



## *Historic & Architectural Review Board*

Meeting

June 21, 2016 4:30 P.M.

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### **I. Call to Order**

Steve Gifford: Good afternoon everyone. I'd like to call to order the Historic and Architectural Review Board meeting for Tuesday, June 21, 2016.

### **II. Roll Call**

Steve Gifford: Can we have a roll call attendance please?

#### **PRESENT:**

STEVE GIFFORD, CHAIRMAN  
BARBARA JONES, VICE CHAIRMAN  
LEE CALISTI, SECRETARY  
BARBARA CIAMPINI  
MARC SCURCI  
LYNN ARMBRUST

#### **ALSO PRESENT:**

LOU DEROSE, SOLICITOR

#### **ABSENT:**

JACKIE JOHNS

### **III. Approval of May 17<sup>th</sup> 2016 Meeting Minutes**

Steve Gifford: Next item on the agenda is the approval of the May 17<sup>th</sup>, 2016 meeting minutes that we received via email. Any comments, any corrections? Can I have a motion to approve the minutes?

Barbara Jones: I'll make that motion.

Steve Gifford: Can I have a second on that?

Lynn Armbrust: I'll second.

Steve Gifford: All in favor?

Everyone: Aye.

Steve Gifford: Any opposed, abstentions? Minutes are adopted. No old business to review but there are several new items on the agenda for tonight. So George you're up first for 101 South Maple Avenue. For everybody who is new in the room, the process is real simple. Come to the lectern, introduce yourself, spell your first and last name and then describe your project, and we'll run through the slides.

#### IV. NEW BUSINESS:

##### **101 South Maple Avenue**

**Property Owner: Young Men's Christian Association**

**Applicant: George O'Brien**

**Project: Façade**

George O'Brien: George O'Brien, I'm the CEO of the Y. George G-E-O-R-G-E, O'Brien O-'-B-R-I-E-N. Project is the façade restoration phase II, last year we did phase I, the front port of the front of the building as well as the front porch. We received some grant money to complete the rest of the three sides which is underway right now. We're on the back of the property and we'll finish up on Pittsburgh Street. While we are doing that, we wanted to look at the windows. The larger windows here in this document are exactly what you see there on the computer TV screen. They are 103 year old windows, solid wood and paint that's been let go for a number of years, but there is a total of 14 total windows; four on the front porch, and then ten along the side, and a couple along the back alley. We decided with the funds available that are left over from the masonry work, we wanted to the ones in the alley and the ones on the Pittsburgh Street side. Delray windows was one of three companies we looked at; they had the best price, the best product lines that we thought, and their reputation speaks for itself so we decided to go with them. The windows will have the exact same look as the existing windows. There will be a four inch thick fiber glass frame with three panes, and as you can see in some of the pictures here that they open from the inside so we can clean the outside of the windows, etc. So they should have the returned investment of 12 years with the energy that we can save. Why did we do those again? The numbers worked both from the dollars and cents, but also those windows are all part of the cardio room which is on that side of the building, and we didn't want to do some in the cardio room and then some next year so we decided to those all at once and inconvenience our members all at one time to get

them done. When funds became available then do the ones on the front porch, and then essentially the façade will be done for the entire building.

Steve Gifford: Any questions or comments from members of the board?

Lee Calisti: I have questions, I always have questions. Window replacement; George at this scale it looks fine, but what really makes a difference for windows is a scale of 1-1. So, what we've done with every other applicant has looked at the profile of the window at full scale and how does the new replacement window compare to what is already there. Often with replacement windows, contemporary materials lack the profile and detail that are found in historic windows. It's not going to show up at that scale.

George O'Brien: Okay.

Lee Calisti: So typically I'd like to see a jamb section with the kind of moldings are going to go on there from the manufacturer before I can fully support something like that. There have been a lot of unsympathetic window replacements in the city to buildings such as yours, and without the right details around the jambs it makes a big difference.

George O'Brien: Okay.

Steve Gifford: Can you tell us what the profile is please?

George O'Brien: It's exactly the same profile. You can see there is a fair amount of detail. Not to the specifications that you would see with a cutout. I did ask for a cutout but it was a pretty significant cost. I wanted to have that on display for our benefit at JCorks a few weeks back, but again it will have the exact same look. It's not a contemporary style, it is to fit the period of our building and they know that.

Lee Calisti: Well I understand that, but there's a lot of leeway in defining fit the period and exact. It's not a precise way. Without seeing a jamb section there's no way to validate what you are saying.

George O'Brien: Okay.

Lee Calisti: From the drawing, the appearance of the muntins, and the mullion patterns, and the arch, and all that it looks very nice.

Barbara Ciampini: If you can produce that George in an email that we can share with the rest of the board, and it happens before July 5<sup>th</sup>, we will keep you on the same schedule for Council to hear your request on July 11<sup>th</sup>.

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George O'Brien: Okay. So exactly, are you wanting something electronically or do you actually want to hold something.

Lee Calisti: We don't need a physical sample of the window, but the manufacturer will have details that they can provide that show us on a large scale what that profile would look like.

George O'Brien: Okay.

Barbara Jones: Ask them for a section drawing, that way it will be big.

Lee Calisti: Yeah.

George O'Brien: Okay.

Steve Gifford: So at times we are able to give the Planning Director the discretion to work with it after. That way we're not tabling your project until July and have you do your work in August.

George O'Brien: Yep.

Steve Gifford: So if you can get that information to Barb, she can sign off on it or share it with us and then we can sign off on it.

Barbara Ciampini: I'll share it.

George O'Brien: Okay.

Barbara Ciampini: So is that a motion?

Lee Calisti: Yeah, I'll format a motion that I recommend recommendation based on the proposal of provided we get the additional detailed documentation to Barb. I'll make that motion.

Barbara Ciampini: And I'll second it. It's July 5<sup>th</sup>, the day I need it for Council.

George O'Brien: Okay, I'll have it to you by the end of the week.

Steve Gifford: The sooner the better. So we have a motion and a second. All in favor?

Everyone: Aye.

Steve Gifford: Opposed? Any abstentions? I abstain since I'm a board member for the Y. Alright George, thank you.

**309 South Maple Avenue**  
**Property Owner: JDA X 2 Properties**  
**Applicant: Jon Amundson**  
**Project: Façade**

Jon Amundson: Good afternoon, Jon Amundson. J-O-N A-M-U-N-D-S-O-N. Simple improvements to the front of the building. The current building in the pictures you see there are white with the red arrow. I propose that they are pressure washed and simply sprayed white. If you go down to the next slide you can see an area down below where the sandstone is. There was another picture in the document, because it was highlighted in red.

Steve Gifford: That's the foundation you're speaking of?

Jon Amundson: Yeah that's the foundation.

Barbara Ciampini: You can kind of see it on there a little bit. Yeah we can see it.

Jon Amundson: As you can imagine it's crumbling away and needs fixed. I'm proposing that that be parged and be redone, and I have the color in the—there's two colors. If you guys have a different recommendation, that's based on Westmoreland Supply's recommendation. I wanted something to match the current mortar in between the bricks.

Steve Gifford: Any questions--

Barbara Ciampini: Dusty Trail?

Jon Amundson: What do I have written there? Did I circle it?

Steve Gifford: You have two underlined.

Jon Amundson: Yeah, the third one from the top.

Barbara Ciampini: Yeah, it's Dusty Trail. And that's for the bottom?

Jon Amundson: Yeah, that would just be for that—

Barbara Ciampini: That masonry part.

Jon Amundson:--that masonry part.

Barbara Ciampini: Okay.

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Steve Gifford: So any questions or comments from members of the board?

Lee Calisti: So my understanding is, is that all of the elements that you talked about up above are being painted white. Essentially repainting what is already there.

Jon Amundson: Right.

Lee Calisti: But the stone foundation is being painted.

Jon Amundson: No, the stone foundation will be—they will probably have to take out a lot of the loose sand that's there. Then they'll have to parget over that. It will probably look like—if you're familiar with pargeting, it will look like a stucco, and I propose that we paint that or that we put the stain in the parget when they do that so it's consistent with the current color that's there and that would match the cement that's used between the bricks currently.

Lee Calisti: And that color was selected because you held it up against the existing masonry to get close to that in color?

Jon Amundson: Correct. But like I said if you know of a different color that might match better, I'm open for that.

Lee Calisti: No, I just know that there's some care that has to be done with sandstone like that with putting coatings on it. It could exacerbate the problem or it could seal it and protect it. So there's more technical concerns.

Jon Amundson: My goal is the latter.

**\*\*Laughter among board members\*\***

Lee Calisti: I've been in that building and have seen some things on the inside that kind of concerned me, but it's a challenge. I'm glad to see that someone is caring for it.

Steve Gifford: Any questions or comments? Can we have a motion to recommend approval?

Barbara Jones: I'll make that motion.

Steve Gifford: Yep, so Lee that was a comment not necessarily an objection.

Lee Calisti: Correct.

Steve Gifford: So we have Barbara with a motion.

Lynn Armbrust: I'll second.

Steve Gifford: Lynn for a second. All in favor?

Everyone: Aye.

Steve Gifford: Opposed? Any abstained? Alright, so Jon as Barb said the 5<sup>th</sup> is when Mayor and Council—

Barbara Ciampini: No, the 11<sup>th</sup>.

Steve Gifford: The 11<sup>th</sup>.

Barbara Ciampini: Any time after the 11<sup>th</sup> you can get started on this. We're a recommending body, City Council has to approve it, but you don't have to be at that meeting.

Jon Amundson: So I should hold on? I have the painter scheduled to come for the white. Any reason I'd have to hold off before the 11<sup>th</sup>.

Barbara Ciampini: No. Technically you should wait until the 12<sup>th</sup>, but it's white. It already was white. Yeah you'll be fine.

Steve Gifford: No one will even notice.

Jon Amundson: Okay, and what's the schedule for the next one because we still have to come up with the brandage for the signage.

Barbara Ciampini: Exactly. Well the July meeting will be on the 19<sup>th</sup>, and I would need your application by July 11<sup>th</sup>. It's like eight days before.

Jon Amundson: Okay. I'm going to push for that.

Barbara Ciampini: Alright, so we'll see you need month. Thanks Jon.

**221 North Main Street**

**Property Owner: PennDot**

**Applicant: The Westmoreland Museum of Art**

**Project: “Bridging the Gap”**

Steve Gifford: Hi, how are you?

Renee Piechocki: I’m good. Are you going to be my clicker? That’s an important job.

Steve Gifford: So we want to go through the presentation?

Renee Piechocki: Yes.

Steve Gifford: Okay, please spell your first and last name.

Renee Piechocki: Sure, my name is Renee Piechocki. R-E-N-E-E and my last name is P-I-E-C-H-O-C-K-I.

Steve Gifford: Alright, let me know when you want me to move to the next slide.

Renee Piechocki: Okay. So, thanks for having me today. We are really happy to be back. It’s a bit of a Groundhog Day moment where if we do everything right this time maybe the project will happen. As all of you know, the first proposal for the museum was not feasible because we could not get permission from the railroad to cut down trees on their property or cross through their property, so we had a little bit of a break and a time out moment and then reengaged Janet in a second design. Janet Zweig is the artist; sorry I’m here representing her today. So a little bit of background if you may not remember since you don’t live and breathe this project like we are, this is a temporary long term work of art lasting between 10 and 15 years on the Main Street bridge. It’s a partnership because the Westmoreland Museum of Art and the City of Greensburg. The owner of the bridge is the Pennsylvania Department of Transportation. There have been a lot of funding partners on this project as well, including the National Endowment for the Arts, and the Community Foundation of Westmoreland County, as well as the Westmoreland County Tourism Grant Program. There may be others, but those are the ones that I am most aware of. So, Janet Zweig who is an artist from Brooklyn, was commissioned through a national request for qualifications process, and this is for her second design. You’ll see it’s much much different. The first design really used the bridge as a viewing portal to look through the bridge into sculptures that were happening on or at museum property, and this time, if you go to the next image, what you’ll see is a completely different design. Janet’s concept is to create a scrolling text that is an analog version of what you may see on LED screens. We are all familiar with LED screens and don’t like them at all, or at least I don’t, the scrolling text is red and you know very very difficult. What Janet is proposing is to commission a series of writers potentially 10 to 15 writers, maybe a



couple more we are still working out those details, over the next few years who will be commissioned to write a specific text, whether its poetry or creative non-fiction, or fiction, that is about the concept of “Bridging the Gap”. That text will scroll up the bridge, if you go to the next picture. It will be a series of anodized aluminum letters that are coated to send off any salt erosion that may happen that will be installed on two tracks. If you go to the next picture—Oh wait, this is how it works, sorry I got them messed up. If you just click through them you will see what I mean by scrolling. Look at the word “understood” on the right hand side, and then if you click through, you see what’s happening, the words are slowly changing and moving up the hill. It will move up Main Street and then come down Main Street. The idea being that they will change not constantly; not every minute, but maybe every 10 or 15 days, maybe every month depending on how long the text is, so the complete text will slowly being revealed to people as they travel up and down the bridge. It’s not like they will ever be there and seeing it move, right, so it’s not a road distraction since it’s not moving while people are driving. There will be a human, maybe someone like Barbara, who will be out there moving the text up and down the bridge. This is a really good way to see it. And the museum has offered to host the full text of all of the pieces on their website, and so as a full text is revealed there will be an archive of what they are. In a way, I think it’s a very interesting project in that it will collect writers from our region on thinking about this project of “Bridging the Gap” over the next 10 to 15 years. So this is how it works, the letters are approximately 12 inches high. The track is only two inches from the bottom of the concrete bridge. Could you go to the next picture? A lot of people have asked questions of won’t these be stolen, or can we push them around, and the way that they will be created is they will be cast aluminum and they will have as part of their design this little foot that is designed to stick into the track. That’s what keeps it in place and you won’t be able to pull it off, because you can see it actually goes under that lip. The exact attachment to the concrete we are working with PennDot on to make sure that we don’t do any long term damage to the bridge or affect any type of rebar issues. Next picture please. And how will the spacing be kept right? Why can’t you put together a word that ends in one letter and another letter and maybe make a bad word in the middle? I won’t think about what that is right now, and the answer is there are going to be these spacers that actually also fit inside the same way. That will stop Barbara or anyone else from the museum from going completely insane and trying to get the letters spaced right. So the kerning of the letters, the spaces in between will always be exactly the same. Next picture. That might be it. Yeah so that is the new project. We had a community meeting less than a month ago at the middle school, which was well attended. People did ask a lot of questions about will, you know, will you be able to move the letters around things like that, which Janet was able to answer, and you can see what the solutions to those questions were. People seemed genuinely excited that this just wasn’t going to be artwork about Janet’s vision; that there’s a generosity to it where she will be working with writers from this region to kind of put their language up here, and that really seemed to capture people’s imagination that people from this area will be able to contribute text. So that’s the new story.

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Steve Gifford: Thanks, Renee.

Renee Piechocki: Absolutely, thank you.

Steve Gifford: Any questions or comments from members of the board?

Barbara Ciampini: I love it! I like this design so much better than the first, I really do.

Renee Piechocki: Oh, regarding the fence, we will be closing the gaps in the fence. Because, you can see in this image which is the way the bridge looked before, there's that hole that goes down the bridge that holds that gap open, but we have to close that in order to make this work and that's within our project budget. So that will go away.

Barbara Ciampini: Yeah, this board is familiar with that because we approve the temporary banners.

Renee Piechocki: Oh okay.

Lee Calisti: I have a couple questions, I guess. I think it's brilliant, I just think it's brilliant. Has this type of letter installation ever been used in any other urban context before?

Renee Piechocki: Do you mean conceptually or physically?

Lee Calisti: Physically, the method of attaching letters like this.

Renee Piechocki: Janet has worked with a lot of text based projects made with different materials. Her fabricator is actually not a sculpture fabricator. She works with a sign manufacturer in Milwaukee. So I don't think this idea of letters on a tract is that uncommon; whether or not they are this fancy high quality aluminum, I can't really say.

Lee Calisti: I'm just curious to see how well they've weathered and if pesky hands kept them from being damaged, because it's a really great idea. I love it. I just wouldn't want to see anybody try to damage it because on the first try it's so resilient that it couldn't be—they try harder.

Renee Piechocki: Well one good thing about the design that may not be really obvious, is that it's a kit of parts. So if someone did for example be able to get an A or come with a sawzall one night and cut their favorite letter off, there is actually what is called a California case which is what a type set case is, so the museum would have hundreds of letters. So if there was someone who was that ambitious one night, there is a possibility of them replacing all of them and then we will put up a security camera, and then we'll find you.

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Lee Calisti: I hope they respect our city ordinance, because these things really are great additions. I just know that—

Renee Piechocki: I think Janet is—

Lee Calisti: --Sometimes kids are pesky.

Renee Piechocki: Absolutely. She is equally as concerned about that, and I'm sorry that—I know that some of you have obviously met her, and I can say that her attention to detail is very deep so she's really a person who lies awake at night worrying about all these things. I feel confident that it's a sign manufacturer that's working with her and not a sculpture manufacturer who may have never dealt with this problem.

Lee Calisti: Awesome, very good.

Barbara Ciampini: That's going to be so cool.

Renee Piechocki: It is very cool.

Barbara Jones: They will be custom made, all the letters so the type face is unique.

Lee Calisti: Cool.

Renee Piechocki: Yeah, there's a nothing—One of the things that we talked about at the meeting, the public meeting, is that there's nothing like this in the entire region and that's one of the reasons that I'm most excited about it. It's totally unique and amazing; a great contemporary piece and it's not so much like what's that doing in our historic district. It completely works.

Lee Calisti: Well there are other artists that are very text based in their work and even some in Pittsburgh, and those are nice pieces, but this has a little more pizzazz to it.

Renee Piechocki: Plus it's just fun that so many people are going to get to participate. And it adds a nice programming element too. We could have an opening reception with each writer and an event on the bridge, and then a complete reading at the end. So it kind of just becomes this nice repeat place.

Barbara Ciampini: It keeps morphing into something better.

Lynn Armbrust: I have a question. Will the font be the same for every quote?

Renee Piechocki: Yes. That's a good question, but yes.

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Lynn Armbrust: I'm just curious, because you know in some verses or phrases there are certain fonts that are all caps or more axles, and no italics.

Renee Piechocki: She is making capitals though. There is going to be capitals, but I don't think there's enough budget to do italics. One of the interesting questions that came up was will you be doing more punctuation for any of the writers who are going to write in emoticons. So someone has a happy face as a part of a—like if we commissioned a poet who's like—imagine a piece of poetry that's only those things that you would make with text, she's like oh I hadn't thought about that. So there might be extra shrugs, or some more punctuation that may be more than normal.

Steve Gifford: So any more questions or comments? Can I have a motion to recommend approval?

Lee Calisti: I highly recommend approval.

Steve Gifford: Can I get a second?

Lynn Armbrust: I'll second.

Steve Gifford: All in favor?

Everyone: Aye.

Steve Gifford: Any opposed, any abstentions?

Barbara Jones: I abstain. I'm part of this project with the Westmoreland Museum of Art.

Barbara Ciampini: I am too, but there's no financial gain from it. I still have to get you the three or four writers I have—

Renee Piechocki: Yeah, it's on public record now. She has promised to get us some writers, especially the science fiction writer from Seton Hill.

Barbara Ciampini: I will, I know we have got to get her. That would be really cool. And same goes—there's no plans to move ahead with this right away, but July 11<sup>th</sup> City Council will—And members of City Council were present at the public meeting, but I'll just use your slides and bring them up to date.

Renee Piechocki: Let us know if you think it would be helpful to have someone from my office there, because we would be happy to be there. And if anyone has questions about PennDot, once we have HARB approval and council approval, Janice will have notice to proceed and we will go on with making a fabrication drawing that they will approval.

They've seen this concept and approve of it theoretically, but then they will see working through the detail what exactly the attachment is like. Thank you very much.

Barbara Ciampini: Thanks, Renee.

**239-241 West Pittsburgh Street**  
**Property Owner: Heather Schultheis**  
**Applicant: Heather Schultheis**  
**Project: Façade**

Steve Gifford: Hey Heather, how are you?

Heather Schultheis: I'm great. I'm Heather Schultheis S-C-H-U-L-T-H-E-I-S.

Steve Gifford: Go ahead and describe your project and let me know—

Heather Schultheis: Okay, I just—There was T1-11 siding on this ugly building and I just wanted to side it, and replace the doors. The one gentleman breaks the doors, so where the white screen door is, the ambulatory service comes in and knocks it down sometimes to get him out of there. So, I want to put a steel door there and the door is just the same as the door on the other side where that little roof top is; it's just a white door, I got it at Home Depot. I want to do that and replace some of those windows. They are old wooden windows, and I wanted to replace them with Home Depot windows. The building is so ugly I guess, and the way the windows are—If you look where the siding is torn off right there, the window sizes on the top floor are different than the window size on the other side. So to break it up I thought—when you go over to Edgewater in Oakmont they have different colored houses. It's like duplexes and they have different colors and different siding—See this window here and that window there are different heights, you see? So however you do it it's going to be ugly. So I thought if we put one color siding on the left side and one color on the right side, and replace all the windows and put the new doors on, and maybe do a rooftop here, it will take your eyes away from the ugliness of the building. And then just—and then on the right side, I think if it's not too much trouble, if we could do a roof, not a huge roof but something for your eyes to go above that big window, just a small little roof like a shed roof real tiny the whole way across that big window, it might look a little bit better. Just kind of like that, it might look better. And then I don't really care—the roof is like an orangey ugly colored roof. I don't think that's what I'll use if I ever have to replace the roof, so I have shingles—I could just do little dimensional shingles on the little rooftops and then—

Steve Gifford: So Heather you are replacing the roof as well?

Heather Schultheis: Yeah.

Barbara Ciampini: Not yet.

Heather Schultheis: I'm not going to replace the roof right now, it doesn't need it but it's ugly and I won't be doing it that color.

Barbara Ciampini: She's saying she doesn't want to match anything to that color,

Heather Schultheis: Right. I mean if I do a different color dimensional shingle that has little polka dots it'll all tie in, but I think with this roof—there was a little rooftop over there and this winter it got ripped off, and I was just replacing it and you guys shut me down. And then I just thought I'd replace the two front doors and the two different colored sidings would be really cool, I think. If I do it all the same—and even the way—if you look where the chimney is, there's a little roof—there's like a little um section—

Barbara Ciampini: There's a pitch on one side.

Heather Schultheis: Yeah, that little pitch would be easy to do, and I think anything would look better. And then what I did—there was satellite dishes all on the front of the building and I had all of the tenants take them down—and where that green—there's a green stairwell that goes up to the right, that green corrugated—I mean it's not bad, there's just—I can either replace it with a nicer roof that would match the other shingles, or I can just leave it go. It's up to you guys on what you want me to do. You guys can pick the colors; I was thinking more of the Edgewater. I have more pictures of Edgewater, not on here but on my phone if you guys want to see kind of what it would look like. And then I put new electrical meters on the whole unit; two on the front and one of the side.

Steve Gifford: So—go ahead.

Barbara Ciampini: Is it a duplex?

Heather Schultheis: Yeah, it's actually a triplex.

Barbara Ciampini: A triplex, okay so more than two units.

Heather Schultheis: But this unit, where the big window, is one unit, and then above it is another unit and then on the left side is a whole unit.

Barbara Ciampini: Okay.

Heather Schultheis: So it's an upstairs downstairs. And I don't know what else to do with it, because it's so ugly.

Barbara Jones: So it was designed as two different buildings?

Heather Schultheis: No, it's one unit—one building.

Barbara Jones: But what explains the height difference on the one of the right and one on the left.

Heather Schultheis: I bought it that way.

Lee Calisti: A different age.

Barbara Ciampini: Yeah, it might have been added on at one time, who knows.

Steve Gifford: It probably was a side yard and then they did an infill—

Heather Schultheis: But this is what it looked like, it was just awful.

Steve Gifford: Originally, a couple months ago.

Heather Schultheis: Yeah, and then I start taking it down and I got shut down. Barb sent me a nice letter.

Barbara Ciampini: We found her.

Heather Schultheis: It would have been done and over, and it would have looked better.

Steve Gifford: You have to work quickly on the weekends.

**\*\*Laughter from board members\*\***

Heather Schultheis: So if it's not too much hassle I'd like to put a roof over that big window and replace the window; it's not broken but it's just ugly.

Lou DeRose: One question, where are the satellite dishes now?

Heather Schultheis: I took them down. I had the tenants take them down.

Steve Gifford: Probably mounted in the back.

Heather Schultheis: Pardon me?

Steve Gifford: Probably mounted in the back right?

Heather Schultheis: No, I just said they weren't allowed to use them.

Steve Gifford: Oh okay.

Heather Schultheis: Because they were in the front and they just looked ugly.

Lou DeRose: That's a problem.

Barbara Ciampini: What?

Lou DeRose: The satellite dishes.

Barbara Ciampini: Well yeah.

Heather Schultheis: Well you can only put the satellite dishes there in the front.

Lou DeRose: Well you see they're protected by Federal law.

Heather Schultheis: What do you mean?

Lou DeRose: You can't prohibit.

Heather Schultheis: Oh, well they can put them in the back if they want, but—

Lou DeRose: If they could reach the southwest sky yeah.

Heather Schultheis: Right. But I have to sign off and allow the tenants to put them on or not.

Lou DeRose: No.

Heather Schultheis: I signed every time somebody asked me to put a satellite dish on. No? I don't know, they asked me to sign something.

Lou DeRose: I just want the board to understand that that could reappear.

Steve Gifford: So Heather, it's very cool that you're making an improvement in the building because that was a very bad looking building on that block.

Heather Schultheis: Right.



Steve Gifford: And I think that the ideas that you have, have merit; you doing two different shingle colors because it makes them two distinctly different houses even though they share a common wall.

Barbara Ciampini: You mean siding colors.

Steve Gifford: Siding, what did I say?

Barbara Ciampini: Shingles.

Steve Gifford: Shingles. So yeah, to do two different shades of siding left unit right unit, is a good idea, and I think the start of the left unit where you have the pitched small little roof over the entrance way helps define that as the entrance for that unit.

Heather Schultheis: Right. Then I would put just a four inch “241” underneath that roof just because it will be white. Then door I was thinking like a charcoal depending on the siding. Somebody said there’s a designer here; a siding designer?

Barbara Jones: There is.

Steve Gifford: Three people here, four people who have an eye for colors.

Heather Schultheis: Okay, so I mean they have a choice if they prefer what would look best with two different that’s fine.

Barbara Jones: So question, are you done?

Heather Schultheis: Anything would look better than it does now.

Steve Gifford: I would say probably looking at the right unit because you are proposed a long angular rooftop—

Heather Schultheis: Yeah, kind of like the same size and the same width as where the “241” is, just a little shed kind of thing just for dimension. It could be a foot, it could be two feet, you know?

Steve Gifford: I guess when I was looking at it I was seeing it as two different units, so it would be kind of nice that instead of an angular roof like you proposed, do another pitched roof—

Heather Schultheis: But there’s not enough room. I mean you could do another pitch, but I don’t think with that big window. It’ll look stupid. Like if you do a pitch over there—there’s that big window.

Steve Gifford: It doesn't have to be the same scale, but it could be similar in size.

Heather Schultheis: Yeah, I just thought it would look with more dimension—If I could show you like over in Edgewater in Oakmont—

Barbara Ciampini: Yeah, grab your phone.

Steve Gifford: Grab your phone.

Heather Schultheis: You may be able to visualize it a little bit better.

Steve Gifford: I was just trying to be raw and get a mental image of how a long angular roof fits in.

Heather Schultheis: Yeah, it's hard to visualize. You see how they did it like this? Like this roof is this way and this roof is this way.

Steve Gifford: Oh okay, right.

Heather Schultheis: You know how it's all different.

Steve Gifford: So that's probably a good example right there.

Heather Schultheis: That's what I thought.

Steve Gifford: If you turn it sideways it will make it bigger. That's what Heather's trying to propose.

Heather Schultheis: It has to look better than it does, and I don't know what else to do. And then either I could put black shutters or I could frame the windows, whatever the designers think, to make it pop.

Barbara Jones: And your plans proposing shutters on the left, but nothing on the right two—

Heather Schultheis: Well I could do either shutters or frame the window with white the whole way around it to make them pop a little bit more.

Barbara Ciampini: I don't think you want to make the windows pop.

Barbara Jones: Then they'll stand out more.

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Barbara Ciampini: They'll stand out more and you'll be able to see that they're not—there's no rhythm to it.

Lynn Armbrust: I don't know it has a different feel.

Heather Schultheis: I mean it looks nice if you drive through Edgewater, but I can't figure out what would look better.

**\*\*Marc Scurci arrived at 5:01pm\*\***

Marc Scurci: Just throwing this random thought out there. I think it has to be the case, and I think Lee would agree, it looks like these were built at two different times, because the windows are lower, the doors lower on the street elevation, there's just things happening there. It's this a one singular family home?

Heather Schultheis: No, it's a triplex.

Marc Scurci: Did you ever consider treating these differently?

Heather Schultheis: Well that's what I was trying to do.

Barbara Jones: With two different colored sidings.

Barbara Ciampini: You missed that part.

Heather Schultheis: I don't know what else to do but tear it down and make it a park.

Steve Gifford: So Mark just gave an endorsement of her idea.

Heather Schultheis: Yeah, what we were trying to propose is on the left side where the siding was that I already tore off, the T1-11, do it one color siding. Not wood siding, just from Banner Supply, just regular contractor grade siding, and then on the right side do a different color and make them look more like Edgewater over in Oakmont. Try to give it a different vibe.

Barbara Jones: What are you planning with the stairwell roof, did you say?

Heather Schultheis: Well I wasn't planning on anything until I looked at the picture. I mean they have a green corrugated roof. I don't really need anything over it; it just covers them from the elements. I would probably like to put just like a rooftop, I don't know what they use, like the plywood we used over here, and then the same colored shingles that I was using on the other ones to make it look a little bit better. Or, just leave it the way it is.

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Steve Gifford: Barbara do you have a thought?

Barbara Jones: No, I was just wondering what she was planning on—

Heather Schultheis: I wasn't planning on anything there, but while we're here if you guys thought it would be better to put one of those—the plywood over it and then shingles to make it look better, I could do that too because it won't cost that much money.

Lee Calisti: Okay, here's the part where I'm the wet blanket. You're not going to like this. You're not going to like any of it.

Heather Schultheis: That's okay.

Lee Calisti: First of all, I'm an architect and I do, occasionally, projects that are more affordable housing, non-profit. It's not a bulk of what I do. I kind of tackled this problem myself. We have precedence in the city, especially with buildings this close to the downtown where we've already denied vinyl siding going on buildings. So to me, the vinyl siding is a no.

Heather Schultheis: Okay.

Lee Calisti: Primarily the reason is because it doesn't look anything with vinyl. It even has fake wood grain pressed into it, and it's very very difficult to make vinyl siding look appropriate for buildings that are on a main thoroughfare like this. The only downside is for rental property, it's difficult to have the income or the economic return for this kind of improvement. So to me the façade would have to be another material that would look closer to wood siding or something similar.

Heather Schultheis: Like a T1-11 that we have already?

Lee Calisti: T1-11 was a bad thing the first time it came through, and it's not getting any better.

Heather Schultheis: Well I don't care—I mean it's not going to cost that much for the frontage of that.

Steve Gifford: So alternatively the material—

Heather Schultheis: I'm not going to do the whole building because it doesn't need it; just the front.

Lee Calisti: The alternative would be to explore a fiber cement siding that would be smooth.

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Steve Gifford: So it's still siding, it's just not vinyl, it's a fiber cement siding.

Heather Schultheis: Is it like a stucco?

Lee Calisti: No, no no.

Barbara Ciampini: It's like 711 West Otterman Street property.

Heather Schultheis: So do I get it at Banner Supply, or where do I get it? Lowes?

Barbara Ciampini: Lowes, Home Depot, yeah they sell.

Heather Schultheis: Oh okay.

Lee Calisti: Second of all, the material would need to be smooth with no fake wood grain pressed into it for my taste, because then it's going to start looking like wood siding. But beyond that, the other things that are going to make this project look appropriate for this region is how the corners are done, how the windows are trimmed, what happens along the sidewalk skirt board base, what happens with the doors—

Heather Schultheis: Well there's nothing there now. The siding just goes down.

Lee Calisti: I understand that, but the only way that this is going to look appropriate is if there's attention to detail around the perimeter of the building, the windows, the corners, between the base and sidewalk, where it meets the roof, all those kinds of things. I don't think you need to make gross changes to the elements of the building; new roofs over old windows, all those kinds of things I think will carry on its own. Whether it's one color or two colors, I don't know, but I can't vote on it because I don't know what I'm voting on. I can't see a proposal that's complete enough that says, I'm proposing we do this, these are the colors, it looks exactly like that. That's what I'm proposing. So just using our imagination to take your ideas and then vote yes on something—

Heather Schultheis: Well I brought the siding—

Lee Calisti: Right I understand that, but we don't see it in one image. We are trying to piece together a little of this and a little of this and a little of this in our mind, and as a board that has responsibility how do we know that what we imagined the project to be is what you're going to execute. So there's a responsibility there on the board's part to make sure that when we recommend something to Mayor and Council, that we are recommending what you are actually going to do in its final format and not what we think it's going to be, and then we have some misunderstanding. But what is being proposed right now with vinyl siding, and no trim around windows, and no attention to those things, to me it's a no. And that's based on precedent and that's based on elements from my design—

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Heather Schultheis: So if I don't replace the windows, I leave them as is—

Lee Calisti: I'm not saying do or don't replace the windows, I'm just saying—

Heather Schultheis: I mean I could just not replace them.

Lee Calisti: You're talking about possibly making structural changes, bigger windows—

Heather Schultheis: Well no, the new windows will be put in right in the same spot.

Lee Calisti: Okay.

Heather Schultheis: Some of the windows were already replaced.

Lee Calisti: But you mentioned a Home Depot window, I don't know what that means. Home Depot sells a whole lot of windows.

Heather Schultheis: Like an Anderson Window.

Lee Calisti: Okay, but that's still not specific.

Heather Schultheis: It's the same window that's in there already.

Lee Calisti: Okay, but it's still not a specific proposal. You're using vague terminology. We need to know what it's going to be.

Heather Schultheis: I have the window sizes in there. I have all the window sizes and roof size on there.

Lee Calisti: It's not a complete application.

Barbara Ciampini: Heather, you and I could—we can work together to bring the application to the format that we are comfortable with, with what you're talking about.

Heather Schultheis: I mean if you want to meet me at Home Depot and pick out the siding or whatever—

Barbara Ciampini: No, no.

Lee Calisti: No I have no interest in that, and that's not my role either.

Heather Schultheis: What I'm concerned about now is the weather, with the rain you know, and having it—I'd like to get it done.

Barbara Ciampini: You heard me say the same thing to George about his project. We can work together to get a format, an image, that shows exactly what you're going to end up with by July 5<sup>th</sup>, so that I can present it not only to this board, but to Mayor and Council.

Heather Schultheis: Okay.

Steve Gifford: I don't want to disagree with you, but I don't know if she's going to be able to pull it together that quickly.

Barbara Ciampini: I think we can.

Steve Gifford: Okay.

Heather Schultheis: So you don't care about color?

Steve Gifford: We do.

Barbara Ciampini: We do.

Lee Calisti: Well we do, but we're not dictating it has to be this color or that color, we are looking to see what you propose—

Steve Gifford: It's kind of a—sorry Lee for interrupting.

Lee Calisti: Go ahead.

Steve Gifford: It's kind of a challenging position that we're in, because we want to help a property owner like yourself make an improvement, and you're in a position where you started a project and you didn't realize that this is like a step in the process, right?

Heather Schultheis: Right.

Steve Gifford: And there are many other people in the room kind of in the same area as well.

Heather Schultheis: I was just replacing the doors, because anything looks better than it does.

Lee Calisti: That's understood, we get it.

Barbara Ciampini: Hats off to you for trying to improve the property. It's just not a criticism.

Lee Calisti: Absolutely.

Steve Gifford: What we don't want to do, is be in the position where we are telling people that it has to be evergreen and mauve, or it has to be this. We really let the property owners pick the colors and pick the style, and then we come back and say this matches well within our guidelines, or as Lee noted vinyl siding isn't an approved material. Same thing as stucco, it's not an approved material. But I think the concept that you have here is that you can either do the siding that's the hardy panel or a fiber cement panel that's a consistent color left to right, or as you noted in Edgewood it does look cool whenever you have two distinctly different buildings that share a common wall, and you break it up with two different colors that complement each other and roof profiles that change and complement each other, but what Lee noted is very true. There's an appropriate way of finishing the corners and finishing the seams, and with the building that you purchased—you didn't do it. But someone just took a T-11 and dropped it down to the foundation and didn't finish it off. There is an appropriate way to do that as well and hopefully your contractor is able to help you with that and how to trim out the windows. I think this was a first good meeting because you got a lot of good information from it. It is just that we as a board are not going to look through the color samples today and say that you are going to use "this color and this color" for siding.

Heather Schultheis: Oh, because I was under the impression that I was going to pick the colors and then they said that—well, there are designers here that—

Steve Gifford: Who will offer insights.

Heather Schultheis: I don't really care about the colors. Really.

Steve Gifford: Right. Yeah. So a good example is the Elliot Credit Federal Union on North Main Street, which they haven't started painting yet, have they?

Lee Calisti: No.

Steve Gifford: So they came in with this really really vibrant blue color and if they would have painted the whole house that color, it would have looked horrible but on a small little area on the house, it probably would have been appropriate, right? So we were able to provide insight and direction, but they picked the paint colors because they worked with PPG Paints or Sherwin Williams or whatever it might be. So you would do the same for this project, you would find someone who has that design ability and say this slate blue color might look fantastic with this brown color or tan color or it could be a green color or whatever it might be and then you come back with a sample of it and we are able to look at the building and see this is a change and is where the siding is to be applied and whatever else it might be. So if you are able to get that together for the July fourth—



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Barbara Ciampini: Fifth.

Steve Gifford: That would be amazing, that would be fantastic and we could go ahead and move this project forward.

Heather Schultheis: Do you need the window manufacturer? Like Anderson Windows? Do you need the actual window?

Barbara Ciampini: We will need a spec sheet.

Steve Gifford: Yes. There would be a spec sheet on it. So basically, you pick the window—Anderson Window 200 Series. Vinyl construction or aluminum construction or whatever it might be.

Heather Schultheis: Now is there a preference to what kind of window that I use? Like a vinyl?

Steve Gifford: So right now you just have a double hung, so I would imagine that you would do another double hung.

Heather Schultheis: Now they just have like plexiglass in them.

Lee Calisti: Well, I would steer you away from a vinyl window not only because I do not think that it looks appropriate, but I don't think that is a good long term solution for maintenance for rental property. I think that choosing something above a low level vinyl window is going to be a better choice from a long term property maintenance standpoint. But there are an endless number of choices that you need to look at with your budget.

Heather Schultheis: Well, I disagree with you on that with the vinyl windows because they (tenants) break the windows. They will put air conditioners in them. I could put a real expensive window in, and they are just not going to take care of it. They hang out the windows. We are dealing with low income housing.

Lee Calisti: I understand. I understand.

Heather Schultheis: You know? That's why—I don't even need to replace them. They are not broken, but I just thought that they would look better.

Lynn Armbrust: I just want to think about this. This is just food for thought. If you do pay attention to the little things that become the big things that make this property pretty, you may be able to move out of the low income renters. We have a great student base with people that have some money that can rent property, but they want something that has a little bit of curb appeal to it. So just keep that in mind. You are not just limited to people

who are on low income for renters. We have got lots of people in the community that want to live close to town. They want to be able to walk here or there. We have Seton Hill College up there, so just plant that seed because it is what you put on the street, a lot of times will turn the right head.

Barbara Ciampini: By the same token, she is providing housing for low income people that are also a part of our community.

Lynn Armbrust: That's true. That's true.

Barbara Ciampini: So hats off to you for doing that because they need a place to live too. I think that we can work together, Heather, to come up with something for the July fifth.

Heather Schultheis: Because I want to get it done.

Barbara Ciampini: Yes. You want to work. We will try to keep you on the same schedule so that you can get approval on July eleventh.

Steve Gifford: One last topic is—on the very, very right side you can see there—I guess that is probably resolute—the roof color cover. Does the Board have an opinion? Should that be shingled or should be a new material but maybe not the green? Should it just be a grey roofing material?

Heather Schultheis: I think that they have a grey one out there.

Barbara Ciampini: Yes, it is like that. We will work together and figure that out.

Barbara Jones: It seems like it should match one of the shingles, one of the roofs.

Steve Gifford: For your purpose as we are moving forward, looking as an alternative material—like that same, does everyone still like the idea that it is the corrugated metal?

Everyone: No.

Barbara Jones: I think that it should match whatever that side is. I mean whatever you do on that side—if you do the longer roof. Then it ties that—

Barbara Ciampini: The shingle.

Barbara Jones: Yeah. It ties that side together. It just doesn't go with the one on the other side, but you are probably going to use the same shingles on your roofs, right? All three roofs?

Heather Schultheis: Yeah.

Barbara Jones: I mean—it ties the whole place together.

Heather Schultheis: I gave you those shingles.

Lynn Armbrust: That's across from BP. Is that right across the street from BP?

Lee Calisti: It is near the intersection.

Lynn Armbrust: Okay.

Heather Schultheis: I have a guy there. He is a pain. He has been there for eighteen years. He calls in on me for every little thing.

Barbara Ciampini: He calls about once a week.

Lynn Armbrust: Oh geez.

Heather Schultheis: Well, I have had him there for eighteen years and he will probably die—it's his home. I cannot throw him out.

Barbara Ciampini: It is his home. Yeah. You can't kick him out.

Lynn Armbrust: Okay.

Lee Calisti: Is this just the façade again? It is not the side?

Barbara Ciampini: It is just the façade.

Lee Calisti: Yeah. There are some ways that you can treat the corners too that will allow two different sidings or two different conditions to take place so that whatever is existing or new or whatever on the sides, you cannot see—it could be different than what is on the street. That way if you had lesser siding on the side between the building—

Heather Schultheis: It is the same stuff. It is T-11.

Lee Calisti: Alright.

Heather Schultheis: It is a whole big building.

Barbara Ciampini: Going this way. Down. It is vertical.

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Lee Calisti: There are ways that you can bridge that so that you can either leave that or whatever and then have the investment in the façade. There are some ways that it can be improved about in vast investments. I have had to face it often, and it is challenging. People that live in the projects that my one client owns has the same struggles that you are stating. I do not know if there is a solution, but I acknowledge that I understand it and we work to do the best we can with what we have.

Heather Schultheis: Okay.

Steve Gifford: Okay, so hopefully you see this as a helpful step in the process, and we want to help you get to the point of submitting a project that is approved and looks great.

Heather Schultheis: It will be helpful getting it done.

Steve Gifford: Yeah, get it done, right?

Barbara Ciampini: We still need a recommendation to move her along. So I am going to recommend that we make a recommendation to City Council contingent upon some sort of a document showing exactly what it is that Heather wants to do on the actual façade by July fifth.

Steve Gifford: And sample materials.

Barbara Ciampini: And sample materials by July fifth.

Steve Gifford: So just as a question, if she is not able to make it?

Barbara Ciampini: Well then I do not put her on the Agenda for July.

Heather Schultheis: I will make it. I have to get it done.

Barbara Ciampini: Yes. She will do it.

Heather Schultheis: I will bring the doors in. I will bring the windows in.

Steve Gifford: Okay. I just wanted a point of clarification, if she doesn't.

Barbara Ciampini: If she doesn't, then I will just yank it from the Council Agenda and she will be back.

Steve Gifford: She will be back.

Heather Schultheis: Believe me. It will get done. It has to get done.

Barbara Ciampini: Yes. She will do it. We will pull it off.

Steve Gifford: Go ahead Marc.

Marc Scurci: Heather, are you doing the work yourself or do you have a contractor?

Heather Schultheis: I have a contractor.

Marc Scurci: Often, contractors will, short of the architect's design, come up with a sketch or two for you and show you what they are thinking because that is how they sell their work.

Heather Schultheis: Right. They don't. Yeah.

Lee Calisti: There are ways also where people can put things over a photograph without a tremendous amount of work and get the same result.

Barbara Ciampini: Yes. That's all we really need.

Marc Scurci: Photoshop.

Barbara Ciampini: It is photoshop.

Lee Calisti: It is not that difficult for certain people to take a photo. A better photo than this.

Heather Schultheis: Well, I think that you could kind of visualize exactly what it looks like.

Marc Scurci: No.

Lee Calisti: No, you can't, and we are not going to take that risk

Barbara Jones: We can't.

Barbara Ciampini: We are not in your head, Heather.

Lee Calisti: We have not done that with any other applicant, so we are treating you as nicely and kindly as everybody else.

Barbara Ciampini: Well, I made a motion.

Steve Gifford: Ok. We have a motion. Can we have a second?

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Lynn Armbrust: I will second.

Steve Gifford: All in favor?

Everyone: Aye.

Steve Gifford: Any opposed? Any abstentions? (no one opposed; no abstentions)

Barbara Ciampini: We will be back.

Steve Gifford: Okay. So Barb, as a point of clarification, you are not going on vacation, are you, any time soon.

Barbara Ciampini: July first, but I will be back on the fifth.

Steve Gifford: So Heather, she will be on vacation on the first—get everything to her—

Barbara Ciampini: We are going to work through it. We will figure it out.

Heather Schultheis: I just need to go to Home Depot and get—

Barbara Ciampini: Yep. We will figure it out. And you know what, it doesn't have to be the slats either, there is a design at 711 W Otterman Street that has square panels. I mean, you can do something funky on that façade too.

Heather Schultheis: :incomprehensible:

Barbara Ciampini: I was even thinking you know how the State Office building has that trellis thing up across the front? She could do that above the window instead of a roof.

Lee Calisti: That's better.

George O'Brien: Steve, what about that property that garners construction bills there by the Y parking lot. The old Adelphoi house—is that going to be torn down?

Barbara Ciampini: Yes.

Steve Gifford: Oh yeah, on St. Clair.

George O'Brien: That is a good example..

Barbara Ciampini: Yes. Scott Moore was the architect.

George O'Brien: It's really sharp looking.

Barbara Ciampini: St. Clair Avenue, Heather. Drive by that.

Heather Schultheis: Where is it?

Barbara Ciampini: St. Clair Avenue—that little cut through street between Pittsburgh and Otterman.

Lee Calisti: By the Girl Scouts building.

Barbara Ciampini: Yes. They tore down a four-plex and built a duplex. It is really cool. You are right George.

Lynn Armbrust: Where is that?

Barbara Ciampini: St. Clair Avenue. St. Clair Street.

Lee Calisti: It's across from you (Lynn Armbrust).

Barbara Ciampini: Yes. What the heck?! You know where your building is.

Lynn Armbrust: Oh yes, that little. Oh yes.

Barbara Ciampini: Isn't that cool?

Lynn Armbrust: Okay. Yes. The Amish were working on that. They had Amish.

Barbara Ciampini: Really? Did they? Oh ok. I didn't know that. It was Homes Build Hope.

Lou DeRose: She sees Amish everywhere.

Lynn Armbrust: Honestly, I must have been off the street.

**333 West Otterman Street**  
**Property Owner: 333 W. Otterman LP**  
**Applicant: 333 W. Otterman LP**  
**Project: New Development Review**

Steve Gifford: So the final project is 333 West Otterman Street. Daniel, Deanna, whoever wants to come up.

Barbara Ciampini: We were wondering if you guys were going to show. Good thing that we moved you to the end.

Daniel Berkowitz: Seriously, I don't know why this was seven, so I am glad that I was in town. Hi everybody.

Steve Gifford: Introduce yourself and spell your first and last name.

Daniel Berkowitz: Sure. So, Daniel Berkowitz. D-a-n-i-e-l. B-e-r-k-o-w-i-t-z. I am the managing partner of Atlas Development.

Steve Gifford: Just let me know when you want to slide through.

Daniel Berkowitz: Sure. So, first of all, let's kind of talk about our concept and context of this building. I am not the architect partner, so I am going to do the best that I can. He will not be here tonight, but we really believe there is a substantial opportunity to make Greensburg what Greensburg wants to be. We believe that it is City focused on art and culture with the Palace Theater, with the Westmoreland Museum of American Art, with Universities and everything else. So how do you come into a neighborhood that doesn't necessarily have things that are new and modern and put it into context. What we are trying to do over time is hopefully we do more projects together with the City—is look to the Museum and other things in the City and use it as context. So look at works of art and other types of things that we can use to help inform a build around town. Three Thirty Three West Otterman is going to be a fourteen unit, two bedroom units with parking integrated into the building on what is now a vacant lot that we have acquired and now own. The survey is interesting. Originally, we thought that it was square. It is not. The angles are a little off kilter, so the building itself is going to be built at an angle. We do not have right angles, ninety degree angles. We are building on the lot line because it is in the Overlay District, so we are taking advantage of the lot to build what we think that we can build. We are working with a passive house builder for our wall constructions and this will be a zero permeable building. It will be highly efficient. The envelope itself will be completely non-permeable. We think that is important. It is important for the maintenance standpoint. It is also important from a green standpoint. So you can see in context that the building itself is actually slightly at an angle, but that is the way that the lot goes and that is what we needed to do.



Starting on the ground level, the parking would pull off of the alley that is to the side of West Otterman. The actual long side of the building is sort of the front. The side of the building is the West Otterman façade. The alley is not wide enough to do straight in parking, so we angled it which is a way to accommodate it. We have space for ADA parking, and we do have units in the back of the building at this level. There is a unit here on the first floor and on the front in the unit. To the top of the drawing, you will see in the color renderings, there is actually open green space. It is included in the building with the wall. It will be inside, but it is almost like a private courtyard and that is actually how pedestrians would enter the building. You turn off West Otterman and walk through what is kind of an integral little courtyard parklet to enter the building if you are not parking and coming in from the garage. We can look at the next one. (slide).

As you move to the upper floors, again it is similar layouts on each of the floors. Here with no parking. Again, two bedroom, one bathroom units. They are tight. They are efficient, but they work. A bedroom is roughly eleven by thirteen. It is of a decent size, and we wanted to fit as much unit as we could to really try to bring bodies to that end of West Otterman. We were at the Bean and Green today, and it is neat to see little businesses that are starting down around where we are. So this is just an elevation of the Otterman side of the building. We have some other color rendering. Aluminum windows. It is obviously a modern building. We have some exterior callouts near the end of the project but that is what you would see. You can see to the right. The pedestrian entrance goes into the kind of secluded courtyard, and the stairwell to the building of the actual—which is a pretty interesting architectural element. There are two stairwells. One is a block stairwell further from Otterman. The one closer to Otterman has some design element to it.

This would be the view from the alley. The broad side of the building. Again, the same window configuration. Aluminum windows. Things that are still to be determined: color wise. We could have some color callouts. I mean, we have picked some. We are not exactly sure of those. I know that you are not here to recommend colors.

Barbara Ciampini: You heard Steve.

Daniel Berkowitz: Sure. We have some options, and we would like some feedback as to what you think is appropriate for the area. So this is from the alley. This is a view from the property next door opposite the alley. Again, looking over the courtyard wall towards the residences, you have got the stairwell to the left, a stairwell to the right and if you look through over the wall, you are looking into the parking area in the middle.

This is a view from the back of the building. Again, relatively similar to what you would see from Otterman Street.

Steve Gifford: The back of the building is Brown Street?

Daniel Berkowitz: Correct. As far as material callouts, we are looking at two different kinds of things to use for the parklet area—either permeable pavers or stamped concrete. We are still figuring that out with our general contractor and pricing things to see what works. Again, the windows are aluminum and operable. One of the things that we are still working through on the detail on the engineering drawings are the dryer vents. They are going to be six by six vents. Eight will be exposed on the Otterman side, and they will be in a line. We will place them so that they are in context of a modern building.

As far as greenery, these are some suggestions that we would have along the Otterman side for landscaping as well as in the courtyard. We were thinking things that were colorful and unique and different in bringing sort of a—you know the ideas of when Dorsey comes out of the house and it goes from black and white to color in the movie. That is kind of what we are trying to do here at three thirty three. Really some pops of eye catching greenery.

This is just a representation of some other projects that we have built and some other projects that we think are reminiscent of what we would be trying to achieve here. There is a Mexican architect, Barragan, who does a lot of work with the play of light and surfaces and we think that is something that we can do here to make it a unique building for Greensburg.

Steve Gifford: That's a lot of slides.

Daniel Berkowitz: You might want to go to the cover I think is probably where the color rendering is. If you want to talk about that.

Steve Gifford: Questions or comments from members of the Board?

Barbara Ciampini: I just want to give some history for the members of the Board who might not be aware of it. The house that was at three three three West Otterman street was on the City of Greensburg Fire property list. I do not know if you are aware of this or not, but when a house gets to a certain point after a fire, the insurance company gives the insurance refund to the municipality. The City of Greensburg had approximately twenty thousand dollars sitting in an account that we forced the property owner to tear it down and then left a balance.

Steve Gifford: We did not force them.

Barbara Ciampini: Oh, yes we did.

Steve Gifford: We encouraged them.

Barbara Ciampini: We forced him to tear it down.

Steve Gifford: To remove it.

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Barbara Ciampini: Yeah. It had to come down. He wasn't going to repair it. He was planning on moving out of the area and letting it sit there. So yes, we forced the removal and he tore it down with the proceeds and actually walked away with some money too.

Steve Gifford: Right.

Barbara Ciampini: So this is part of—I'm sorry.

Lynn Armbrust: Where is it? I am trying to visualize.

Barbara Ciampini: Right up from the Sunoco station on Otterman street.

Lynn Armbrust: The Bean and Baguette?

Barbara Ciampini: Further up.

Lee Calisti: Further up on the right.

Lynn Armbrust: Okay.

Steve Gifford: It is not on the flat kind of as you are going up to the Med Care building.

Lee Calisti: Not that far.

Steve Gifford: Moon Glow?

Lee Calisti: Across the street.

Lynn Armbrust: Ok. Not that far but inbetween.

Barbara Ciampini: It is in the same block as the Sunoco Station.

Lynn Armbrust: Ok. I am just trying to visualize where it is.

Barbara Jones: So is it on the right or the left?

Barbara Ciampini: If you are heading out of town, you can only go one way. If you are heading West, it is on the right.

Unknown: Right before Gaither Way.

Barbara Jones: Oh, yes.

Barbara Ciampini: Right. Somewhere on there, on my computer, I probably have a photo of it. But anyway, the City was able to get the property demolished and create a site ready location for development. Back to the whole Healthcare District plan and infill project, this is how that all came about.

Steve Gifford: But the property owner did walk away with money in his pocket.

Barbara Ciampini: Well, yes. It did not cost twenty thousand dollars to tear it down. He was happy and left and moved to California.

Barbara Jones: And it did have a fire?

Barbara Ciampini: Oh, Yes. No one had been living there for over a year. It was just sitting there. It was a blight on the street. We have a list of those that we are working to continually move forward, but this is one of our first success projects because we successfully created a property for an infill.

Barbara Jones: So this is the Otterman Street façade that we are looking at right now?

Daniel Berkowitz: That is correct.

Barbara Jones: So how much frontage is there from the building to the actual sidewalk where you would plant trees? Is there really room to do that?

Daniel Berkowitz: There is room. We do not go to the sidewalk lot line.

Barbara Ciampini: They kind of line it up with the house next door.

Daniel Berkowitz: We tried to put it into context.

Barbara Jones: But there is not a lot of frontage there.

Daniel Berkowitz: No, there is not.

Barbara Jones: And then you mentioned these dryer vents. Would they be on Otterman street?

Daniel Berkowitz: They would be in line. In this drawing, Steve, if you could scroll down a little bit. I don't think we called them out. Originally we had linear louvers. Those are actually windows. Those would be.

Steve Gifford: Oh, those are all windows?

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Daniel Berkowitz: Yes, because that is actually a wall and there is a hallway behind that. That is the hallway that gets into the units. So, this is the view from the property, I guess, heading up the hill.

Barbara Ciampini: West.

Daniel Berkowitz: West. Right. The view heading West which is how you drive on Otterman. This would be the frontage of the building. So those are small windows that go into the hallway.

Steve Gifford: Oh ok.

Daniel Berkowitz: It is the Otterman side. It is six inch by six inch square. They are basically utility vents that the way that the mechanicals of the building work would need to go on the façade of the wall, so they would be in line on the wall in placed in proportion to the windows.

Barbara Jones: But they are not shown there?

Daniel Berkowitz: They are not shown there. No.

Barbara Jones: I am trying to figure them out. Okay.

Steve Gifford: So, Daniel, what is the material that covers the building?

Daniel Berkowitz: If you want to go to the callout page. I think it is page twelve.

Lee Calisti: Daniel, that is not a good image. It is hard to see. Go back to the rendering and just tell us.

Daniel Berkowitz: So, it is actually a stone material that has got the color all the way through so that there is no scratching or anything like that. It is tile. It is almost like a ceramic material. I can call my partner who again I was hoping would be here. He knows precisely what it is. It has the color all the way throughout. It is not just a painted surface, so it does not scratch. It is green. It holds up to weather. It is not a vinyl. It is not wood. It is natural material.

Steve Gifford: Any other questions?

Lee Calisti: Yes. I always have a ton, Daniel.

Daniel Berkowitz: Sure.

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Lee Calisti: Greensburg needs things like this and I am applauding the overall effort to do something bold, audacious, different—

Daniel Berkowitz: Thank you.

Lee Calisti: --than putting up another kind of proposal. I don't know how else to say it without being—whatever. I was concerned about the materials in the beginning, so I am relieved that your describing a material that I do not know yet, but you are describing a material that is something other than sheets of hardy board or something like that. It is just something that is more durable. So I would be curious to see what that really is. What the joints are like. How does it turn a corner. More specific. Are these true colors? Or are these just representational colors?

Daniel Berkowitz: Color has not been determined yet.

Lee Calisti: Because that is going to be huge.

Daniel Berkowitz: Sure.

Lee Calisti: In the proposal. I find it a bit unfortunate that we are looking at construction drawings and not renderings because this is a rendering that begins to give us a view that no one is going to see because no one is going to see unless you are a pedestrian. So driving West on Otterman Street, for those of us that are Greensburg natives or Greensburg residents, the view that I am curious to see is not represented in here. I think that that is kind of important. What is it going to feel like if we are headed West on Otterman Street coming up the hill and we see this on the right. All of the construction drawings that you gave us are really irrelevant to this Board.

Daniel Berkowitz: Right.

Lee Calisti: They are not useful. I guess. I do not know how else to say it. They are not useful.

Daniel Berkowitz: Sure.

Lee Calisti: This kind of a hearing, we need to see representational images more like this that give us a good flavor of how we will experience the building as we move around it and see it from various sides of Otterman Street. This is headed in the right direction.

Daniel Berkowitz: Okay.

Lee Calisti: Except it is hard to know how to interpret the colors. I am one to advocate for bold colors, but I am not sure that these are correct. I think that this might be a little too quick too much for Greensburg.

Daniel Berkowitz: Mhmm.

Barbara Ciampini: I wonder who else said that.

Lee Calisti: And yet, I am one advocates for the bold.

Daniel Berkowitz: Sure.

Lee Calisti: And the audacious. I am not trying to handcuff you.

Daniel Berkowitz: We take it as a point of pride that we were bolder and more audacious.

Barbara Ciampini: Yes.

Lee Calisti: I would rather reel you in than have a really insipid proposal that no one is excited about.

Daniel Berkowitz: Sure.

Lee Calisti: The other concern I have is and just for the record, Art is a good friend of mine. I have known him for a long time and I respect him highly. I am not sure who else has worked on the project, but Art is a friend of mine and I really respect what he has done. This does not seem to have the care and attention to proportion and scale that most of his work has. The way that it meets the street is not as thoughtful or clever as even the glass lofts or his building in Bloomfield or many of the other projects that he has done. There seems to be a scale problem to me for how the building meets the ground that I think that is not being sensitive or respectful enough to the rest of the context.

Daniel Berkowitz: Okay.

Lee Calisti: So, you mentioned context but you are talking about a broader context. I think that the immediate context is sort of being ignored.

Daniel Berkowitz: Okay.

Lee Calisti: I am not advocating for brick or for cutesy little things on it. But I think that the way that it meets the ground and the way that it meets the sky—right now, are not quite working for me. His building on Ellsworth that has some of this playful fenestration I think does a better job of that, but this to me, is not quite there yet. I would support the proposal and I am excited and encouraged by it but some of these things are still—in my vote, in my opinion, needing to be reviewed again.

Daniel Berkowitz: Okay.

Lee Calisti: But, the things you are proposing, I think, are in the right direction. We would need—I would need to see, a few more other views and just lose all of the technical drawings.

Daniel Berkowitz: Okay. From a scale standpoint. Financially to make it work and I know that there is always design and finance—fourteen units is really the number, if we are going to be able to use the kind of materials on the exterior and have the landscaped courtyard and the kind of niceties. We have got to get roughly fourteen units into the building. We had to push this thing all the way. I mean, I applaud the overlay district which allows us to do that with these which is great. So, it is true—if economics did not matter, we probably would have done it a little bit more set back.

Lee Calisti: I do not think that is a problem for me. It is not the siding.

Barbara Ciampini: It is the design.

Lee Calisti: It is not the siding. I think, to me, it is more the composition of the façade that faces Otterman Street.

Daniel Berkowitz: Okay.

Lee Calisti: And it is hard to judge any more of it because we cannot see it.

Daniel Berkowitz: I understand.

Barbara Ciampini: It actually looks like it is sitting below the street in that image and it really is not.

Lee Calisti: Yes.

Barbara Ciampini: I guess it is to a degree now.

Lee Calisti: But I think that there is a more flattering view—

Barbara Ciampini: Yes.

Lee Calisti: --Than this one. And I think what is going to be really exciting is as it reveals itself to one as they go up Otterman Street that could be a really great moment if you share it with us and it is done thoughtfully.

Daniel Berkowitz: Okay.

Lee Calisti: It is in the hands of a very capable firm.



Daniel Berkowitz: Sure.

Lee Calisti: That is not the question at all. It is just that to me it needs one more pass.

Daniel Berkowitz: So that would be a rendering if I am heading up towards the hospital up from the courthouse which is the direction of the street.

Barbara Ciampini: It is West.

Daniel Berkowitz: And when you turn the corner.

Barbara Ciampini: What that wall does and how you see it heading up there.

Daniel Berkowitz: We could put that together. No, I know exactly what you are asking for.

Lee Calisti: A few more that really tell it, and again, Front Studio has more than the capabilities of doing those kinds of things.

Daniel Berkowitz: Sure. We can do that. No problem. I think that was the idea really in thinking of where to put the garden and the stairs. That is what people will most of the time see. By the time that you see this side of it, you really have driven past it.

Lee Calisti: Right.

Barbara Ciampini: You're past it.

Lee Calisti: So you should be showing that side off.

Daniel Berkowitz: Perfect.

Lee Calisti: I am very encouraged to see this coming to Greensburg, and I hope that more of this begins to be introduced.

Daniel Berkowitz: Great.

Lee Calisti: And I hope that more people are not only accepting of it but embracing of it.

Barbara Ciampini: It is a great project.

Daniel Berkowitz: Great.

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Barbara Ciampini: I think that I am probably not put you on Monday's Planning Commission meeting because I have not, unless I receive something later this week from Gibson Thomas and the Conservation District, I have not received anything from them yet.

Daniel Berkowitz: Okay.

Barbara Ciampini: So we might push you into July for your landfill.

Daniel Berkowitz: Okay.

Barbara Ciampini: And then we will present it to Council all at one time.

Daniel Berkowitz: Okay. So we will do the next HARB and the next.

Barbara Ciampini: Yes.

Daniel Berkowitz: Yes. I had a good talk with Geno about taps and all this.

Barbara Ciampini: You are new construction unlike Heather that is dealing with an existing building. You are brand new. We need to see a lot more.

Daniel Berkowitz: Okay.

Steve Gifford: So Marc, you had a question.

Marc Scurci: Yes. Dan, just to pick up where Lee left off, if you are going to have your architect do a rendering of the front of the West Otterman view as we drive up the street—if you are going to make any changes to that whatever you are going to propose maybe at that same time you could have four shots of the same design but four different color combinations so that you do not come in with one that you think is good and then we can advise you and agree with some of your options.

Daniel Berkowitz: Perfect.

Marc Scurci: It is just an extra step, but it saves a lot of time.

Daniel Berkowitz: Sure. That's fine.

Barbara Ciampini: That is a good idea.

Daniel Berkowitz: Sure. We did some versions. We did it all in colors of red. We did it in primary colors. We thought that that was even bolder. It is not a box of crayons. You know?

Lee Calisti: Well, if you are going to be a name dropper and throw at Luis Barragan.

Daniel Berkowitz: Right.

Lee Calisti: He had a reason for his colors, and they were rooted in the Southwest—Mexico where he was from and those were the colors that were there.

Daniel Berkowitz: Right.

Lee Calisti: So, if you are using that as a conceptual basis for picking colors, I like that as an idea, but those are not the colors of Greensburg. The key would be if you are doing to dial into that kind of methodology, then dial into Southwest Pennsylvania or specifically Greensburg. What are the materials or the colors and the textures of Greensburg and then I think you are starting to deal with context in a more appropriate way, maybe a more cerebral way, a broader way than literally just putting brick on the building. I think that is where it becomes clever and that is when it becomes good.

Daniel Berkowitz: So shades of and I do not mean this in a flippant way—shades of grey, blacks, less of the color.

Lee Calisti: No, it could be colors.

Barbara Jones: Yes. There is color in Greensburg.

Lee Calisti: You need to identify what those colors are.

Daniel Berkowitz: Courthouse dome green or something.

Barbara Ciampini: It is gold.

Daniel Berkowitz: I am color blind.

Lee Calisti: You are in the hands of capable people that will understand.

Daniel Berkowitz: Sure. Contextual colors of Greensburg.

Lee Calisti: How to deal with that. Art and I have taught for more than a decade together, and we have had these kind of arch-speak kind of conversations.

Daniel Berkowitz: Sure.

Lee Calisti: I have no doubt that the professionals that you are working with are capable.

Daniel Berkowitz: Okay. Great.

Steve Gifford: Any other questions or comments?

Barbara Ciampini: I would like to make a recommendation.

Steve Gifford: Oh hey, before you go on.

Barbara Ciampini: What?

Steve Gifford: Daniel, so a couple of things, with your application whenever you start putting your images together, if you could look at what the lighting is going to be for the building and the site.

Daniel Berkowitz: Meaning—up lighting and architectural lighting. Guard lighting.

Steve Gifford: However you are going to do it, that should be a part of your plan of what you are talking about as well.

Daniel Berkowitz: Okay.

Barbara Ciampini: The Planning Commission will ask about that as well.

Lee Calisti: Good point, Steve.

Steve Gifford: How is it going to be illuminated at night?

Daniel Berkowitz: At nighttime.

Steve Gifford: You started with your landscaping which is fine. The same thing with the doors, the windows and in the garages—are the garages just open air or are there going to be garage doors?

Daniel Berkowitz: Garage is open air.

Steve Gifford: Screening? Okay. So are people able to store items in the open air area?

Daniel Berkowitz: No.

Steve Gifford: For vehicles only?

Daniel Berkowitz: Correct. We have on the—heading away from, we have actually really been trying to work with the sanitation company to figure out where the dumpster goes.

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Barbara Ciampini: Yes.

Daniel Berkowitz: Because there really is a lot of. We don't want it out—so we have actually built a niche into the building onto the opposite side that you would see driving out of town. It is almost a little alcove that it tucks into so that it does not break the profile of the building. They are still willing to drag it out and dump it and they do not have to charge us extra for removing the thing.

Barbara Ciampini: Yes. You have to think about those things.

Lee Calisti: That's right.

Daniel Berkowitz: Right. So that does matter. That will not go into the downstairs area. It is just for cars. ADA parking. There is no storage. Bike parking? Bike racks. Bikes will be there. That is appropriate.

Marc Scurci: I want to add something that I said earlier to what Lee said, if you do have your architect do some additional renderings from the West Otterman view. You might want to incorporate some of the landscaping as opposed to a picture of what a blooming tree will look like.

Daniel Berkowitz: Sure.

Marc Scurci: Have them sketch that in because I think that helps and it softens it because that is a broad rectangular thing and it is sort of jewelry to a building.

Daniel Berkowitz: Great.

Steve Gifford: Any other comments or questions?

Lee Calisti: Great proposal. Glad to see it coming.

Barbara Ciampini: Yes.

Daniel Berkowitz: Thank you. We are excited too. So, let me make sure that I have got it so that I can communicate it back to the team. In context, how it meets the ground and what happens is it both meets the ground and goes up to the sky—sort of the edging. Specific color and what the material is. I can send that to everybody and that is not a problem. A photo rendering like we did here but more on the visual angle of what you would see going up—driving up West Otterman as you kind of turn the corner and see the building and then lastly sort of a nighttime profile of how the building would look and be at night.

Marc Scurci: If your architect is willing to do it. Maybe this same view that we saw in the first.

Daniel Berkowitz: And colors.

Marc Scurci: Right. But we wouldn't even mind seeing those views in relation to the changes that you are proposing.

Barbara Ciampini: The alley view you mean?

Marc Scurci: This view.

Barbra Ciampini: Yes.

Daniel Berkowitz: Oh yes. This one is done, so we can modify the colors and make it. Yes, absolutely.

Marc Scurci: Okay so you will just change this to that. Okay. Yes. That would be good.

Daniel Berkowitz: Absolutely.

Marc Scurci: That would just complete the cycle. Okay.

Daniel Berkowitz: Good news is the architect is also my business partner so I make him do what we want.

Barbara Ciampini: are you still thinking about putting some sort of pool on the top on the roof top.

Daniel Berkowitz: No.

Barbara Ciampini: Done?

Daniel Berkowitz: Twas a dream.

Barbara Ciampini: Yes. Well, it was a dream. Projects morph.

Daniel Berkowitz: That is right.

Barbara Ciampini: Yes. You can go to the Y pool.

Daniel Berkowitz: Send them to the Y. You're exactly right.

Barbara Ciampini: Get a membership.

Daniel Berkowitz: That's right.

Barbara Ciampini: Offer a membership with your units. George would love it.

Steve Gifford: So Daniel, are you going to do any signage on the building?

Daniel Berkowitz: No.

Steve Gifford: Okay.

Barbara Ciampini: You are not going to call it anything? You might want to think about that.

Daniel Berkowitz: Oh. Signage as far as numbers and name plates?

Barbara Ciampini: Yes. Like three three three or something like that.

Daniel Berkowitz: Not like a billboard on the side or anything. Yes, I think it would be appropriate in to scale signage of some kind, and we can include that in the rendering too. Yes.

Barbara Ciampini: You probably should show that on there too. Big threes.

Daniel Berkowitz: Right. Be careful what you ask for.

Barbara Ciampini: I like it.

Lynn Armbrust: I do too.

Lee Calisti: I think Daniel, again, I think the composition of the façade. You did not state it, but I think the composition of the façade, the layout of the windows, some of those things—maybe it is the way that the materials change planes. I am just still not comfortable in my eye—the façade. But all the things that you just said, but let's not lose track of composition as well. And it could be that when you change the colors or you change planes or subtle changes with how the materials come together, the window pattern might be okay. It is just something about the way it hits the ground. It is still not there yet.

Barbara Jones: And can we see samples of the materials? Is that possible or not?

Daniel Berkowitz: Yes. We have a book that we can bring in.

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Marc Scurci: What is the dynamic of the potential tenant? What are you looking for for that tenant?

Daniel Berkowitz: Looking for an apartment.

Marc Scurci: Are you looking for a professional?

Barbara Ciampini: A grandpap?

Daniel Berkowitz: Right, so we had an interesting conversation with Seton Hill today. It just so happens that they are looking for two bed one bath units. They think that that works for their students off of campus.

Steve Gifford: Get out. Really?

Barbara Ciampini: No sir.

Daniel Berkowitz: I am not going to get out. They really do. We think that there could be a graduate student component to it, but what we are finding at our new building at one twelve College—to be honest, most of our tenants are from out of town. They come from other cities and they are looking for modern, appropriate housing. They are professionals which we love because there is no annual churn.

Barbara Ciampini: Yes.

Daniel Berkowitz: Like you said they make this a home. Yes, I think that this is a building that—look, if Greensburg had modern, safe, warm, appropriate housing in the downtown area, people would live there. I think that the general trend is that people want to be urbanists.

Barbara Ciampini: Yes.

Daniel Berkowitz: And so what we are trying to pioneer is the fact that if you build it, they will come. We think—again, I don't want to turn it back on you and say the tenant that you want in Greensburg is the tenant that you want in this building, but it is. It is someone who is going to go to the Green and Bean and visit the White Rabbit. Who has a job perhaps in Greensburg, perhaps out of town but likes the low density and excitement that Greensburg has to offer.

Marc Scurci: Is there access to Seton Hill from the backway? Behind this building and?

Barbara Ciampini: Yes, there is an illegal crossing over the railroad.



Daniel Berkowitz: Yes. Brown goes all the way back.

Steve Gifford: It is perfect for a bike.

Barbara Ciampini: Yes. You could take your bike right across.

Steve Gifford: Like a mountain bike.

Marc Scurci: Okay.

Daniel Berkowitz: Well, this is good feedback, so I appreciate it. We will bring this back next times with the comments.

Lee Calisti: It's very exciting.

Daniel Berkowitz: Yes, we are excited too. Is there any value before we come next time in sending this out electronically to the Board to give them a preview of what we are bringing?

Barbara Ciampini: Absolutely.

Daniel Berkowitz: We will do that and we would ask for feedback only because if we come back to the July meeting—that is fine—particularly if civil plans are not exactly ready yet, but we do want to start this this year if possible. We are ready to build, so as we get into the later season, it gets a little tougher. We will do that and look into feedback.

Barbara Ciampini: Yes. You can do that. That is not a problem.

Daniel Berkowitz: Thanks.

Barbara Ciampini: But wasn't the original Seton Hill entrance off of Foundry? Right?

Lou DeRose: Yes. It was off of not Foundry. What is the other one?

Barbara Ciampini: I cannot think of it.

Lou DeRose: I cannot either but.

Steve Gifford: Gas Avenue?

Lou DeRose: It went right over to the mansion. The original Stokes mansion.

Barbara Ciampini: It was just right up the street from where you were.

Daniel Berkowitz: Really?

Barbara Ciampini: That's it Stokes Avenue.

Lou DeRose: Stokes Avenue. There you go. That was the scene until they razed the tracks.

Barbara Ciampini: Yes. That was the original entrance.

Lou DeRose: And when they raised the tracks, it obliterated that except for the illegal crossing.

Barbara Ciampini: Yes. The illegal crossing.

Daniel Berkowitz: So is it under?

Barbara Ciampini: No. You cannot get to it now. I mean, the railroad is there, but Stokes Avenue was the original entrance into the Seton Hill entrance.

Daniel Berkowitz: Okay.

Lou DeRose: And right over the track.

Barbara Ciampini: It is just West of you.

Daniel Berkowitz: Hmm. Could blow up the tracks.

Barbara Ciampini: Yes. You could cross illegally.

Daniel Berkowitz: I got a this from Lee and I didn't get a no from anybody so that's—alright. Thank you everybody.

Barbara Ciampini: I made a recommendation. Could someone second it?

Steve Gifford: No. We did not get that far. So you made a motion to table it. So we need a second to table.

Barbara Jones: I'll second.

Steve Gifford: Barbara. All in favor?

Everyone: Aye.

Steve Gifford: Any opposed? (no one opposed) Okay. That is tabled until next meeting.

Daniel Berkowitz: And for the record, this is a four thirty meeting and the City Planning is a?

Barbara Ciampini: Seven PM.

Barbara Jones: You did have the seven pm right.

Daniel Berkowitz: Oh, we knew the seven was somewhere.

Barbara Ciampini: Yes. We are going to put you on the July Planning meeting. I would feel more comfortable than us doing the same at the Planning Commission level because not everything is in yet.

Daniel Berkowitz: Thanks everybody.

Barbara Ciampini: Alright. Thanks, Daniel.

Steve Gifford: Thanks, Daniel.

Barbara Ciampini: Okay. I make the motion to adjourn.

Steve Gifford: Yes. Can I have a second? All in favor?

Everyone: Aye.

Steve Gifford: Meeting is adjourned.

Meet Adjourned 6:00pm