



## *Historic & Architectural Review Board*

Meeting  
June 20, 2017 4:30 P.M.

---

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

Barbara Jones: Hello everyone. I'd like to call to order the Historic and Architectural Review Board meeting for June 20, 2017

### **II. Roll Call**

Barbara Jones: Alycia, roll call please.

#### **PRESENT:**

BARBARA JONES, VICE CHAIRMAN  
BARBARA CIAMPINI, DIRECTOR  
LEE CALISTI, SECRETARY  
AARON KULICK  
MARC SCURCI  
LOU DEROSE, SOLICITOR  
LYNN ARMBRUST

#### **ABSENT:**

STEVE GIFFORD, CHAIRMAN

### **III. Approval of May 16, 2017 Meeting Minutes**

Barbara Jones: We all received the minutes from May 16<sup>th</sup> meeting in email. Can I have an approval of those if there are no comments?

Marc Scurci: I'll approve.

Barbara Jones: Second?

Lee Calisti: Second.

Barbara Jones: All in favor?

Everyone: Aye.

Barbara Jones: Okay, minutes are approved.

#### IV. OLD BUSINESS:

Barbara Jones: There's no old business, so we'll go right to new business.

#### V. NEW BUSINESS:

*626 N Main St*

**Property Owner: Premier Property Holdings LLC**

**Applicant: Dr. Jeffrey Antimarino**

**Project: Signage**

Barbara Jones: 626 North Main Street. That would be *Premier Property Holdings LLC*, and obviously *Blue Sky* representing.

Bob Gonze: Thank you for the blue background. Bob Gonze, *Blue Sky Sign Company*. This project is for an additional sign below the *Onyx Wellness* sign located at 626 North Main Street. It's indicated here with a *Bellissimo Plastic Surgery and Medi Spa*. As you remember, you have already approved the top sign; it's existing in place. So, we're just putting a small rider one (1) foot by eight (8) foot double-sided; the same PVC material with full color decal below the existing sign.

Barbara Ciampini: And there was no vision clearance, like—

Bob Gonze: No, it's far enough back. It's in a lovely bed of flowers.

Barbara Ciampini: Okay.

Bob Gonze: Any questions or comments?

Barbara Ciampini: No, I make the recommendation that Council approves the project in a motion. Sorry, I make a motion or a recommendation.

Barbara Jones: Okay. Can I have a second?

Lynn Armbrust: I will second that.

Barbara Jones: All in favor?

Everyone: Aye.

Barbara Jones: Any abstaining or nays? No.

Bob Gonze: Great. Thank you very much.

***550 E Pittsburgh St; 416 S Main St; 1 N Main St***

**Property Owner: Quatrini Rafferty; City of Greensburg; Doug Lingsch**

**Applicant: Westmoreland Museum of American Art**

**Project: Art Happens**

Barbara Jones: So, we have the *Art Happens* project with the *Westmoreland Museum of American Art*, and it's involving 550 East Pittsburgh Street, 416 South Main Street and 1 North Main Street; all in the Gateway/ Downtown District. Just say your name please and spell it, and describe your project.

Claire Ertl: Claire Ertl. C-L-A-I-R-E. Ertl is E-R-T-L. Director of Marketing and Public Relations for the Westmoreland Museum of Art.

Joan McGarry: Joan McGarry. J-O-A-N M-C-G-A-R-R-Y. Director of Education and Visitor Engagement at the Westmoreland Museum of American Art.

Barbara Jones: Alright, so will you advance for her?

Barbara Ciampini: Yes, I will advance for her.

Barbara Jones: Alright, Barb will advance for you when you are ready.

Claire Ertl: So, *Art Happens* is a project conceived by a group of staff at the museum and inspired by several other public art projects in communities across the country and also actually internationally, which Joan will speak to, but the gist of the project is we will be bringing excerpts from the museum's collection out into the community so breaking down the barriers of actually having to come in through the doors of the museum to see our art, but also to hopefully create a sense of intrigue these will be in highly visible spaces but also some unexpected places. We'll then sort of be a pathway for people to then see the full works of art at the museum. You can advance to show an example—well, I'll segway to Joan so she can talk about some of the other projects that inspired this.

Joan McGarry: We're actually starting with what I would say is the primary inspiration when you see the images that how we're using them you'll see how this one is. This one is the international organization that started off fairly small. The idea was to actually take art out of

museums; obscure pieces that people didn't have an opportunity to see and put them out on the streets where everybody would have access to them. They put them in areas that are already beautiful and you can even see they've even put them in areas where there is graffiti to try and beautify that. They also have celebrations around the artwork when it goes up, so that's one of the things that we're looking to do as well. Not only does the art happen to appear, but there will hopefully be happenings based around that and we'll speak a little more. If you want to look at the next one—Alright, so a similar idea is—what we liked about it is taking the art out of the museum and putting it out in public spaces and getting the public to participate and take photographs with it, but we really prefer the idea of just a small nugget of the artwork appearing so that it's more of a scavenger hunt when you find it. Again, there's a reason for not putting the whole artwork out there and Claire will probably speak a little more to that, but it's in the spirit of trying to get people to the museum. If they don't see the whole thing, we're building in a component where they can come in and visit us free and go find the full artwork. So, taking the inspiration from these two projects, this one is in Columbus, and also trying to get people to interact out in public spaces too.

Claire Ertl: So, for this meeting there are two initial sites that we are proposing that are in the Downtown District. This is just an example of another potential site for the future. I think we've got two of these, and also these would help to beautify some areas that might be run down in this instance and then we'll advance onto the actual sites that we would like to use as our first to kick off the sites. So, the Barclay Bank building and this work of art is a work by an artist with the last name of Beneker that was recently gifted to us as part of the Scaife Collection and we thought it was particularly meaningful of showing a steel industry worker and really powerful in that space. Again, it's extracted from the background of the painting, which actually the steel worker is overlooking New York City below.

Barbara Ciampini: That's cool. I like the one that's just plain blue, like the sky; like they are looking into the sky.

Claire Ertl: Yes, to balance it.

Barbara Ciampini: Yes, it's very cool.

Claire Ertl: And then the other site would actually be this building and this has a perfect spot for a happening too with the grassy area that is right alongside. We picked sort of a fun, playful image to go here, which is one of our popular one of our favorites from the collection. It's a painting from our collection, and we actually thought it might be fun as Joan spoke to—we're hoping to involve local artists; it could be artists from different genres in visual art, potentially spoken word, readings or stamps, dance, music, happening happy sites. There could be the potential for doing something that involved dogs at this site, so those are yet to be planned. Phase I would be getting the art actually up and then planning the happenings by doing some promotion behind those, both press release and also social media would be our main sources for getting the work out.

---

Joan McGarry: I think the next slide is “Happenings”.

Claire Ertl: Okay.

Joan McGarry: Oh no, we forgot about this.

Claire Ertl: And then a third site we’re not presenting here, because it is on our building and doesn’t require approval, would actually be our loading docks, which some members of the community have commented that it’s a little bit stark and why don’t we dress it up with some art, so this is the perfect project to do that and we thought a fun, another sort of a playful treatment we could do here is using one of our very iconic images for the George Washington Collection portrait. Here’s George peeking out from behind the loading dock curtain.

Barbara Ciampini: It’s very cool.

Claire Ertl: So then another component of this, which we have one sponsor already, would be doing some of the light boxes that are at all the intersections throughout downtown. For taking on that, which is outside of our budget for *Art Happens*, we would actually be seeking sponsors and we have already contacted *Quatrini Rafferty* and they have already expressed interest in sponsoring the light box that’s right outside of their location so that’s why we have an example of this that has their logo as well as our logo and a work of art. These would be fully covered in the work so that’s sort of a secondary component of the project. Here’s the slide speaking to the “Happenings”. Do you have more to add about the “Happenings”?

Joan McGarry: Other than the “Happenings” are just great ways to get the community into the area to get involved with not only what the museum is doing but what as a community what we can do when we come together, so we’ll be actively looking for performance pieces. Probably won’t be squeezing people into an alcove. You never know though.

**\*\*Laughter from the board and audience members\*\***

Barbara Ciampini: You never know.

Joan McGarry: We probably won’t be doing any “Happenings” around light boxes either because they’re at all busy intersections.

Barbara Ciampini: You could have a mime standing there by himself or herself.

Lee Calisti: True.

Joan McGarry: There’s one more slide, but it just wraps it up.

---

Barbara Ciampini: There's one more. I just have a question in regards to I guess the life expectancy of the art.

Claire Ertl: The thought was that these would be temporary and would have a life span of about a year and that we could roll out different locations over time, and that's sort of a product of the material that we'll be using. We don't want anything—we're trying to beautify not create something that will be an eye sore, so when it is time for it to come down and the material is showing wear then that would be removed. Each site would be a year period. The total time frame for the project is sort of dependent on when we secure additional sites, but the idea was to have around a dozen potential sites throughout downtown.

Lynn Armbrust: I have a question and maybe I missed it, but if I am a passerby and I see this how are you saying this is at the museum?

Marc Scurci: You can tell by the—

Lynn Armbrust: Did I miss that?

Claire Ertl: Yes, no I failed to explain that. So, in addition to the artwork there would be, which isn't shown in these mockups, but there would be some type of label that would call out that this is part of the *Art Happens* project that is being presented by the Westmoreland Museum of American Art and we—there's potential that there may even be an app developed. We were finalists in a Steel City Codefest project and we are waiting to see if our grant is approved. If so, we are hoping to develop an app around this that would sort of be a scavenger hunt so that would be indicated. If they have a smartphone they could—

Barbara Ciampini: That would be neat.

Claire Ertl: Yes.

Barbara Ciampini: And then you'd do all of the social media and the press release.

Claire Ertl: Right.

Marc Scurci: I have a comment. I think it's a great visionary idea. I think promoting the museum and luring people to the museum with a little taste is terrific. Are these locations all in Greensburg?

Claire Ertl: For now. Initially—although we had talked about that wouldn't it be great in the future to expand beyond to other—

Marc Scurci: Well that's my point. It's the Westmoreland Museum not just the Greensburg museum, but I know you have to initially start some place.

Claire Ertl: Yes, right.

Joan McGarry: We really were looking at areas like Jeannette, Latrobe and other areas where there's blight and not the obvious traffic to the museum. Not everyone is going to come to the museum, but we want the art to come to them.

Marc Scurci: Okay, that's good.

Barbara Jones: Yes, and Derry and other towns like that, so this is really the pilot program for Greensburg.

Barbara Ciampini: We're just happy to be the pilot.

Barbara Jones: Any other questions or comments?

Lee Calisti: Question I had—first of all love it. I think it's fantastic. How do we decide as a board where it's assigned, where it's in our realm and how do we decide where it's not. For instance that is right on Main Street so yes, but what if it's on the back of the building, what if it's on the garage door, what if it's on—and what is the difference between how we judge this as public art and how we evaluate signage or anything else like that? I have no opposition to it; I think it's great. I'm just trying to understand how we as a board operate.

Barbara Ciampini: Well, for example, this one is on Maple Avenue so it doesn't fall within the HARB guidelines, but the whole project scope is going before City Council. It's just one of those feel good things where we are all participating and not necessarily looking at guidelines. It's totally outside of the box of what we do.

Marc Scurci: The other part too is that they aren't permanent. We are generally more concerned about the permanent awnings and signage with a new business, but I see your point too. Where do we draw the line?

Barbara Ciampini: You mean like if another entity came in and said, okay we want to do this.

Lee Calisti: That's what came to my mind is—

Barbara Ciampini: You mean like *Sunoco*?

Lee Calisti: I'm just—in ten years we've had a lot of strange things happen.

Barbara Ciampini: It's true.

Lee Calisti: Although this is tasteful, it's fun, it's cool, I support it, it's always the next person and the next person and oh you let them do it why is mine different than theirs? It should be

obvious, but we obviously need to have some measure ready, I guess, ready to answer how that happens.

Lynn Armbrust: In addition to that, is each image going to be proposed to the board like we have this painting and this painting and which one do we—does that come here where we decide if this is better? Do we have any bearing on that or no?

Barbara Jones: No, but I think the building owner would.

Barbara Ciampini: Yes, the building owner would.

Lynn Armbrust: Okay.

Barbara Ciampini: Especially if they are sponsoring.

Barbara Jones: Because the Barclay Bank, you know, we haven't been able meet Doug as of yet, but we're reaching out to him to see but he might have an opinion. He may not like that image.

Lynn Armbrust: Okay, so it's the property owner that might have some input or—

Barbara Ciampini: Yes, I mean we did it before. If you look at the Barclay Bank, the Greensburg Community Development Corporation did that because the building is vacant and we're just trying to turn it around.

Lynn Armbrust: Those are the ones that the students came in and proposed the various designs, so that's sort of why I even asked that question.

Barbara Ciampini: Yes, it's kind of the same concept just to brighten up our downtown and do something different.

Lynn Armbrust: I like it.

Barbara Ciampini: Those traffic signal boxes are awful looking; they're just there. It would be neat to figure out a way to have that sponsorship occur longer than—you know like Steve does with the banners. The banners change every couple of years because their life expectancy is that, and we get the same sponsors or different sponsors.

Lou DeRose: Are those owned by PennDot?

Barbara Ciampini: Which?

Lou DeRose: The electrical boxes.



---

Barbara Ciampini: The City owns all of the equipment.

Lou DeRose: All of it?

Barbara Ciampini: They're in the PennDot right of way, but they're all ours; every blessed one of them. I believe Sue provided you with the list so they know exactly where they all are.

Barbara Jones: Also, Lee, the butterflies on the building.

Lee Calisti: I thought about that too. I thought of the butterflies too.

Barbara Jones: That was private.

Lee Calisti: The other concern I had, I like that they're dispersed in a lot of places because what you don't want it to become is a positive way of saying hey, here's another vacant building.

Barbara Jones: Well, right.

Barbara Ciampini: Right.

Lee Calisti: You know what I mean? It almost has a negative connotation that you're dressing up all of the negative buildings, so the more art you see the more negative—the more empty buildings we have so being judicious or peppering them all over the City would be helpful so that they're not signs of vacant buildings, but they're just gestures of public art.

Aaron Kulick: So a similar thing with something I've seen in Pittsburgh and to your point, Lee, about if *Sunoco* came in and said we would like to sponsor art, when does it kind of cross that line of advertising? Sure, you are gifting art to the City and I totally appreciate that, I love the idea also, but if somebody comes in like a *Sunoco* and says, well I want to put art up on the wall too and just put a little sign down below sponsored by *Sunoco*, so does it become their—we would love to do that. You need to go talk to Westmoreland Museum.

Barbara Ciampini: Yes, I mean there is a traffic signal box, I believe, in front of *Sunoco* so they could do it. Maybe that's where we say the sponsorship has to be in front of—instead of having perhaps Kenneth Burkley in front of *Quatrini Rafferty*. That would send them over the edge. So, that's maybe have some sort of like Lou DeRose where we have some sort of say and just give you guidance to not let that happen; you know, to put another attorney in front of another attorney. I think that's kind of common sense, but you have a valid point.

Lou DeRose: I know there are some new cases about art and signs. I don't know them well enough to comment on them, but it's all hot right now within the last year or so. So, while I don't see any problem with this we may want to take a very hard look at this to see what our limits are legally. An artwork on a sign is a sign on a sign, and there may be a problem there.

Marc Scurci: Just so you understand, that's our responsibility with our rules to monitor that. I think if the board were in great favor of the concept we just have to get through the fine print, because we will have people come in in a year or six months or whatever and you can just imagine. They may have a garished, you know, inappropriate sign or piece of art, but art is art. They may just say you set the precedent so we're in a conundrum here.

Barbara Ciampini: Well there would probably ultimately have to be some sort of an agreement with the City and the Museum to be on those traffic signal boxes, so that would kind of solve that issue. Maybe we can work the legal agreement up to say, you know, to be cognoscente of the sponsorships in that document. The others are all private buildings, so I'm not—

Lou DeRose: Well if they're within the HARB—

Barbara Ciampini: Yes, we'll get to review.

Lou DeRose: What if they are a distraction?

Barbara Ciampini: There's still a review process to do things through our office.

Lou DeRose: But we have no guidelines.

Barbara Ciampini: No.

Barbara Jones: So we need to look at that.

Barbara Ciampini: Yes.

Marc Scurci: What is your time frame to start this?

Claire Ertl: Well, we hope to be able to roll them out sometime still in the warmer months so either in summer or fall so we can maybe have a "happening" fairly close to them going up so it's still decent outside.

Barbara Jones: And for the install as well.

Claire Ertl: Right. There are some temperature requirements; nothing below 50 degrees for vinyl?

Bob Gonze: There are some issues here I'm not sure I understand. First of all, the light boxes, well the whole program. Are you approving ten pieces of art in the City or just the three or four that we're presenting?

Barbara Ciampini: Just the ones that you're presenting.

---

Barbara Jones: Just the presented ones.

Bob Gonze: So if there are additional light boxes, does the process need to be that it's presented again to HARB and then there would be approval or rejection for every light box for every piece of art?

Lou DeRose: If it's a HARB area.

Barbara Ciampini: Yes, if it's a HARB area. Most of the lights—if it's ok the Gateway then yes.

Bob Gonze: Okay, and then are there going to be sign permits with the City required for each of these?

Barbara Ciampini: Probably not. I'd prefer to treat them as art and not signs.

Bob Gonze: Okay.

Barbara Ciampini: I would say no. You'll get a Certificate of Appropriateness from the HARB board after Council approves it, but I think that is all.

Lou DeRose: Unless we find something that tells us otherwise.

Barbara Ciampini: Unless there's something that says something differently.

Bob Gonze: Yes, because I think a good process that we can all stick to would be very, very important so if somebody else comes to us and says, I've got this cigar shop and I have this gorgeous picture of a cigar that I want to put on the side of my building and it was painted by Rembrandt. There needs to be a process where we can say, well that's great but you need to go see HARB and there has to be a—

Barbara Ciampini: Right.

Marc Scurci: Wait a minute. Rembrandt wouldn't paint a cigar. You'll have to retract that.

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

Barbara Jones: Okay, any other questions?

Barbara Ciampini: I don't think that's something that holds this project up, but it's something that we'll have to look at ourselves just to establish our own guidelines.

Lou DeRose: You may even want to in the motion which ones we are approving.

---

Barbara Ciampini: Yes, right. Well they are right there on your agenda.

Barbara Jones: They are right there on the agenda.

Barbara Ciampini: Is 550 East Pittsburgh Street—is his sign approved? Was he okay with the one that was up there?

Barbara Jones: The Rafferty. No, he wants to—it's not that actual artwork, but it is going to be wrapped exactly like that. I mean he wants to have a look at some other options, but it will be similar to that.

Barbara Ciampini: Yes.

Barbara Jones: I'll send it via email if he does that, but the others are as presented on those addresses.

Lou DeRose: There's three of them.

Barbara Jones: There's three, yes. We showed you the museum so that you would see what else is going up in the neighborhood, because we'd like to reach out to neighborhoods as well not just the commercial district. Alright, I will make that motion.

Lee Calisti: You can't do that.

Barbara Jones: No, I can't do that, never mind. I have to abstain. Sorry.

Lee Calisti: I will make a motion based on the properties listed.

Marc Scurci: Second that.

Barbara Jones: Okay, Marc with the second. All in favor?

Everyone: Aye.

Barbara Jones: And I am abstaining because I work the Westmoreland Museum of American Art. Alright, thank you both.

Barbara Ciampini: Alright, thank you both.

Barbara Jones: Anything else?

Barbara Ciampini: There is nothing else on the agenda.

Barbara Jones: Alright, let's adjourn this meeting. All in favor?

Everyone: Aye.

\*Meeting adjourned at 4:55pm.\*