

Exhibit A-1



TODD O. CHAMBERS AIA
NCARB
PARTNER + ARCHITECT

Todd is a Pennsylvania, New Jersey and Delaware registered architect with over twenty years of experience in master planning, schematic design, design development, construction documentation, bidding and negotiation, contract coordination, and construction administration.

As a Partner for MKSD, his involvement begins early in the planning stages and continues throughout until a successful project that meets the clients' needs is delivered. Todd oversees the preparation of cost estimates, schedules, and job progress reports; translation of designs into construction documents; coordination of drawings with the engineering disciplines; and expedites the Design Team's work.

Education

Temple University
Bachelor of Arts in Architecture

Study Abroad,
Temple University Rome

Affiliations & Memberships

American Institute of Architects
(AIA)

American Institute of Architects,
Eastern Pennsylvania and
Pennsylvania Chapters

National Council of Architectural
Registration Board (NCARB)

Relevant Projects

ArtsQuest Cultural Arts Center
Bethlehem, PA

Partner-in-Charge for the design of a new art and cultural arts center located in the south side historic district.

First Commonwealth Federal
Credit Union
Allentown, PA

Partner-in-Charge for the design of the new corporate headquarters. Shell building and fitout.

Buckeye Partners
Allentown, PA

Partner-in-Charge for the design of the new corporate headquarters. Shell building and fitout.

Chambersburg Aquatic Center
Chambersburg, PA

Partner-in-Charge for the comprehensive feasibility study and the design of the resulting new Memorial Park Pool Aquatics Facility.

South Whitehall Township
Allentown, PA

Partner-in-Charge for the renovation and addition to the South Whitehall township Municipal Complex.

Jaindl Land Company
Orefield, PA

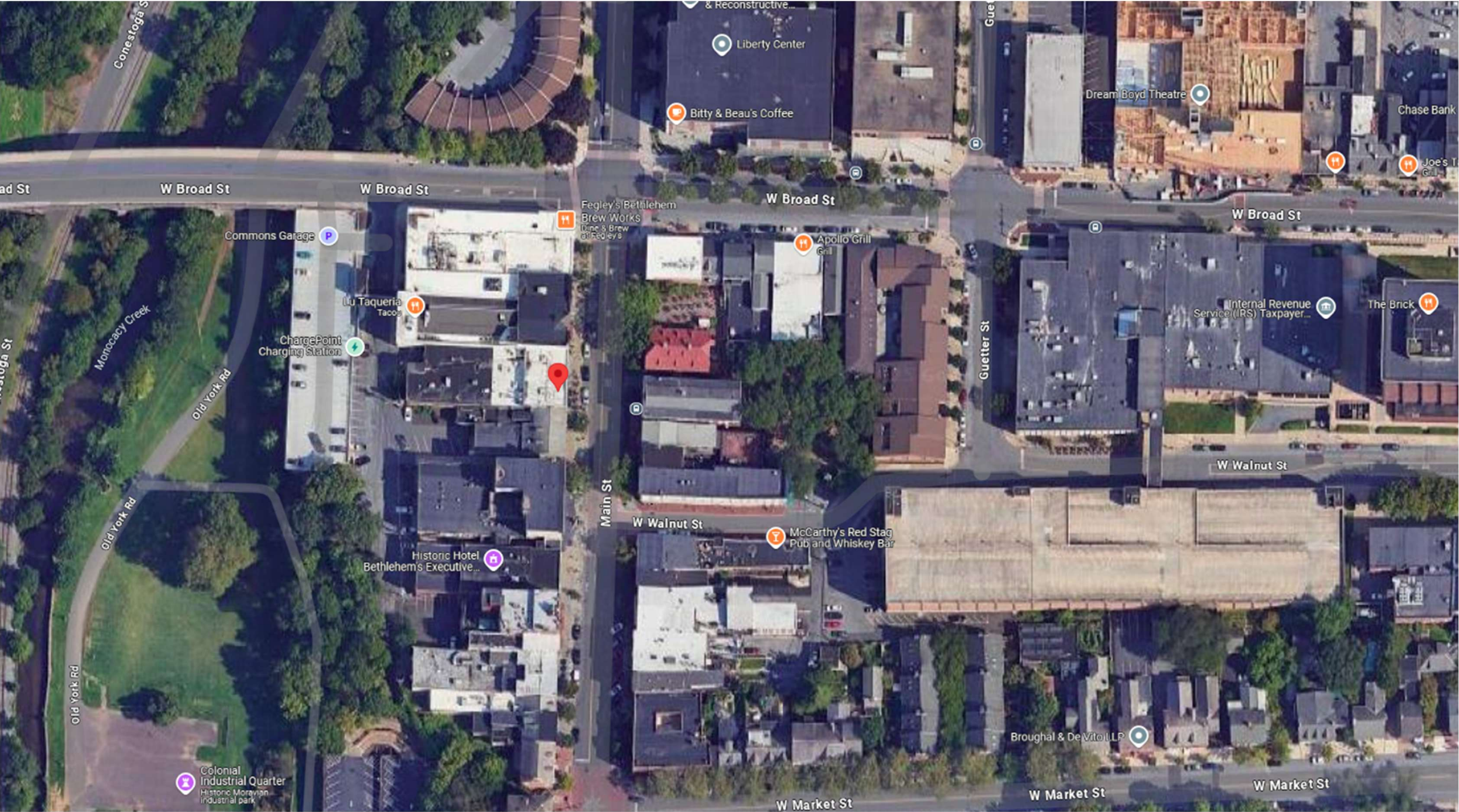
Partner-in-Charge for several projects including the Jaindl Farm Office expansion, Fogelsville MOB shell and core design, and Lehigh Valley Resort & Spa buildings and parking deck design.

The Waterfront
Allentown, PA

Partner-in-Charge for the shell and core design of the 645 office building in the new development along the Lehigh River that is part of the revitalization of downtown Allentown.

Exhibit A-2

555 Main Street, Bethlehem – Illustrative Aerial



555 Main Street, Bethlehem – Street View



Exhibit A-3

MEETING MINUTES

October 23rd, 2024

Distributed:

10.24.2024

Meeting Location:

RM A100 @ City Hall

10 E. Church St. Bethlehem, PA 18018

Attendance:

Ashley	MKSD	Slate	Barry Isett	City of Bethlehem
Gabe Solms	Todd Chambers	Steve Montgomery	TBD	Darlene Heller
Ryan Pektor	Peter Syzonenko			Connie Postupack
Chris Pektor	Shayne Serrano			Joe Phillips
Anthony DeFranco				Craig Peiffer
Cecelia Khorrami				
Lou Pektor				
April Fisher				

Agenda Items:

1. HARB Certificate of Appropriateness Pre-Application Meeting: Meet with the City of Bethlehem and the Historic Preservation Officer to review current design direction of Woolworth Building renovation and addition to assess for any caution items and offer guidance for HARB meeting preparedness.
 - a. The city expressed concerns about the current design not preserving the existing parapet – which has a distinct curved form. The city highly recommends the preservation of the existing parapet and stepping the addition back about 6 feet as to not impose on the streetscape. This step back could afford outdoor terrace for units along Main Street. Stepping the addition back would create a clear distinction between existing and new and provide breathing room for the skyline. Stepping the addition back also allows “Main Street Commons” signage to remain on the side of the building.
 - b. The city then communicated concerns about patios along Main Street, however, MKSD shared that the floor level relative to the existing parapet is likely to be greater than that of a standard guardrail height, making visibility of occupants improbable. This conversation prompted the need for a section drawing as part of the COA application which would show the relationship between floor level 3, top of parapet, and visibility from the street.
 - c. Historic Preservation Officer commended design conformance to HARB guidelines which address scale and rhythm and encourages the use of drawings and diagramming to make a clear connection between how the elevation design is implementing HARB guidelines and principles.
 - d. City assumed materiality to be brick of similar tone and texture to existing conditions. MKSD confirmed the above statement but will not select identical finish

Woolworth Building Renovations

MKSD Project No. #24.165

to existing. Color may differ but will absolutely **relate** to existing conditions. The city requested material samples at the HARB meeting.

- e. The city expressed concerns about what the rear elevation of the building looks like along Rubel Street, as well as whether the addition will be perceived from the Colonial Industrial Quarter. The city requests drawings that analyze and communicate view sheds at the HARB meeting.
- f. MKSD communicated that the existing storefront will likely remain but may require slight modifications.
- g. The city would like the “Woolworth” signage to remain, even if not historically contributing, it acts as a landmark by nature of the amount of time it has been around.
- h. The Historic Officer requested that elevation drawings show context to a greater level of accuracy and include the ground floor tenant awnings.
- i. MKSD asked if it’s common for projects of this scale to require multiple HARB meetings. The city and Historic officer shared that it all depends on level of preparedness and ability to communicate the design as it relates to context and HARB guidelines.
- j. City and Historic Officer offer continued correspondence up until the application submission.

Action Items

- MKSD to prepare and submit the final COA application by **Monday, November 4th**

Notice to attendees and recipients of meeting minutes:

If any of the items included in the minutes are incomplete or incorrect, please promptly notify MKSD in writing. Failure to advise of such corrections within one week of issue date constitutes acceptance of all information contained therein as it is represented.

Exhibit A-4



555 MAIN STREET, BETHLEHEM, PA 18018

CERTIFICATE OF APPROPRIATENESS APPLICATION

2024-11-04

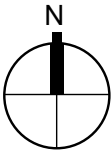
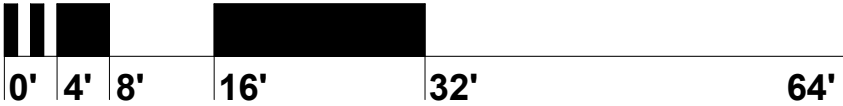
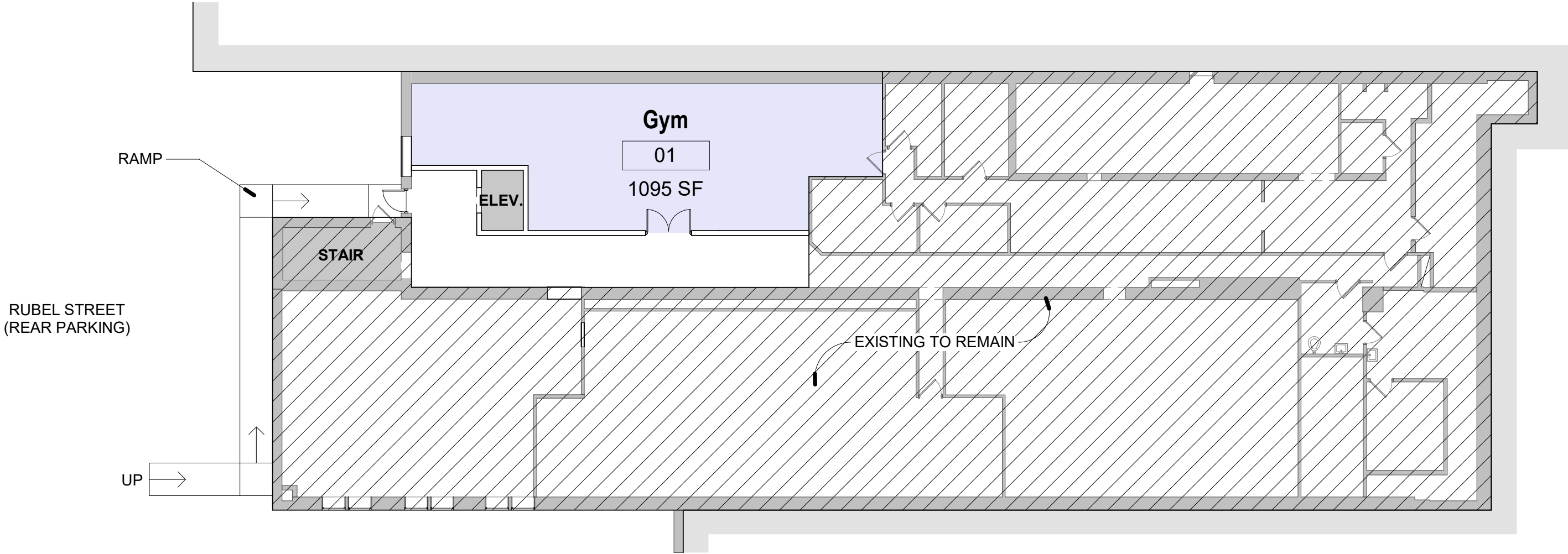


UNIT MATRIX						
	BASEMENT LEVEL	GROUND LEVEL	LEVEL 2	LEVEL 3	LEVEL 4	TOTAL
1 BED	-	02	05	07	07	21
2 BED	-	01	03	01	01	06

TOTAL UNIT COUNT 27

TOTAL SQ FT (FLOOR 1) 8,765 SQ
TOTAL SQ FT (FLOOR 2) 8,210 SQ
TOTAL SQ FT (FLOOR 3-4) 7,795 SQ

NEW PARTITION
EXISTING PARTITION

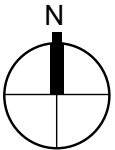
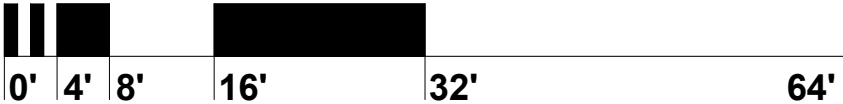
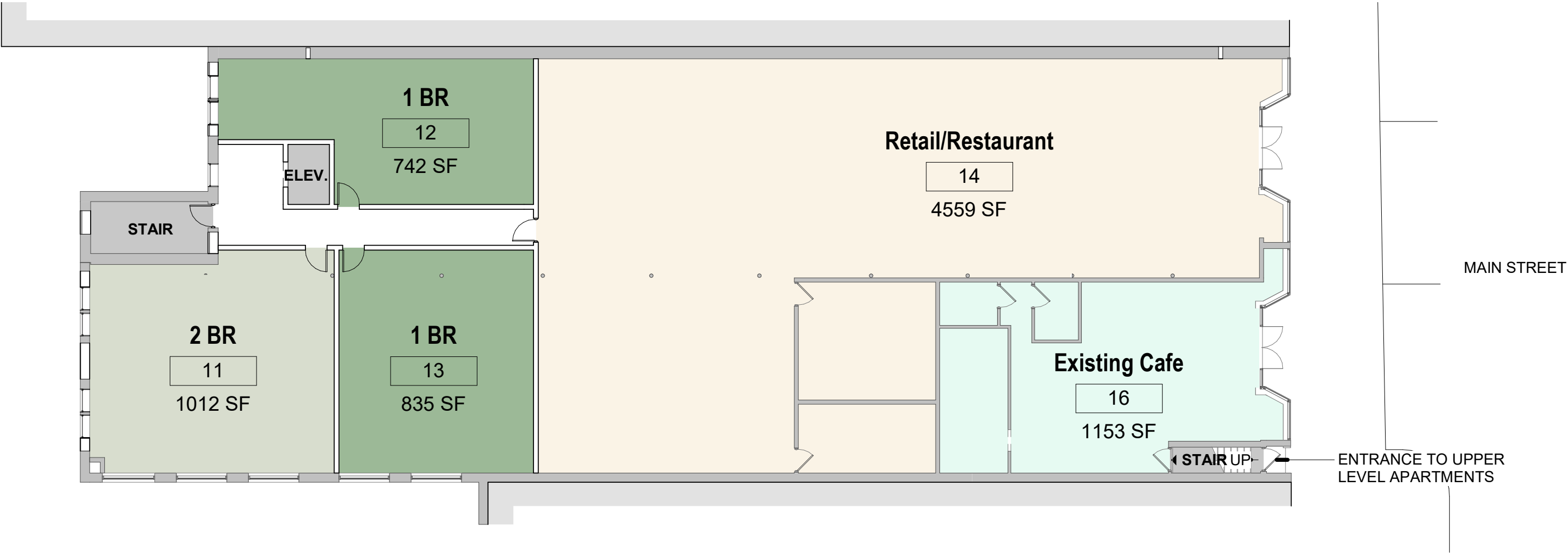


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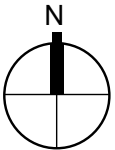
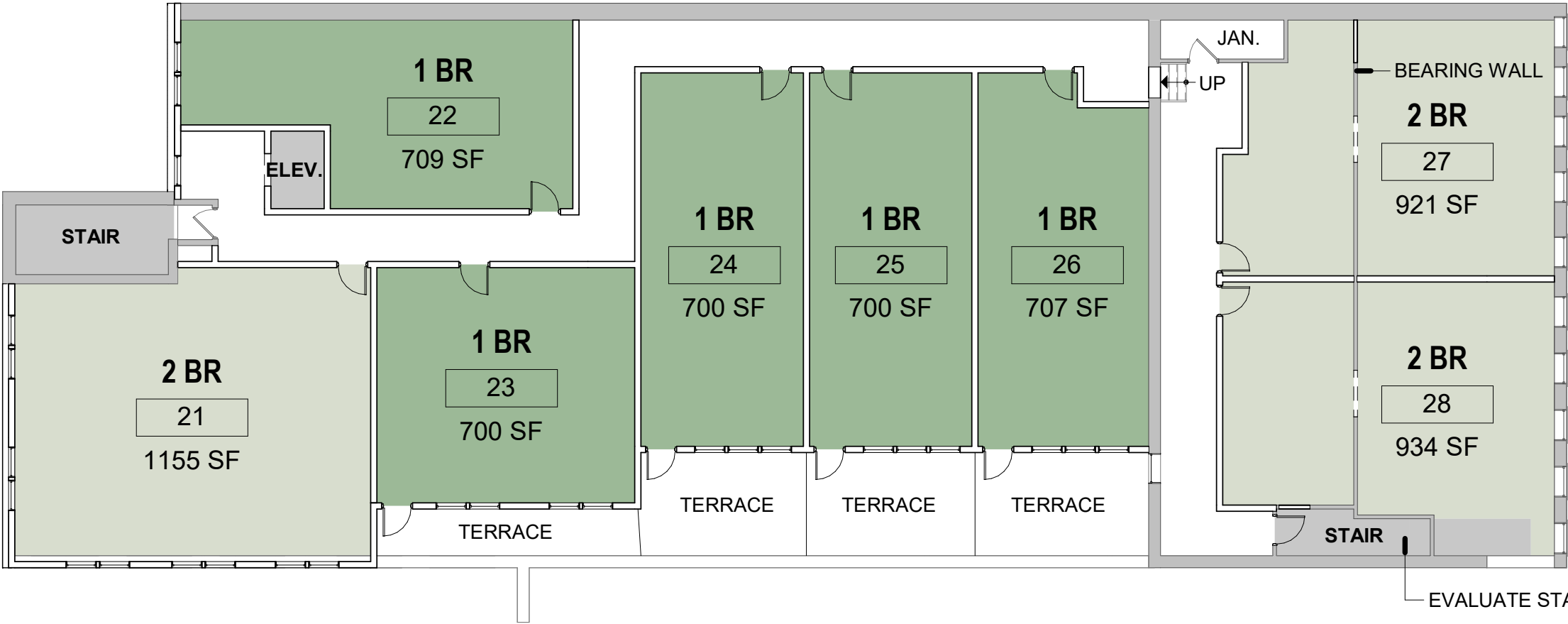


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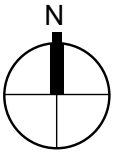
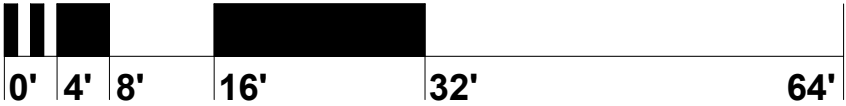
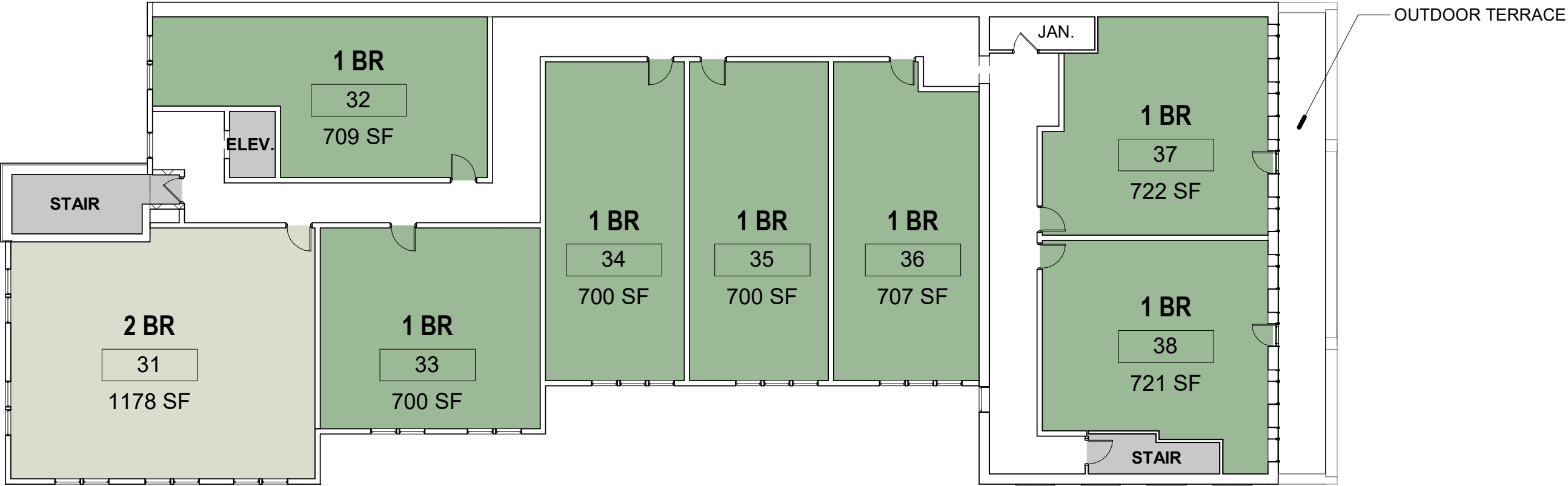


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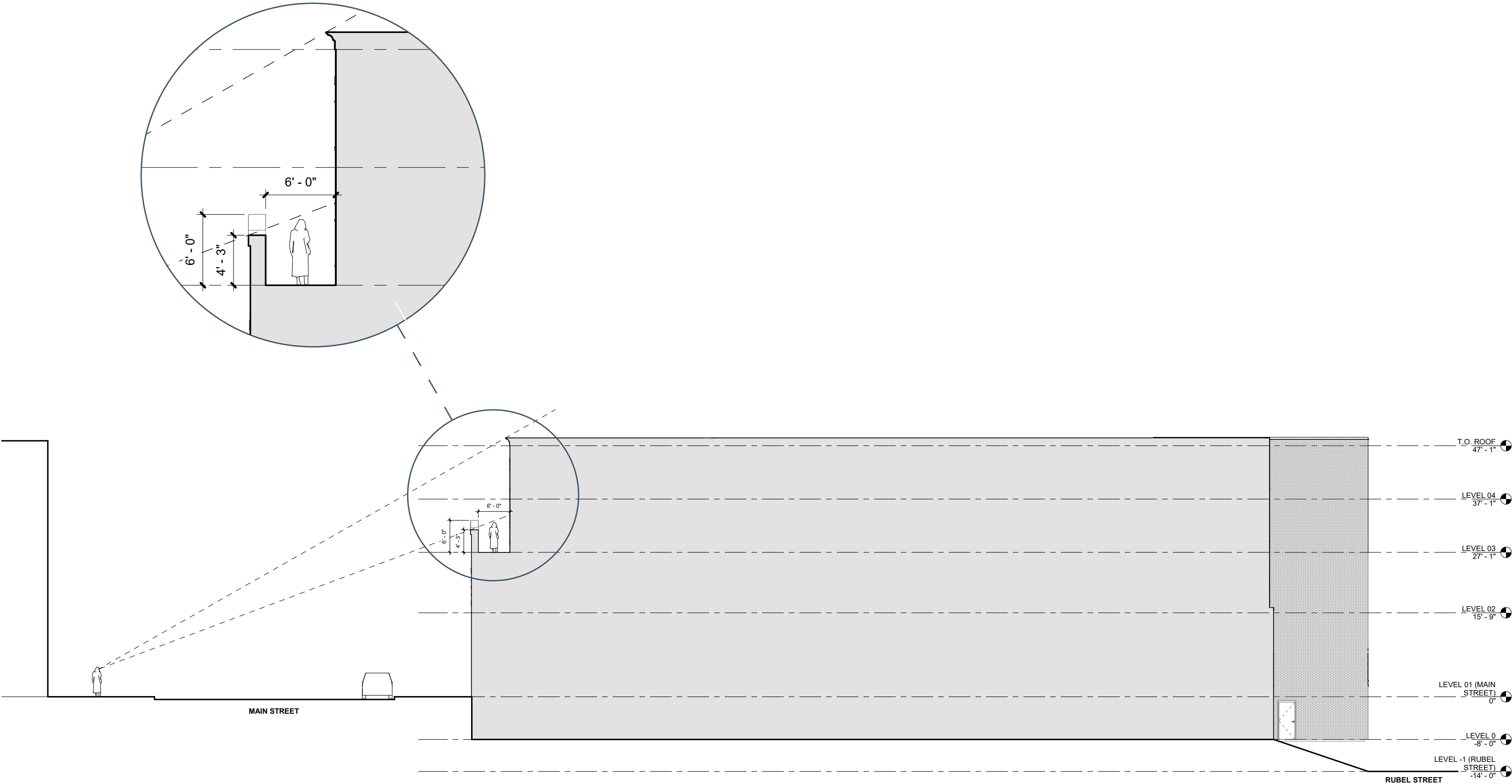


FLOOR PLAN
TYPICAL (LEVELS 3 - 4)





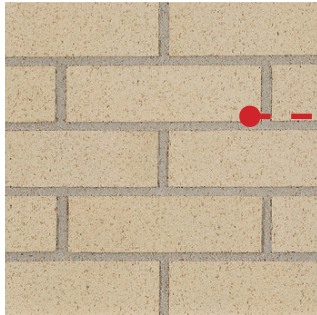




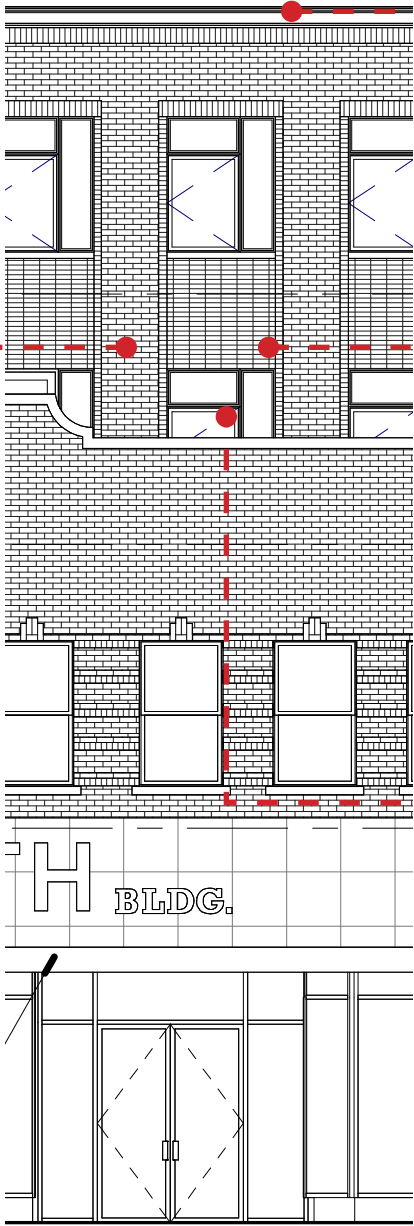








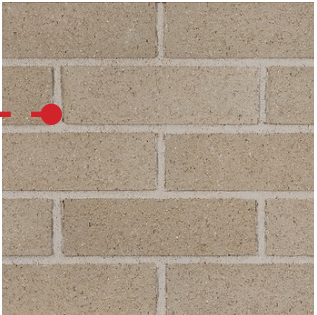
BELDEN FACE BRICK
481-483 VELOUR



EAST ELEVATION



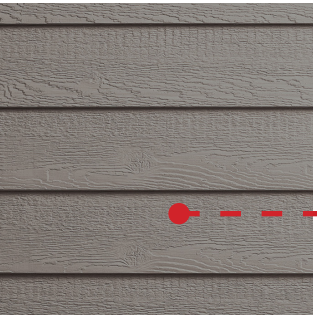
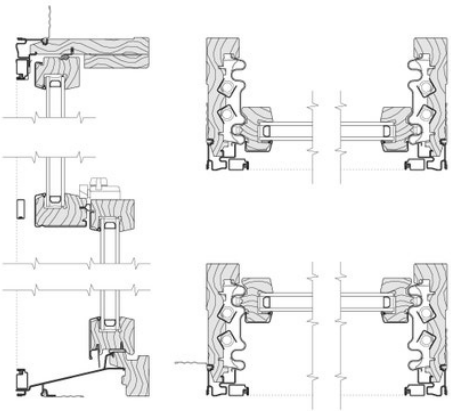
PAINT TO MATCH "BRICK
RED" FINISH @ WINDOWS



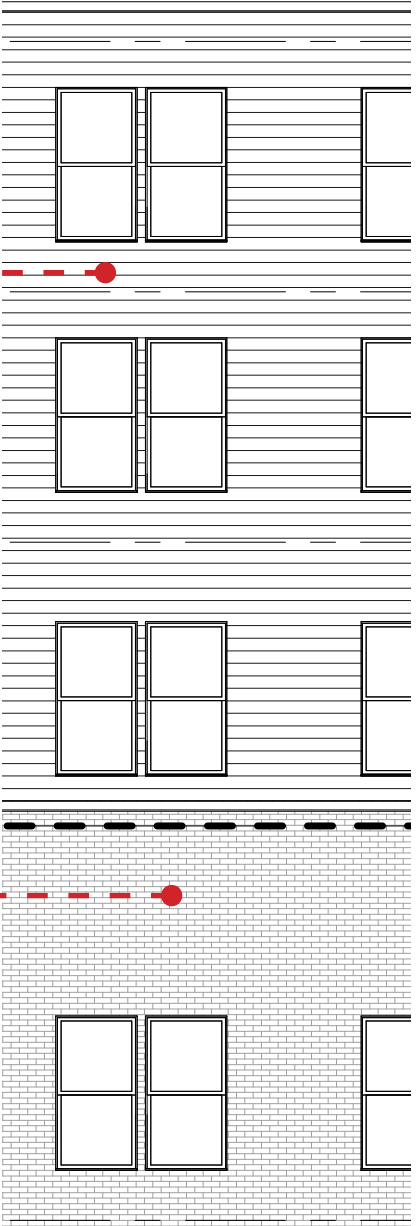
BELDEN FACE BRICK
8531 VELOUR



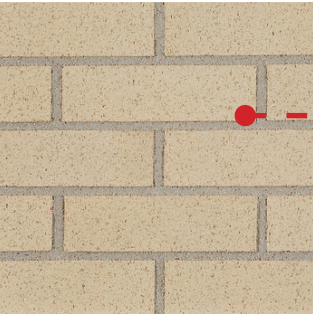
PELLA LIFESTYLE
ALUMINUM CLAD WOOD
COLOR: BRICK RED



LP SMARTSIDE LAP SIDING
CEDAR OR FLAT
COLOR: TUNDRA GRAY



WEST ELEVATION



BELDEN FACE BRICK
481-483 VELOUR

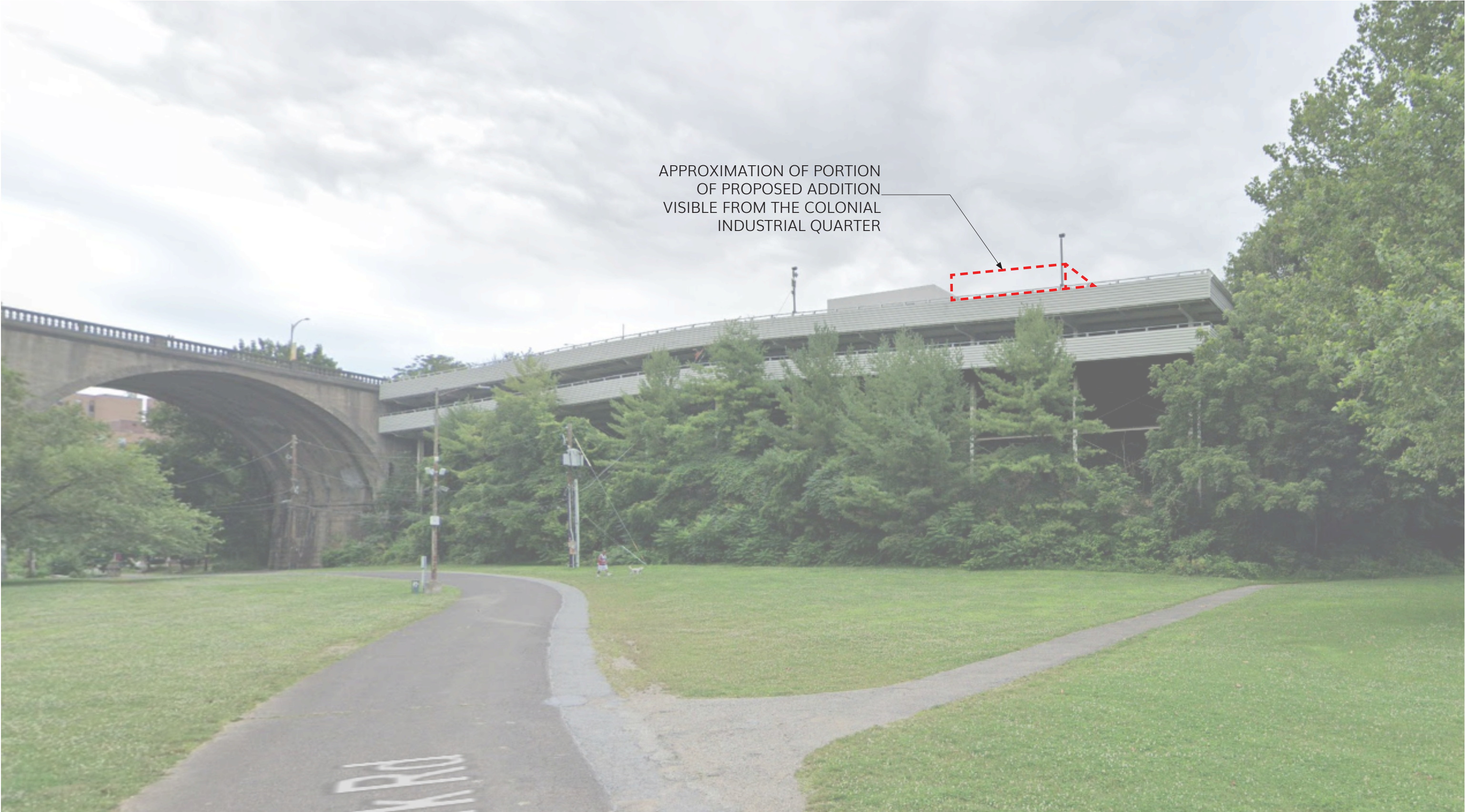




Exhibit A-5

MEETING MINUTES

December 4th, 2024

Distributed:

12.09.2024

Meeting Location:

Bethlehem Town Hall

Attendance:

Ashley	MKSD	Slate	Bethlehem HARB
Gabe Solms	Todd Chambers	Steve Montgomery	-
Ryan Pektor	Peter Syzonenko		
Chris Pektor	Shayne Serrano		
Lou Pektor			
April Fisher			
Amy Harris			
John K			
Anthony DeFranco			
Cecelia Khorrami			

Agenda Items:

1. HARB Initial Comments

- a. Provide samples of brick at new addition
- b. Confirm mortar color and joint style
 - i. MKSD proposed struck joint & sand color (nothing unusual)
- c. Confirm replacement windows at existing building
 - i. MKSD proposed Pella aluminum clad wood double-hung
- d. Provide paint color of brick at Rubel Street
- e. Provide window color of windows along Rubel Street
 - i. MKSD proposed “Brick Red” aluminum clad wood finish
- f. Confirm whether siding along Rubel Street is smooth or cedar finish
 - i. MKSD proposed smooth as a more appropriate finish, but expressed openness to either

2. MKSD Presentation

- a. Proposing (2) additional stories as perceived from Main Street and (3) additional stories as perceived from Rubel Street
- b. New addition setback 6 feet from existing façade to distinguish new form from existing
- c. Height of new addition in keeping with Main Street Commons to be respectful of scale along Main Street
- d. Proposed addition massing is simple to allow existing parapet expression to remain prominent
- e. Proposed architectural elements, trim, and details are consistent with historic context. Brick detailing provides depth/texture and visual interest

December 9th, 2024

Woolworth Building Renovations

MKSD Project No. #24.180

- f. Proposed different window grouping as to not replicate existing building windows and provide distinction between new and existing
- 3. HARB Discourse
 - a. Windows
 - i. Composition of windows at new addition does not relate to/is not compatible with Main Street context.
 - ii. (3) composite window's feel like a schoolhouse
 - iii. Windows do not have to be red to match the Commons – windows should also not be blue to match the Moravian bookstore (as blue ties into its branding)
 - b. Style
 - i. Woolworth built in the 1930s as Utilitarian style
 - ii. Woolworth building is Art Deco. Architectural styles do not have a hard stop/start date – they are not congruent. Different formal languages overlay and mix along Main Street.
 - iii. HARB member suggested that the board be clear about its requests of MKSD. HARB member asked the board whether the new addition is too different or not different enough from the existing building? Moreover, is the new addition to architecturally align with Main Street overall, in which case it would require more ornamentation **or** is the addition to align strictly with the architecture of Woolworth building, in which case it should have simple stone coping?
 - c. Visibility
 - i. In plan, egress stair which lets out onto Main Street is pulled back from the façade as to not have a set of windows consistently lit
 - ii. Existing parapet wall acts as a guardrail for terrace
 - iii. 15'-7" of the 20'-0" new addition is visible beyond the high point of the parapet
 - iv. Utilities would be individual to apartments units and any rooftop equipment would be setback far enough from Main Street that it would not be visible
 - v. Building will contribute to skyline, MKSD to provide additional rendered view from bridge
 - d. Texture
 - i. HARB encourages more texture and depth. Create a stronger pattern on the proposed decorative brickwork.
 - ii. Inset the windows to afford more depth as seen at adjacent window conditions.
- 4. Public Comments
 - a. Public Speaker 01
 - i. MKSD shows interest in conforming to historic architectural style

Woolworth Building Renovations

MKSD Project No. #24.180

- ii. Existing Woolworth building is important to streetscape, and the character of Main St. is what attracts people to Bethlehem, this addition will have an impact
 - iii. Concerned that adjusting height/mass/scale of this one building will open the door for other projects like this along Main St.
 - iv. Apprehensive about the greater impact on the district as a whole – concerned less about the architecture and more about the zoning/housing aspect of the project
 - b. Public Speaker 02
 - i. Stepping the new addition back from the existing façade does not make it invisible
 - ii. All buildings on the Main Street embody the Doric order of base, shaft, and capital. Woolworth addition has a shaft that does not relate to existing building and no capital.
 - iii. Woolworth company was a response to Five & dime stores and replicated throughout the country – its contribution to Bethlehem is irreplaceable
 - iv. New addition is a watered-down version of Art Deco
 - v. Remove the red contemporary windows
 - c. Public Speaker 03
 - i. Main Street has a diversity of windows; however, the common denominator is symmetry. The asymmetrical mulled windows do not jive with existing context
5. Ownership Requests
- a. Flower Boxes
 - i. The owner requested automated flower boxes. HARB is concerned with appearance in winter months (an extrusion on building with dead plants).
 - b. Paint Existing Brick
 - i. The owner requested eventually modifying the color of the existing Woolworth building brick (from orange tone to some other color). HARB stated that changing the color is highly unlikely to be approved.

Action Items

- MKSD to submit revised COA package on Friday, December 13th, 2024
- MKSD and Ashley Development to attend 2nd HARB meeting on **Wednesday, January 8th, 2025 @ 5pm**

Notice to attendees and recipients of meeting minutes:

If any of the items included in the minutes are incomplete or incorrect, please promptly notify MKSD in writing. Failure to advise of such corrections within one week of issue date constitutes acceptance of all information contained therein as it is represented.

Exhibit A-6

City of Bethlehem, Pennsylvania

APPLICATION FOR CERTIFICATE OF APPROPRIATENESS (COA)

Building address 555 Main Street, Bethlehem, PA

Owner of building Rubel Street II, L.P. Phone (610) 332-3300

Owner's email & mailing address Gabe Solms <gsolms@ashleydevelopment.com>

Applicant MKSD architects Phone: 610.366.2081

Applicant's email & mailing address toc@mkstdarchitects.com; 1209 Hausman Road, Allentown, PA 18104

Street and Number

City

State

Zip Code

APPLICANT MUST ATTEND MEETING FOR CASE TO BE HEARD.
USE THE CHECKLIST ON THE BACK OF THIS APPLICATION TO ENSURE YOUR SUBMISSION IS COMPLETE.

Application form, photographs, and drawings must be submitted (see attached for deadline) prior to the regular scheduled meeting in order to be placed on the agenda for the next meeting.

1. PHOTOGRAPHS - Photographs of your building and neighboring buildings **must accompany** your application.

2. TYPE OF WORK PROPOSED – Check all that apply. Please bring any samples or manufactures specifications for products you will use in this project.

☐ Trim and decorative woodwork

☐ Skylights

☐ Siding and Masonry

☐ Metal work

☐ Roofing, gutter and downspout

☐ Light fixtures

☐ Windows, doors, and associated hardware

☐ Signs

☐ Storm windows and storm doors

☐ Demolition

☐ Shutters and associated hardware

☒ Other Building Addition

☐ Paint (Submit color chips – HARB only)

3. DRAWINGS OF PROPOSED WORK – Required drawings **must accompany** your application. Please submit **ONE ORIGINAL AND TEN (10) COPIES OF DRAWINGS, PHOTOGRAPHS, APPLICATION FORM, AND ANY SPECIFICATIONS**

☐ Alteration, renovation, restoration (1/4 or 1/8"=1'0" scale drawings required IF walls or openings altered.)

☒ New addition (1/4" or 1/8"=1'0" scale drawings: elevations, floor plans, site plan)

☐ New building or structure (1/4" or 1/8"=1'0" scale drawings: elevations, floor plans, site plan)

☐ Demolition, removal of building features or building (1/4" or 1/8"=1'0" scale drawings: elevation of remaining site and site plan)

☐ A scale drawing, with an elevation view, is required for all sign submittals

4. DESCRIBE PROJECT – Describe any work checked in #2 and #3 above. Attach additional sheets as needed.

The owner proposes to add additional stories for multi-family residential use above the existing building. On the Main Street side, two additional stories will be set back from the existing two story facade. On the rear side of the building, three additional stories will be added.

5. APPLICANT'S SIGNATURE  **DATE:** 11/4/2024

OWNER'S SIGNATURE  **DATE:** 11/4/2024

Rubel Street II, L.P., by Peltor Holdings FGPDE, LLC, General Partner, by Louis P. Peltor, Jr., Managing Member



555 MAIN STREET, BETHLEHEM, PA 18018

CERTIFICATE OF APPROPRIATENESS APPLICATION

2025-01-08

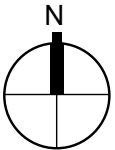
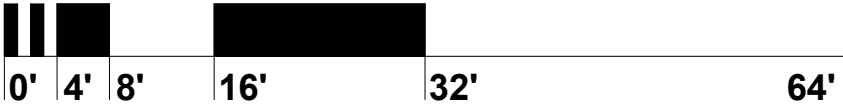
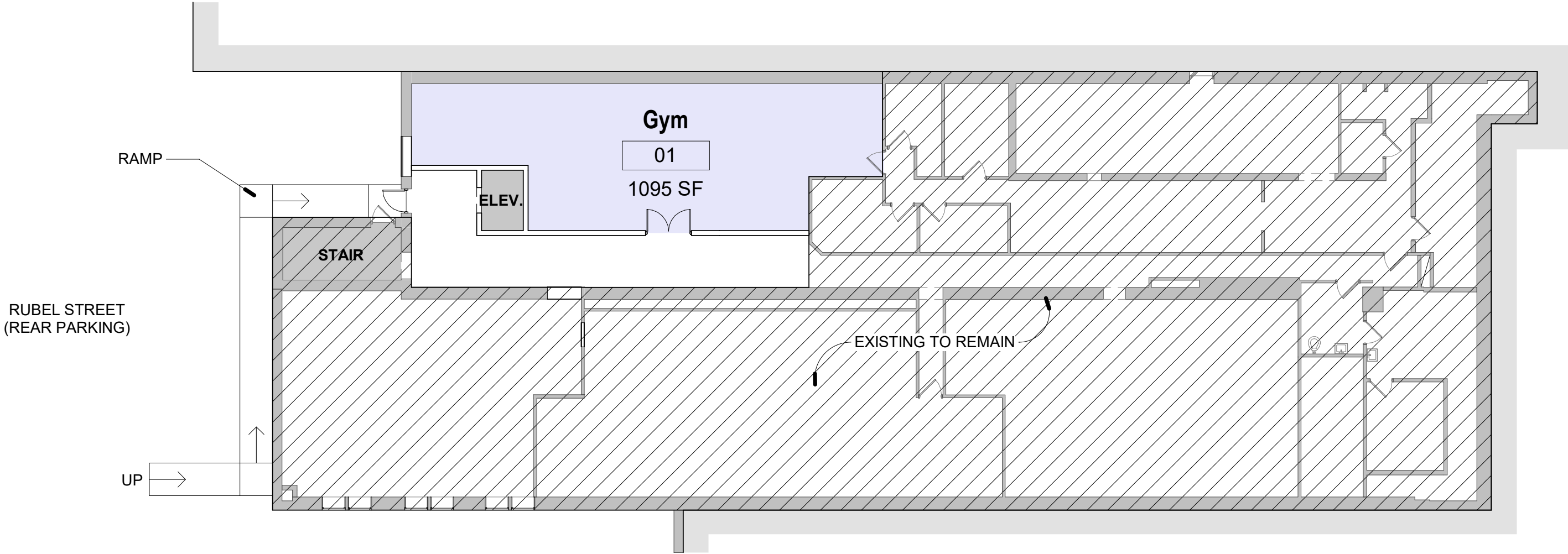


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1 BED	-	02	05	07	07	21
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TOTAL UNIT COUNT						27

TOTAL SQ FT (FLOOR 1) *9,520 GSF
TOTAL SQ FT (FLOOR 2) *8,795 GSF
TOTAL SQ FT (FLOOR 3-4) *8,360 GSF

*SQUARE FOOTAGE CALCULATIONS ARE SUBJECT TO CHANGE THROUGHOUT THE DESIGN PROCESS

NEW PARTITION
EXISTING PARTITION



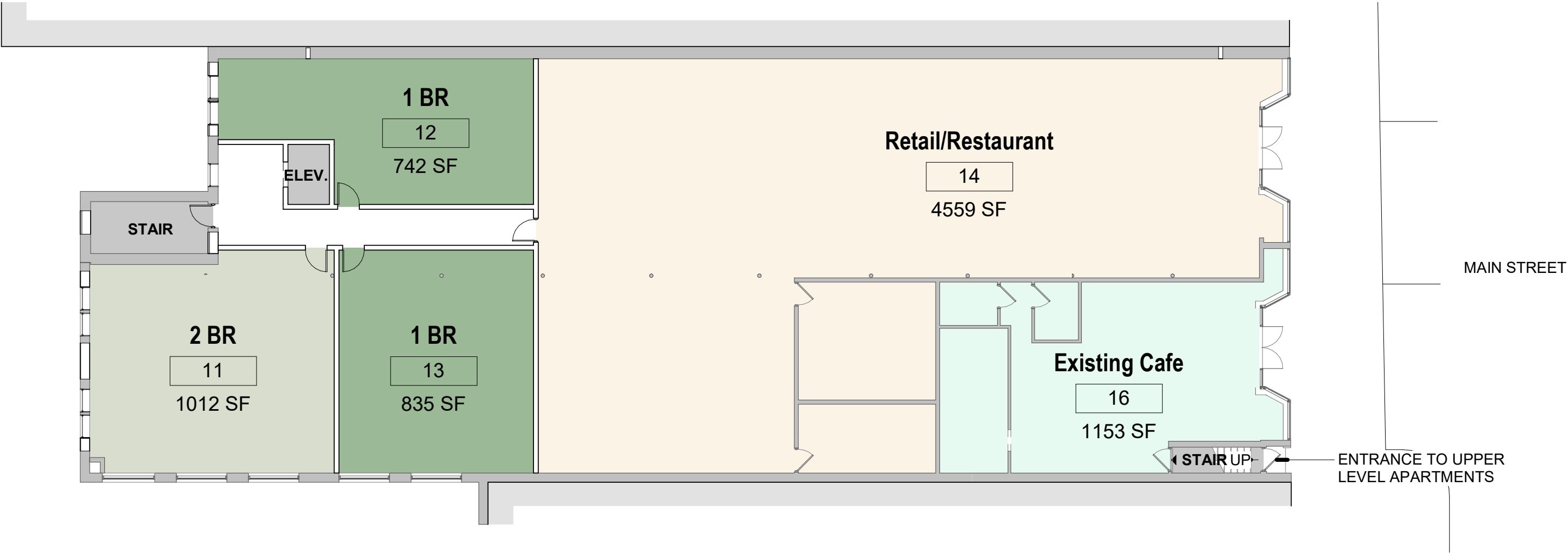
FLOOR PLAN
BASEMENT LEVEL

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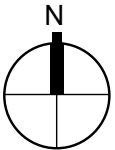
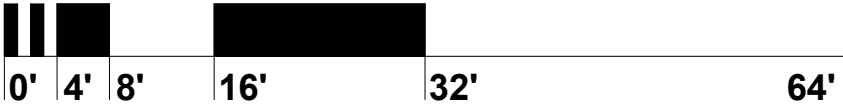
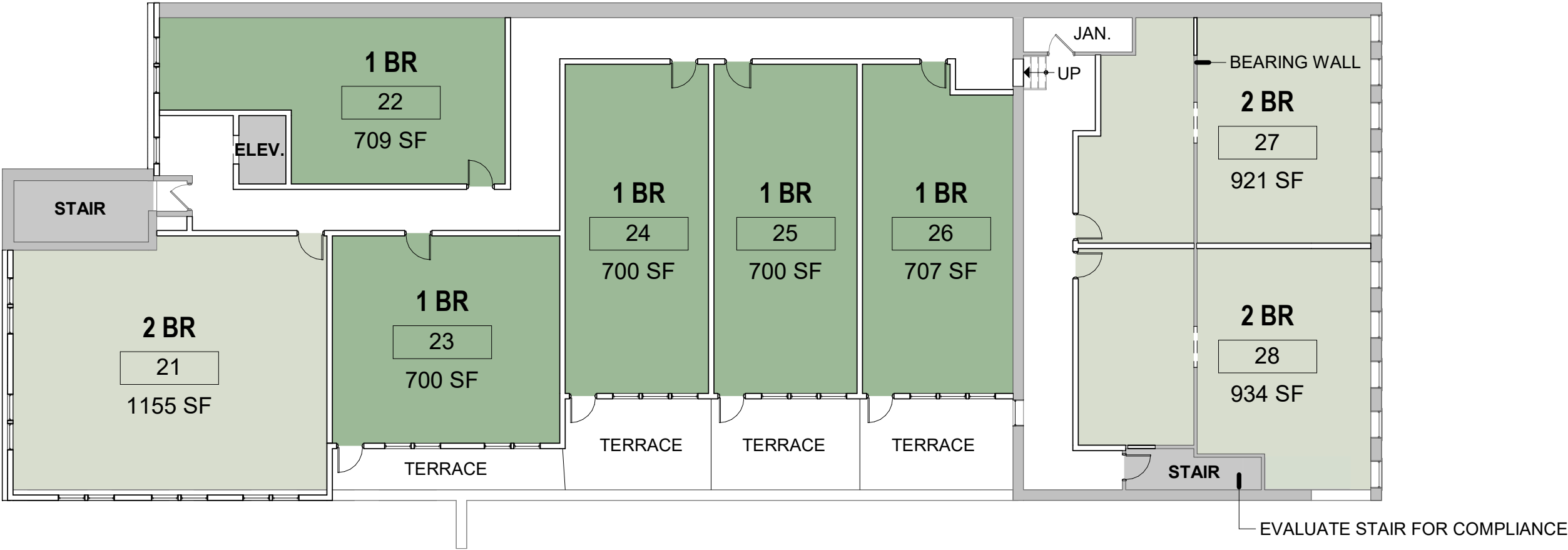


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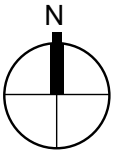
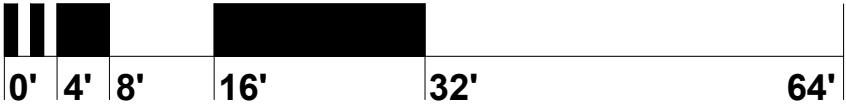
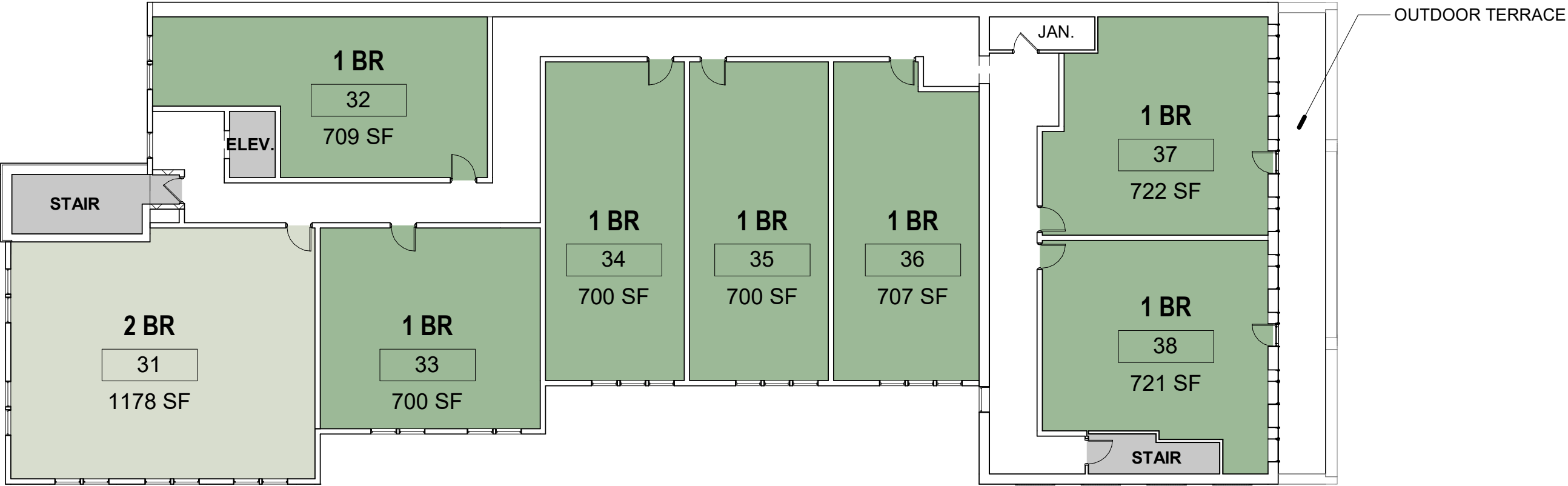
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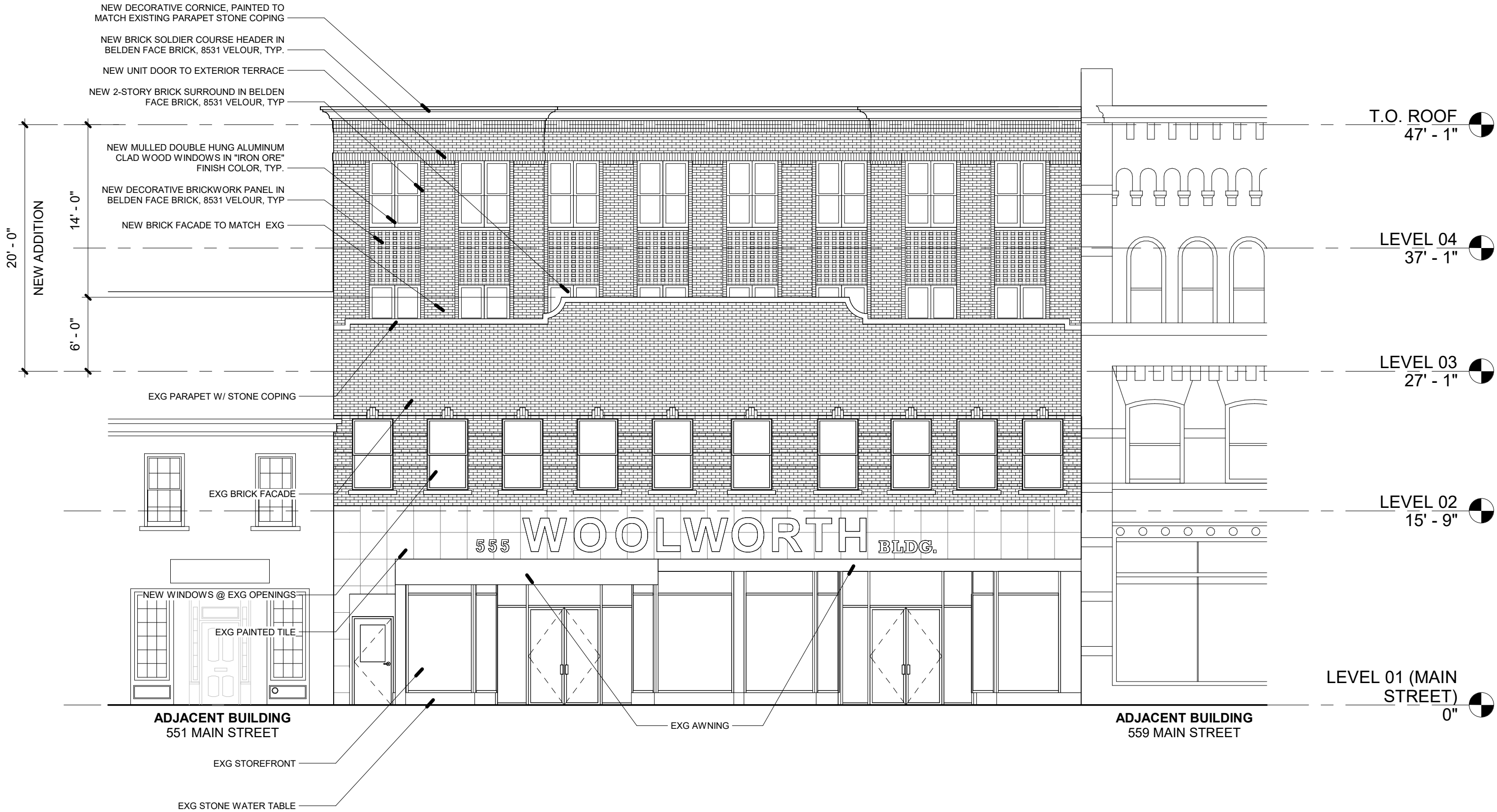
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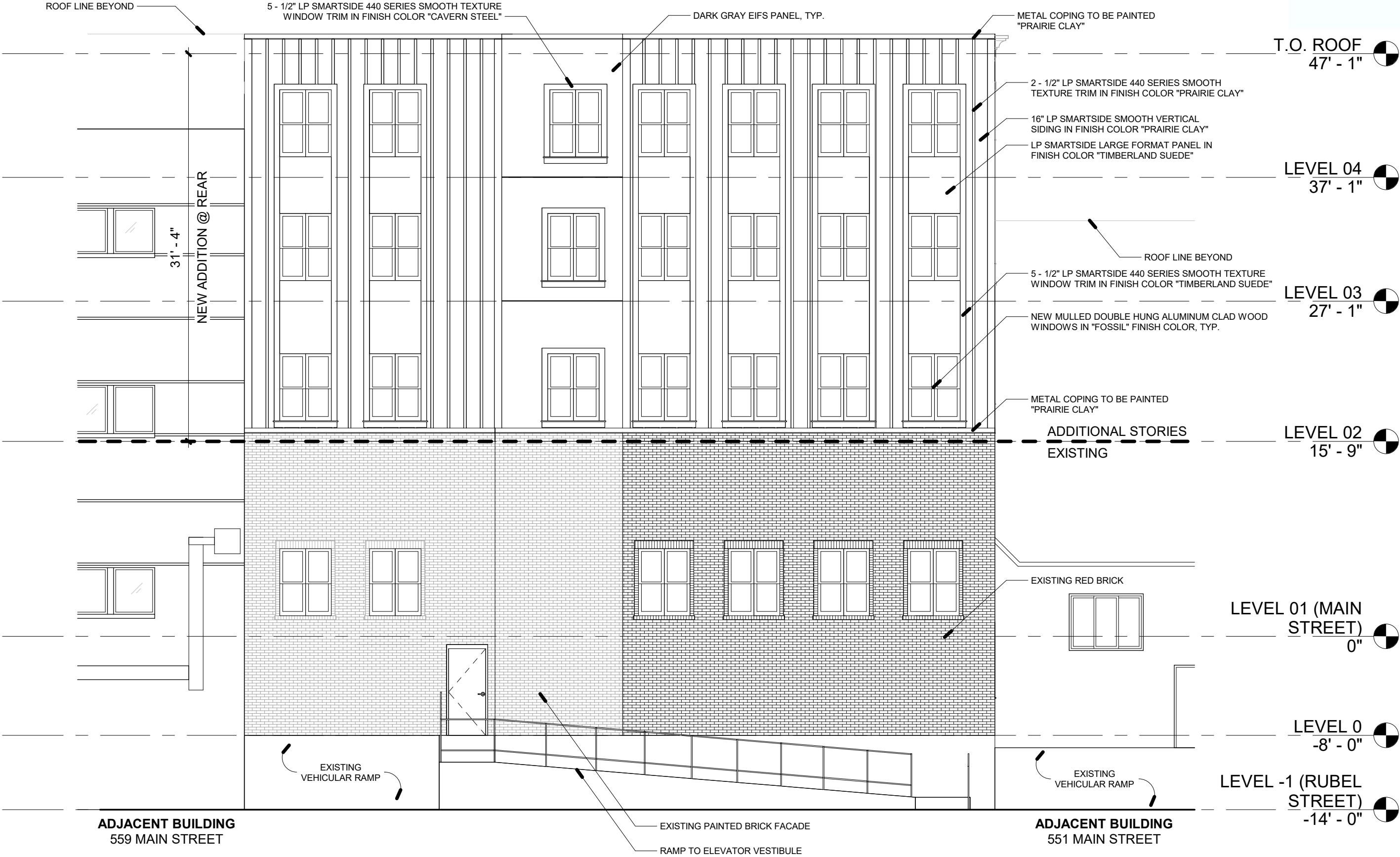
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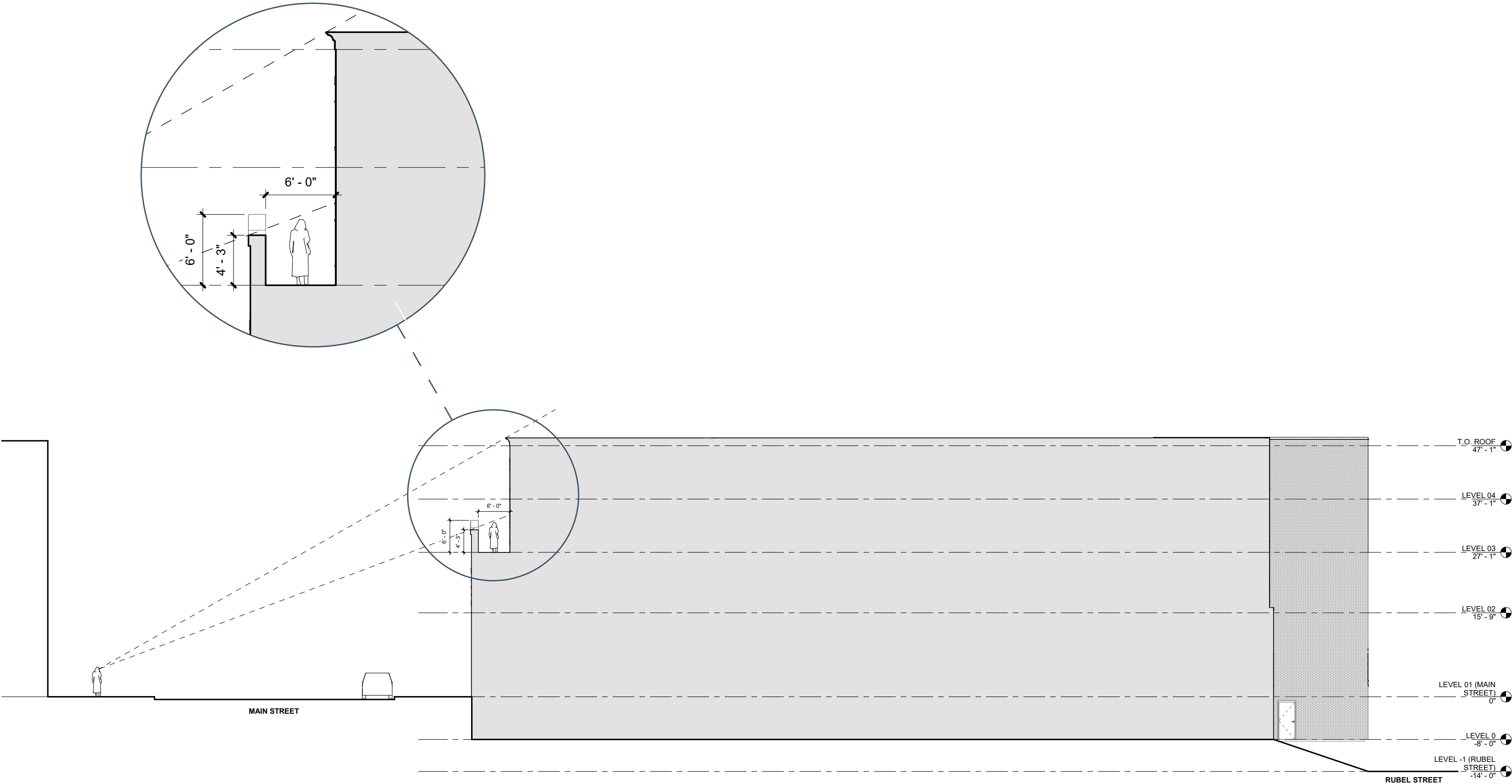


FLOOR PLAN
TYPICAL (LEVELS 3 - 4)











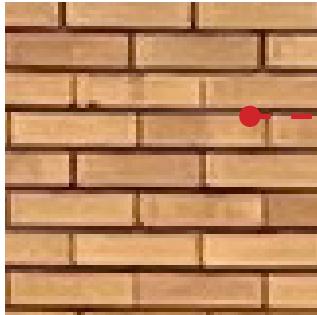








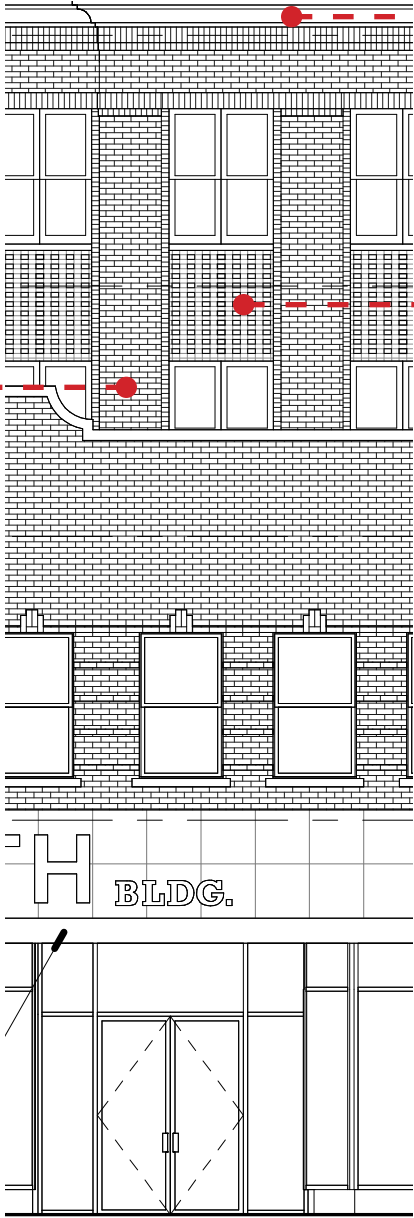




BRICK VENEER TO MATCH EXISTING



BRICK MORTAR WITH STRUCK JOINT. COLOR: "COLONIAL BROWN"



EAST ELEVATION



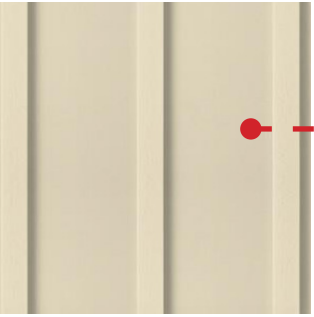
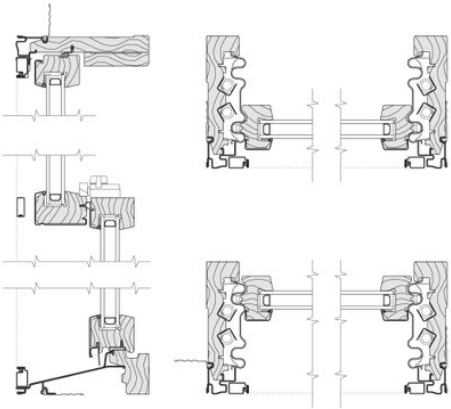
PAINT CORNICE "CHARCOAL SLATE" TO MATCH EXISTING STONE CORNICE



BELDEN FACE BRICK 8531 VELOUR



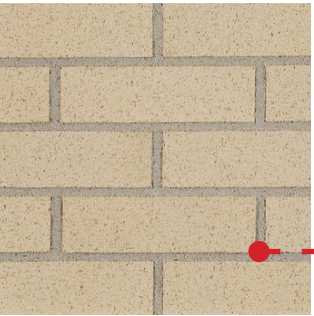
PELLA LIFESTYLE ALUMINUM CLAD WOOD COLOR: IRON ORE



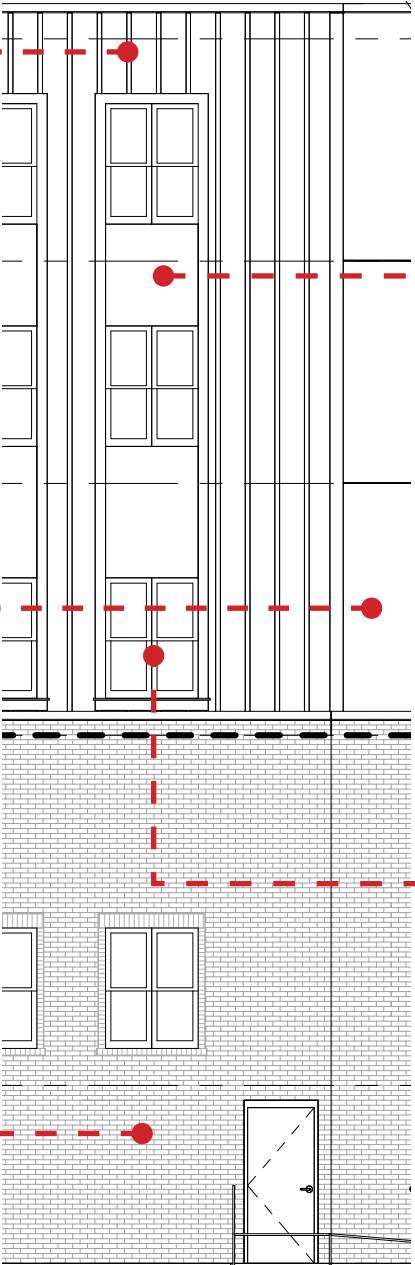
LP SMARTSIDE VERTICAL SIDING BRUSHED SMOOTH FINISH COLOR: PRAIRIE CLAY



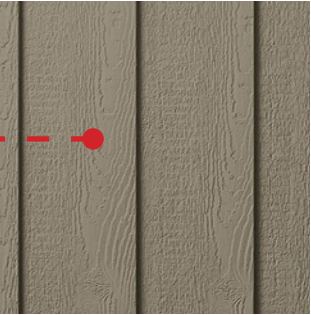
EIFS PANEL, TYP. COLOR: DARK GRAY



EXISTING PAINTED BRICK



WEST ELEVATION



LP SMARTSIDE VERTICAL SIDING BRUSHED SMOOTH FINISH COLOR: TIMBERLAND SUEDE



PELLA LIFESTYLE ALUMINUM CLAD WOOD COLOR: IRON ORE

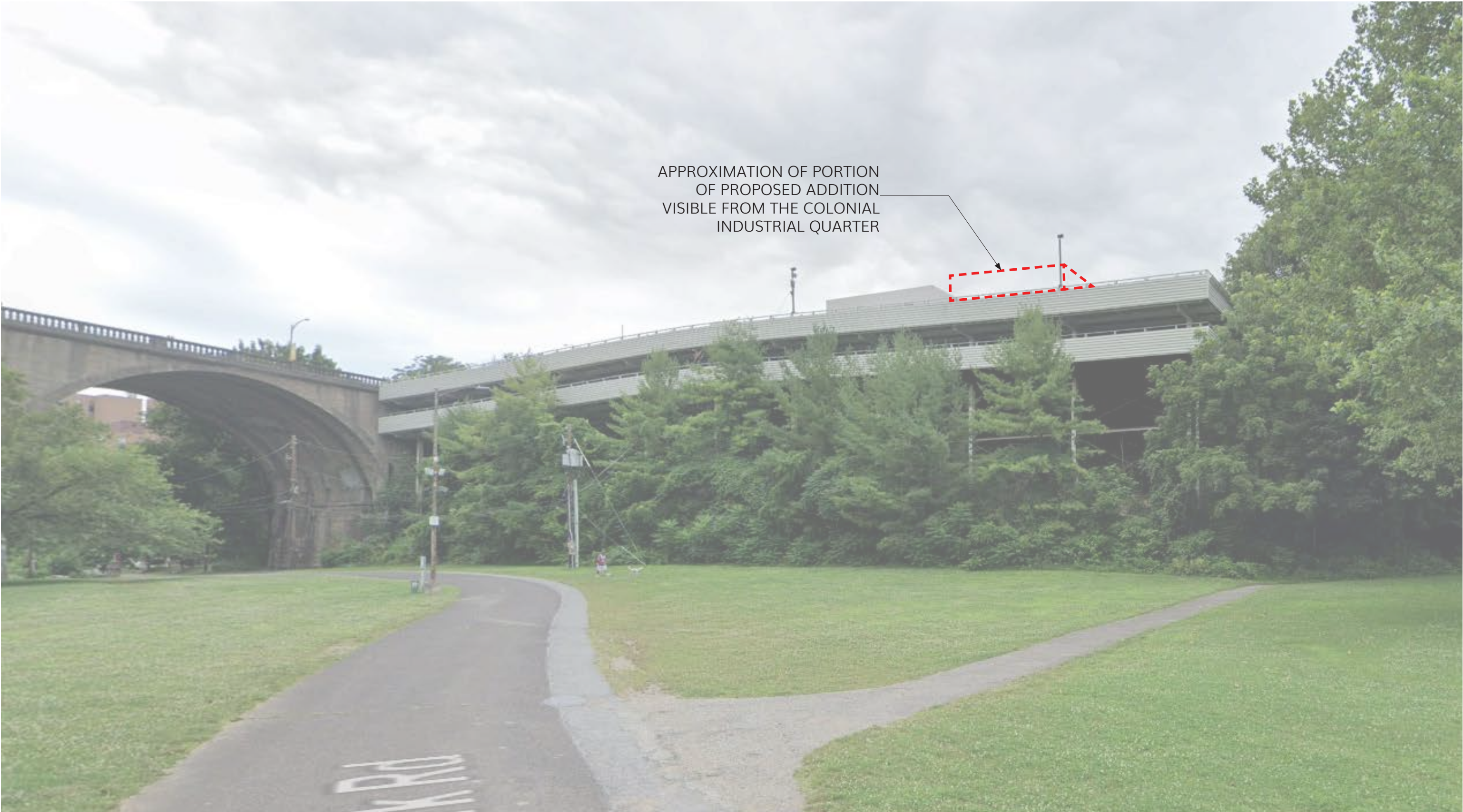


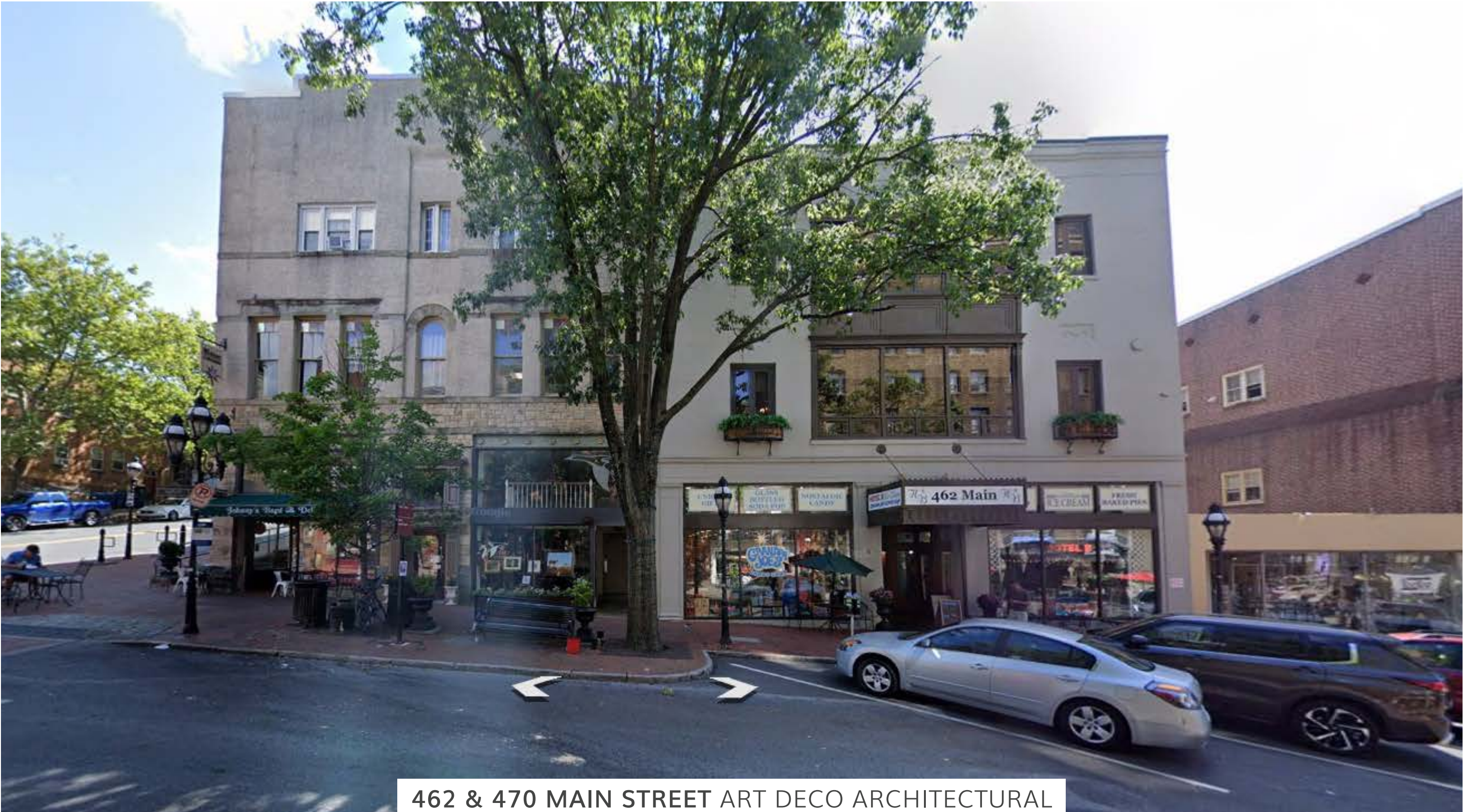


Exhibit A-7









462 & 470 MAIN STREET ART DECO ARCHITECTURAL



504 MAIN STREET ART DECO ARCHITECTURAL STYLE



526 MAIN STREET ART DECO ARCHITECTURAL STYLE























515 MAIN STREET ART DECO ARCHITECTURAL STYLE



531 MAIN STREET ART DECO ARCHITECTURAL STYLE









WOOLWORTH BUILDING

ART DECO ARCHITECTURAL STYLE

CONTEXT BUILDING HEIGHTS

ADDRESS	HEIGHT ABOVE MAIN STREET *APPROXIMATION	
	BUILDINGS MEASURE TO HIGH POINT OF ROOF/PARAPET	
	SPIRES NOT INCLUDED	
<u>WEST</u>		SOUTH
MORAVIAN BLACKSMITH SHOP	24'-0"	
HISTORIC BETHLEHEM HOTEL	105'-0"	
451 MAIN STREET	35'-0"	
453 MAIN STREET	44'-0"	
459 MAIN STREET	60'-0"	
501 MAIN STREET	38'-0"	
505 MAIN STREET	35'-0"	
509 MAIN STREET	32'-0"	
515 MAIN STREET	36'-0"	
519 MAIN STREET	46'-0"	
521 MAIN STREET	67'-0"	
531 MAIN STREET	27'-0"	
535 MAIN STREET	61'-0"	
547 MAIN STREET	34'-0"	
555 MAIN STREET (EXG)	33'-0"	PROPOSED HEIGHT = 50'-0"
559 MAIN STREET	50'-0"	
MSC B2	35'-0"	
MSC B3	39'-0"	
		NORTH
<u>EAST</u>		SOUTH
CENTRAL MORAVIAN CHURCH	75'-0"	
420 MAIN STREET	39'-0"	
430 MAIN STREET	64'-0"	
434 MAIN STREET	52'-0"	
444 MAIN STREET	35'-0"	
446 MAIN STREET	37'-0"	
452 MAIN STREET	46'-0"	
460 MAIN STREET	15'-0"	
462 MAIN STREET	50'-0"	
470 MAIN STREET	54'-0"	
504 MAIN STREET	41'-0"	
514 MAIN STREET	45'-0"	
518 MAIN STREET	46'-0"	
526 MAIN STREET	47'-0"	
530 MAIN STREET	43'-0"	
544 MAIN STREET	54'-0"	
546 MAIN STREET	52'-0"	
550 MAIN STREET	44'-0"	
558 MAIN STREET	51'-0"	
SUN INN	49'-0"	
561 MAIN STREET	0'-0"	
574 MAIN STREET	40'-0"	
		NORTH



Exhibit A-8

CITY OF BETHLEHEM

HARB CERTIFICATE OF APPROPRIATENESS

DATE: 8 January 2025

APPLICANT MUST ATTEND MEETING FOR CASE TO BE HEARD

Deadline for submittals is by noon, three weeks prior to the next scheduled meeting.

Applications for demolition and new construction must be submitted four weeks prior to the next scheduled meeting.

Submit original plus 10 copies.

HARB MEETING MINUTES AND SUBMISSION

MEMBERS PRESENT

Connie Postupack
Diana Hodgson
Michael Simonson
Joe McGavin

MEMBERS ABSENT

Nik Nikolov
Rodman Young

VISITORS PRESENT

Lou Pektor, Rubel Street II, L.P., 555 Main St.
Todd Chambers, MKSD Architects, 555 Main St.
Shayne Serrano, MKSD Architects, 555 Main St.
Nora & Dino Fantozzi, 476 North New Street
Steven Glickman, 476 North New Street
Martin Silfies, 233 East Church Street
Joyce Danko, Bethlehem Resident
Marsha Fritz, Bethlehem Resident
Chris Carson, Bethlehem Resident
Martin Romeril, Bethlehem Resident
Ed Courier, Bethlehem Press

STAFF PRESENT

H. Joseph Phillips, Historic Officer
E-Mail: jphillips@phillipsdonovanarchitects.com

The 8 January 2025 meeting of HARB was called to order by Chairperson, Connie Postupack at 5:00 PM.

MINUTES

There were no comments on the 4 December 2024 Minutes and upon a Motion by Connie Postupack and a Second by Diana Hodgson, the Minutes were approved unanimously as submitted.

Item #1: The applicant/owner of the property located at 555 Main Street proposes to construct additional stories above the existing building.

Property Location: 555 Main Street

Property Owner: Rubel Street II, L.P.

Applicant: MKSD Architects

Proposed work: The applicant/owner of the property located at 555 Main Street proposes to construct additional stories, for multi-family residential use, above the existing building. Two additional stories (20'-0") will be added and set back from the existing two-story façade that fronts Main Street with a 6'-0" balcony (Plus the width of the front façade). Three additional stories (31'-4") will be added at the rear of the building that fronts Rubel Street. Proposed materials include the following.

Main Street Façade

Brick (primary brick field/surround): To match existing facade

Brick (decorative panel): Belden Face Brick, 8531 Velour in color

Brick Joints & Mortar: Colonial Brown color struck joint to match existing.

Windows (in addition): Pella Lifestyle Aluminum Clad double hung windows, Iron Ore in color

Windows (in existing openings): New Aluminum Clad double hung replacement windows, red in color to match existing windows.

Cornice: New decorative cornice, Charcoal Slate color to match existing cornice.

Rubel Street Façade

Brick (right side at street level): Existing Red Brick

Brick (left side painted brick façade at street level): Color yet to be determined

Brick Joints & Mortar: Existing

New Windows: New Pella Lifestyle Aluminum Clad double hung windows, Fossil in color.

Window Trim: 5-1/2" LP Smartside 440 Series smooth texture trim in Cavern Steel Color.

Siding (in field): LP Smartside smooth texture vertical composite siding in Prairie Clay color with 2-1/2" LP Smartside 440 Series smooth texture trim in Prairie Clay Color.

Siding (panels between windows): LP Smartside smooth texture large format composite panel in Timberland Suede color.

EIFS Panel: Dark Gray Color

Metal Coping Cap: Aluminum to be painted Prairie Clay color.

Character Defining Features: The existing two-story Main Street façade is distinguished by its street level storefront façade consisting of storefront glass, painted tile façade, and oversized letters spelling out "555 WOOLWORTH BLDG." The storefront is topped by a second-floor brick façade of varying brick patterns and stylized brick keystones over the one over one lite double hung windows. The existing two-story Rubel Street façade is comprised of yellow and red flat brick facades with little distinguishing characteristics. This façade faces a parking structure on the other side of Rubel Street, which is a relatively

utilitarian service street to the back of buildings that front on Main Street. On the rear side of, and well below, the above-mentioned parking structure lies the colonial Industrial Quarter.

Discussion (from 4 December 2024 HARB Meeting): *The Historic Officer, Joe Phillips, gave an overview of the project. The Applicant advised that two additional stories would present themselves from Main Street, but one of these stories would be partially screened by the existing parapet wall. The Applicant further stated that the proposed height of the new addition is consistent with the adjacent Main Street Commons building and other buildings to the South, the rhythm and pattern of windows is consistent with Main Street, and the materials are consistent with Main Street & Historic Bethlehem. Mr. Phillips brought attention to the proposed Main Street Façade window grouping, comprised of 3 differently oriented units, and their differentiation from the existing windows in the same façade. Joe McGavin asked why the proposed new windows are more contemporary and grouped as they are and why they are not more similar to the existing windows. The Applicant replied that the new window groupings are meant to distinguish themselves from the existing building as outlined in the Secretary of Interior's Standards. Joe McGavin stated that the new windows are not compatible with the Historic District and the Applicant respectfully disagreed and feels that there is enough variety of windows on Main Street that the new windows are compatible. Diana Hodgson questioned the color of the brick and the Applicant advised that they would provide brick samples for review by HARB. Rod Young asked if any windows would be located on the South Façade of the addition and the Applicant responded that there will not be any new windows on the South Façade. Diana Hodgson asked for clarification of the location of the terrace and the Applicant advised that the Terrace will be located on the roof above the Main Street Façade containing the "Woolworth" letters. Ms. Hodgson further questioned the location of utilities and related equipment and the Applicant advised that mechanical units and other equipment would not be visible from a public right of way. Ms. Hodgson asked where the parking for the 27 residential units would be located and the Applicant advised that parking is not required by the Zoning Ordinance in the Historic District. Mike Simonson asked what the proposed height of the addition will be as it relates to the existing parapet and the Applicant advised that the addition would be approximately 11 to 12 feet above the parapet on the Main Street Façade. Nik Nikolov stated that he likes the pattern of the brick between the third and fourth floor windows, but the façade could take on more texture and be set back deeper at the windows to create depth and shadows. Mr. Nikolov also questioned why red was chosen for the new window color. The Applicant responded that the red would match the color of the existing wood windows on the second floor and on the Main Street Commons Building Façade. Mr. Nikolov responded by asking if this would be too much red in one small section of Main Street. The Applicant agreed to consider a different color for the windows and come back to HARB. Connie Postupack asked if there was another way to differentiate the new windows and if the color of the new brick could speak more to the existing building. Nik Nikolov suggested that perhaps the transom window could be eliminated from the grouping of 3 windows and simplify the grouping to a combination of 2 vertically oriented window components. Mr. Nikolov also stated that he feels the new brick texture and color should be differentiated from the existing brick.*

Public Comment

Dana Grubb, a Bethlehem resident, stated that the proposed design raised many issues with an existing building that is so important to Main Street and that the Secretary of Interior's Standards should apply both District wide and in a specific context such as this building and

property. Mr. Grubb asked if the approval of this project, as presented, would open the door to compromising the historic character of Bethlehem. Mr. Grubb is concerned with the scope of the project and the impact it will have on this building and the Historic District.

Marsha Fritz, a Bethlehem resident, stated that setting the new Main Street Façade back from the existing façade does not make it disappear and that the rear of the proposed building addition will be visible from the Broad Street Bridge. She advised that historically, buildings were designed with a base, shaft, and capital as can be witnessed in the composition of many of the buildings on Main Street. This is what distinguishes the character of Main Street. Ms. Fritz feels that the proposed addition's shaft is not compatible with the existing building's base and the new addition does not have a capital or top. The existing building represents its time in history and represents the merchandising concepts of the time of the Five & Dime Store. Furthermore, Ms. Fritz does not feel that the red window color is appropriate in the Historic District.

AJ Jordan, Chairperson of the Allentown Historic Architectural Review Board, stated that he sees a diversity in the type of windows in buildings located in Bethlehem's Historic District, but does not see diversity in the organization, groupings, and patterns of windows in Bethlehem's Historic District.

At the completion of the Public Comment outlined above, HARB continued their deliberation. Connie Postupack asked the Applicant what they thought of the comments received thus far. The Applicant stated that no one wants to bastardize the architecture of Main Street, they appreciate HARB's comments, and they are willing to review their proposal and come back next month with a revised design. Diana Hodgson asked if the project could be done with one less floor and the Applicant stated that the economics of the project do not work with one less floor. Nik Nikolov stated that work in the Historic District is guided by the Secretary of Interior's Standards as a framework, but styles do not abruptly begin and end, they overlay, mix, and blend with each other. So, the question is how do we apply neoclassical style across various other styles in history, such as Art Deco. Is the proposed addition not different enough or is it too different? Mr. Nikolov would like the design to celebrate newness and difference, and not repetition. Mr. Nikolov asked if the first-floor storefront windows are original and the Applicant responded in the affirmative. The Applicant asked if HARB would consider a change to the color of the original first floor Woolworth façade. Connie Postupack responded that a change in the existing first-floor façade color would likely not be looked at in a positive light.

Based on the Discussion outlined above and with the consent of the Applicant, HARB agreed to table a decision on this Application and the Applicant agreed to come back to HARB with a revised Application.

Motion: Connie Postupack made a motion to table a decision on this Application, in accordance with the discussion outlined above and the Guideline Citations outlined below.

Second: Joe McGavin

Result of vote: The vote was unanimous to table a decision on this Application, as per the motion, and with the following conditions.

1. The Applicant will come back to HARB with a revised Application.

Discussion: The Historic Officer, Joe Phillips, gave an overview of the project. The Applicant advised that they have addressed the discussion items regarding materiality, form, mass, and scale from the December 2024 HARB Meeting and they have revised the window grouping on the Main Street Façade to be more traditional and have setback the center portion of the building an additional 18 to 24 inches. The Applicant further reviewed the new rendering for the Rubel Street Façade and the new materiality proposed for that façade. Connie Postupack asked how far the Main Street façade is set back. The Applicant advised the main façade of the Main Street Addition remains 6 feet back from the existing building façade and the center of the new Main Street façade is held back an additional 18 to 24 inches. Ms. Postupack asked if the windows on the second floor of the existing Main Street façade are being replaced. The Applicant responded in the affirmative and noted that the existing wood sash need replacement and will be replaced with Pella Clad windows. Mike Simonson asked if there are any changes proposed to the first floor Woolworth façade and the Applicant confirmed that there will not be any changes to the first floor Woolworth façade. Connie Postupack expressed her concern with the height of the proposed addition and stated that the variation in height of building facades contributes to the character of the City of Bethlehem and Main Street. Joe McGavin stated that this proposed addition and change to the character of Main Street will be a detriment and he is concerned with this proposed major change. Mike Simonson asked, what is the pattern on Main Street? Mr. Simonson further stated that the pattern and character of Main Street varies greatly and that there is no consistency. New additions are not supposed to match existing buildings and facades per the Secretary of Interior's Standards. The Applicant advised that the height of the building is within the zoning guidelines, they have addressed HARB comments from the December 2024 meeting, and the new design is more compatible with the surroundings. Mike Simonson stated that he prefers the brick panel design option that is presented on page 14 of the submission.

Public Comment

Connie Postupack read a letter submitted by Mary Toulouse. This letter has been attached to these Minutes.

Marsha Fritz stated her opposition to this Application stating that it violates Standards #1, #2, #3, #9, and #10 of the Secretary of Interior's Standards for Rehabilitation. (See attachment to these Minutes.) Ms. Fritz expressed her agreement with the letter submitted by Mary Toulouse. She feels that the basic premise of the proposed addition is wrong, so she will not even comment on the materials or details of the Application. Ms. Fritz stated that originally colonial buildings were given priority, but we have now recognized the importance of other subsequent building styles, such as the Woolworth Building. Our buildings and neighborhoods are a product of time, place, and use. What does Main Street tell us about the history of the city? The Woolworth building represents an important retail period in our history. Ms. Fritz requested that HARB deny this Application.

Chris Carson stated his opposition to this Application. A written copy of his comments has been attached to these minutes.

The HARB agreed to recommend that Bethlehem City Council deny a Certificate of Appropriateness to construct two additional stories set back from the existing two-story façade that fronts Main Street and three additional stories at the rear of the building that fronts Rubel Street.

Motion:

Connie Postupack made a motion to deny construction of two additional stories set back from the existing two-story façade that fronts Main Street and three additional stories at the rear of the building that fronts Rubel Street, in accordance with the discussion outlined above, the Guideline Citations outlined below, and the following citations.

1. Bethlehem Historic District Design Guidelines, page 16, Compatible Design Principles for Additions & New Building Construction, including but not limited to the following:
 - (1) Scale: Height & Width - Proportions and size of the addition/new building compared with existing building/neighbor buildings.
 - (2) Building Form & Massing - Three-dimensional relationship and configuration of the addition/new building footprint, its walls and roof compared with existing building/neighbor buildings.
2. Secretary of Interior's Standards for Rehabilitation
 - #1 A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
 - #3 Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties will not be undertaken.
 - #9 New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with historic materials, features, size, scale and proportion, and massing to protect the integrity of the historic property and its environment.
 - #10 New additions and adjacent or related new construction will be undertaken in such manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Second:

Joseph McGavin

**Additional Comment/
Discussion:**

Michael Simonson stated that the Applicant has made the revisions requested by HARB at the December 2024 Meeting and asked why HARB did not bring up the Secretary of Interior's Standards citations at the December Meeting. Connie Postupack responded that the setback of the addition was discussed at the December Meeting. Diana Hodgson reminded the Applicant that, at the December Meeting, she asked if the building addition could be reduced by one story and she was told by the Applicant that this was not feasible. The Applicant stated that HARB has had multiple opportunities for the building massing to be mentioned and it has not been brought up until this time.

Result of vote:

The vote was 3 yes to 1 no to deny construction of two additional stories set back from the existing two-story façade that fronts Main Street and three additional stories at the rear of the building that fronts Rubel Street, as per the motion.

Result of roll call vote to deny this Application.

Connie Postupack: Yes

Diana Hodgson: Yes

Joseph McGavin: Yes

Michael Simonson: No

Guideline Citation: Secretary of Interior Standards No.(s)

#1 A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

#2 The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

#3 Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties will not be undertaken.

#5 Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

#6 Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

#9 New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with historic materials, features, size, scale and proportion, and massing to protect the integrity of the historic property and its environment.

#10 New additions and adjacent or related new construction will be undertaken in such manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Bethlehem Ordinance 1714.03 Purposes of Historic Conservation District – It is the purpose and intent of the City of Bethlehem to promote, protect, enhance, and preserve historical resources and traditional community character for the educational, cultural, economic, and general welfare of the public through the preservation, protection, and regulation of buildings and areas of historical interest or importance within the City.

Bethlehem Historic District Design Guidelines

Page 16: Compatible Design Principles for Additions & New Building Construction, including, but not limited to, the following:

- (1) Scale: Height & Width - Proportions and size of the addition/new building compared with existing building/neighborhood buildings.
- (2) Building Form & Massing - Three-dimensional relationship and configuration of the addition/new building footprint, its walls and roof compared with existing building/neighborhood buildings.
- (3) Setback: Yards (Front, Side, and Rear) - Distance of the addition/new building to the street and property lines when compared with the existing building or other buildings on the block.
- (4) Site Coverage - Percentage of the site that is covered by addition/new building compared to comparable nearby sites.
- (5) Orientation - The location of the addition/new building and its principal entrance relative to other buildings on the block.
- (6) Architectural Elements and Projections - The size, shape, proportions, and location of doors, porches, balconies, chimneys, dormers, parapets, and elements that contribute to an overall building's shape and silhouette relative to neighborhood buildings.
- (7) Alignment, Rhythm, and Spacing - The effect the addition/new building will have on the existing street patterns.
- (8) Façade Proportions: Window and Door Patterns - The relationship of the size, shape, and location of the addition/new building façade and building elements to each other, as well as to other buildings on the existing building/block.
- (9) Trim and Detail - The moldings, decorative elements, and features of a building that are secondary to major surfaces such as walls and roofs and how they related to the existing and neighborhood buildings.
- (10) Materials - The products with which something is composed or constructed and how they related to the existing and neighborhood buildings.

Together with the Secretary of Interior's Standards, these Design Guidelines establish a framework of encouraging additions to existing buildings and new construction that are sensitive to neighborhood spatial relationships, forms, and materials while differentiating new construction from historical building fabric.

Page 8: Exterior Woodwork & Siding

The HARB encourages,

- Regularly maintaining and repainting exterior woodwork including repainting, and addressing potential areas of moisture including clogged gutters and downspouts, groundwater, leaky pipes, and interior condensation

- Retaining decorative woodwork since it is a character defining element that can be difficult to replace
- Repairing smaller areas of deterioration by reinforcing or patching – small cracks and checks can be repaired with an exterior wood filler, glue, or epoxy – Loose elements can be refastened with nailing or drilling and screwing
- Selectively replacing deteriorated wood elements that are beyond repair with wood pieces that match the size, profile, exposure and pattern, and character of the historic wood element – Wood filler in the joints between the new and old wood will help provide a smooth finish
- Large scale or significant replacement of exterior wood siding with paintable material that match the size, profile, exposure, pattern, and character of the historic wood

The HARB discourages,

- Removing or encapsulating with vinyl or aluminum siding, trim, decorative features, and trim elements such as brackets, spindles, cornices, columns, posts, etc.
- Vinyl or aluminum siding over wood, brick, stone, or stucco
- Wood grained, wavy edged, vertical, and textured plywood simulated siding
- Installing non-wood trim

Page 9: Masonry & Stucco

Exterior masonry, including stone, brick, terra cotta, and stucco, provides a strong, durable, and attractive appearance with relatively low maintenance. Historic masonry walls tend to protect a building's interior from weather and act as the principal load bearing system. Aesthetically it acts as an important design feature, helping to define a building's style and add visual interest to the streetscape.

Mortar: Mortar, which bonds masonry units, was generally composed of a few ingredients: sand, lime, and water, and possibly additives such as animal hair or oyster shells. Starting in the mid-19th century, a small amount of Portland cement was added into the mix to improve the workability and hasten the setting time. In the early 20th century, Portland cement in mortar was increased, corresponding with the manufacture of harder bricks.

The HARB encourages,

- Regular maintenance, repair and selectively repointing deteriorated areas with compatible mortar in material, hardness, composition, color, joint style. Incompatible mortar is often too hard and can lead to spalling or chipping of the bricks or stones, it can also be visually mismatched.
- Installing fasteners for signs and other devices into mortar joints rather than brick or stone faces
- Installing local stone and pointing with ribbon joints

The HARB discourages,

- Using Portland cement-based mortar for repointing – it is typically too hard for most historic masonry and can result in damage, including spalling

Stucco: Stucco is a relatively inexpensive material that can provide a more finished appearance to brick, stone, or wood framed buildings. In some cases, the surface was scored to look like stone. It acts as a weather repellent coating, protecting the building from the elements including rain, sunlight, and wind, and can moderately increase its fire

resistance. Stucco can also provide an insulating layer to a wall, reducing the passage of air to the interior.

The HARB encourages,

- Matching the color and texture of historic stucco when repairing or applying stucco to new construction

The HARB discourages,

- Installing stucco over brick, stone, or terra cotta walls
- Installing artificial stucco (EIFS Exterior Insulation and Finish Systems) which can trap moisture within the thickness of a wall and cause long-term damage

Masonry & Stucco Cleaning: Appropriate masonry and stucco cleaning can enhance the character and overall appearance of a building. However, improper cleaning of historic masonry can cause damage to the historic surfaces and cause more harm than good both physically and aesthetically.

The HARB encourages,

- Cleaning masonry and stucco with the gentlest means possible, typically low-pressure water, with the possible use of a gentle detergent and brushing

The HARB discourages,

- Masonry cleaning unless a building is heavily soiled
- Masonry and stucco cleaning with harsh chemicals, sand blasting, power washing over 400 psi, grinders, or metal brushes

Masonry Coatings & Paint: Water repellent and waterproof coatings, which include paint, are generally applied to prevent water from entering a masonry and stucco wall, but tend to be unnecessary on weather-tight historic buildings. Water tends to enter masonry buildings through open mortar joints, surface cracks and areas of poor or deferred maintenance. In instances where the surface of the masonry has been severely compromised, such as at sandblasted brick, the use of water repellent coatings might be appropriate.

The HARB discourages,

- Applying water repellent or waterproof coatings
- Painting of previously unpainted masonry or stucco

Page 10: Windows

The HARB encourages,

- If the applicant can demonstrate evidence of window deterioration requiring replacement, installing true divided lite replacement windows with an exterior painted finish that match the material, historic size, shape, operation, muntin pattern, profiles, and detailing to the greatest extent possible

The HARB discourages,

- Decreasing, increasing, or altering window size, shape, or operation to allow for installation of stock window sizes or picture windows
- Encasing or capping window surrounds with aluminum or vinyl
- New window openings at publicly visible elevations
- Installing tinted or colored glazing
- Installing vinyl or aluminum-clad replacement windows at window openings that are visible from a public right-of-way

Page 8: Paint

The HARB encourages,

- Hand washing with mild detergent and bristle brush, hand scraping, and hand sanding

The HARB discourages,

- Rotary tools – disks can leave circular marks and wires can tear into the surface
- Heat guns and heat plate – can ignite paint or underlying surface if left in one location too long
- Chemical paint removers – can raise grains, be expensive, and potentially volatile; runoff can be hazardous
- Flame tools, blow torches to soften paint – smoldering sparks can potentially start a fire; lead components in paint can vaporize and create highly toxic fumes
- Sandblasting – can be abrasive to surface, wear away protective exterior coating, and raise the wood grain
- High-pressure water wash – forces water into open joints affecting interior finishes and structural framing; can be abrasive to exterior surface and raise the grain

Evaluation, Effect on Historic District, Recommendations: The proposed work does not conform with the intent of the Secretary of the Interior's Standards for Rehabilitation and the Bethlehem Historic District Design Guidelines and will have a negative impact to the historic district.

Item #2: The applicant/owner of the property located at 79 West Market Street proposes to install a 24-inch diameter, double sided, sign with the text "Glow By Laser" attached to a scroll bracket.

Property Location: 79 West Market Street

Property Owner: CRB Properties

Applicant: Valley Wide Signs

Proposed work: The applicant/owner of the property located at 79 West Market Street proposes to install a 24-inch diameter, double sided, sign with the text "Glow By Laser" attached to a scroll bracket. The sign will be manufactured from $\frac{3}{4}$ " thick MDO and will be hung from a new scroll bracket by way of eye hooks into the sign and link clips from the eye hooks to the scroll bracket. The bottom of the sign will be a minimum of 8'-0" above grade. The background color of the sign will be Brown, and the text and boarder color of the sign will be metallic gold.

Character Defining Features: The street façade of this 3-story building consists of a stone base that extends just above the first-floor window sills and a moderately rough stucco façade above on the second and third floors. The bottom of the stone base follows the slope of the adjacent sidewalk and is punctuated by stone arched window openings that accommodate windows in the partially submerged/below grade lower level. The relatively tall first floor façade is separated from the second-floor façade by a horizontal precast concrete or cut stone band. The first-floor windows are aluminum framed with relatively large pieces of glass. The second and third floor windows are primarily 6 over 6 light double hung windows. There is one recessed bay window on the left end of the building

façade on the third floor. The entrance door is located on the left end of the building façade on the first floor and is accessed by a slightly elevated walkway that is required because of the sloping site.

Discussion: The Historic Officer, Joe Phillips, gave an overview of the project. Diana Hodgson asked if the scroll bracket would be attached to the building in the mortar joints and the Applicant responded in the affirmative. Ms. Hodgson also asked if the logo is the company logo and if the proposed colors are the company colors. The Applicant responded in the affirmative. Connie Postupack asked if the gold color would be a metallic gold or a painted gold. The Applicant advised that it would be a metallic gold. Mike Simonson suggested that the scroll bracket should be a minimum of 30 inches long to accommodate the 24-inch diameter sign.

The HARB agreed to recommend that the Bethlehem City Council issue a Certificate of Appropriateness to install a 24-inch diameter, double sided, sign with the text “Glow By Laser” on a scroll bracket.

Motion: Diana Hodgson made a motion to approve the installation of a **24-inch diameter, double sided, sign with the text “Glow By Laser” on a scroll bracket**, in accordance with the discussion outlined above and the Guideline Citations outlined below.

Second: Connie Postupack

Result of vote: The vote was unanimous to approve the installation of a **24-inch diameter, double sided, sign with the text “Glow By Laser” on a scroll bracket**, as per the motion, and with the following conditions.

1. Applicable permits shall be secured by the Applicant prior to any work taking place.
2. The sign shall be mounted so that the bottom of the sign is a minimum of 8’-0” above the sidewalk.
3. The Scroll Bracket shall be a minimum of 30 inches long and shall be attached to the exterior wall in the mortar joints.

Guideline Citation: Secretary of Interior Standards No.(s)

#2 The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

#5 Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

#9 New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with historic materials, features, size, scale and proportion, and massing to protect the integrity of the historic property and its environment.

#10 New additions and adjacent or related new construction will be undertaken in such manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Bethlehem Historic District Design Guidelines

Pages 14 & 15: Signs & Awnings

- Signs should be compatible to scale of the building, adjacent buildings, the streetscape, and adjacent signage
- Ambient street or storefront lighting is preferred to the installation of additional lighting

The HARB encourages,

- Signage that does not obscure or damage the architectural features, identifies the business, complements the style of the building, and is appropriately scaled for its location
- Sign design and color that reflects the architectural characteristics with materials that are consistent with the historic character of the building
- Serif-style lettering, subtle logos, and borders at the perimeter of signs located at Victorian storefronts
- Incised lettering in lieu of raised lettering at signage
- Existing ambient street light or storefront lighting in lieu of additional lighting whenever possible
- Signage lighting styles that are consistent with the character of the historic building including location, orientation, and brightness
- Installing signage designs that are sympathetic to the style of the building and in a manner that minimizes damage to historic features including installing fasteners at mortar joints and not stone faces

The HARB discourages,

- Signage that obstructs views into the store through storefront windows and glazing or architectural features
- Exposed conduit, boxes or raceways for signage or lighting
- New billboards, internally illuminated box signs, LED reader boards, flashing or changeable message signs, neon signs

Evaluation, Effect on Historic District, Recommendations: The proposed work conforms with the intent of the Secretary of the Interior's Standards for Rehabilitation and the Bethlehem Historic District Design Guidelines and will have no negative impact to the historic district.

Item #3: The applicant/owner of the property located at 476 North New Street proposes to replace wood siding around the entire house, repaint the house, and restore the porch that faces North New Street.

Property Location: 476 North New Street

Property Owner: Nora & Dino Fantozzi

Applicant: Nora & Dino Fantozzi

Proposed work: The applicant/owner of the property located at 476 North New Street proposes to replace wood siding around the entire house, paint the siding, trim, foundation, doors, & porch floor, and restore the porch that faces North New Street.

Siding: Horizontal cedar siding with 5" reveal, paint color to be CW-640 BM Pearl

Trims: Paint color to be HC-88 BM Jamesboro Gold

Foundation wall: Paint color to be CW-60 BM Cole Stone

Doors: Paint color to be HC-29 BM Dunmore Cream

Porch Floor: Wood decking 1"x4", paint color to be CW-70 BM Pelham Gray

Porch Roof: Standing seam metal roof with Dutch Seam and built-in gutter, color to be Charcoal Grey

New Porch Columns: 10" round with Ionic Capital & Tuscan Base

Character Defining Features: The two- and one-half story, horizontal sided residence is topped with a cross gabled roof, containing two barrel/curved roofed dormers, facing North New Street. The roof is supported by a heavy modillion supported cornice above a deep frieze. The frieze is supported by pilasters on each end of the façade. Roof water is collected in recessed gutters and conveyed to the ground in segmented round downspouts painted to match the color of the trim. The façade is punctuated with six over one lite double hung windows with minimal trim on the second floor and a diamond pattern muntin configuration over a single lite on the first floor with heavier trim and hood details at the heads. The entrance door is surrounded by sidelights containing an ornate lite pattern on each side of the door. The entrance door and sidelights are highlighted by pilasters on either side and a deep, multi-layered hood above. A concrete landing, the width of the door and sidelight grouping, is raised three steps above grade and the steps are fitted with black metal hand/guard rails.

Discussion: The Historic Officer, Joe Phillips, gave an overview of the project. The Applicant advised that originally the building had a wraparound porch and a plaster façade finish. The Applicant stated that the proposed columns, capitals, and column bases will be a "Permacast" loadbearing, fiberglass material. Joe McGavin asked if the columns, capitals, and bases will be painted and the Applicant responded in the affirmative. After some discussion, the Applicant agreed to use a real beaded wood material for the porch ceiling. The Applicant advised that the existing gas meter will either be relocated or will be located under the new porch and will be accessible as required by the gas company. Mike Simonson asked when the gas meter was last relocated and the Applicant advised that it was approximately 3 years ago. Dian Hodgson stated that it appeared that the new porch roof was flat in one rendering and sloped in another rendering. The Applicant advised that the new porch roof will be sloped. Mr. Phillips asked for confirmation of the roof seam profile and the Applicant advised that it will be a Dutch Lap Seam by ATAS International, Inc. Diana Hodgson stated that she would prefer that the porch ceiling be of real wood and the Applicant Agreed. Mr. Phillips questioned the size/dimension of the wood porch floor and the Applicant advised that the porch floor boards will be 1"x4" wood. Dian Hodgson questioned if the only composite material to be used on this project will be for the columns, capitals, and bases and the Applicant responded in the affirmative. The Applicant also advised that the new handrails would be standard iron railing painted black in color. Connie Postupack advised the Applicant to be sure the new handrails have the proper extensions as required by code.

The HARB agreed to recommend that Bethlehem City Council issue a Certificate of Appropriateness to replace wood siding around the entire house, repaint the house, and restore the porch that faces North New Street.

Motion: Michael Simonson made a motion to approve replacement of wood siding around the entire house, repainting the house, and restoring the porch that faces North New Street, in accordance with the discussion outlined above and the Guideline Citations outlined below.

Second: Connie Postupack

Result of vote: The vote was unanimous to approve replacement of wood siding around the entire house, repainting the house, and restoring the porch that faces North New Street, as per the motion, and with the following conditions.

1. The Applicant must submit for and secure a Building Permit from the City of Bethlehem.

Guideline Citation: Secretary of Interior Standards No.(s)

#2 The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

#5 Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

#6 Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

#9 New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with historic materials, features, size, scale and proportion, and massing to protect the integrity of the historic property and its environment.

#10 New additions and adjacent or related new construction will be undertaken in such manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Bethlehem Ordinance 1714.03 Purposes of Historic Conservation District – It is the purpose and intent of the City of Bethlehem to promote, protect, enhance, and preserve historical resources and traditional community character for the educational, cultural, economic, and general welfare of the public through the preservation, protection, and regulation of buildings and areas of historical interest or importance within the City.

Bethlehem Historic District Design Guidelines

Page 16: Compatible Design Principles for Additions & New Building Construction, including, but not limited to, the following:

- (1) Scale: Height & Width - Proportions and size of the addition/new building compared with existing building/neighborhood buildings.
- (2) Building Form & Massing - Three-dimensional relationship and configuration of the addition/new building footprint, its walls and roof compared with existing building/neighborhood buildings.
- (3) Setback: Yards (Front, Side, and Rear) - Distance of the addition/new building to the street and property lines when compared with the existing building or other buildings on the block.
- (4) Site Coverage - Percentage of the site that is covered by addition/new building compared to comparable nearby sites.
- (5) Orientation - The location of the addition/new building and its principal entrance relative to other buildings on the block.
- (6) Architectural Elements and Projections - The size, shape, proportions, and location of doors, porches, balconies, chimneys, dormers, parapets, and elements that contribute to an overall building's shape and silhouette relative to neighboring buildings.
- (7) Alignment, Rhythm, and Spacing - The effect the addition/new building will have on the existing street patterns.
- (8) Façade Proportions: Window and Door Patterns - The relationship of the size, shape, and location of the addition/new building façade and building elements to each other, as well as to other buildings on the existing building/block.
- (9) Trim and Detail - The moldings, decorative elements, and features of a building that are secondary to major surfaces such as walls and roofs and how they related to the existing and neighboring buildings.
- (10) Materials - The products with which something is composed or constructed and how they related to the existing and neighboring buildings.

Together with the Secretary of Interior's Standards, these Design Guidelines establish a framework of encouraging additions to existing buildings and new construction that are sensitive to neighboring spatial relationships, forms, and materials while differentiating new construction from historical building fabric.

Page 8: Exterior Woodwork & Siding

The HARB encourages,

- Regularly maintaining and repainting exterior woodwork including repainting, and addressing potential areas of moisture including clogged gutters and downspouts, groundwater, leaky pipes, and interior condensation
- Retaining decorative woodwork since it is a character defining element that can be difficult to replace
- Repairing smaller areas of deterioration by reinforcing or patching – small cracks and checks can be repaired with an exterior wood filler, glue, or epoxy – Loose elements can be refastened with nailing or drilling and screwing
- Selectively replacing deteriorated wood elements that are beyond repair with wood pieces that match the size, profile, exposure and pattern, and character of the historic wood element – Wood filler in the joints between the new and old wood will help provide a smooth finish
- Large scale or significant replacement of exterior wood siding with paintable material that match the size, profile, exposure, pattern, and character of the historic wood

The HARB discourages,

- Removing or encapsulating with vinyl or aluminum siding, trim, decorative features, and trim elements such as brackets, spindles, cornices, columns, posts, etc.
- Vinyl or aluminum siding over wood, brick, stone, or stucco
- Wood grained, wavy edged, vertical, and textured plywood simulated siding
- Installing non-wood trim

Page 11: Doors & Entrances

Entrances include not only the door, but also the surrounding elements such as, trim and surrounds, transom windows, sidelights, steps, and handrails. Principal entrance doors vary from a “back door” and a residential door varies from a commercial door.

The HARB encourages,

- Regular historic door and entrance maintenance, repair, and repainting with historically appropriate paint colors
- Installing screen and storm doors, if needed, that are stylistically appropriate for the existing door
- When historic elements are beyond repair, installing replacement doors or entrance components, that match the historic size, shape, operation, glazing, muntins, paneling, profiles, and detailing of the historic door to the greatest extent possible
- Using wood replacement doors for historic wood doors

The HARB discourages,

- Replacing original doors unless seriously deteriorated
- Plain modern flush doors or modern flush doors with historically inappropriate window configurations
- Enclosure or removal of entrance features including transom windows and sidelights
- New entrances at primary elevations
- Altering historic appearance or style of an entrance
- Replacing wood steps with brick, stone, or concrete steps
- Removing or encapsulation historic wood trim

Page 8: Paint

The HARB encourages,

- Hand washing with mild detergent and bristle brush, hand scraping, and hand sanding

The HARB discourages,

- Rotary tools – disks can leave circular marks and wires can tear into the surface
- Heat guns and heat plate – can ignite paint or underlying surface if left in one location too long
- Chemical paint removers – can raise grains, be expensive, and potentially volatile; runoff can be hazardous
- Flame tools, blow torches to soften paint – smoldering sparks can potentially start a fire; lead components in paint can vaporize and create highly toxic fumes
- Sandblasting – can be abrasive to surface, wear away protective exterior coating, and raise the wood grain
- High-pressure water wash – forces water into open joints affecting interior finishes and structural framing; can be abrasive to exterior surface and raise the grain

Page 7: Roofing

The HARB encourages,

- Replacement of roofing materials when beyond repair, matching original color, pattern, material, and texture
- Replacement roof materials or new materials for additions and new construction that are sympathetic in appearance to historic materials
- Retention of decorative roof elements such as chimneys, cupolas, cresting, finials, eaves, and cornices
- Maintaining existing roof forms and heights for existing buildings or additions and using sympathetic roof forms and heights for new construction
- Retaining built-in gutters and open valley flashing
- Installing shingle caps along ridge or extending vents continuously to end of ridge
- Painting drip edges to match adjacent trim
- Installing half-round gutters and plain round downspouts
- Installing flashing on top of cornices to prolong their longevity, painted to match cornice color

The HARB discourages,

- Adding or altering rooftop features at areas visible from a public way that change a roof configuration, such as skylights, television antennae or dishes, solar collectors, mechanical equipment, roof decks, chimney stacks, and dormer windows
- Adding new features that are out of character, scale, materials, or detailing to the historic building
- Altering, enclosing, or removing historic eaves and cornices

Evaluation, Effect on Historic District, Recommendations: The proposed work conforms with the intent of the Secretary of the Interior's Standards for Rehabilitation and the Bethlehem Historic District Design Guidelines and will have no negative impact to the historic district.

Item #4: The applicant/owner of the property located at 233 East Church Street proposes to remove a decaying patio roof and replace it with a freestanding second floor deck in the same footprint as the existing patio roof.

Property Location: 233 East Church Street

Property Owner: Martin Silfies

Applicant: Martin Silfies

Proposed work: The applicant/owner of the property located at 233 East Church Street proposes to remove a decaying patio roof and replace it with a freestanding second floor deck in the same footprint as the existing patio roof.

Character Defining Features: The two- and one-half story brick structure with a cross gabled roof, punctuated by a central gable roofed dormer, is the left half of a twin home that faces East Church Street. The Application being considered is at the rear of the structure and is likely not visible from any Public Way. The area of proposed work is characterized by the main brick structure with a frame enclosed side "porch" addition on the first and second floors (left side looking from rear) and a one story, gable roofed, frame addition that extends from the rear of the main brick portion of the home. The porch roof to be removed extends from just below the soffit and fascia of this rear frame addition and

extends to just past the exterior wall of the frame enclosed “porch” addition on the side of the home.

Discussion: The Historic Officer, Joe Phillips, gave an overview of the project. Diana Hodgson asked if the proposed balcony will extend further than the existing porch roof. The Applicant stated that it would not. Ms. Hodgson asked if the proposal included gutter replacement and if all new construction would be of real wood materials. The Applicant advised that there was no new gutter work proposed for this project and the railing on the new porch is proposed to be vinyl. Mr. Phillips asked if the Applicant would agree to match the new siding to the existing siding in the area of window removal and new door installation. The Applicant agreed to match the new siding to the existing siding.

The HARB agreed to recommend that Bethlehem City Council issue a Certificate of Appropriateness to remove a decaying patio roof and replace it with a freestanding second floor deck in the same footprint as the existing patio roof.

Motion: Joseph McGavin made a motion to approve removal of a decaying patio roof and replacement with a freestanding second floor deck in the same footprint as the existing patio roof, in accordance with the discussion outlined above and the Guideline Citations outlined below.

Second: Diana Hodgson

Result of vote: The vote was unanimous to approve removal of a decaying patio roof and replacement with a freestanding second floor deck in the same footprint as the existing patio roof, as per the motion, and with the following conditions.

1. The Applicant must submit for and secure a Building Permit from the City of Bethlehem.

Guideline Citation: Secretary of Interior Standards No.(s)

#2 The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

#5 Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

#6 Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

#9 New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with historic materials, features, size, scale and proportion, and massing to protect the integrity of the historic property and its environment.

#10 New additions and adjacent or related new construction will be undertaken in such manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Page 8: Exterior Woodwork & Siding

The HARB encourages,

- Regularly maintaining and repainting exterior woodwork including repainting, and addressing potential areas of moisture including clogged gutters and downspouts, groundwater, leaky pipes, and interior condensation
- Retaining decorative woodwork since it is a character defining element that can be difficult to replace
- Repairing smaller areas of deterioration by reinforcing or patching – small cracks and checks can be repaired with an exterior wood filler, glue, or epoxy – Loose elements can be refastened with nailing or drilling and screwing
- Selectively replacing deteriorated wood elements that are beyond repair with wood pieces that match the size, profile, exposure and pattern, and character of the historic wood element – Wood filler in the joints between the new and old wood will help provide a smooth finish
- Large scale or significant replacement of exterior wood siding with paintable material that match the size, profile, exposure, pattern, and character of the historic wood

The HARB discourages,

- Removing or encapsulating with vinyl or aluminum siding, trim, decorative features, and trim elements such as brackets, spindles, cornices, columns, posts, etc.
- Vinyl or aluminum siding over wood, brick, stone, or stucco
- Wood grained, wavy edged, vertical, and textured plywood simulated siding
- Installing non-wood trim

Page 8: Paint

The HARB encourages,

- Hand washing with mild detergent and bristle brush, hand scraping, and hand sanding

The HARB discourages,

- Rotary tools – disks can leave circular marks and wires can tear into the surface
- Heat guns and heat plate – can ignite paint or underlying surface if left in one location too long
- Chemical paint removers – can raise grains, be expensive, and potentially volatile; runoff can be hazardous
- Flame tools, blow torches to soften paint – smoldering sparks can potentially start a fire; lead components in paint can vaporize and create highly toxic fumes
- Sandblasting – can be abrasive to surface, wear away protective exterior coating, and raise the wood grain
- High-pressure water wash – forces water into open joints affecting interior finishes and structural framing; can be abrasive to exterior surface and raise the grain

Page 7: Roofing

The HARB encourages,

- Replacement of roofing materials when beyond repair, matching original color, pattern, material, and texture
- Replacement roof materials or new materials for additions and new construction that are sympathetic in appearance to historic materials
- Retention of decorative roof elements such as chimneys, cupolas, cresting, finials, eaves, and cornices
- Maintaining existing roof forms and heights for existing buildings or additions and using sympathetic roof forms and heights for new construction
- Retaining built-in gutters and open valley flashing
- Installing shingle caps along ridge or extending vents continuously to end of ridge
- Painting drip edges to match adjacent trim
- Installing half-round gutters and plain round downspouts
- Installing flashing on top of cornices to prolong their longevity, painted to match cornice color

The HARB discourages,

- Adding or altering rooftop features at areas visible from a public way that change a roof configuration, such as skylights, television antennae or dishes, solar collectors, mechanical equipment, roof decks, chimney stacks, and dormer windows
- Adding new features that are out of character, scale, materials, or detailing to the historic building
- Altering, enclosing, or removing historic eaves and cornices

Page 13: Site Elements

Site elements frame the architecture along a streetscape. In some areas, **established features such as, sidewalks, street trees, walls, fences, gates, walkways, patios, and driveways** provide a consistent setting that is unique to a neighborhood. It is encouraged that property owners develop an understanding of the environmental characteristics of their immediate surroundings and allow that understanding to direct their design. This will allow a more compatible relationship between a property and its neighborhood.

Modern landscape features, equipment and small structures include pergolas, arbors, gazebos, fountains, sculptures, pools, play equipment, air conditioner condensers, generators, ground mounted solar collectors, electric and gas meters, cable hook-ups, satellite dishes, trash collection bins, garages, tool, and garden sheds, play houses, dog houses, and wall mounted awnings.

The HARB encourages,

- Keeping views of historic buildings open to the street, rather than obscuring views with new structures
- Front yard development with traditional, simple arrangements, similar to neighboring properties
- Screening landscape features, play equipment, small structures, and ground mounted equipment that might be visible from the public way with either dense planting, a wall or solid fencing
- Retaining, repairing, and maintaining historic paving materials such as, brick and slate sidewalks and walkways
- Minimizing the amount of paving on a site, including installing narrow parking strips instead of full-width driveways
- Installing brick or stone patios instead of raised decks

- Designing small structures, including garages and sheds, that are visible from the public right-of-way to be compatible with the design and historic materials (walls and roof) of the existing main building
- Maintaining historic fences, walls, and gates, including regular repainting of wood and metal elements
- Installing fences and gates with a painted finish that compliments the property, with posts facing towards the interior of a property
- Installing natural stone walls or piers with either a stone or cast stone cap that compliments the property

The HARB discourages,

- Pre-manufactured sheds, particularly those with metal or vinyl wall cladding
- Placing parking areas in the front yards of residences
- Installing asphalt at walkways
- Installing colored or stamped concrete
- Installing cast stone pavers or walls
- Blocking views to principal elevations of historic buildings and settings with tall, solid fences; solid walls; or dense plantings and foliage
- Installing non-traditional fencing materials such as vinyl
- Installing stockade fencing
- Installing chain link fencing
- Cast stone walls in lieu of natural stone

Evaluation, Effect on Historic District, Recommendations: The proposed work conforms with the intent of the Secretary of the Interior's Standards for Rehabilitation and the Bethlehem Historic District Design Guidelines and will have no negative impact to the historic district.

New Business

1. Election of Officers: Diana Hodgson made a motion to postpone the election of HARB Officers for 2025 until the February meeting in the hope that the full board will be in attendance. The motion was seconded by Connie Postupack and the motion was passed by a unanimous vote.
2. Martin Romeril asked to speak regarding work previous reviewed by HARB and that has been completed at 30-32 West Market Street. Mr. Romeril noted that the window installation work that has been completed in the dormers of the building does not match the existing windows as required by HARB's previous approval. Arched top windows have been replaced with rectangular windows. Mr. Romeril asked if anyone from the City is tasked with following up on HARB approvals to be sure work is being completed in accordance with approvals? A general discussion took place amongst HARB Members. Connie Postupack asked if Mike Simonson would investigate this with other City Staff and Mr. Simonson agreed to do so.
3. 442 High Street: Mike Simonson reviewed a letter from James Valentine who is currently under contract to purchase this property. Mr. Valentine's letter asked if HARB would likely approve replacing the slate roof with Slateline asphalt shingles and removal of at least one of the chimneys. After general discussion HARB indicated that they would consider the replacement of the slate roof with an appropriate shingle and

that more information was needed regarding the removal of any chimneys since chimneys are general a contributing architectural element to a buildings historic character. Mr. Simonson stated that he would respond to Mr. Valentine by way of email.

There being no further business, upon a Motion by Diana Hodgson, a Second by Joseph McGavin, and a unanimous vote, the meeting was adjourned at 6:53 PM.

Respectfully Submitted,

A handwritten signature in black ink that reads "H. Joseph Phillips". The signature is written in a cursive style with a large, stylized "H" and "P".

H. Joseph Phillips, AIA
Historic Officer

Exhibit A-9

HISTORICAL ARCHITECTURAL REVIEW BOARD (HARB)

Wednesday, December 4, 2024

Town Hall

10 East Church Street

Bethlehem, Pennsylvania 18018

JOB No. : 7134797

A P P E A R A N C E S

HISTORICAL AND ARCHITECTURAL REVIEW BOARD (HARB)

UNIDENTIFIED SPEAKERS:

Connie Pustopack

Joe Phillips - Registered Architect

Nik Nikolov - Registered Architect

Diana Hodgson - Real Estate Broker

Joseph McGavin - Real Estate Broker

Mike Simonson - Bethlehem's Chief Building Official

Rodman Young

1 R E C O R D I N G

2 MS. POSTUPACK: Afternoon, everyone.

3 UNIDENTIFIED SPEAKERS: Good afternoon.

4 UNIDENTIFIED SPEAKER 1: Microphone is --

5 MS. POSTUPACK: Mic on?

6 UNIDENTIFIED SPEAKER 1: -- microphone's set.

7 (Inaudible) --

8 MS. POSTUPACK: Good afternoon, everyone.

9 Welcome to the HARB December 4, 2024, meeting. Thank
10 you for coming and joining us in our efforts to
11 preserve our city's architectural resources.

12 Membership on this board includes registered architect
13 Joe Phillips, Nik Nicolov, Architect, real estate
14 brokers Diana Hodgson and Joseph McGavin. Residents
15 and business owners within the historic district,
16 Robin Young, Connie Postupack, and Bethlehem's chief
17 building official, Mike Simonson.

18 Applicants for a certificate of
19 appropriateness will be reviewed in the order in which
20 they were received. Mr. Phillips will describe the
21 proposed changes as well as significant features of
22 the building, and describe the standards that apply to
23 each project. Approved changes to district structures
24 are based on Bethlehem's historic ordinance and the
25 Secretary of Interior standards.

1 Applicants will present their proposal, and
2 then the board members will ask questions or hold
3 discussion with the applicant. Project presentations
4 are limited to 45 minutes and 5 minutes for comments
5 from each visitor. A motion is made and additional
6 discussion may ensue before the vote is taken. The
7 motion may approve the submission as made, approve
8 with modifications, or deny with clear reasons why the
9 proposal does not meet the qualifications. It may
10 also be tabled with a list of clarifications and
11 needed to allow the board to make the COA
12 recommendation.

13 The recommendation of this board is then
14 submitted to city council for issuance or denial of
15 the COA. An appeal to city council may be made by an
16 owner who disagrees with a decision that is made by
17 HARB. Recommendations made today will be acted upon
18 by city council at their next meeting, typically on
19 the first and third Tuesdays. No work can begin until
20 approval is received.

21 If there's anyone in attendance wishing to
22 comment on today's presentations, please make sure
23 that you sign in at the table there. Board members,
24 do we have any conflicts with today's applications?

25 UNIDENTIFIED SPEAKER 2: (Inaudible).

1 MS. POSTUPACK: Are there any questions or
2 comments for -- regarding the minutes from the last
3 month's meeting? Changes? Nothing.

4 UNIDENTIFIED SPEAKER 2: No.

5 MS. POSTUPACK: Motion to approve, please.

6 UNIDENTIFIED SPEAKER 2: I'll make a motion.

7 UNIDENTIFIED SPEAKER 3: Second.

8 MR. PHILLIPS: Motion's been made and
9 seconded. All in favor please indicate by saying aye.

10 UNIDENTIFIED SPEAKERS: Aye.

11 MR. PHILLIPS: Opposed? Motion carries
12 unanimously.

13 MS. POSTUPACK: Okay. Twenty-five East Wall
14 Street.

15 MR. PHILLIPS: A representative?

16 UNIDENTIFIED SPEAKER 2: Yep.

17 MR. PHILLIPS: The applicant owner of the
18 property located at 25 East Wall Street --

19 UNIDENTIFIED SPEAKER 4: You can come sit
20 down here.

21 MR. PHILLIPS: -- proposes to replace the
22 existing garage roof shingles at the rear of the
23 property with GAF slate line shingles in the antique
24 slate color. New cream colored aluminum drip edge
25 will be installed at the perimeter of the roof. New

1 Thank you.

2 UNIDENTIFIED SPEAKER 4: Thank you.

3 MS. SARAH: Thank you very much.

4 MS. POSTUPACK: Good luck. All righty.

5 MR. SAGE: For the guest one. (Inaudible).

6 MS. POSTUPACK: 555 Main Street.

7 MR. PHILLIPS: (Inaudible) you can ask if
8 there's anyone that wants to speak (inaudible).

9 MS. POSTUPACK: Okay. Since there are people
10 left in the audience, we're assuming that you're here
11 to speak about this project. Is that the case? No?
12 No heads?

13 MR. PHILLIPS: Yes.

14 UNIDENTIFIED SPEAKER 4: Yes.

15 MS. SARAH: Yes.

16 MS. POSTUPACK: Okay. We're going to hear it
17 first and then you have -- we'll let you speak before
18 we go into motion. Is that okay? All right. So the
19 two people who are here who -- are you just -- do you
20 have a -- something that you want to --

21 UNIDENTIFIED MAN 3: We're just observing.

22 MR. SAGE: They're with (inaudible) --

23 MS. POSTUPACK: Oh, okay.

24 UNIDENTIFIED MAN 3: The Allentown
25 (inaudible).

1 MS. POSTUPACK: Oh, hi.

2 MR. PHILLIPS: Okay. The applicant owner of
3 the property located at 555 Main Street proposes to
4 construct additional stories for multi-family
5 residential use above the existing building. Two
6 additional stories approximately 20 feet in height
7 will be added and set back from the existing two-story
8 facade that fronts main street by way of a six-foot
9 deep balcony. Three additional stories approximately
10 31'4" will be added to the rear of the building that
11 fronts Ruble Street (ph).

12 And the proposed materials include the
13 following, brick -- the primary brick field and
14 surround is Belden face brick 481 to 483 velour in
15 color. The decorative panel brick is Belden face
16 brick 8531 velour color. We need to confirm the
17 mortar and the joints. Is there a color that you're
18 going for and a profile?

19 MR. SAGE: We would probably just do a normal
20 (inaudible).

21 MR. PHILLIPS: Okay. I mean, you're not
22 proposing anything strained. Is it a sand color --

23 MR. SAGE: Yes.

24 MR. PHILLIPS: -- mortar?

25 MR SAGE: (Crosstalk).

1 UNIDENTIFIED SPEAKER 4: Matching.

2 MR. PHILLIPS: All right. Windows, Pella
3 Lifestyle, aluminum clad windows, brick red in color.
4 That's in the addition. In existing openings, they
5 stipulate new double-hung windows, but there was no
6 manufacturer make, whatever, that I could see on that.

7 MR. SAGE: (Inaudible).

8 MR. PHILLIPS: And are they aluminum clad as
9 well?

10 MR. SAGE: That would (inaudible) standpoint
11 (inaudible) --

12 MR. PHILLIPS: Okay. Well, we can get into
13 that. I'm just -- yep. Coping cap is painted to
14 match the brick red window color, and I'm assuming
15 that's an aluminum cap or no? What?

16 MR. SAGE: (Inaudible).

17 MR. PHILLIPS: Yeah. At the top of the
18 addition.

19 MR. SAGE: (Inaudible).

20 MR. PHILLIPS: There's no, okay. All right.
21 So that's the Main Street facade. The Ruble Street
22 facade, the new brick at the street level is Belden
23 face brick 481-483 velour color. They're going to
24 paint -- there's a partial facade, I think you're
25 going to repaint. And then there's part that's new

1 brick paint. Do you have a color for that?

2 MR. SAGE: We don't have (inaudible).

3 MR. PHILLIPS: Same thing for the brick and
4 mortar joints, they're just a tool. It doesn't matter
5 if you're going to paint over them what the color of
6 the mortar is, but yeah. Struck, sand -- okay. Same
7 thing with the double-hung windows again,
8 manufacturer. Are they the same Pella windows that we
9 talked about?

10 MR. SAGE: Yes.

11 MR. PHILLIPS: Okay. And what about color on
12 -- we're talking about the Ruble Street facade.

13 MR. SAGE: Yeah. (Inaudible).

14 MR. PHILLIPS: Okay. Brick red.

15 MR. SAGE: (Inaudible).

16 MR. PHILLIPS: Okay. Siding composite six-
17 inch horizontal lap siding in tender grade color. And
18 is that smooth or textured?

19 MR. SAGE: I'd say (inaudible).

20 MR. PHILLIPS: Okay.

21 MS. POSTUPACK: You don't have any samples
22 with you?

23 MR. SAGE: We don't (crosstalk) --

24 MS. POSTUPACK: Not to interrupt -- are you -

25 -

1 MR. PHILLIPS: Okay. All right. Same thing
2 on the copings. It's the brick red color aluminum.
3 Okay. So the building's -- the existing two-story
4 Main Street facade is distinguished by its street
5 level storefront facade consisting of storefront
6 glass, painted tile facade and an oversized letter
7 spelling 555 Woolworth building with the abbreviation.
8 Okay. Storefront is top by a second floor brick
9 facade, a varying brick patterns and stylized brick
10 keystones over the one over one light double-hung
11 windows. The existing two-story Ruble Street facade
12 is comprised of a yellow and red flat brick facades
13 with little distinguishing characteristic.

14 The facade faces a parking structure on the
15 other side of Ruble Street, which is a relatively
16 utilitarian service street being Ruble Street to the
17 back of the building. And it services the back of
18 buildings that front on Main Street. And on the rear
19 side and well below the mentioned parking structure
20 lies the Colonial Industrial Quarter. The applicant
21 did come in and met with staff, Connie and I, so
22 wanted to point that out. We have had some discussion
23 about this and that was brought up at the meeting, the
24 fact that there is the presence of the Colonial
25 Quarter, which sits down and there's a parking garage

1 between it. But just want to bring that to everyone's
2 attention. I'm good. Go ahead.

3 UNIDENTIFIED MAN 1: Okay. So I'll talk a
4 little bit about the project but I'd like to hear the
5 board's feedback. As Joe pointed out, it's an
6 additional three stories of residential. The existing
7 building has a two-story volume along Main Street and
8 then steps down to one story existing that has after
9 about 30 feet (inaudible). So while we're saying it's
10 additional three stories, two additional stories
11 present to Main Street only.

12 And the first -- the new story that's visible
13 from Main Street is partially obscured by the
14 (inaudible) on the Woolworth Building, okay? We're
15 setting the new volume back six feet from the street
16 facade in order to differentiate the new facade from
17 the existing building and really preserve the
18 appearance of the (inaudible) building with the new
19 building being over top of it, but (inaudible).

20 Scale, we feel of the ultimate building is
21 consistent with adjacent structures along Main Street.
22 So some of our drawings indicate that the height of
23 the proposed addition is in keeping with the height of
24 Main Street Commons. So we're not exceeding Main
25 Street Commons. And the property that I believe is

1 two doors to the south of the Woolworth Building is
2 also in that (inaudible). So we're trying to be
3 respectful of the scale alone. We intentionally kept
4 the building massing very simple in order to
5 differentiate from the Main Street Commons as well as
6 the kind of shapely and (inaudible) forward parapet.
7 So I think that provides some more differentiation
8 between this existing and historic and what's new on
9 this property.

10 The orientation of the addition is toward
11 Main Street, obviously. That's the primary
12 (inaudible) project. The architectural elements are
13 consistent with the adjacent buildings. We're
14 proposing a cornice, regular window openings, and
15 brick detailing. That provides additional interest
16 and also somewhat relates to some of the (inaudible).
17 The rhythm and spacing of the windows is very regular,
18 which is similar to that at the Woolworth building.
19 We are using the pattern of windows again to somewhat
20 differentiate the new from the old.

21 So I believe the Woolworth facade has, you
22 know, nine or ten (inaudible) or small. They're
23 actually very big double-hung windows, but smaller
24 relative to what we're proposing on the facade and
25 then (inaudible) above, but still in a regular

1 (inaudible). Again, trim details will be similar to
 2 context, and materials that we're proposing are
 3 consistent with those found along Main Street
 4 (inaudible).

5 MR. PHILLIPS: So just -- so everyone's clear
 6 and just to point out the rhythm and the size of the
 7 new windows on the floors that are seen from Main
 8 Street, are consistent with the existing windows in
 9 that facade. But you can see they're actually made up
 10 of a grouping of three windows. So it's a different
 11 window grouping, and that was stated to distinguish
 12 them from the existing building.

13 UNIDENTIFIED MAN 1: Try to replicate the
 14 exact pattern on the Woolworth Building. You know,
 15 there could be some confusion. What was the original
 16 (inaudible)?

17 MR. SIMONSON: What's the height of the
 18 building? I see the Main Street Commons in your
 19 sketch.

20 MR. MCGAVIN: The windows aren't fitting in
 21 with any of the other windows --

22 MR. SIMONSON: It's about --

23 MR. MCGAVIN: -- that are --

24 MR. SIMONSON: -- 47 feet as well.

25 MR. MCGAVIN: -- in any of the buildings.

1 MS. POSTUPACK: Wait a minute. He's asking a
2 question.

3 MR. MCGAVIN: Pardon me?

4 MS. POSTUPACK: Mike is talking.

5 MR. MCGAVIN: Oh, I'm sorry. I couldn't
6 hear.

7 MR. SIMONSON: That's okay. The Main Street
8 Commons is about -- oh, similar in height. Very
9 close. Forty-seven. And in your building
10 (inaudible), but what's the building to the left? I
11 see a 551 Main, but there's a building to the left of
12 that. It looks like --

13 UNIDENTIFIED MAN 1: (Crosstalk).

14 MR. SIMONSON: -- is that taller than --

15 UNIDENTIFIED MAN 1: It is.

16 MR. SIMONSON: -- Main Street Commons?

17 UNIDENTIFIED MAN 1: I don't believe it's
18 much taller, but --

19 MR. SIMONSON: Okay.

20 UNIDENTIFIED MAN 1: -- very similar
21 (inaudible).

22 MR. PHILLIPS: (Inaudible) what pages?

23 MS. POSTUPACK: Joe, did you have a question?

24 MR. MCGAVIN: I just am wondering why you
25 wouldn't make the windows on the addition. I mean,

1 they look contemporary.

2 UNIDENTIFIED MAN 1: Yeah. So --

3 MR. MCGAVIN: And that doesn't fit in the
4 historic district to put contemporary windows in the
5 historic district.

6 UNIDENTIFIED MAN 1: So we are basing that on
7 secretary's security standards mandate that the newer
8 structure should differentiate itself from the
9 historic context. And that's why we're proposing
10 (inaudible) more contemporary windows versus your
11 traditional (inaudible).

12 MS. POSTUPACK: Do these open?

13 UNIDENTIFIED MAN 1: Yes. (Inaudible) --

14 MR. MCGAVIN: Is that for new construction or
15 an addition?

16 UNIDENTIFIED MAN 1: It's -- I'm sorry?

17 MS. POSTUPACK: It's an addition.

18 MR. MCGAVIN: I know, but I'm saying is the
19 secretary's guidelines, because I'm not familiar with
20 all of them, is that for a new construction or an
21 addition?

22 UNIDENTIFIED MAN 1: It's for an addition.

23 MS. SARAH: However, just the -- I think the
24 change of the brick color and other things would make
25 the whole new addition look new, represent themselves

1 as new. I'm just looking at all of the windows on
2 Main Street all the way down, you've got windows that
3 are offset and not flush with the facade of the
4 building.

5 UNIDENTIFIED MAN 1: You know, again, I think
6 we took the approach of the grouping to further
7 differentiate this from the old.

8 MS. SARAH: Understood.

9 UNIDENTIFIED MAN 1: If the HARB's feedback
10 is that we prefer to see pair of double-hung windows,
11 I think that's achievable. But that's something
12 (inaudible).

13 UNIDENTIFIED MAN 5: Style window that you
14 (inaudible).

15 MS. POSTUPACK: Uh-huh.

16 UNIDENTIFIED MAN 5: -- exactly what we
17 trying (inaudible) tie this (inaudible) have not
18 duplicate (inaudible) too much differentiated enough.

19 MS. SARAH: The Woolworth building itself was
20 built, what? Probably in the 40s or the 50s?

21 MR. PHILLIPS: Thirties.

22 MS. SARAH: Thirties, so it's -- you know,
23 it's very utilitarian in itself. I understand that.
24 I'm just visually it's -- it stands out as it's
25 supposed to by the standards, but I don't know if it's

1 a complimentary standout or --

2 MR. PHILLIPS: Uh-huh.

3 MS. SARAH: -- not.

4 MR. PHILLIPS: Huh. (Crosstalk) --

5 MR. MCGAVIN: Then when I read the number 9,
6 "The new work shall be differentiated from the old and
7 will be compatible with historic materials, features,
8 size, scale and proportion and massing to protect the
9 integrity of the historic property and its
10 environment." So I mean, I know that you want to have
11 it be different, but I don't think that it's
12 compatible. I don't think that the contemporary style
13 window is compatible with anything else in the
14 historic district.

15 UNIDENTIFIED MAN 1: I think that's
16 subjective. (Inaudible) we respect your opinion.
17 (Inaudible) that's subjective.

18 MR. MCGAVIN: You think it's compatible?

19 UNIDENTIFIED MAN 1: To me, yes. I think
20 that there's enough variety in windows along Main
21 Street that these windows don't stand out (inaudible).

22 MS. POSTUPACK: So what's a little detail
23 underneath the windows?

24 UNIDENTIFIED MAN 1: So that the -- between
25 the windows, we have some texture brick detail. So

1 that would be either soldier courses or some redress
2 bricks to give some additional textures. And again,
3 that relates back to some of the (inaudible). There's
4 some terracotta tile work above some of the entrances
5 --

6 MS. POSTUPACK: Uh-huh.

7 UNIDENTIFIED MAN 1: -- and have a varied
8 (inaudible).

9 MS. SARAH: Okay. And so your new addition,
10 the color tone looks much lighter -- much more like
11 the commons than it does the Woolworth building. Is
12 that intentional?

13 UNIDENTIFIED MAN 1: It is. The -- I think
14 that the greater image that we have here, the brick
15 and the Woolworth Building is appearing a little more
16 orange than it is in reality.

17 MS. POSTUPACK: Uh-huh.

18 MS. SARAH: Uh-huh.

19 UNIDENTIFIED MAN 1: So I'll say that. But
20 (crosstalk) --

21 MS. SARAH: Do you think it's more like this
22 one then?

23 UNIDENTIFIED MAN 1: Yeah. That even feels a
24 little orange. (Crosstalk).

25 MS. SARAH: A little too orange?

1 UNIDENTIFIED MAN 1: Yeah.

2 MS. SARAH: Uh-huh.

3 UNIDENTIFIED MAN 1: It's (inaudible) be
4 difficult to represent (inaudible).

5 MS. SARAH: Understood.

6 UNIDENTIFIED MAN 1: (Inaudible) samples
7 (inaudible).

8 MS. POSTUPACK: Going to -- yeah.

9 MR. MCGAVIN: And from looking at the floor
10 plans, it doesn't look like a staircase or the
11 elevator shaft or anything like that lines up with
12 those front windows at all, so there wouldn't be any,
13 you know, odd lighting I guess. You know, like, one
14 light's going to stay on all the -- one window's going
15 to look like the lights on all the time.

16 UNIDENTIFIED MAN 1: No.

17 UNIDENTIFIED MAN 5: And the south-facing
18 wall of the addition and it's pretty solid, no windows
19 at all. That's an intentional --

20 UNIDENTIFIED MAN 1: So that's what
21 (inaudible) top line (inaudible) structure (inaudible)
22 --

23 UNIDENTIFIED MAN 5: Ah, got it.

24 UNIDENTIFIED MAN 1: -- (inaudible) that is
25 (inaudible).

1 UNIDENTIFIED MAN 5: Okay. Understood.

2 UNIDENTIFIED MAN 1: (Inaudible) --

3 UNIDENTIFIED MAN 5: Okay.

4 UNIDENTIFIED MAN 1: -- planning on not
5 having (crosstalk) --

6 UNIDENTIFIED MAN 5: Yeah. Got it.

7 UNIDENTIFIED MAN 1: (Inaudible) --

8 UNIDENTIFIED MAN 5: Yeah, yeah, yeah.
9 Exactly.

10 MS. SARAH: I do have a question about the
11 terraces on the second level. Are they a -- is that a
12 terrace that hangs out like a balcony or does that
13 come out on the roof itself of the Woolworth Building?

14 UNIDENTIFIED MAN 1: Correct. It would be on
15 over the roof of the existing Woolworth building. So
16 the parapet wall --

17 MS. SARAH: Yes.

18 UNIDENTIFIED MAN 1: -- on Main Street would
19 act as the railing (inaudible).

20 MS. SARAH: And where are the utilities in
21 all of this?

22 UNIDENTIFIED MAN 1: So those are all
23 internal to the residential units.

24 MS. SARAH: Okay.

25 UNIDENTIFIED MAN 1: (Inaudible) units these

1 all condensers round up (inaudible) on the roof. It
2 would be far enough back that no one would ever see
3 them.

4 MS. SARAH: From the street.

5 UNIDENTIFIED MAN 1: Correct. And they're
6 very small in their, like, suitcase size.

7 MS. SARAH: Uh-huh. And where are all the 27
8 units going to be parking?

9 UNIDENTIFIED MAN 1: So I think by zoning, we
10 don't use parking spaces. But there is parking in the
11 deck directly behind the unit.

12 MS. SARAH: Uh-huh.

13 UNIDENTIFIED MAN 1: (Inaudible).

14 MS. SARAH: You don't need parking lot.

15 MR. SAGE: It's a CB (ph) it -- that's more
16 of a zoning question, I don't deal with zoning
17 directly.

18 MS. SARAH: Oh, I'm sorry.

19 MR. SAGE: That's okay. But, I mean, all
20 this would be subject to zoning approval.
21 (Crosstalk).

22 MS. SARAH: Yeah. And it's --

23 UNIDENTIFIED MAN 1: Yeah. We did do a
24 zoning review.

25 MS. SARAH: Yeah. I'm sure.

1 UNIDENTIFIED MAN 1: (Crosstalk) --

2 MS. SARAH: I'm just -- really out of
3 curiosity, I'm thinking to myself, "Where are we going
4 to put cars?"

5 MS. POSTUPACK: So again, the aluminum clad
6 question is there, am I right? Even though it's
7 Pellet (ph), is this different from the Marvin, Joe?

8 MR. PHILLIPS: So yeah. So I mean, if you
9 look at the standards and I don't have that
10 necessarily in front of me, but location of the window
11 does make a difference. Whether it's on the street
12 level --

13 MS. POSTUPACK: Uh-huh.

14 MR. PHILLIPS: -- whether it's on the second
15 floor and higher, you get up the building, there's
16 different opinions on what the windows can be. The
17 one thing that I will bring to your attention, and not
18 to have an opinion either way, but again, when you see
19 drawings in two dimensions, it looks like it's right
20 in your face. When you're a person that's six-foot
21 tall on the street, if you're on the building side,
22 you might not even notice this addition, but you will
23 see it from across the street and you will see it from
24 the buildings across the street.

25 So just trying to lay it all out there. You

1 know, they're not going to look like this two-
2 dimensional flat elevation, they will be diminished
3 and they will be set back. But you are going to see
4 them, especially from across the street and the
5 buildings across the street, the upper floors and so
6 on.

7 MR. NIKOLOV: What's the total height above
8 the parapet? The proposed height? Like, so I know
9 it's set back six feet. Is it about 12 feet? 15
10 feet?

11 MR. SAGE: Fifteen.

12 UNIDENTIFIED MAN 1: I'd say 15 or
13 (crosstalk) --

14 MR. NIKOLOV: 15 or -- okay. 15, two inches.

15 MR. PHILLIPS: Sorry. What was the question?

16 UNIDENTIFIED MAN 1: Quick math.

17 MR. PHILLIPS: What was the question?

18 MR. SAGE: The proposed height of the
19 building exposed above the parapet.

20 MR. PHILLIPS: Okay.

21 MR. SAGE: So 15'2" minus 4'3", so --

22 MR. MCGAVIN: Whatever that is.

23 MR. SAGE: 11'9" (sic).

24 MR. PHILLIPS: What is it? 11 --

25 UNIDENTIFIED SPEAKER 1: About 12 feet.

1 MR. PHILLIPS: Okay.

2 UNIDENTIFIED MAN 5: Are you measuring to the
3 center of the parapet where it's the tallest?

4 MR. SAGE: Just the top of the parapet.

5 UNIDENTIFIED MAN 5: Top being center.

6 MR. SAGE: So where it's -- (crosstalk) --

7 UNIDENTIFIED MAN 5: Oh, because it's not
8 flat.

9 MS. POSTUPACK: Yeah.

10 UNIDENTIFIED MAN 5: I got you. I got you.

11 MR. SAGE: So --

12 UNIDENTIFIED MAN 5: So from here --

13 MR. SAGE: Yeah. I got you.

14 UNIDENTIFIED MAN 5: -- to the lowest.

15 MR. SAGE: Yeah. I just took it at 4'3".

16 MR. PHILLIPS: Got you. So it's somewhere
17 between 11 and 12 feet.

18 UNIDENTIFIED MAN 5: Yeah.

19 MR. SAGE: Yeah. What -- why are you asking?
20 What's your thinking?

21 UNIDENTIFIED MAN 5: I'm (crosstalk) --

22 MR. SAGE: How much will it be visible or --

23 UNIDENTIFIED MAN 5: Yeah. How much will be
24 exposed. But it's still going to be a line of sight
25 thing --

1 MR. SAGE: Well --

2 UNIDENTIFIED MAN 5: -- from across, you know
3 what I mean? But I'm just curious for my own
4 knowledge.

5 MR. SAGE: Yeah. I mean, the -- if the -- I
6 mean, the thing with renderings, I mean, they're very
7 beautiful, actually, I -- they're very informative,
8 but also if, you know, they're -- it's hard to
9 quantify distances off of --

10 UNIDENTIFIED MAN 5: Right.

11 MR. SAGE: -- of perspective of rendering.
12 So like for instance, like, there are two doors on
13 that balcony that will break the rhythm of the window
14 -- the new windows, but they're not showing. So maybe
15 they're -- you know, because they're directly behind
16 the elevated, the taller part of --

17 MR. PHILLIPS: Yeah.

18 MR. SAGE: -- the parapet.

19 MR. PHILLIPS: They're mostly behind the
20 higher part --

21 MR. SAGE: Yeah.

22 MR. PHILLIPS: -- but --

23 MR. NIKOLOV: So --

24 MR. PHILLIPS: -- they do peak out.

25 MR. NIKOLOV: So why does that matter? I --

1 maybe doesn't. It is just in establishing a rhythm
2 and establishing a pattern on the facade, the print
3 renderings only present the third floor when in
4 reality I think there will -- it'll be a little bit
5 more of an organic experience. One that you can see
6 the window heads and the door -- the two door heads
7 working in the vertical patterns of the textured
8 brick, right? Like, so that will work.

9 I personally would like a stronger pattern
10 and I think I -- it may be already embedded there,
11 but, like, the textured brick or the different pattern
12 of laying the brick underneath the windows or between
13 the 2nd floor or the 3rd floor window head and the 4th
14 floor window sills. That -- I like this, especially
15 when struck by the sun at the right time, the shadow
16 will be deeper and this pattern will be more
17 pronounced. So it will create a stronger separation.

18 I probably wouldn't like to match the
19 smoothness of the Woolworth facade with a similarly
20 smooth, but different colored brick. But I don't
21 think that will be prudent. I would like to see more
22 differentiation and that shadow will be a good thing
23 to do. If anything, I would say that the -- a plain
24 facade like that, or repetitive facade like that can
25 take more texture even without it breaking the

1 concept. So that's why I was thinking, you know,
2 like, it does look like an add-on while it should work
3 somehow in concert. I have no recommendation or
4 anything, I just would like to say, like, as is
5 perhaps it's good, but if it's even more textured,
6 even deeper facade would be even better, in my
7 opinion.

8 Just looking at the buildings next to it,
9 there's great deal of architectural detailing and
10 shadow and depth to those facades. So that tiering,
11 that stepping back and forth and -- you know, is good.
12 I'm not necessarily a fan of maintaining a steady
13 rhythm, that's already present on the thirties
14 Woolworth facade. Like, I would like to say that, you
15 know, if anything, that is one of the less interesting
16 parts of Main Street. So like, it's important to kind
17 of, like, if it's not necessary, if we're not truthful
18 to the original concept of the Woolworth Building,
19 which I would also question, I would like to position
20 the character of the Main -- of Main Street section --
21 that section of the street above the character of the
22 building itself. Meaning, you know, it should jive in
23 a wider lens.

24 MR. PHILLIPS: Uh-huh.

25 MR. NIKOLOV: Not just here. My, perhaps,

1 biggest kind of, like -- I'm still warming up to the
2 red. I don't know why red? There's no red anywhere.
3 It is like, how much red is this? How red is red?
4 You know, like, what are we --

5 UNIDENTIFIED SPEAKER 1: (Crosstalk) --

6 MR. NIKOLOV: -- talking about? Fire station
7 orange red, or --

8 MR. SAGE: It's I think the intent there is
9 to match the sash color on (inaudible) --

10 UNIDENTIFIED SPEAKER 5: They are.

11 MR. SAGE: -- (inaudible) --

12 UNIDENTIFIED SPEAKER 5: We did those.

13 MR. PHILLIPS: So the windows in the exact
14 existing second floor are red?

15 UNIDENTIFIED SPEAKER 5: Correct.

16 MR. SAGE: Yes.

17 MR. PHILLIPS: And what is the material of
18 those --

19 MR. SAGE: (Crosstalk) --

20 MR. PHILLIPS: -- windows? So they're wood
21 windows painted red, okay.

22 MR. SAGE: (Inaudible).

23 MR. NIKOLOV: Oh, so it's --

24 MS. POSTUPACK: So are you matching the faded
25 --

1 MR. NIKOLOV: -- is not (crosstalk) --

2 MS. POSTUPACK: -- color of the --

3 MS. SARAH: (Crosstalk) --

4 MS. POSTUPACK: -- red?

5 MR. NIKOLOV: I mean -- but don't you guys
6 think that that's -- like, it's a white -- it's a lot
7 of linear feet of red windows? Don't you want to --

8 MS. SARAH: What would you suggest?

9 MR. NIKOLOV: What would I -- what color?

10 MS. SARAH: What would you suggest?

11 MR. NIKOLOV: Oh, I suck at -- with --

12 MS. POSTUPACK: (Crosstalk).

13 MR. NIKOLOV: -- colors. I'm just saying --
14 like, I was just saying that's -- that we're talking
15 about 1, 2, 3, 4 large present, you know, frontage
16 buildings with the same sash. You know, like, while
17 they're unique, maybe we should be differentiating
18 different forms, different houses, different programs,
19 perhaps different color. I mean, I -- this is --
20 look, color is such a, you know, thing. It's like you
21 guys are in -- you know, in the think tank in the --
22 with the owners, you know. You must have a reasoning.
23 I -- from a point of view of architectural character -
24 -

25 UNIDENTIFIED SPEAKER 5: (Inaudible) we come

1 back to you, we'll (inaudible) --

2 MR. NIKOLOV: Huh.

3 UNIDENTIFIED SPEAKER 5: -- (inaudible) --

4 MR. NIKOLOV: That's a brand blue.

5 MS. POSTUPACK: Uh-huh.

6 MR. NIKOLOV: That's like the --

7 MS. SARAH: Yeah.

8 MR. NIKOLOV: -- university --

9 UNIDENTIFIED SPEAKER 5: Ah, we can --

10 MR. NIKOLOV: -- blue.

11 UNIDENTIFIED SPEAKER 5: -- (inaudible) you
12 know, red a must have (inaudible).

13 MR. NIKOLOV: Look, I don't want to hold the
14 cart back here. ion -- this is not a no-go for me.
15 I'm just saying, like, if you were to be -- you
16 probably are better equipped to make these decisions
17 whether you're tying in, like, a brand or a presence
18 or -- you know, like you may have other considerations
19 that are not -- but, like, I feel like you don't have
20 to match the commons red.

21 UNIDENTIFIED SPEAKER 5: Okay. (Inaudible).

22 MR. NIKOLOV: Like --

23 UNIDENTIFIED SPEAKER 5: We don't have
24 (inaudible).

25 MR. NIKOLOV: Yeah. So --

1 UNIDENTIFIED SPEAKER 5: (Inaudible) --

2 MR. NIKOLOV: -- if you --

3 UNIDENTIFIED SPEAKER 5: -- (crosstalk).

4 MR. NIKOLOV: -- would consider a different,
5 I would just -- I'm just proposing it as an option as
6 far as my point of view is considered.

7 MR. SAGE: (Inaudible) to that. We'd like to
8 hear more feedback on cladding versus non-clad for the
9 upper stories of this structure. Because if we are
10 going -- we are able to go with the clad window, we'll
11 be limited in terms of our color pal. Obviously,
12 we're (inaudible) a wood window at the hearts
13 discretion (inaudible).

14 MS. POSTUPACK: Well, just my take on this,
15 it feels more art deco to me --

16 MS. SARAH: With --

17 MS. POSTUPACK: -- with --

18 MS. SAGE: -- the addition or the --

19 MS. POSTUPACK: The addition with the windows
20 and the detail underneath, it's just more -- it's more
21 severe. And, I mean, I think there's another way to
22 differentiate the windows a little bit and --

23 UNIDENTIFIED MAN 1: In terms of the
24 combination of the window units themselves?

25 MS. POSTUPACK: Yeah. Like, the architecture

1 that you have in those windows, you know. And I'm not
2 going to make any suggestions since -- you know,
3 because you guys are the architects.

4 UNIDENTIFIED SPEAKER 5: You don't like the
5 look of the windows either, Connie?

6 MS. POSTUPACK: Correct. I'm not a fan
7 either of the detail that's marrying the 2nd floor to
8 the 3rd floor.

9 MR. PHILLIPS: Nik likes that.

10 MS. POSTUPACK: No, I know --

11 UNIDENTIFIED SPEAKER 5: (Crosstalk) --

12 MS. POSTUPACK: -- Nik likes that.

13 MR. NIKOLOV: I mean, I think --

14 MS. POSTUPACK: But --

15 MR. NIKOLOV: -- that I'm very -- I don't
16 mind the red or matching the commons, but the look of
17 the --

18 UNIDENTIFIED SPEAKER 5: (Crosstalk) --

19 MR. NIKOLOV: -- windows to me is just
20 totally --

21 UNIDENTIFIED SPEAKER 5: -- (inaudible).

22 MS. POSTUPACK: I think it looks like --

23 UNIDENTIFIED SPEAKER 5: (Crosstalk) --

24 MS. POSTUPACK: -- a school.

25 UNIDENTIFIED SPEAKER 5: -- (inaudible) --

1 MS. POSTUPACK: Yeah. It feels more like
2 schoolhouse windows to me. And I don't know. I think
3 the color tone too could speak a little bit better to
4 the existing building. I mean, that --

5 UNIDENTIFIED SPEAKER 5: The color tone of
6 the overall.

7 MR. PHILLIPS: Of the brick?

8 MS. POSTUPACK: Yeah. That beautiful detail
9 on top of the existing building, might help this new
10 one. Talk to one another a little bit better. Not
11 overdone, but just a touch of it.

12 UNIDENTIFIED SPEAKER 5: (Inaudible).

13 MR. NIKOLOV: Well, could there be a --
14 perhaps a middle ground, you know, like, I'm squinting
15 my eyes and I'm thinking that on the new proposed
16 configuration, the top left and the transom -- the
17 operable panel and the transom, they're about the same
18 size and --

19 MS. POSTUPACK: Right.

20 MR. NIKOLOV: -- in proportion as the lower
21 windows -- the original current windows. So in many
22 ways, if -- I mean, if the transom were gone, so it's
23 not a three piece, but two --

24 MS. POSTUPACK: Uh-huh.

25 MR. NIKOLOV: -- with a side light -- fixed

1 light, would that -- I mean, now I'm drawing on
2 everyone's power of imagination here, but would that
3 be a closer -- are we trying to -- are we seeking like
4 a proximate, like a -- something that's closer to
5 what's there? Or are we looking for something that is
6 a few degrees --

7 MR. SAGE: (Crosstalk) --

8 MR. NIKOLOV: -- remote?

9 MR. SAGE: -- (inaudible) --

10 MR. NIKOLOV: Yeah.

11 MR. SAGE: -- that really what I think
12 (inaudible) --

13 MR. NIKOLOV: Yeah. I --

14 MR. SAGE: (Crosstalk) --

15 MR. NIKOLOV: -- I personally, like, a case
16 method is fine, it's just the -- to me, the
17 partitioning of the whole window or the rough opening
18 into three perhaps could be just two vertical. So
19 it's (crosstalk) --

20 MS. POSTUPACK: And differentiate somewhere
21 else.

22 MR. NIKOLOV: Yeah. Differentiate. But I -
23 Connie, to counter in a kind of arm wrestle a little
24 bit, but the change of the -- from -- what is it?
25 Like, a running bond to a stack bond --

1 MS. POSTUPACK: Uh-huh.

2 MR. NIKOLOV: -- under the windows or between
3 the windows is not sudden. There's a border. Like,
4 if you can see there is actually --

5 MS. POSTUPACK: Uh-huh.

6 MR. NIKOLOV: -- a bunch of, like, straight
7 headers, stacked headers, all around spanning windows,
8 right? If those -- that is like a -- you know,
9 there's a frame that frames the window, right? That's
10 what I meant by saying, like, if that were to be
11 celebrated more, like, I -- it could be, right? Not
12 that it should, but it could be, then it's become less
13 decorative and more a thing of rhythm and defining and
14 more.

15 MR. PHILLIPS: And I think if I heard you
16 right before too, even push that back to pick up the -
17 -

18 MR. NIKOLOV: (Crosstalk) --

19 MR. PHILLIPS: -- depth of --

20 MR. NIKOLOV: Yeah. Yeah. So like, what --
21 I don't -- my personal opinion would be that the
22 facade or the brick pattern and surface do not match
23 the brick pattern and surface on the right --

24 MS. POSTUPACK: The big (crosstalk) --

25 MR. NIKOLOV: -- above the sign --

1 MR. PHILLIPS: Uh-huh.

2 MR. NIKOLOV: -- the Woolworth sign.

3 MS. POSTUPACK: Yeah.

4 MR. NIKOLOV: So to create a further
5 distinction, I was just expressing an interest, not a
6 hesitation, an interest that that could be actually
7 embraced and more texture be given. I'm just looking
8 at the buildings next to this building, I mean, the
9 windows are set back. There's a great deal of shadows
10 being cast by archways and keystones and even columns.
11 So I would like certain texture or depth to the facade
12 brought -- kind of extended. But again, I'm
13 interested in that kind of artistic exploration, I'm
14 not concerned with historical appropriateness.

15 MR. PHILLIPS: (Inaudible) before we do any
16 opinion.

17 MS. POSTUPACK: I agree. Okay. Everybody
18 good with their questions?

19 MR. PHILLIPS: For now.

20 MS. POSTUPACK: All right. Anyone who wants
21 to speak to this, you can come up here. Go to the
22 podium --

23 MS. SARAH: Podium (crosstalk) --

24 MS. POSTUPACK: -- Mike's --

25 MR. PHILLIPS: Which podium should they go

1 to?

2 MR. SIMONSON: That podium should work.

3 MR. PHILLIPS: Uh-huh.

4 MR. SIMONSON: This podium should work. Even
5 the microphones over here should work. Wherever they
6 feel comfortable.

7 MS. POSTUPACK: Go ahead.

8 MR. GRUBB: Dana Grubb, Bethlehem.

9 MR. PHILLIPS: Excuse me. Can you repeat
10 your name? Sorry.

11 MS. POSTUPACK: Yeah.

12 MR. GRUBB: Dana, D-A-N-A, Grubb, G-R-U-B-B.

13 MR. PHILLIPS: Okay.

14 MR. GRUBB: Although I understand -- I'm
15 sorry. All the -- although I believe that the major
16 developers in Bethlehem, this one has shown the most
17 interest in designing projects that fit the context of
18 the architectural history in the city. The Woolworth
19 building proposal in my mind raises some issues. And
20 believe me, on social media, it's raised a lot of
21 issues. The building is very important to the
22 streetscape on Main Street.

23 So I'm wondering when you apply the Secretary
24 of the Interior Standards, are you applying them
25 districtwide, or should you be applying them also to

1 the context of the building itself in terms of height,
2 mass, and scale? And we've witnessed over the past
3 five or six years regular violations of the Secretary
4 of the Interior Standards in the South Side
5 Conservation District.

6 And because of that, I'm concerned that by
7 taking a step like this on Main Street, are we opening
8 a door to other compromises, to the Main Street
9 streetscape and the history that it represents. You
10 know, it's interesting that the things that give
11 Bethlehem its individuality, ambiance, history,
12 identity seem to be under attack in Bethlehem
13 Citywide. And I think these are the things that
14 actually attract people to Bethlehem and make it a
15 wonderful place to be, to live, to play, to work. So
16 I'm just -- I'm really concerned at the scope of
17 what's being proposed at this location. Its effect or
18 impact on the building as an individual building but
19 also somewhat with the historic district itself. And
20 as I read through the ordinance, you know, you'd have
21 to look at the proposed change and its impact on the
22 general historic and architectural nature of the
23 district, the appropriateness of the architectural
24 features which you've been discussing that can be seen
25 from a public street right away.

1 And then the general design and arrangement
2 of the building itself, but also in the context of its
3 impact on the overall district. So while all of the
4 concerns on social media aren't part -- aren't
5 necessarily architectural and historic in nature and
6 our issues that are more relevant to zoning and
7 housing and that type of thing, I'm just wondering how
8 much leeway you can have to take a building that
9 already contributes to a historic district and modify
10 it so drastically and still meet the Secretary of
11 Interior's standards. Thank you.

12 MS. FRITZ: Thank you for giving us an
13 opportunity to comment. Good evening, my name is
14 Marja Fritz (ph), I live at 818 West Market Street. I
15 want to join with Dana with his concerns and
16 criticisms of this project. I kind of chuckled
17 because when I was in architecture school, I was
18 severely criticized for creating a myth that by
19 setting the facade of an additional building back a
20 bit, you somehow made it invisible. And I think
21 that's the basic idea that's going on here. And
22 that's reinforced by a couple of diagrams that you
23 were presented with.

24 One, a figure of a woman standing in the
25 sidewalk in front of this building and somehow not

1 being able to see the additions above the existing
2 building. That's a disingenuous at best. Also, the -
3 - another illustration shows the Broad Street Bridge
4 and somehow thinks that it's not a public way. Well,
5 it is, and this building, the addition in the back,
6 will be very, very visible.

7 I like to think of myself as a contextual
8 architect, I know that buildings change, and I've
9 changed a lot of them in historic areas myself. But
10 the context of Main Street is the thing that ties all
11 of disparate buildings together into a whole. It
12 draws on the classical ideas of base, shaft and
13 capital. I drove down Main Street today to make sure
14 that I was on the right track. And virtually, all of
15 those buildings are composed of those three parts, and
16 that's a large reason for the coherence of this and
17 other historic areas.

18 This proposal turns its back entirely on that
19 very basic organizational principles of architecture
20 that has served us well, literally for centuries. It
21 has no relationship that I can determine to the
22 Woolworth Building itself. It has a base that's the
23 Woolworth Building, but the shaft part doesn't relate
24 to the Woolworth Building, and there simply isn't a
25 top.

1 I urge you to reject this proposal as being
2 inappropriate and incompatible with the Secretary of
3 Interior's standards. Further, I did a little
4 research for my own amusement on the Woolworth Company
5 and the Woolworth Buildings. Turns out, if you look
6 just a little bit, that that -- the nature of those
7 buildings, which were new in the 30s, they were in the
8 response to a new kind of merchandising called the
9 five-and-dime. The building that exists there today
10 was replicated with variations throughout the country.

11 That building is important. It's almost a
12 100 years old now, which is kind of a odd
13 determination in my mind of what makes a building
14 historic. But not only does it represent its time,
15 the merchandising of its period, it's a contributed
16 building to our irreplaceable historic district.

17 Some of the things I've heard today, I
18 encourage you to follow up on. I have no idea why the
19 red is a good idea for our historic district, nor do I
20 know why the very contemporary building -- windows
21 that are being proposed, is complimentary to the
22 existing important building. Which is, by the way,
23 kind of a watered down virgin of art deco. And I
24 respect it for that, for its characteristics. I would
25 encourage you to insist that these -- that this

1 project has a top, a shaft and a base so it fits in
2 with the character of the historic district. Once
3 again, thank you.

4 MS. POSTUPACK: Anyone else?

5 MR. JORDAN: I think a brief comment. I
6 wasn't saying to speak. A. J. Jordan (ph), Chair of
7 the Allentown HARB as an Allentownian. I'll keep my
8 opinions to a minimum. But just listening to the
9 commentary on the window casings, I heard, you know,
10 just kind of not understanding what was off about
11 them. Looking at all of Main Street from the eyes of
12 someone who studies this, I agree with the fact that
13 there is some debate over majority versus faux
14 historicism in a historic district. So that's open
15 for year all discussion. But one thing I see on Main
16 Street is enormous diversity in windows, but I do not
17 see diversity in asymmetry in those divided light
18 patterns. And to me, that's the one thing that stands
19 out here.

20 I'm agnostic and I leave it to your judgment
21 on what ultimately gets put there, but that's what
22 stood out to me as being off in these windows, is that
23 the mullions are offset and irregular. If you look at
24 all the other windows on Main Street, they come in all
25 shapes and sizes, but they're all symmetrical in

1 nature and contribute to that regular order. So
2 that's the only comment I really want to make here.
3 So thank you.

4 MS. POSTUPACK: Thank you. Anyone else? So
5 what do you think?

6 MS. SAGE: I think that nobody here on this
7 side of the table certainly wants to (inaudible). We
8 do want to do a project and build some residential
9 units (inaudible) building. We want to do it in a way
10 that, you know, works with the HARB guidelines and
11 Secretary of the Interior's standards. And we're here
12 to get your feedback and we'll certainly receive a lot
13 of that this evening. So we'll return (inaudible)
14 back in a month (inaudible) discuss the project.
15 (Inaudible).

16 MS. POSTUPACK: Uh-huh. Well, that's
17 certainly good news. The one thing that the board
18 didn't discuss was the massing. And I don't know is -
19 - if we -- where this stands, we've gone through a
20 massing thing.

21 MR. SAGE: I also will say that, you know,
22 nobody's saying that setting the (inaudible) floors
23 back from the facade of building is intended to make
24 the addition invisible, because that's simply
25 (inaudible) to differentiate what's new versus the

1 old. (Inaudible) the diagram that's in the packet is
2 to show how much of the facade is visible from across
3 the street and not portray (inaudible) --

4 MS. POSTUPACK: Uh-huh.

5 MR. SAGE: -- from here.

6 MS. SARAH: Just curious, could this project
7 be done with one last floor?

8 MR. SAGE: The economics of it don't work.

9 MS. POSTUPACK: Okay. I think at this point,
10 we're just going to table this. Everybody on board
11 with that? Yeah. Nik?

12 MR. SIMONSON: Look, I mean -- so I am trying
13 to digest the public comments. And with Mr. Grubb, I
14 have sided with him vicariously on a lot of the -- and
15 as we all have sided in kind of concert against the
16 political forces at place and redevelopment, I just
17 don't -- and I'm agreeing -- I'm in agreement, but I
18 also -- like, I'm guided by set standards and set
19 guidelines, which are meant as kind of, like, an
20 interpretive frameworks.

21 MS. POSTUPACK: Uh-huh.

22 MR. SIMONSON: So where I hang up on is,
23 like, oh that, you know, comments about style because
24 there's -- it's very difficult for us or for anybody,
25 any kind of study of history to consider architectural

1 style as a congruent theory. One that happens
2 continuously ends, and then something else begins that
3 ends, and then something else begins. Main Street is
4 a perfect example in which different styles, different
5 methods of construction, different formal languages
6 overlay and mix.

7 So it's very difficult to put together a
8 recipe or some sort of a template in which we can
9 analyze architecture through reduced sets of criteria
10 such as symmetry of openings or a tectonic elements
11 such as a base, middle and top, right? Like, it --
12 this is possible in a very guided or focused analysis
13 of styles and the Woolworths Building is an art deco
14 building.

15 MS. POSTUPACK: Uh-huh.

16 MR. SIMONSON: And I would like to know more
17 about how do we apply neoclassical methods of formal
18 analysis across different styles. If that were easy,
19 I think, you know, anyone could be an architect, I
20 would imagine. But I think that's hard. Hence, we go
21 to school and we study and we don't come to our best
22 census until we're too old. But I believe that if
23 there is -- if we are guided by the -- like, by the
24 Interior's standards, the Secretary Standards and the
25 guidelines, we will be talking about a general sense

1 of a dialogue with the existing massing,
2 proportionality, rhythm, materiality and also we would
3 be trying to create a distinction.

4 So is that sufficient? We could talk about
5 that. But then again, what is, you know? If we were
6 to, like, you know, send these guys home with advice,
7 what are we saying? Like, is it not different enough,
8 or is it too different? And specifically, to the
9 windows. You know, we can all agree that there could
10 be different configuration, there could be different -
11 - right? But like, I -- at this point, I would
12 imagine that if we're looking for a cornice or for a
13 pronounced rake -- well, there are no rakes, there's
14 no slope, right?

15 Like, if we're looking for a coping that
16 matches the building itself, then it should be stone,
17 right? If it -- we are looking for coping or some
18 kind of, like, top treatment that is a congruent with
19 the street, then we are looking for some sort of a
20 ornate three-step cornices. And I think that should
21 be an architectural in the purview of the architect,
22 is I'm saying because they have to consider way more
23 than just, like, the appearance. Yeah. I would kind
24 of repeat a little bit, like, I really think -- like
25 to celebrate newness and difference and not fall into

1 matching, a game of repeating what's there.

2 MS. POSTUPACK: I have an off-the-wall
3 suggestion, so all the architects in the room you
4 might want an enclosure.

5 MR. PHILLIPS: Enclosure, yeah.

6 MS. POSTUPACK: If you took the center point
7 and bounced that section right there -- the center
8 point of the existing facade bounce that back and made
9 that a little bit more like a outside venue. So it
10 does -- it's not all so much in your face that you're
11 -- you enter those spaces, then I know your interior
12 floor plan's going to make a big difference. That'll
13 make a big difference to that. But you wouldn't have
14 everything all lined up.

15 And these windows then would be more -- you
16 could adjust the size a bit, and then you'd have your
17 courtyard, kind of, feel on the inside, which I think
18 is a big sailing thing for people up on the 3rd and
19 4th floors anyway. And then possibly, you know, you
20 can pull some of that softness from the existing roof
21 line or facade line, actually. I don't know if I'm
22 using all the right words, but -- and that's just an
23 outside suggestion. I --

24 MR. SAGE: Yeah. I don't think the building
25 is wide enough to effectively get a center courtyard

1 through that front section of the building. We could
2 provide some (crosstalk) --

3 MS. POSTUPACK: Relief.

4 MR. SAGE: -- that facade.

5 MS. POSTUPACK: Uh-huh.

6 MR. SAGE: (Inaudible) --

7 MS. SARAH: So are you suggesting, Connie, to
8 remove the -- or the center part of the (inaudible)?

9 MS. POSTUPACK: No, no, no. Not that
10 building. Nothing. Not touching that --

11 MR. SAGE: (Crosstalk) --

12 MS. POSTUPACK: -- at all.

13 MS. SARAH: No.

14 MS. POSTUPACK: No. Not -- this one. Just
15 to bounce it, take it back maybe four or five feet,
16 even if we could be done. Joe's already sketching.

17 MR. SAGE: Yeah. (Inaudible). We did look
18 at that (inaudible) getting two units consistently
19 along (inaudible) on the mainstream side.

20 MS. POSTUPACK: Which I understand, but I
21 think that -- what bothers me is --

22 MR. SAGE: Yeah. (Inaudible) --

23 MS. POSTUPACK: Yeah. What bothers me is the
24 fact that -- well, the windows do bother me, but
25 looking at it straight on and you only see part of the

1 windows, you know, it depends on where you're standing
2 on the street, it's kind of creepy.

3 UNIDENTIFIED SPEAKER 5: While we're dwelling
4 in that (inaudible), can I ask a tangential question?
5 Some years ago, I came in front of the board
6 (inaudible) suggested to put flower boxes in the top
7 level of the Main Street Commons building.

8 MS. POSTUPACK: Uh-huh.

9 UNIDENTIFIED SPEAKER 5: (Inaudible) drama.
10 We had that ability in Main Street Commons (inaudible)
11 building, extend that same look across this top where
12 this building --

13 MR. SIMONSON: Never do that.

14 UNIDENTIFIED SPEAKER 5: -- (inaudible) --

15 MR. PHILLIPS: Uh-huh.

16 UNIDENTIFIED SPEAKER 5: -- (inaudible) --

17 MS. POSTUPACK: Uh-huh.

18 MR. SIMONSON: Never draw in front of
19 (inaudible) --

20 MR. PHILLIPS: Oh.

21 UNIDENTIFIED SPEAKER 5: -- (crosstalk)
22 automated power boxes (inaudible) both mainstream --

23 MR. SIMONSON: I have a problem.

24 MS. POSTUPACK: Uh-huh.

25 UNIDENTIFIED SPEAKER 5: I don't know what

1 (inaudible) that, I'm very disappointed that
2 arbitrarily shot down (inaudible).

3 MS. POSTUPACK: Yeah. I mean, my first
4 comment is, you said automated, that means that they
5 water themselves?

6 UNIDENTIFIED SPEAKER 5: Correct.

7 MS. POSTUPACK: And then what happens in the
8 winter?

9 UNIDENTIFIED SPEAKER 5: (Inaudible).

10 MS. POSTUPACK: Right.

11 UNIDENTIFIED SPEAKER 5: Yeah.

12 MS. POSTUPACK: So we just have the boxes
13 then.

14 UNIDENTIFIED SPEAKER 5: (Inaudible) --

15 MS. POSTUPACK: Okay.

16 UNIDENTIFIED SPEAKER 5: -- (crosstalk) --

17 MS. POSTUPACK: And it forms like a cornice
18 on its own?

19 UNIDENTIFIED SPEAKER 5: -- (inaudible) done
20 any Main Street. I think that's (inaudible) product
21 (inaudible), the delivery building -- Jack Jones
22 Building (ph) the union station. I think anyone of
23 knows it should be hard to criticize (inaudible).

24 MS. POSTUPACK: Uh-huh. Yes, Joseph.

25 MR. PHILLIPS: I can't help myself, but draw,

1 but it's, you know, an idea and it's way
2 overdramatized, but just trying to get some depth.

3 UNIDENTIFIED SPEAKER 5: (Inaudible) --

4 MR. PHILLIPS: No, no. That's not what I'm
5 here for.

6 MS. SARAH: So what did you do, Joe? Did you
7 just -- did you soften it by --

8 MR. PHILLIPS: No. I -- this just takes --

9 MR. SIMONSON: (Inaudible) --

10 MR. PHILLIPS: -- Nik's comments, pushes
11 those panels back. They can still be different
12 textures.

13 MS. SARAH: Right.

14 MR. PHILLIPS: And I'm overdramatizing it to
15 show a point that it looks like they're set back
16 further than they would be. It only needs to be
17 inches. And -- but it also creates, you know, a
18 cornice at the top that's four feet high or something.
19 It's not just part of the run-on building. So -- and,
20 you know, is that the right rhythm or are these
21 grouped in twos? I mean, I don't know. I'm --

22 MS. SARAH: Right.

23 MS. POSTUPACK: But I think it softens it.

24 MR. PHILLIPS: (Crosstalk) the design.

25 MS. POSTUPACK: And I think that's where my

1 objection was, is that it's just too -- it's too stark
2 compared to the other -- the rhythm of the other
3 windows.

4 MR. PHILLIPS: It may just be that the window
5 openings are pushed back, too. I mean, this has a
6 rhythm of deep windows, but it doesn't necessarily
7 have that vertical rhythm, you know. And that's okay
8 because we're sitting here, every building shouldn't
9 look the same or --

10 MR. NIKOLOV: Yeah.

11 MR. PHILLIPS: -- wouldn't need architects,
12 and we'd all be out of work.

13 MR. NIKOLOV: I mean, I'm just wondering if,
14 like, what these guys are, like, doing is not actually
15 -- I mean, we can argue about the finishes and the
16 textures, but actually what they're doing is not that
17 different from what has been done to other buildings.
18 You know, when they have been added on or even they're
19 conceived in parts. Just looking at the -- at these.
20 I mean, there's definitely, you know, setbacks,
21 intrusions in different tiered systems. So, like, I
22 mean, there's like three, four levels. So in my
23 opinion, like -- yeah. I mean, if they come with a
24 proposal, we can express wishes and ask for things.

25 But if it's okay, may I ask also another

1 question? So like, you spoke that, you know, you've
2 done your feasibility study, your occupancy, all the
3 square footages and stuff like that, and you have been
4 very good in kind of outlining from the colonial
5 corridor, from down at the bottom of the hill, what --
6 and I'm really kind of happy that it's not going to be
7 a -- like, a substantial qualitative change to the
8 landscape. But the point also is that it is a larger
9 volume and from the bridge or from across the bridge,
10 it will form -- it will contribute to the skyline, to
11 the roofscape --

12 MR. SAGE: (Crosstalk).

13 MR. NIKOLOV: -- right? So -- yeah. It will
14 be good to see this and, I mean, the elevations are
15 this as are shown, right? Like, the backside, what is
16 it? The west elevation, you've drawn it really -- I
17 mean, it's pretty straightforward and it makes sense
18 because miraculously your new windows are matching the
19 existing windows --

20 MR. SAGE: Uh-huh.

21 MR. NIKOLOV: -- and it kind of creates the
22 uniformity of the facade. But I'm -- you know, it
23 just will be curious to see if this, actually, you
24 know, matches the -- you know, like, you know -- this
25 whole area is a little hodge podgey (sic) with the

1 current garage anyway. I mean, it's, like, it has no
2 character to write home about with (crosstalk) --

3 MR. PHILLIPS: We're talking about the --

4 MR. NIKOLOV: -- (inaudible) --

5 MR. PHILLIPS: -- Ruble -- the Ruble Street.
6 Yeah.

7 MR. NIKOLOV: Yeah. So, like, what my
8 concern would be to -- like, since that is -- I mean,
9 it will be in a public right of way. People will see
10 it, but -- and I just want to be contributing
11 positively and not adding on another blank facade or,
12 you know --

13 MS. POSTUPACK: Right.

14 MR. NIKOLOV: -- things like that. So --

15 MS. POSTUPACK: Okay. So you're willing to
16 come back to us?

17 MR. SAGE: Yes.

18 MS. POSTUPACK: Excellent.

19 MR. SAGE: (Inaudible).

20 MS. POSTUPACK: Any further comments?
21 Everybody's good?

22 MR. NIKOLOV: Is there no 35-foot limit on
23 Main Street? No?

24 MR. SAGE: (Inaudible).

25 MR. NIKOLOV: Sure?

1 MR. SAGE: (Inaudible).

2 MS. POSTUPACK: 50 feet.

3 MR. NIKOLOV: (Inaudible).

4 MR. SAGE: 150.

5 MR. SIMONSON: 150

6 MR. NIKOLOV: Oh, that's why the garage went
7 up there. Yeah. That's right.

8 MR. SAGE: (Inaudible).

9 MR. NIKOLOV: You're welcome.

10 MR. SAGE: (Crosstalk) nice.

11 MR. NIKOLOV: You're welcome.

12 MR. SAGE: Are you -- any thoughts on the
13 color of the existing building? Because I'm not a
14 color guy, but I don't like the color of the existing
15 building.

16 MR. NIKOLOV: The painted tile behind the
17 sign? Is that it?

18 MR. SAGE: Painted tile, the brick.

19 MS. POSTUPACK: Are you talking about the
20 Woolworth Building --

21 MR. SAGE: Yes.

22 MS. POSTUPACK: -- itself?

23 MR. SAGE: The current Woolworth Building
24 color.

25 MS. POSTUPACK: Yeah. I don't like it

1 either, but --

2 MR. NIKOLOV: Yeah.

3 MS. SARAH: It's iconic.

4 MR. SAGE: (Crosstalk) --

5 MS. POSTUPACK: It's -- yeah.

6 MR. SAGE: -- (inaudible).

7 MS. POSTUPACK: I don't think that's going to
8 fly.

9 MS. SARAH: Uh-uh.

10 MR. NIKOLOV: Well, what was the -- is that
11 an original color?

12 MS. POSTUPACK: It's not painted --

13 MR. SAGE: (Crosstalk) --

14 MS. POSTUPACK: -- it's actually the -

15 MR. SAGE: -- (inaudible) they were painted
16 at some point.

17 MS. POSTUPACK: They were painted?

18 MR. SAGE: Yes. They're -- they were, like,
19 a (inaudible).

20 MR. NIKOLOV: Are the storefront windows as
21 designed as planned original?

22 MR. SAGE: Yeah. We did not plan on
23 (inaudible) --

24 MR. NIKOLOV: I know you're not touching it,
25 I'm just wondering. Yeah, yeah. I know that. Just

1 wondering --

2 MR. SAGE: -- (crosstalk) --

3 MR. NIKOLOV: -- if you had looked it up.

4 MR. SAGE: -- (inaudible) --

5 MR. NIKOLOV: Huh. Oh, these guys. Oh,
6 yeah. Does this seem a little --

7 MR. SIMONSON: (Inaudible).

8 MR. NIKOLOV: -- off?

9 MR. SIMONSON: Yeah.

10 MR. NIKOLOV: A little off there. And that
11 door on the side --

12 MR. SAGE: (Crosstalk) --

13 MR. NIKOLOV: -- there.

14 MR. SAGE: -- to consider.

15 MS. POSTUPACK: Are you sure you're a -- you
16 want to ask that question? No. Okay.

17 MR. PHILLIPS: (Inaudible).

18 MS. POSTUPACK: I'm kidding. All right.

19 MR. SAGE: (Inaudible) --

20 MS. POSTUPACK: Okay. You're welcome. Thank
21 you. Everybody good?

22 MS. SARAH: Yep.

23 MS. POSTUPACK: All right. Motion to
24 adjourn?

25 MS. SARAH: Yep.

1 MR. SIMONSON: Or do we have to (crosstalk) -
2 -

3 MS. SARAH: Second it.

4 MR. SIMONSON: -- make a formal motion to
5 table it.

6 MS. POSTUPACK: Pardon me?

7 MR. SIMONSON: Do we have to make a formal
8 motion to table it?

9 MS. POSTUPACK: Oh, okay. Formal motion to
10 table it. That -- okay.

11 MR. PHILLIPS: Well, who's making that
12 motion.

13 MS. POSTUPACK: I do.

14 MR. PHILLIPS: So Connie made a motion to
15 table. Is there second?

16 MR. SIMONSON: I'll second.

17 MR. NIKOLOV: Second.

18 MR. PHILLIPS: Second. Diana?

19 MS. DIANA: Aye.

20 MR. PHILLIPS: Rod?

21 MR. ROD: Aye.

22 MR. PHILLIPS: Mike?

23 MR. SIMONSON: Aye.

24 MR. PHILLIPS: And Nik?

25 MR. NIKOLOV: Aye.

1 MR. PHILLIPS: Okay.

2 MS. POSTUPACK: Next month.

3 MR. PHILLIPS: Motion carries unanimously.

4 MS. SARAH: See you next month. Happy
5 holidays.

6 MR. NIKOLOV: See, that's not -- oh, that's
7 why.

8 MR. SIMONSON: (Inaudible) some question on
9 this process. So I think that can be off.

10 MR. NIKOLOV: Yeah. We're going to --

11 MR. SAGE: For anyone who's willing to stay.

12 MR. NIKOLOV: Yes. So I'll make a motion to
13 adjourn.

14 MS. SARAH: Second it.

15 MR. PHILLIPS: Okay. So --

16 MR. SAGE: Hey Mike, is that okay if I run?

17 MR. PHILLIPS: Mike?

18 MR. SIMONSON: Yeah. Yeah. That's okay. I
19 think most of our (inaudible) --

20 MR. PHILLIPS: Who is the second?

21 MR. SIMONSON: -- (inaudible) --

22 MS. POSTUPACK: Diana?

23 MR. NIKOLOV: Diane.

24 MR. SIMONSON: We're looking at violation,
25 violation.

(End of recording.)

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CERTIFICATE OF TRANSCRIBER

I, LLOYD BASS, do hereby certify that this transcript was prepared from the digital audio recording of the foregoing proceeding, that said transcript is a true and accurate record of the proceedings to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.

/s/ Lloyd Bass

LLOYD BASS

Exhibit A-10

HISTORICAL AND ARCHITECTURAL REVIEW BOARD

Wednesday, January 8, 2025

5:00 p.m.

Town Hall

10 East Church Street

Bethlehem, Pennsylvania 18018

JOB No.: 7134797

A P P E A R A N C E S

HISTORICAL AND ARCHITECTURAL REVIEW BOARD (HARB) BOARD
MEMBERS:

Connie Postupack

Joe Phillips - Registered Architect

Nik Nikolov - Registered Architect

Diana Hodgson - Real Estate Broker

Joseph McGavin - Real Estate Broker

Mike Simonson - Bethlehem's Chief Building Official

Rodman Young

R E C O R D I N G

MS. POSTUPACK: Welcome to the Historic and Architectural Review Board, January 8, 2025 meeting. Membership on this Board includes Registered Architect Joe Phillips, Nik Nikolov, Architect, real estate brokers, Diana Hodgson and Joseph McGavin, residents and business owners within the Historic District, Rodman Young, Connie Postupack, and Bethlehem's Chief Building Official Mike Simonson.

HARB Review includes the general design, arrangement, texture, color, and materials of the proposed work in relation to similar features of the properties within the Bethlehem Historic District's period of significance. The buildings of Bethlehem provide a physical record of their time, place, and use. We thank you for coming and joining us in preserving our city's unique historic and architectural heritage.

Applicant's first certificate of appropriateness will be reviewed in the order in which they were received. Mr. Phillips will describe the proposed changes as well as significant features of the building and describe the standards that apply to each project. Approved changes to district structures are based on Bethlehem's Historic District guidelines

1 and the Secretary of Interior Standards. Applicants
2 will present their proposal, Board members will ask
3 questions or hold discussion with the applicant.
4 Project presentations are limited to 45 minutes and
5 five minutes for comments from each visitor.

6 A motion is made and additional discussion
7 may ensue before the vote is taken. The motion may
8 approve the submission as made, approve with
9 modifications, or deny with clear reasons why the
10 proposal does not meet the qualifications. It may
11 also be tabled with a list of clarifications needed to
12 allow the Board to make the COA recommendation.

13 Recommendations made today may be acted upon
14 City Council at their next meeting, which is typically
15 on the first and third Tuesdays. No work can begin
16 until Council approval is received. If there's anyone
17 in attendance wishing to comment on today's
18 presentations, please make sure that you signed in at
19 the table right there. I move to approve the December
20 24 minutes.

21 MR. PHILLIPS: December 4th.

22 MS. POSTUPACK: December 4, 2024 minutes.

23 MS. HODGSON: Seconded.

24 MS. POSTUPACK: And second. If there are no
25 conflicts from the Board, we'll proceed with today's

1 applications.

2 MR. PHILLIPS: Everyone in approval of the
3 minutes?

4 MR. SIMONSON: Yep, approve of minutes. Do
5 we have to do the election of officers?

6 MR. PHILLIPS: Oh.

7 MS. POSTUPACK: Michael.

8 MR. PHILLIPS: Didn't see that on the agenda.

9 MS. POSTUPACK: Yeah. I don't have that.

10 MR. SIMONSON: It's on the agenda that was on
11 -- the one I passed out today.

12 MR. PHILLIPS: Yeah. Okay. Forgot about
13 that. Wasn't on the original.

14 MS. POSTUPACK: I still don't have it.

15 MR. PHILLIPS: I don't know. Okay.

16 MS. HODGSON: Is it possible to postpone the
17 election of -- of officers until next -- next month so
18 when everybody gets here?

19 MS. POSTUPACK: Let's do that.

20 MS. HODGSON: Yeah.

21 MR. PHILLIPS: Let's make a motion to do that
22 then. Do I have a motion --

23 MS. HODGSON: (Crosstalk.)

24 MR. PHILLIPS: Do I have a motion?

25 MS. HODGSON: Yeah. I'll make a motion that

1 we postpone the election of officers until next month.

2 MR. PHILLIPS: So Diana.

3 MS. POSTUPACK: I'll second.

4 MR. PHILLIPS: A second. Connie. All in
5 favor say aye.

6 MR. MCGAVIN: Aye.

7 MR. SIMONSON: Aye.

8 MS. POSTUPACK: Aye.

9 MR. PHILLIPS: Aye. Okay. Okay. Okay.

10 MS. POSTUPACK: Okay. 555 Main Street.

11 MR. PHILLIPS: Okay. So HARB members, you'll
12 remember that this project came before us on the 4th
13 of December. There was a review at that time, some
14 suggestions provided, and the applicant agreed to come
15 back at this meeting with some revisions and to review
16 this application again. I included our discussion in
17 -- in the preparatory work for this from last time. I
18 am going to let them go through what they have
19 revised. I just want to have two quick clarifications
20 on materials so that I can make sure that I have them
21 documented.

22 On the Main Street facade, Todd, the color of
23 the windows, I -- I think on -- there might have been
24 a conflict. I don't know whether it was the front or
25 the back, the application, where it said one thing and

1 then your actual diagram that labeled it said another.
2 So the -- the color of the aluminum-clad, double-hung
3 replacement windows on the Main Street facade, which
4 is in the existing portion of the facade.

5 MR. CHAMBERS: Correct. Yeah. So the -- the
6 block there is to replace those windows and then have
7 the windows (inaudible) above match in the iron door
8 (crosstalk) --

9 MR. PHILLIPS: Okay.

10 MR. CHAMBERS: -- which is (inaudible).

11 MR. PHILLIPS: Okay. So, yeah, I think that
12 was missing. And then I think there was a conflict on
13 the back between two things.

14 MR. CHAMBERS: I'm sorry. (Inaudible.)
15 placing the windows in existing red color that matches
16 (inaudible).

17 MR. PHILLIPS: Right. So that's as prepared
18 --

19 MR. CHAMBERS: Yes. (Crosstalk) --

20 MR. PHILLIPS: -- last time. So that's the
21 Main Street facade?

22 MR. CHAMBERS: Correct.

23 MR. PHILLIPS: Red to match existing.

24 MR. CHAMBERS: The (inaudible) Street facade
25 (inaudible).

1 MR. PHILLIPS: All right. That was -- yeah,
2 because it said one thing. So, fossil. All right.

3 MR. CHAMBERS: So we have an (inaudible).
4 (Crosstalk.)

5 MR. PHILLIPS: You can pass that out.

6 MR. CHAMBERS: No, (inaudible).

7 MR. PHILLIPS: No, pass it out.

8 MS. HODGSON: Thank you. Is there
9 (crosstalk) --

10 MS. POSTUPACK: Is there something else?

11 MS. HODGSON: Yes, (crosstalk) --

12 MS. POSTUPACK: Here's the red. (Crosstalk.)

13 MR. CHAMBERS: (Crosstalk.)

14 MS. HODGSON: Sorry. (Crosstalk.)

15 MS. POSTUPACK: (Crosstalk.)

16 MS. HODGSON: Okay. Sure.

17 MR. CHAMBERS: (Inaudible.)

18 MS. HODGSON: Yes.

19 MR. CHAMBERS: You have one?

20 MR. MCGAVIN: Those might be Joe's. No?

21 MS. HODGSON: Alternative rendering we have,
22 right?

23 MR. MCGAVIN: Yeah.

24 MR. PHILLIPS: Oh, he's taking my stuff.

25 MR. CHAMBERS: (Inaudible.)

1 MR. PHILLIPS: No, no, it's all public
2 information, so --

3 MR. CHAMBERS: All right. So you would like
4 us to review the (crosstalk) --

5 MR. PHILLIPS: Please.

6 UNIDENTIFIED MALE: Just to kick off the
7 conversation, the handout that you received now is an
8 amendment to three sheets in the (inaudible) package.

9 MR. PHILLIPS: Okay.

10 UNIDENTIFIED MALE: So we'll see an amendment
11 to the (inaudible) West view from the West Broad
12 Street Bridge. And then we'll see an amendment to
13 materiality sheet and we'll see an added sheet, which
14 is page 3, again, just showing our exploration of
15 matching brick as well as selecting that page
16 (inaudible) for the front elevation.

17 So really, we'll look at the materiality
18 sheet. So that for our conversation, I think, Joe,
19 that would clear up some of the questions that you had
20 starting this (inaudible).

21 MR. PHILLIPS: Yeah, I just -- I think I was
22 clear on all the other materials.

23 UNIDENTIFIED MALE: Yeah.

24 MR. PHILLIPS: I also -- we have a time
25 limit, so I don't want to get hung up just on

1 materials. I think --

2 UNIDENTIFIED MALE: Okay.

3 MR. MCGAVIN: -- you guys should address the
4 changes in the -- the basic architecture. Let's start
5 with the -- the big picture. (Inaudible) getting into
6 the details of color if someone's not in agreement
7 with --

8 UNIDENTIFIED MALE: Yep.

9 MR. PHILLIPS: Okay. Thanks.

10 UNIDENTIFIED MALE: Okay. So from last
11 meeting, we've appreciated the opportunity to revise
12 the design. And we focused on brick finish color,
13 window composition and color, former massing and
14 texture (inaudible). And so what you'll see in our
15 new position is we have taken the opportunity to match
16 (inaudible). We're proposing the specific brick
17 colors that we have a sample up here.

18 MR. MCGAVIN: Excuse me. Joe, can you turn
19 that microphone around -- that -- the other one, that
20 one around and turn it on so we can hear him better?

21 MR. SIMONSON: The other one, yep.

22 UNIDENTIFIED MALE: Are you able to hear me
23 up until this point?

24 MR. MCGAVIN: Kind of.

25 UNIDENTIFIED MALE: Okay.

1 MR. MCGAVIN: Move closer to the mic.

2 UNIDENTIFIED MALE: Sure.

3 MR. MCGAVIN: Thank you.

4 MS. HODGSON: He is hearing impaired, so
5 you're going to want to --

6 UNIDENTIFIED MALE: Okay.

7 MS. HODGSON: I don't mean to throw you under
8 the bus, but --

9 MR. MCGAVIN: Pardon me?

10 MS. HODGSON: I love you.

11 UNIDENTIFIED MALE: So as you can see in the
12 image, we've taken the opportunity to match the
13 existing brick. We have essentially removed the more
14 contemporary three panel windows, the asymmetrical
15 windows, and we've replaced them with Pella Lifestyle
16 mold, double-hung symmetrical windows.

17 We still see the bricks surround as well as
18 the decorative infill panel between windows within two
19 levels. But what we are seeing is that we've
20 specified now a beige or top colored brick that would
21 be that surround and would be the stone headers that
22 we see at the top of the structure. We've also taken
23 the opportunity to look at massing.

24 So when you -- we -- when we look at depth in
25 that conversation of depth last HARB meeting, we have

1 decided to use the existing parapet -- the high point
2 of the existing parapet as a way to express or set
3 back our building. And so we're bringing prominence
4 to the high point of the existing parapet by recessing
5 or stepping back the building frontage at the addition
6 once more at the center, as you can see. We're also -
7 -

8 MR. PHILLIPS: What is -- excuse me.

9 UNIDENTIFIED MALE: Sure.

10 MR. PHILLIPS: What is that step back?

11 UNIDENTIFIED MALE: If you look at page 14 --

12 MR. CHAMBERS: The offset -- if you're asking
13 about the offset, it's -- it's probably 18 inches to 2
14 feet. So not de minimis, but not substantial either.

15 MR. PHILLIPS: So 8 -- say that again?
16 Sorry.

17 MR. CHAMBERS: Two feet.

18 MR. PHILLIPS: Two feet. 18 inches to 2
19 feet. Okay.

20 UNIDENTIFIED MALE: We are also looking at
21 what that textured infill brick panel might look like.
22 So we've presented two options here in the package.
23 One is a -- more of a -- a gradient style projection,
24 while the second option on page 15 expresses a more
25 horizontal banding, which lends itself to the existing

1 structure that we see below the existing facade. Some
2 of the more vertical ornamentation between existing
3 windows. God, I believe that about wraps up.

4 MR. CHAMBERS: Yeah, I think that -- that
5 wraps up the front facade.

6 MS. HODGSON: I am going to stop you. I
7 don't -- page 15 in here?

8 MR. CHAMBERS: Yes.

9 UNIDENTIFIED MALE: Yes, that's correct.
10 Yep.

11 MS. HODGSON: Okay, all right.

12 MR. PHILLIPS: The two options --

13 MR. CHAMBERS: So pages 14 and 15.

14 MS. HODGSON: I see. Okay.

15 MR. PHILLIPS: Page 14 and 15.

16 MS. HODGSON: Now I see the two differences.
17 Yes.

18 MR. PHILLIPS: Page 14 is more like what was
19 proposed last time or it might be the same, right?

20 MR. CHAMBERS: So I believe the only
21 variation between the two is the infill panel.

22 MR. PHILLIPS: Right. But the infill panel
23 is similar to --

24 MR. CHAMBERS: Correct, yes.

25 MR. PHILLIPS: -- (crosstalk) previous

1 submission.

2 MR. CHAMBERS: Yep.

3 UNIDENTIFIED MALE: It is similar.

4 MR. PHILLIPS: Number 15 is more horizontal,
5 which is just --

6 UNIDENTIFIED MALE: Correct. Yep.

7 UNIDENTIFIED MALE: And then the packet also
8 contains renderings of the Main Street facade. You
9 know, that it -- they're more at an angle, so you can
10 understand how the -- the building -- the upper
11 stories are setback from the Woolworth Building
12 facade.

13 MS. POSTUPACK: What page should we be
14 looking at for that?

15 UNIDENTIFIED MALE: Those images would be on
16 12 and 13.

17 MS. POSTUPACK: Thank you.

18 UNIDENTIFIED MALE: Do we want to stick with
19 the conversation on the Main Street facade or you want
20 to hear about the Rubel Street side as well?

21 MR. PHILLIPS: Yeah, let me hear from
22 (crosstalk) --

23 UNIDENTIFIED MALE: Okay. Yeah. So for
24 everybody's reference, we've included rendered
25 perspective from the Broad Street Bridge that does a

1 nice job of showing how this addition will fit into
2 the context along Rubel Street. There's also an
3 amended rendered view in the materials that we passed
4 out the meeting tonight that describes a slight
5 deviation in the coloring of that addition. The
6 original showed a darker gray color to the stair
7 volume.

8 We've toned that down to more of a beige so
9 it matches the adjacent structures a little better. I
10 think the other deviation on the Rubel Street facade
11 is we took the critique of the materiality of that
12 facade and reconsidered. And we're proposing more of
13 a board and batten vertical siding look for that back
14 elevation. That'll give the -- the property a little
15 bit more refined appearance and -- and -- as opposed
16 to just using a standard clapboard.

17 MS. POSTUPACK: So how far is this setback
18 from the facade of the existing?

19 UNIDENTIFIED MALE: The Walworth building?

20 MS. POSTUPACK: (No audible response.)

21 UNIDENTIFIED MALE: Yeah, so we're -- we're
22 maintaining the 6 feet that we discussed at the last
23 meeting. But we have an additional setback at the
24 center portion of the building that's in the 2 foot --
25 approximately 2 feet.

1 MS. POSTUPACK: Sorry it's taken us a little
2 while. If we had these earlier, we could have
3 digested, but --

4 UNIDENTIFIED MALE: Yeah. Perfectly
5 understandable. They were submitted -- so the only
6 changes are the -- the three sheets that we had
7 provided.

8 MS. POSTUPACK: Yeah.

9 UNIDENTIFIED MALE: I understand.

10 MS. POSTUPACK: Yeah. It's understanding
11 what you're looking at here verbalized. So are the --
12 are the existing windows Pella windows? Because --

13 UNIDENTIFIED MALE: The existing windows are
14 -- are wood sash that need to be replaced.

15 MS. POSTUPACK: Okay.

16 UNIDENTIFIED MALE: They're, you know, in --
17 not in -- in disrepair, but they're -- they don't seal
18 well. It would be beneficial to replace them. And
19 ideally, we'd use a clad product, but we could adjust
20 that.

21 MR. PHILLIPS: You're talking about the
22 existing facade, right?

23 UNIDENTIFIED MALE: Yeah, I think that's what
24 our question was, about the -- the windows in the
25 existing Woolworth facade.

1 MR. PHILLIPS: And they're currently Pella
2 windows, did you say?

3 UNIDENTIFIED MALE: They're not. They're
4 currently wood sash that -- that need replacement.
5 Wood sash, double hung.

6 MR. SIMONSON: Anything below the front
7 windows in the Woolworth -- nothing to the front
8 facade (crosstalk) --

9 UNIDENTIFIED MALE: No. We're not proposing
10 any alterations to the storefronts or the signage band
11 for that matter. The only change below the existing
12 parapet of the Woolworth Building is really the -- the
13 windows.

14 MR. SIMONSON: Okay.

15 MR. PHILLIPS: Right, in the brick?

16 UNIDENTIFIED MALE: Correct.

17 MS. POSTUPACK: Okay. I am going to dig in
18 here. I think we still have an issue with the actual
19 building, that it's -- the historic look of the city
20 of Bethlehem are all the height differences in each
21 building. And the -- we seem to be taking over the
22 city with skyscrapers and we're losing the sense of
23 time when we do that. There's just -- we're -- we're
24 just constantly being -- and -- and I'm not against
25 change or anything, but it's -- especially on this one

1 because there are so few of this type of building
2 left.

3 You know, like when you do all the research
4 and everything and -- and a lot of people have
5 mentioned that, that there are very few buildings that
6 have this -- this type of look. And I mean, Lancaster
7 tore theirs down. You know, it's just terrible. So
8 I'm -- I -- I think if nobody else has any other
9 questions -- you guys, nothing?

10 MR. SIMONSON: I mean, I really don't have
11 any questions, just that they did address all of our
12 comments from the last meeting, you know what I mean?
13 I just wanted to point that out. I think they did a
14 nice job on that, addressing those. But, no, as far
15 as additional questions regarding this, no.

16 MR. MCGAVIN: I agree with Connie in terms
17 that I don't think that adding the building on is
18 going to have an effect upon, you know, the -- as they
19 -- as you look at this, you know, alignment, rhythm,
20 spacing, facade proportions, I mean, you know, you're
21 taking a building -- you're taking a building that's --
22 - that's -- and such a modification and such a change
23 to the skyline for -- for Main Street that I think is
24 a detriment. Not what anybody wants to hear, but
25 that's -- that's what I think with it.

1 MS. POSTUPACK: Well, I think, you know, our
2 guidelines --

3 MR. MCGAVIN: Pardon me?

4 UNIDENTIFIED FEMALE: Our -- our guidelines
5 direct us that way, you know, as far as, you know,
6 paying attention to the skylines and keeping them in
7 the Historic District. So it's not a detriment, Joe.

8 MR. MCGAVIN: And -- and, you know, when you
9 look at our guidelines, number seven, alignment,
10 rhythm, spacing, the effect the addition new building
11 will have on the existing street patterns. Now, you
12 know, street patterns to me is what you see when
13 you're, you know, walking down -- walking down Main
14 Street or -- or driving down Main Street.

15 MR. SIMONSON: But what is the pattern on
16 Main Street because there's all different sized
17 buildings around the whole way?

18 MS. POSTUPACK: That's the point.

19 MR. SIMONSON: That's what I'm saying. I
20 mean, this -- this is a -- you know, this isn't the
21 same as any other. It's a -- it's just another -- it
22 is an additional height to the building, I granted.
23 But I mean, there's no rhythm for -- you know what I
24 mean, for the same height going down the whole street
25 or anything like that. I mean, there is a mixed mash

1 of heights and -- and --

2 MR. MCGAVIN: Correct.

3 MR. SIMONSON: -- sizes or widths. I mean,
4 that's --

5 MR. MCGAVIN: But I think that the -- the
6 look of the Woolworth Building and when you go and put
7 the addition on, that's such a -- a major change to
8 what you see there. I'm just uncomfortable with,
9 that's my own opinion.

10 MR. SIMONSON: Yeah.

11 UNIDENTIFIED MALE: So the project is zoned -
12 - allowed by zoning to have this height, right?

13 MS. POSTUPACK: Which is exactly the same as
14 the one (crosstalk) --

15 UNIDENTIFIED MALE: Right. It's -- it's
16 similar. I think we could probably even go a couple
17 feet higher than the ones adjacent. But how do we --
18 so how do you balance being able to do an addition or
19 -- or build a building that's permitted by zoning in a
20 way that fits into a historic context?

21 MS. POSTUPACK: That's a tough one.

22 UNIDENTIFIED MALE: Uh-huh.

23 MR. SIMONSON: And then to it, according to
24 the guidelines, new additions are not supposed to
25 match or try to emulate the historic structure. So, I

1 mean -- I mean, I think there's enough difference in
2 here that sets it apart; not completely, but does set
3 it apart.

4 MS. POSTUPACK: Right. Right. And it's a
5 tough one to -- because it is so strong in its
6 presence as it is.

7 UNIDENTIFIED MALE: I will say that we
8 believe we've addressed all of your concerns from the
9 previous meeting. We have intentionally made the
10 detailing more consistent, I think, with the Woolworth
11 Building, even though our initial concept, I think,
12 was more of a departure from the aesthetic of the
13 Woolworth Building intentionally.

14 MS. POSTUPACK: Catching up to us?

15 MR. PHILLIPS: Yeah.

16 MS. POSTUPACK: Okay.

17 MR. SIMONSON: My only comment regarding the
18 -- the facade would be; if there -- there's a choice
19 between 15 and 16 on pages for the separation of the
20 windows, I believe 15 looks a little too louvered. So
21 I would rather, in my opinion, see 14 to -- to show
22 the textural difference.

23 MR. PHILLIPS: So the pattern --

24 MR. SIMONSON: On 14.

25 MR. PHILLIPS: -- not the horizontal?

1 MR. SIMONSON: Yes. Yes.

2 MR. PHILLIPS: (inaudible) comment?

3 MS. POSTUPACK: Yeah.

4 MR. PHILLIPS: Then we're moving on.

5 MS. POSTUPACK: Can we move on to this one
6 first?

7 MR. PHILLIPS: Yeah.

8 MS. POSTUPACK: Okay.

9 MR. PHILLIPS: Let -- let them know we're
10 moving on to the comment and you're reading that.

11 MS. POSTUPACK: Okay. We're going to move on
12 to public comment. If anyone wants to say anything,
13 you could go to the podium, please.

14 MR. PHILLIPS: You're going to read that
15 first.

16 MS. POSTUPACK: Oh, this one first?

17 MR. PHILLIPS: Yeah, read that first.

18 MS. POSTUPACK: Oh, Marsha (ph), let me read
19 this one first. Stay there. No, stay there. Sorry.

20 MS. MARSHA: It's all right.

21 MS. POSTUPACK: Okay. This is -- this was
22 sent today via email. "I write in reference to the
23 current proposal by Lou Pektor to add two stories to
24 the Woolworth Building. As a concerned resident of
25 Bethlehem, I urge HARB to reject this proposal for the

1 following reasons. The current skyline of the
2 historic buildings along Main Street represents the
3 rich history of Bethlehem across the years, from the
4 Moravian days to the Depression years.

5 All buildings have the same heights of three
6 to four stories except for the hotel, which was a
7 special exception, which served as a beacon to attract
8 new travelers by automobile. The Woolworth Building
9 itself is circa 1920. A two-story addition, raising
10 the building's height to that of the Main Street
11 Commons Building, will change the iconic and unique
12 (inaudible)" -- what does she mean there?

13 MS. HODGSON: Granulated.

14 MR. PHILLIPS: Granulated.

15 MS. POSTUPACK: -- "granulated skyline of the
16 Downtown by creating a wall of buildings typical of
17 21st Century construction, which certainly would be a
18 precedent for future developers to copy. And historic
19 buildings should be seen as historic from all
20 viewpoints. I live on the west side of Bethlehem and
21 access the Downtown via the Broad Street Bridge. The
22 white wall that is proposed for Walnut Street should
23 be modified to highlight the historic side of the
24 building, not just the north side of the building."

25 So you kind of address that. "Moreover, the

1 additional modern story will be visible from the new
2 UNESCO historic site! Thank you for sharing my
3 thoughts with the group. I regret I cannot attend the
4 meeting. Cordially, Mary Toulouse. 1528 West Market
5 Street, Bethlehem." Okay, Marsha.

6 MS. MARSHA: Mary Toulouse is the Chair of
7 our neighborhood organization, Mount Airy Neighborhood
8 Association. And I agree with her. I think that this
9 -- in my reading, this proposal violates five of the
10 10 guidelines that you are bound to follow; number
11 one, number two, number three, number nine, and
12 finally number 10, which says that any changes to an
13 existing builder should be removable.

14 Well, you can't build tons of concrete and
15 steel on top of an existing building and remove it
16 without destroying the building. This is not a good
17 idea. It is in violation of both common sense and the
18 guidelines that guide you. Historic preservation
19 began about in the 1960s as a formal policy, about 60
20 years ago. At that time, it was linked with the 200th
21 anniversary of the nation. And by implication,
22 colonial period buildings and early 19th century
23 buildings were given priority.

24 But now, 60 years later, when we look at the
25 passage of time and the contribution that buildings

1 like this one have made to the history and the
2 appearance of Bethlehem, we've gotten a little bit
3 smarter. We realized that every building, as was
4 quoted by Connie, is a product of its time, place, and
5 use. And when you walk down Main Street of Bethlehem,
6 you can see that buildings exist from the earliest
7 Moravian buildings well into the 19th and the 20th
8 century.

9 This isn't the case for many historic
10 districts. Many of those early buildings are gone.
11 Many of the 20th century buildings were never built
12 because the -- the community had fallen into decline.
13 So the question is, what does this Main Street tell us
14 about the history of Bethlehem? Well, it says that
15 Bethlehem was prosperous and important in the
16 beginning, and it maintained its prosperity through
17 industrial development. Canal came, many things
18 changed.

19 We all know that one of the basic reasons for
20 that was Bethlehem Steel, and that's important to our
21 history. I'm not going to go in detail about whether
22 you like or dislike this windows or that window, or
23 whether this material is better because the basic
24 premise is wrong. It violates Secretary of Interior
25 Standards. It suggests that the Woolworth Building

1 itself isn't good enough as it is when it is a
2 building that should be valued. We've lost many of
3 them across the country.

4 It's a building that talks about the change
5 in business in Merkins Hill, practices across the
6 country. For that reason alone, I'm not going to get
7 into any of the details, be like rearranging deck
8 chairs on the -- on the Titanic. In both that case
9 and the Woolworth Building case, this proposal is
10 threatening the existence of an important historical
11 artifact. I urge you to turn it down. Thank you.

12 MR. PHILLIPS: Marsha -- Marsha, just --

13 MS. POSTUPACK: Marsha.

14 MR. PHILLIPS: I was -- I was trying to catch
15 up. Can you just cite the -- the numbers of the
16 Secretary Interior Standards again that you cited?

17 MS. MARSHA: Better than that. (crosstalk.)

18 MS. POSTUPACK: It's one, three, nine, and
19 10.

20 MR. PHILLIPS: Thank you.

21 MS. MARSHA: I know you all know that by --
22 by heart. (Crosstalk.)

23 MS. POSTUPACK: Kind of.

24 MS. MARSHA: Thanks (inaudible).

25 MS. HODGSON: Thank you, Marsha.

1 MR. CARSON: Good evening. I'm Chris Carson,
2 longtime resident of Bethlehem. I'm also now well
3 into my fourth decade in the architectural and
4 construction industry with a good deal of experience
5 in historic preservation. I'm here tonight as a
6 concerned citizen with a deep appreciation of the
7 asset we have in our historic downtown. Its history
8 and material presence. I spent almost a decade in my
9 early career working on a host of the buildings within
10 your -- within the jurisdiction that -- that you are -
11 - are reviewing here tonight and do on a -- on a
12 monthly basis.

13 I want to state off the top that there have
14 always been and will always be a dialogue that
15 includes competing visions for the future of our
16 downtown. Dialogue of this sort has shaped the
17 appearance and function of the Main Street corridor we
18 appreciate today, and one could argue for centuries.
19 And is characterized by the back and forth of ideas
20 and motives that we're going through again here this
21 evening.

22 Just like tonight, I believe we can boast,
23 unlike many downtowns across Pennsylvania, that the
24 stewards of our community have generally debated well
25 and arrive at truths that value the stewards -- excuse

1 me, that value the big picture interests of
2 Bethlehem's residence. Our beautiful, vibrant,
3 historic downtown is arguably the apex example of this
4 process working. We cannot take this remarkable asset
5 for granted. I fear we have begun to.

6 I also want to make it clear that I truly
7 believe in projects like this, the interest that
8 demonstrates in investing our city. And the developer
9 behind this project has done good work here, including
10 projects on Main Street and is taking super care of
11 the Woolworth Building today. I also want to make it
12 clear that I -- that I -- excuse me. Tonight I'm
13 here, however, to oppose the CLA for this project as
14 resubmitted.

15 The project as presented, in my opinion, will
16 have an adverse effect upon this individual resource,
17 and more broadly, the District, which it -- I
18 emphasize here, the ensemble it is a part of the. The
19 current design iteration does not successfully respond
20 to the city's application of the Secretary of Interior
21 Standards for Rehabilitation that underpin its design
22 guidelines. I'll share a few observations to support
23 this.

24 First, while the standards and guidelines do
25 acknowledge the need at times for additions, and I'll

1 add new construction, they do so, however, with an
2 overlay of great caution. They were formulated with
3 an ethos of do no harm. The standards and guidelines
4 truly only support additions such as this when they
5 are necessary for the continued use of a property, or
6 they are necessary for the needs of the property
7 owner.

8 I'll pose two questions. Is the proposed
9 addition, two-story addition, necessary to continue
10 the successful use of the structure in question?
11 Question two, is the two-story addition of the
12 property proposed here necessary for the needs of the
13 owner? Or stated a little differently, would denying
14 this application or considering a dialed back version
15 of it truly -- would it -- this truly create a
16 hardship for the owner?

17 The Woolworth Building appears to have full
18 tenancy and its storefront businesses, by my
19 estimation, are as vibrant as any on Main Street. A -
20 - a second observation. The proposed addition alters
21 the Woolworth Building appreciably. The standards and
22 guidelines discourage this. The proposed addition
23 probably triples the volume. It more relevantly
24 diminishes a single-story gym that we have there today
25 that this -- these two additional stories will be

1 stacked upon.

2 The six-foot setback offered will not
3 adequately offset the visual impact of the additional
4 height on either this resource or the context of Main
5 Street

's north end, which is in part characterized by
6 a receding height of its structures relative to the
7 south end, Central Moravian Church, the Hotel B. The
8 area of Main Street the Woolworth Building occupies
9 breathes a bit today, as it must if we are sincerely
10 interested here in historic integrity.

11 I might remind folks this more open
12 environment was accentuated and capitalized upon by
13 those who worked extremely hard in the 1970s and '80s
14 to -- who worked extremely hard in the 1978 and '80s
15 to save the Sun Inn. The Sun Inn is an anchor
16 building today. The stakeholders in that project 50
17 years ago, I knew several of them, very deliberately
18 carved out a context for the Sun Inn, which -- which
19 was consumed and lost within the surrounding -- within
20 surrounding construction.

21 There is no building north of the Inn for a
22 reason. There is no building behind the Inn for a
23 reason. They reclaim the Inn's identity. There is --
24 so from its earliest days as a planned community, Main
25 Street's North Inn was characterized by a diminishing

1 -- the diminishing nature of the skyline there. The
2 standards and guidelines implore us to consider the
3 impact of a project on its surroundings and its
4 neighbors, the ensemble which this building is a part
5 of.

6 And third -- and my third and final
7 observation, and I'll build upon the last point
8 regarding the setback here. I want to draw your
9 attention to the -- the rendering of the project with
10 the two-story addition. I'd love the visual on the
11 screen, but I don't have that. The rendering, I -- I
12 believe, as provided is -- is inaccurate.

13 While the setback illustrated in the
14 rendering seeks to offer a respite to the massing that
15 would be realized if the additional two story were
16 pulled flush, the rendering does not depict the
17 removal of a significant portion of the returning
18 brick and limestone coped parapet that will occur if
19 this building is set back only 6 feet from the facade.
20 The reduced size of this return parapet will diminish
21 the visual effect of that setback.

22 The brick mass of the new structure will
23 emerge well in front of the gable roof of the little
24 Federal-style building sitting next door at 551.
25 That's not clear in the visual you have. An imposing

1 verticality and massing will be realized in the
2 reimagined building from any vantage point along Main
3 Street, and most significantly as seen in this visual
4 and across the street standing in front of the Sun
5 Inn.

6 This, by my reading and professional
7 experience, is frowned upon by the Secretary of
8 Interior Standards. In conclusion, I thank you.
9 Again, I encourage thoughtful investment in our
10 downtown that balances the big picture interest of its
11 past and its future. The project, as presented, in my
12 opinion, does not meet the mark.

13 MR. PHILLIPS: Sir.

14 MR. CARSON: Yeah.

15 MR. PHILLIPS: Do you have a copy of that
16 that you'd be willing to -- it will help me in my
17 minutes. Thanks.

18 MR. CARSON: (Inaudible.)

19 UNIDENTIFIED MALE: No, not all.

20 MS. POSTUPACK: Thank you very much.

21 MS. HODGSON: Thank you.

22 MS. POSTUPACK: Anyone else? Okay.

23 MR. CHAMBERS: I'd like to speak as a
24 resident, (inaudible).

25 MS. POSTUPACK: Sure. Absolutely.

1 MR. CHAMBERS: I

2 'll go this podium. My name
3 is Todd Chambers. I live on the -- the north side of
4 Bethlehem within the city. A proud member of the
5 South Side Historic Conservation Commission. And when
6 Lou Pektor approached me about this project, I was
7 enthusiastically ready to tackle this challenge as I
8 believe strongly that Downtown Bethlehem needs
9 additional housing.

10 We have a local housing crisis. We have a --
11 a larger picture housing crisis. And this project
12 fulfills that need in the city, and it puts residents
13 directly where we need to add residences in our
14 downtown. We have approached this project with a
15 delicate touch, come to the table with what we believe
16 is an appropriate solution to this design. And I
17 fully support it as a resident.

18 Of course, you know, you could take that with
19 a grain of salt because I'm part of the author of the
20 design. But I think that it's absolutely appropriate
21 and it's a good thing for our city. And I don't think
22 that you can say that Main Street will exist as it is
23 in perpetuity. There will be the need for alterations
24 to it through the course of its history. We are
25 living history right now and, you know, I -- I really
believe that the addition that we have proposed is

1 appropriate for this structure. Thank you.

2 MS. POSTUPACK: Anyone else? Okay. Give Joe
3 a second to catch up to his writing here.

4 MR. CHAMBERS: Yeah, (inaudible).

5 MR. MCGAVIN: Do you have something you can -
6 - no. I'm good.

7 MS. POSTUPACK: Okay.

8 UNIDENTIFIED MALE: Excuse me. I would like
9 to correct the record on one thing.

10 MS. POSTUPACK: Uh-huh.

11 UNIDENTIFIED MALE: There was a comment made
12 about Woolworth doing very well. Woolworth is about
13 18 percent (inaudible) building is obsolete in terms
14 (inaudible). You got to put a lot of money into
15 (inaudible) Social Security (inaudible) tenant.
16 There's a small retail tenant out front (inaudible)
17 faced with what money to spend in the building. I've
18 got to have in common to scale and make it make sense.
19 Well, I respect your opinion, it's fine, but you
20 really have to pay heavily (inaudible).

21 MS. POSTUPACK: I'm just curious, I don't
22 know if I have the right to ask this, but why did
23 Social Security leave?

24 UNIDENTIFIED MALE: Politically, they were
25 enticed to come Downtown when we bought the building

1 originally. And the administration back then wanted
2 us to make every effort to bring Social Security back
3 Downtown (inaudible) creating traffic to (inaudible).
4 We bought this building, we (inaudible) it for that
5 reason. Social Security only said we wanted to bring
6 them Downtown. Unbeknownst of us, they were out, they
7 (inaudible) it. Budget costs -- our budget
8 considerations made them find cheaper space
9 (inaudible). We could not compete with that rental
10 rate.

11 The minimal office space in the second-floor
12 buildings were deceiving. It looks like it has second
13 floor office space (inaudible) some scale doesn't.
14 (Inaudible) make a decision. (Inaudible) if this made
15 sense, we would be investing eight to \$10 million in
16 what you see in front of you. (Inaudible) big
17 investment, but made sense based on what we're
18 proposing. Make a Class A building Class A
19 residential. If the desire is not to do that
20 (inaudible), they understand that (inaudible) act
21 accordingly.

22 MS. POSTUPACK: Thank you. Okay. Ready for
23 motion? You want to run with it?

24 MR. PHILLIPS: Go ahead.

25 MS. POSTUPACK: I move to deny this project

1 based on what HARB has to follow, which are the design
2 principles of scale, height, and width, building form,
3 and massing. The Secretary of Interior Standards,
4 saying that a property will be used as it was
5 historically, to be given use that requires minimal
6 change to a distinctive -- all the distinctive
7 materials, et cetera. Each property -- property will
8 be recognized as a physical record of its time, its
9 place.

10 New additions, exterior alterations, or
11 related new construction will not destroy historic
12 materials; which I kind of thought that it might ruin
13 that cornice, but I wasn't really sure, but thank you
14 for pointing that out. New additions and adjacent or
15 related new construction will be undertaken in such a
16 manner that if removed in the future, the essential
17 form and integrity of the historic property and its
18 environment would be unimpaired. So that's not going
19 to happen. So based on --

20 MR. CHAMBERS: (Crosstalk.)

21 MS. POSTUPACK: Anything is possible, yes.
22 So based on -- but right now, these guidelines that we
23 do follow, I move that we deny.

24 MR. PHILLIPS: For the sake of the minutes,
25 can you just read me the numbers that you were citing

1 there?

2 MS. POSTUPACK: As far as?

3 MR. PHILLIPS: The numbers of the --

4 MS. POSTUPACK: Yeah. One -- this one's one,
5 three, nine, and 10.

6 MR. SIMONSON: Before I second, is this still
7 up for discussion or?

8 MR. PHILLIPS: Yeah, yeah. I mean --

9 MR. SIMONSON: Okay.

10 MS. POSTUPACK: Yeah.

11 UNIDENTIFIED MALE: Because --

12 MR. PHILLIPS: I mean, well, there's been a
13 motion made.

14 UNIDENTIFIED MALE: Right. I just want to --

15 MR. MCGAVIN: I'll second it.

16 MR. PHILLIPS: Is there a second? Okay. Now
17 further comment.

18 MR. SIMONSON: Yep. So, last month we met on
19 this and we laid out specific guidelines for what we
20 would approve. We tabled it with the motion for them
21 to come back and correct. This -- this month they
22 come back with the corrections, and now we're citing
23 the Secretaries of Interior Standards guidelines. I'm
24 a bit confused from -- my see is, why -- it seems like
25 we're moving the goal line here.

1 When we -- when we talk to some of these
2 people, when we tell them that they need to do X, Y,
3 and Z, it's a window issue. It's -- it's a -- you
4 know, we didn't like the windows, we didn't like this.
5 And then when it comes back to us, now we're like, oh,
6 well, it doesn't fit the skyline. Well, we should
7 have mentioned that, I feel, last month.

8 MS. POSTUPACK: You're -- you are right,
9 Mike.

10 MR. SIMONSON: So --

11 MS. POSTUPACK: You know, so sometimes you
12 sit back and you -- and you digest things a little bit
13 (crosstalk) --

14 MR. SIMONSON: But I think we need to do a
15 better job of digesting the first time then. Because
16 if we're -- it -- I mean, this -- you know, we went
17 through this a bit with the One Street Garage and some
18 other projects.

19 MS. POSTUPACK: Right.

20 MR. SIMONSON: If -- if we're going to -- if
21 we're going to give guidance and we're going to tell
22 people why we're denying their project for whatever
23 reason it may be, that we're very clear that if they
24 correct X, Y, and Z, that that project is most likely
25 going to be approved.

1 MR. MCGAVIN: Mike, we didn't deny it. We
2 tabled it.

3 MS. POSTUPACK: That's right.

4 MR. SIMONSON: With conditions for them to
5 come back.

6 MR. MCGAVIN: We tabled -- we tabled it --

7 MR. SIMONSON: I didn't say we denied it. I
8 -- I said we -- we tabled it with conditions for them
9 to come back and -- and prove to us. Materials,
10 setbacks, the -- the windows was another item that we
11 mentioned, and that's what they brought back.

12 MS. POSTUPACK: But the setback was a big,
13 long discussion when Nik was here.

14 MR. SIMONSON: Okay. All right. I -- I
15 (crosstalk) --

16 MR. CHAMBERS: Thank you, Mike, for your --
17 for your comments. I'd also like to -- to offer a
18 slight correction. We came -- we've come to this
19 group twice. We had an informal meeting with Historic
20 Officer and the Chairperson to discuss our proposal.
21 Everybody was comfortable with our approach, and so we
22 brought it to the Board. So we've been here twice and
23 there's been no mention of a skyline or concern over
24 the additional two stories.

25 MR. MCGAVIN: But --

1 MS. HODGSON: Excuse me. I did ask if this
2 could be shrunk by a -- a story and I -- last time.
3 And I was told that it was that feasibly monetarily
4 impossible. Right?

5 MR. MCGAVIN: And you've only been to the
6 Board once.

7 MR. CHAMBERS: Right.

8 MR. MCGAVIN: I mean, you know, to say
9 because you went to an informal meeting, I never knew
10 anything about it until I came in.

11 MR. CHAMBERS: I understand that. And there
12 has been more than one opportunity for (inaudible).

13 MR. PHILLIPS: You guys waiting for me?

14 MS. POSTUPACK: Uh-huh.

15 MR. PHILLIPS: Sorry.

16 MS. POSTUPACK: I can get you a tape
17 recorder.

18 MR. PHILLIPS: That's all right. I need
19 shorthand, right?

20 MR. SIMONSON: (Inaudible) back and look at
21 it on YouTube.

22 UNIDENTIFIED MALE: Oh, (crosstalk) --

23 MR. PHILLIPS: Right.

24 MR. SIMONSON: Yeah, it's all on YouTube
25 anyway.

1 MR. PHILLIPS: All right. Any further
2 comments for discussion? Hearing none, there's a
3 motion on the table made by Connie. It's been
4 seconded by Joe. Take a roll call vote on this
5 motion. Connie, obviously. Diana.

6 MS. HODGSON: Aye.

7 MR. PHILLIPS: Joe -- Mike.

8 MR. SIMONSON: Nay.

9 MR. PHILLIPS: Nay. So the motion passes
10 three to one. Excuse me.

11 MS. POSTUPACK: Okay. 79 West Market Street.

12 UNIDENTIFIED FEMALE: Hello.

13 MS. POSTUPACK: Hi there.

14 MS. HODGSON: Hi there.

15 MR. PHILLIPS: Look at that. Right on time.
16 That's exactly, Connie. That's good. Give me a
17 second.

18 MS. POSTUPACK: Yeah.

19 MR. PHILLIPS: I got to regroup here. Must
20 (inaudible) --

21 MS. POSTUPACK: Just got to clear the decks
22 here a bit.

23 MR. PHILLIPS: Okay. All righty. All right.
24 The applicant/owner of the property located at 79 West
25 Market Street proposes to install a 24-inch diameter

CERTIFICATE OF TRANSCRIBER

I, DWIGHT TERRY, do hereby certify that this transcript was prepared from the digital audio recording of the foregoing proceeding, that said transcript is a true and accurate record of the proceedings to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.

A handwritten signature in cursive script that reads "Dwight Terry". The signature is written in black ink and is positioned above the printed name.

DWIGHT TERRY