



Historic & Architectural Review Board

Meeting
February 23rd, 2016 4:30 P.M.

I. Call to Order

Barbara Jones: We call to order the February 23rd Historical and Architectural Review Board meeting.

II. Roll Call

Barbara Jones: Alycia, roll call please?

PRESENT:

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

ALSO PRESENT:

PETE CHERELLIA, SUBSTITUTE SOLICITOR

ABSENT:

STEVE GIFFORD, CHAIRMAN
JACKIE JOHNS

III. Approval of January 19th 2016 Meeting Minutes

Barbara Jones: Okay. Everybody received the January 19th meeting minutes. Can I ask for approval of those minutes? Or any changes or any comments?

Lee Calisti: Motion to approve.

Steve Gifford: Second?

Marc Scurci: Second.

Barbara Jones: Marc. Okay. Thank you. Okay. Old Business. We have 41 North Main Street. Property Owner Doug Lingsch. Fitness Envi and it is Bob Gonze from Sign A Rama.

IV. OLD BUSINESS

41 North Main Street

Property Owner: Doug Lingsch

Applicant: Fitness Envi, Aubrey Worek

Project: Signage

Bob Gonze: Bob Gonze. My last name is spelled G-o-n-z-e. I apologize deeply for abandoning you guys last meeting and not presenting this. It is a pretty simple sign. It is just going to be a hanging sign from the side of the building on the Main Street side. Currently, there is no sign there now. There was a sign around the corner—a banner that has since been removed. This sign will be thirty inches by thirty four inches. It will be solid PVC. Three quarter of an inch thick with full color. Printed and laminated vinyl on both sides. The bottom sign will be actually hanging over the railing, but we are going to attempt to get the sign up so that is at least eight feet above head level for anyone going through. However, you cannot walk underneath the sign because of the stairs going down to the basement. The copy is as you see. That is pretty much it. Thank you. Any comments or questions?

Barbara Ciampini: That is pretty straight forward.

Barbara Jones: Seems to be.

Lee Calisti: Always clear presentations, Bob.

Barbara Jones: Marc?

Marc Scurci: No.

Barbara Jones: No? Okay. Can I have a—

Barbara Ciampini: I'll make a motion to recommend approval.

Barbara Jones: Do we have a second?

Lynn Armbrust: I will second.

Barbara Jones: All in favor?

Everyone: Aye. (None opposed).

All approved. Motion carries.

Barbara Jones: And then when can he?

Barbara Ciampini: Oh, yes. Bob knows the drill. This is for everyone here. City Council will approve—hopefully your project, at the March 14th City Council meeting. Then any time after that if your permit is in order, we can issue it and you can install.

Barbara Jones: Okay. New business. 212 East Pittsburgh Street. John Harris.

V. NEW BUSINESS

212 East Pittsburgh Street

Property Owner: John and Melanie Harris

Applicant: John and Melanie Harris

Project: Façade

*Please note that HARB member Lee Calisti stepped down from his position from the Board for this particular project. He will abstain from voting on this project since he is presenting and working directly with the applicant on this project.

John Harris: Hello. I am John Harris, and I have been here all my life in Greensburg. I went to Greensburg Salem High School. Not that it matters. (laughs) Anyway, we are trying to do a project at 212 East Pittsburgh Street which is the old Woods N Water. We want to redo the façade completely and the entrances and everything. Lee Calisti has all of the plans and has come up with a plan.

Lee Calisti: Good evening Board again. I am glad to be here to present another project here in the City. That means more things are happening and that is always good news. I will pass around some samples in just a moment. Yes. We are going to present our plans for 212 East Pittsburgh Street—the renovations of the façade, the façade change and the adaptive reuse of this building to bring new life. I hope that you have had a chance to preview the presentation, but I will walk you through and speak to a couple of the highlights and then answer your questions. Barb, the next slide please.

Here we have several images of the building as it currently stands. In the upper left corner, we see the façade as it looks today from East Pittsburgh Street. It is a building of a pre-World War Two vintage. We believe that there was a building behind that was built first and within a short time period this small block in the front was added to it. It is a

similar construction, but there are some hints that they were built at different time periods. This is the façade as we see it today. We are not able to find images of what it looked like originally. Although, some of the buildings in the area are not of the same architectural significance as many of the other buildings in the City or nearby, but we see it as a nice blank canvas for adaptive reuse. This is what it looks like today in the upper right corner. This is a prominent view of the building as one comes West on East Pittsburgh Street. This is the view that is quite visible at the intersection of Otterman and Pittsburgh Street there at the point. So that is the prominent view that we will show and come back to but (points to screen) that view faces what will be the parking lot. The lower left corner is an entrance to the lower level—what will be the lower level tenant space. We will show our plans for that. In the last image is a view to the alley. That is what it looks like today.

Next image, please. This is just a site plan showing how we plan to redo the parking lot and some other features that will be on site. Next slide, please. Lower level plan for that tenant. Next. The proposed upper level, but may change as tenants come in. Next image. Here is a line drawing of the façade as we are proposing it. This image has annotations of the materials that we plan to use, but we are going to talk more about the next image. Next image, please.

Here are two views: one, as it looks to date and one, the proposed view. There are several things that came about as we met as a project team. Obviously, we wanted to give a new look to the building. One that is attractive and significant so that the tenants are excited about renting this space and excited about opening businesses in this space. A couple of things were at play as we talked about this as a project team. The first thing that we wanted to do was to open up the first floor main level façade primarily, entirely glass since the owner plans on using this floor for retail tenants, but any other type of tenant that would go in there, we felt that a lot of glass would give them the most visibility for the business that they operate. Fortunately, this faces North so solar issues are not a primary concern as they were on other projects of mine.

Another feature that we are dealing with is if we have two tenants in this main level—how do we distinguish them and how do they have their own identity? Since the building has a strong, largely symmetrical but static façade, we broke it into two halves and gave it a dynamic composition where both halves have a distinct identity. Each tenant can then have their own identity as being the west side or east side and help them promote their business. As we split the façade in two, it began to change the composition. The opportunity that it gave as well is on the East side or the left side as we see it, the form of the building extends out and that is doing a couple of things. In one way we could say that it responds to the motion in the street and the busy activity of the street but really what it is beginning to do is it cantilevers out and creates cover over the entrance way to the side entrance that we are adding for the East tenant space there. It gives a practical function to that space and covers the entrance there with the new stairs and accessible handicap ramp into that space. So there are some dynamic things going on. Sign boards are added for the tenants to put their own logos and letters on there to be done at a later time. There is linear lighting above the signage to eliminate those areas and all of the

glass would be clear. We will go through some other images here but just so that you can be looking at some of the materials that we are proposing and the colors while we are looking at the other images. I will pass around a few samples. The primary colors are—we could say that we have taken cues from the original building of the current conditions. The metal cladding on the upper half and there is brick on the lower half. What we are introducing is the new metal cladding, new metal wall panels—two different types, two different profiles and traditional aluminum storefront with clear glass. So there are two different panels. The large primary dominant section is the first wall panel that we will pass around. The profile of the panel was selected to emphasize the horizontality as a strong horizontal theme that runs around the building and the color that we are planning on using is a dark bronze. So the panel—the seam would be in a horizontal orientation and again, it picks up the theme of the busyness of the street—the motion of the street and it adds to the line of the building. So that is the main panel. Then there are a few accent panels inserted there. (passes panels around) The second metal wall panel is only in a few places. There is a small amount of it on the East side. There are a few sections of it where the façade is split. It too is a rectangular, horizontal pattern but a little of a break in texture and in scale. It is in a color called titanium which is a metallic silver color. We are using dark bronze and a titanium or metallic silver color. We looked at these colors, and they worked well with the existing brick. We feel that the tenants that go in there—they will have whatever colors that they will choose for their letters and whatever colors that they have for their wares in the storefront windows. It will allow them to have the prominent colors so this way it is a subdued color but a good contrast against the original brick. And in the last sample that was handed around, there was a dark bronze sample for the aluminum storefront.

Barbara Ciampini: That goes around the glass?

Lee Calisti: Yes, right. Those are the mallings around the glass. Essentially the same color for the metal wall panels as the aluminum storefront. So a few more line drawings just to give it some context, but this is the primary drawing that we can come back to when we are done. Go back one slide, please Barb. Here is a view—this is a view north-angularly from the parking lot. What I want to highlight here, we will come to again. You can see that the lower level is also a tenant space. There is a tenant ready to go in there. We have taken a similar treatment as we have done on the façade and added an element above the entrance on the lower level entry way to that tenant space. It is not as visible from the street, but it is still visible to demarcate and give prominence to that entrance so that they get visibility as well. Could you go to the next one, please? It is the alley. Next one, please.

Okay, that view there. Here is a view that one would see as you were driving on East Pittsburgh Street heading West. Here again we have taken this element and extended it out over the entrance. Again, its genesis comes from the practicality of giving cover protection to that entrance, but it also gives a strong composition to that corner of the building that lacked any type of definition. Both on this side (points to presentation) and

the façade, there are windows in the upper portion of the building—that floor as it is now, will be occupied, but we are creating a light well in there that will give us some ambient light into that tenant space and provide some interest to whoever goes in to that tenant space. But here what we needed to do was visually anchor that corner since it is so prominent to those who know that corner in Greensburg.

Barbara Ciampini: Is this (points to presentation) the sign for the lower level tenant over here?

Lee Calisti: That is correct. If you go to the next slide. More images. Again, the line drawing of the façade. Go one more (slide). Here we have some details of the sign board areas. They too are architectural features that are added in with some detail just to show the composition of the dynamic of elements all the way down to the sign areas just to give interest and prominence to the tenants and their logos and letters when they come. If you want to go back to that first before, Barb, that is probably the best image to go from there. That one there. Thank you.

Barbara Ciampini: Thank you.

Barbara Jones: Thank you. Lee, where is the parking lot? Is it behind or on the side?

Lee Calisti: As you are looking at the building, it would be to the left.

Barbara Jones: Oh. It would to the side.

Lee Calisti: But there is a parking lot there now.

Barbara Jones: Oh okay.

Barbara Ciampini: There was a picture.

Barbara Jones: I know. It was a drawing. I could not tell.

Lee Calisti: We will repave it, restripe it, clean it up and make it a good, usable parking lot.

Barbara Ciampini: There. (pulled up the picture that Lee had talked about showing the parking lot)

Barbara Jones: Oh, I see it. I was seeing that as front and back.

Barbara Ciampini: And this would be Pittsburgh Street.

Barbara Jones: Yes. Okay. Got it.

Marc Scurci: Lee, are you going to retain the brick as it is on the exterior of the sides?

Lee Calisti: That is the plan currently. On the parking lot side, the glass block windows that are there now will be removed, and we will replace it with clear glass storefront windows. Similar to the façade.

Marc Scurci: What is the view? Oh, there is a building on the right—a storefront.

Barbara Ciampini: It is the Pawn Shop.

Barbara Jones: Yes, the little Pawn and Jewelry store.

Marc Scurci: So you really do not see any element—?

Lee Calisti: You do not. We are going to try to wrap the same bronze façade material up and over that as best as we can. You will get a glimpse of it coming down Pittsburgh Street but you really do not see very much on that side. It is blocked.

Barbara Jones: The West side does not cantilever. Is that correct?

Lee Calisti: That is correct.

Barbara Ciampini: See Marc, it is right here.

Marc Scurci: Oh, right. Right.

Barbara Ciampini: So he is talking about wrapping it right there.

Marc Scurci: Right. Yes.

Barbara Jones: What a transformation.

Barbara Ciampini: I know. It is amazing.

Barbara Jones: I like it. I like the color combination. Everything. Who do you think that your tenant would be on the second floor?

Lee Calisti: The main level? Off of the street?

John Harris: Well, we are hoping for some retail people possibly someone in town who wants to get a little bit bigger with a store that they already have or someone's lease is up and they want another space. I have not been able to actively advertise it yet, but I plan to advertise it in different ways and try to get it filled with either one tenant on the whole space on top or with two tenants.

Barbara Ciampini: What are the spaces approximately (in size)?

John Harris: About 5600 square feet on top and then cut almost exactly in half for two tenants.

Barbara Ciampini: Okay. That is good.

Lee Calisti: So the composition of the façade allows for differing division of space inside. We have allowed it to be split in half in terms of area, but we have also allowed the composition to the split in half down the center and it would depend on the tenants that John was able to secure and their interests in the configuration. We can adapt it to their needs.

Barbara Ciampini: So the tenant to the West uses this door right here (points to the presentation), where the people are?

Lee Calisti: That is correct.

Barbara Ciampini: And then the tenant to the East uses the ramp or the staircase?

Lee Calisti: That is correct.

Lynn Armbrust: I think it looks great and that is my neck of the woods. There is a stoplight right across the street and not having to stare at a building that pretty much has no personality or character except for an old green awning; that will be a nice breath of fresh air to a part of town that is often overlooked as part of the shopping area. So hey, new retail spaces down there, that is great. Love it.

John Harris: Really, there are a lot of businesses right there. In fact, as owner of the Stereo Shop, I was going to get everyone involved including you up the street.

Lynn Armbrust: Yes.

John Harris: To kind of get something together as a promotional that everyone can tie a promotion in and hopefully get people outside of town. Another thing that I was hoping to do, there is a little right of way that the Greensburg Salem School District owns that looks like it hasn't been kept up for years, and I thought that it was supposed to be the main entrance other than the one on the street over there on—(could not think of name)

Barbara Ciampini: Urania. Laird.

John Harris: Laird, right which has no parking. But on this side, I have been there for many years and everybody parks during football games, they fill all of the lots including mine and the building that I have where my old store is—the Shalamar Bazar—they will fill up all of those lots. That was the way I believe when I was a kid—now, I can't remember this— there was some type of façade or freestanding gateway or walkway through there. You would think that they would approve that so that you could get right into the stadium that way.

Barbara Ciampini: The school district has a plan. I believe that Raphael Pantalone had done it a few years ago. It is all just a matter of raising fund for such a project.

John Harris: I know that I would be willing to spend a little bit money to put a new fence up because the old chain link fence, I am taking down.

Barbara Ciampini: Right.

John Harris: There is a fence there now currently that I am not sure whose fence that is because that's not my property, but I am probably going to take that down too. I would not mind putting a new fence up there and maybe kicking a little money towards that way.

Barbara Ciampini: It would be a great new entrance. A great new/old entrance, I should say because it was.

John Harris: I know that the school district has their own problems right now.

Barbara Ciampini: Well, yes.

John Harris: Lee mentioned that from what I read in the paper. I am going to stay away from that one for a while.

Barbara Ciampini: Yes. There is no funding for that project, but they do have plans for it. Again, this is a wonderful project.

Barbara Jones: Yes.

Lynn Armbrust: Yes. I like the colors. I like the layout. I like the open retail friendly space. I like the illuminated area that will be there. It is all good.

John Harris: We are also going to put cameras around the building for security and we will do a lot of lighting to light the parking lot up in the back side of the building.

Barbara Jones: Oh, good idea.

John Harris: So that it won't look like a run down—

Barbara Ciampini: My only suggestion—my normal suggestion, Ashley that owns the Pawn Shop here came to us—I don't know—eight months ago when she first moved in and then came back for a projecting sign because of the one way—

Lee Calisti: We have them shown on there, Barb. I forgot to mention those. I am glad that you did. They may not be easily seen in the image, but they are there in both East and West brick piers.

Barbara Ciampini: Oh, I see them now. (points to presentation) There is one under here and there is one over here. Okay. Good.

Lee Calisti: Right. So we would have that come—as a tenant would be secured, we wanted to put that into the composition.

Barbara Ciampini: Yes. When you are on a one way street, it is a no brainer.

John Harris: You do have a lot of visibility though like you were saying earlier. You go down Pittsburgh—

Barbara Ciampini: Right there at CoGo's. You can see it.

John Harris: Yes. Going West. You can look right over and see that whole entire corner and that big open area. Then you have the parking lot and that other space for the Greensburg Salem School District walkway and then you have the other building.

Barbara Ciampini: Exactly. Yes. It does have a lot of visibility.

Lynn Armbrust: Yes. It really is. It is nice because things are a little funky down that way.

Barbara Ciampini: Great. What an improvement.

Lynn Armbrust: But I think that is a great trend to start. It is just contagious once someone does something, it carries over.

John Harris: Naturally, when they did the hardware store—that was a help because it helped improve that tremendously.

Barbara Ciampini: Yes, absolutely.

Lynn Armbrust: Yes.

John Harris: There are other businesses around there that I think can benefit by sort of getting together and throwing a little bit of money into a pot and doing some community advertising in that area.

Barbara Ciampini: Right. That is great.

Barbara Jones: And the second cantilever in town.

Barbara Ciampini: Yes.

Lee Calisti: Well, this one is quite timid, Barbara.

Barbara Jones: Yes, but I like it.

John Harris: Are you talking about the cantilever at the arts center?

Barbara Ciampini: Yes. She is talking about the museum.

Lynn Armbrust: I do think that your addition of the security cameras would be a great thing to have especially during football games. I know that it is typically after the games that my shrub is outside on the sidewalk or my flowers are all gone.

John Harris: I have sixteen of them at the stereo shop. I can look at all of the street in front of me. I can look at the building across the street—Woods N Water. I am recording them naturally—digitally on (indistinct). We sell that product, so naturally I am going to put them in that building.

Barbara Ciampini: That is a good idea.

Lynn Armbrust: Yes. That is a good idea. That will be a hopping area especially if they redo the entrance into the football field which that is the side that I used to enter for the football games.

John Harris: There was a whole building there one time. I remember when I was a kid—

Barbara Ciampini: A ticket booth.

John Harris: If you look there are two little inserts in the ground which must have been holes or something coming out of there.

Barbara Ciampini: Well, that is what Raphael's plans call for like an archway. Yes, great.

Barbara Jones: Any other comments or questions? (no responses) Okay. Would someone like to make a motion?

Marc Scurci: I will.

Barbara Jones: Marc. Second?

Lynn Armbrust: I will second.

Barbara Jones: All in favor?

Everyone: Aye. (none opposed)

Barbara Jones: Any abstentions?

Lee Calisti: I abstain.

Barbara Jones: Lee Calisti abstains as architect of the project.

All approved. Motions Carries.

Barbara Ciampini: Thank you, John. Thank you, Lee.

Barbara Jones: Yes. Thank you very much.

John Harris: I guess I should leave?

Barbara Ciampini: You are welcome to stay.

Barbara Jones: Okay. Two North Pennsylvania Avenue.

Barbara Ciampini: One Twenty Four.

Barbara Jones: Oh, sorry. I have two. One Twenty Four North Pennsylvania Avenue. If you could please state your name and spell your last name.

124 North Pennsylvania Avenue
Property Owner: MBM Partnership
Applicant: Noble Vision Center, LLC
Project: Signage

*Please note that Board member Lee Calisti has returned to his position as Secretary on the Board.

Eric Harris: Eric Harris. H-a-r-r-i-s. Here on behalf of the Noble Vision Center. We are currently located at twenty nine West Second Street which is on the corner of Pennsylvania and Second Avenue. We have two signs there. This one that is on the screen right now which is attached to the side of the building. It was approved about two years ago. We are moving right across the street and down a few to one twenty four where this sign is at. We just want to move our sign to that sign.

Barbara Ciampini: Relocate.

Eric Harris: I am going to take the chains off and hang it over there. We have a sandwich board at the other location that we were going to take that one over as well. It will be in the front.

Barbara Jones: Alright. Any questions?

Marc Scurci: How large is that sign?

Eric Harris: The sandwich board?

Marc Scurci: Oh, that is the sandwich board?

Barbara Ciampini: Yes. That is the sandwich board.

Marc Scurci: Oh. The one that hangs over around—approximately?

Eric Harris: Maybe two foot by a foot and a half. About eight feet or ten feet off of the ground. It is about the same size as the other one, just a little bit wider.

Barbara Ciampini: Yes. It is oval.

Marc Scurci: There are two ways of looking at that. One: it is compact. It is clean. It is nice. On the other hand, you kind of have to slow down to really read it which is a unique ploy to get people to come in thinking that their eyes are not very good. (everyone laughs). From an artistic, aesthetic point of view, a visual point of view—you might consider a little stronger lettering or a little wider font. The font is fine. Just a—

Barbara Ciampini: Thicker.

Marc Scurci: Thicker, deeper, darker. There is not a lot of contrast because the letters are so small.

Eric Harris: Well, I will be back next month because we are—if you know, there is another sign on the side of this building on the George Washington wall.

Barbara Ciampini: Yes.

Eric Harris: It is that larger sign. We are redoing that one in a more eye-catching way.

Barbara Ciampini: It is not George. It is General Greene and not George Washington.

Eric Harris: Well, I do not know. I thought that it was George Washington.

Barbara Ciampini: It's General Green.

Eric Harris: It had a hat.

Barbara Jones: It looks like George.

Eric Harris: We are going to redo the sign on the building that is there with a pair of glasses in a more bold type of font that will be easier to read when you are driving down the street which is what we wanted to do.

Barbara Ciampini: Yes. It's along this wall right here. (points to presentation)

Eric Harris: Right over there. (points to presentation) But the sign we have, we are just cutting costs and moving it over there.

Marc Scurci: I think the Board will know that I am always a strong proponent—especially on a street where you are driving and you have to concentrate on not hitting somebody and be able to read what the sign says. So if you are looking for new customers—obviously you cannot see it. They are going to pull in and find out why they cannot read it right which I think is remarkable. It is very good. I think that we should approve it on that alone.

Barbara Ciampini: Yes, and I just want to caution you on your sandwich board sign. You are going to get a lot more pedestrian traffic along here so this is not— if it is up against the building and not out in the pedestrian way.

Eric Harris: Well, actually we do not know how much that we will be using it at the new location.

Barbara Ciampini: I do not think that you will need it as much.

Eric Harris: Because we did not have a storefront with the glass windows before. You could not really tell what we were because it was all brick and then one glass block window and the sign was up high. I do not know how much that we will use it, but I figured that we would apply it at the same time and take it over.

Barbara Ciampini: Yes, just be careful so that it does not block pedestrian movement.

Marc Scurci: Who is making your signs?

Eric Harris: Unity printing.

Barbara Ciampini: I would like to make a recommendation that we approve the sign.

Barbara Jones: Second?

Marc Scurci: I will.

Barbara Jones: Marc. Second. All in favor?

Everyone: Aye. (No one opposed; no abstentions)

All Approved. Motion Carries.

Eric Harris: Thank you.

Barbara Ciampini: Thank you, Eric.

Barbara Jones: Now we are at two North Pennsylvania Avenue. Okay, Bob.

2 North Pennsylvania Avenue
Property Owner: Roy Bodnar
Applicant: Roy Bodnar
Project: Signage

Bob Gonze: Bob Gonze. G-o-n-z-e. Sign-A-Rama. What we are doing here is we had some Seton Hill students design some graphic images that have been printed on a light tack vinyl that is full colored printed. What we are going to do is take the old ABC trophy store and decal the front doors, the projecting window on all three sides with these graphics. Like I said it is light tack adhesive vinyl that is planned to be on the building until the building finds a new home for the project that Roy presented several months ago. They are just temporary graphics on the windows.

Barbara Jones: Cool. I like them. (They are) very colorful.

Barbara Ciampini: Yes.

Barbara Jones: Motion?

Barbara Ciampini: Good idea.

Barbara Jones: Make a motion? Questions? Comments?

Barbara Ciampini: Lee? You have not talked.

Lee Calisti: No. I had nothing to do with this project, but Roy is a client of mine.

Barbara Jones: Oh, okay. Can I make the motion?

Barbara Ciampini: Yes, you can do it.

Barbara Jones: I will make the motion to approve this project. Can I have a second?

Lynn Armbrust: I will second.

Barbara Jones: Thanks, Lynn. All in favor?

Everyone: Aye. (none opposed).

Lee Calisti: I am going to abstain, Barbara, just because Roy is a client of mine even though I had no activity on this project, but Roy is a client of mine.

Barbara Jones: Noted. Alright, thank you.

Barbara Ciampini: Thank you. Are you up for the next one?

Lee Calisti: But I would vote yes.

Barbara Jones: Bob, are you up for the next one?

Barbara Ciampini: No. I do not think that he is.

Barbara Jones: Okay. Six Fourty One East Pittsburgh Street, please. Nillo's Pizza. Nathan DeNillo.

641 East Pittsburgh Street

Property Owner: Tom Gretok

Applicant: Nillo's Pizza, Nathan DeNillo

Project: Signage

Nathan DeNillo: It is a pre-existing sign that we are switching the slides out.

Barbara Ciampini: Do you have a picture of the existing sign here?

Nathan DeNillo: Yes. There should be one on there. There is the storefront. I put everything on there.

Marc Scurci: Are you Tom or are you Nathan?

Nathan DeNillo: I am Nathan. Sorry about that.

Marc Scurci: Thanks.

Barbara Ciampini: Okay. That is the storefront. (points to presentation)

Barbara Jones: And then the sign is the for lease sign, right?

Nathan DeNillo: Yes. Ma'am

Barbara Ciampini: It is one of these. (points to different designs of sign on presentation)

Nathan DeNillo: I asked the landlord about the smaller sign underneath, and he said that it is just a magnetic one. I did not know if I needed a permit for that to put magnets on it? They used it for the pawn shop.

Barbara Ciampini: We kind of get it. So it is going in this yellow and black space?

Nathan DeNillo: Yes.

Barbara Ciampini: Okay.

Barbara Jones: Are you asking about using the bottom sign as well?

Nathan DeNillo: I did not really know what they (former tenant) had used it for. I was going to ask the Pawn Shop how they even used it because it is literally just a piece of metal. I am guessing that they had gotten it approved. I do not know.

Barbara Ciampini: No. I think that this was all here prior to HARB.

Bob Gonze: Barb, actually it is a piece of die-bond and there was a snap frame on both sides. We moved the snap frame over to the new location, so it is just a sheet of aluminum right now.

Nathan DiNello: Oh, okay. I was going to say because—

Barbara Jones: So it could come off?

Barbara Ciampini: So that could come out of there?

Barbara Jones: That could come off?

Bob Gonze: Oh, yes.

Nathan DiNello: Okay.

Barbara Ciampini: Yes. I think that would look better.

Nathan DiNello: Yes. I do not know. That is not a part of my plan so that is why I addressed it. That has nothing to what I want to do with it (the sign). I just want to put my sign in there and any recommendations that you could have would be great for the actual image.

Barbara Jones: And is it illuminated? Is it an internally lit sign?

Nathan DiNello: Yes. It is a cabinet. It is four by eight, and there are various lights within the cabinet.

Barbara Jones: So the only thing that would be illuminated for you would be the white letters and the little chef?

Nathan DiNello: Yes.

Barbara Ciampini: So it is just the letters and the numbers and the pizza guy or?

Nathan DiNello: The whole sign—it's the material and the light shines through it a little bit. That is what we were thinking about. Another thing that we were talking about was maybe changing the lettering to match the number.

Barbara Ciampini: I would defer to Marc.

Nathan DiNello: I am all up for opinions.

Marc Scurci: I do not personally mind the Nillo's Pizzeria is another color, but I think if you can outline that in white—

Nathan DiNello: Like outline the—?

Marc Scurci: Outline it as it exists because I think that it becomes bland if everything is in white even a little bit of background color.

Nathan DiNello: Okay.

Marc Scurci: If you have a small white outline, I think that it would jump against the green background there?

Nathan DiNello: It is actually like a tan-ish. We did not want to do anything too bright and neon or anything like that.

Barbara Jones: Behind the Nillo's, is not that green?

Nathan DiNello: It is actually black.

Barbara Jones: I know the outline, but I mean that sort of banner behind—is that green? It looks green.

Lynn Armbrust: The box that the letters sit inside. The Nillo's Pizza sits inside a box of green color.

Barbara Ciampini: Oh wait, sorry—that was me.

Barbara Jones: Oh, that was her.

Barbara Ciampini: And you were going along with it, Nathan. (Everyone laughs)

Nathan DiNello: I was seeing it, and I was like I know that the last time that I looked at it, it was black.

Lynn Armbrust: It is better.

Marc Scurci: Much better. Thank you, Barb.

Nathan DiNello: We are not adding anything on to the sign or anything. It is all pre-existing.

Lee Calisti: In the history of HARB, we have dealt with illuminated sign cabinets to basically eliminate them entirely in the City. In cases like this, we have allowed limited parts of the sign to be illuminated.

Nathan DiNello: Okay.

Lee Calisti: So for instance, the phone number, perhaps a portion of your lettering, the accents of your letters or your logo pizza man. We have been moving away in the nine years that we have been doing this from illuminated cabinets because of—to get away from that negative quality to signage in the City. We have had other types of signs to be illuminated—illuminated letters, but the way that we have dealt with this over many many past applicants was to basically—the sign will block out the entire lighted area with the exception of highlights, key elements so that way we understand that the existing cabinet is there and that the applicant has limited funds to invest in the sign. But to keep the whole thing from glowing and taking away from the character of the City, the elements that the applicant prefers to be illuminated such as the name or a phone number or something like that.

Nathan DiNello: Okay. Like I said, I am open. I am not trying to fight anything here.

Lee Calisti: But the logo and the presentation is nice.

Nathan DiNello: Is the name and number at least okay to have the light kind of shine through there?

Barbara Ciampini: Yes.

Lee Calisti: Yes.

Nathan DiNello: Okay. Just the highlights of it?

Barbara Ciampini: Yes.

Lee Calisti: That is all that you really need to see anyway.

Nathan DiNello: Yes.

Lee Calisti: It is actually easier on your eyes when you are driving to be honest with you.

Bob Gonze: So Nathan, if you instruct your sign company to print that on opaque vinyl and cut out the phone number and the name. You cannot really do the red. You would have to make that white and cut it out of vinyl. The name and the phone number would be lit at night, and it would be white during the day.

Barbara Ciampini: That would be cool.

Bob Gonze: Use an opaque vinyl for the rest of the sign.

Nathan DiNello: Opaque vinyl. Okay.

Lee Calisti: Thanks, Bob.

Nathan DiNello: Thank you.

Barbara Jones: Okay, can I have a motion to—?

Barbara Ciampini: Is there a second sign or is this the only one that you are going to use?

Nathan DiNello: That is the only one. I have the other one in the picture to show you because I had no clue. Thank God you knew what you were talking about (directed to Bob Gonze) I did not ask my sign guy, but I did ask the landlord thinking that he would know what it was, but he had no idea.

Barbara Ciampini: So you are just going to do one sign right now?

Nathan DiNello: Yes. Both sides.

Barbara Ciampini: Both sides. Okay, but you are not putting anything on the façade?

Nathan DiNello: No.

Barbara Ciampini: Okay.

Pete Cherellia: And there was something about painting? You are not going to do any of the painting?

Nathan DiNello: No. I think what had happened was that I misread and that was only for the inside.

Barbara Ciampini: Okay.

Pete Cherellia: Okay. So it is only for the sign?

Nathan DiNello: Yes.

Barbara Ciampini: Only to put that sign in the existing design.

Nathan DiNello: I am just sliding one sign in the side.

Barbara Ciampini: And it will be a double sided?

Nathan DiNello: Yes.

Pete Cherellia: Double sided.

Nathan DiNello: Yes, sir.

Barbara Ciampini: Well, if you change your mind and you want to put something else on there, then you have to come back here.

Nathan DiNello: Yes. This is my first time so—

Barbara Jones: Alright. Can I have a motion to approve this project?

Lee Calisti: I will make the motion that we approve this project based upon the singular graphic image that Nathan presented that will be on both sides of the sign printed on opaque material with the company name and phone number cut out—it will be the only illuminated portions of the sign. No other work part of the application, just the sign. I will make that motion.

*Please note (correction), that the pizza chef man figure could also be cut out and illuminated.

Barbara Jones: Thank you, Lee.

Marc Scurci: I will second that.

Barbara Jones: All in favor?

Everyone: Aye. (no one opposed)

Barbara Jones: Alright. Thank you for your time.

Barbara Ciampini: Good luck. You are getting there. Yes. It has been fun working with you. We will be talking. Bye, Nathan.

Barbara Jones: Okay. We can adjourn this.

Meeting adjourned 5:13 PM