



Historic & Architectural Review Board

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

I. Call to Order

Lee Calisti: Okay, we're going to call to order the Historic and Architectural Review Board meeting for Tuesday, June 19, 2016.

II. Roll Call

Lee Calisti: If we could have roll call order please?

PRESENT:

LEE CALISTI, SECRETARY
BARBARA CIAMPINI
MARC SCURCI
LYNN ARMBRUST
JACKIE JOHNS

ALSO PRESENT:

LOU DEROSE, SOLICITOR

ABSENT:

STEVE GIFFORD, CHAIRMAN
BARBARA JONES, VICE CHAIRMAN

III. Approval of June 21st, 2016 Meeting Minutes

Lee Calisti: Okay, in your email you should have gotten, or definitely in the Box submission, you should have gotten a copy of the June 21st meeting minutes, and we need to entertain a motion and a second to approve last month's minutes, please. Hopefully you have had time to review them.

Marc Scurci: I'll call a motion.

Lee Calisti: Marc. Bueller?

Marc Scurci: Nobody wants to make a second.

Lynn Armbrust: I'll second.

Lee Calisti: Second, Lynn. All in favor?

Everyone: Aye.

Lee Calisti: Opposed? Okay.

IV. OLD BUSINESS:

29 North Main Street

Property Owner: Peng Cheng

Applicant: Perfect Smiles Dental

Project: Façade

Lee Calisti: If anyone from 29 North Main Street can come to podium. Please, state and spell your name, and we'll review your project.

Damien Boudreaux: D-A-M-I-E-N B-O-U-D-R-E-A-U-X.

Jaci Lovas: I am Jaci Lovas. J-A-C-I, Lovas L-O-V-A-S.

Lee Calisti: Okay, we have images up on the screen and we can move them—advance them as you direct us, but please describe your project.

Damien Boudreaux: I created four (4) different color options depending—I wasn't sure what might be approved or not so I wanted to have some different ones, and I wanted to point out that you'll see fading and stuff on the windows. When I add color on the program, it doesn't correct that. When we do it in person it'll be more deep color than that, it won't show that fading. It will be more of a rich finish. Basically what we'll come in and do is caulk it, scrape everything down, clean it, paint it twice as a primer coat and a finish coat; it will give it like I said a deeper finish. But I guess what we're here today for is to get approval on one (1) of these four (4) different color options so we can move forward with it.

Barbara Ciampini: So this one—

Damien Boudreaux: That first one is personally my favorite. All the colors have been chosen from Sherwin Williams' line of historic colors.

Barbara Ciampini: This one is Rockwood Clay.

Lee Calisti: These are their exterior preservation colors.

Barbara Ciampini: This is Rockwood Red.

Damien Boudreaux: And that one is basically what it is now for the most part; the kind of beige on the front with the green above it.

Barbara Ciampini: And that's the Antique Gold right, with the Rockwood Green?

Damien Boudreaux: Mmhmm.

Barbara Ciampini: Does anyone want me to stop on any one in particular?

Lee Calisti: Back to the first one that's—This is your preference? The first one?

Damien Boudreaux: That's what I like best.

Jaci Lovas: I like it. I mean I'm okay with any of the colors, whichever one you know if you guys have a preference. I'd be okay with any of them, but I do like the green.

Lee Calisti: Are you the building owner, or the tenant?

Jaci Lovas: I am just the office manager for the building. The owner, he works in Altoona, so he is not able to be here.

Lee Calisti: Does he have a preference?

Jaci Lovas: Excuse me?

Lee Calisti: Does he have a preference?

Jaci Lovas: I don't think so.

Lee Calisti: Just trying to see who's the decision maker here?

Barbara Ciampini: It's Jackie!

Jaci Lovas: Yes! I'm sure he wouldn't even notice.

Lee Calisti: Well generally in this situation we start with the applicant's preference first—

Jaci Lovas: I would like the green. This one.

Barbara Ciampini: Okay.

Lee Calisti: Okay. So to clarify, the mansard roof and the wooden elements on the store front would be painted the one (1) color, and the wood trim around the windows on the second and third floors as well as the brackets on the corners would be painted the other color.

Damien Boudreaux: Yes.

Lee Calisti: Okay. Questions or comments from the board?

Marc Scurci: I have one (1) or two (2). Um, purely an aesthetic point of view, the value of the four (4) colors that you have selected are all sort of middle shade. Can you hear me?

Jaci Lovas: I can hear you.

Marc Scurci: Just from my point of view, I don't know if the board agrees or not, one (1) consideration might be one (1) of two (2) things to deepen the green color so that there's more contrast against the brick. And, you can even do that same darker green on the face below, or even do the lighter green so that there's a visual—

Jaci Lovas: You mean on the windows on the second and third levels do it darker?

Marc Scurci: I haven't thought about that yet, but I'm still at the awning and the lower part.

Jaci Lovas: Okay. Okay. Oh you mean the top of the awning darker. Okay.

Marc Scurci: It's just a thought. There are some other points of view on that, but I think a deeper, you know not a deep deep hunter green, just a darker value of that same green would be attractive.

Jaci Lovas: Agreed.

Marc Scurci: Right now it's almost the same value. The other colors I don't think work as well, but that's just my opinion.

Damien Boudreaux: That would look nice a particular shade or two (2) darker, and as I said before too, it will be deeper than the actual picture makes it look once we put it on, because it doesn't cover up—the program doesn't cover up the fading that's already there

and the sun shining down on it. So it will be a bit deeper than that, but we can go a shade darker.

Marc Scurci: But there—between the deepest of dark greens and this color, there are probably hundreds of—

Damien Boudreaux: Oh yeah, there's a lot.

Marc Scurci: --shades of that same color, so just by saying you'll go a shade or two darker it could be negligible, you wouldn't even notice. So, it has to be dark. Again, it's just an opinion. If you are going to go darker it has to be darker, but not as dark as you can make it. I'm just thinking about the contrast with the building; the brick. Give it a little individuality. It almost appears to me, again this is not a criticism, but that green is faded; that it started out as a deeper green and faded down over the years. Anyhow, those are just artistic thoughts. As far as the window frames go, I don't know how the board feels about the same shade. I think if you introduced the same color at least it looks like an effort to make the whole building coordinate, as opposed to a whole different—none of those cream colors are on the lower level anywhere. So, it looks like you did the painting one (1) year, and then two years (2) later you did the awning and it didn't connect.

Damien Boudreaux: The reason I did it like that with the two-toned, is because that's how the building is now. It's like a beige color on the bottom, and then windows and the cornice and everything is green. So that's how I kept it with that look, because I figured that's how it was.

Barbara Ciampini: Jaci, you wouldn't be able to talk the property owner into restoring the lower part of the building, like getting rid of that mansard roof that really isn't of historic nature with that façade, or changing out the T1-11 siding or do anything of that would you?

Jaci Lovas: I probably could.

Barbara Ciampini: Seriously?

Jaci Lovas: I mean right now, to be honest, we are concerned about the violation on the upper two (2) levels.

Barbara Ciampini: Right.

Jaci Lovas: We need to get them scraped and painted, so if we could get approval on a color to get that done, I can talk to him the meantime and if I need to come to another meeting I can find some body—

Barbara Ciampini: Wouldn't that be wonderful? Lou mentioned it earlier. I mean this is not the original façade of that building, that mansard roof just doesn't go.

Lou DeRose: It's a very nice old building.

Barbara Ciampini: It's a beautiful building, and we're glad someone new bought it.

Lou DeRose: And probably, if you start peeling it off, you're going to find most of it there.

Barbara Ciampini: It might be there behind it all.

Damien Boudreaux: I noticed that when I was doing it, because it doesn't not look like it belongs right there.

Barbara Ciampini: No, it's an appendage that needs to go really. And then the T1-11 siding needs to go; it would be lovely to have a window put back in there. You know some of the historic—Lou is our local historic. He might even have an old photo of how it used to be somewhere that we could find for you.

Jaci Lovas: That would be nice.

Barbara Ciampini: Yeah.

Lou DeRose: You don't have one Jaci.

Jaci Lovas: Yeah, if we could definitely get approval for the upper two (2) floors.

Barbara Ciampini: Yes, they are waiting to get—so Marc if what you're saying, maybe we pick a color and then whatever, we use that color for the lower part too. Then it would really make sense.

Marc Scurci: Yeah.

Barbara Ciampini: It doesn't—I don't have a preference for color. You guys are the color gurus. I like the green just because it's Greensburg.

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

Barbara Ciampini: That's why this room is green. I picked the color. George Conte and I.

Lee Calisti: Damien, let me ask you a question. You talked about scraping and painting the windows—the trim around the windows on the upper floor, are the windows original? Are they wood? Or, have they been replaced over the years?

Damien Boudreaux: I don't believe they are original, no. I believe they are metal frames. It's just the outside of the windows.

Lee Calisti: So we're not painting the actual windows, just the wood around them?

Damien Boudreaux: Just the wood around them.

Barbara Ciampini: The trim.

Lee Calisti: Okay.

Barbara Ciampini: What is that called?

Lee Calisti: The trim. Well historically, it was very common in the 1800's to paint the frame of a window one color, and the sash a complimentary color. So the frame, which would be the fixed part of the window would be painted one color and it would usually be up against the brick and the trim would be that color, and the sash, which is the operable movable part of the window would be a complimentary color. That little bit of detail made a world of difference in these turn of the century buildings.

Damien Boudreaux: Oh yeah. I love that contrast.

Barbara Ciampini: Yes.

Damien Boudreaux: We've done that a lot on old brick farm houses and stuff like that, where you do the sash one color and then the frame another color.

Barbara Ciampini: This looks like a blonde color. Is that right? Is that what the windows are?

Lee Calisti: Probably. That would be a way to introduce some of the green back in that Marc was talking about, but if we're not painting the windows then we're not going to do that. Otherwise, I would agree with Marc that the values from the photograph would want to be darker, but I'm familiar with these colors and they are reasonable choices. They just appear faded in the photograph, but that doesn't mean that they are going to appear on the building. It's difficult to get this exact. It looks darker on this screen than it does on this screen.

Barbara Ciampini: Yes.

Damien Boudreaux: Even pieces of it could look darker. Like this one corner down here look lighter from the rest.

Barbara Ciampini: Right, with the shadows.

Marc Scurci: Is there any plan to address the molding at the top of the building?

Damien Boudreaux: Scroll up, please, a little bit. Are you talking about the cornice and everything?

Marc Scurci: Yeah.

Damien Boudreaux: Yeah, the whole thing.

Barbara Ciampini: He's painting that whole thing.

Marc Scurci: Oh, that'll be painted too? Okay. There's so much detail.

Barbara Ciampini: Yes, it's a beautiful building.

Lee Calisti: I mean there's several things you could do; the medallions could be painted a dark color that's complimentary if you get really elaborate, but we're not asking you to do that. Subtle things make these buildings really, really, really, really beautiful.

Barbara Ciampini: Yes, because don't they sometimes on the underneath the cornice—the underneath—

Lee Calisti: The brackets.

Barbara Ciampini: They're a different color, the brackets. Maybe that's where you can introduce the gold.

Damien Boudreaux: I think it's really cool what you guys are doing with keeping the historical integrity of the town, and I like painting more intricate stuff like that, I think its fun—

Barbara Ciampini: Yeah.

Damien Boudreaux: --it makes it more interesting. So I mean any suggestions you have to switch things up, maybe put a different color here or a different color there to mix it up. I mean I'm game for it.

Barbara Ciampini: I think we just have to give him the two (2) colors.

Damien Boudreaux: That's all we really need.

Barbara Ciampini: So then they can roll with it, and then come back.

Damien Boudreaux: Say hey, throw this on here and throw this on there.

Barbara Ciampini: Yeah, because all in here you could put a gold layer in here inside.

Marc Scurci: Often, when you select that let's say the green, for the sake of conversation, and a paint resource, they'll have the charts of varying degrees of deeper value on the same strip, so that might be one way to see how to achieve a darker shade.

Damien Boudreaux: That's what we would do. We would stay within that same family and move up on the same card.

Lee Calisti: Some of these colors that you have chosen from their exterior preservation palate, they don't have a value range that Marc is talking about. They are independent, but they are often grouped by complimentary colors or period colors. They are rather saturated colors, they are very appropriate colors for this time period. They're just not—

Barbara Ciampini: Like that.

Lee Calisti: They're just not appearing rich in the TV image. Do we have any other comments or questions from the board?

Barbara Ciampini: No. I'm excited that Jaci is going to talk to the property owner about the bottom part.

Jaci Lovas: Yeah, if you could email me the pictures I would be happy—

Barbara Ciampini: Yeah, we'll see what we can find.

Lee Calisti: So, are we ready for a motion anybody based on our discussion?

Damien Boudreaux: I'll form a motion.

Barbara Ciampini: What colors do you like? Tell us.

Damien Boudreaux: I like what you were saying about adding some different detail in there, maybe going with those circles to keep it the same color at the body down below, and adding some detail color maybe in the windows. But sticking with the two primary

colors, maybe a darker green as you said and then keeping the brown but incorporating that green elsewhere up top, like in the circles and maybe somewhere along the tops of the windows.

Lee Calisti: Okay, so if we are getting off track of making a recommendation to Mayor and Council for one of these particular schemes, then what we need to do is make a motion based on one of these schemes, but if you are going to make any subtle changes between now and when Council meets you would have to send Barb an amended version—

Barbara Ciampini: By August 2nd, you can do that for me?

Lee Calisti: --So that we know specifically what we've agreed on in our motion, rather than an ambiguous—

Barbara Ciampini: Yes,, if you do this—what he's saying is if you do one of your renderings again with the colors you want to put in there, email it to me and I'll get it out to the board and then we'll go from there.

Damien Boudreaux: Okay.

Barbara Ciampini: We still need to make a motion to recommend the project, so if you want to state it generally to use the—what do they call it? Historic—

Lee Calisti: Preservation colors.

Barbara Ciampini: Historic preservation colors, we can do that.

Lee Calisti: Well based on that, I'll make a motion that we recommend approval of the painting schemes based on what's proposed contingent upon you submitting to Barb a more specific, finalized version to this board prior to whatever the magic date is.

Barbara Ciampini: August 2nd.

Lee Calisti: August 2nd. Okay?

Damien Boudreaux: We can do that. So what we are going to do is make the green darker and incorporate that green elsewhere up top, and then keep the same beige color. Does that sound okay?

Lee Calisti: Antique gold or whatever gold it's called. Submitting swatches would be helpful.

Damien Boudreaux: Okay I can get the swatches.

Barbara Ciampini: I'll second the motion.

Lee Calisti: We have a motion and a second. All in favor please say aye.

Everyone: Aye.

Lee Calisti: Any opposed or abstained?

Barbara Ciampini: Thank you.

Lee Calisti: Motion carries.

Jaci Lovas: Thank you.

Barbara Ciampini: It's going to be a great look for that building

333 West Otterman Street

Property Owner: 333 West Otterman L.P.

Applicant: 333 West Otterman L.P.

Project: New Development Review

Lee Calisti: We're going to go back now.

Barbara Ciampini: Yeah, 333 arrived.

Lee Calisti: Ok, we're going to go back on our old business to a previous agenda item. We believe we have representatives here for 333 West Otterman Street. Could you come to the podium please, state and spell your names, and you can present the project.

Daniel Berkowitz: Hi everyone. Daniel Berkowitz, D-A-N-I-E-L B-E-R-K-O-W-I-TZ, and Ben Samson, B-E-N S-A-M-S-O-N. Sorry we are a little late, we pulled a flat tire but we are here. We walked the rest of the way, that's how much this matters.

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

Daniel Berkowitz: So good news, we now know that it's at 4:30 so my partner who was supposed to present is here. Watching me present architecture would like me going into court against Lou. It shouldn't be done. So I'm going to turn it over to Ben, and basically hold things like Vanna White and show colors and stuff like that.

Lou DeRose: You'd probably be even.

Ben Samson: Hi everybody. Ben Samson. I work at Front Studio Architects. I'm also a partner at Atlas Development. I work directly across from Arthur Lubetz and I know that we have been working with Lee to get this project to a what we think is a high level design, but we're still meeting all of the requirements financially and spatially for this project. Let me just give you the background, a little bit, or what we were thinking here. This project in many ways what we think is a microcosm of the future of Greensburg. It is the first major development by a private development along Otterman Avenue here in the new overlay district, and it could really set the tone for the future. I know that Barb has been specific about not being too funky or off the rails because of this general fact, but we do see this as a harbinger. But, we do still have to be good neighbors to existing and we still have to fit in all of the programmatic elements that make this financially viable for the project. It's on a site that the previous building literally burned to the ground, and we see this as the phoenix rising from the ashes. It is still very much connected to the earth, but it is thrusting upward in this moment. It's made up of several smaller blocks that as you can see echo the scale of the neighbors, but also kind of push upward as the main body of this building is higher than the rest of these other smaller elements. As you can see, this is a brightly colored building. We are Front Studio Architects; this is something we do. When we talk about architecture in Greensburg, we see so many beautiful examples; lots of different styles here. We see Beaux Arts, we see Victorian, we see Georgian, we see even postmodern and it's done well, and I think this eclecticism is the style, if you would say, the vernacular of Greensburg. So we felt that it was important to do things in our style which is contemporary, however, we wanted to do it in a high level that is also able to be built and get our 14 units in here. So, it is Front Studio style, if you will. Alright, if you have any particular questions about how it works, what the materials are, what the colors are, I'll be happy to answer them. I think there's a lot of information in the packet which I printed out, which is on your screens. I'd be happy to answer any particular questions or comments.

Lee Calisti: Ben, why don't you walk us through all of the exterior images.

Ben Samson: Sure.

Lee Calisti: I think the added ones—

Ben Samson: Yes.

Lee Calisti: --That we discussed earlier. Not so much the site plans, but just the exterior renderings are going to help.

Ben Samson: So probably pages six (6) and seven (7) are the ones that you have me at, and the elevations are now colored and a lot less technical. The differences between—the

main difference that we have changed since the last presentation, was we really did focus on some more of the detail elements; how it would meet the ground, and the sky, refining the materials that we've got, we've added a bit more human scale by choosing certain lighting, and we've punctured holes in the retaining walls that separate us from the other property along Otterman here. So, we've really tried to humanize this in a way. Unfortunately, we can't take the bottom unit out on the first floor. If this were a really vibrant walkable area now, I would recommend removing the unit of the first floor and putting in commercial space. Again, that is not economically feasible at this moment, but perhaps in the future it could be a small ice cream shop, or maybe it's a gym for the other 13 units. We will be flexible on this, and we've been dealing with our structural engineers to make sure that there are as little bearing walls in that area as possible. If you scroll down to the next couple of pages, yeah, that's probably a good idea to show the entry. I will say that we will have an address number. It's going to be in a similar brushed aluminum that our windows will be in. Ideally we'll have it lit and I have that shown on page 13 in the packet here, however, I'd like to ask for your recommendation as to where it would go. We think directly on the orange wall next to the entry would be the best place, but I'm open to anything that you have to add there. Yeah, right above the rhododendron. Yeah, right there. We want to make this—

Barbara Ciampini: Ben, is this wall that's right here, does that block this porch?

Ben Samson: It's for privacy sake. It separates our entry from the entry of this porch.

Barbara Ciampini: And how about, is there a view of the porch that's further down on this house? Does it block that view too?

Ben Samson: I believe that's the only porch. Yeah, so you can see kind of ghosted in is the image, but this would be the first view that you would get driving up Otterman. Most of it from I guess where the gray stair tower is, backward you wouldn't see, but this gives you a sense of how it would work. And we have that one (1) tree, kind of figural almost a Japanese style, to have one (1) central tree in the middle of the courtyard here.

Barbara Ciampini: I thought I saw a porch. Yeah, see there's a porch here too.

Ben Samson: I think that's an overhang for the stairs, and that does go over their property line. The building face—our building face matches—is actually one (1) foot farther back from the building face of the neighbor.

Barbara Ciampini: Oh okay. So there's nothing blocking that then?

Ben Samson: Correct. Then their porch is in the public right-a-way.

Barbara Ciampini: Okay. I got it. So it encroaches. This is the alley.

Ben Samson: That's correct. That's the alley. And you can see we have bike racks there, we punched holes in there, we do think—we really do see this as being oriented to pedestrians and to bikers as much as possible.

Barbara Ciampini: And this is the view as you are headed west.

Ben Samson: Right, this would be the side. You would see very little of it from the street, but it is one and a half stories above the neighbors so you would see the top of it. Again, I would like to say that we would like to plant street trees here. I know it's not in our jurisdiction. I've been dealing with our civil engineer going through City Planning. We would love to have trees that turn yellow in the fall—

Barbara Ciampini: We would love to have that. You can incorporate tree wells.

Ben Samson: Okay. We were told that we were not allowed to do that just because it's not in our jurisdiction, but that is our recommendation.

Barbara Ciampini: If there's enough room there Ben, absolutely.

Ben Samson: Okay.

Barbara Ciampini: I think there is.

Ben Samson: Yeah. I will say, we are dealing—there is a—we are on the curb—we are on the corner here, and there is a parking—a telephone pole with a street light on it, so we have minimized the amount of lighting on the façade. We have lights that will be along the wall that are up lights from the ground; you can walk on them. But, basically anything that we do on the façade will be wasted, because there is a giant street light in front of us. We'd be happy if those got nicer at some point.

Lee Calisti: Are there any other images?

Barbara Ciampini: No, I think those are all the images that I have.

Lee Calisti: Okay.

Ben Samson: We also took into consideration your comment about reaching the sky more. We do feel that these vertical elements kind of shifted having broken up the line of the sky, if you will, already do that. We are happy to extend the elevator even higher so that it's that one (1) central element that points up similar to much lesser than the dome here that you have, to have just one (1) central element pointing upward.

Barbara Ciampini: And then how many parking spaces are underneath?

Ben Samson: We are going to get seven (7). One (1) of them may get lost for loading, but it will be there. I guess whoever rents that space will understand that if there's ever a need, they will have to move it for the loading purposes, but we will get seven (7) spaces.

Barbara Ciampini: Like people moving in and out?

Ben Samson: Yes. One (1) of them will be handicapped. Actually two (2) of them technically could be, but we don't want to reserve both of them as handicapped. We are going to have to have one (1) compact space, but it should work. We can get as many bikes as we can get people in here; that really depends on demand. I've shown you the spec for the bike file here. You can basically—it's a channel that you make, and you buy each one of these little hookups for a bike, so if we get more demand for more bikes we're happy to plop in a couple more bike racks.

Barbara Ciampini: Right. And just for the edification of the board, the City and the Greensburg Community Development Corporation are working with PennDot to create a more bike safe pedestrian safe area up there, and delineate biking pathways to take you down to the five star trail.

Ben Samson: We would like that, obviously. I saw that there were plans for possibly making Otterman a two (2) way street at some point or adding a different parking lane.

Barbara Ciampini: It's a possibility.

Ben Samson: As you can see the scheme is an inward looking scheme right now, mostly because we are on a very busy street.

Barbara Ciampini: Right.

Ben Samson: If that changes, you know all the windows will be operable, we have balconies that look out five (5) different places. We do want to engage the street as much as possible. It's a busy street right now, so we have to take that into consideration as well.

Lee Calisti: Ben, could you talk—well first a question. We understand the drawings; the yellow volume and the red volume—

Ben Samson: Yes.

Lee Calisti: --are they not on the same plane on the façade?

Ben Samson: That's correct. We are working with our engineers right now. Our drawings currently show 14 inches difference.

Lee Calisti: Okay.

Ben Samson: We certainly are true to form in all of our design work. We understand that it adds cost to do that, but we certainly feel that it's a necessary thing to have.

Lee Calisti: Could you talk about the material more, especially the yellow, the red and the orange. What specifically is that material?

Ben Samson: Right. So I brought a sample. We are working very closely with the Passive House consultant on this; we want to make this as environmentally friendly as possible. The answer is, it will be siding in boards that come between—up to four (4) to eight (8) feet. We are going to have the seams at the windows, so we are going to have a horizontal register basically that'll be four (4) feet, then six (6) feet to the window, then four (4) feet to the next floor. We know that. The question is, what is the actual siding material going to be? And, we are working—I had a lunch and learn with the representative from Tricoya. This is a new composite material; it is made of sustainably harvested wood, that has been acetylated, which is basically a term meaning they take acid and make it so it doesn't rot. This thing is rated to be—they have a warranty for 25 years underground, and 50 years when it touches the air. It can be finished many different ways; we would like to just paint it, and we understand that that's a maintenance thing that we would have to continue to do, but we feel like it's worth it to make this thing environmentally friendly. If this doesn't work, for whatever reason, there are other options, such as hardy board or other fiber cement boards.

Lee Calisti: Comment or questions from board members.

Ben Samson: Yeah, if you'd like to look at the colors, I've given you four (4) choices. Obviously you know which we like the best; it's in the very last page. We wanted to go with—maybe not necessarily mimicking colors that we've found in Greensburg especially because there are so many of them already. But finding—we walked the museum, and we found several paintings there that showed the countryside around the area. I mean you have local painters, local artists. A lot of them depicted scenes of the rolling hills, so we felt that the green was—we actually picked colors in Photoshop from the paintings that we saw, and there is a painting showing the sky in the kind of the fiery essence of this—of the birth of this project, as well as the steel industry in the area. We felt that the Corniquet sunrise was a way of being homage to that. The purple represents royalty. We understand this is the County seat of government, and the apple was something that we liked. I'm sorry, if you like it we'll do it.

Lee Calisti: Which scheme does your office favor?

Ben Samson: We favored the sunrise scheme. We felt that it is most pertinent to this area and to the particular story of rising from the burnt house.

Barbara Ciampini: So, that's the one in the presentation?

Ben Samson: Yes, we put that in our presentation, but we are open to changes if the board feels very strongly.

Lee Calisti: Okay board, if this doesn't provoke conversation then I don't know.

Marc Scurci: I think it's really terrific. I realize it's a step in the contemporary shadows, but I think that we've achieved that in Greensburg in some of the newer buildings, particularly the museum, not afraid to make a statement like that. So, I think it's a good point. I think the colors are nice. Can you bring up the first elevation here? What I'm going to say is not a criticism, it's just a point of view.

Barbara Ciampini: Which?

Marc Scurci: The other view coming up Otterman.

Barbara Ciampini: That one?

Marc Scurci: The one you just had.

Barbara Ciampini: The first one?

Marc Scurci: The lowest level, what is it a gray that you're projecting?

Ben Samson: Yes.

Marc Scurci: Is that just to have a feeling of a block or a stone base to the building to support it? Is that the theory behind that?

Ben Samson: Right. I think you're hitting it on the head, you know. It's part of the earth, if you will. It is made of stone; it's CMU, and we could color the grout if the board finds favor in doing that. We like doing that; we show it as plain regular mortar. It is heavy; it's supposed to show the heaviness there. It's also something that you can touch, and kick, and you know we could have weed whackers come and trim the bushes, and it wouldn't damage it. That's basically why it's there.

Marc Scurci: One last thought. I'm sure other people have comments. It may not seem important now, but down the road it would. I deal with this all the time. Will you have

any restrictions or covenants for your tenants to limit them to what they're going to put on the windows, or will you have blinds that the building is supplying, because I can—

Ben Samson: I can tell you as an architect that I think maybe the landlord should answer that question.

Daniel Berkowitz: Yeah, I'm thinking Ungrateful Dead tapestries, is that what you were going for?

****Laughter from the board members****

Daniel Berkowitz: You know this actually an interesting debate. Do tenants supply window dressings, or do the landlords? I would think that if this was going to be the façade of the building maybe for these windows we can supply something so that it's in keeping, and on other windows aren't basically say if they want to cover them they can.

Marc Scurci: Well sometimes just the blind, a mini blind, a one (1) inch blind something like that they can do whatever they want on the inside, but I think if you're driving in the street and you see somebody with purple drapery it doesn't make them wrong, it just look bad—

Daniel Berkowitz: Sure, it doesn't match the side. We just did a building in Pittsburgh that's interesting. We have the whole side of the building that has these four (4) large windows. We didn't put any blinds and we wanted to see what happened, and the tenants actually said we don't need them that it's hard to see and the natural light is nice. Are those bedrooms, or kitchens? Right, so they are kitchens. Maybe, we don't even put anything. I mean they're off aside from the lower ones, maybe, but the ability to see in isn't—

Ben Samson: We will certainly have, if Daniel agrees to it, I'll have him make sure we have minimal; either white or some kind of very very similar simple blinds.

Daniel Berkowitz: Let's ask a question. If there were none and they didn't put anything in the window, is that preferable to putting something in the window and just going ahead and cutting them off and saying that's what's there?

Marc Scurci: We're splitting here. It's because there may be somebody living there for three (3) months and they say, you know I don't feel comfortable or have enough privacy; I'm going to put my own thing up. You know, and then you have that happening.

Daniel Berkowitz: We'll put blinds that are keeping with the façade. We'll go ahead and just do that. That's fine, sure.

Marc Scurci: Is there a metal frame around the windows themselves? I can't—is it bronze?

Ben Samson: They are brushed aluminum. We are working with three (3) or four (4) different window manufacturers right now mostly out of Europe, because the Euro is so low because of the Brexit. Their performance is so much better than any American—I mean their double paned glass will outperform any triple paned glass in the United States right now. M Sora is the one I'd like to have to be the manufacturer. They will be aluminum windows on the exterior.

Barbara Ciampini: I would like to point out to the acting chair, that I believe there are two (2) residents here from the neighborhood that might have questions. They are sitting in the back of the room.

Lee Calisti: Oh. Are they allowed to come up?

Barbara Ciampini: Yeah, they are allowed to come to the podium if they have a question. I don't know if they do or not.

Lee Calisti: Does anyone in the audience have questions, or would like to make statements?

Barbara Ciampini: You have to come to the podium.

Lee Calisti: Can you state your name, please?

Thomas McLaughlin: Board, I'm nervous.

Barbara Ciampini: You don't have to be.

Thomas McLaughlin: I've never done this before.

Lee Calisti: Most of us are nice.

Thomas McLaughlin: My wife and I are residents of Southwest Greensburg, okay? And we look for development to help our neighborhood. Even you as board members, I really think you ought to think hard about this building the way things are set up. I know we don't have the floor plans as of yet, but I can give just a couple highlights here. Daniel, Dan, you told us there are seven (7) parking places—

Lee Calisti: Excuse me sir, could you give us your name and address please?

Thomas McLaughlin: Yes, it's Thomas McLaughlin.

Barbara Ciampini: And where do you live?

Thomas McLaughlin: I live at 516 Sidney Street.

Barbara Ciampini: Okay, so you're not a resident of the City of Greensburg, you're in Southwest?

Thomas McLaughlin: Southwest Greensburg.

Barbara Ciampini: Okay.

Thomas McLaughlin: But if they built one of these beside me, I would like to know how it's made and all this.

Barbara Ciampini: Oh, okay.

Thomas McLaughlin: But I do have some questions.

Barbara Ciampini: You have to ask the questions to the chair.

Thomas McLaughlin: Okay.

Barbara Ciampini: And then we'll bring Mr. Berkowitz or Ben back up.

Thomas McLaughlin: Okay. They claim that it's a 14 unit building. Is that correct?

Lee Calisti: Yes.

Thomas McLaughlin: Is it a two (2) bedroom in each unit.

Barbara Ciampini: Yes.

Lee Calisti: Yes.

Thomas McLaughlin: So, if I do the math right that means there could be 28 vehicles if everybody who lived in the building had a vehicle. Seven (7) of them are going to have parking spaces, and one (1) lucky person that is handicapped is going to have a space. Now, are the other people going to have to park in the street, or where are they going to park?

Barbara Ciampini: Well the City views this area as part of a changing environment. So if they have tenants that would like to park their cars in a regular location, they can lease a space from the City of Greensburg.

Thomas McLaughlin: They would have to lease a space from the City of Greensburg?

Barbara Ciampini: That's correct.

Thomas McLaughlin: Okay, now they stated that there's an elevator in this building. Does it have a fire alarm system?

Lee Calisti: They would have to comply with the building code. So whatever the building code states that's probably going to answer a lot of your questions.

Thomas McLaughlin: Does it have fire escapes, or steps?

Lee Calisti: They will have to comply with the building code. That will deal with all sorts of life safety issues. That's not part of this board.

Thomas McLaughlin: Is it a secured building? Is the building secured?

Lee Calisti: Does the building have security?

Thomas McLaughlin: Yes.

Barbara Ciampini: Yes.

Lee Calisti: As far as we know, yes.

Thomas McLaughlin: It is four (4) stories, is that correct?

Lee Calisti: According to the drawings, yes.

Thomas McLaughlin: Well, I don't think I'd like to live beside that building.

Lee Calisti: Okay.

Thomas McLaughlin: Alright, so if I'm any help to the Council here, or—I think you have a big decision on this building, and I wish you well. Okay? So that's all I have to say.

Lee Calisti: Thank you very much. Anyone else from the audience have a question or comment for our applicant or for this board? Any other board members? Any other

questions or comments? Ben, I had a couple questions. On the exterior materials, it sounds to me at least that you have a preference on a type of material, but you are still working with your team based on cost and whatever else you are using to negotiate that decision.

Ben Samson: Yes.

Lee Calisti: Because you mentioned that you have a preference for this material, but it could be one (1) or two (2) other materials. Is that based on cost, or is that based on energy requirements of the Passive House system?

Ben Samson: The main issue is we are dealing with a Passive House consultant who has a connection to the manufacturer of this. It's still a very new product. It may run out by the time we get it, but basically the cost is not an issue here. It can be as thin as 3/16ths of an inch and still have the rigidity of any fiber cement panel. The issue really is timing. I would highly recommend us going with this; we're going to try to go with this. If this doesn't fall through because it is a new company and a new manufactured line, we can't do it. And that would be a change order that we would submit to you as architects of the review board, but let's go with this.

Lee Calisti: And then, the follow up questions that I would have to that is, would we—most of the board is going to be, I'm assuming, unfamiliar with contemporary cladding materials especially if they are rain screen materials.

Ben Samson: Yes.

Lee Calisti: Would we see fasteners?

Ben Samson: Yes.

Lee Calisti: Would the joints be open?

Ben Samson: So generally, they like to finish all of the edges of this material and I am not going to recommend us painting it before we put it up, so we will have to have a $\frac{3}{4}$ inch joint between each one. They will be fastened every eight (8) inches I believe, and we are going to make sure that there is a regular pattern along the perimeter. It doesn't need to be fastened anywhere on the center of the board, but we will do it every two (2) feet just for the sake of rigidity, yes. And because it is acetylated the fasteners must be coated or be stainless steel screws, so we're looking at stainless steel. We understand it's a cost in addition to do that but that is our preference, yes.

Lee Calisti: So we would see the fasteners?

Ben Samson: Yes, you would.

Lee Calisti: I think it would be important to show the board, even in a subsequent image, what that's going to look like, because the representation from the image is a very clean, taught façade with very tight joints, and if there are fasteners on there they may not exactly be perceived at this distance if we were taking a photograph, but on the sidewalk looking at it it's going to have a different appearance and texture. I think it's important for the board to see that ahead of time in case they have any reservations.

Ben Samson: Yes. The screws will be painted as well. So, there will be—you'll see them, you'll touch them, but at five (5) feet you will barely notice them at all. But yes you're right, there will be fasteners.

Lee Calisti: But does the screw have a grommet with it?

Ben Samson: I don't know yet. I will talk to our—

Lee Calisti: Those things become much more noticeable—

Ben Samson: They do.

Lee Calisti: — and they might be very appropriate, and they might be—

Ben Samson: My guess is they will be—

Barbara Ciampini: They might look cool.

Lee Calisti: I just want the board to know so that when it's going up and the panels are going up, they're not surprised at what we approved; that we have seen the details ahead of time when there's—I'm not saying I object to that, I'm just saying that I know more about it than I am anticipating where it's going.

Ben Samson: I completely understand.

Barbara Ciampini: I would have never even thought of it.

Ben Samson: These are things that we care about too with our architecture. We dealt with them at our glass lofts, and I'll ask how Art did that to minimize the impact of the hardware, the fasteners.

Lee Calisti: The other question is you mentioned painting this. I've seen this material, the fiber cement material stained versus painted, but the paint would be an opaque color and it would be nice to have a chip, perhaps.

Ben Samson: I actually have colors that we've selected if you'd like to see.

Lee Calisti: That would be helpful.

Ben Samson: There's a lot of colors.

Lee Calisti: So I'm hoping that you have colors picked out?

Barbara Ciampini: Oh good, so we don't just pan through them.

Ben Samson: We do. So basically for the façade for the red it would be 007.

Lee Calisti: James Bond.

Ben Samson: Yeah. The yellow I think is 174, and the orange is 140. We have other alternatives if you find those unfavorable, and I have them up here if you tell me.

Barbara Ciampini: I don't have any of those colors; do you have those colors?

Lee Calisti: These colors on the right.

Barbara Ciampini: Yeah, I don't see them. Oh, there it is. What was the other number, Ben?

Ben Samson: 174, 140 and 007.

Lee Calisti: There's that, that—

Ben Samson: We have darker colors as well; 314, 154, and 77. I'm sorry that there's too many. I can go to Home Depot and pick up the individual colors if you'd like that, and bring them on down here.

Barbara Ciampini: They're cool.

Ben Samson: Art didn't want me to cannibalize our set, and it's understandable.

Lee Calisti: What was the yellow?

Ben Samson: They're not for the faint of heart.

Barbara Ciampini: 007. Is there a 007 on that one?

Lee Calisti: I got that over here. It's the red color.

Barbara Ciampini: What was the yellow?

Ben Samson: 174.

Lee Calisti: I've got it here, Barb.

Barbara Ciampini: Oh, you have that too? They're all on that one then.

Lee Calisti: 140 is the orange.

Ben Samson: You can have some of our darker reds; 1309. There's a darker red.

Barbara Ciampini: 1309 is that one.

Ben Samson: Yep.

Barbara Ciampini: That's a darker red.

****Incomprehensible discussion among board members****

Lee Calisti: Thanks for your patience, Ben.

Ben Samson: I apologize.

Lynn Armbrust: I mean this is better, I feel like this—

Marc Scurci: There seems to be a consensus on the—

Lynn Armbrust: The red.

Barbara Ciampini: The red.

Marc Scurci: The 1309, being a little more—it's still the same feel, but it's not as sherbety as whatever the number was.

Ben Samson: Right. So you like 1309?

Marc Scurci: I do.

Ben Samson: Okay.

Marc Scurci: I think Lynn does.

Barbara Ciampini: And then this 1309, is that the bottom part or that the top part?

Ben Samson: We would make it the top there.

Barbara Ciampini: This is the top? This is 1309?

Ben Samson: Yes.

Barbara Ciampini: And what color is this down here?

Ben Samson: Well, we'd want in the similar family, a slightly different hue. I have a bunch of numbers—why don't I—would it be okay if I came by sometime soon with a bunch of chips that we approved of and you can select the top five (5), and you can put stars next to the ones that you feel should be on the front and side?

Lee Calisti: Well, one (1) way we could handle it is if there's a motion to recommend it—

Ben Samson: Yes.

Lee Calisti: —based on this proposal, then there could be like another previous applicant, I'm not sure if you were here or not, there could be additional information submitted to Barb that clarifies the swatches and what your proposal color is that responds to comments from this board.

Ben Samson: Before August 2nd?

Barbara Ciampini: Yeah, before August 2nd.

Lee Calisti: Before August 2nd. Otherwise, it would be taken off the agenda for Mayor and Council for August. That's one (1) way we could handle it.

Ben Samson: Okay.

Lee Calisti: It seems the reaction, and I had a long conversation with Art about this, and he and I are friends and we go way way back, and so I'm very familiar with his work and his statement and his position on it. But it seems that if I read the board's reaction, that it seems very favorable, but it seems that colors might be the deal breaker in terms of their vibrancy. And I know that that's indicative of your work, but there may need to be some negotiation on that level.

Ben Samson: As long as you're the one (1) negotiating with them that's fine with me.

Lee Calisti: He and I had a long conversation and I know what his position is, and I know that these are the colors that he wants. So, that's what—am I correct? Are there any other hesitations or concerns from the board about the presentation on any other feature other than the colors?

Barbara Ciampini: I don't even care about the colors.

Lynn Armbrust: What were your cool color options? Like the greens and the—

Ben Samson: You pick them.

Lynn Armbrust: I just wanted to take a look at them.

Ben Samson: You pick them.

Lynn Armbrust: There was a green option, wasn't there?

Ben Samson: There was. You can get the general scheme on the last page there to look, but we did not pick the individual colors for that one.

Lynn Armbrust: They look bright.

Barbara Ciampini: Yeah, they're bright. Ben and I talked, and it's going to be the first project on the gateway, it's not the last project it's the first. So that's why we are hesitant.

Lynn Armbrust: Right. And I think personally, and it's just my own personal preferences I tend to lean towards the cool colors or the cool palate as opposed to the warm colors that's all, when it comes to things I choose.

Lee Calisti: With that aside, if they prefer the warm palate with your background with color, how would you—

Lynn Armbrust: Oh, the colors are all very complimentary. I just think deserts and other places that don't have winter when I think of these colors; hot climates, not cool climates.

Daniel Berkowitz: Sure so I think here's what we can do. First of all, I'd like to take a break and say to Tom, thank you for coming and speaking. I mean I know it's not the jurisdiction of the HARB, but I can assure you that anything we are required to do from a safety stand point for life safety and other things, Code.sys is the code review for the City and they are pretty crack, you know, so they do a good job. We wouldn't do anything to jeopardize the safety of the residents. Design is supposed to start a conversation and we're glad that it is, right? If everybody like it we wouldn't have done our job, and if everybody hated it we wouldn't have done our job. We really think that Greensburg has a

chance to—when we talked to the museum, they said turn the inside out, right? You know, start to bring some color and some activity. So from a color stand point, I know the HARB doesn't like to pick for us, so what would be the best way for us to just—I'm happy if you want to pick some colors and what not, that's fine, I just—what's the best way to do this I guess?

Marc Scurci: I have a thought. You may obviously be aware of this. Benjamin Moore will provide you with boxes or binders with full, large samples. Do you have those in your office?

Lee Calisti: Ben knows how to—he knows what to do, right?

Marc Scurci: Okay. I mean that's easier than flipping through the thing, and then comparing them side by side is just easier. Maybe that's a starting point starting with the four (4) schemes that you did, put this together in a bigger clip just so we can see them that way. And then maybe toning this one, in my opinion—

Lynn Armbrust: Even like the cooler version of—

Marc Scurci: This 1309 seemed a lot better than the—

Lee Calisti: 007.

Marc Scurci: 007. Beyond that, in my opinion, the colors are terrific.

Barbara Ciampini: Wouldn't the 007 look cool up here. I mean as long as it's not up here on the—if he's doing something back here off the alley, you know where I mean?

Marc Scurci: Oh, you mean where the bike rack is?

Barbara Ciampini: Yeah, I think that's where the 007 is. That's my interpretation, am I right, Ben?

Ben Samson: Yeah, yes.

Marc Scurci: Oh, I missed that.

Lynn Armbrust: So there's four (4) colors?

Barbara Ciampini: There's four (4) colors.

Lee Calisti: There's four (4) colors.

Barbara Ciampini: So this is something else, and this is something else, and this is something else.

Ben Samson: There are five (5) distinct volumes to this building. We plan on having five (5) distinct colors if we can.

Barbara Ciampini: Yeah. See that's like brightening up the garage. You see what I mean; what he's trying to do?

Marc Scurci: I can see that. Sure.

Lee Calisti: So if I can restate it, so having a supplementary drawing that point to each volume with a swatch of each color so that it's unmistakable what your intentions rather than us interpreting a drawing, could be a useful tool if submitted as a supplement to any recommendation the board makes.

Daniel Berkowitz: Okay, so if we kept this scheme and just gave you larger swatches that said that this is definitely going here or wherever, that's the way to do it?

Barbara Ciampini: Yes.

Daniel Berkowitz: Okay.

Lee Calisti: That would be helpful, and that's a common method that this board has done.

Ben Samson: I would highly recommend you and Art having that conversation, and subsequent to that, I will come and meet with Barb, or Dan will meet with Barb, and make the final selection.

Lee Calisti: I'm not sure we are even rejecting any colors at this point. I think we were just trying to get clarification.

Barbara Ciampini: Just we asked the last time. If this is your favorite then it is what it is. Just clarify.

Lee Calisti: I would say, Ben, just tell us what your intentions are with a legend or—

Ben Samson: Okay, by August 2nd?

Lee Calisti: By August 2nd get it to Barb.

Barbara Ciampini: Right, because that's when I meet with Mayor and Council and describe it.

Ben Samson: Okay, we'll get it to you this week.

Barbara Ciampini: Okay, perfect.

Lee Calisti: So at this point we would need to have some type of recommendation either to recommend it as presented with subsequent information, a motion to table it and ask for more information, or a motion to reject it.

Ben Samson: One (1) more thing, just so we don't forget the stair in the front is the only non-rectilinear element; it is the only Corniquet figural element. It's seen on the page viewing looking up Otterman. We did want to do that out of corrugated metal to differentiate it from all the other rectilinear elements.

Lee Calisti: You mean the stair tower?

Barbara Ciampini: Oh this right here?

Lee Calisti: That vertical element with the slope?

Ben Samson: Yes, that is correct.

Lee Calisti: So that would be a corrugated metal?

Ben Samson: I'm sorry that I left that out.

Barbara Ciampini: That's okay.

Ben Samson: It would match the aluminum of the window frames.

Barbara Ciampini: That's cool.

Lee Calisti: Palate cleanser.

Barbara Ciampini: And again, just so the board knows and as Ben stated, this was a fire damaged property that we forced the owner to raze and create an assemblage site for new development, and that's something that we have been doing in the corridor and the health care district through the health care district plan. So, this will be the first of our infill projects. I'm pretty excited about it.

Lee Calisti: If I could just make one (1) statement about new construction based on what the design guidelines state, so that we all understand that the board members aren't merely reacting out purely out of opinion—opinionated like or dislike type of statements. The designed guidelines that the City of Greensburg has adopted for this HARB that we

seek to follow as part of this board has a more open stance on infill construction and new construction, and I would say in my opinion or my interpretation of a document tends to advocate for construction that is of our time. There is language that talks about it looking contemporary and not attempting to duplicate historic structures, and it uses principles that this board works to embody, such as sensitive, and proportion and scale, and those types of things. So, although there will always be a variety of opinions of anything that is built that is new, our guidelines were never written to assume that new construction would duplicate past styles or past eras. It would be the applicant or the building owner, as long as they understand the virtue spells by the guideline, to have latitude to inject buildings that speak of 2016 and not falsely mimic something that was done in 1816 or something like that. So there is latitude for these types of structures. There will always be a difference of opinion, and I'm sure that in 1816 there was a difference in opinion of where it was being built at that time. So our board, although there seems to be a lot of statements of like or dislike or opinion, I think they are trying to espouse what is stated in the guidelines, and the guidelines are that. So there is a lot of latitude given to contemporary structures, but as noticed we were very particular about a building on Main Street that had extant elements from the early 1900s and preservation of those kinds of elements, and period colors of those elements. But, this building is 2016. Does that seem fair? Is that a fair representation? So on that, if there are no other statements, we will entertain a motion to move in some direction on this proposal.

Marc Scurci: I could make a motion to approve as shown with final decision on the paint chips in Barb's office.

Lee Calisti: Okay, we have a motion. We need a second.

Lynn Armbrust: I'll second.

Lee Calisti: We have a second. All in favor say aye.

Everyone: Aye.

Lee Calisti: Any opposed? Any abstained?

Lynn Armbrust: Thank you.

Lee Calisti: Please provide the additional information.

Daniel Berkowitz: Sure, we will do that. Thank guys, appreciate it.

Ben Samson: I wanted to say one (1) last statement. I worked in Old Town Alexandria for three (3) years, and we dealt with Historical and Architecture Review Boards for every project we did. They had four (4) styles that they approved of, and one (1) of them

was other. So, it is a pleasure to be working with people who have the guidelines that you have and the mental acuity to understand the value of architecture as an art form. Thank you.

Lee Calisti: Thanks, Ben.

V. NEW BUSINESS:

138 South Main Street

Property Owner: John Lohr

Applicant: John Lohr

Project: Signage

Lee Calisti: On that we will move to new business. The next item on the agenda is 138 South Main Street. Do we have representation of that project? Could you please state your name and spell it for us, and we will have your presentation up and you can present it to us?

John Lohr: My name is John Lohr, J-O-H-N L-O-H-R.

Lee Calisti: One (1) second, John.

Barbara Ciampini: Which one (1) do you want, John?

John Lohr: The first one (1), that's the new design.

Barbara Ciampini: Yeah, congratulations on being a new property owner.

John Lohr: Thank you. The sign portion—just a little bit about it—the material being used, I did bring a sample of it, is just a polycarbonate. It's the same as what the previous sign was made out of; Fine Line Photography was the previous tenant.

Barbara Ciampini: I think—is there a picture—yeah, here's the--

John Lohr: Yeah, that was the previous sign. It's the same material. Backing is just going to be an aluminum painted, same as what was there. It will be white.

Barbara Ciampini: Will there be a frame around it, John?

John Lohr: No, it was actually fastened to what's there now. The substructure is wood.

Barbara Ciampini: Okay.

John Lohr: And, there are just screws in the corners.

Barbara Ciampini: Okay. Oh so you're just fastening a sign on top of that?

John Lohr: Right. Yeah. So what was there, I don't know what the technical term for that area is.

Barbara Ciampini: It's the sign board.

John Lohr: The sign area or whatever. It's actually just two (2) pieces that fasten, and then the polycarbonate letters are either glued, or double sided tape is what the previous tenant used.

Barbara Ciampini: Okay, so that was just one (1) piece before?

John Lohr: Right, it was actually split into two (2) sections, but yeah.

Barbara Ciampini: Okay.

Lee Calisti: So these letters are raised, or are they flat?

John Lohr: Yes they are, this is the material.

Barbara Ciampini: Yeah, they're raised.

John Lohr: About a quarter of an inch, but from the street—

Lee Calisti: Okay. They're raised a little bit, but—okay.

Barbara Ciampini: That direction is hard to—

John Lohr: And that's actually to scale. That's the 'C'.

Barbara Ciampini: Oh that's the 'C'; I thought it was a 'U'.

Lynn Armbrust: I guess there's no 'U'.

Barbara Ciampini: I was like, where's the 'U'? It's cool. What is that font?

John Lohr: It's an off the wall font. I can't remember the name of it, but it's a little different.

Barbara Ciampini: Wingdings.

John Lohr: It's one (1) that is inspired by technology.

Barbara Ciampini: Yeah, I like the name of it.

Lou DeRose: What about the doors and the windows?

Lee Calisti: Yeah, John, can you talk to us about the windows and doors?

John Lohr: And on the window, that's just a white vinyl typical of what you would see on most windows. According to the HARB documentation that I read through, I was encouraged to distinguish what the business does and make that very clear to the consumer and the customer, and that was the intent.

Barbara Ciampini: I like that you have the building number on the door.

John Lohr: And I also wanted to keep the center area so that you could view behind the glass, and not block the sightline. It's fairly simple.

Barbara Ciampini: Yeah, did you ever consider a projecting sign?

John Lohr: Actually, what we are looking at, I am doing some testing now with a film that is applied to the glass and a projector then illuminates the display.

Barbara Ciampini: Oh, okay. I meant like a sign perpendicular to the building that you can see on both sides, like with an arm coming out.

John Lohr: Oh, I did not consider that being that that area was there for a sign.

Barbara Ciampini: Yeah.

John Lohr: It would look odd without a sign there, I think.

Barbara Ciampini: Oh I agree. I just meant in conjunction with, or additional.

John Lohr: With the glass at an angle like that, I thought—

Lee Calisti: We have a percentage issue though; 30 percent.

Barbara Ciampini: On the glass, but I'm talking about a projecting sign that would be up here somewhere.

Lee Calisti: Yeah.

Barbara Ciampini: Or even above your sign; above this ornamental part. It would project out so the north and south bound traffic would actually see you.

John Lohr: From the street it's fairly viewable.

Barbara Ciampini: Right. It is, but if you—

John Lohr: If you—I don't know if I have a mockup of the front in both directions, I don't know if I included that there, but with the font the size that it is I think you can fairly easily read it and see it.

Barbara Ciampini: Oh yeah, I was just saying it for your benefit.

John Lohr: Right, yeah.

Barbara Ciampini: I mean you can always come back.

Lee Calisti: While she's finding it, John, the only thing that jumped out at me was just for consistency with previous applicants, we do have an objective statement in our sign guidelines that talk about a window sign shouldn't cover more than 30 percent of a total window area. So you may need to—

John Lohr: Okay, I can scale that down.

Lee Calisti: —scale that down. You can't do the math by looking at it.

John Lohr: Right.

Lee Calisti: It appears that it's—

John Lohr: Close.

Lee Calisti: —close. So for the sake of consistency—

John Lohr: I'll take that into consideration.

Barbara Ciampini: Yeah.

Lee Calisti: We'd have to follow that, so I'm sure you can adjust that.

John Lohr: Yeah, obviously that's just a mock up, so we can scale that however we need to. I wanted to make it large enough so it was readable, so if maybe we go to two (2) lines or something like that.

Lee Calisti: Well you may have to decide, do you put every phrase on there?

John Lohr: Yeah, and those aren't exactly what's going to be there. I just put those on there quickly as an example.

Lee Calisti: Okay.

Barbara Ciampini: Yeah, we can start sending some of our applicants up so you can help them with their applications.

John Lohr: Sure. Yeah, it looks like that's real, huh?

Barbara Ciampini: It does. You did a good job.

John Lohr: I just used Photoshop.

Barbara Ciampini: We're going to send business your way.

Lee Calisti: Questions or comments from the board?

Barbara Ciampini: I make a recommendation that we recommend approved to Council your sign package.

Lou DeRose: That motion, Barb, should include some notion about the window.

Barbara Ciampini: Okay, yeah, contingent upon you providing me with your percentage of the window coverage.

John Lohr: Sure, yeah. I can get you a scale.

Barbara Ciampini: Before August 2nd, you know the drill. You sat here long enough.

Lee Calisti: Okay, we have a motion. We need a second.

Lynn Armbrust: I'll second.

Lee Calisti: All in favor say aye.

Everyone: Aye.

Lee Calisti: Any opposed? Any abstained? Motion carries.

Barbara Ciampini: Thanks, John.

Lee Calisti: Thank you, John.

John Lohr: Can I get my samples back?

Barbara Ciampini: Yeah, give him his 'C' back that also serves as a 'U'.

247 South Main Street

Property Owner: Earle Guffey

Applicant: Debra Henry

Project: Awning

Lee Calisti: Our next business is 247 South Main Street. Do we have anyone representing 247 South Main Street?

Barbara Ciampini: Let me see what that is. She's not here we're not doing anything.

Lee Calisti: Do we act on that? Do we table it or anything?

Barbara Ciampini: Nope, it just gets ignored.

408 East Pittsburgh Street

Property Owner: Union Real Estate

Applicant: R-K Neon Co., Inc. Larry Wolfe

Project: Signage

Lee Calisti: Okay, since there is no one here for that property we move onto the next one, 408 East Pittsburgh Street. Do we have anyone from 408 East Pittsburgh Street?

Barbara Ciampini: Seriously?

Larry Wolfe: Is that Anatolia?

Barbara Ciampini: I don't know, is that you? Come on. What the heck, you don't even know who your client is?

Lee Calisti: Union Real Estate Company; applicant, Larry Wolfe. Come on, Larry.

Larry Wolfe: My name is Larry Wolfe, L-A-R-R-Y W-O-L-F-E. I'm from R-K Neon Company.

Barbara Ciampini: Okay, Larry.

Lee Calisti: You can find it right?

Barbara Ciampini: He knows where he's going; he just doesn't know the address. 408, there you go.

Larry Wolfe: Yep, that's it.

Barbara Ciampini: That's in the Greensburg Shopping Plaza with the same owner?

Larry Wolfe: Yeah, in the Greensburg Shopping Plaza right next door to the Pizza Siena.

Barbara Ciampini: It's the same owner.

Lee Calisti: So, it's the same system that we've had on all the other shop owners, same letters, same—

Larry Wolfe: Yeah, internally illuminated with LEDs with individual channel letters on top with red plexiglass faces, and then there's a like a board or a lit cabinet sign, small, underneath there, and that's lit with LEDs.

Barbara Ciampini: And just the letters and the eyeball light, right?

Larry Wolfe: Yes.

Barbara Ciampini: That's an evil eye; that's good luck. It moves doesn't it?

Lee Calisti: Don't, don't even.

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

Barbara Ciampini: It's the good luck evil eye.

Lee Calisti: Any other comments or questions from the board? Any clarification?

Barbara Ciampini: Welcome back, Larry. You haven't been here for a while.

Larry Wolfe: Yeah, haven't done anything in Greensburg.

Barbara Ciampini: No.

Lee Calisti: Alright, then we need a motion and a second.

Lynn Armbrust: I'll second.

Barbara Ciampini: Who made the motion?

Lee Calisti: We need a motion.

Lynn Armbrust: I'll make a motion to approve as proposed.

Jackie Johns: I'll second it.

Lee Calisti: Okay, we have a motion and a second. All in favor?

Everyone: Aye.

Lee Calisti: Any opposed? Any abstained? Thanks, Larry.

Bob Gonze: That's why we are here.

Barbara Ciampini: I think that's all we have. Do you want to hang out? We'll hang out a little longer. Blue Sky has nothing; they just want to hang out? Blue Sky? For the entertainment?

Bob Gonze: Wouldn't miss it for the world.

Lee Calisti: Alright, if there is nothing else on the agenda, motion to adjourn?

Barbara Ciampini: So moved. Thank you, Larry.

Meeting adjourned at 5:48pm