEY: The addition and the
 19 cottage
 20 MR. WISE: Do you recommend the black
 21 hardware for your --
 22 RALPH FEY: Yeah.
 23 MR. WISE: I think that would be the
 24 most appropriate. Okay. We didn't talk about
 25 that color, but --

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1 for texture, smooth. And is that the right
 2 color?
 3 MARK BAKER: That is arctic white.
 4 MR. WISE: I say that because I put
 5 texture on our house and my wife still yells at
 6 me.
 7 RALPH FEY: We don't normally put
 8 texture ever.
 9 MS. LEE: Well, the color is very --
 10 MS. McDONOUGH: Then she must be right.
 11 MR. WISE: She's probably right --
 12 MS. McDONOUGH: How unprofited.
 13 MR. WISE: It's the only time she's
 14 been right.
 15 MS. McDONOUGH: I don't think that's
 16 true.
 17 MR. WISE: She is right on that,
 18 though.
 19 MARK BAKER: And then Boral is just the
 20 material and paint it, which you why you got the
 21 point colors.
 22 MS. LEE: Okay. I see. Got it. All
 23 right. Restaurant addition, conservatory,
 24 you've accepted everything in the previous okay.
 25 The prewash galvanized, that's what --

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1 MS. CONNELL: Is that the one you
 2 picked right here?
 3 RALPH FEY: Yeah, he's just clarifying
 4 the color choice. Yes, black.
 5 MS. LEE: Paint color pallet is super
 6 white, hard wood putty, they look identical to
 7 me.
 8 MARK BAKER: They're very close.
 9 RALPH FEY: Hardwood putty. Do you
 10 want us to give you --
 11 MS. LEE: Hardwood putty, that's what
 12 we're doing. I will circle it, we're done.
 13 MARK BAKER: Hardwood putty is the
 14 cottage in the back, super white is the brick.
 15 MS. LEE: I didn't know brick could be
 16 super white, but okay I'll take it. HardiePlank,
 17 there's four different ones. All we doing all
 18 four?
 19 MARK BAKER: Hardie is the product it's
 20 kind of just all used in different ways, so it's
 21 all the same thing, it's just one's trim, one's
 22 siding, one's -- so it's all --
 23 MR. WISE: Sorry. I don't mean to
 24 belabor, but, yeah --
 25 RALPH FEY: This is for color, that's

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1 RALPH FEY: It's weathered, but yes.
 2 MS. LEE: Okay. Got it.
 3 Window bay, single -- okay. That we
 4 did. We reviewed to replace that window,
 5 renovate cottage, cladding to be a combination of
 6 Boral and that's what you submitted, which is --
 7 okay. I think that's everything. Oh, the gate
 8 has been removed from this application.
 9 MS. CONNELL: The fence, the whole
 10 fence.
 11 MS. LEE: The gate and fence, yes.
 12 MR. WISE: And I had recommended
 13 somewhere, not -- I can't make it a
 14 recommendation, but a consideration would be to
 15 do archeology before they dig all that up that.
 16 MS. LEE: That was in D.
 17 RALPH FEY: So I unfortunately cannot
 18 agree to that, I'm only the architect, the owner
 19 has to take that on.
 20 MR. WISE: That would be request to the
 21 owner that it would be a wonderful --
 22 MS. CONNELL: And aren't you gonna come
 23 back and tell them where the window's going to
 24 go?
 25 RALPH FEY: Yes.

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1 MS. CONNELL: Window placement.
 2 RALPH FEY: Good memory. We will come
 3 back with the location.
 4 MS. McDONOUGH: Window and fence.
 5 RALPH FEY: Of the window that's
 6 removed and restored.
 7 MR. LUPINETTI: What, the bay window?
 8 I thought it was on these plans.
 9 (Indiscernible discussion, simultaneous
 10 speakers.)
 11 MS. McDONOUGH: All right. Let's do
 12 something.
 13 MR. GREEN: Is that it, EJ?
 14 MS. LEE: That is it.
 15 MS. McDONOUGH: I'm done. All right.
 16 Let's --
 17 MS. LEE: So the motion you could do is
 18 accept the plan as submitted with the updates as
 19 discussed in the review letter and removing the
 20 fence and the gate from the application.
 21 MS. CONNELL: Plus the placement of the
 22 window.
 23 MS. LEE: Yes. That they would come
 24 back with details of where the window would be
 25 stored and any potential future plans with that.

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1 MR. LUPINETTI: Are we adjourned?
 2 (Indiscernible discussion, simultaneous
 3 speakers.)
 4 MS. CONNELL: They have to approve the
 5 minutes, the minutes, the minutes.
 6 MS. McDONOUGH: Meeting is --
 7 MS. LEE: Approval of the meeting
 8 minutes from June, I recognize that nobody here
 9 --
 10 MS. McDONOUGH: I was here.
 11 MS. LEE: -- except for Enid was here.
 12 MS. McDONOUGH: And I remember that
 13 meeting -- I remember that meeting to the letter.
 14 MS. LEE: They're stenographer minutes,
 15 it's really not much to dispute.
 16 MS. McDONOUGH: They're fine. Approved
 17 -- motion to approve the minutes from the June
 18 meeting?
 19 MR. GREEN: Second.
 20 MR. LUPINETTI: Aye.
 21 MS. McDONOUGH: All in favor?
 22 BOARD MEMBERS: Aye.
 23 MS. LEE: There is no other items that
 24 I would like to bring up.
 25 MS. McDONOUGH: The meeting is

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1 MS. McDONOUGH: Correct.
 2 MR. WISE: Stored or used.
 3 MS. LEE: Yes. I think we can --
 4 MS. McDONOUGH: Correct.
 5 MS. LEE: I think you're gonna still
 6 need something with that, JoAnn's gonna --
 7 MS. McDONOUGH: As stated by EJ, can I
 8 hear a motion to do what she just said?
 9 MR. GREEN: I am on it.
 10 MS. McDONOUGH: All right. Second?
 11 MR. LUPINETTI: Second.
 12 MS. McDONOUGH: All in favor?
 13 MR. GREEN: Aye.
 14 MR. GADA: Aye.
 15 MR. VOSS: Aye.
 16 MR. LUPINETTI: Aye.
 17 MS. McDONOUGH: It's four and I'm going
 18 to also say if this application was here for the
 19 first time, I might feel different. I am going
 20 to abstain on piece of it. I believe that -- I
 21 believe in process and here we are, so it's four
 22 in favor and one abstention.
 23 MS. LEE: You'll hear from me tomorrow,
 24 Mark.
 25 RALPH FEY: First thing?

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1 officially adjourned.
 2 (Meeting concluded at 10:40 p.m.)
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CERTIFICATE

I hereby certify that the proceedings and evidence are contained fully and accurately, to the best of my ability, in the notes taken by me at the meeting in the above matter; and that the foregoing is a true and correct transcript of the same.

TARA WILSON, C.R.

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