ARCHITECTURAL REVIEW BOARD MEETING

APRIL 12, 2022
5:30 p.m.

JUDY McGLINCHY, CHAIR
WILLIAM CHILDS
JAMES McKNIGHT

MARY RANNEY, BUILDING DEPT. ADMINISTRATOR
NANCY L. MOLNAR, RPR, CLR

1. MS. McGLINCHY: It's officially 5:30, so I will go ahead and open our meeting this evening of the Architectural Review Board for Bratenahl. And I'm the chair, Judy McGlinchy. I'll let everyone else introduce themselves.

2. MR. CHILDS: Bill Childs, Architect.
3. MR. McKNIGHT: Jim McKnight, Landscape Architect.
4. MS. McGLINCHY: So thank you for coming tonight. First order of business is approval of the minutes.

5. MS. McGLINCHY: It's officially 5:30, so I will go ahead and open our meeting this evening of the Architectural Review Board for Bratenahl. And I'm the chair, Judy McGlinchy. I'll let everyone else introduce themselves.

6. MS. McGLINCHY: So we want to start first with old business, 100 Bratenahl Road, exterior alterations. Do we have a representative here today?

7. MR. CHILDS: I have to recuse myself.
8. MS. RANNEY: We need to let the record reflect that Bill Childs is leaving the room.

9. MS. McGLINCHY: For the record, yes. Whereupon, Mr. Childs left the meeting room.

10. MS. McGLINCHY: All right.
11. MR. SALWAN: My name is Jerry Salwan. I'm with Bill Childs Architects. And I'm representing the Haslams at 100 Bratenahl. I can walk you through the drawings here. So we already had the preliminary approval. And not too much has changed since, other than developing drawings. So we are adding a fireplace to an existing room, which we had before and the hot tub. The hot tub was more joined with the stoop for a door out there and I'll show you in the detailed plans. We pulled that away. We're redoing the patio area. And we thought we were going to put the pool equipment inside the -- the spa equipment inside the garage, but they didn't want to consume the room in the garage, so we added a little closet on the exterior. And then we're moving the electrical. There's the meter that's here right now, so we're going to move into that existing area where they have the generator and some other equipment out there.

12. MS. McGLINCHY: So this is existing?
13. MR. SALWAN: That's all existing, yeah.
14. MS. McGLINCHY: This facade, is this a solid brick?
15. MR. SALWAN: It's these masonry piers with stucco, then infill. Here's the landscape plan from Impullitti. I'm just showing the patio and the plantings that they're going to do. And they're going to plant in and around the utility area a little bit more. Right now it's just grass up to it.
MR. McKNIGHT: Is the hot tub sunken?

MR. SALWAN: It will be 16 inches above grade so they can sit down and then swing their legs into it. And then what you see coming out of grade will be stone veneer to match the house.

MS. McGLINCHY: I'm sorry, where is the little outer room here?

MR. SALWAN: You know, Dave didn't get his updated quite in time. It's the bumpouts right here where the garage door is.

MS. McGLINCHY: So it will encroach into this plan?

MR. SALWAN: It's in the paving area. I have it on the actual architectural drawings.

These are just the demolition plans.

So foundation plans, you see foundation work, here's the stoop, here's the masonry chimney mass, the hot tub and then here's the room that's being added. There's an existing garage door there right now, almost like to bring in lawn equipment and whatnot, so we're pretty much just going right in front of that.

So this is the existing room. Here's the fireplace that we're going to add and a door and a stoop. There are two separate windows here.

MR. SALWAN: They're going to pull it to match the muntin pattern that's in your sections, so this is the north elevation. Here's that closet that was added. Here you can see the base of the spa with the stone veneer and it's the roof, it's just a continuation of the roof.

MS. McGLINCHY: So that section is here?

MR. SALWAN: Yes.

MS. McGLINCHY: You're going to continue that?

MR. SALWAN: Yes. And then here's the elevation of what that looks like then, just a continuation. Then obviously the chimney, the door, the hood, the bracket and then this is the new window.

MR. McKNIGHT: And the porch back here stays the same?

MR. SALWAN: Yeah. Stone is all going to match all the rake detail and brackets are all going to match. Slate roof to match. Chimney veneer to match. The cap at the top is to match all the rake detail and brackets are all.

Slate roof to match. Chimney to match all the rake detail and brackets are all.

MR. McKNIGHT: This is your landscaping materials. Are you reusing some of the stone here?

MR. McKNIGHT: It's in the paving area. I have it on the actual architectural drawings.

MR. McKNIGHT: This is your landscaping materials. Are you reusing some of the stone here?

MR. McKNIGHT: Okay. So you're going to match the muntin pattern that's in your existing windows now. You're matching the muntin pattern, I see that.

MR. McKNIGHT: They're going to pull it all up. And if they can salvage any of it, if not, they'll get all new stuff. One, they're worried about that's already been aged, so if they try to mix into it, they're thinking they're going to end up with all new stuff then.

MS. McGLINCHY: Okay. So you're going to match the muntin pattern that's in your existing windows now. You're matching the muntin pattern, I see that.

MR. McKNIGHT: They're going to match the Pella so they try to mix into it, they're thinking they're going to end up with all new stuff then.

MR. McKNIGHT: And the porches are Pella. They're going to match the Pella so they try to mix into it, they're thinking they're going to end up with all new stuff then.

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MR. SALWAN: That's what this is right here, a retractable cover that goes into it.
MS. McGLINCHY: So that's built in.
MR. SALWAN: Yes. And Highland Pools are going to be doing a set of detail drawings for construction that they'll then submit to you guys.

The existing patio that's there right now, this is all grass.

MR. McKNIGHT: Got you.
MR. SALWAN: They're going to be digging up this corner anyhow, so those bore in. They're going to tear up the patio and then they'll do grass and go through the bores in the grass.

MR. McKNIGHT: Is there an existing maple here that they're going to swing out.

MR. SALWAN: Yeah, it's out here (indicating.)

MR. McKNIGHT: Okay.
MS. McGLINCHY: I'd like to make a motion that we approve the plans as presented with the caveat that you turn in a list of the materials, paint colors, product numbers, things like that so we know what matching exists in this situation.

MR. McKNIGHT: I will second.

MS. McGLINCHY: All this favor?
MR. McKNIGHT: Aye.
MR. SALWAN: Thank you. And then I had a question then as far as what permit applications I need to -- will you let me know.

MR. ELLISON: Correct. That was actually built inside maybe a long court where they hung clothes to dry. It has this --

MR. BROER: Beautiful brick pattern, which we'd to restore the courtyard feel to it.
MR. CHILDS: That makes sense.
MR. ELLISON: And make it more of a garden inside. Right now it was a paved yard, so they just built a very low garage down into it.

And once we get rid of the old garage, it's going to be this big brick courtyard, but rather than just leave it paved, want to do landscaping and revealing what that wall looks like from inside.

MR. CHILDS: Makes sense. It's beautiful. What style house is it? Is it Georgian?

MR. ELLISON: There's a garden shed right there. We have a portico right here. So we'll build a connector through the garden shed to the garage.
### Meeting Notes

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<td>MS. McGLINCHY: I'm trying to match this with what -- so this piece right here, does this stay?</td>
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<td>MR. BROER: Correct.</td>
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<td>MR. ELLISON: Well, the footprint is existing. It's actually a little bit lower than what -- it's behind this wall. It's on both sides. And one of them in front has been restored at great expense. It's got this low copper roof and brick parapet and all this. The other one is in a state of decomposition as you can imagine. Lintels exploding all that. It seems we should rebuild it rather than restore the thing.</td>
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<td>MR. CHILDS: Right. So it all matches and be unified?</td>
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<td>MR. ELLISON: Here's the old.</td>
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<td>17</td>
<td>MR. BROER: That's the deteriorated garage.</td>
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<td>18</td>
<td>MR. CHILDS: That's the courtyard?</td>
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<td>19</td>
<td>MR. ELLISON: It needs to come down.</td>
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<td>20</td>
<td>MR. ELLISON: It doesn't have to be the same.</td>
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<td>21</td>
<td>MR. BROER: It's the brick that's in a range of colors.</td>
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<td>22</td>
<td>MR. CHILDS: The garage door is metal or wood.</td>
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<td>23</td>
<td>MR. ELLISON: Mike thought that this brick is a Pawnee brick that comes in a range of other colors, browns and -- well, brick that is a little bit redder than this purple from this other company. Both these bricks have a similar texture to what the brick is on the house now. It's not quite this orange, so we thought that in some experimentation that this Pawnee brick is going to be a closer match, but we need to get these out. This one is wet. We need to get them dry. We need to put them in front of the house. We need to grout them together and actually look at both. So we don't have the exact specification on the brick yet.</td>
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<td>We're not going to be using the limestone that is trimming the house now, instead of painted trim similar to the painted trim on the porch that we're connecting to. So we were looking at that kind of thing. We're talking about something in this sort of range of colors. That's probably the most accurate picture of the brick. But you can see if you think about those bricks, that gives a little bit dark. It's very close, but came up at the end, it's not really this purple, but my printer printed it that purple. It's not really this brown, but my printer printed it that brown. It's kind of like this, so we're going to look at it and you can see that some were in there in this kind of color.</td>
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<td>that we'll use. When the sun is hitting it head on, it turns yellow. So it's really a question of what color is that really and we'll be working on that.</td>
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<td>MS. McGLINCHY: I was going to say I've had manufacturers just blend where you order both and then blend in the field.</td>
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<td>MR. ELLISON: That may be what we have to do to get the right color. The brick on the house is dirty. You can see it on the house that there's soot and stuff on this brick that if it was clean, it would look completely different. And this looks different than that. That's the way it is out there on site, the dirt that there's a range of colors.</td>
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<td>MR. BROER: It gives it character.</td>
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<td>MR. CHILDS: Is that a soldier seam?</td>
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<td>MR. ELLISON: The roof itself will be black EPDM Rubber, because you can't really see it and it's just extremely expensive to do it.</td>
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<td>MR. CHILDS: The garage door is metal or wood.</td>
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<td>MR. ELLISON: Got it. Perfect. What synthetic materials as well. It will be a custom garage door maybe made out of synthetic composite material probably.</td>
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<td>MR. BROER: You have a window at the opposite end of that access where the wall of garage is? It's in your plan?</td>
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<td>MR. BROER: Both sides of the garage.</td>
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<td>MR. ELLISON: That one right there.</td>
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<td>MR. CHILDS: There's a window here and then three across the back.</td>
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<td>MR. CHILDS: Got it. Perfect. What windows are you using, if you don't mind me asking?</td>
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|      | MR. ELLISON: I think the plans are talking about black, Pella. At first we were going to explore the idea of a copper-clad window, because the back of the house had an addition in the 1930s, this beautiful little bronze window. And we thought copper gutter, copper-clad and tablature and windows mullions and that could weather to that green color and be fantastic, right? But, again, it's like this thing is already expensive enough without going that length. So I think some of these renderings show a dark green in here, which would have been the idea of that bronze connector. And otherwise, we
MR. CHILDs: Is this an OGEE gutter on the outside?

MR. ELLISON: That gutter is bent to the corner shape. And it’s very much like the gutters on Gwinn, which we did not too long ago. The metal comes down and then it’s folded into the shape and it sits right on top of the mouldings that are -- I’ll show you in the drawings.

MR. CHILDs: Okay.

MR. ELLISON: So it’s this bent piece of sheet metal that comes out and around. Now that I’m looking at this, the height of this is the same across here. So this gutter wraps around and it forms the shape of the cornice. And that’s how this -- I think you can see this one is kind of beat up, but that’s what’s going on here where the copper roof comes down, it folds around and it’s bent up.

MR. CHILDs: It goes back up almost like a built-in gutter in a sense?

MR. ELLISON: It’s just not built into sheet metal that comes out and around. Now that’s the one that I like using. I’m sorry I didn’t bring them.

MR. CHILDs: Are you doing flames?

MR. ELLISON: We’ll probably use electric lamps.

MR. CHILDs: There’s another one in North Carolina.

MR. ELLISON: McLean’s, they do nice work, too. Either one of those companies. Actually, there are a lot of companies that we can use that are similar in appearance that might not -- I can’t imagine you won’t like these fixtures, but I haven’t actually worked through that detail with Mr. Broer.

MR. ELLISON: What do you do for lighting the door, just recessed canning under the hood?

MR. CHILDs: Probably. There’s not a lot of room there to do it.

MR. CHILDs: Exactly.

MR. ELLISON: I don’t know if that’s shown on the plans.

MS. MCGLINCHY: Would you like final approval for this one?

MR. ELLISON: We don’t have an electrical plan. We will put a down light there.

MR. CHILDs: Some place up in a little hood.

MR. ELLISON: Because we’ll be requiring...
17:54:48

1 that for code.

2 MR. CHILDS: Yeah.

3 MR. ELLISON: In fact, I had been told
4 we need an electrical plan and I neglected to do
5 that at this meeting. We'll need it.

6 MS. RANNEY: It's for permitting, yeah.

7 MS. McGLINCHY: Any other questions or
8 comments?

9 MR. CHILDS: No.

10 MR. McKNIGHT: No. I can move approval
11 as presented.

12 MR. CHILDS: Second.

13 MS. McGLINCHY: You second. All in favor?

15 Ayes: 3.

16 MS. McGLINCHY: Thank you. Very nice.

17 Very thoughtful. You can leave all this with me
18 and I officially submit it. Is that okay?

19 MR. BROER: Would you like these
20 pictures as well? You can have them.

21 MS. McGLINCHY: This is what I have. I
22 have this.

23 MR. BROER: You have the pictures. All
24 right.

25 MR. ELLISON: But you don't have these

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MR. CHILDS: Sorry to interrupt you. To get me oriented, where is Lake Shore Boulevard?

MR. GIBLOCK: This helps. So Lake Shore is coming here and north/south (indicating.)

MR. CHILDS: Is this different?

MR. GIBLOCK: No, this is the same.

MR. CHILDS: So we're missing the Lake Shore Boulevard.

MR. GIBLOCK: Yeah, on this picture.

MR. CHILDS: So where is that shed, where that black arrow is?

MR. GIBLOCK: This black arrow is about 1200 feet away.

MR. CHILDS: This is a private drive, right?

MR. GIBLOCK: Yeah. We call it the lane, but this is the old -- this used to connect over to Oakshore and come back around when Mr. Mather put everything together. But we're looking to -- Oakshore is way over here and there's quite a bit of woods through it, but we do want to line the edge with the Arborvitae to create a green buffer. Tom Hennessy lives right behind what we call our orchard, which is at the end of that green strip.

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MS. McGLINCHY: I would match the slat
vertical siding to match your shed instead of
running the horizontal?

MR. GIBLOCK: I can do that. They are
about 200 yards away from each other.

MS. McGLINCHY: I'm just thinking for
view, you can see -- I guess that's not where
it's going to go, right?

MR. GIBLOCK: That's exactly where it's
going to go be.

MS. McGLINCHY: There are houses back
there, but I thought it might help tie it
together. You have the same roof, formation, you
know, I don't know if you need it to breathe a
little bit.

MR. GIBLOCK: No.

MS. McGLINCHY: I think that that would
help tie the two structures together even though
they are far apart.

MR. GIBLOCK: Yeah, that's fine. Yeah,
I'm not -- I'll figure out the best way to do
something, not always the prettiest way to do
something, that's the math in me.

MS. McGLINCHY: I would match the slat
width, also.

MR. GIBLOCK: Yes.

MS. McGLINCHY: Any reason why you're
not putting doors on it?

MR. GIBLOCK: They would get in the way.

It's extra construction. We're not storing
anything that has to be watertight or in there.
We're just getting a place for some of the stuff
that we have that needs a spot. It needs a home.

MS. McGLINCHY: You want to keep it from
getting rained on or snow?

MR. GIBLOCK: Like pieces of rebar,
we're going to put some shelving in there so we
can have vertical storage inside. I apologize,
too, if I'm a little -- this is 14 days of
24-hour care for my dad. He had a stroke. So I
am exhausted. And if I stumble, that's why.

MR. CHILDS: Got you.

MR. McKNIGHT: Can you explain the
fencing?

MR. GIBLOCK: Absolutely.

MR. McKNIGHT: Do we have any other
questions about the shed?

MS. McGLINCHY: I think I'm okay with
questions.

MR. CHILDS: Me, too.
come back that should be there. You need to do that cohesively. And deer are just the enemy of all of that. They eat everything. And we have done very well in the back acreage. With the deer fencing that we have there, we've been able to make strides. We've been able to get things back in there. We're getting shrubs. We're getting spice bush. And it's all coming back up.

The seed bank is showing what it can be without deer grazing every single day.

So we are looking to do the same in the frontage. We want to make this not just -- we want to make it not just beautiful in the back, but beautiful in the front as well.

MR. McKnight: When you refer to that, you need to provide us some context of the entire property, where the existing fence is.

MR. Giblock: Right.

MR. McKnight: This is, I have to say, very confusing.

MR. Giblock: It is? Okay. That's fine.

MR. McKnight: To just see pieces and parts of a site plan and not have the whole context.

Wherever we cover the front, you can remove the existing fence. And the best thing I have is the Mather meadow. It's basically a wetland. It's very wet all summer, so we can put different ideas. So we have -- over here where Mather Lane is, 12522 is over here and Mather Lane is on the other side of the property, so this is one option. We want to enclose the Mather -- we call this Mather meadow. It's basically a wetland.

It's very wet all summer, so we can put different things in there that we normally would be able to put in.

MR. Childs: Will this fence stay?

MR. Giblock: We can remove that.

MS. McGlinchy: But you want to add one behind that.

MR. Giblock: Yes. It needs to be at least eight feet tall. We want to use what's called a welded wire fixed knot fence. It's a light, light -- it's easy to see through, which is nice.

MS. McGlinchy: Is that what this is?

MR. Giblock: That is exactly what that is.

MR. Childs: What's this fabric?

MR. Giblock: That's nothing.

MS. Ranney: She put her coat on the fence so the product would show up.

MR. Giblock: It starts closer at the bottom and it gets wider as you go up to the top of the eight feet, but it's structurally sound to hold against deer. They can see it well enough, but people can see through it. The black fence usually associated with deer protection, it's ugly, it's gaudy, you can see it at every point.

We put this stuff in behind our cornfield and we were able to see, you can just see right through it.

1 back.
2 MR. CHILDS: Okay.
3 MR. GIBLOCK: But I mean, as many times
4 as you guys have gone down Lake Shore, have you
5 ever noticed our fence way back there?
6 MR. McKNIGHT: I don't know.
7 MS. McGLINCHY: Is this your access
8 point or is that a neighbor?
9 MR. GIBLOCK: Mather Lane is where I
10 live. I live right here in 100s and 102 is there
11 and 98 is there.
12 MS. RANNEY: I tried this to orient
13 them.
14 MR. GIBLOCK: Beautiful. I wish I would
15 have brought more. Here’s Mather right there,
16 Mather Lane and then there's the house that we're
17 looking at right here (indicating.) And inside
18 the Mather Lane area is option two where we use
19 less fence. We don't go all the way across to --
20 that's my dad's house, that's where he lives.
21 And then option one is enclosing the whole thing.
22 MS. McGLINCHY: And what product is
23 this? This is different than this?
24 MR. GIBLOCK: That is the fence.
25 MS. McGLINCHY: It's the same?

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1 it's got a thinness to it that they can't really
2 get an idea of how tall it is into jump it. I've
3 never seen them try to -- the only times I've
4 ever seen them try to jump this, they've crashed
5 into it and fallen off of it, so they have
6 trouble.
7 MR. CHILDS: I have a question. Is this
8 fence, does this fence go from the house out to
9 the wrought iron?
10 MR. GIBLOCK: Yes.
11 MR. CHILDS: So you’re going see it
12 coming down the road pretty good, same with this
13 one.
14 MR. GIBLOCK: That one, on that side of
15 the property, on the east side of the property
16 there is a lot of trees, foliage. My dad has
17 done a lot in his front yard so that one will be
18 more hidden and we can tear that down as we get
19 closer to the road.
20 MR. McKNIGHT: I'm not very familiar
21 with this. I'm honestly not comfortable.
22 MS. McGLINCHY: I'm thinking we need
23 more information just on the views and sight
24 lines what's happening here.
25 MR. McKNIGHT: Yeah, I think you really

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1 need a comprehensive look at this entire
2 situation. If you're really that invested in
3 keeping the deer at bay and also providing two
4 beautifully constructed wood spotting towers made
5 by the best deer snipers in the county.
6 MR. GIBLOCK: Yeah.
7 MR. McKNIGHT: No.
8 MS. RANNEY: That's not on the table
9 today.
10 MR. GIBLOCK: No, option four was
11 never -- I think that's Lucy's sense of humor.
12 MS. RANNEY: I agree.
13 MR. McKNIGHT: I don't think it's funny.
14 I don't appreciate it.
15 MR. GIBLOCK: I apologize for that. I
16 can't say --
17 MR. McKNIGHT: So I would suggest that
18 we table this and you come back with a much
19 better, more comprehensive presentation that
20 shows the entire acreage, where you’re existing
21 deer fence is that evidently -- has this body
22 approved that fencing previously?
23 MR. GIBLOCK: No.
24 MR. McKNIGHT: Well, I mean, it seems to
25 me that what you're proposing to do is put

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1 eight-foot fencing around a substantial property
2 in the Village, correct? Is that not our
3 purview?
4
5 MS. RANNEY: That's why it's here,
6 because it's eight feet.
7
8 MR. CHILDS: You said it's 35, 25, 10?
9 MR. GIBLOCK: That was my dad's drawing.
10 He did that before we decided on 35.
11
12 MR. CHILDS: I hate to say for your
13 benefit, but if was a steel fence, this looks
14 like it's right on the road, which 35. It gives
15 you an illusion that it's further back.
16
17 MR. GIBLOCK: Let me tell you this: I
18 did not do this proposal. I did the storage
19 shed. You can see the differences in what was
20 put into giving you, so that you have everything
21 in front of you. I just walked in on this one.
22 I apologize.
23
24 MR. McKNIGHT: All right.
25
26 MR. GIBLOCK: I will do the next one and
27 I will get you everything you need.
28
29 MR. McKNIGHT: Yeah, we need to know
30 comprehensively where the existing fences are, at
31 what height and then where you're proposing new
32 fences. And then also, you mentioned screening
33
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35 1 material, but we need to know specifically what
36 kind of plantings you're putting in, especially
37 along Lake Shore Boulevard front.
38
40
41 MR. McKNIGHT: And your neighbors
42 frontages, too. You're current neighbor may be
43 okay with it.
44
45 MS. McGLINCHY: So you submitted this
46 together so we'll table the entire submission. I
47 don't think we can approve one part and not the
48 other when it's one submission.
49
50 MR. GIBLOCK: Well, there were two -- on
51 the agenda, it was two separate items, so can we
52 still go on the supply yard and table the --
53
54 MS. RANNEY: I think that's reasonable.
55
56 MS. McGLINCHY: We can do what?
57
58 MS. RANNEY: We can approve the shed and
59 table the fencing. So we can whittle that down.
60
61 MS. McGLINCHY: We need far more
62
63 information on the fence. I guess I'd like to
64 know if you really need eight feet for deer
65 protection. I don't have the research behind
66 that. I'd like to understand more about that.
67
68 MR. GIBLOCK: I will tell you that we
69 put eight feet, eight-foot fences around the
70 Molnar Reporting Services, LLC          (440) 340-6161

71 1 property. They jumped over it. We raised it to
72 10 feet, I went through and put two extra feet
73 all the way around and they started using their
74 antlers to cut open the plastic fence. So I had
75 to put a four-foot metal fence all the way around
76 where they were doing that and I finally stopped
77 them from getting in. Deer are cagy. They're
78 crafty. And they have nothing to do but figure
79 out ways to penetrate the fences. And it's a
80 pain in my butt, but I won.
81
82 MS. McGLINCHY: So we will table the
83 fence submission. And you'll come back with
84 to-scale drawings, more photos that show the
85 approach, what you can see from Lake Shore,
86 what's happening next door. And what other
87 information do we need?
88
89 MR. GIBLOCK: I'll bring you everything.
90 MS. McGLINCHY: Just to give us a little
91 more background.
92
93 MR. McKNIGHT: Comprehensive at-scale
94 maps.
95
96 MR. GIBLOCK: I have no problem with
97 that.
98
99 MS. McGLINCHY: Thank you.
100
101 MR. CHILDS: Thank you so much.
102
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104 1 MR. GIBLOCK: Thank you. I'm actually
105 excited to do this.
106
107 MS. McGLINCHY: Okay. Our next order of
108 business is 9915 Burton Avenue, the gazebo.
109 MS. RANNEY: He is joining us via
110 telecom. Zach, you're on.
111 MS. McGLINCHY: Thank you for being
112 patient. Go ahead and tell us what you're
113 project is.
114
115 MR. DALLMAN: So the backyard, there's
116 an area that's overgrown ivy. The plan right now
117 is.
118
119 MR. RANNEY: If I can interject, this is
120 another one that needs a comment. He submitted
121 the plan to the Building Department and it was
122 rejected for noncompliance to code for two
123 issues. One is the height. And that is
124 satisfied by an ARB review for height. It needs
125 a 10-foot side yard setback and he would like to
126 site it closer to the side yard and he will be
127 seeking a variance for that at a BZA meeting in
128 May, but the height issue and overall look.
129
130 MS. McGLINCHY: What's the height
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1 requirement restriction?
2 MS. RANNEY: Eight feet.
3 MR. CHILDS: What is this?
4 MS. RANNEY: Anything over eight feet has to go to ARB. There's no limit.
5 MS. McGLINCHY: This is 306 centimeters.
6 Who's got their calculator?
7 MR. DALLMAN: Yeah.
8 MS. McGLINCHY: Zach, what is the height?
9 MR. CHILDS: And it's black. Is that possible.
10 MR. DALLMAN: 10 feet?
11 MR. CHILDS: Right. I agree.
12 MS. McGLINCHY: And you're avoiding the dark gray the same as the gazebo?
13 MR. DALLMAN: Gray.
14 MS. McGLINCHY: I'm sorry, so it's a 14 dark gray the same as the gazebo?
15 MR. DALLMAN: It's a light gray.
16 MS. McGLINCHY: Oh, you're painting it light gray. I'm sorry. That's the old color.
17 Okay.
18 MS. RANNEY: It's already blue.
19 MR. CHILDS: At least it will disappear being black.
20 MS. McGLINCHY: Do we know where this is in the neighborhood, other than just this single image? Do we have a neighborhood map? I don't see one in here.
21 MS. RANNEY: That would put him into 21 being black.
22 MR. CHILDS: So we have to make our 23 in the neighborhood, other than just this single image? Do we have a neighborhood map? I don't see one in here.
23 MR. DALLMAN: Just the sublot.
24 MS. McGLINCHY: I just want to ask, do we have the option to table this until after the zoning meeting, the zoning variance?
25 MS. RANNEY: No, we don't.
26 MR. DALLMAN: This is three feet off the fence.
27 MS. McGLINCHY: And you're avoiding the trees?
28 MR. McKNIGHT: Where is it in relationship to the big tree?
29 MR. DALLMAN: It's to the left of the tree and then to the right of the other tree, right in that area.
30 MS. McGLINCHY: And are you painting your household dark blue or black or gray?
31 MR. DALLMAN: Yeah, it looks like a very, very dark gray. It's not black.
32 MS. McGLINCHY: I'm trying to understand where the gazebo is going. Is it going up against the fence line in the photo you're showing?
33 MR. DALLMAN: Yeah.
34 MS. McGLINCHY: This is 306 centimeters. I mean, I can see the relationship to the big tree?
35 MR. DALLMAN: Yeah, it looks like a 35 dark gray the same as the gazebo?
36 MR. DALLMAN: Gray.
37 MS. McGLINCHY: I'm sorry, so it's a 37 dark gray the same as the gazebo?
38 MR. DALLMAN: Gray.
39 MS. McGLINCHY: I'm sorry, so it's a
MR. DALLMAN: Understood. I have a much better plan.

MS. McGLINCHY: That would be helpful.

MR. DALLMAN: So you can see the property line. I think you'll see on there that the further it comes off the property line, the more visible it is from Lake Shore looking at neighboring properties. So to me, I'll show you that on the plan.

MS. McGLINCHY: That's hard to tell. So I would like to propose a motion. I would like to table this until after the variance, zoning variance meeting.

MR. CHILDS: Second.


MS. McGLINCHY: I don't know if we have to vote when we table something. Thank you.

MR. HALPERN: Almost 20 years ago, I believe, close, 17, 18 years ago it was originally developed by another developer who I think midway through went out of business, may believe, close, 17, 18 years ago it was originally developed by another developer who I think midway through went out of business, may...
have passed away. It got picked up by another developer and that developer built a couple of houses and made some modifications. He since passed away. And then it kind of sat floundering for quite sometime. Those are the existing houses, but they're 20 years old, '18, Tudor style.

MR. SIEGFRIED: Tudorish, I guess, more than anything else.

MR. HALPERN: Tudor like.

MR. SIEGFRIED: There's a combination of single family and duplex units, some are attached, some are not. They're of genre, they fit the need. They didn't run the stone all the way around. You see where we run the stone all the way around, but they work, people bought them. As far as we know I think they were happy.

None of them are for sale.

MR. HALPERN: Actually there one is for sale.

MR. SIEGFRIED: Obviously it sort of lost its favor a little bit. Otherwise, the last four lots probably would have been built and developed and moved into a long time ago.

MR. CHILDS: So these are here about 20 years old. It's similar material and quality. The floor plan is something we used previously, poured in Mayfield Heights, which he selling like crazy this year. We modified some of it, because those are long skinny lots. The garage is there sort of a shotgun style. These are wider and the site plan got kind of interesting, because it's like this whole piece of property sitting there. It's like architect, figure out how to fit some houses in here, you know, meet the criteria, so we did that.

MR. HALPERN: Inspiration photo, that's the inspiration. Colors.

MR. SIEGFRIED: Those aren't our forms.

This house has all metal roof on it. That's kind of the pallet. We think it will stand on its own. and still co-exist okay with the Tudor stuff on the street. There's four of them, first four lots.

MS. McGLINCHY: Can you show us where the property is versus the existing property of existing homes?

MR. HALPERN: I'm going to do one here. MR. CHILDS: So these one here. MR. SIEGFRIED: Those are the ones that exist. The ones shaded in, those are us.

MR. CHILDS: These are existing, right?

MR. SIEGFRIED: Yes.

MR. CHILDS: We just saw those here.

MR. SIEGFRIED: The first one on the right.

MS. McGLINCHY: Which one are you starting with, which lot are you starting?

MR. SIEGFRIED: The one we call sublot three across the street, right there.

MR. CHILDS: So what's next to that?

MR. SIEGFRIED: That will be right here.

MR. CHILDS: These look so much smaller than those.

MR. HALPERN: These are twins. These are doubles, that's why, two full units.

Years?

MR. HALPERN: I think it was '03, '04.

MR. SIEGFRIED: The place is pretty well landscape. What we're proposing is sort of a different direction design-wise, but we still think it will blend well in the neighborhood. We're using stone. These are classy shingle roofs. Little bit of metal accents, cement poured siding. It's similar material and quality. The floor plan is something we used previously. The road was the toughest one to figure out. That one is a single one, right. That was a remainder from the other ones, so it kind of sticks out there by itself.

MR. SIEGFRIED: That lot on that side of the road was the toughest one to figure out. It looks tiny.

MR. SIEGFRIED: It is, but it exists and we did our best so they're not staring at each other from the patio.

MR. SIEGFRIED: That's Ray's house next door to it, so I'm being really careful. That's Ray there.

MR. CHILDS: This is the guy that owns it?

MR. HALPERN: Yeah. I'm going to be very conscientious and sensitive to his backyard.

MR. SIEGFRIED: We don't want him complaining, which is always a good thing.

MS. McGLINCHY: So these existing homes
<table>
<thead>
<tr>
<th>1</th>
<th>now are of brick or stone?</th>
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<tbody>
<tr>
<td>2</td>
<td>MR. HALPERN: So they're a combination of brick and cultured stone, a little bit of stone.</td>
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<td>3</td>
<td>MS. McGLINCHY: And on the roof, is that slate or are they shingles?</td>
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<tr>
<td>4</td>
<td>MR. SIEGFRIED: No, those are shingles, not slate.</td>
</tr>
<tr>
<td>5</td>
<td>MR. HALPERN: Originally some of them years ago were done in shake and they've been sort of redoing them in shingles, I believe.</td>
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<td>6</td>
<td>MS. McGLINCHY: So they're all shingles now. You're proposing a metal roof?</td>
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<tr>
<td>7</td>
<td>MR. HALPERN: We're proposing shingles with metal accents.</td>
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<tr>
<td>8</td>
<td>MS. McGLINCHY: Oh, because the image you just showed us was -- MR. SIEGFRIED: That's what I said we're not doing all metal roofing.</td>
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<tr>
<td>9</td>
<td>MS. McGLINCHY: That becomes sensitive. MR. SIEGFRIED: We want the shingle in there to blend and have metal accents.</td>
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<tr>
<td>10</td>
<td>MS. McGLINCHY: I always think the metal roof is fine when you're out, but when you're in the neighborhood, I feel you have to blend with</td>
</tr>
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| 1 | what's already there. So you're proposing -- MR. HALPERN: Asphalt shingle, so kind of give you a color pallet. This was printer -- not printer issues, but things on the screens don't print the same as they are. This is actually going to be the color of the siding trying to be as close as we could to that inspiration photo. I'll call it back up. This is really kind of like a dark expresso color, which is what this is. As you can see, two different printers, they kind of print a little different, but that's the Sherwin-Williams, seal skin color. And then the shingle, very well-known weather blue shingle, has a multitude of color, a little bit of gray, browns, little bit of charcoal in it as well. This was a really nice Casa di Sassi cultured stone. It has a little bit of this other pigmented colors in it, but it's a very similar color pallet to this. You're seeing it in a small square. MR. CHILDS: So you break the joints or is it going to be a reflection? MR. SIEGFRIED: It's going to have to be flush. It is pretty articulated. |

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| 1 | MR. HALPERN: It's very blue. |
| 2 | MS. McGLINCHY: Is this with a mixture of shingles? |
| 3 | MR. HALPERN: Yes. Again, that printer came out very blue. The other thing to mention in the original document, there was a -- I don't know if you call it an addendum. There's a section of the original HOA document that actually says that anything added, any property added to this or any houses added to this, and I don't know how they did this, but sort of to our benefit, I guess, does not need to conform or have anything to do with the original architecture. Really? Kind of strange, but that's what it says. It's bizarre. |
| 4 | MS. McGLINCHY: Is this with a mixture of shingles? |
| 5 | MR. SIEGFRIED: It's like they anticipated this. |
| 6 | MR. HALPERN: I think that's probably true. Actually, this section, Ray had forwarded this on to us, which talks about -- not that we're trying to completely vacate, we're trying to be sensitive, but they did provide for this for some reason, so that's the highlighted area, Ray sent that over to me to make sure. |
| 7 | MS. RANNEY: I talked to him today. |

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| 1 | MR. SIEGFRIED: We're not bound to match the existing. |
| 2 | MR. HALPERN: That was kind of the concept of it. |
| 3 | MS. RANNEY: This has to go back to Planning Commission at the end of the month. |
| 4 | MR. CHILDS: Okay. |
| 5 | MR. SIEGFRIED: We got a favorable review the first time. |
| 6 | MR. HALPERN: This is going to be the metal roof color. I'm sorry I didn't show you that. |
| 7 | MR. CHILDS: Is that light brown? |
| 8 | MR. HALPERN: It's a classic bronze, a burnished slate. That's what they call it. I have another one that's similar, but they call that classic brown. |
| 9 | MR. CHILDS: So just to start with the massing to start with, I think this roof starts here and goes back, I think, 60 feet, so is that a truss or what is that? MR. SIEGFRIED: Mostly trusses. MR. CHILDS: Will it fit on a flatbed? MR. SIEGFRIED: Yeah. |
| 10 | MR. HALPERN: We match it out, but it |

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MR. CHILDS: Some of the things, I'll show you what bothered me from a composition standpoint. And starting from the roof, I mean, we can look at the elevations, but the massing of this just seems kind of odd to have this gable, you have this gable, and you have this gable. And how this roof hits, how this shed roof dives into this volume and this volume is not very clean.

When you look at this elevation here, you can see all these roofs. You have a roof coming here, a roof coming down here, roof coming over here. It's a brand-new house. Is there any way we can clean up those parts just so it's not -- it looks like this roof comes down, here's this big 60-foot roof. We have a shed coming this way, then we have another roof of this roof dive here, so you get all these pieces parts and it's not very clean. It would be nice to like clean this roof up.

And then the other thing I thought of, you have -- it's almost like you're trying to put a bay here, but it's window siding, can you pull that together and make it one composition so that clean.

When you look at this elevation here, you can see all these roofs. You have a roof coming here, a roof coming down here, roof coming over here. It's a brand-new house. Is there any way we can clean up those parts just so it's not -- it looks like this roof comes down, here's this big 60-foot roof. We have a shed coming this way, then we have another roof of this roof dive here, so you get all these pieces parts and it's not very clean. It would be nice to like clean this roof up.

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MR. SIEGFRIED: This really think -- I

MR. SIEGFRIED: I don't have any problem with that.

MR. CHILDS: This I really think -- I mean, it's a brand-new house. There's got to be a way to clean that up and make that work better. You see here this looks somewhat of an oddity. This comes here, then it bounces up, then comes down, then it goes here. It's almost as if you could get a clean gable coming out here, clean it up and put this extension on the front.

That picture you showed me, you had a nice two-store volume like this, then you had a gable, then you had a gable, so you had some hierarchy here. And then you had that shed roof, which was nice, it was this concept, then you had a gable roof. So this composition started with a hierarchy of the ridge, step down, step down, step down, which you did that one, too, Rick?

MR. SIEGFRIED: No. Talking about this
MR. CHILDS: Dating myself.

MS. McGLINCHY: There’s a couple of places in Aurora that I can’t remember the name of those developments.

MR. SIEGFRIED: Aurora?

MR. CHILDS: I think if you clean this up and clean this up, then I would put some windows here. You have this big long span. Could you like mirror this over here so there’s balance here? See I have a window here to line this one up so there’s two windows in the studies, which I know is more money and stuff, but composition-wise it will look a little nicer.

Is there any way to get a break here instead of having this run across here, so this volume reads -- it’s kind of like you’re doing on the front. You’re reading the volume here. Why couldn’t volume read here and do an L shape. You get a nice strong volume here, which is the master bedroom. So this defines, it says the family, defines it as the master.

Again, I know it’s more money, but put a couple windows in the garage to break up the facade. I think this holds up together. This is a long roof, man.

MR. SIEGFRIED: Have we seen this before?

MR. CHILDS: If you look at the massing instead of having this run across here, so this volume reads -- it’s kind of like you’re doing on the front. You’re reading the volume here. Why couldn’t volume read here and do an L shape. You get a nice strong volume here, which is the master bedroom. So this defines, it says the family, defines it as the master.

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MR. SIEGFRIED: Yeah.

MR. HALPERN: The only reason these are here is it works better when it comes straight down. It gives you an opportunity to kick it out.

MR. SIEGFRIED: We spent a lot of time trying to find the right home for this plan right here.

MR. CHILDS: Those are my comments.

MR. SIEGFRIED: I’m listening. There’s something here to tighten that up.

MR. CHILDS: Just see like this should be a pure form, right? Then you have this piece here and this should be kind of -- you’re just here for comments, right?

MR. SIEGFRIED: Yeah.

MR. HALPERN: Not here to argue.

MR. SIEGFRIED: We’re just talking.

MR. CHILDS: I’m just giving you what I think.

MS. McGLINCHY: Any other comments?

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MS. McGLINCHY: Any other comments?

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MR. CHILDS: If it was an existing house, I could see, but this brand-new, so why couldn’t we clean up the geometry a little bit, you know what I mean, to try to keep it simple instead -- also, wouldn’t there be problems with snow getting up there?

MR. SIEGFRIED: Up in here?

MR. CHILDS: Yeah, there’s a lot of pieces parts. I meant like here in this eave,

MR. CHILDS: Those are my comments.

MR. SIEGFRIED: I’m listening. There’s something here to tighten that up.

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MR. SIEGFRIED: We’re just talking.

MR. CHILDS: I’m just giving you what I think.
MR. HALPERN: This is 10-foot ceiling here and yes, there's no voltage space here other than a little bit in the foyer.

MR. SIEGFRIED: I don't think we put the truss diagrams on the package you guys got. It just didn't feel relevant to show you things we usually don't talk about, but we've worked our way all the way through this truss and there's a half a dozen of them and there's a couple beams that run through it. It gets a little complicated, but when it's all done, it works pretty well. They are funny, those 60-foot long trusses.

MR. SIEGFRIED: Again, we're not wanting to copy that house, because that's a bad thing to do.

MR. HALPERN: The floor plan, that's been really successful.

MR. SIEGFRIED: So we have gable and gable and another roof. I understand what you're saying with that spot. It's been bugging me quite honestly, too. We just didn't get to that happy place.

MR. HALPERN: This was here. We can work like -- we'll pull that out and make them wider. I think we've bantered this around many times, what does this become? And you know, it ended up becoming a gallery from there to there in the floor plan. So we had to kind of make --

MR. SIEGFRIED: At some point, it's like stop we want to see what they say about the concept of. We're not matching the Tudors, which I don't think I've heard an objection to that.

MR. CHILDS: You don't have any room to pull?

MR. HALPERN: We certainly don't have any room front and back going over the hill if we do.

MR. SIEGFRIED: Width-wise, if you get rid of some of this tension, this is pure, you have the entry, you have a two-story part, an entry, a link, then a garage. Is there a way to pull it on the site plan?

MR. SIEGFRIED: I understand what you're saying. You're wanting to get this gable here out part of the entry. We've got the entry out there. This is subordinate to that, so this area circle twice now this area.

MR. CHILDS: Or could you slide this piece up so that this is part of this and this size into this, this comes back, we do a reverse gable and gives you more glass in this family room for a view.

MR. HALPERN: We can get more glass on the wall. This is a 10-foot ceiling all the way across.

MR. CHILDS: That's one big truss.

Nancy L. Molnar, Notary Public


CERTIFICATE

I, Nancy L. Molnar, do hereby certify that as such Reporter I took down in Stenotypy all of the proceedings had in the foregoing transcript; that I have transcribed my said Stenotype notes into typewritten form as appears in the foregoing transcript; that said transcript is the complete form of the proceedings had in said cause and constitutes a true and correct transcript therein.