

**HARB BOARD MEETING
NOVEMBER 18TH, 2008 4:30 PM**

PRESENT:

STEVE GIFFORD, CHAIRMAN
LEE CALISTI
NANCY STEWART
BARBARA JONES
PETE CICCAGLIONE
TERI LUTZ

ABSENT: BARBARA CIAMPINI

Steve Gifford: Did everyone get a chance to review the minutes from October? 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 22 West Pittsburgh Street-Owner-John Felice-Applicant-John Felice-Project-total facade

NEW BUSINESS:

ITEM #1 100 Harrison Avenue-Owner-Seton Hill University-Applicant- Robert Russ, AIA, project architect-Project-sign

ITEM #2 225 West Pittsburgh Street-Owner-Mike Olbeter-Applicant-Nick Christofano-Project-sign

ITEM #3 625 West Otterman St.-Owner-Tim Burkart-Applicant-Scott Moore Consulting Inc.-Project-sign

ITEM #4 17-19 West 2nd St.-Owner-Mary Levy & First Commonwealth Bank-Applicant-Don Tarosky-Potential reuse of the Lily Shop

ITEM #1 22 West Pittsburgh Street-Owner-John Felice-Applicant-John Felice-Project-total facade

Steve Gifford: Our first item is old business for 22 W. Pittsburgh Street. There are two microphones up there and whoever is speaking for the group introduce yourself and give us your address. Describe the changes that you want to make and at that point e will take on any questions from the board.

Harold Johnston: I am with Canzian/Johnston and Associates 361 Main St. New Kensington Pa. 15068. We are the architectural firm working on this project for Mr. John Felice who is also here tonight; and also with me tonight is Mr. Anthony Canzian who is the project manager. Just to refresh everyone's memory we were here a couple of months ago dealing mostly with the first phase of this project which is the demolition of the *Bugzy's Bagel* building. Now we are here with our final color selection for the restoration of the façade of the Cope building which is 22 W. Pittsburgh Street. We're not making any changes to the building, no structural changes. Basically we are going to restore the building and restore the woodwork restore the masonry and replace the windows with new windows, they are aluminum windows but they are the same in profile with plain clear glass in them. The second floor windows, most of them were changed before Mr. Felice bought the building. If you drive by there unless you look twice you can't even tell, they look like the windows above and just have been repainted. They are the same profile. This is what the site is going to look like (pointing to screen) after the *Bugzy's* building comes down. There is already a parking lot along the alley and were going to extend that parking lot into the area that was formally *Bugzy's* and we will have a couple of handicapped spaces and we will bring that grade up so there is a grade level entrance which is now the *Shalimar Bazaar* level of the building. This is the way the building looks right now (pointing to screen) basically we are going to be cleaning and re-pointing and sealing the brick and we will be cleaning the stone and painting those downspouts that you see on either side of the turret to try to make them disappear. Originally we we're going to try to run those down the building but do to some technique challenges it's really not an option for us. We will be patching the roof, it's a slate roof and no changes at all for the building itself, just cleaned up and renewed. We are going to reline that gutter (pointing to screen) repair it where we have to and fix the turret, the woodwork and most of the woodwork will be replaced with Fypon, it's a plastic type of material that they mold into the wood shape and once we paint that you can't tell from the original woodwork. We will move that electric service and the awnings on Pennsylvania Ave will be coming down and they will eventually be going back up with new awnings and the owners of the stores will be coming back here with that. We would like to take those off altogether but again we have a little bit of a challenging situation there because the entrances to those stores are recessed and without the awnings we would have a lot of water going into those wells. The Pittsburgh St. elevation we are going to bring up that grade, that grade level entrance which is now the *Shalimar Bazaar* level and there will be a set of steps up off the Pittsburgh St. sidewalk and the sidewalks will be replaced to the City specifications and the retaining wall around the parking lot will be made of a cast stone and the cast stone will be as close as we can get to the stone

that is already on the lower level of the Cope building. Hopefully it will blend very well and a black metal railing in-between the pilasters around the parking lot.

Steve Gifford: What's the construction of the railing?

Harold Johnston: It will be aluminum.

Steve Gifford: The last step on the stairs, is that flush with the sidewalk and the base of the wall?

Harold Johnston: Yes it is flush, they won't extend into it. There is that gutter detail we will replace it where there are problems and where it is rotted otherwise we are just going to line it with EPDM and the colors we've selected are up on the screen. We also have sample here. They are from the Sherwin Williams Victorian historic color palate and we think they are appropriate for the situation. The Pennsylvania Ave. store fronts, we are going to add some detailing to the windows. We are not changing the glass at all. This is the one elevation (pointing to screen) and of course we are hoping this is what we are going to have, we won't really know until the *Bugzy's* building comes down, the two windows on the right on the upper floors, these two windows are new openings that we are putting (pointing to screen) in there that we have to for our floor plan and this level which will now be the grade level, we are going to cut a big opening on this entrance which is the entrance to a commercial and it's probably going to be a coffee shop sort of thing. We will use the same stones to sort of replicate the detailing on the Pittsburgh St side and we will have an awning over it. It will be a hunter green. This second door that we are cutting in will be the entrance to the student housing portion of it. We are showing new landscaping out front on this slide (pointing to screen) and you will see that again on the plan as well. This fire escape will be new (pointing to screen).

Steve Gifford: One of the questions that was asked by a board member that is not here tonight, she wanted a justification of why you have a rounded awning over the doorway and a square rectangular?

Harold Johnston: It was just to differentiate; we're using the same language actually that we see around the building. We don't want those two entrances to be the same. One is a commercial entrance and the other is the entrance to the apartment complex.

Steve Gifford: Is there going to be any lettering on the awnings?

Harold Johnston: Yes, we are going to show some, it will be small and modest and it will indicate whatever the name will be. Also on this one, (pointing to screen). This is the cast stone that we are using (pointing to screen) the color is very close. This is the first floor plan as you can see; this is the entrance with the flat canopy and the stone around it. This is for the rental space which is going to be a coffee shop or something. This is the entrance to the apartment complex, steps that go to the upstairs and a handicapped accessible apartment on this floor. (pointing to screen).

Steve Gifford: The current entrance for the *Shalimar Bazaar* will be closed off?

Harold Johnston: That is correct. The upper level is more student housing and it's just bedrooms grouped around this. This is an original picture from 1902. (pointing to screen).

Steve Gifford: Any other questions or comments from the board?

Lee Calisti: I have one question. You kind of mentioned pleading about the windows, and you mentioned that the profiles were the same and that the windows that had been replaced in earlier years are indistinguishable from the original windows, and I want to beg to differ on that. I think there is a huge difference between the windows that were replaced earlier and the windows that are there now. Mostly notably in the panning, the detail between the window, sash and the masonry. Is there any possibility that can be done differently?

Harold Johnston: We had discussed that and I think we can again with this fypon trim pieces duplicate that instead of just having a straight square panning I think we can come pretty close to that.

Lee Calisti: It really needs some profile other than a square profile to look correct. I say that in light of the tremendous efforts that you are doing with the rest of the building which is applauded to go through efforts to restore and retain and match.

Harold Johnston: That is a simple thing to do. He is talking about the trim around the windows; the moldings were it joins the brick to brick mold.

Steve Gifford: Okay, Any other questions or comments?

Nancy Stewart: What is this? (pointing to a diagram)

Steve Gifford: That is a sample color for the window.

Barbara Jones: Will the awnings on the store fronts when they finally come to us will they match the others do you think?

Harold Johnston: I don't know that will be up to the store owners to come here and present their signs.

John Felice: There are two different colors right now; we will be consistent with that plus the awnings in the back.

Barbara Jones: So it will be this green color?

John Felice: Correct.

Pete Ciccaglione: I think it's a great project; you guys are doing a great job.

Steve Gifford: Just to clarify the landscaping for the parking lot, that might come up for the next review which will be the Planning Commission. They might have questions about the landscaping and you might want to have more detail as far as the trees the shrubs and perennials.

Teri Lutz: How about lighting? What are the plans for the parking lot or the building itself?

John Felice: There are two lights there already, one is on the corner and the other is in the back of the parking lot, these are City lights. (pointing to screen)

Steve Gifford: There is a street light?

John Felice: Yes. There is a lot of light there on both corners.

Nancy Stewart: Will there be any signage going on the building?

John Felice: Yes I have to decide I may keep the name, I am egotistical enough to want my name and I am not sure about that yet.

Steve Gifford: John, can you explain that a little bit?

John Felice: It will match the color that we are using.

Harold Johnston: Go to the last slide.

John Felice: There is an old *Coke* sign in the back and it looks like it's from the 1900's, one of the very early ones. That is the only thing remaining on that exterior of the building. All these electric deadlines are coming off. I wanted those crazy downspouts taken off but we can't do that so we are going to try to hide it with color. I just don't like that look.

Steve Gifford: It is interesting; the downspouts are actually on the building.

John Felice: They were always there. Whatever the sign it will be an historic look. I got enough money in this I am not worrying about a sign.

Steve Gifford: One point of reference on that, with the sign you would have to come in the front of this board again and submit your proposal and give you approval on that.

John Felice: How many more times do I have to come here?

Steve Gifford: John, you need to present your sign package. Any more comments or questions?

Barbara Jones: I have a comment about the sign that is there now, you can see it from both streets.

John Felice: I'll figure something out; we will have a nice sign there.

Harold Johnston: Our plan right now is to move ahead and get the masonry work done and the woodwork done, as soon as the weather breaks and we would like to have permission to do that.

John Felice: I will be applying for our demo permit, we want to get that going, I want it down and I want it solid and we have some contingencies to deal with.

Steve Gifford: We fully understand the scope of the project. I haven't heard any changes to the proposal, am I correct in that?

Nancy Stewart: Yes.

Steve Gifford: Can I have a motion to approve the project as presented?

Nancy Stewart: I make that motion.

Pete Ciccaglione: I second the motion.

Steve Gifford: I am sorry Lee I remembered the windows. Can you add that on?

Lee Calisti: They agreed to add some trim profiles around the perimeter of the windows between the window and the brick.

Steve Gifford: Can I have another motion to that?

Nancy Stewart: I make that motion as modified.

Pete Ciccaglione: I second the amendment to the motion.

All were in favor,

NEW BUSINESS

ITEM #1 100 Harrison Avenue-Owner-Seton Hill University-Applicant-Robert Russ, AIA, project architect-Project-sign

Bob Russ: I am the project manager for MacLachlan and Cornelius & Filoni in Pittsburgh Pa. at 307 4th Avenue, Pittsburgh, Pa. 15222. Also here tonight is Chris Musler, *Seton Hill University*, One Seton Hill Drive, Greensburg, Pa. 15601. Also Barbara Martin with KMA Signs. 135 Technology Drive, Suite 401, Canonsburg, Pa. 15317. We were your first project reviewed by your board when you started in January of 2007. There are a handful of signs around the building primarily the three principal facades have signage. The West Otterman St side, the Harrison Avenue side, and the Ehalt parking lot across from the *Red Starr Brewery*.

Steve Gifford: I was able to scan three images from the documents you sent me, we have the marquee the corner up and down Harrison and also the banner and that will be at the corner as well.

Bob Russ: Let's start with the marquee. I think a lot of the things that we do will at the marquee will be echoed in some of the other signage. The marquee, what you are seeing here is a piece of the Harrison Ave. façade. I think your drawing is 85-1 at the bottom of the page shows that Harrison Ave. façade in its entirety. The marquee sits pretty much in the center of the elevation mid block across from the Wine and Liquor store and that is our primary entrance into the Performing Arts Center lobby which feeds the two performance spaces, the concert hall and the flexible black box theater. There are rehearsal spaces which we call the main level of the project. The marquee projects over the sidewalk and has a kind of sloping downward curve from the street heading towards the store front and door entrances into the lobby. That's this here (pointing to screen) at surface and what you are seeing is channels and it's metal and what you are seeing are channels with multi bulb chaser lights running from the top of the curve down the slope towards the entrance way. That is on a programmable system that we can set up to chase. We are trying to recall the old time movie and performance halls like the *Benedum, Heinz Hall* and other places downtown Pittsburgh and bring that on to this project to add some razzle dazzle. That programming system could be very dynamic or very slow, easy going, Also on the marquee seeing here kind of shaded (pointing to screen) is a metal mesh and a aluminum frame and to run you through some of the color palette, you are familiar with the brick on the building the monumental concrete block. Our windows which are aluminum and our store fronts are this color here (pointing to screen) kind of an antique copper. The other metal work like these metal mesh panels in the frames is a little bit deeper of a green color and that is also the color for all the other metal work on the top of the building. All this metal mesh and the frames are this deeper

green. Attached to that will be cut out letters, solid metal, Barbara do you want to talk about that?

Barbara Martin: I am from KMA Design. I brought a sample board that will help explain this a little bit more in detail. One of the things that Bob was referring to which occurs over the entrance, which is a little different from the original rendering is that in addition to where the two panels are were the grill work is occurring. That is this color in light green. We've added the University's name as well as Performing Art Center so the name and donor recognition things that you see there it's not adequate at this point. These letters are actually going to be a dimensional letters and they are not illuminated. They will replicate the brass so they will have a finish that will work more with the architecture than anything and I wanted to demonstrate to you that it will have some shape to it and form. These letters are then directly applied to the grill work and architecturally on that canopy that is coming there will be up lit at night but they are not internally illuminated they will just be lit at night. With that color contrast during the day between the brass and the darker green and as far as the Performing Art Center we have similar detail. We are looking again at the cut out letters, but the only difference in that application is the surround that occurs here. I think we also saw this on the drawing package that Bob submitted, is a channel and within that channel are the LED chaser lights for more of led or environmental purposes going with the LED. They will last longer for the University and again as Bob stated the chasers can be programmed. We would want them to be similar to the rest of the architecture so it doesn't blind you and have two different speeds going. Again to emulate the theater and the concept of a Performing Art Center in the past so that is going to surround this and that light again reflects into the brass cut out letters. You will have a whole illumination from that as well as the up lighting that is going to occur architecturally. These are just details of the end views and some of the highlights of the letters themselves for fabrication purposes.

Bob Russ: So for the purposes of the presentation the drawing that are black and white what were approved by the City for construction, Barbara's drawings then went with further discussion with the University of what will actually be presented in terms of lettering on the signs. That's the way we know it now, we don't know any donor name that is going to be added if at all.

Barbara Martin: I would like to point out that on their rendering they're showing that the returns of the canopy has signage on the left detail there, that no longer exists. There will not be any signing on the ends of the canopy just on the face. (pointing to the sample board). These pieces here that are kind of the return ends of the canopies from the end view that will not exist. It has to be too small at scale and kind of crowded in there so I eliminated that.

Steve Gifford: Before we leave the marquee can you address the LED panel?

Bob Russ: That has been cut from the project.

Steve Gifford: Okay.

Bob Russ: We talked about that a bit and I think the initial concept was to try and tie in with the LED sign that's at the end of campus entrance on College Avenue but technology to make it connect to the main campus and have those two synchronized to run a separate LED here just the budget for the project we just cut it and perhaps it might be controversial.

Barbara Martin: I guess from the perspective from the University and also from your committee if that is something that *Seton Hill University* wants to revisit in the future is that something that we would bring back to you or can we discuss that now and maybe have that put in the plans for as a possibility in the future rather than.

Steve Gifford: That is not an unusual request to get the opinion of the board on that. They will give you some direction. I'll start off with saying that I think that, we've had discouraged LED projects in the past, this one from my perspective it's not necessarily all that bad. I am not opposed to it I probably would prefer to see a color or an image of how that would blend in but I am only speaking for myself and the other members here might have a different opinion.

Barbara Martin: Okay if they get to that point what I would suggest is that we could even bring in a demonstration and kind of show you exactly what it is going to look like when it's lit but I don't want you to completely forget about it because it might be something later on in the years when they can afford it.

Steve Gifford: It's also important to hear from the other members because it is a democratic process; I am just one of seven votes. Does anybody else have thoughts on the LED?

Barbara Jones: Well, I understand the nature of it and how it relates to the theater and all of that but I would really like to discourage it. It's an intersection where you are coming into two streets there and if they are going to tie it to the University information I think it's less useful. I find them very distracting and you're going to have the other chaser lights going around it's just going to be a lot of activity.

Nancy Stewart: Are the chaser lights going to be constant?

Bob Russ: I would say knowing the University and running the cost of those type of things, it's more for performance time when something is happening that day or evening.

Pete Ciccaglione: I would like to see it when you guys come to that point. I think it would look nice.

Barbara Martin: I don't think the University will be advertising the same information that would be on their main entrance. I think it would be more coming events at this building. But certainly we would consider that if it becomes a reality and come back here for that.

Steve Gifford: Another opinion of the board member was also considered about it as well. It might be a split decision. I am not saying it's entirely off the table but we would like to look at it a little bit more. Maybe even seeing a theater in another Country that has a LED running so we can see it.

Bob Russ: The other thing that is not in the proposal now is the wraparound LED.

Steve Gifford: Does anybody have any questions about the marquee before we move on?

Bob Russ: We will go to the tower sign which is on the corner of Otterman and Harrison which is this element right here (pointing to screen). What we are showing in the elevation is the element that wraps around the corner and wraps around the top of the tower. It's circular which if you look at the larger details you will see a plan, a half circle, and an elevation band that kind of runs around the top of the tower. It is an aluminum frame, metal mesh and painted in that darker green with a built in kind of a box sign with pushed through acrylic letters. Barbara you can take it from there.

Barbara Martin: As Bob said that would be this image on the lower left (pointing to sample board) originally the University had talked about using their red to replica their logo which I discouraged them from doing. What we did was to be consistent with the same brass painted color that we are using on the letters at the other entrance. We are going to do that box in that same type of finish. What you are seeing here is an acrylic and that would actually push the letters that say "*Seton Hill University*" in front of the background piece of aluminum which is painted. The purpose for that is that you get a little additional illumination plus the fact that the turret has that turn to it and you would get a little bit more eye catching ability from the intersection. It will give it an extra glow and a little more architectural detail and as Bob said it does have a curved radius to the box which would actually take on the same shape as the architecture. It's serviceable from the top and below that they can get in there and replace anything that might need to be changed. It's not anything that is going to have exposed fasteners or those types of elements. The dimensions on it are 11 feet by 2.6 in height. The length sounds like its huge sign but when it starts to do that turn it really does take off dimensional aspect of it.

Steve Gifford: One of the issues we have addressed in previous meetings is that the case with internally lit signs, so it might be an opportunity for us to share comments on that.

Pete Ciccaglione: Are there going to be any lights shining on it?

Barbara Martin: No. The light only comes from within the cabinet. The only things that will be lit are the letters. It's not like the whole box is lit and glowing like a *Wal-Mart* or something, it's just the letters. It will just be Seton Hill and the letters for University. It will light it won't be anything glaring.

Steve Gifford: I think it something like the *Westmoreland Supply* sign, it's also internally lit. I don't have a problem with this sign being internally lit. Does anyone else have an opinion on that?

Barbara Jones: I don't have a problem with that it. I have a problem with the letter; and I have an issue with the box.

Barbara Martin: This is aluminum and it would be painted, it's like an automobile paint from Matthews. It would have a brass type of look to it. We did some contrast during the day and also at night and that would fade away to nothing you really would read the brass you would be reading the white letters.

Lee Calisti: So the letters are basically a lens?

Barbara Martin: Correct, an acrylic lens and on the edges it just has a little bit more illumination to make it look dimensional.

Lee Calisti: I am fine with that.

Bob Russ: Also on this elevation on the one side of the tower we have a projecting vinyl banner sign again picking up the performing art center and this is to read coming up and down the block.

Steve Gifford: You're only proposing one banner?

Bob Russ: That is correct, on this side of the building that projects.

Nancy Stewart: And it's gold also?

Barbara Martin: Yes, one of the things that we wanted to do but not make this look like so much of an advertising campaign for the University because of their use of color and some of the images. We wanted this to more tie in with the architectural and as you can see the colors that we've selected really work the canopies and the fill of the exterior and elevations. The name of the facility is going to be Performing Arts Center and identify that with a script font with a kind of burnt russ color as well as the brass. It won't scream *Seton Hill* or anything like that because the name will be on the top.

Steve Gifford: Any other comments or questions? I just have one point of clarification, if everyone can turn to your print out of A-52 of the images of *Red Starr*, there is a sign that you noted there, and can you describe that real quick?

Bob Russ: That one has also been deleted from the project. It just didn't seem right. What we are proposing on page A.52 towards the top of that elevation is some banner signs and they're not permanent. What we are putting in is a number of brackets that will allow them to put on a big vinyl banner. It will be more of a seasonal or semester

run. It will have this seasons events or welcome to the grand opening of this. Kind of what they do at the Carnegie Museum down in Pittsburgh. Those will be larger scale.

Nancy Stewart: How many banners are there?

Barbara Martin: There are five and that does not mean that all five of them will be used at the same time. It might be more likely that there might only be two at a time. Again, they are flush to the wall and will not stick out perpendicular.

Steve Gifford: It will be visible from Red Star and the parking lot?

Barbara Martin: Yes.

Steve Gifford: Any other comments or questions?

Teri Lutz: I have a question about the marquee, if you're not going to do the LED with the upcoming events and everything are there any other plans to communicate in that area for events?

Bob Russ: We talked about whether or not putting up the low individual letters, that is all very complicated and hard for a University. It really comes down to cost they don't have the money right now to do the kind of vision that we originally had. I think what we will see the other opportunity is that with the large store front windows looking into the lobby all along Harrison Ave. The lobby is not that deep and there will be opportunities to put up posters in show cases and things like that.

Steve Gifford: Any other comments or questions? Can I have a motion to approve the sign project as presented?

Teri Lutz: I make that motion.

Barbara Jones: I second the motion.

All were in favor.

ITEM #2 225 W. Pittsburgh Street-Owner-Michael Olbeter-Applicant-Nick Christofano-Project-sign

Nick Christofano: I own and operate *Unique Tattoo* and we are currently on Main St. at 108 N. Main St and we are a tenant of the *Westmoreland Trust*. The building in question where I am going to relocate is 225 West Pittsburgh St. and my home address is 158 Kerr Road, Greensburg Pa. 15601. Our intentions are to try and create a simple professional look to the building; which is not necessarily always associated with our industries as far as tatting goes. I am trying to break the norm a little bit and keep everything more upscale than most would associate us with. We plan on refurbishing the terracotta roof. It's in decent shape. We will replace the faulty gutters with a standard Alcoa gutter and plan on resurfacing; re-plastering the entire building and adding a tri-color accent to it. The main changes would be the entrance way itself. The door is faulty and not handicapped accessible so we are going to replace it with a standard commercial steel door and that is handicapped accessible with side lights on either side. The addition of lantern lighting is also part of the change.

Steve Gifford: Nick can you tell us the process on how you are going to resurface the building with the color samples.

Nick Christofano: The way it was explained to me is they veneer the entire building with ¾ to 1 inch styrofoam boards. The contractor that I am dealing with won't guarantee anything if they go over top of the existing so his recommendation was to start fresh. That was the problem in trying to retain the brick ledge because it's only ¾ to 1 inch out from the existing surface of the bluish grey so if we cover that with the styrofoam we will lose that ledge and we thought it was best to do away with all of it and add the accent colors on different levels from there.

Steve Gifford: So the profile will remain it's just the material and the colors will change?

Nick Christofano: Yes.

Steve Gifford: I think everyone got a color sample.

Pete Ciccaglione: Are you going to have the whole building synthetic, the whole front?

Nick Christofano: Yes.

Pete Ciccaglione: The whole way down to the ground?

Nick Christofano: Yes and replace the existing curb. The only incorrect image is that it will have a handicapped accessible ramp approximately 60 inches wide.

Steve Gifford: Can you use the laser pointer?

Nick Christofano: Yes, right in the center here, the curb will be cut; the rough opening for the door I believe is 68 inches so we are going to go at least 60 inches. (pointing to screen)

Pete Ciccaglione: The brick that is there now are you going to tear that off or are they just going to go over it?

Nick Christofano: We are going to go right over top of it.

Pete Ciccaglione: When you use synthetic its touch & go when using that. When you run it the whole way down to the ground the snow and salt and rain gets against that it. It absorbs that and it gets up under it and then you get mildew. I wouldn't run that the whole ways down.

Nick Christofano: I don't know if I am on the same page with you, synthetic?

Pete Ciccaglione: The stone board and the plaster. If you're going to run that down the whole way down over the brick.

Nick Christofano: I would guess it would be at least ½ an inch away from the curb. We can seal it underneath.

Pete Ciccaglione: I know, they do, but eventually, you're going to pay a lot of money to have that done. It's expensive to have that done. If I were you, I would look into putting up a border so high like a masonry board like the stone veneer you can buy. That shouldn't cost any more then the plaster work they are going to do. If you run that the whole way down to the ground I can tell you that within two years it will be all black.

Nick Christofano: I can talk to the guy that is working with me.

Steve Gifford: What you are talking about is the material that is very similar to what is being used at that Mustard Seed Gallery and that is one that we just reviewed this year. They are going to take the quarter brick and do some similar material there as well.

Pete Ciccaglione: You're going to spend a lot of money putting that synthetic material up.

Barbara Jones: What is the rational on removing the brick, did I miss that?

Nick Christofano: The brick itself is only about $\frac{3}{4}$ to an inch out from surface of the building right now. When we apply the board and redo the surface it's going to make it flush which we thought was a little bit awkward instead of sticking out and having a ledge so we can recreate that ledge with the plaster.

Steve Gifford: Nick if you can point to it on the screen. There is a small ledge there but you are going to cover that up?

Nick Christofano: You can see just a little bit of it right here in this area. (pointing to screen) The difference between the levels is about $\frac{3}{4}$ to an inch from the brick to the plaster.

Steve Gifford: So the new surface will hang over and almost cover that?

Nick Christofano: Yes.

Pete Ciccaglione: Would that be a bad thing Steve, if it did? Even if it hung over that would save money.

Barbara Jones: It's a strange building no matter what.

Pete Ciccaglione: You can still paint that brick on the bottom.

Barbara Jones: It has character the way it is. I would say not to disturb that. You're going to maintain the kind of plaster, on the main part of the building.

Steve Gifford: So put the new surface materials starting at the ledge and going up to the roof line?

Barbara Jones: Yes, it sort of served its purpose over all these years.

Lee Calisti: You should save your money. Pete's concerns are excellent; you don't want to have a maintenance problem immediately. The synthetic material or whatever you want to call it is notorious for mold, mildew and staining.

Nick Christofano: I am sure that is something we can address; I can't say that I am a fan of the brick as it is. I am sure the construction method is something that we can address with the guy who is doing it.

Pete Ciccaglione: Like I said just take that brick and you can put that fake stone on it. That would look great.

Nick Christofano: I would much rather do that than keeping the brick.

Pete Ciccaglione: Running that synthetic down it will just mold and mildew.

Steve Gifford: As far as this bay window, can you review that next?

Nick Christofano: Our intentions were to take out the doorway and the side lights and replace with windows similar to what is right next to it, (pointing to screen); to keep it a little more uniform. I think it makes the entrance more of an entrance instead of a secondary entrance here which is a little bit confusing. In the inside will be display which areas also serves a purpose. The window on the left is currently broken so that will be replaced as well; its clear pane glass and they are roughly 60 X 96 inches. The lanterns that are there will be discarded and again the sidewalk will be replaced.

Steve Gifford: Any comments or questions for that proposed change?

Lee Calisti: These are going to be windows?

Nick Christofano: Yes, the scroll work and in the doorway as well, that will be retained.

Lee Calisti: Is it going to be clear glass, are you going to have signage?

Nick Christofano: That I haven't decided as of yet, right now it's just going to be clear glass.

Lee Calisti: So you will be able to see into the show rooms?

Nick Christofano: Yes.

Pete Ciccaglione: If you keep the detail work on the corner how are you going to cut the glass?

Nick Christofano: It's recessed in.

Steve Gifford: Let's look at the original photo. It's already there.

Barbara Jones: It's just the shape on the face of the building. It's okay.

Steve Gifford: Any other comments or questions?

Nick Christofano: We wanted to retain the look of these garage doors, they are not going to be functional, there is actually an internal wall that runs right behind them and in our application we are not going to need them. We did want to retain the look so one of our solutions is to hang commercial steel doors in front of them, pin them in. They are pretty basic, just to retain the look no function, (pointing to screen). Whether or not we have the windows and the panel door is up in the air it can go either way. The windows are not going to serve a purpose because you are not going to be able to see anything.

My only concern was if they were to be broken at any point. The look is something of a concern and I would be open to that.

Steve Gifford: Does anyone have any thoughts?

Lee Calisti: I do understand the rationale and to some degree that makes a lot of sense but these new doors are really bad. They don't celebrate what you are trying to celebrate. They are going to cost you a lot of money to do that.

Nick Christofano: The doors? The doors are the cheapest of routes.

Lee Calisti: Well, since you are building a wall behind it.

Nick Christofano: The walls already exist.

Lee Calisti: One idea is to apply some kind of panel molding to the outside of the wall to replicate the original door.

Nick Christofano: Yes, that is the picture that is up right now. (pointing to screen)

Lee Calisti: Well, what makes this door interesting or appealing is the proportion of the pieces, the height of the windows the width of the mutants. The proportion of these pieces is what really makes that interesting, how wide is it and what is the width and the height of each panel. When you replace it with this other garage door it's completely foreign to that and it doesn't accomplish what you want to accomplish. You can replicate that look through a series of some fiber cement trim.

Nick Christofano: Like I said that was along the lines of the other picture.

Lee Calisti: Right but not as heavy as the images you showed. You can match this almost verbatim.

Nick Christofano: I think cost affective we were kind of looking at that but the garage doors would be the cheapest route.

Pete Ciccaglione: Really?

Nick Christofano: For me yes.

Lee Calisti: I just really think the garage doors are fine as they are.

Nick Christofano: If you were to guess how much do you think that would cost? One thousand dollars a door.

Pete Ciccaglione: I would say about fifteen hundred.

Nick Christofano: Is that total or per door?

Pete Ciccaglione: Per door.

Nick Christofano: Well, is that is about three times what I am paying in steel. We are pretty open to it I just am trying to be as cost effective as I can.

Lee Calisti: Well we are trying to recommend, keeping the existing brick and doing some other things to try and save you some money. I like your concept but it's not helping you.

Steve Gifford: Maybe a door with a different style?

Lee Calisti: No, you're not going to find this door within any reasonable cost.

Pete Ciccaglione: How big are these doors?

Nick Christofano: I would think they are 9 X 10 I guess.

Pete Ciccaglione: About one thousand a piece maybe?

Nick Christofano: No about five hundred and I would install them myself. It's just the doors no rollers no tracks.

Pete Ciccaglione: Wonder if you would just unscrew that cement board, set up a couple of studs and just trim it out. If you're doing it yourself you would do it a lot less than fifteen hundred a door. You would probably have about five hundred dollars for material. Just put up a couple of studs and screw that cement door to it.

Nick Christofano: So if it remains the same and retains the same proportion panels, is that like the key element you're looking for? What about the windows? Is it necessary to have them or if was an off color panel to give it the illusion of a window?

Barbara Jones: You can paint it to make it look like a window. I think the doors retain the charm of the building. You really have interesting pieces and parts.

Steve Gifford: Is that the consensus of the board to try to replicate the doors with Hardy panel and trim it out. Is that correct?

Lee Calisti: Yes.

Barbara Jones: I don't think the windows matter one way or the other.

Steve Gifford: I think we covered everything on the building, is that correct?

Nick Christofano: Yes.

Steve Gifford: Lets go back to the entrance way. One of board members had a concern about the proposal here. Does anybody else have any comments about changing the entrance door configuration?

Teri Lutz: I have a question about the key shaped images located to the left and the right of the door. Is that glass transparent?

Nick Christofano: That is clear pane glass it's just graphics on the windows. Also the red line depicts neon lights, which I forgot to mention.

Steve Gifford: Inside the building?

Nick Christofano: Inside the building.

Teri Lutz: The middle logo is on the glass? That is not lit in anyway?

Nick Christofano: Yes and no it's not lit.

Steve Gifford: The area above the doorway that's a?

Nick Christofano: That is a potential area for a sign at some other point. We haven't decided on anything right now.

Steve Gifford: From my perspective I don't have a problem with the proposed door and the glass panel still left to the right. Well, it does change the character of the building it's not so drastic that I think its offensive. It has some styles and character to it and from my perspective I don't think it's a problem. Anyone else like to share their comments or thoughts?

Barbara Jones: Are you planning on those other windows the big large picture windows are they going to have the mullions that they show on these other pictures? Or are they just going to be clear glass?

Nick Christofano: Just clear glass. The entrance way, the original picture is incorrect; the windows are already clean pane glass. They were broken at some point and replaced.

Steve Gifford: Is everyone okay with the front doors?

Barbara Jones: I don't have a problem with that.

Terri Lutz: One more thing, how about the lighting? The lanterns seem to be out of character. Are those something that you actually selected?

Nick Christofano: Similar to that yes.

Steve Gifford: What style were you thinking, Teri? Something simpler?

Teri Lutz: Not that, yes. Something simpler.

Lee Calisti: I was looking for your insertion, your business, something more modern and corky.

Nick Christofano: That's not us. We're not the circus.

Lee Calisti: I'm not trying to say that, but?

Nick Christofano: No, disrespect but a lot of people associate that with my type of business. There is a tattoo place on S. Main St near the pool hall that has that look and we don't want anything like that.

Lee Calisti: No. We want something more contemporary more modern. A place where you have your own artistic flare.

Nick Christofano: Artist flare?

Lee Calisti: Yes, artist flare.

Nick Christofano: I think a lot of that came into consideration with the cost, trying to like do this within reason. We're small business money.

Barbara Jones: I am picturing a really simple light fixture, it could be just round. This one is just a little too fancy.

Lee Calisti: I think something simpler and cleaner.

Nick Christofano: Sure.

Steve Gifford: It's an interesting comment that we made, whenever we were discussing the project before the presentation I had the same perception of a tattoo studio, diamond steel neon and all kinds of things to be flashing.

Lee Calisti: I don't mean any disrespect or stereotype, really I don't. You are an artist in one sense, so in order to celebrate your artistic ability you may want to think about it.

Nick Christofano: We do it in a "nonflashy way". We still want to be thought of as artists, but professionals as well.

Steve Gifford: Do you want to talk about the free standing sign? Do you want to start with the inspiration of your sign?

Nick Christofano: We kind of based it off an old service station sign; which everyone at the shop likes. That was our inspiration for our sign. I think the print out, the outer gray is a little bit lighter than what it is shown there. I haven't gotten real in depth with the sign company, it will be basic black housing internally illuminated not to exceed 5 feet in diameter. The face of the sign will be embossed similar to the *Westmoreland Supply* sign, where the letters are raised. The sign we are pretty much, open to what is going to work and what is going to fit into the City specs as far as the location on the property, pending a survey; whatever is acquired. There is on the property from an older sign, an iron and that would work for us for our sign. I am not certain on the City code for the height of a sign. I think Steve told me the minimum of 8 feet and not to exceed 15 feet high. We're pretty flexible, whatever is going to work. This picture here also shows (pointing to screen) the retaining wall as of right now it's just a railroad tie wall and it's falling apart and were going to replace that.

Steve Gifford: The freestanding sign will be doubled sided so you can see that from Pittsburgh St.

Nick Christofano: Yes. There is also another view.

Steve Gifford: Any comments or questions?

Barbara Jones: What is the red around the edge? Is that neon?

Nick Christofano: The sign will be lit internally. It's just red.

Steve Gifford: The parts that will be illuminated will be the gray background and the white banding around the black letters. Any other comments or questions? Nick, you mentioned the parking lot surface?

Nick Christofano: Yes, the appearance of the lot is pretty bad and we plan to topcoat the lot and just clean it up for now for at least 6 years until we can get some money to really do it. It's a hazard for even people to walk through. That is on our schedule with weather permitting. Not that it's the absolute way to do it but it will fix it up.

Barbara Jones: I am looking at a picture here and I can't tell if this is some sort of a frame?

Nick Christofano: Yes that is the existing iron that is in the ground from a previous sign. The owner of the property kept it there in hopes of grandfathering it in because it was an original structure. I think it will fit well.

Steve Gifford: Of course it will be set off outside of Penn DOT's right of way?

Nick Christofano: Whatever the City needs us to do, I can't say that the sign will be on an island for the light which is on the side of the building. Its right behind this little return here, (pointing to screen) on the other side.

Steve Gifford: Any comments or questions?

Teri Lutz: This little structure, are you going to paint it?

Nick Christofano: Yes it will match the exterior of the building

Teri Lutz: Is that a chimney?

Nick Christofano: Yes it is

Steve Gifford: That will be painted the same as the building.

Nick Christofano: Yes.

Teri Lutz: What about this little roof structure on the picture? You can barely see it.

Nick Christofano: That was an area we talked about and really not sure if we are going to reside it to match the exterior colors that we are going to switch to.

Steve Gifford: That is image B3. (pointing to screen)

Nick Christofano: Actually on the adjacent side there is about 36 to 40 inches of siding that wrap the top of the building that is similar to that so if we were to do it we would match the entire thing but at this time we haven't really discussed it any further than that. It's definitely something we need to address because it sticks out being that it is white.

Pete Ciccaglione: You can cover that as well with a cement board because when the snow lies on the roof it will be a lot of cost with that synthetic up there.

Steve Gifford: Any other thoughts or comments? If not can I have a motion to approve the project?

Lee Calisti: I make that motion.

Pete Ciccaglione: I second the motion.

All were in favor.

Steve Gifford: Nick I think it's important to the board that you're going to do this in phases?

Nick Christofano: I would hope that within the next two years. The exterior of the façade as early as next spring. That is granted that we can get in and do the work and run a business out of it.

Steve Gifford: And the sign?

Nick Christofano: I would say by next summer.

Pete Ciccaglione: Are you opening then, too?

Nick Christofano: No, I am hoping to open next month. We had a lot of interior hits to deal with.

ITEM # 3-Owner-Tim Burkaret-625 W. Otterman St.-Applicant- P. Scott Moore-project-sign

Steve Gifford: The next item that is not on the agenda were going to add to this, is a sign for W. Otterman St.

Scott Moore: I am Scott Moore with Moore Consulting Architects. We have a small project that we submitted and unfortunately somehow the paper work has gotten lost. This is just a very quick sign for *Burky's Tavern*. 99.9 percent of the project is actually interior. We are taking the old bar that is on the lower floor and moving it up to the next two floors and creating a very nice neighborhood tavern. From there the only exterior element we are changing is to organize the sign that is presented which is located on one of the porch columns and the sign itself will be approximately 11 feet off of the street in height and will also be perpendicular to the street. It will be hung by a 4 X 4 structural beam which will be attached with black metal in keeping with kind of the sign heritage and it will also be lit with two white goose necks. It will be lit on both sides with the historic type of light.

Steve Gifford: One of the requirements with the City of Greensburg that the projecting sign can only be half of the distance of the sidewalk.

Scott Moore: The sidewalk is 8 feet wide at that point so we are less than that.

Steve Gifford: Any comments or questions from the board members? Can I have a motion to approve the project?

Nancy Stewart: I make that motion.

Pete Ciccaglione: I second the motion.

All were in favor.

Barbara Jones: I make a motion to adjourn.

Teri Lutz: I second the motion.

Meeting adjourned at 6:30.

There was an open discussion for 17-19 W 2nd Street but no recording.

