

**HARB BOARD MEETING
FEBRUARY 17TH, 2009 4:30 PM**

PRESENT:

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

ABSENT:

TERI LUTZ

Steve Gifford: We have three (3) items on the agenda tonight. We have one item of old business and two new items that we will be covering after that. Are there any corrections of the minutes from January? If not can I have a motion to approve the minutes?

Lee Calisti: I make a motion to approve the minutes.

Barbara Jones: I second the motion.

All were in favor.

Barbara Ciampini: I just want to thank Lee on the record for editing some of these Architectural terms that are used that Vicky and I can't spell.

OLD BUSINESS:

ITEM #1 246 S. Main Street-Owner-Westmoreland County-Applicant-First Evangelical Lutheran Church-Project-Potential demolition of Troutman Main Street Annex building adjacent to the church.

NEW BUSINESS:

ITEM #2 221 North Main Street-Owner-Westmoreland Museum of American Art-Applicant-Westmoreland Museum of American Art-Project-exterior banners for the facade

ITEM#3 221 North Main Street-Owner-Westmoreland Museum of American Art-Applicant-Westmoreland Museum of American Art-Project-“Elyse Jeanne Saraceni Memorial Peace Garden”

OLD BUSINESS

Item #1 246 S. Main Street-Owner-Westmoreland County-Applicant- First Evangelical Lutheran Church-Project-Potential demolition of Troutman Main Street Annex building adjacent to the church

Don Lettrich: I am an Architect with the Lettrich Group in Greensburg representing the (*First Evangelical Lutheran Church*). Our project consists of trying to take down that portion of the Troutman building which is all ceramic tile on the front leaving the Housing Authority's historic building complete on the end. Our idea here is to create a park. We've brought this to the community before and what our concerns is at this time how to reface the building. As we investigated the demolition we found that the wall that is remaining, if we tear this building down (he is pointing to screen) at the end is not structurally sound nor stable nor weatherproof. There is a block wall but it will leak like a sieve it's not tight; it won't take any wind pressure so we are basically looking at building 12 inch split face concrete block wall all the way up to give some stability, basically to protect the Housing Authority's building. This level point here (he is pointing to screen) is the top of the ceramic tile covered building. Our idea here is that we would create this in split face concrete block from the alley forward. This stair tower will remain in the back, from the alley toward the street. There is a terra cotta banding running across the face of the building and what our intention is do a very easy breaking of the joint so there is a fine line and taking that line from the face of the building around the corner and back through here but not trying to replicate it because what was there was never authentic. It will give it some character and break up the total mass of the wall. There is an existing yellow brick up here and there is like a light gray yellowish brick which will remain. What we've done is (this is a sample of the split face block) and this is a sample of some of the limestone that we are trying to match the color. This is the yellow brick that's up on the top. We will have the final split face and the final color we will try to match the limestone which is all on the face of this building and we will try to match it as close as we can with the new finished wall. We will have some landscaping which will be relatively minor. We haven't designed the park area but this will be a green park with trees across the back of the west side facing the alley and probably some landscaping brought in through here (he is pointing at screen). We are not at the point of designing landscaping. We are really trying to get control of the building for demolition and with the Redevelopment Authority about how we can build the wall to stabilize the Troutman building. That is our question, would this be an acceptable solution and then we would proceed with the demolition people to see how we can have it done.

Steve Gifford: Don, can you please rotate the block so that the board members can see it?

Don Lettrich: Sure. Here is the block and here is a little piece of the limestone. It's very close to the color. Again that may not be a final depending on a shade up or down. We will be fine after we get up on the roof to check along the building and right now I

can't get up to it. But we are trying to match the limestone down to this point. There is a canopy that currently sticks out at this point. There is limestone from this point up (he is pointing to screen) and that is the limestone we are trying to match as close as we can on the brick. This little piece that I have here came off of Second Street. The limestone is not perfect it varies in color and we are going to try to match the one that abuts to the best of our ability.

Nancy Stewart: I assume because we are only talking about the Troutman side that the church side of the annex is stable?

Don Lettrich: The church side is stable, we believe and we haven't done any investigation. We intend on keeping the red brick to match the church. We just don't know how the wall is constructed at this point. This is the major element that is going to affect the cost and what we're trying to do. We will be elevating the church and try to blend it in with the church as close as possible.

Steve Gifford: Which wall is that?

Don Lettrich: The wall on the church side. The north wall of the church is the south side of this property. There is some brick work that's there that would be exposed and there's some wall that we're not sure how it was made. If it was there before the Troutman building went up and there is brick or there isn't and as we take it apart we will reface it with brick.

Steve Gifford: That is the wall of the church itself?

Don Lettrich: Yes.

Steve Gifford: I didn't realize it I thought with the separation being there that there wasn't an issue with the wall.

Don Lettrich: There is a portion of it which you can't see from Main Street, you can get a little glimpse of it from the alley. It's like a social hall and a kitchen and some restrooms which are down lower. They may just be a half of a story above the park. That will do with the brick. We've looked at alternatives but didn't want to bring that yellow brick from the top down because it wouldn't look right.

Pete Ciccaglione: I think this is very nice.

Barbara Ciampini: It's my understanding then that you're just asking for approval on the façade improvements of the Historic Troutman Center?

Don Lettrich: Yes.

Barbara Ciampini: You'll come back again for the balance? The park, the landscaping?

Don Lettrich: Yes, we need to come back for the park and so forth. Again that's representative on the drawing showing that we are going to have a black iron fence with some brick piers that will blend with the church going across Main Street, the exact spacing on the piers and things like that nature. We haven't determined that. A little off set you see on the drawing right here and it was the idea that we would have a gate access that would swing open and stand against without encroaching on the street. So that if you want to leave that end open and the other end by the church open it won't impede traffic but it leaves two ways out of the park.

Barbara Ciampini: Back to Nancy's question, historically I thought the church was there first then this addition was added on to the Troutman building? Shouldn't the church wall all be there?

Don Lettrich: There was an addition put on the church which I am not sure when it was done compared to when the last end of the Troutman's building was put on. If you remember from the old Troutman work there was an old sporting store on the end and that is built totally differently from the balance of this piece being torn down. That is going to have to come down piece by piece so that we don't damage any of the stain glass windows and then the rest of it will be just torn down but it has to come down in pieces because we can't afford to just take it down and leave a exposed unstable wall to the occupied Troutman building. It will be done in stages and levels going up.

Steve Gifford: Any other comments or questions from the board? Can I have a motion?

Barbara Ciampini: He's just asking for approval of a reconstructed wall. I make that motion.

Lee Calisti: I second the motion.

Steve Gifford: The motion shouldn't include a motion for demolition?

Barbara Ciampini: I amend my motion to include the approval of the demolition of the building along with the reconstructed wall as presented here this evening.

Steve Gifford: With the understanding that they will return in front of the HARB with detailed plans of the park renovation?

Barbara Ciampini: That too.

Lee Calisti: I second the motion.

All were in favor.

ITEM #2-221 N. Main Street-Owner-Westmoreland Museum of American Art-Applicant-Westmoreland Museum of American Art-Project-New exterior banners for the façade.

Judy Ross: I am the Director of Marketing and Visiting Services for the *Westmorland Museum of American Art*. Today our proposal is we would like to install exterior banners out in front of the *Museum*. That is currently the view (she is pointing to the screen) of the front of the *Museum* and we are celebrating our 50th anniversary this year. We are using this opportunity to put these brightly colored banners right in front of the museum. Our issue before was always putting them parallel with the building and then that would block the view from the *McKenna Gallery* if you've been there at night time or even during the day it's a nice view. The idea is that they will be perpendicular to the building and would not block the views. This was the first design, or to just give it an idea on how the banners would look on the building and that's what you see there (she is pointing to screen) on your right hand side. This is the actual bannered sign that we are looking at; we decided since we are going to make this investment let's not just put the fifty on them. These are something that could stay up. The company that we are working with estimates two year duration in terms of vinyl and the printing and everything. The banners are 16 feet high by 9 feet wide from the grade of the porch. When you walk on to the top of the portico you can see a blue roof that's 30 feet so the banners come down 16 feet and then there is another 14 feet. This is the design that we are still looking at and maybe changing out some of those words again they are words that we feel important to the experience of the *Museum* (she is pointing to screen). There is one piece of the banner material submitted if you can pass that around. It's a heavy gage vinyl. The banners will be printed and then sewn together double sided so you will see them from both sides. The largest type was estimating on those banners will be 22 inches tall and the type face suggested by our ad agent is *Fruteger*. Their working with us a company called *Pace Printing & Installation* it's in Duncansville Pa. GBL is our ad agency who designed them and this is a company that they've worked with on banners. They actually designed and installed at the *Lincoln Center* for the *Harmonic* in Manhattan, New York. The company has been to the *Museum* and done a site visit and provided me with the details that are in your proposal on how the banners will be installed and they will be able to be changed. The first banner that you see there (she is pointing to screen) has *Founder Mary Merchand Woods* so next year we will change out Mary for another design piece of art work from the collection. They will be installed and secured along down the side of the banner to the building and those pillars, these poles (she is pointing to screen) and they will be attached to the walls and these poles all the way down. They spoke to our facilities manager John Ackerman and he is involved with the installation, he met with the group and talked about the whole installation process.

Steve Gifford: Are they double sided print?

Judy Ross: Yes. They will be printed on banners and sewn together. They won't print on one piece of vinyl.

Steve Gifford: So the image of the sculpture will be on the other side?

Judy Rose: Yes. There will be wind slits cut into the banners, they know just from their experience with banners that something this size with the wind that we get on the hill. There is not going to be any special lighting there already is down lighting that exists in the ceiling of the portico there.

Steve Gifford: Any comments or questions from the members of the board?

Lee Calisti: I really like it; it's a nice addition to so much hard surface something soft and graphic.

Judy Ross: We still get comments from people; they didn't know what that building was. They've driven by that building all these years and finally walk in. We are just hoping we do have banners in the parking lot and along Main St. affixed to the poles and those have an anniversary theme right now to feature George Washington and some other art work. I think it will catch some people's attention covering different demographics, painting and sculpture and the kid that is on the end is one of our new imagination kids that you will see more about it's the way we are branding more of our children family programs.

Nancy Stewart: Will you continue with the other displays you have around the property? Once these go up will these replace the ones that exist?

Judy Ross: No. We will keep the ones that are on the poles in the parking lot.

Steve Gifford: This is a question for Barb. The banners, is that considered business signage, public art or is that promotion?

Barbara Ciampini: It's all those things, signage, art, promotion.

Steve Gifford: I was just wondering about us approving the banners but they exceed the square footage for a sign permit.

Barbara Ciampini: I don't think that would pertain to this situation.

Steve Gifford: I would agree it's unique and adds to the character of downtown and I just want to make sure we don't open ourselves up for some legal issue.

Barbara Ciampini: I would hope that other property owners in the downtown would look at this type of promotion, art, and signage, I think it's vibrant and it's good.

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

Nancy Stewart: I make that motion.

Barbara Ciampini: I second the motion.

Barbara Jones: I abstain.

Motion passes by a majority vote.

Steve Gifford Please note that Barbara Jones abstains not because of her distain of the project but because the Museum is her employer.

Judy Ross: Thank you.

ITEM #3-221 N. Main Street-Owner-Westmoreland Museum of American Art-
Applicant-Westmoreland Museum of American Art-Project-“Elyse Jeanne Saraceni
Memorial Peace Garden”

Steve Gifford: This is a presentation of a public art project.

Judy O’Toole: I am the other Judy at the Museum. I am the Director of CEO and there will be a couple of us talking about this project with you this evening. I appreciate your time and I just want to say as a citizen of the City that I appreciate all the good work that you do and I see the difference that it makes downtown. We are going to try to make this as straight forward as we can and not take too much of your time. I have to tell you that this is an extraordinary and very unique proposal that we’re bringing to you. It’s the “Elyse Jeanne Saraceni Memorial Peace Garden” it’s actually considered an art object that will be execution into the permanent art collection at the Westmoreland Museum of American Art. It is a work of public art in addition to being a memorial garden and you will have an opportunity to meet our artist Diane Samuels in a few minutes and she will walk you through the piece. What I really want to do is talk a little bit about first how it happened that Westmoreland is the recipient of this and also tell you a little bit about Diane’s credentials as an artist. We’ve been working on this for about 2 ½ years. The donors of this work of art and this memorial garden are Ivan and Jean Saraceni who are with us today. They came to me and expressed the desire to create a space in Greensburg that would commemorate the death of their daughter Elyse in the bombings over Lockerbie, Scotland that happened 20 years ago. We went through a number of iterations of what this piece, or this garden, or this sculpture look like and we ended up deciding to do a competition that would involve artists from Western Pennsylvania for the part of our property that faces the middle school. We chose that particular piece of land because it faces the middle school and the garden is about children and youth and we wanted that part of it to sort of intersect with education and children. We have worked with the middle school in a large project in terms of a membership at the Museum. All of the children that go to the middle school are members of the Museum and can come over whenever they wish to. That’s been funded for two years now and has proved to really solidify our relationships with the school, the children, and the museum. Diane became the artist that emerged, as the successful one, from the competition after we interviewed six and saw their designs. We had three do more developed designs for the project and as I mentioned the Saraceni’s and the Museum choose Diane. Although that sounds like the final step in the project that is really only the beginning of it because we really had to look at what the Museum wanted, what the community would benefit from and of course what were the donor’s wishes. We’ve probably been working with Diane for probably over a year on this project. The project was presented to a Board of Directors at their December meeting and it has been approved to go forward. We are still in the final stages of bidding out all the material and all the work that is involved because as you can see from your packets it’s very involved and very ambitious. Along with Diane, whom has done these projects all over the world. She is from Pittsburgh and this

will be her first piece of art work of this magnitude in Western Pennsylvania. Both she and the Museum feel that is particular important since she has been recognized worldwide. She is currently working with a landscape firm in Pittsburgh, landscape and architectural design firm, *LaQuatra Bonci Associates* that is helping us work out some of the logistical issues of the project. I think I will talk about Diane a little bit then turn it over to her. Morgan Kronk is here, who would be the site manager for the artist and who is working with the bidding process and so on. And he may be able to answer some of your technical problems. As I mentioned, Diane is a worldwide recognized artist. She has a history with the Museum when she did an exhibition about 15 years ago a one person exhibition. She's been in many of our group exhibition. Her work has been documented many times over including most recently in this book on American Monuments which was printed last year and has a history of American's Monuments throughout histories so beginning with very old ones and going up to some very recent ones. She did work in New York City which is included in this book. I think we want to show a little video of work that she did at *Brown University* it will introduce you to the way that she works and the magnitude of scale in which she works and it will give you great confidence then in going forward with her ability to accomplish what you're looking at in the booklet.

They played a video from *Brown University*, Diane Samuels Glass Bridge titled *Lines of Sight*.

Judy O'Toole: I think you can see from that, that the Saraceni's are presenting us with a really astonishing gift. Diane's work is not only beautiful but it has substance and quality. She involves the community in it so it's not something that she presents; it's her artistic vision. She works with the community and will do that throughout this piece. She involves many disciplines in her artwork; she will involve literature in this piece as well. It's also an interactive piece it's not meant to be cordon off. This is an area where we want people to walk around and a place where the community can gather.

Diane Samuels: (as Diane is talking she is showing a slide) When the Saraceni's sent out the statement for the "call of artists" they stated several goals that they had about this art work. One was that the art work should talk about embracing the world and another one was the art work should be open to children and to encourage children to interact with the art work thereby interacting with embracing the world. I am going to go through some images and first I am going to talk about form then I am going to talk about content and then materials and then the team. When the Saraceni's in the statement talked about embracing the world I started. I found this hammer projection which I really liked and thought what if that image where somehow on the Museum. I started just on my computer putting the Power Projection on the face of the Museum and the plaza in front. I turned the image around I realized the Museum was oriented due north or almost due north and I thought what if the south pole on the top of the Museum and the northern part of the globe were facing the middle school? I realized in doing that, that as I enter, if I call the globe the plaza, as I enter the plaza on the left hand side, there is a red dot on the image, Lockerbie is there and Greensburg is about here and I thought what if viewers enter this plaza between Lockerbie and Greensburg and enter the Museum. The

Museum is embracing the world physically; the Museum is holding the world in its arms on its plaza. I sort of like that idea of form but I didn't know what to do about content then the Saraceni's invited me to their home and they permitted me to read Elyse travel journals that she kept while she was in Europe between August and September 1988. She was a wonderful writer and kept two journals that I've read. As I read through these journals I realized that this young woman was looking at the world in a way of trying to find a way to embrace it, meeting people who spoke different languages and finding the essential way to communicate even though she didn't share a common language. She was reaching out to people, she was looking at what she saw and she was trying to make sense of it; trying to find a way to relate to it. She talks about it in the top quotation Traveling people talk and if nothing else is held in common there is a sense of humanness, what can be a relating point, hello I'm human, and who are you? I just love that because it's a sense of we are here and we are all here together and shake hands and there are things we can talk about. After I looked at the journals the Saraceni's permitted me to screen them and I read them quite closely and I realized that a lot of Elyse's writing reminded me of Walt Whitman's writing and Walt Whitman's the American poem "Leaves of Grass" that is talking about embracing the world and there is a sub poem in there called "Salut du Monde" and he names all the continents and all the worlds and talks about reaching out and shaking hands. He acknowledges about talking about contemporary lands trailing the whole geography. He talks about this is the grass that grows wherever the water and land is, common area that bathe the globe. I thought in developing content somehow Elyse's words and Walt Whitman's words sort of pulling together this idea of the globe. All things are possible. What I would like to do is put the globe on the building and in the plaza, I'll sort of describe the content and shape that I have here and go to more specifics plans so you can see that. The blue area on the plaza are *Pennsylvania Bluestone* quarry the northeastern part of the State. We will call them water areas, *Bluestone* is sandstone and it's made by layers of pressure, water and sand being pushed together. It has a slight sense of waves to it and it's a very beautiful stone and it comes in a lot of different shades of blue and I looked for the bluest blue I could find from Pennsylvania. The cities and continents on old maps are marked with hand written text, I have a hand written text that Walt Whitman engraved into the stone, I'll show you a sample of that, I will hand write all of the text and it will be engraved into the bluestone. In the areas where it's green the land masses on the plaza that is moss and the moss will be sculpted just ever so slightly and sometimes it's called Scottish Moss that has roots so it can be walked upon. The longitude and latitude lines on the plaza will be one half inch stick lighting. They are little diameter lights will dot all across those land masses so these longitude and latitude liens will be glowing at night. We will have Lockerbie and Greensburg marked with larger lights, these are all LED lights that will be red and that will glow at night. The face of the building, where you see the land masses going up the building are very tiny pieces of glass applied to the building. Its clear glass so the brick of the building shows through, however these gorgeous trees in the front of the middle school will be reflected in those pieces of glass. I sort of like the idea using the word reflection, that we are reflecting on our position in the world and that we can see ourselves a little bit and we can see trees and it provides a change in view as the light changes. At every intersection of the longitude and latitude is a little piece of polished stainless steel that looks like a mirror and also in the land masses on the building there

will be little magnifiers so that the light will play different ways. Engraved or sandblasted on these little pieces of glass will be drawings of the world that the education department, The(*Westmoreland Museum of American Art*) is collecting from children in the middle school and other educational institutions throughout the area so that when you walk up close to the building you will see these little tiny drawings of the world. We will have thirty thousand interpretations of what the world looks like. Around the plaza will be various grasses and materials, I will describe those as we go to the plan. On the plan, the boarding which I didn't say earlier, boarding the globe you'll see sort of a dotted line, dark light, dark light going around that is a band of *Indiana Limestone* just continuing the *Indianan Limestone* band the vertical band on the sides of the building. The dark areas are seeding and the low areas are just walk through borders so there will be seeding around the perforated of the globe. There is *Indiana Limestone* that goes out into the sidewalk so the nose of the globe is on the sidewalk and then the sidewalk right at the entrance of the Museum hopefully will be *Indiana Limestone*. We are looking at a planting plan which will be a mixture of ornamental grasses and shrubs. We may end up with two levels of ornamental grasses but there is one area that I haven't mentioned that you can see it here to your right there is a circle that's a tree that is the "Elyse area." You'll come off of a path off of the globe and then there is a private seating area and its dark with sea glass in the center. Text from Elyse's journal will be engraved on the seating.

Barbara Ciampini: If I may interrupt you one second it is my understanding that these journals survived the crash?

Diane Samuels: They did survive the crash. They are extraordinary journals. In this area (she is pointing to the screen) will be ornamental grass in the summer and fall and leave it up in the winter and cut it back in the spring, that area will have a perennial bulb bloom that will spell Elyse. So once a year her name will bloom in that area in the private seating section. (she is pointing at screen) Starting on the left we have *Bluestone*, various ornamental grasses, perhaps if we use a shrub it will be winterberry, the berries stay red all winter. I really want the grass because of *Leaves of Grass* but also movement and it just has a little bit of wave when the wind blows. We will have the Irish or Scottish moss that has a little blossom. More ornamental grasses and we may have some *Rhododendrons* up against the building. This is a detail so you can see how *Bluestone* can be cut. The *Bluestone* will be cut in the shape of the longitude and latitude line. Between each longitude and latitude line will be marked by just a slightly beveled edge of the stone and then following sort of a sub longitude and latitude lines will be in each cogen. That is the end of my presentation other than to say that La Quatra Bonci is part of the team and Morgan Kronk who is right her. He is the construction coordinator supervisor and he has many years of experience with very large construction sites. I think this is a tiny job for him but he can do it if anybody can. If you have any questions please feel free.

Nancy Stewart: If you were standing from across the street on the sidewalk looking at the Art Museum, I know you would see the glass on the wall with the reflection of the

light, is there like a razed horse shoe shaped curve there?

Diane Samuels: The gray area that you see on here doesn't really reflect the detail I have on the plan but that gray area about half of it alternate area with seating and low area so this much will be seating and this much will be low. The seating, kind of curves, it curves up against the building. This is seating, this is seating (she is pointing to screen). We didn't want to put stick seating in the center because we wanted to have opportunity for people to gather if they wanted to and then there are other opportunities putting seating there if we need it.

Nancy Stewart: So we can see the moss and the bluestone from where we're standing?

Diane Samuels: Yes, this is not blocked this is clear view and then we are talking about using lower grass right in this area, (she is pointing to screen) these two areas. When you're driving here you can look and you just get a glimpse through here then you can see it from the front.

Nancy Stewart: Can you walk on this?

Diane Samuels: Yes, positively you can walk on this. We want this to be as inviting and embracing as possible and were hoping that lots of children will come and try to figure out which continent is what for their little drawing of the world. We're hoping that children will take rubbings of the text and the stone and the idea is not so much to read all of Walt Whitman or to read of all of Elyse's journals but to take a phrase or a sentence home with you to just kind of think about, you're sitting on a bench and you look down and think oh that's very interesting and just take it home and mull it over. It's not meant to be read like sit down and read a book.

Judy O'Toole: The Museum plans to publish a book on the project at the very beginning and moving through. We are also going to have a Web Cam aimed at it once the construction starts so that you can log onto our website and see the progress of the garden. We will also do "visitors brochure" which will be a free hand out. It will be sort of a guide to the garden so that when people come and visit they won't feel obligated to walk around and try to read everything. When Diane was talking about the choice of Walt Whitman also her struggle to take this global image and tie it to something American. Using Walt Whitman accomplishes that.

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

Pete Ciccaglione: I think it's a wonderful project and you guys did a great job. It's so wonderful I think and I want to commend the Saraceni's for everything.

Barbara Ciampini: It's going to be a major asset to our Gateway/Main Street into the City, a gift.

Lee Calisti: It's really exciting to see an idea develop down to meticulous details that it's not just an engraving, the globe but when you started to describe the various materials and the lighting and glass tiles and how it projects itself on the existing building and then the experiences you are anticipating, I just think it's really remarkable.

Steve Gifford: I have two questions for Judy or anyone who wants to comment on it. Given that this is public art and will be open to the public when the Museum is not open, is there going to be lighting in that area so people can be there in the evening?

Diane Samuels: The stick line going through the longitude and latitude lines and then we will have a lighting plan that conforms to say a parking lot for safety lighting and then we are looking for systems to wash the art work somehow.

Steve Gifford: The second question is, your staff has done a fantastic job already with maintain the facility and I guess they will be trained on how to take care of the moss and the stone and also the other landscape features?

Judy O'Toole: Yes, John Ackerman who is our physical plant manager is going to be part of the team and we will have instructions for that. Part of the gift is a little guarantee the gardens maintenance but as I remind you this is actually a work of art being asserted by the Museum so it's not only our maintenance team but our curatorial team who will be looking after it.

Nancy Stewart: What about the sea glass is that lose tumble sea glass?

Diane Samuels: The roots of the tree can't be covered with something solid so we need something that's airy a little bit. That is why we are looking at sea glass or maybe the cutoff of the bluestone but it has to be a gravelly material of some sort. We would have to contain that and that is an issue because I don't want little stones that people could throw at each other.

Barbara Ciampini: Diane, what about time frame from start to finish?

Diane Samuels: What we are talking about now is hopefully breaking ground in mid June and Morgan just told me to probably allow 4 months for construction. It's about 3 to 4 months easily of work to be done before we even get to the site.

Pete Ciccaglione: How do the little glass dots, how do you keep them on the building and how do they take the freeze?

Diane Samuels: I've been working with a chemical engineer from 3M and they are developing a system that adheres to the brick without damaging the brick but without them popping off. I've worked with this same chemical engineer for the Brown project and we have a patent pending on the system we used to lock the units together. This man is an adhesive specialist. It's an essential point; I don't want things popping off. Tom Raimondo is the company that cares for the brick on the building and he's going to

clean the building and then we're talking about what cohesive system is the best that won't do something negative due to the adhesive. There is a lot of chemistry in this so. The glass itself is like Pyrex so it has a bigger expansion and contraction factor than regular glass does and just for that reason.

Steve Gifford: I have one more question? Just because it is public space and I would hope this wouldn't happen to show appreciation of it but have you given any thought on how you would handle vandalism of the site?

Judy O'Toole: We already have cameras outside the building focusing on the parking areas the exits and entrances. We have the capacity of adding more, it won't stop anyone but at least they will be caught on camera. We believe though because Diane works so hard in engaging different constituents including some of the children in the middle school do what they do while they walk home, they tend to trash the grounds sometimes. Ever since we've had the program for the school they have more respect for us now. We're hoping with the buy in from the community. We've only had one incident and we have one piece of sculpture out in front of the Museum. So we are going to do what we can to avoid any problems.

Steve Gifford: Any other comments or questions? To summarize, I think this is a fantastic project, it's a great addition to Greensburg and I'm very proud to be part of it and citizens are voting on it and approving it and thank you for making this addition to our community. We are very grateful for it and thank you. I need a motion to approve the project.

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

Nancy Stewart: I second the motion.

Barbara Jones: I abstain.

Steve Gifford: Barbara Jones has abstained, but by a majority vote the project is approved.

Pete Ciccaglione: I make a motion to adjourn

Barbara Jones: I second the motion.

Meeting adjourned at 5:50PM

