

HARB BOARD MEETING
August 19th, 2008 4:30 PM

PRESENT:

STEVE GIFFORD, CHAIRMAN

LEE CALISTI

NANCY STEWART

BARBARA JONES

PETE CICCAGLIONE

TERI LUTZ

BARBARA CIAMPINI

Steve Gifford: Did everyone get a chance to review the minutes from July? If so can I have a motion to approve the minutes?

Pete Ciccaglione: I make a motion to approve the minutes.

Lee Calisti: I second the motion.

All were in favor.

OLD BUSINESS:

ITEM #1 655 E. Pittsburgh St.-Owner-Francis Murrman-Applicant-Michael Ser-Project sign

ITEM #2 655 E. Pittsburgh St.-Owner-Francis Murrman-Applicant-Dino Denicola-Project-sign

ITEM #3 404 E. Pittsburgh St. Owner-Union Real Estate Co. of Pittsburgh-Applicant-Union R.E. Co./Save-A-Lot- Project-façade/sign

NEW BUSINESS:

ITEM #4 120 N. Pennsylvania Ave.-Owner-John Rullo-Applicant-James Peticca-Project-sign

ITEM #5 124-126 S. Pennsylvania Ave-Owner-Les Mlakar & Ed Bilik-Applicant-Margaret Timm-Project-façade/sign

ITEM #6 224 W. Otterman St.-Owner-MWT Holdings-Applicant-Wasil Waleski-Project-sign.

ITEM #1 655 E. Pittsburgh St.-Owner Francis Murrman-Applicant-Michael Ser-Project-sign

Steve Gifford: This item was tabled from last month is anyone here representing that Company? I don't see anyone; can I have a motion to table this project until next month?

Barbara Ciampini: I make that motion.

Pete Ciccaglione: I second the motion.

All were in favor.

**ITEM #2 655 E. Pittsburgh St.-Owner-Francis Murrman-Applicant-Dino Denicola-
Project-sign**

Steve Gifford: Different applicant same property. Can I have a motion to table this request?

Lee Calisti: I make that motion.

Barbara Ciampini: I second the motion.

All were in favor.

ITEM #3-404 E. Pittsburgh St.-Owner-Union Real Estate Co. of Pittsburgh-Applicant-Union R.E. Co./Save-A-Lot-Project-façade/sign.

Steve Gifford: This was tabled from last month and there are representatives here tonight for this request.

Gary Baacke: I am here tonight with Tony Scruppi from Design 3 and he was unable to make last month's meeting but he was instrumental in putting this design together originally. We had e-mailed over a revised drawing as far as some color changes we've made for the façade and we went back and thought about the comments that you made at the last meeting and looked at the overall scope of the work. Again, the whole focus was to give the *Save-A-Lot* store more of a presence to the center. They have a certain criteria that they work with to keep all their stores a similar recognizable theme. We talked to the *Save-A-Lot* folks and they were willing to concede a couple options and one of them was the overall color of the façade itself. We looked at going with a softer tone to have it match the adjacent stores instead of having more of a brighter color, the only thing was they showed a red band going across the center which they agreed to eliminate that. This is somewhat of a compromise but it also blends into the center and this is what we came back with.

Nancy Stewart: Is the size reduced from last month?

Gary Baacke: It has not.

Pete Ciccaglione: I thought that when we left it the last time that you guys were going to incorporate the right and the left to make the whole wing of the shopping center belong together? Now it looks like step children on either side, I thought you were going to take that front and make changes?

Gary Baacke: As we discussed last time around somebody had suggested that we incorporate the tenants on the right hand side which was the *Chinese Restaurant* and the *Puff and Snuff* store. My comment at the time was well if we are going to go that far maybe it would make sense to do the left side as well. I did take that request back to the owners and at this point and time they are unable to do that type of work for two reasons; first of all cost, the whole focus was dealing with the *Save-A-Lot* store itself and that is what we had pushed to do and that was the focus of the overall job. The second thing is, at what point does it look finished or unfinished? Focusing on the store itself seems to give us a good starting point and a good ending point; there are the brick columns on either side of *Save-A-Lot* so it really does focus on that particular store.

Tony Scruppi: Actually towards that end, towards the right side of the *Save-A-Lot* we are actually constructing another brick pier to match the existing brick piers that are there to have a better break for the proposed design of this *Save-A-Lot* store.

Steve Gifford: Can you take the pointer and indicate on the screen where that is?

Tony Scruppi: Sure, (he is pointing to screen), this is an existing pier and this is an existing pier we are actually adding this pier to have a solid break for the design. The piers that are on the left side of the *Save-A-Lot* store are existing.

Nancy Stewart: Can you pull that view back again? I want to see the other side of the store also.

Lee Calisti: What about the area of the signage that was going to be a zoning concern from last month?

Gary Baacke: Right and the first drawing that we submitted last month showed a six (6) foot sign and what we have right here is a five (5) foot sign. They did reduce the square footage of it and if it is still an issue they are willing to go to a four (4) foot sign. I do believe the four (4) foot sign does meet the ordinances and the five (5) foot would require a Variance.

Lee Calisti: At the last meeting Lou DeRose mentioned that it's not worth it to apply for a Variance because you would probably get a no. Unless it was so close to the percentages like 15 or 20 percent over or something like that.

Gary Baacke: With the six (6) foot sign we were like double what the current ordinance would permit. This is a five (5) foot sign.

Lee Calisti: What percentage is this over the City's ordinance?

Gary Baacke: I don't have the figures but I would say around 20 percent. If we would go with the four (4) foot sign it would meet the requirements.

Barbara Ciampini: I wasn't here last month and I do apologize for that. I applaud you for trying to do something different for the grocery store and the City of Greensburg. I do have an issue with the overall concept of how you just want to focus on that one store front. We tabled the applicant right before you for the very same reason that they are coming before us in a piece mill basis. I realize that on a financial outlay that it might not be something that Union Real Estate can handle all at one time. I myself would like to see a plan for the entire complex not just one tenant. My other comment is, we spent six (6) months working with Rite Aid out on North Main Street to keep away from this type of material and here we are looking at something like this and again I apologize that I wasn't here last month but I think we can come up with some better material for the façade for this grocery store that the City would like to see stay and enhance but at the same time add some contemporary look that gets away from this shopping center look. I am just not in favor of the material or the concept of just looking at one store front. Even if it took you ten (10) years to do it I would like to see a master plan for the whole shopping center as to what it would look like and how you can make it vibrate and change from when it was built originally. I think that is what really needs to happen there. You're looking to pop this one store and ultimately they all need it. The time has come to look at all of them. I realize that might not be a financial thing. I think looking

at it and coming up with a great façade for this one would then enhance the rest of your plaza and it would increase your market value and then maybe build your tenant base to! Those are my thoughts.

Tony Scruppi: The EIFS (Exterior Insulation Finish System) question, question of the material, is it something that has been done? Yes, it has been done.

Steve Gifford: Can you elaborate on that?

Tony Scruppi: If you're looking for something more cutting edge, and Barb I wasn't here at the last meeting either and you were kind enough to send me the minutes and I did read through them. Some words like cutting edge were talked about, that is all well and good, cutting edge for one person is different for another person so we can talk about materials and talk about putting metal up and wood or some PBC planks or something of that nature but the material has to be sustainable in the fact that it at least be maintenance free and it also has to be very light weight. We are building on top of a second generation redo of this plaza. Structurally we are doing things to that existing canopy and if we start adding different materials on there it will be a little heavier and we will have to put more money into it for structural support and framing behind that. I am not agreeing or disagreeing with you Barb but I am saying the parameters for this project as Union Real Estate approached us was to do *Save-A-Lot* and not so much a master plan for the plaza. I believe Union Real Estate gave it a little bit of a face lift with some paint over top of existing materials about five (5) years ago. You see the color scheme that we have out there now and it runs throughout the entire plaza. This is a difficult design situation on quite a few fronts, first of all it's a long plaza and two separate buildings and it's going across a site that slopes. The existing design that you see there, how the plaza exists right now with those step downs that is a hard thing to incorporate over larger tenants like *Save-A-Lot*. Gary, is this the second largest tenant there? The auto store is probably first and this is about 1600 square feet? In terms of a retail situation we are talking about two anchors out there and those anchors deserve a bigger presence from the road. This plaza sits back from the road quite a bit and you look over a sea of parking to see the store fronts so that is what we tried to do with this design, I think it does pop we tried to address the concerns the board had as far as trying to make it fit into the plaza a little bit and along with the color. You're talking about the geometry of the plaza that exists and tying into that way, but I think the statement from last month was that if Union Real Estate precedes in this fashion over the course of so many years and so many design changes as tenants come in and out then the plaza will be renovated entirely. I think it would be safe to say that if you do another larger tenant like the auto store and then you will do the infield. When that is going to happen I don't know and I doubt that Union Real Estate has a schedule for that.

Barbara Ciampini: That is my concern, I agree with you that the larger tenants should have the larger bang and it should be something that you know can be seen from the street. As far as the sign issue this board can forgo any size of sign, you don't have to go through a Variance because it's in the Gateway as long as it meets with the design of the board the sign can be larger. I can't help myself from saying that this design just doesn't

do it for me at that particular site. I think you're at an advantage as the land owner to come up with some sort of a master plan. Like I said it doesn't have to happen this very moment but your other tenants, are they going to pick something different? Is it going to look more like a Cityscape that is what I would like to know, will it look like a plaza or a Cityscape or is it just going to stay the way it is?

Gary Baacke: I think the driving force behind us being here is that we have a major tenant in the shopping center that we felt needed a little bit of help. The help to give them was more visibility. We would like to keep that tenant there. It took us four (4) years to find a tenant for that space and we were fortunate enough to team up with *Save-A-Lot* and we have a good tenant there and want to keep them there. That was our priority was to have that *Save-A-Lot* be a successful store for them and stay for the future. Beyond that there are no other reasons to make any changes and major changes to the shopping center at this time.

Tony Scruppi: I think what the board is asking for is something that is outside of the parameters of the scope of work.

Barbara Ciampini: But it's not outside the scope of what we are about.

Tony Scruppi: Grant it.

Steve Gifford: Does anybody have any comments about this project?

Teri Lutz: I support Barb's motion that we need a master plan so we have a sense of what your future thoughts are, if you don't have them yet putting them together in conjunction with the request. I love the idea that someone is taking the time and attention in looking at a piece of it. I do concur with Barb's motion for a master plan, not that you're going to do them all at one time but at least you thought out how the whole plaza will tie in as improvements are made over time.

Nancy Stewart: When you went back and spoke to the owner about last month's meeting obviously this was a little bit apparent that this is what we were hoping, did they have any comments on the future?

Gary Baacke: There really wasn't, a lot of shopping center renovations are tenant driven its changes in the scope of business. As Tony said and as we said before its pretty much dealing with the *Save-A-Lot* situation at this point. We want to do it in a manor that looks nice it's an upgrade to the center, it's a starting point but beyond that it's just dealing with the *Save-A-Lot*.

Steve Gifford: Any other thoughts or comments?

Nancy Stewart: If you had been assigned to do the entire shopping center I see an increase in size, height obviously if it goes down slope. Would that had been the way you would have designed it right to the end?

Tony Scruppi: No I don't believe so; you see that here because this particular larger tenant stands that kind of a distance that you have to handle one or two steps in elevation.

Barbara Ciampini: That is the kind of information that I would like to see.

Nancy Stewart: I think that's what's wrong what you're actually trying to do, I understand why but looking toward the future and concerned about this plaza and esthetics into the future that might be something hard to overcome down the road without doing a redo. I am wondering if you can make this space pop and make it manageable for future expansion if and when the owner decides to do that and maybe make it less angular I guess.

Gary Baacke: What do you mean by expansion?

Nancy Stewart: If you ever decided to complete the entire center. Would that particular line on the right side being so much higher than the left?

Gary Baacke: That will never change because of the elevation change in the floor. The actual storeroom footprint I could not image it would ever change. They would always want to feature that storeroom as the significant area of the center. The right hand side actually steps down and the left hand side steps up. There would be no way to expand that storeroom.

Nancy Stewart: I don't mean to expand the storeroom but to expand the design around the plaza.

Tony Scruppi: Do we have any other photos of the remainder of the plaza especially up by the auto store? You can see here the grade is essentially flatter compared to the other building. This is a whole separate building. It turns the corner and goes down. The auto supermarket being a major tenant or the major tenant out there as far as square footage is concerned, if you are talking about renovating this and adding another design feature eliminate then your not going to have that same grade change and roof height change to deal with. There are natural breaks there already with the masonry piers. These are essentially infield tenants so whether or not the design intent for the entire plaza would just let them be infield tenants and possibly do some minor eliminates on the roof at various intervals were ever it might make sense to a tenant that could be done easily along this line then it would on the other building. The other building you are stuck with those grade changes and you have to deal with them in some way. The way that they dealt with them in this existing design was to utilize these masonry piers and actually step down the store front that is exactly the same.

Nancy Stewart: I was really more talking about that other side and continue it to the end by the cigar store or whatever is on the end or up at this end past the drive through break up to the other end. If you were to do that whole side as an architect how would you

image like the line going, would it be a line that goes like that, do you know what I am saying?

Tony Scruppi: Do we have a picture of that?

Barbara Jones: I think what Nancy is trying to say and it was something that we talked about last time, it's the way that *Save-A-Lot* dominates that section and the one section on the right.

Tony Scruppi: I mean here is the nature design feature that they have ready in place with the masonry piers again.

Barbara Jones: Go to the picture with the *Save-A-Lot* and the *Fortune Cookie* on the right, I think what Nancy is saying that section to the right of *Save-A-Lot* up here the big, big section that is covering the roof line.

Tony Scruppi: I do not see this roof line coming over this height, the whole way over.

Barbara Jones: That was one of our concerns last month was that we are covering the roof line and that is what is making it look so much bigger out of scale to the rest of the plaza.

Steve Gifford: I think what Nancy is trying to say is as a board we work with you and agree to allow this structure to go in and with the understanding that any future improvements tie into it. Your asking for how do you incorporate

Nancy Stewart: My point is that someday you may chose to do more then just *Shop-A-Lot* and could the *Save-A-Lot* design today we might approve taken into consideration how you might move it out past the *Fortune Cookie* and the *Puff and Snuff* such that it might be a little more stream line, you might not ever do it but at least it won't be such a height situation there. Do you know what I am saying?

Tony Scruppi: I do.

Lee Calisti: If you could extrapolate this over the entire plaza obviously there is going to be step down in the height of the pediment or the parapet because of the way the plaza steps down. I think that is something that we can accept. But on either side of the *Save-A-Lot* there is a fascia band there that is a certain height of stucco so can you imagine this (he is pointing to screen) being inserted in here at some height lower then this and then extrapolate that the entire length around with perhaps a curved or gable pediment occurring at the major tenants. Is that something that you would in vision?

Tony Scruppi: At some future time. Really I would probably in a design scheme consider leaving this band as it is because you have gutters in place and down spouts in place ready which essentially we are redoing here at the *Save-A-Lot* because right now we are putting a shed roof on the back of that and draining to the back of the building. In

that respect I could see this being the sign band as it is with possibly with renovation of the material that is on this roof. As a design scheme.

Lee Calisti: I am not asking you to commit to that.

Tony Scruppi: I am designing this on the fly.

Lee Calisti: How does this scheme grow, does it continue with the same language or does it change language is what your suggesting, perhaps the sign board with the *Fortune Cookie* and *Puff and Snuff* is now instead of it being T111 or whatever it is now be more synthetic stucco. You keep the mason roof up there and that would probably continue all the way around the plaza until you get to what you consider a major tenant or something like that, that would be worthy of another large gesture such as this.

Tony Scruppi: Right now that would be reasonable design scheme.

Lee Calisti: My personal comment still is I have a problem with the use of synthetic stucco. I still feel that it is a suburban look to it which is a look that I would prefer to see. I can't see the existing plaza as an urban look that you're changing.

Tony Scruppi: I read your comments from last month and I was thinking to myself, yes I can see where your thoughts are going but at the same time you have to look at the existing plaza, this is a suburban plaza no matter where it sits this is a suburban plaza. It needs to have a presence across that parking field to the main road and it's not right on the street line with off street parking. Its not even urban context to the greatest extent.

Lee Calisti: It's in a residential neighborhood.

Tony Scruppi: Some of this vocabulary is valid.

Lee Calisti: Well I don't know if its valid, I don't think the existing vocabulary is valid because its what's there but here we have a chance to put one step in of maybe ten steps over the next ten years perhaps and I think is there anything we can do within your budget limitations that is clever enough to keep it away from the suburban plaza that it is and that it is going to be. There is not a lot of urban models to follow so there is not precedence that you can run to and copy but I think for me the thing that makes it so suburban is number one, the use of the material and number two the vanilla color EIFS (Exterior Insulation Finish System) because those are the two features that I see prevalent to suburban plazas and we have a lot of it in Greensburg right now that we can use as precedence. That was my preference to stay away from, those two items, you can make the shape of the pediment curved or angular or whatever you want to do. I don't think for me that is the characteristic that is objectionable.

Nancy Stewart: Is that a *Save-A-Lot* design? Are there *Save-A-Lots* all over the place that look like that?

Tony Scruppi: This is prototypical. Actually their prototype was pretty straight forward, straight across. It probably would of just continued this line straight across and that would have been it. We tried to add a little more interest instead of just that also considering the fact that we have to deal with these existing masonry piers, we are building on top of existing structure and all of those are design considerations.

Nancy Stewart: Am I allowed to ask how long the *Save-a-Lot* lease is? Is this a long term issue for you or is this, I just had another thought, *Save-A-Lot* decides and you decide that your lease ends all those little places that where once individual shops I guess on the far end, can they somehow be made to look like again as individual stand alones? This is a plaza that changes.

Gary Baacke: What individual?

Nancy Stewart: What about the far left, I thought that was an individual shop?

Tony Scruppi: No, all three of those elevations are *Save-A-Lot*.

Nancy Stewart: I am sorry I thought the store went in and went around the back side of that space. I thought it was a different store.

Tony Scruppi: The demising wall is up at this pier.

Barbara Ciampini: What does happen is once the sign is removed then you have that look where the sign was there. That is the nature of this material.

Tony Scruppi: That can be taken care of, if you seen it where it was that is just poor maintenance.

Gary Baacke: Once a sign has been removed we do patch the wall. That is actually one of the pluses about this material, it's easily repaired.

Barbara Jones: My remaining problem with this is the way that you have the pier, the way the stucco meets the pier on the left that seems balanced to me, it goes to the top and comes down to a little dip and go around the curve and then you have that big chunk and then you drop down to the *Fortune Cookie*, is there someway, I know that you are hiding the roof line from there but is there someway that the right side of *Save-A-Lot* can be balanced along with that pier so that it looks like its in relationship with the rest of the plaza? It seems like it just sits there and doesn't, it just sort of is put.

Tony Scruppi: Are you talking about that whole side?

Barbara Jones: See (she points to screen) that is high but then you have stucco coming across on this panel. The third elevation to the right. I want to bring that down to match the pier on the right so somehow it would be more balanced, like it is here (she is

pointing to the screen.) See how it meets the pier on the left and now it sticks way up. It just doesn't look like it goes. It ties in here nicer. (she points to the screen).

Gary Baacke: Does the board still have the initial drawings that were submitted last month? Can I see the drawing that shows the *Save-A-Lot* sign, it was the one I brought in with the last minute change. I think it's the one that you basically referred to last month.

Tony Scruppi: So you are talking about something like this?

Barbara Jones: That's it, but it doesn't look like your renderings.

Gary Baacke: That was a scheme that Dave talked about quite sometime ago when we felt it would be better to raise it up and if that is something that you feel more comfortable with we can revisit that.

Barbara Jones: That is my opinion; it fits much better in with it.

Gary Baacke: Keep in mind that the drawing showing is probably standing out 50 to 100 feet in front of the store and the visibility issue that we are trying to deal with is the drive by traffic which is seven hundred (700) feet away from the store and that was the whole idea trying to show continuity across the store front.

Tony Scruppi: As far as the design if this kind of design is continued with we would have to deal with how we would return the side of this or if it would be like a false western front and just stop. That can be worked out. There again, there are realities of the site and the stepping of the roof.

Barbara Jones: It seems like it is more integrated with the site if you keep within the perimeters' of those types then trying to make it so much bigger and then it doesn't seem to overwhelm in my mind.

Steve Gifford: Gary can you comment on, this proposal here is forty-two (42) feet across the *Save-A-Lot*?

Gary Baacke: That is correct. I would have to look at the scaled drawing but that actually came from *Save-A-Lot* and that was a last minute revision the new signage as they eliminated the four (4) separate signs two on each wing and going with the food store underneath. So I don't know if they changed that or not but we can conform that.

Tony Scruppi: They probably wouldn't have changed it because that is a reaction to the existing main stream piers; those aren't going to be changed.

Steve Gifford: I guess the follow up question I have is the top of the curve the same height elevation from proposal one to proposal two?

Tony Scruppi: Yes. The only difference there would be the height of that right side.

Steve Gifford: I am not sure where we are going to go with this. There are a lot of comments and suggestions out there. My thoughts on it, looking at the size of the sign, I think the size of the sign needs to be larger because of the size of the area that you are trying to cover. If it was a smaller sign it would look out of place. I don't have a problem approving a larger sign, the EIFS (Exterior Insulation Finish System) I can't say I would approve it on a lot of projects in town being where it's at, it might not be all that bad of a material, the concern that I am hearing from some of the board members here is that I would like to see a plan for whenever the next tenant comes in or if you would schedule some improvement, how does this structure get incorporated five years out into an adjacent renovation? Say for example the *Fortune Cookie* and the *Puff and Snuff* go out and you are able to put in a six pack shop and you go to the new tenant and they want to have their place look as nice as well, what is their section look like, that's what Lee was talking about keeping the sign band the same using the material that is on the *Save-A-Lot* and maybe incorporating a new roof material other than the shingle maybe it's some type of metal roofing material that would be more appropriate for this design. That is what we would like to see as a board.

Barbara Ciampini: You are talking about it being a suburban use and most suburban shopping centers have some uniformity in their plan as what they do, as you've been doing over time. That's what it calls for so in my heart of hearts I can't approve something like this without know the balance of the rest of the components that go with that shopping center are going to look like. There needs to be a master plan for signage and façade work.

Steve Gifford: Gary, is that possible that you guys can put together some images of maybe a couple of store fronts that whenever the next phase of renovation is this would be how this would be incorporated into this one?

Gary Baacke: I hear what you're asking but I just don't know how to get there, none of us have a crystal ball so to project something 5 or 10 years forward a lot of things change, design changes, and needs change. As far as your comments if the tobacco store would change hands or the restaurant each of those stores are fifteen hundred (1500) square feet and we are not going to make a façade change for three thousand (3,000) square foot tenant. The anchor tenants are what normally the smaller tenants feed off of we want them to have the resources they need to succeed. The two anchor tenants that we have the *Save-A-Lot* and *Franks Auto Supermarket* those would be the two storerooms that we would probably concentrate on. Another change maybe a *Franks Auto Supermarket* storeroom, they move or want to change something that may precipitate another change. It's not going to be little one or two storerooms because again we are back to the same issue.

Steve Gifford: I guess I was just trying to come up with a compromise that everyone gets what they want even though it's not a whole plaza renovation. We would have the ability then for the future to say well we were able to approve this with the understanding

of some future changes. I would image that *Martin Cleaners* being a stable in Greensburg and probably *Lora V's* aren't going anywhere any time soon so it's very possible that those storefronts won't be changed in the next 15 or 20 years.

Tony Scruppi: The catalyst for changing the entire plaza is going to be, if the auto store goes out and that remains vacant for quite some time or a few of the smaller tenants are vacant, you are going to need something more like Gary was saying then just the *Puff and Snuff* store going out or a smaller tenant we probably are not going to be taking them in twenty foot (20) chunks. Your going to do your two anchors, either that is going to be the catalyst alone to change the entire plaza or there is going to be some vacancy that are going to mean that we are going to have to do something to make the plaza a better draw for new tenants.

Gary Baacke: That is a good comment as far as the size goes because we can come back to you with a master plan and showing a feature at the auto supermarket and all of a sudden if they go out now we got some interesting doings six (6) smaller storerooms. Now you're going to have this feature over smaller storerooms. There are so many unknowns.

Steve Gifford: We would work with you on that; the board would sometime in the future. It really comes down to the philosophical question that we made the last time is that not necessarily every improvement is a better improvement for the community and so we are trying to work with you to come up with something that is better other than just approving something that is just okay or not so great.

Gary Baacke: On our end I think we gave it an honest try and we could have just come back and say let's just write up the T-111 but that wasn't our focus, our focus was to do something nice to add a feature to the center and make it done professionally and I think we've accomplished that. I think a little bit of the trust has to come back on us to that as we grow were not going just do something that wouldn't compliment this design we would have to fed off of it as well and make it uniform.

Lee Calisti: Let me ask you another question that relates to the tenant issue. The cost of this construction is any of that paid by the tenant?

Gary Baacke: No. Like I mentioned the last time we approached the tenant and asked them what we could do to help them. They did not come to us. It's the owner's cost.

Lee Calisti: Okay. So after whatever construction takes place and *Auto Supermarket* or one of the other tenants come to you and say hey we want one of those to, what happens?

Gary Baacke: Again if it would be a large anchor tenant, the whole concept of an anchor tenant is that the other tenants feed off of that store. So if *Frank's Auto Supermarket* came to us and said we have a design and we would like to talk about it we listen.

Lee Calisti: I would think possible that if I were a major tenant there and I saw someone else get something new (if I can take the toddler mentality) and say I want one of those to.

Tony Scruppi: You would have to take your adult mentality and read your lease.

Lee Calisti: I am asking the question about cost because if the tenant is paying the cost it's obvious that they have to pony up an increase in their lease or something to pay for it or pay for part of it. If the person owning the plaza is bearing all the cost now you have a negotiation on the table because if you say no they will have some reaction, I'll take my ball and play somewhere else or they will just say okay, I don't know what that reaction will be but I thought maybe this would be a catalyst to speed up the process to get the other tenants on board without a change in tenant to get the current tenants excited about, we'd like to see the whole plaza go and even if you had to negotiate that as part of your lease that is another 50 cents per square foot or whatever.

Gary Baacke: We've done many of these before and believe me tenants are there to do business and they do not want any additional costs. Some of the ones that we've done before we've had sign issues that they never met. Once we tell them they need to buy a new sign it's a big deal.

Lee Calisti: Obviously you're not just doing this out of altruism to *Save-A-Lot* but you're hoping that these design changes make their business better.

Gary Baacke: Which is better for the shopping center and better for the Community, absolutely?

Lee Calisti: Other changes take place to the other tenants one could argue that your going to have more visibility and therefore your going to make more sales and therefore there is more money so its not really an esthetic argument here it's a business argument. I can't guarantee that and you can't guarantee that if I make seven hundred thousand dollars worth of improvements to your building your sales are going to go up by the same percentage but one would conclude that a better looking building a better presence is going to draw more customers in our world today. It's not a guarantee but certainly retail design there is a lot of detail that goes into image that attracts buyers.

Gary Baacke: I think as we both know there are a lot of new centers out there built which has a lot of vacancies. I understand your thought and I somewhat agree but the reality is if you have a good market and there is room to do business it will be there. Again, we are trying to keep what we have and go from there.

Nancy Stewart: I think if you go back to the basics and that is you want to improve this one space and let's assume that you never want to improve anything else ever again and I think maybe that's the premise that we have to work from here. Is there some way to make that not stick out quite so much and give *Save-A-Lot* more of a presence and I and maybe Barb, I can't speak for everybody but that right end, maybe go back and take

advantage and playing up three separate elevations but still somehow keeping it maybe back to your original. I like that a little bit better (she is pointing to screen) it doesn't hit my eye as funny, like the other one did.

Lee Calisti: Let me caution you, Tony made the point but let me make it again, if we go this scheme they will have to pay the money to return that right side of the *Save-A-Lot* back far enough so it doesn't look like a little thin wall. The example that I can give you is the bank I think its National City on Main St. they put up a western store years ago and driving up Main St. you can see this wall is 12 inches thick and it looks terrible. I don't disagree with you from a two dimensional standpoint, I would agree visually with your comment but that requires for you to build that wall back.

Tony Scruppi: As far as from a money standpoint construction cost wise we're saving money by not constructing a shed roof to the extent that we are initially. I am not saying there isn't going to be any structural consideration that needs to be reviewed here but we do have a masonry pier.

Steve Gifford: Just another point of clarification, I think the second proposal the words meat and produce area are they removed?

Gary Baacke: Yes.

Steve Gifford: Was that a request by *Save-A-Lot*?

Gary Baacke: Yes.

Barbara Jones: This sign is smaller?

Gary Baacke: That sign there was shown last month that is six (6) foot and the one we are showing tonight is the five (5) foot sign.

Barbara Jones: Which I think scale wise is so much better.

Steve Gifford: I have a question for the board, with this elevation this proposal here with the meat, produce and frozen does that add to or the removal take away from the store front?

Nancy Stewart: You mean the words?

Steve Gifford: Correct.

Nancy Stewart: I don't care about the words. I'd rather see them not there.

Barbara Jones: I like the continuous line of the building, the new rendering that you have that replicates almost what is happening here. What I don't like is how big that gets on the other side. I liked it open. It almost looks unfinished.

Steve Gifford: Any other thoughts or comments? Do you want to make a motion and see where this lands? Do you want to see another proposed elevation? I guess nobody is really excited about either option.

Barbara Ciampini: I can't make a motion without seeing what is going on in the whole plaza. It has uniformity about it now-what is that?

Nancy Stewart: But if we assume that nothing is going on right now in the plaza.

Barbara Ciampini: Well then leave it the way it is. As much as I want to see the shopping center pop this design it is just not doing anything for the balance of the plaza.

Steve Gifford: Any other thoughts?

Lee Calisti: If we take a vote and there's majority to "no" to this particular applicant what happens?

Steve Gifford: If the majority says no, Barb what is the appeal process?

Barbara Ciampini: They can appeal to City Council via the Planning Commission or they can come back with new designs.

Steve Gifford: So you can go with Mayor and Council and submit, which proposal would it be, would it be their choice?

Barbara Ciampini: Yes, whichever one they want, but we prefer they stay here and work with the HARB it's our job to do.

Gary Baacke: The original proposal that you are looking at now.

Steve Gifford: That is proposal number two (2).

Gary Baacke: Okay, and if you would pass it based it on the revised proposal which is basically going back to the one in the lower right hand side I guess you can stipulate that or not.

Barbara Ciampini: I would be in favor of tabling it I wouldn't be able to make a motion to revise it again without seeing it. Again, I still would like to see the balance of the plaza even if you just did *Frank's Auto Supermarket* to show us what that would look like and I can't sit here and vote for this material. We've turned other people down and we can't sit here and say this is the material that we are going to use when we spent 6 months

telling *Rite Aid* no you can't use it. They spent a considerable investment on North Main Street and put in a building that we all helped design to eliminate this look.

Gary Baacke: The only thing I can tell you is that you have some brick work in there and breaks up a little bit where.

Barbara Ciampini: The new *Rite Aid* has brick work, have you been out past the new *Rite Aid*?

Gary Baacke: I am sorry I thought you were talking about the one right below us.

Barbara Ciampini: No, that is one of the reasons why we worked so hard with *Rite Aid* to get away from the prototype. I think that is what we are trying to do in our Gateway to establish a certain look.

Gary Baacke: Barb I would not be able to give you a design for *Frank's Auto Supermarket* it's not fair to you or me because again it could change at any given time. I could do it and you would say that looks good and we will pass it.

Barbara Ciampini: It's the owner of the building Gary, your standing here saying you're paying for the change so you can make them all conform eventually. As you negotiate a lease whatever it is you need that you set up.

Gary Baacke: Tenants will not pay for that.

Barbara Ciampini: If this is a suburban shopping center it should have uniformity to it. It's better off looking the way it looks. That's the nature of it.

Nancy Stewart: I don't dislike the look of this proposal at all, it just looks out of proportion and if it were somehow streamlined and improved it to a degree where others might say could you do mine too or next year whenever we renew my lease. That's maybe a positive thing to have this improvement there. I just wish it wasn't out of balance.

Barbara Ciampini: That is exactly what I am saying if there was a plan.

Nancy Stewart: I can understand how you never know what goes next. And you don't know what the tenant is going to be asking for.

Barbara Ciampini: For us to make a decision without seeing something further, we are saying the same thing.

Lee Calisti: With Nancy's statement we can make a motion with your comment contingent about changing the height of that parapet wall and we can agree to that. That is something that we can put into motion and these guys can go away. We've made motions in the past with those types of contingencies in order to facilitate the process and

to keep you from coming back in a month but with Barb's comments it's a bigger issue than that. I have bigger issues with the materials as well and the overall look as well.

Nancy Stewart: I am not looking at materials because that is not my expertise so I refer to you guys.

Pete Ciccaglione: The plaza is very old and the T -111 that is up there, how good are T-111 I mean within the next 2 to 5 years most of that is going to be rotted or starting to fall apart or needs painted and or replaced so it would be great to see a plan of what you want to do to replace that. I go into the stores and it's old and some of the doors don't work, there is not a lot of life left in that material there so you need a future plan and we have to sit here as a board and say we are comfortable in a plan like that and going forward. Either design could be worked in.

Tony Scruppi: Either you like the design of this *Save-A-Lot* on its own or you don't. When and if that plan is generated, if this is built with the higher side or the lower side that vocabulary is going to have to carry through in some way for a design of the entire plaza when and if that happens. When and if that happens.

Gary Baacke: We will be back here showing you the drawings and you are the ones that will review that.

Barbara Ciampini: Not necessarily, like if you came in here with a master plan and that is what you planned to do each time then you wouldn't have to keep coming back here. In the past, for a lot of your tenants it was an automatic sign off on signs because you guys knew what you had and knew what you were doing and you told that to your tenants it was an easy approval.

Tony Scruppi: If we were to do that Barb that wouldn't exactly be what you might get when that was actually done because there are a few more unknowns that we just can't answer right now as far as tenants, how big they are who is going to be the major player. The *Auto Supermarket* might go away in another 3 years and we might have to divide that up. That is going to change how we look at that side of the plaza, whatever we do we are going to have to tie in with the precedence that is set by the *Save-A-Lot* and we're going to have to be back in the front of this board and your going to have to like it at the point to approve it.

Lee Calisti: I see the value of the master plan but my point is I am not in favor of the material or the color so if you extrapolate that through the whole plaza I am not going to like it now. So I wouldn't ask you to do that and waste that time to do that. We are at an impasse right now.

Tony Scruppi: We brought a color chip of a match of what the paint was when they repainted the plaza four (4) or five (5) years ago. It's not going to be that yellowish and this white color that was initially submitted last month.

Lee Calisti: But there is a proportion of it there is four (4) times the amount of that beige or off white in this proposal just because of what it is. You are making a dead match as to what is there on the neighbors who are putting in an extensive amount more than that so it isn't a sure thing to just match the color and go. It's more than the color it's the proportion of the color and the material for me. For me Tony you could take a photo of the plaza. I'll say this so you can understand and you can translate, you can take a photo of the plaza and with a quick marker sketch a real loose rendering of what the whole plaza would look like, okay, and that may appease some of the board members and it can be agreed that was a strategic plan that may be followed but not a definite plan to be followed and some of the board members may like that and that would be okay because it would only take a short amount of time on your part. I don't know what other material to recommend I just don't want to see the stucco. I am not asking you to do that because.

Tony Scruppi: Well, you know your going to get the EIFS- (Exterior Insulation Finish System) back. I know that's a block for you.

Lee Calisti: Right, what I am trying to figure out is, if we have to agree that it's a suburban plaza now and no matter what we do to it in this type of manner it's going to continue have that can we make it a better suburban plaza? If we judge it on the merits of being a suburban plaza it's very vanilla. Say we take this and put it out in the middle of Route 30 or Route 22 or whatever and judge it as a suburban plaza now how does it fit? I think its very vanilla and it's out of date. It depends on how you want to judge it. So I don't know where to go Steve, do you want to bring this to a vote?

Gary Baacke: If I can make some comments, each area has its own set of demographics and those demographics are what retailers look at to find placement for their stores. If you look at the mix in our shopping center, you mentioned about Route 30, these are basically mom and pop stores that our in here that comprise most of our tenants. That is also based on the type of rents that we have. The nationals pay more, when you go out to Route 30 you see a lot of nationals and they pay more, they are newer centers and they may be state of the art, cutting edge, but that is also reflected in the rents that they pay. Like Barb said maybe you can put some of that back on the tenant. It's the area that generates the business and that's why they want to pay to be there. This area here I guess demographically I guess maybe the retailers don't want to be there, I don't know. This is what we have there mom and pop stores and we can only expect to get so much rent. Now that rent we generate income and out of that income we generate money to do upgrades. It would be nice to get thirty (30) or forty (40) dollars a square foot for some of these spaces but we are not going to get that in the Greensburg Shopping Center. We have to take all of that into consideration to do these things

Tony Scruppi: That kind of goes back to what I was saying that a design doesn't happen in a vacuum, I am not saying that when we sat down and designed this we had a list of numbers of what we can do but it's a right brain left brain kind of exercise. When the right hand is drawing something the left side kind of stops it from doing things you want

to do but it's just not in the realm of possibility or what we have to work with here. I hope I said that as best as possible.

Steve Gifford: Let's go ahead and take a vote on this proposal and see where it falls and if it's approved good for you. This is a democratic process and sometimes it's messy, not everyone wins. Taking into consideration some of the comments, I think one of the things that you agree with is the possibility of the right face reducing the size of that so that it's more proportioned with the right side of the plaza, is that correct?

Tony Scruppi: Right.

Steve Gifford: I'll go ahead and make a motion that we approve the project as presented with the noted change to the right side using the surface material as presented, the color as presented and also the size of the sign as presented being the five (5) foot. Can I have a second to that?

Nancy Stewart: The reason I have a problem with seconding or in favorite of it it's getting closer to something I would like to see, I would like to see something before I vote on it.

Steve Gifford: So I don't have a second to the motion.

Tony Scruppi: Would the other picture that we had up there would that suffice? Taking away the color, it's essentially the same design other than obviously we're not going to have the red line going across and the additional signage but in terms of height of that right side it's going to be that. If this is indeed approved that contingency we will loose another four (4) or five (5) weeks for process. Just to get that back to you.

Steve Gifford: I make a motion that we approve the façade as presented with the understanding that the words meat, produce and frozen have been removed at the request of *Save-A-Lot* and that the sign is not the six (6) foot package but the five (5) foot package. Can I have a second to that motion? No second so the motion dies. Does anybody else want to make a motion? Do you want to table this?

Barbara Jones: I make a motion to table this request. I would like to see a proposal.

Steve Gifford: You want to table the request with another proposal?

Barbara Jones: So we can see how it fits.

Pete Ciccaglione: If they give you another material and another elevation to see a plan for the plaza.

Barbara Ciampini: If they would say what they said, if this is it this is it. It has to be part of a plan to do that.

Steve Gifford: I guess there is no support for any proposal. The board must have some pretty strong convictions on what is going to happen to the adjacent store fronts, whether it's five (5) or ten (10) years that there is some kind of understanding on what you want to do at that time period. I guess we have a motion to table the project and taking into consideration our comments.

Barbara Ciampini: I second the motion.

All were in favor.

Steve Gifford: Request is tabled for next month or whenever you choose to come back. We did describe the process that you can go through.

Barbara Ciampini: No, they haven't been rejected so they are still here. They were tabled.

Steve Gifford: Oh yes, that's right.

ITEM #4 -120 North Pennsylvania Ave-Owner-John Rullo-Applicant-James Peticca-Project-Sign.

James Peticca: What I am proposing is to change the sign for the store front from the *Hair Loft* to my business the *VegaStar Tattoo Gallery*. I decided to keep it the same because of the adjacent store fronts. I wanted to keep the same sign and same material and the same colors.

Barbara Ciampini: I make a motion to approve the sign.

Barbara Jones: I second the motion. I would like to say that this is the perfect example of three (3) consistent store fronts that is so easily that if they want to come back and say they want a new sign it's done.

Barbara Ciampini: That was the point that I was trying to make earlier.

Barbara Jones: But, we also have to recall what it took to get that done.

Steve Gifford: If I may add to that it would have been nice to see from my prospective maybe a projecting sign that would have an art that is created by the applicant that depicts his business that would have been a nice addition for a tattoo place.

James Peticca: What's going to be inside as far as the art work paintings I think that would project it for now, the way all the store fronts look together and if I would have put a sign up that had a bunch of stuff on it, it would have changed the feel.

All were in favor.

ITEM 5-124-126 South Pennsylvania Ave-Owner-Les Mlakar and Ed Bilik-Applicant-Margaret Timm-Project-façade and signage

Les Mlakar: My partner Ed Bilik and I own the building of 124-126 S. Pennsylvania Ave. We own it as a partnership called MBM. The lower level is a tenant that is the *Mustard Seed Gallery* and our Law offices are on the second floor. The tenant is going to be remodeling on the first floor and we will do the remodeling of the façade and windows on the second floor. We have Tradesman and Pat Bradley here and we have proposed a rendition of what we would like to do. I am not an old Greensburger but I remember when this was the *Trading Post* and the lower floor was *Key Discount* which was the first discount store.

Barbara Ciampini: And then Key's moved to the shopping center.

Les Mlakar: Yes, they moved up there. The upstairs was *Joe Workmen's* corporate offices. It's named the Sara building after Sarah Greenburg. As best as I can recall I've researched all of the archives at the Historic Society and I can show you pictures of all the other buildings, but ours, on South Pennsylvania Ave. As best as I can remember and from what we saw by looking at the interior structure the structure was basically with that V coming in and going back out (he is pointing to screen). We propose to go back to that original frame work of the building. We are proposing an all brick façade. The all brick façade; we have a few reasons for it we also looked at a wood paneling type on the lower part of the building however it requires maintenance and we were not real happy with the amount of maintenance that it required. We think that's consistent with the rest of the building and from as best as I can recall that building had a brick front. We are proposing a separation of the first and second floor from the exterior with the change of brick above the first floor entry way to the *Mustard Seed Gallery*. We looked with Tradesmen and a couple of other options one of which was the possibility of putting some sort of cornice separating the first and second floor and then a cornice in order to balance it on the top level of the building. The only problem that we have is that we spent about thirty or forty thousand dollars with a rubberized roof and in order for us to properly anchor that we would have to get into the roof and we keep our warranty up with maintenance and as long as we don't touch that. Our warranty is still going to be good on that roof. We didn't think that was appropriate. We think that the separation that has been prepared for us does delineate the two floors. We intend to use the windows that are shown, because the color of the brick we are going to try as best as possible to match the two brick that was there and what was below. With respect to the windows we are going to use an eggshell; basically white for the window framing and the door that is going to go into the *Mustard Seed Gallery* that is the original rendition and we are going to go with a darker wooden type, that is a wooden door anyway, but a darker door to offset the entrance way.

Barbara Ciampini: Are you talking about this door, (she is pointing to the screen)?

Les Mlakar: No, the one to the *Mustard Seed Gallery*. The white door.

Barbara Ciampini: It's not going to be white?

Les Mlakar: No. We have a color chart; I am just giving you an idea on what we are going to do. We are going to leave the door to our Law offices the same right now. You'll notice that there is not a window of any sort above the 126 S. Pennsylvania Ave. When we were looking at the interior of the building there is sort of an etch stained glass window in there that we are going to preserve and back light. We would request to use two signs, projecting signs that are depicted on the drawing. Those would probably be the type of sign that we are going to use and we have a standard specification for that. When we get the sign permit, I guess we can discuss this now, but we are going to back light the signs. Not back light, I mean light both of the signs. Right above the entry way we would have two lights at the *Mustard Seed Gallery* shining up not down and likewise above our entry, two lights. We are going to have to do substantial interior wiring in the area because we are moving the structure back from what it is now. Our tenant is going to lose some space and she is agreeable and she likes the concept and has worked with us so we are consistent with our plan.

Pat Bradley: Margaret is very excited about it because what she wants to do on the interior with lights and expand her showcase so people going by in the evenings can see the showcase, it will be on timers. Her ceiling will go up higher as it will on the second floor.

Les Mlakar: We think, as best as I can see from looking at the photos on S. Pennsylvania Ave., they were brick structures with that type of format set back off the street and are trying to be consistent to what it was prior to Mr. Greenburg doing his reconstruction work that frankly makes our building look ugly.

Steve Gifford: Les, what colors do you propose the windows to be?

Les Mlakar: It's all eggshell white. The reason we stuck with the eggshell white is because the color of the brick I only have one eye and its not real good for color but it appears to me that when we started to look at the different colors we could use they would sort of mute one and blend in with the brick and it wouldn't stand out. It gave it what I thought drab and tacky look. We're not going with pearl white. It's more of an eggshell white and if you seen the brick on our building its' difficult to try to blend anything with the existing brick. We are coming close with the brick that is on the building for the lower level.

Nancy Stewart: There are three (3) bricks here.

Barbara Ciampini: I have the same question, where does that all go?

Rob Weightman: I am with Tradesman Construction. I produced the CD's for you, the one paper that you have here is for the windows that we are proposing and the window specifications have the colors and that kind of thing on that. The second batch of papers for the doors, the top sheet that we have is a three (3) panel door and that is the

door we would like to use. So you understand why we passed these out is so you can see the specs as to what we are looking at to use in there. The brick is just a sample of the material that will be to used to re-façade. Currently we are going up to the bottom edge of the window and taking up to transaction and everything below that would be the veneering brick to tie it back together. The colors are still not the color and we are still researching for a much closer match then those.

Barbara Jones: But the face is different as well.

Rob Weightman: It will be the smooth face brick it's just a sample of the materials, it isn't a plastic. It's a real brick.

Les Mlakar: Frankly we don't know, we wouldn't rip off that mansard to find out what was really behind there in order to get this prepared. We think we are staying consistent with the building you can see the glass block is not the most attractive and I think the brick is a little tacky as it presently exists. Our entrance way is tacky also; we're just tacky people. We would like to get approval so we can proceed with this project.

Pete Ciccaglione: I think it's going to be great what you want to do. On the first floor; the windows maybe you can take the grid work out; leaving it out, it almost looks like a jail.

Pat Bradley: One thing we did to come up with this we probably had six (6) meetings or less with Margaret and with the design guidelines it is a great tool for the owners of the building and the retail people. It's sort of getting what they want and taking those ideas and bringing them back to you to see how they fit into your requirements.

Barbara Ciampini: But we're paying you right? The GCDC?

Pat Bradley: Yes. When we first went down Margaret had a picture of a building in Williamsburg and it was something that she wanted like certain windows, certain signs.

Pete Ciccaglione: If you put the grid down I'd leave just the window glass on the upper floors up. I think there is a lot of grid work there.

Rob Weightman: I think it is something you want to do for the whole S. Pennsylvania Ave. This building is probably unique because the simplicity of design. We were down there this afternoon looking across the street at Bortz and the coronus that are on top of buildings. This is probably more of a colonial style replication of the period but that's a personal choice.

Pat Bradley: We really would have loved to do arch windows but it really doesn't work. We went with that because it seemed more consistent.

Lee Calisti: Let me add a couple of comments. First of all we may seem a little opinionated up here but we are here to enforce an ordinance, the design ordinance, so

despite the amount of opinions that seem to fly from here we try to go back to our design guidelines for enforcement and not just for esthetic opinion. There is an objection means to our board here. In addition to that though, I concur highly with Pete's comment about the muntins. The idea here is, your saying to go back to what could have been there originally and in this time period of building but what I know of the time period I really don't think muntins should be in any of the windows.

Les Mlakar: The windows are large windows.

Lee Calisti: So I would think that to be true to our ordinance and be accurate to the time period all the muntins on both floors should not be included and not just from an esthetic standpoint and being true to the time period but Pete's comment for a store front I would want big windows with no obstructions. I appreciate the client's desire for their building and being an architect I deal with the same things but Williamsburg or whatever the preference is two or three hundred years before the time period of this building. So the muntins should go. On a practical side the break in the brick at the coronus line I think is a good start to make the break between the upper and lower but I think something a little more pronounced and maybe another material. What is going to happen is your going to match it reasonably close but if it's not close enough a stronger break may trick your eye more in hiding from the change in brick from the upper to the lower so although you are showing two darker brick in there depending on how close you can get something completely different a cut stone or lime stone not a rubble stone.

Steve Gifford: I think they are proposing that the veneer goes the whole way up to the bottom of the second floor window so that will be the delineation between the brick and the brick veneer.

Lee Calisti: Oh its veneer, then I would advocate more so to make a physical break there because you really need something from a particular standpoint to trick your eye into seeing that because if it's not a dead match it's going to look terrible.

Steve Gifford: Wouldn't it stick out with the brick as well?

Rob Weightman: That is why we had to have that line up to that window. There is some maintenance underneath that window ledge that needs repaired. We are going to have to cut the brick out.

Lee Calisti: You have a planer break as well so having something project out even further would cause the allusion that might make you believe that is actually lines up and it wouldn't look strange. Matching brick is difficult no matter who you are or what the project is and that may help blend that in better.

Pete Ciccaglione: I like Lee's comment of that you are going to bring the brick up to the window seal maybe a couple pieces of limestone on either side and even do the limestone right across the window seal.

Rob Weightman: That has been discussed and that might be what we have to do. It's something that we have to work into; we can't actually put a full piece of limestone in there. We have to do some maintenance to those bricks which are up there. Right underneath the upper windows there is a problem with water getting in that we have to resolve that so we can actually do anything with the building; it sticks out about 6 inches. If you look at the building you will understand what I mean. We have looked at routes to go but we just don't know what we can do until we actually cut that area to see what we have to do to repair the steel. It might be that we come in with a whole new ledge underneath that will change the shape of that ledge depending on how the brick is anchored. If that is something that you want know that will be Les's choice.

Les Mlakar: I have an idea, I frankly don't have a big problem doing that. I would have to see the concept with it. We were wrestling on how to separate it, that was the issue we've had from the very beginning. Frankly, we just couldn't come up with anything then what we did. I don't see a big problem; we have a cost level that we can go to. What we put into that building we are never going to get out of and I can tell you that right now. We want to make it more attractive. I don't have a problem with the window suggestions that you have, we can make that work. We will probably end up doing window treatments in our office.

Barbara Jones: That was my question, I had a question of how that was going, if you take the muntins off how will the windows look and how will they be treated from the inside?

Les Mlakar: That was our original concern that is why we did it that way because now we will have to do window treatments.

Lee Calisti: Well, you're going to have to do that anyway.

Les Mlakar: No, but not as much as we will have to do.

Pete Ciccaglione: Even tinted glass or reflective glass in your windows on top and down below should be clear.

Les Mlakar: I don't have a bit of problem removing those muntins.

Les Calisti: Well I think your going to like it, they tend to be a nuance because you can't see through them and they are really only good for 1700's or early 1800's.

Les Mlakar: I don't want anybody taking a shot at me.

Pete Ciccaglione: You're doing a great project here.

Lee Calisti: We're just talking about some fine tuning. The overall concept is good.

Barbara Jones: I think it's a major improvement and I applaud you for that.

Pat Bradley: Also there is a lot of work that has to be done on the inside. I like what we did at North Pennsylvania Ave.

Rob Weightman: On a note for the upper windows do you have a picture before up on the screen? Just so you are aware, the plan was to have double hung windows up there. Currently there are double hungs that don't fill the whole. All the block glass that we were looking at putting a fixed window in and running the double hungs in, the only thing I can say is if the muntins come out we may need to run the double hungs across. Lee what do you think?

Lee Calisti: I think the double hungs are typical for the time period. I think it will be fine because there is no other way at that time period to get air into that building. The double hungs are fine with me.

Rob Weightman: So your okay with the double hung windows, with a solid line across there.

Les Mlakar: That was our concern. If you're going to have them all together does it give a good visual appearance?

Lee Calisti: Do you know what the age of the building is?

Les Mlakar: I found a picture that shows the angle of the building I think 1920. It was one of the old pictures of S. Pennsylvania Ave.

Lee Calisti: There may not have been double hungs in that time period. It's possible it could have been fixed glass or casements or something like that.

Les Mlakar: If it's consistent, the buildings when you look at the old picture as you look down the street and across the street, the ones directly across the street are more consistent than what was there before.

Rob Weightman: With that metal frame, with my experience, the metal framings that they had in there and the casements were usually used just because of the way they were put in.

Pete Ciccaglione: Can you use casements now and make some of them operable and some of them dead units?

Rob Weightman: That is a possibility, I will have to revisit the cost. As long as there isn't a big cost it doesn't matter but it will be a big rectangular piece of glass in the front of that building which is going to be relatively mirrored. Can you bring the other picture up, Steve?

Lee Calisti: Well, there was originally all glass across there and there were no brick piers or anything in there.

Les Mlakar: I believe there was separation. If you go to the ugly building next to ours; the yellow building, that is probably more consistent, that is probably what I saw in the photograph from other buildings.

Lee Calisti: So there was some type of brick pier or something?

Les Mlakar: Some had brick.

Rob Weightman: Actually, there were three windows with a wood divider.

Les Mlakar: Between them?

Rob Weightman: In other words this never had a brick pier on it.

Les Mlakar: There is evidence that at one time there was a third floor on this building.

Barbara Ciampini: We have another question, in regards to the signage I think that is a great idea that you're offering projecting signs for a one way street, our concern Barbara and mine, is that they are both at the same level and we actually think they are in the wrong place. The law office sign should be down beside your door somewhere and the *Mustard Seed Gallery* should be down here somewhere by her door at a different level so you can see them as you pass. This one (she is pointing to the screen) we think should be down here and this one maybe it can fit in here.

Les Mlakar: We were trying to keep that stain typed glass above our door, we were trying to get that back lit so we could see it as visible as possible because it is really nice looking. We were afraid that if we dropped that sign anyway it might detract from that view.

Rob Weightman: That is a good point there should be distension between the two. And the rendering has something on it

Barbara Ciampini: Well yes it does. I just think the signs are in weird positions.

Les Mlakar: We can move those signs around. We wanted to show that we wanted hanging signs and those are going to be the two formats of the signs, the square and the different shape. We just wanted to show what they are going to look like.

Barbara Ciampini: The signs are fine it's just the location on the building could be better for you.

Les Mlakar: The other issue, we kept them that way is because they are over an area where we can light from below. If we start moving it, if we move our sign somewhere how are we going to light it below then because it's in the perfect location.

Rob Weightman: I can probably come up with a way to hit this.

Les Mlakar: Okay, I don't want it too low. We would like it high.

Rob Weightman: We will revisit that aspect I don't want to cover the banning that goes across there.

Barbara Ciampini: Oh, no were saying below the band.

Rob Weightman: The other aspect is getting a light to it without shining in the eye. We are looking at a 25 watt light to light from either side. You have foot traffic in both directions. So the intent is to do that, as long as I can get a light mounted to hit the sign without it shining down into the eyes of the people that are looking up at it.

Les Mlakar: I have no problem with that as long as it doesn't destroy at least some of our ideas. Barb wanted us to have something to make the front of the building pop out and I would have volunteered to have her mural painted on the front.

Steve Gifford: Since we talked about some additional material that would be used as a cornice to separate the first and second floor. Do we want to approve the project with that added to it with the understanding that they would work with you and I on.

Barbara Ciampini: Yes.

Steve Gifford; I make a motion to approve the project as presented with the understanding that the muntin's be removed from the windows and also the applicants work with the City on how they are going to finish off the division between the first floor store front and the second floor and the replacement of their signs.

Barbara Ciampini: I second the motion.

All were in favor.

Steve Gifford: There is a grant application for both the tenant store front and also the property owner as well. You saw the numbers there as far as the maximum for each and it being a fifty (50) fifty (50) match each applicant is asking for \$5,000.00 and it does meet the criteria. Any questions on the application for the funding. Can I have a motion for the *Mustard Seed Gallery*?

Barbara Ciampini: I make that motion.

Barbara Jones; I second the motion.

All were in favor.

Steve Gifford; Can I have a motion to approve the second grant application for Les Mlakar?

Barbara Ciampini: I make that motion.

Nancy Stewart: I second the motion.

All were in favor.

**ITEM #6 -224 W. Otterman St.-Owner- MWT Holdings-Applicant-Wasil Waleski-
Project-Sign**

Steve Gifford: I don't see anyone here for this project tonight. The sign is already up. I am making the assumption that the City already notified the property owner.

Barbara Ciampini: Yes, it was one of those deals.

Steve Gifford: Any comments or questions on the application or the design of the sign?

Barbara Ciampini: I think the sign looks really good.

Steve Gifford: Can I have a motion to approve?

Pete Ciccaglione: I make that motion.

Barbara Ciampini: I second the motion..

Steve Gifford: Are there any other items that we need to discuss?

Barbara Jones: I don't know if this should be on the record or not but I was in DuBois recently and I saw their brand new Rite Aid and it doesn't look anything like ours and when we were talking about those panels blue and white panels we didn't like that and they said that was standard and they couldn't do that. Well, they don't have them in DuBois. It's arched lighter color of brick and there is not a bit of plastic.

Barbara Ciampini: What about the building?

Barbara Jones: The building looks a lot like ours, it is more brick and it has those arches at the openings. They have a monument sign, too

Steve Gifford: Okay, any other items? Can I have a motion to adjourn?

Barbara Ciampini: I make a motion to adjourn.

Meeting adjourned at 6:30 PM

