



Historic & Architectural Review Board

Meeting
April 19, 2016 4:30 P.M.

I. Call to Order

Barbara Jones: Good evening, everyone. I would like to call to order the City of Greensburg Historical and Architectural Review Board public meeting for Tuesday April 19th 2016.

II. Roll Call

Barbara Jones: Alycia, can we have a roll call please?

PRESENT:

JACKIE JOHNS
BARBARA JONES, VICE CHAIRMAN
LEE CALISTI, SECRETARY
MARC SCURCI
LYNN ARMBRUST

ALSO PRESENT:

LOU DEROSE, SOLICITOR

ABSENT:

STEVE GIFFORD, CHAIRMAN
BARBARA CIAMPINI

III. Approval of March 22nd 2016 Meeting Minutes

Barbara Jones: Alright. So the March 22nd 2016 meeting minutes went out to everyone. Can I have a motion to approve of the meeting minutes?

Lynn Armbrust: I will make that motion.

Lee Calisti: I will second that.

Barbara Jones: Alright. Meeting minutes approved. All in favor?

Everyone: Aye. (no one opposed; no one abstained)

Meeting minutes approved.

Barbara Jones: And we have no old business, so we will move right onto new business. The first property is 212 East Pittsburgh Street. Alright. Just in the nick of time. Mr. Harris, if you would like to go up to the podium. You are first up on the Agenda. If you would state your name, spell it, first and last name.

IV. NEW BUSINESS

212 East Pittsburgh Street

Property Owner: John & Melanie Harris

Applicant: John Harris

Project: Signage

John Harris: John Harris. J-o-h-n H-a-r-r-i-s.

Barbara Jones: Alright and Alycia will run the powerpoint for you while you explain your project.

John Harris: We hope to erect this sign at the corner—it will be the east corner beside the building. The east front corner. Over here. (points to presentation). We hope to erect it here at the corner of the parking lot and it would give us the three—possibly the three tenants, unless we have someone that takes the top space and that will give us the three tenants. It is double sided at an angle as you can see from the other pictures. It is back lit, so I guess that it does conform to the other rules. It just says our address tastefully and that is it.

Lou DeRose: John, you said that you hope to erect it there, do you mean subject to our approval or is there something else that might interfere?

John Harris: No. That is subject to your approval. Everything is subject to your approval. I have no choice. (laughs)

Barbara Jones: Our recommendation. Okay, so Alycia, can you go back one slide for me? (goes back a slide) So, in relationship to the building, can you show me where the sign is? The drawing is there (points to presentation) for the parking lot.

John Harris: If you see the parking lot, it is right there (points to presentation).

Barbara Jones: Okay. I cannot see you.

John Harris: Oh. I am sorry.

Barbara Jones: Alright. Alycia, can you do—

John Harris: (goes up to screen that is facing Board member Barbara Jones) It is at the far corner at the front of the parking lot. So here is the front of the building, here is the stairway and it is right here (points to screen).

Barbara Jones: Okay, so it is probably that amount of distance away from the building that you are showing on that image of the drawing in between.

John Harris: Well, that is an actual to scale drawing and the sign is at the far corner.

Barbara Jones: Okay. Alright. And there is landscaping around it.

John Harris: There is some green there—sure.

Barbara Jones: Okay. Any questions or comments on the sign placement or anything else about the sign?

*Pause of silence. No responses from other members of the Board.

Barbara Jones: So only the letters are illuminated?

John Harris: Yes, that is correct.

Barbara Jones: Yes. It is nice. I like it.

John Harris: Bob (Gonze) did a great job of giving us a look that goes with the architect's rendering of the building.

Barbara Jones: Mhmm. The colors are nice.

John Harris: So that is kind of what we—

Barbara Jones: Alright. Can I have a motion to approve this sign as presented?

Lou DeRose: Motion is to recommend approval. Correct?

Barbara Jones: The motion is to recommend approval of this sign as presented.

Marc Scurci: I will.

Barbara Jones: Alright. Can I have a second?

Jackie Johns: I will second.

Barbara Jones: All in favor?

Everyone: Aye.

Lee Calisti: I need to abstain as I am the architect for the project and for Mr. Harris.

Barbara Jones: And with the rest, it passes because of one abstention. Alright. Thank you very much, John. Okay. The next property is 35 North Main Street. Sundawg. Bob.

35 North Main Street

Property Owner: Duane Ponko

Applicant: Sun Dawg

Project: Signage & Façade

Bob Gonze: Bob Gonze. G-o-n-z-e. Sign-A-Rama, representing Sun Dawg Café. Basically, the Sun Dawg Café is getting out of the basement and going to move a couple of doors down from their current location at street level. What we propose to do is to give them some dimensional letters on the existing façade. Basically there will be a gemini pre formed acrylic letter in their custom colors to match their logo. It will be dumbed down just a little bit from their logo because there are a few tweaks in their logo that are a little too complicated for the exact replication, but their colors will be in place there. It will be lit indirectly with goose-like lamps over the top. Basically what you see is what we are proposing to do.

Marc Scurci: Is there lighting involved?

Bob Gonze: Were you not listening Marc?

Marc Scurci: No I wasn't. I was too busy looking at the misspelling of the word "Dawg", but go ahead.

Bob Gonze: If you look closely above the letters, there's a goose egg lighting.

Marc Scurci: Oh I see. Okay.

Bob Gonze: Thank you for your question.

Marc Scurci: Yeah.

Barbara Jones: So my question is what happens with the rest of the sign board when the lettering is all concentrated over the left hand side?

Bob Gonze: What happens with the rest of the –

Barbara Jones: See it's all—there's a lot of empty space there.

Bob Gonze: This is actually not the entrance for Sun Dawg, it's the entrance for another business that's there.

Barbara Jones: Oh there is a business in there?

Bob Gonze: Yes.

Barbara Jones: Oh. And they have no sign, just on the door.

Bob Gonze: That's not really their space.

Barbara Jones: Oh I see. Okay. I get it. That's what happens.

Lee Calisti: So Bob you're saying this is centered over the store front area that's designated for Sun Dawg?

Bob Gonze: Correct, so as not to confuse with the other entrance.

Lee Calisti: People mistakenly use the door on the right, instead of the door on the left.

Bob Gonze: As I understand, eventually 35 Main Street will—they're going to be retiring soon or something like that, but for now there's an existing business there. They didn't want any additional signage on the frontage of the building. It is a little confusing though.

Lee Calisti: And Sun Dawg, does not at this time, want to put anything in the windows and doors or anything?

Bob Gonze: At this time they do not. They know that they would need to come back. They have an existing sign that's on their building. They wanted to put it in the back alley and we talked about that. The problem is, is that the sign would have to be so high no to be hit by trucks in the back that it can't really be projecting or looking at something else because they will have a rear entrance that you can get into from the back parking lot. So,

my guess is that we will be back sometime in the near future with window signage; certainly hours, the logo on the door, and something on the back alley.

Lee Calisti: They didn't want to move it directly over to this building? They didn't want to take the existing projecting sign and move it?

Bob Gonze: No, they felt that this lit sign would be more exciting, more interesting for them, and they were really thinking about putting the existing sign on the back. After we examined it we just didn't like the locations. It still may end up there, possibly flat on the building.

Lee Calisti: That's too bad, I kind of like it.

Barbara Jones: I like it.

Lee Calisti: I always liked that sign.

Barbara Jones: But it could work on the front.

Lee Calisti: I do not want to own it. I just want to know where to go.

Barbara Jones: It could work on the front too, I mean there's no problem with having a projecting sign and a sign board.

Lee Calisti: It could be on the left sign.

Barbara Jones: Yeah. That way it would speak to traffic going both directions.

Bob Gonze: Right. My guess is it will appear somewhere, sometime.

Lee Calisti: I think the question for us may be in the future is if there's business upstairs and they want to have space on the sign board area. Is there a way to do that?

Barbara Jones: Right.

Lee Calisti: But that's not today.

Lynn Armbrust: So Bob you're just saying that the logo, as well as the letters are made out of that type of—

Bob Gonze: Correct.

Lynn Armbrust: Okay.

Barbara Jones: I like it, it's nice. It'd be great having it moved to a larger space. So can I have a motion to recommend this project as represented?

Lee Calisti: I'll make that motion.

Barbara Jones: Can I have a second?

Lynn Armbrust: I'll second.

Barbara Jones: All in favor?

Everyone: Aye.

Barbara Jones: Any against; any abstentions? Alright, motion carries. Thank you.

Motion Carries.

502 North Main Street

Property Owner: Susan Baker

Applicant: Susan Baker:

Project: Façade

Barbara Jones: Okay. The next project is 502 North Main Street. Susan Baker, if you would state your name and spell it for us please.

Susan Baker: S-u-s-a-n B-a-k-e-r.

Barbara Jones: And describe your project. Alycia will run the slides.

Susan Baker: Alright. There you go. 502 North Main Street. Until recently, you have seen that as a vacant property for the last two years with a nice plywood front—padlocked. We have recently purchased that home. If we could go back to the front porch picture, Alycia. One of my project plans is to remove that porch in its entirety and return it to something more architecturally appropriate for that time period. It is not so clear in that picture but the entire deck of that porch is poured concrete with concrete blocks supporting all three sides and concrete steps. I would like to remove all of that and make it—restore it to a frame floor with supporting pillars for the decking. Also, the frieze around the top of the roof portion of the front porch has been altered to be painted aluminum wrapped around about an eight inch drop for the three sides. From our architectural investigation we find that the more appropriate depth for that frieze should be about fourteen inches. We propose increasing the depth of the facing of the roof area of the porch to fourteen inches, and include dental work, such as crown molding to the top of this room to match the

dental work we find at the double door at the front entrance. Those posts right now are fluted aluminum posts and we'd like to remove those and replace them with period appropriate wooden circular columns. So that's the plan for the front porch. We were in the process of demoing both the front and the back porches until we had a complaint this afternoon that we don't have the appropriate permits, but I do have the demo permit. That's part of the architectural restoral plan, the first thing we need to do is remove the porches so that we can have a clean façade and anew with each the front and the back porches. This is the East facing porch; the other on the back is the West facing porch. The rest of the project is in three different components. The back portion of the house was not like that originally with the original architecture, this is vinyl. The bump out includes the double hung windows that was the kitchen area that they eliminated the eradicated original footprint of the home from 1910. And what we've done was we've removed the vinyl siding on the back so that we could do a little further investigation to see where the original footprint was, and if you look at the right hand side there's a sleeping porch on the right that enters the butler's pantry and it has a pass through butler's pantry into the kitchen area. Well on the left there had been a matching sleeping porch, so what I'd like to do is remove those double hung windows. You can see where the original sheeting is; you can see the area that it's not original to the home, plywood and the double hung Pella windows that were added when one of the previous owners had enlarged the kitchen and blew out a nine foot six inch wall that had originally been the exterior of the building with five foot deep sleeping porch, the original depth of which we found when we demoed the kitchen. So what I'd like to do is restore that to a sleeping porch with the balancing porch on the right side of the house which also needs to be replaced because of the decayed decking on the porch to the right. The dimensions of the left hand side sleeping porch would be five foot deep using the original decking that was uncovered under the kitchen flooring; it would have a 36 inch entry way with an architecturally appropriate period door with a window at the top and a solid bottom. I'm not proposing any stairs on any of the sleeping porches. That's about it for the back side of that. For all sides of the house there has been some vinyl siding put on this back side. Removing all of that, restoring it, wrapping the house, having it restored to use wooden flat board siding either douglas fir, white fir, or cedar which are all decay resistant woods, with appropriate priming and painting should last for a number of years. Also, there are 34 windows in the house; they're all double hung. I'm recommending and proposing replacing all of them through the custom work of Allied Mill Works of Pittsburgh, which has done notable works such as Heinz History Center, some of the buildings on the campus of Washington & Jefferson University in Washington, PA, additionally some historic homes in Shady Side and other areas of Pittsburgh. I've provided the website information in the packet that I had given to Alycia for the HARB meeting tonight a week ago. That's who I'd like to use for the window replacement. Of course it would be all double hung windows with insulated glass and everything that meets code requirements now for tempered glass in the areas that it's needed. For the bay window on the left side of the home, it's currently got a tin roof that's deteriorated and needs replaced. I'm recommending and proposing, a copper roof with box gutters to be done by

Likar Roofing of North Versailles. You have the right package up there for the box style gutters. Also, the home looks a little rough but I have master carpenter who's come in to work with me, and after evaluating the exterior of the home, there are many areas that just need power washed and then re-primed and painted with whatever eventual colors we decide on subject to recommendation by the HARB review board. Some areas do have some deterioration and rot and would be replaced with like, either cedar or fir siding of the appropriate reveal and depth of the lap. That's about it for the project.

Barbara Jones: Did you say that you have an architect working with you?

Susan Baker: I did not.

Barbara Jones: Oh okay.

Susan Baker: You did not hear the words architect come out of my mouth.

Barbara Jones: So my question would probably be the same as some of the others here—

Susan Baker: Generally I'm the prime, I'm the prime contractor.

Barbara Jones: You are? Okay.

Susan Baker: I'll have myself and my son are into the demo, and he's worked construction with one of my other sons for a period of about six years, so we're really good with the demo part.

Barbara Jones: Yeah. I think just for my feeling here, to help me a little bit more, would to see images of what you're proposal is for putting the porches back and changing the back, and also what you're thinking about for the façade. I'm assuming you'll come back to us when you have colors and that kind of thing that you're going to present when you get to that point.

Susan Baker: That point is a little further down.

Barbara Jones: I'm sure it is.

Susan Baker: I'm more concerned with the structural issues that I need to address before the cosmetic issues.

Barbara Jones: So really you're here now to rebuild the front porch and do the back work that you're talking about. Replace the windows and gutters—

Susan Baker: And the bay window roofing area needs replaced. Every window in the house, not just the ones that the code enforcement folks asked me to replace that had broken sashes or deteriorated window seals.

Barbara Jones: So all 34--

Susan Baker: All 34 windows in the house. There's no sense piece milling a job like this.

Barbara Jones: Very ambitious.

Susan Baker: And also, to keep with period appropriate replacements, really for the cost of a custom wooden window it doesn't pay to put in a vinyl window that looks like a vinyl window.

Barbara Jones: Right.

Susan Baker: And I don't want aluminum on the front of the house or vinyl with aluminum wrap around the profile of the windows and you lose all that detail.

Barbara Jones: Yeah.

Susan Baker: You just have to drive down Main Street and see those kinds of buildings that have already lost their charm with that kind of remodeling in my opinion.

Lou DeRose: I'll answer your question. I'm smiling because it's pleasurable to see someone willing to do what is necessary to restore an old gem in our city. And you're doing it.

Susan Baker: It's an exciting project, and it's got some great features.

Barbara Jones: And will it be a one family again?

Susan Baker: Yes it will. It will be me.

Barbara Jones: It will be you? Oh wow.

Marc Scurci: Do you have any knowledge of the history of the building?

Susan Baker: I don't have. I tried to find building plans for it. I wasn't successful in that regard and I checked with Barb in the zoning office to see if they could refer me to some repository that might have those types of plans that go back to the early 1900's, but I haven't been able to do. So we've been relying on the architectural crew that we're

uncovering as we're pulling all the layers out and getting to the original flooring and siding.

Lou DeRose: Do you have a copy of the title search, implying who the original owner was?

Susan Baker: I don't think that I have that. It was a Fannie Mae property.

Lou DeRose: Later in life, yeah. But we'll find out. I'll look it up. I never looked, but—

Susan Baker: No?

Lou DeRose: Yeah.

Susan Baker: Because he would know.

Lou DeRose: Monseigneur Bill Rafferty might know, so we'll ask him.

Lee Calisti: Susan, I just had a couple comments. Fantastic, congratulations and thank you for what you're doing. You ought to be applauded for what you're doing. You made several references to period appropriate and sensitive or appropriate elements on the building, and I don't really have a lot of doubt that you wouldn't do that correctly based on what you've demonstrated and your commitment to do the project. But I think on behalf of all the others applicants we've ever had and who has gone through here to do something a little bit like this, we'd be a little bit remised if we didn't ask for a follow up with cut sheets for balusters and columns, and any element that would appear on the front of the building. Not a matter of doubt or distrust on your part but I just think out of fairness of everybody—

Susan Baker: No, that's a very reasonable request.

Lee Calisti: I don't think that would delay or deny our recommendation for you to move forward, but you could supply that to the City Planner afterwards.

Susan Baker: There's a very good reason why those aren't concluded yet, because we haven't made a final decision yet—

Lee Calisti: Okay.

Susan Baker: —based on what we find as we uncover more of the front—

Lee Calisti: Okay.

Susan Baker: —and based on other period specific houses in the same area, I've been patrolling the streets of Greensburg looking to see what would be a good application of the exterior.

Lee Calisti: Okay. So it sounds to me that you're asking the board to recommend approval to City Council for the overall concept of what you're doing, but some of the details should be reviewed again, even if it's informally, with the City Planner through us.

Susan Baker: Alycia, do you have the footprint drawing that I've provided for you?

Lee Calisti: Yeah, we saw that in the presentation.

Alycia Ferrett: Yeah.

Lee Calisti: But just seeing the elements that you're going to select as you select them, Susan, would be appropriate for us to see those.

Susan Baker: Well, but I have a follow up question for you as well. With this drawing, what I'd like to do is get your recommendation to approve our restoring of the rear of the house to the original footprint rather than what the former owner had was the—I'm pointing to the same thing you can't see over there—Rather than the kitchen area that they expanded to the exterior.

Lee Calisti: Is that part of the house visible at all from Main Street?

Susan Baker: No, that's the West side of the house that's on the alley side.

Lee Calisti: So I don't—Does this board have any jurisdiction over that all?

Lou DeRose: Well we'd have to approve the whole project, so you can certainly make inquiries of what they are doing around back.

Susan Baker: Well, I'd like to make a clarification as to what we're doing around back. That would represent what's in place currently. The exterior that I just showed you was the original exterior sheathing that we exposed. Clearly the plywood was added at the time they expanded the kitchen. And if you scroll down a little bit for me, we're not changing the footprint at all, what we'd like to do is—Keep going just a little bit more—where the kitchen wall had extended to the exterior porch, we want to move that back to the original footprint with a nine foot six inch kitchen wall and put in two double hung windows for light with the 36 entrance door from the porch to the pantry and then vestibule. Again the kitchen door into the--which is where we found footprints for previously existing wall and threshold for those doors and the original porch decking, which is still there but was

just covered with vinyl, cardboard and linoleum and we didn't know it was there. So that's what we've uncovered and that's what we would restore it to, but it doesn't impact the rear of the house, except that, rather than the existing porch on the right and we have an existing porch on the left. It doesn't change the dimensions of the exterior of the home.

Lou DeRose: The board could, for example, approve the subject of you getting in some specific details a week prior to the City Council meeting, and there's plenty of time I would think because that meeting is around the same week of June, I mean May, excuse me.

Barbara Jones: May.

Lou DeRose: So there's still plenty of time.

Lee Calisti: Yeah, that's all I'm asking. In fairness to every applicant we've ever had—

Susan Baker: That's great, I understand.

Lee Calisti: I don't think there's any doubt your commitment is clear, and your passion is evident.

Susan Baker: But my question is about the demo permit. May I continue to remove the portions that are going to need to be removed to proceed with the project?

Barbara Jones: And the City Planner is not here, do you happen to know the answer to that? Because I know you have a demo permit for the rear.

Susan Baker: And the front.

Barbara Jones: And the front, okay so then that, if there's a demo permit in place for both front and back I can't see why you wouldn't.

Susan Baker: But that's not what I asked.

Lou DeRose: I assume that the stop permit or stop work order was done thinking that there was no permit.

Alycia Ferrett: Uh, correct.

Lou DeRose: The fact that there is a permit; I don't see why you can't demo.

Susan Baker: Right.

Barbara Jones: If there's a permit for both front and back then—

Susan Baker: I mean this is the part where you have to break the eggs to scramble the omelet.

Barbara Jones: Yeah. It does say front and back right?

Lee Calisti: I don't have any objections.

Barbara Jones: No, we don't we—

Alycia Ferrett: Can you talk into the mic please?

Susan Baker: Oh, sorry.

Alycia Ferrett: That's okay.

Lee Calisti: So you want to return to work tomorrow is what you're saying?

Susan Baker: Yes.

Barbara Jones: Okay, so let me make sure I have all of this—

Susan Baker: We've already secured the scaffolding. We rented the scaffolding—

Lou DeRose: Well to be absolutely safe for you, if this board approves your project subject to a couple of things, it gives you a time limit. Tomorrow morning, first thing, call the Planning Director and explain that we had no problem with the demo continuing. Did she?

Susan Baker: But someone did because—

Lou DeRose: Yeah, but that was a mistake.

Barbara Jones: Yeah I think I know what happened too, because—

Susan Baker: But it doesn't matter—

Barbara Jones: But I think mistake was because she thought it was only the rear that had the permit, and if it's the rear and the front there shouldn't be any difficulties. I think that's the confusion that—

Susan Baker: Demo front and rear.

Barbara Jones: Yeah, so I think that's the confusion.

Lee Calisti: Okay.

Barbara Jones: So I think she just thought it was the rear and that's why.

Lou DeRose: We need a motion to 30"15sec

Barbara Jones: We do. So here—

Susan Baker: Can I just refrain what I think you are asking me to do?

Barbara Jones: Yes.

Susan Baker: I think we're at the point where you may be able to make a recommendation that I may be able to proceed with the demo, and given all previous applicants that have come through color selections, details on balusters and those kinds of things, that you would like me to get those drawings, pictures and documentation in order for you to have that ready for you before next council meeting on May 9th. Is that correct, or am I misunderstanding?

Barbara Jones: That sounds right.

Lee Calisti: That's how I understood it.

Barbara Jones: And I'll repeat that for the recording; for the minutes. So, to make a motion to recommend the project as presented which is proceeding with the demolition, front and back of the property, subject to receiving documentation, pictures drawings or other, and that actually goes to the Planning Director which she can share with us via email before the next council meeting, which is May 9th, to indicate the other details—columns, the you know whatever balusters, whatever else you're thinking about for the front once you think that is.

Lou DeRose: I would suggest a week before.

Barbara Jones: A week before, so if we could do that May 2nd.

Susan Baker: Right.

Barbara Jones: Okay? And with that can I have a motion to approve?

Lee Calisti: It is the motion.

Barbara Jones: That is the motion, sorry. Can I have a second to the motion?

Lynn Armbrust: I'll second.

Susan Baker: You didn't know you were making a motion.

Barbara Jones: I didn't know I was making a motion, I thought I was just making a statement. And the vote is all in favor?

Everyone: Aye.

Barbara Jones: Any against; any abstentions? Okay, motion is approved as presented.

Susan Baker: So I can back on track?

Barbara Jones: You can.

Lee Calisti: Only if you're careful.

Susan Baker: Thanks very much.

Barbara Jones: Thanks so much.

550 East Pittsburgh Street
Property Owner: Quatrini Rafferty Partnership
Applicant: Dennis Rafferty
Project: Signage

Barbara Jones: Alright, next up 515 East Pittsburgh Street. If you could state your name and spell it please, first and last.

Dennis Rafferty: D-E-N-N-I-S R-A-F-F-E-R-T-Y. So we're here revisiting the issue that got put on the side burner last time we came through here because of the attention it was been giving to LED issue with regard to the principle sign on our building. We had requested directional signs initially in four locations. They were approved as I understand with regards to the two locations at the back corner of our property. That would be on the alley entrances off of Westmoreland and Underwood. We're here requesting a third directional sign at the corner of Pittsburgh Street and Underwood. What you see in the picture that's being demonstrated is the sign and I can actually show you some pictures because of the confusion from last time of how it would actually look, but what you are looking at in this photograph is the approach to our property from Pittsburgh coming the East. And you can see that you approach the turn on Underwood before you can see the

sign to the building, so anyone who would wish to access our building from Pittsburgh Street would not have the benefit of a directional sign until they are past Underwood. Again, that's what that picture is designed to show. I have another picture for you, because since the time we started this we've faced a similar issue that we had on another one, in that a directional sign gets put in place—when we initially started this, that blue sign that you see there, and I have a close up of it. I think I have enough copies for everyone. The state police put a directional sign, not out in the right way which would be between the curb and sidewalk, but in fact across the sidewalk and onto our property. We were not notified of that or requested permission of that, and to our knowledge the city did not give approval to that, and yet it is there and I think if you go up and down Pittsburgh Street you'll see other directional signs on Pittsburgh Street. I don't know if there's a blanket prohibition on directional signs on Pittsburgh Street, so I don't know what the issue with regards to that. When we went through this process before, I attend the hearings before council, not the voting meeting which took place after our sign was presented to council, but the week before I attended the presentation and I didn't realize it wasn't going to be approved because council people at the table specifically said that they did permit directional signs on Pittsburgh Street at that meeting. So it didn't seem to be an issue, and we didn't get a copy of the decision with regard to the directional signs following the meeting the next week, because as I understand the ones on the back alley were approved, but the one on this corner that is projected on this photo was not approved, undenounced to us. So that fact of the matter is we went ahead and installed it thinking we were approved until we got a notice from Barb that it had not been, so we removed it. I took some pictures before it was removed. It's not as dominate as showing on this—you can see this is a very muted presentation. There are a number of pictures from different sections as you come up to the intersection. It's a subtle sign, but it does give someone who is looking for our building some guidance with regard in making the turn there at Underwood. So we do think there is a need. We do have a lot of people coming to our building from out of the area, so they're not familiar with our location. I don't know if there are any questions.

Barbara Jones: Well I think that then, if I'm remembering the meeting back when that was when you presented the four signs, I think the issue was the number of signs on the one property and then the total square footage. I think there is a limit to that, and the monument sign is large and that's probably why this sign was not approved and the alley ones were because they are in a whole different location. I mean I understand the need for another sign for your tenants, he definitely needs recognition. I think others probably have comments about this as well, but—

Dennis Rafferty: I don't think there's any square footage prohibition because of the size of our lot, I mean it's much larger than a single property that would be there. I don't think there's any square footage issue with regard to it. And again, the terrain is the need for it; you know as you come up there you can't see. I mean as large as that main sign might be, you don't see it until you get past this point.

Barbara Jones: Right.

Lou DeRose: Denny, I'm looking at the 265-115. It says the maximum square footage for any sign in the C-1 neighborhood shopping district, and that's you, is 80 square feet. You sign as I see it, as I hear it is 117.

Dennis Rafferty: You're talking about the main sign?

Barbara Jones: The big one, yeah.

Lou DeRose: Yeah. So that sign alone is in excess of the 80. It's not a problem because it was approved, but there seems to be a maximum square footage.

Dennis Rafferty: I don't get how that applies to directional signs.

Lou DeRose: Well it's any sign. It doesn't distinguish between directional or identification signs. I mean your sign isn't just directional.

Dennis Rafferty: This sign would be the directional sign.

Lou DeRose: I wouldn't call it a true directional sign. It has your—

Dennis Rafferty: It has our name and an arrow.

Lou DeRose: And Barry Morris' name.

Dennis Rafferty: Well we're both in the building.

Lou DeRose: You're both in the building. And the state police, in my opinion, are out of line. But that's up to you.

Dennis Rafferty: Why is it up to us?

Lou DeRose: Well, it's on your property isn't it?

Dennis Rafferty: Well why is it any different than our sign? We were given an order to take down our sign. The state police, we've checked into this, haven't been given any—this thing's been up longer than our sign has been up, although it did just go up recently, but it went up after we started this whole project.

Lou DeRose: Okay, do you know when that went up approximately?

Dennis Rafferty: Well we know it went up after our sign project, because our initial photos show that that sign was not there.

Lou DeRose: Okay.

Dennis Rafferty: So that sign went in fairly recently, but it went in before the photos I've given of the sign that we installed and the state police sign was already there. We got a notice of violation and we've been told that they haven't been given any notice violation, or that there's any intent of a notice of violation. Again, our point is this sign is informational that's what I understand a directional sign would be. It's designed to give people a notice to make a turn at a point where it's feasible for them to react. When they get to the point where they see the other one there, now they're up at the stop light as opposed to being able to turn short of that. The size of our lot is almost the size of an entire city block for just our property with the building and the acreage that's down below it, so all we're asking for is the ability to logically access the property from three points. We understand that our sign at the top takes care of the corner at Westmoreland and Pittsburgh, but we'd like to take care of these other two locations. And again, I don't think there's a prohibition against directional signs and I'm not sure how our main sign even factors into this because it's not in play at this point.

Lou DeRose: The ordinance doesn't talk about differences in signs.

Dennis Rafferty: I understand that.

Vince Quatrini: What's the city's objection to the sign?

Lou DeRose: I don't know that they have one.

Vince Quatrini: That's what we're trying to answer.

Lou DeRose: I got hung up on your comments about no square footage prohibition.

Dennis Rafferty: Well that has nothing to do about this sign. That square footage prohibition is per sign so there's already been an approval of that sign

Lou DeRose: You're only allowed one sign by the ordinance.

Dennis Rafferty: Well clearly, I saw in the ordinance, there's a discussion somewhere in that ordinance about directional signs. Which clearly indicates the understanding that there's a distinction between an advertising or notification sign or a directional sign. I mean you use that language in your ordinance.

Vince Quatrini: We want the city to know that these are two separate properties. The lower lot is not a separate deed.

Lou DeRose: Yeah, the old school was just the one property, and I think years ago there was a house there.

Dennis Rafferty: No the administration building for the school was there.

Vince Quatrini: But my point being to delay the concern with the city that we're violating the square footage requirement of a sign on a lot; there is one sign on a lot. This is another sign on another lot.

Lou DeRose: Do you not combine the two descriptions into one deed?

Dennis Rafferty: No.

Vince Quatrini: There are two deeds. They are owned by two different entities actually. The building that we are in is owned by the Underwood Condominium Association and the lower lot is owned by Vince Quatrini, Dennis Rafferty and Barry Morris.

Lou DeRose: As a partnership?

Vince Quatrini: Yes. So again, we're looking for ways to satisfy your concerns. I would hope—we're thankful that you gave approval of the other sign. We hope that we have satisfied your concerns there with the quality of what we put there, and you know its presentation is pretty clean especially compared to some of the other signs on the street. Again, this is a totally different purpose in our mind. We have a lot of clients that come from different counties to our place, and our secretaries get constant phone calls that they can't find the place or we went by your place. This is just one little part to help them and help us present our firm.

Lou DeRose: I don't doubt at all that you may get some calls like that. It's hard to understand why someone can't find an old school building that's been made to look pretty nice.

Lee Calisti: My reaction is nothing to this particular sign. There's nothing offensive to me about this particular sign, and I find it unfortunate that Barry doesn't have any signage right now.

Dennis Rafferty: He will.

Lee Calisti: Okay, so that's unfortunate that he doesn't get any signage with the monument sign coming down. I just see there are a lot of signs on this property, and to

me your building is your sign. That's your icon, that's your logo, that's your identification mark. When I'm going up this view right here I can't even read that sign, but I can see the building. The building is you, the building is your location, it's your identity. I don't see how, even if they pass this Underwood Avenue, they can turn on Westmoreland and go around the block.

Vince Quatrini: Well sure they can, but why? Clarify and tell me what it is that bothers you about putting it there.

Lee Calisti: An excessive amount of signs, because then after your done, the next one and the next one and the next one and the next one will litter their lots with signs. And then we will have to—

Vince Quatrini: There are lots of signs--

Lee Calisti: There are a lot of signs going--

Dennis Rafferty: The lot down below is littering it with signs.

Vince Quatrini: Yeah, isn't that your litter?

Lee Calisti: Oh I agree. I don't have any control over that.

Vince Quatrini: Yes you do. Tell them to take them down just like you told us to.

Lee Calisti: Well I don't know if that's part of the HARB board, that may be part of city that we're not part of. That's my reaction, that the sign in and of itself as presented has nothing offensive to it, it's tasteful.

Vince Quatrini: What about the fact it's on another lot? How can you explain that there are too many signs on the lot if it's not on the lot.

Lee Calisti: Well that's a zoning issue. I can't answer that right now because that would be something we would have to look it.

Dennis Rafferty: Well and again, we're not trying to pollute our property with signs. There's a purpose for this sign. We've actually had people—when you say the building is our sign, people that come to us the first time don't know that. They don't know that's the building, they don't know that's us. So that's the reason we're here with the request. It's a larger lot, separate lots, but it's a larger piece of property than anyone else has in this whole area so I don't think its overpopulation. It's simply three points at three significant turning points to get into our property.

Lou DeRose: What do the other two look like?

Dennis Rafferty: Same thing.

Barbara Jones: Do they look just like this?

Vince Quatrini: Yeah.

Barbara Jones: They're green and with the same letters.

Vince Quatrini: Right.

Lee Calisti: They're at the other corners on the alley.

Dennis Rafferty: On the alley.

Lee Calisti: From the path, yeah that was a couple months ago.

Dennis Rafferty: Right.

Barbara Jones: Now are they the same size.

Dennis Rafferty: There's symmetry to all of them.

Barbara Jones: Oh. I wasn't here for that.

Lou DeRose: Who's following up on Vince's comment about his lot, and that would be the western end of your property in the generic sense. The western end is a separate lot.

Dennis Rafferty: From the parking lot down, all the grass.

Lou DeRose: All the grass. And there is a sign, directional or otherwise, on that right now.

Dennis Rafferty: In the alley.

Lou DeRose: On that lot right?

Dennis Rafferty: On that lot in the alley.

Lou DeRose: So if we pursued that line of thinking, this would be the second sign on that lot.

Dennis Rafferty: Right.

Lou DeRose: And you have two on that other lot, the eastern lot.

Dennis Rafferty: Right.

Barbara Jones: Well, should we entertain motions? Anymore questions, anyone want to make a motion to approve the sign as presented.

Lou DeRose: No motion, no permit. We won't do that to you. Somebody better make a motion.

Barbara Jones: Somebody needs to make a motion, either to accept it or—

Marc Scurci: And while you're trying to decide, I just can't help myself. And I just sat here I was pleased to see the people stepping up in doing good stuff. I would ask that you put us in that same category. This is not to prove a point, this is to continue to present to this community a professional image to fit what you're trying to do, and the sign is not that big and it's for a specific purpose. Please don't get hung up on the whether there's one additional little sign. If you have someone else come here and they have a property that is anywhere the size of this property. I mean that monument sign, in relation to the building, is not that big. It's a huge ass building and this sign, although it may be larger in square footage, is proportional to the building. And so again, please don't focus on the fact that we have one sign with a lot of square footage, please look at the image that we are trying to create in the community by doing what we're doing.

Lou DeRose: I don't recall anybody having problems with your larger sign for its dimensions or its looks. There was a hang up on the electronic part of it.

Barbara Jones: Right, yeah.

Dennis Rafferty: Well the actual sign size is not as big as you suggest. You are incorporating the base unit into that and the pillars into that which—

Barbara Jones: Well that's the same though.

Lou DeRose: For our purposes though we have to do that.

Dennis Rafferty: Well I'm just saying that the sign is no bigger—the actual sign area is actually no bigger than the sign across the street at the Marathon or the sign—I've gone out and measured them.

Lou DeRose: Oh I believe you.

Dennis Rafferty: You can take that sign and put it within our pillars and it's exactly the same size.

Lou DeRose: Yep.

Barbara Jones: Yeah I don't, and as Lee said, we don't have anything against the sign. It's a nice looking sign and everything, it's just that the precedence that it sets of you know multiple signs on a property that people are going to come back and say, well you let them do it so—So I will again ask for a motion. Shall I make the motion?

Lee Calisti: You can make the motion and see if there's a second.

Barbara Jones: I will make the motion to approve the sign as presented.

Lee Calisti: I'll second the motion.

Barbara Jones: All in favor?

Everyone: Aye.

Barbara Jones: Motion approved.

Dennis Rafferty & Vince Quatrini: Thank you very much.

Barbara Jones: Thank you both.

159 East Otterman Street

Property Owner: John & Melanie Harris

Applicant: Karen Barnes, d/b/a Shalimar Bazaar

Project: Signage

Barbara Jones: Okay, so 159 East Otterman Street.

Bob Gonze: This particular application is for the Shalimar Bazaar. I'm here presenting on their behalf. Bob Gonze G-O-N-Z-E.

Lou DeRose: Sign-A-Rama?

Bob Gonze: Sign--No, Blue Sky Signs.

Barbara Jones: No, Blue Sky Signs. Lou--

Bob Gonze: Nice try. You tripped me up there. I do want to thank the board just on the side for working with Quatrini and Rafferty. I mean they worked us very hard on getting a very tasteful LED. I pass it twice a day, every day. I think they really succeeded in accomplishing something that the city should be proud of. I had mentioned to Barb that at this time it's the highest resolution outdoor LED sign made. I know that was one of her requirements and they paid for it. I just think it's an awesome looking piece and they could have done a lot more things. But anyway, I wish this project was this sweet. This is Shalimar Bazaar as John Harris mentioned at the last meeting, this pitiful, disgusting, ugly, piece of crap—I think those are the words he used, it was close—really needs some help. Now I will take some ownership for this, because the sign was originally put up as I was buying Sign-A-Rama. It was all designed; it was all done before I took ownership of building or the business. And undenounced to me at the time, the materials that were used were probably not long life materials at the time. The owner didn't really care. There was a look that she wanted. She was just gun bent on doing her thing, and so there were some products that were used that just don't have a long life. The sign has been up now for about seven years, and it's showing its age both on the front and the back it's pretty hideous. When John pointed it out, we had been working with Karen for at least a year and half now for her to consider putting a new face in and doing something. For budgetary reasons she hasn't been willing to do that. I've proposed a couple of different materials, and at this time this is the extent of what she is willing to do, which is to put a new face over the existing lighted lexan face that turn the lights off inside the sign. So what she has had us done is had us design—to use her words and I might go back to that—a bright colored sign since the store sits back so far up the road that most people wouldn't notice it. In her note to me she says “Honestly there are only about five homeless drunk men that walk down my side of the street weekly, and the occasional car that drives the wrong way down the street so there's no need to decorate the back of the sign. This sign that she has designed is an artistic, enthusiastic rendering of today's current decorating trends; cheery don't dreary. It's a welcome design to the gateway of downtown Greensburg.” So this is a design that she's in favor of her representing the style of business that she has. Although we had to have her print this on a backlit material and light the sign again at night, I've explained to her that the only thing that would be allowed to be lit in the area would be the lettering for the name. She feels that the bylines on the sign, such as “On Trend Home Décor”, “Gorgeous Gifts Galore”, and “Stop in to explore fabulous treasures in our store”, are very important for the message because the name of her store doesn't convey the product that she is offering. Since those could not be lit at night, she's willing to sacrifice the lighting completely and offer something very colorful. We have proposed to print it on a vinyl banner material such as a billboard type product, so we would have it printed high resolution, and we would attach it to the base of the board blocking out all lighting and turning off the internal lighting so that you could not see it. This does fit her project, and I can tell you that to do this project would be half the cost of doing a back lit lexan face with full color detail and that made her excited.

Barbara Jones: Oh, not this? Oh okay.

Bob Gonze: No. Not this. That's the banner material that we would print and apply to the base, and it would be basically wrapped over the existing face of the front of the sign.

Barbara Jones: Well what happens to the back?

Bob Gonze: It would stay just as ugly as it currently is.

Lou DeRose: And the wrapping would not be taped to it, or how do you get it on there?

Bob Gonze: Well, it would be screwed to the face. I proposed that we actually put some trim around it, she wasn't in favor of that. We've wrapped billboards like this, and I've told her it will last two years maybe three years before it starts to fade. It is not as pink as it looks on this screen it's more of a coral color, and those kinds of colors don't like sunlight a lot, they fade in the ultraviolet. So it is not a long term solution, it is a couple year solution. But, it's probably in our opinion and her opinion far superior than the best that's there now.

Barbara Jones: Yeah all of those colors are fugitive, every one of them. That's the scary thing about that.

Bob Gonze: Yeah.

Barbara Jones: I mean my comment with it is I can't read those script letters. I can read the Shalimar Bazaar, but the rest of it is very hard to read for me, and the color combinations are difficult. So I would say that this is not a good representation for her if she wants people to read those subtexts in the bylines.

Lee Calisti: It is a font that's difficult. I think that if this was on a web page and you're this close to it I would think it's legible, but driving up Pittsburgh Street Otterman Street but I—

Bob Gonze: I would like to suggest I understand you and I agree. Most often cursive elements in a sign aren't anything that we propose or support because they are difficult to read. I would back off and say that if the process we are proposing is anything HARB would even consider that we could work with her and submit a different design that might be more appreciated by HARB and by the city.

Lee Calisti: I don't know if there's anything about the sign that would violate our guidelines, Bob. I think often times we don't distinguish our comments between recommendations of good taste and legibility and good business sense, and this is what the guidelines say. Okay, I think we just talk. So sometimes I try to pull out the book and

find something objective. I don't know if there's anything objective about it. It would be at her loss if someone couldn't read it correctly—

Barbara Jones: Right.

Lee Calisti: But it wouldn't necessary be in violation of the design guidelines that I have in front of me.

Bob Gonze: Right. And my goal is to hide something that's just horribly unattractive in the downtown area.

Lee Calisti: So you're going to wrap the fabric around a wooden structure, is that correct?

Bob Gonze: It's actually aluminum.

Lee Calisti: Aluminum structure. And pull it tight and hope that it looks taught and pretty.

Bob Gonze: Actually, what I tried to get her to do was to do what is called a bag banner, which would be far easier to get tight. It would go down and you would tighten it around the sides. A banner starts to flap shreds very quickly. So, we know we have to get it on there tight and so we've looked a couple of different options. The easiest thing for us, which is often down in the billboard industry is to ratchet strap it but that would look horribly ugly on the backside, so I didn't even consider submitting that to you. It just wouldn't work in the city.

Lee Calisti: So what would this look like from the back if you're wrapping it? Are we going to be looking at the back of a framed picture?

Bob Gonze: We're actually going to go—what I'd really like to stay on the front face and actually just put a trim cap over the edge. That current face is held in place with aluminum trim cap that's usually about two inches by two inches and it just goes over the corner, so what I'd like to do is even just try and attach it to the lexan and then put the trim cap on to cover it and to frame it to make it look better.

Lou DeRose: There's nothing you can do about the post.

Bob Gonze: It's called paint, and that would be Karen. I would love a recommendation if the board decided to approve this that you would recommend it with the understanding that she need to paint the back and the legs.

Lee Calisti: I was already thinking that.

Barbara Jones: Yeah, I was going to ask you if it's aluminum if you could paint the back.

Bob Gonze: Sure.

Lee Calisti: You can even walk to a paint store.

Barbara Jones: Yeah.

*Laughter among the members of the board.

Marc Scurci: I'm not sure they'd have those colors though.

Barbara Jones: I bet you they would, yeah.

Lee Calisti: Everybody sells white.

Barbara Jones: Alright. So are there any more questions or comments?

Lou DeRose: Is market lit?

Bob Gonze: Market is not lit.

Barbara Jones: It is not lit.

Bob Gonze: It's not lit.

Marc Scurci: I have a question for you.

Barbara Jones: Oh, he does have a question.

Lee Calisti: We'll force it out.

Marc Scurci: With a cloudy background of blue and white, might that not be better if it were a darker shade so that everything would show up. Right now the values are so close like you said you can barely read the script let alone—is that what she wants? She's insisting on those colors?

Bob Gonze: We've done at least five or six proofs on this of all sorts of different things. This is what she's telling us is au courant in her industry.

Barbara Jones: Well it matches her things in the store, it does. You do get a sense that there are all decorative objects in that store.

Bob Gonze: Right.

Barbara Jones: I just can't read it. If I were a customer I would have difficulties. You know, it's like his sign trying to find the building. You can see the sign but you wouldn't know what was in there.

Lee Calisti: There's nothing impermissible about it.

Barbara Jones: No there isn't.

Lou DeRose: It is not impermissible.

Barbara Jones: Alright.

Lee Calisti: So are we going to trust Bob and his crews—

Barbara Jones: Yes.

Lee Calisti: —dexterous skills—

Bob Gonze: In wrapping.

Lee Calisti: —in wrapping. Do you wrap gifts for Christmas by the way?

Bob Gonze: Very little.

Lee Calisti: Okay.

Barbara Jones: Alright, so shall I make that motion with the recommendation that the sign is approved as presented, but with Bob's working with the client to potentially make the suggestion of making it more legible; the typed font, the script type font. But also with recommendation that you paint the posts and the back of the sign to make it more presentable, would be my recommendation and my motion. Can I have a second?

Lynn Armbrust: I'll second.

Barbara Jones: All in favor?

Everyone: Aye.

Barbara Jones: Any opposed, or any abstentions?

Lee Calisti: Oh, I have to abstain because the owner of the building is a current and active client of mine. Sorry.

Barbara Jones: It's alright.

Lou DeRose: You had nothing to do with the sign.

Lee Calisti: I had nothing to do with the sign.

Barbara Jones: Okay.

Bob Gonze: Thank you very much.

Barbara Jones: You're welcome, thank you. Alright, is there anything else? I think that's it. We are adjourned.

Lou DeRose: You need to make a motion.

Barbara Jones: I need to make a motion?

Lee Calisti: Yeah.

Barbara Jones: Shall I make a motion to adjourn?

Lou DeRose: That's all you need. Thank you.

Meeting adjourned 5:38 PM