

MINUTES

CITY OF REYNOLDSBURG DESIGN REVIEW BOARD NOVEMBER 5, 2009 7:00 PM

A. CALL TO ORDER

1. ROLL CALL

Members Present:	Mr. James Comeaux Mr. Lane Beougher Mr. Kevin Bainter Mr. Scott Baker Mr. Thomas Eller Mrs. Pamela Boratyn
Members Absent:	Mr. Richard Hudson
Others Present:	Mr. Aaron Domini, Planning Administrator

2. APPROVAL OF MINUTES OF OCTOBER 1, 2009 MEETING

Chairman Comeaux: The minutes were distributed from the last meeting, I believe. Did everyone receive a copy and, if so, are there any additions or deletions to those minutes?

Mr. Beougher: I would like to claim that I arrived about 6:49 PM. It has me posted as absent. Two other items, on page 13, second paragraph, my comment where it says, "looks premature." I think I said, "looks a little mature" or "very mature," speaking of the shrubbery.

Mr. Domini: Where are you at, Mr. Beougher?

Mr. Beougher: Page 13, second paragraph, my first comment on the page. Strike "pre" and insert "very" or nothing. And then the third item is on page 17. Mr. Comeaux, about two-thirds of the way down says "Sure. Okay. Can we have a motion then?" And I think he said, "We have a motion" because it had been moved, the item had been moved, I believe, because immediately following that Mr. Baker seconds.

Mr. Comeaux: Yeah. There must have been somebody who made the motion. I, for the life of me, can't remember who it was.

Mr. Beougher: It was me up at the top third.

Mr. Comeaux: Okay.

Mr. Beougher: I moved to approve.

Mr. Comeaux: Yes, so strike the “can” and capitalize “we” and the strike the question mark.

Mr. Domini: We had a motion then?

Mr. Comeaux: Yes.

Mr. Domini: Noted. Thank you.

Mr. Comeaux: Okay. With those corrections, are there any other corrections to the minutes?

Mr. Domini: No other changes.

Mr. Comeaux: No other changes. Hearing none, I believe we’ll just – they’ll be approved with those corrections.

3. APPROVAL OF AGENDA

Mr. Comeaux: You also should have received your agenda for this evening. I think there are two new things. Is that right, Aaron?

Mr. Domini: Yes. On the screen there I have what I will propose as the amended agenda.

Mr. Comeaux: Okay.

Mr. Domini: 1774 Brice Road, Item 5329DR and – which I will propose to make it C-5 and 7661 Farmsbury Drive I propose to make it C-6.

4. PUBLIC COMMENT

Mr. Comeaux: If there is anyone here to make public comment not on one of the matters that’s before us for New Business, now will be an opportunity to come forward and speak. But if you’re here on a matter that’s on the agenda, which I believe you can see up there, then if you could just hold tight and we’ll get to you in order. Yes, sir.

Male: (Inaudible - speaking of mic)

Mr. Comeaux: We haven’t started going through them yet. What I’m saying is, is that if your item is on the agenda – we’re going to start calling these items here in a second and also if you are going to be speaking, if you could please sign in over here on the table and then when we call you up if you could say your name for the record.

5. SWEARING IN OF SPEAKERS

(Mr. Comeaux administers the oath.)

B. NEW BUSINESS

1. 7424 EAST MAIN STREET, REYNOLDSBURG, OHIO: APPLICANT: DUANE GLASS (5387DR). PAINTING SINGLE-FAMILY HOUSE IN THE HISTORIC DISTRICT.

Mr. Domini: Mr. Comeaux, this is a request to paint an existing single-family residence which is zoned commercial in the Historic Overlay District. There have been some code compliance issues with this particular residence which are being resolved in the courts currently and, I believe, one of those may be contingent upon this Board approving this and the applicant being able to move forward to paint the house and restore it to a good condition. This is some pictures of the residence that I took within the last week showing the rear. I took that picture in the top left to show that doorway, because I'm not sure how that's going to be restored, but I wanted the Board to look at that. Obviously, the exterior is in need of painting which is why the applicants are making the request that we have today. And here is the front elevation. I noted in the staff report that the applicant had not turned in a color sample. He, in fact, did after I wrote the staff report and sent out the packets which I included here for you. These are Sherwin-Williams colors. I believe what's here on the screen is a pretty good reflection. I think sometimes colors come across differently, but from what was turned in to me that's a pretty good reflection of what the color samples are. The applicant has not noted what the color scheme is going to be in terms of where the primary color is going to go. Additionally, there are two, what I'm going to guess, trim colors that have been submitted but no plan for where those trim colors are going to go, which I would think the Board would want some clarification on.

In the staff report I did include some language from our revitalization plan which speaks to color. I think the Board knows we do not specify color, but we do make suggestions in terms of tones and hues, a general color palette, so I've included those for you there on page 1. In summary, it notes that trim color should be consistent throughout the building, strong colors shall be avoided, all wood trim shall be painted including doorways. And then above that, those bullets you see, the colors that the revitalization plan calls out, which I will not read here for the record, but you can review those. That's all I have, Mr. Comeaux.

Mr. Comeaux: Mr. Glass, do you have anything else to add to that or is that pretty much where we are?

Mr. Duane Glass: Actually, I think I'm just going to paint the siding.

Mr. Comeaux: You're going to paint the siding and it'll be this – the main—

Mr. Glass: The gold, right.

Mr. Comeaux: --the gold square, okay. Are there any questions? Oh, I'm sorry.

Mr. Glass: Well, I'm just – are you going to say, if you paint any part of the trim you have to paint all of it?

Mr. Comeaux: Well, we would need you to give us an indication of what the colors would be for the trim. I don't necessarily think we have a requirement that you have to paint all of it. You could leave white, white that you have there, for example.

Mr. Domini: It cannot be bare wood.

Mr. Comeaux: What's that?

Mr. Domini: It cannot be bare wood.

Mr. Comeaux: It cannot be bare wood.

Mr. Domini: That was the statement I made—

Mr. Comeaux: Yes, that's true. You can't just leave bare – pine or whatever the choice is. I don't know what the nature of the wood is now, but you could paint the siding and leave the white painted as it is, but if you have bare wood exposed we need to have the painted as well. Are there any questions for Mr. Glass? So you're thinking that right now you're going to just paint the—

Mr. Glass: Green.

Mr. Comeaux: --the green is going to go to this gold hue? And you're going to leave the – other areas that are white you're going to leave in white? Is that what—

Mr. Glass: I think so. I thought maybe about painting the window trim, but I don't know. Haven't really – doesn't really – I might just leave it like it is, white.

Mr. Comeaux: Okay.

Mr. Glass: What if I did decide to paint the windows?

Mr. Comeaux: Well, if you did, we would like to know. Because it's in the Historic District, we like to get a sense of what the colors are because of they are trying to set the tone that these houses have some historic value and you don't want to have colors that are really deviating from what we would have seen in the time period that they would have been built originally. To my eye, the color that you have presented is something that's consistent with those, although I don't know if the architects here agree

or disagree with that but, just to my lay eye, it seems like it would be an appropriate color. But, again, part of the idea is we don't want like a hot pink as the accent color, for example.

Mr. Glass: Okay, well, I guess I'll have to change my idea then.

Mr. Comeaux: Well, I'm not saying you would have chosen that, but that's always just a favorite example of people apparently.

Mrs. Boratyn: I have a question about the door that Aaron had pointed out. I wanted to know what was your intent with the door. Can you go back to that picture? Aaron had pointed out that there's a wood door—

Mr. Glass: Oh, the back door?

Mrs. Boratyn: Yeah. What do you intent to do with the door, because I think that has to be painted, correct?

Mr. Domini: I don't think it can be painted, Mrs. Boratyn.

Mrs. Boratyn: Okay.

Mr. Glass: It can be painted?

Mr. Domini: I don't think it's in a good working condition and I question the integrity of it, if you can -- because the wood is in the condition it is, if you can restore that door with paint.

Mrs. Boratyn: Okay. Well, can I -- you have some violations on the property. Was one of the violations related to the door, the condition of this door?

Mr. Glass: Not that I recall.

Mr. Comeaux: But Mrs. Boratyn is correct, that if you're -- I can't really get a good sense for that door, whether it is a -- is that door right now, is it bare wood?

Mr. Domini: Yes.

Mr. Comeaux: Okay, so—

Mr. Domini: And it's warped.

Mr. Comeaux: Yeah. Okay. Well, I'm trying to think of where in our charge it says that you can't paint a warped door. Now, obviously, there might be other code violations in some other aspects of the City, so we -- I think our position -- what our area would be, would be to say it's a bare door, it's bare wood, we need you to get some

paint on that that's consistent with the area. Like I said, I'm unaware of anything the Design Review Board that says that—

Mr. Domini: But if the door is replaced, that's something that the Board would want to _____.

Mr. Comeaux: Certainly if the door – regardless of whether the door is replaced is not, it should have color that's consistent with: a) the house and b) the color schemes that we encourage in that area.

Mr. Domini: But the applicant's saying he's – I wouldn't see the door being painted the color of the house. I don't see that as an appropriate resolution, because in this time period, I don't believe you just painted doors the same colors as the house.

Mr. Glass: Right now, flat black around the edge and there's a piece of – the rest of it's filled in with wood so that does need painted, the other piece, but its flat black. All the doors are like a flat black.

Mr. Comeaux: Yeah. I'm sorry, I just couldn't get a sense for the – what's going on here. So, is there even a door there or is it just plywood that's kind of been put over it?

Mr. Glass: Yes. There's a door there but it used – I think it used to maybe have a big piece of glass, you know what I mean? It's more like a doorframe with a big piece of glass. So, right, it's been – a piece of wood has been put over where the glass is missing.

Mr. Comeaux: Oh, okay.

Mr. Glass: So, I mean--

Mr. Domini: I guess what I would like to get to is I know the applicant has to paint the door to comply with the property maintenance code. We have to determine here tonight if the applicant's going to request a color for that door so that he can move forward in addressing the violations that he has in a timely manner.

Mr. Comeaux: And this is where, I guess, the architects could be of use in terms of would you – when you be more – sorry, to put it on you guys. Would you see an accent color there, like a color different from the house, or would it be consistent to have the door, even this kind of secondary area, painted the same as the rest of the house?

Mr. Beougher: It should be an accent color. Can you go back to the chip that you had on the Powerpoint?

Mr. Glass: You want me to paint the door?

Mr. Beougher: No, the other. The one that had the coordinating colors.

Mr. Domini: I pulled this up so you could get a better--

Mr. Glass: I'm sorry, those other colors, I don't even know where they come from.

Mr. Beougher: Well, they're recommendations by the manufacturer for coordinating colors.

Mr. Domini: This is what was emailed to me, Mr. Glass.

Mr. Glass: It was what?

Mr. Domini: This was what emailed to me.

Mr. Glass: Well, I'm not sure how that—

Mr. Domini: From you or—

Mr. Glass: We were just concerned about the siding.

Mr. Domini: Okay.

Mr. Glass: I'm not sure how the other colors – I guess they were just on the same page or something.

Mr. Comeaux: Well, I think what Mr. Beougher is saying is that the manufacturer is Sherwin-Williams. Is that right? They say when you use this color as your primary color these other two colors off to the right are colors that often compliment the primary color and so that – I don't mean to speak for Mr. Beougher, but I think what he was saying is if you were to choose from that selection that that would be—

Mr. Beougher: I don't know that I'd choose that particular color with the structural glazed tile on the fascia.

Mr. Comeaux: Oh, is that what it is? Okay.

Mr. Beougher: I might pick a red tone of some sort. Mr. Baker, would you—

Mr. Domini: Better look at that color. Sorry, Mr. _____.

Mr. Baker: Yeah. The chip on-line is a lot stronger color than that – that was scanned and kind of shown on the screen at first. Yeah, it's – I don't know if that's a muted gold or not per the standard, but it's iffy for me, that color and I think that staff kind of needs to look at the – there's a red roof on the front – that's not changing; the

red foundation as well, kind of how that all goes along with that; and then, of course, whatever trim color. I always like the white trim, but I guess it depends on what color is chosen for the main mass of the house too.

Mr. Comeaux: And would white be an acceptable or would that not be what would be typically seen?

Mr. Beougher: No, I don't think you'd want a white door. I don't think you'd want to match the trim. I think he wants something that compliments the trim and the siding color. What is the finish on your front door? Is it like a—

Mr. Glass: A flat black with a piece of glass on the top half of it. So the back door is flat black, right, around the frame and the door is a flat black already. The only thing that's not painted is where it used to be glass, there's a piece of wood there, like 4 or 5 feet tall and a couple of feet wide.

Mr. Beougher: Yeah. Flat black would not be appropriate for that period of house, in my judgment.

Mr. Glass: Well, it's on the front door.

Mr. Baker: It's also—

Mr. Beougher: There hasn't been flat black for 150 years though, or whenever the house – any of the houses -- I'm sure it wasn't flat black when it was built.

Mr. Glass: Well, I wasn't planning on painting any trim at all actually. Well, at least not now anyway but--

Mr. Baker: I guess that's the question, too. I can't tell from the photos. Is the corner trim – it looks like there's corner trim at all four corners of the house. Is it the same color as the body of the house now, the green or is it white? That, to me, is also trim as well.

Mr. Glass: On the corner? There's just a piece of chrome on the corners. That's just shadows and things.

Mr. Baker: I can't tell.

Mr. Eller: On the rear door, it appears as though what you're saying is there's a piece of plywood or something over that.

Mr. Glass: The front.

Mr. Eller: Now, is the glass intact underneath the plywood or is the glass broken?

Mr. Glass: There's not any glass on there. It's just a wood frame with a piece of plywood. I don't know if it's big as that table or not but probably close to it.

Mr. Eller: Well, what are your intentions regarding the glass? Are you going to replace the glass to make it like it was original or leave the plywood on there as we see in these photos?

Mr. Glass: Are you able to see it? You can't see it on that picture, right?

Mr. Comeaux: We can't really – I don't – I can't get a good head-on, but we get a sense now that there's plywood over the—

Mr. Glass: Oh, you might be able to see it now though.

Mr. Eller: You can see the front door and you can see the glass and then you can see the black frame around the glass. Now, is that similar to the way the back door was?

Mr. Glass: The one on the top left is the back door. See, it's got a black frame and then the rest of it's a big sheet of wood. You can see it now, I think; it's in the dark picture.

Mr. Eller: Yes. And you can also see the front door in the lower picture and you can see the glass is intact and maybe a curtain or something and then the black door, as you mentioned. I was wondering if the back door would eventually look like that if the glass were replaced or if it's a different door altogether.

Mr. Glass: Yeah. Can you see the back door up there? It looks like it's brown. Well, it's black around the edge and brown in the middle?

Mr. Comeaux: Um-um.

Mr. Glass: That's where it's a sheet of – there's a black door frame around it with a big sheet of plywood covering the whole thing from top to bottom.

Mr. Comeaux: But, Mr. Glass, I think what Mr. Eller is asking is, when you make the changes to the door are you going to put a new door in there or are you going to replace the glass and leave the existing door in there? And I don't mean to speak for you, Mr. Eller, but—

Mr. Glass: I guess I was trying to leave it – big piece of glass.

Mr. Comeaux: So you're going to replace the glass and keep the door basically?

Mr. Glass: I hope to, right.

Mr. Comeaux: Okay.

Mr. Glass: When the time comes. Right now it's _____.

Mr. Domini: Well, it can't stay plywood. It cannot stay plywood.

Mr. Glass: Okay. For now, I was going to paint it.

Mr. Domini: I don't see how the Board can approve that. It's not a reflection of the time period door, a piece of plywood that's painted where it should be cut glass. What we need to do – and I'm a little irritated because you know what you had to turn in. You turned in a very incomplete application. You need to tell us the full package of how you're going to paint the house and treat the door. We're not going to sit here all night and talk about what you're going to do with the plywood or what you're going to do with this. Are you going to paint the house this gold color? Will you paint the trim? Let's talk about that and—

Mr. Glass: Okay. Like I said, I was going to leave the trim white.

Mr. Domini: --the Board needs to tell you whether or not they're going to approve this. Okay?

Mr. Glass: Like I said, I'll leave the trim white if it's going to be a big problem. I wasn't sure if I was going to paint it anyway.

Mr. Domini: Okay. So the question is would the Board consider the Saucy Gold with the white trim as acceptable for this house with all the other architectural elements?

Mr. Eller: Do you have any other colors that you considered maybe as a Plan B or is this color that you're showing tonight the absolute only color that you would ever consider?

Mr. Glass: Something close, I guess.

Mr. Eller: Pardon me.

Mr. Glass: I mean something close you know. I don't want it very much different I guess. It might be slightly, but I think it'll look good with the foundation and the roofing, too. I mean, I've got a slate roof on there. It's gray and I've got the glazed blocks around the bottom. It's kind of brownish-red or whatever. Well, they're more brown actually.

Mr. Comeaux: I think Mr. Domini has a good approach here though, so let's kind of eat this elephant one bite at a time. Let's talk about the paint on the house. Do

we want to handle them separately then, I guess. Do we have any serious concerns about the color choice?

Mr. Baker: I think beige would be nicer than – that one concerns me a little bit.

Mr. Glass: Beige. Would that be tan, you mean?

Mr. Baker: Various shades of tan.

Mr. Glass: Because I want it a little bit darker than a tan. That's why--

Mr. Baker: Sure

Mr. Glass: --thought more of a goldish kind of tan. Of course, right, that looks a little bit dark.

Mr. Baker: Yes, it does.

Mr. Glass: Now. We looked on the Internet and tried to pick out a color.

Mr. Domini: That is the Internet.

Mr. Baker: Right.

Mr. Glass: But, I mean, maybe just a little bit lighter.

Mr. Comeaux: If we can get – I don't know how we would designate it. The gold is a little too bright. Is that what I'm hearing?

Mr. Baker: Bold.

Mr. Comeaux: Bold.

Mr. Baker: And I realize that it says strong colors should be avoided. I struggle with this one with the foundation and the roof on the front.

Mr. Domini: He has the red brick foundation.

Mr. Glass: Well, I think it's more brown than it is red. Brown. It's more of a brown than—

Mrs. Boratyn: Well, this mute – this gold, do we think that it's a muted gold? Because it says muted gold is permitted. It says a Saucy Gold. I don't know if that's a muted gold or not. It's certainly not a bright gold; it's not a shiny gold.

Mr. Comeaux: Right. Just my eyeball would say that that's at least in the ballpark, but certainly I think if we can get more of a tan in there that'd be good. I don't know if there are any other comments on that. Are there?

Mr. Eller: I'll just note that I don't think I would be able to vote to allow the Saucy Gold to go as a color for that house. Just the name "saucy," to me, implies that it's fairly bold and probably it would really stand out when you get the entire house painted that color and I don't think that would be appropriate for the area.

Mr. Glass: You guys had some kind of a molded gold or—

Mrs. Boratyn: Muted. Muted gold.

Mr. Glass: Muted? What would that look like?

Mr. Comeaux: I think if we're not going to go with that one, we can certainly make – without putting another item on Aaron's desk. Or actually, that's precisely what I'm going to do. We have to be able to find a wood chip that – well, not a wood chip, but a paint color that's acceptable. We could tell you to go to Sherwin-Williams, pick out something in the, what, the beige-tan family and bring the chip to Aaron and Aaron will tell you if that's what we have in mind.

Mr. Domini: I've got to be honest with you.

Mr. Comeaux: That's not what you want to do.

Mr. Domini: There's so much going on with this house that I'm not comfortable approving something piece by piece.

Mr. Comeaux: Okay, well—

Mr. Domini: You know, typically I would do that—

Mr. Comeaux: Um-um.

Mr. Domini: --but usually the circumstances are different where I can anticipate how things will unfold—

Mr. Comeaux: I understand.

Mr. Domini: --but I don't know and I'm concerned because this is the first time we've had, as of recent, a house like this where we can make a difference. We're starting from the beginning and I want to do it right.

Mr. Beougher: Well, okay. So the siding that's on the house now is not the original siding?

Mr. Comeaux: Right.

Mr. Glass: Right.

Mr. Beougher: It's asbestos siding that came with a green finish from the factory and it was put on, so if we're trying to match what it looked like when they put the replacement siding on, you'd paint it green to try to match the original color?

Mr. Glass: What was that?

Mr. Beougher: You'd paint it green to match the original finish?

Mr. Glass: Oh, you mean on this?

Mr. Beougher: Yeah. I mean, you would paint it the same color as what the finish is now. If you're trying to match the house, its appearance at the time the replacement siding was put on. If we're going back to when the house was built, you'd have to tear the asbestos off and that means it would have to be abated and disposed of properly and I don't think the resources are there for that. And, likely, the wood siding underneath is just completely deteriorated, so that's really not an option. So my question is what would be wrong with painting it a green to match what was there when the asbestos siding was put on?

Mr. Glass: I think more of a gold would look good with the gray slate and the brown tile blocks, myself.

Mr. Beougher: My concern is if that siding did not come in a gold tone, it came with a green finish, so—

Mr. Glass: This siding? I'm not sure what year they put that siding on there. Probably—

Mr. Beougher: Well, you see—

Mr. Glass: --the 60's or 70's.

Mr. Beougher: --the asbestos siding all over the State of Ohio and it's all green.

Mr. Glass: (inaudible)

Mr. Beougher: Yeah.

Mr. Glass: I haven't seen that myself.

Mr. Beougher: Okay. I'm just—

Mr. Glass: --it's usually—

Mr. Beougher: I'm just saying if we're trying to refinish the house to the way it looked when that siding was applied—

Mr. Glass: Well, that's the only probably--

Mr. Beougher: --that would really be the only color to go with.

Mr. Glass: That's only been in the last 30 or 40 years, right, probably when they started putting siding on?

Mr. Beougher: Before they declared asbestos a hazardous material. Sometime—

Mr. Glass: I'm not sure when that was. Maybe around—

Mr. Beougher: 60's.

Mr. Comeaux: I think what I'm hearing, and please stop me if I'm wrong, is that we're going to have a tough time approving this tonight, Mr. Glass. I think what we're going to need is for you to come back next month and let me lay out for you what I think we need from you, just what our people need. This is separate and independent of other code violations. We need from you a color that is kind of a little bit more muted, a little bit quieter than the bold, Saucy Gold. We need to know what you're going to paint in terms of the accents, whether you're going to keep them white or whether you're going to have a color that's complimentary of the color you're going to pick.

Mr. Glass: I think I'll just stick with one. That's not any big problem.

Mr. Comeaux: I guess one thing – would white be an okay accent – white would be an okay accent color for those pieces that are on the trim? Okay, that'd be fine. That'd be great. And then, third, we need to know what's going to happen with this door back there because the door, like Aaron said putting plywood over it and painting is not really what is consistent with that area and it's not really appropriate for that area.

Mr. Glass: No. I think that door's been on the house for-- How old's the House, a hundred years?

Mr. Comeaux: Right. I understand and I think what Mr. Eller was getting at with his question was, if you're going to put glass in it then you're just talking about the color of the door. And I suppose if it's an existing black door with glass, I don't know that – I may ask – I don't know that we would insist on changing the color of an existing door. Is that fair or is that not fair? I don't know.

Mr. Domini: I'm not sure the door exists at all.

Mr. Comeaux: Well, he's saying it exists and so I'm taking his word.

Mr. Domini: I'm looking at this picture and I'm—

Mr. Comeaux: Well, I think what he's saying—

Mr. Domini: Part of it may be there.

Mr. Comeaux: Right. But what I think what he's saying is, is the door is there and that there's a glass piece that needs to be put into it like the front door. Like Mr. Eller pointed out, the front door has that. And that these – is it the case that the front door and the back door are very similar, the back door just doesn't have any glass in it?

Mr. Glass: The front door is only from here up, glass, but the back door goes all the way, almost to the floor.

Mr. Comeaux: Okay. Well, yeah, I mean if it's a full glass door with just a little bit of edge around, I don't know that we would – I don't know what the color. But we would need to know what you want to paint that door.

Mr. Glass: Well, it's already black around the edge, so the only thing I'm painting is the part where the glass is out or I can leave it brown, whatever it is.

Mr. Domini: Did you replace that with a—

Mr. Glass: See, sooner or later I think I'm going to have to take this door out because, look at the top of the door. It's kind of crooked, so it's going to have to be repaired and stuff.

Mr. Comeaux: Well, if you're going to do that, then come to us and tell us what kind of door is going to be there. Is it going to be a full wood door? Is it going to be a six-panel door, or, I don't know—

Mr. Glass: Well, I have a storm door that looks the same as that. You know it is full view glass from top to bottom.

Mr. Comeaux: But, regardless, when you come next month, we need a color for the house. If you're going to keep the accents white, that's fine, just let us know that. And then have the plan for the door, including what color, what it's going to be looking like.

Mr. Glass: The door? Well, like I said, I think I'm going to have to possibly replace it. There's a couple blocks up above the door, they're kind of crooked too. The whole frame's crooked, you can see that. It'll have to be repaired at least.

Mr. Comeaux: Again, yeah, right, and what I wasn't sure of is whether you're going to repair it to the state of having a glass door with the trim, or whether you're going to put some different door in there. Whichever path you take, we need to have a sense of what you're doing with it, what color it's going to be, etc.

Mrs. Boratyn: Yeah, I was just going to agree. Maybe we should wait until you're through with the code violation if you're going through the court system, because then we'll know what it is that you're going to have to be doing to fix your home, and then we'd would better know what it is we have to look at in terms of your fixing your home.

Mr. Domini: Well, he has to paint the house for sure.

Mrs. Boratyn: Well, paint the house we know, and there's probably something about the door. I think it would just be better if we did put this off and you came back with some colors. I'm sure that Aaron can work with you about what it is we're looking for, we'd like for you to bring. I mean, at least as far as what to bring for us to look at so that we can address these issues and move forward with your house.

Mr. Domini: Mr. Glass, I'm hearing Mr. Beougher say the most appropriate color may be the existing color. If you recall, the first time we talked, I said, "You can paint your house the same color, it's general maintenance." So you can choose to do that and be compliant with the code prior to your next appearance on the violation and you can have that done with. If you choose to change the color, you need to be back here the first Thursday of December with that new color, which is much more muted, toned down rather, than this gold.

Mr. Glass: What color is your gold? Would that be close to what I'm saying, or is this—

Mr. Domini: I don't have a gold color. I'm just saying that the Board said it was a strong gold and it needed to be toned down.

Mr. Comeaux: The gold that Aaron showed us was the gold that you presented to him.

Mr. Glass: Well, you guys have a gold on your list, don't you?

Mr. Comeaux: Yeah, right.

Mr. Glass: What would that look like?

Mr. Comeaux: It's muted gold. It's a—

Mr. Glass: I'm not sure what that looks like.

Mr. Beougher: It's a general description. It's not a color.

Mr. Comeaux: It would be like saying "pale pink." It's not necessarily something you'd walk into Sherwin Williams and say, "I want a muted gold," although I suspect if you walked into Sherwin Williams and said, "I want a muted gold," they'd be able to walk you through what that's going to look like.

Aaron, could I just follow up on one thing real quick? You said that there are a number of violations. I take it the paint is not the primary violation, is that correct, or the secondary one?

Mr. Domini: I don't know how you'd rank them in order. They're all—

Mr. Comeaux: I think – I guess what I'd say then-- I'm sorry to put that on you, but I would reiterate to you, then, Aaron's point that if you want to paint just as a matter of general maintenance, you could take his and Mr. Beougher's advice and paint it a green that matches the current color and, if I'm correct, we don't even pass on that at that point.

Mr. Domini: Right. We don't review general maintenance.

Mr. Comeaux: So if you were to choose a green that matches that, you don't have to come before us for the color of your house.

Mr. Glass: But it's also not a historical color either, right?

Mr. Comeaux: That's the Catch-22 we're in, isn't it? I mean that's the situation we're in. We can't stop you from doing maintenance that's consistent with your house—

Mr. Beougher: It is a part of the history of the house though, that's the point. When that asbestos siding was put on that house, it was a pale green, which was kind of a universal color for that material and it is part of the history of that house. It may not be historical back to the founding of Reynoldsburg, but it's part of the history of that house. And, if I may, I want to advise you, you need to be very careful when you paint this house. You don't want to use any abrading material, because I can see that the finish is worn off and that asbestos could be friable. You need to use appropriate safety equipment and be very, very careful as you coat this siding.

Mr. Comeaux: So, again, one alternative for you would be to find a green that matches that green and paint it without coming before us again. The other alternative is for you to come before us next month with the colors for the house and a plan. Regardless, the door needs to be changed and if it's – I suppose if it's part of general maintenance, again, it's not something that's before us. But if it's a change to the building, then we would need to look at it.

Mr. Domini: The only thing he can do is repair it or replace it with a full glass door if that's what he says it was.

Mr. Comeaux: Right. What Aaron is saying is that if you replace it – if you repair the door that exists there or replace it with something that is essentially the same, then we are not in a position, as this Board, to consider that, because that is a matter of general maintenance that we don't get involved with. It's the same thing as the color. So, again, there's really a way to never have to see my face next month and that is paint the house the same color, repair or replace the door with essentially the same door that's on it. Okay? Your alternative is to come back next month with colors for the house that are not the light green, and a plan for what you're going to do with the door and any other improvements to the house that are on the exterior. Is that a fair characterization of it?

Mr. Domini: Yeah.

Mr. _____: Let me throw in here also, just as a consideration, time is marching on, December's coming up, January, the weather's going to get bad. That may affect your decision also.

Mr. Glass: Well, if I have to buy paint, I think I'd rather have something I like. If you guys have got colors you want me to use – if you want to show me your colors, because if I come back with colors, you might say, "No, that's not what we want."

Mr. Beougher: I don't personally have any colors. Like I said – you don't have a palette or anything like that, do you, Aaron?

Mr. Domini: I would just go to Sherwin Williams and tell them you want a muted gold to fit within the Historic Reynoldsburg district and I'm sure they'll give you the acceptable color that this Board would like.

Mr. Glass: Well, that color there, I didn't think it was too bad at all. Actually it was more of a soft color, isn't it?

Mr. Domini: No.

Mr. Glass: Gold's not soft?

Mr. Domini: That particular gold is not soft.

Mr. Glass: It's not yellow, you know what I mean?

Mr. Domini: I hate to be rude, but we have a long agenda.

Mr. Glass: Well, we'll try it next month.

Mr. Comeaux: We'll just set this aside. Okay. Thank you, Mr. Glass.

2. 1747 BRICE ROAD, REYNOLDSBURG, OHIO: APPLICANT: DINA CHERNEY, DOGGY STYLES PET GROOMING (5389DR). NEW WALL SIGN AND SIGN FACE IN EXISTING GROUND SIGN.

Ms. Dina Cherney: I'm Dina Cherney from SignGlo, and this is Nikki, the owner.

Mr. Domini: There is a multi-tenant sign and she's replacing one of the panels. This is in the commercial overlay, so we would review face changes, so we do consider this panel. I'm sorry for the pixilation there. She's proposing a very small sign next to the entry door there and I'm guessing one of these three concepts for the existing cabinet sign on the tower, which you can see exists here already. So she's inserting a panel in there. So basically what we have are two face changes and a very small, new wall sign here next to the door.

Mr. Comeaux: Aaron, they're consistent with the size requirements, etc?

Mr. Domini: Well, two of them are face changes and the other one is that small sign going next to the door.

Mr. Comeaux: Are there any questions, comments?

Mrs. Boratyn: I like the hot pink.

Mr. Comeaux: I'm not against hot pink.

Mrs. Boratyn: I like the dog and the bubbles too.

Ms. Cherney: Isn't that a great logo?

Mr. Domini: Just so the Board knows, the applicant's going in this arcade hallway, so that's her primary access, which is why she's requesting the small sign next to the door.

Mr. Comeaux: Okay, can we have a motion, then?

Mrs. Boratyn: I move to approve.

Mr. Bainter: I'll second.

(Mr. Domini called the roll. Mr. Comeaux voted "yes." Mr. Beougher voted "yes." Mr. Bainter voted "yes." Mr. Baker voted "yes." Mr. Eller voted "yes." Mrs. Boratyn voted "yes.")

3. 1549 BRICE ROAD, REYNOLDSBURG, OHIO: APPLICANT: JEFF BRILL, ASHFORD FAMILY DENTAL (5390DR). NEW WALL SIGN AND SIGN FACE IN EXISTING GROUND SIGN.

Mr. Comeaux: If you could just say your name for the record, sir, and then Aaron can give us a brief presentation, and then we'll see if there are anymore questions.

Mr. Jeff Brill: My name is Jeff Brill. I'm the owner of Sign-A-Rama in Reynoldsburg.

Mr. Domini: What we have here, Mr. Comeaux, is a new building that's been recently constructed on Brice Road. The applicant is proposing the vinyl lettering above the doorway and changing the face on an existing ground sign. I apologize for the graphics. I had a black and white submitted to me, but it looks like originally it was a white background with the darker lettering and the top left, this is what's proposed. What they're doing is they're including the new dental office on that sign, which is why they're replacing it. So here they're going with a darker background with the white lettering. It meets all of our requirements. You'll note in your packet the applicant turned in some identification signage, which we do not need to review. Small identification signage less than six square feet, we do not need to approve. That's permitted as general way-finding on the site. So we're looking at the black vinyl lettering and the change in the sign face.

Mr. Bainter: I guess I have a question to start off with. The sign, does it just go straight into the ground, or is there a base for it, or is it—

Mr. Domini: The existing sign?

Mr. Bainter: Well, the sign that will be there.

Mr. Eller: Well, this sign is there now. All they're going to do is change the face, so there will be no change in the sign.

Mr. Comeaux: Thank you, Mr. Eller. Do we have any questions for the applicant?

Mr. Beougher: Black vinyl lettering on a curve, I'm not sure that I'm not buying the curve. I'm sure there's an arch there, but I don't know that the sign wants to follow the curve. Mr. Baker, do you have a comment on that? I hate to put you on the spot, but as the-- I'm not sure I don't like it, but I'm not sure I do, either.

Mr. Baker: Yeah, and I could kind of go either way, too. I kind of wish I had a zoomed out picture. I wasn't part of the Board when this building was approved, so I—

Mr. Domini: I apologize, I should have included that, but I didn't have a chance to get a picture of the building.

Mr. Baker: This is a Craftsman style building?

Mr. Domini: Yes. And this entryway sticks out about 12'. You can see here on the edge how it sits back. It steps back on the entry. And it's the same material across the front.

Mr. Baker: Yeah, you know, I guess on a Craftsman style building, any signage is probably more linear than it is curved, if there's a standard for that or not for a Craftsman style, I don't know.

Mrs. Boratyn: My big concern-- I'm not an architect, but is the concern that the Ashford and Dental will actually be straight and hang over those edges?

Mr. Beougher: No, I'm just not convinced, as a design feature, the sign wants to follow the curve. It looks a little cliché or something, I don't know. Something about it just doesn't feel right. You know, for that style building, I'd almost rather see a more straight forward sign.

Mr. Baker: I'm sorry, Mr. Beougher, you just mean having Ashford Family Dental kind of parallel to the ground?

Mr. Beougher: Or just a simple plaque.

Mr. Baker: This applied directly to the stone is probably throwing me a little bit, too.

Mr. Beougher: I mean if you had the one development that was recently redone where they did the lights and plaques, and then decided not to do the plaques, I mean that type of signage might be more—

Mr. Baker: Appropriate? I agree.

Mr. Domini: Do you think your client would entertain something similar to what's here as a plaque mounted on the building? Is that kind of where you're going, Mr. Beougher?

Mr. Beougher: Not necessarily.

Mr. Baker: I think we're talking still more linear.

Mr. Domini: But when I think of a medical – when I go to a medical practitioner, typically there is a plaque with those practicing there on the plaque mounted on the entryway.

Mr. Beougher: It used to be a professional would hang out a shingle and it would be a small sign that had everything integrated on the sign. You weren't Burger King. You weren't trying to attract drive-by clientele.

Mr. Domini: Well, if you look at the back of the application, the small black line picture, it shows this building sits pretty far back from Brice Road. See that, bottom right?

Mr. Eller: It's not visible from Brice Road at all. You have to drive literally down a driveway to even see the face of the building.

Mrs. Boratyn: What about – the sign that's being redone that's out front is out by the road, correct? Then when you go down to the building, could you give some thought to maybe just having a complementary white lettered sign by the door, not having anything over the top, but more of a plaque – not hanging on the outside of the building, but down by the door, a plaque down by the door?

Mr. Domini: How married is your client to the application of the black vinyl letters?

Mr. Brill: Well, that's what she brought to me right off the bat is that she wanted vinyl letters.

Mr. Domini: Was it a matter of convenience or was it the style that she preferred?

Mr. Brill: I guess I never really thought about, but when I asked her whether they were straight or curved, is where I first put them as straight and she put them as curved. I didn't think about any other type of a sign on the front. That's what she asked for and that's what we were working with.

Mrs. Boratyn: The reason I asked that is because if you can't see the building from the road, I don't know that it matters that you have the Ashford Family Dental written across there. If they see the sign, then they know that's where it's at and they go down there, then it probably does look more professional if you just have a plaque down by the front doors when you go in that has Ashford Family Dental on it. They're going to know when they go down the driveway that you're back there from the sign up front. I'm not sure that it matters that it says Ashford Family Dental over the top. That's why I asked. Maybe you don't need it across the top.

Mr. Beougher: Then you've got way finding signing in between to direct you to the right location. Like I said, I'm not sure that I don't like it, but the representation is lacking something. I think that's where I'm having some trouble. I don't know that I'd like it better if it were straight. I think it's the contrast of the black letters on stone that

might be causing me some heartache – or heartburn rather than heartache. It's very contrasty, but the black doesn't really –

Mr. Baker: It actually almost looks like there wasn't much thought given for signage on the front of the building, at least on this front gable. I mean I don't know if that's a closed shutter or a louver, or what's kind of cropped off there right above the signage, but the signage is kind of – feels a little pinched in between the two as well, you know, the arch and the light piece of wood above it.

Mr. Beougher: And, you know, the other thing, as an architect, you're mounting these on studs, so you have three or four studs on each letter, so that's really grinding into that, I assume, cultured stone, which is difficult to repair if they take the sign down.

Mr. Brill: The builder said that it would be easy to drill through that material. He said that wouldn't be a problem, so apparently it's not—

Mr. Beougher: It's easy to put a sign up, but then when you have to patch it later; it's a real problem, because that material is not very forgiving.

Mr. Brill: I can see thinking about that. I didn't ask if she owns the building or if she doesn't own the building.

Mr. Domini: She owns the building.

Mr. Brill: If she owns the building, having her put that sign up there I can understand it. If she was renting the building, then there's no way I'd want to put a sign like that, because some of them only last six months to a year.

Mr. Beougher: I'll go along with the crowd.

Mr. Eller: Do you think it would be an option of maybe instead of having the black, maybe have it toned down similar to the front sign or that may contrast with the – around the door frame?

Mr. Brill: If what we need to get the approval on that is getting it a little closer to the stone so it doesn't jump out so much—

Mr. Eller: I agree with Mr. Beougher. I think the shingle idea's great, hang a nice shingle under one of those lights would be the perfect solution, but it doesn't seem like we're going in that direction and I'd hate to see you have to stop the process entirely because of us, but the black does look like it wasn't given a whole lot of thought.

Mr. Brill: They're using a maroon on the front sign that's close to that.

Mr. Eller: Is this a maroon or more of a brown? It was thinking the original was more of a brownish.

Mr. Brill: Deep mahogany brown, I'm sorry.

Mr. Beougher: See, I think that would be a better color for the letters.

Mr. Brill: To change the black to mahogany brown for her name?

Mr. Baker: I think it would soften it a little bit. I think she's got a nice building here. I think at this point in time we're just offering up suggestions more so than saying that we're not going to get behind this.

Mr. Comeaux: Okay, with that in mind, can we get a motion? I heard deep mahogany, you know, the lettering to match the color of the sign. Can I get a motion then?

Mr. Eller: I move that we approve based on the discussion with the front signage change as indicated and with the Ashford Family Dental lettering being also the deep mahogany brown.

Mr. Bainter: I'll second.

(Mr. Domini called the roll. Mr. Baker voted "yes." Mr. Eller voted "yes." Mrs. Boratyn voted "yes." Mr. Comeaux voted "yes." Mr. Beougher voted "yes." Mr. Bainter voted "yes.")

4. 7366 EAST MAIN STREET, REYNOLDSBURG, OHIO: APPLICANT: STEVE WANKLO, MRS. TAYLOR'S PSYCHIC READING (5391DR). NEW AWNINGS

Mr. Domini: We should have had somebody here, but I believe the representation for this applicant fell through at the last minute because of dealings with the client and the sign company relations. So I'll go through this and if you guys have questions, we can address those, but it sounds like there was some miscommunication or something didn't work out with the sign company and the applicant.

Mr. Beougher: Wait. I have to make a comment. Unforeseen circumstances?

Mr. Domini: I was informed when the meeting started. I also went down and talked to the applicant about the violation of the signs in the windows and I told her she should have known I was coming. Those temporary signs have been changed, by the way. We don't allow signs to cover more than 25% of windows and this is what it was set up as right here to begin with. So since then these have come down and they redid the sign with a red -- deep red color scheme and there's deep red curtains in the windows. They don't cover more than 25% of the window. Currently these are blue, kind of a bright blue. The title agency was here. And what the applicant's proposing to do is replace this awning here to the right of the entry, and this one to the left which are existing, with what you see here. And this is a deep red color. Additionally they're

proposing to add this kind of Manhattan-style awning out over the entry with the address on it. I believe in the staff report I noted that one item that was not included in the application was the size of the lettering. We restrict the size of lettering on awnings to be no more than 8". That is something I asked the applicant to clarify which was not clarified. Additionally, I believe that the numbering for the address is to be no more than 4". So we just need to review this in terms of its compatibility with the building and the surrounding district.

Mr. Hudson: You noted that it was to be no more than 4" and the proposal complies with that, is that right?

Mr. Domini: I don't know. It was not dimensioned and I asked the applicant to dimension it and I didn't get it dimensioned. It looks like it's more than 4" and the other lettering does not look more than 8, but I don't know for sure. I just want to be clear if we approve something that it is with those stipulations.

Mr. Comeaux: Are there any questions or comments on this? (No response.) Are there any concerns about approving this without an applicant here?

Mr. Domini: The only other item, Mr. Comeaux, is that the awnings are not to be backlit and I don't believe they're proposed to be backlit. We do not permit backlit awnings.

Mrs. Boratyn: This is not in the historic area at all, right?

Mr. Domini: Yes, it is. Across from Cotner Funeral Home.

Mrs. Boratyn: I thought you couldn't have bright colors in the historic district. Is that just the paint on the building? It says structures, tones of beiges, blues, grays, browns, red brown, brown reds, olive greens, muted golds, yellow, cool and subdued tones.

Mr. Domini: Well, I believe what we're looking at here, the awnings are more or an accent feature to the building. I believe that language is more for the primary color of the building. I don't know if anybody else interpreted it that way, but I would see this as an accent color.

Mrs. Boratyn: I just wanted to make sure.

Mr. Beougher: And what is the color?

Mr. Domini: I would say that's a fairly accurate depiction. Deep crimson kind of color.

Mr. Eller: I would go for a deep one, but a bright one I wouldn't go for.

Mr. Domini: No, it's not bright.

Mr. Beougher: Well, do we apply the same standard? Do we request a sample of the fabric? I mean I'm uncomfortable because we don't know what the size of the lettering is.

Mr. Baker: Well, those are things – the size of lettering is, I think, easy to handle just in terms of saying, you know, “Just as a reminder—”

Mr. Beougher: Let Aaron do it.

Mr. Baker: Well, presumably this applicant's got to come back to you at some point and say, “Hey, what happened?” And when they do, either in writing – well, it should be in writing. There should be a reminder that the numbers can't be bigger than 4” and the letters can't be bigger than 8” and that because she didn't scale it for you, you can't confirm.” The color, did she present this to you, Aaron, or is this something that you generated?

Mr. Domini: No, what I'm passing down is the original submittal.

Mr. Baker: Oh, okay.

Mr. Eller: Aaron, that center awning over the door, it's not there now, right? It just has the two blue awnings on the existing now. There are no awnings on any other buildings there in the vicinity of that building. I want to avoid the Caesar's Pizza mistake we made a while back.

Mr. Domini: No, these are the only awnings on this building.

Mr. Eller: And I think the buildings to the west and east, there are no awnings in there anywhere either, I don't believe.

Mr. Domini: You can see the building there which is to the west. It has an overhang over the front porch. Actually to the east is Mr. Glass' building, I believe.

Mr. Eller: Well, yeah. I'm pretty comfortable that there are at least no awnings to conflict with any opposing colors.

Mr. Beougher: There is a building with an awning to the east. Goisha's Hair Design. I think that's two or three doors down.

Mr. Eller: Yeah, there are the awnings that exist now.

Mr. Beougher: So they're covering up the Early American doorframe.

Mr. Baker: That new awnings must be awfully close to those existing ones, too.

Mr. Beougher: It is pretty tight, isn't it?

Mr. Baker: Yeah, very tight. I kind of like that doorframe the way it is.

Mr. Domini: There's not much detail in the façade of that door.

Mr. Baker: Agreed. Mr. Beougher, were your concerns about the color less or more so after you saw the submittal?

Mr. Beougher: I don't have a whole lot of problem with the color. It's a lot of words (inaudible).

Mr. Baker: I agree. Three lines of lettering on an awning seems like an awful lot, although I guess they have a lot existing on that left one. I don't know if the phone number is necessary on the left one.

Mr. Beougher: Well, I wonder about the phone number and I also _____ copy.

Mr. Bainter: I question whether that center awning will fit. From this sketch it kind of overlaps, so that may not be a workable setup.

Mr. Baker: Well, not only may it not be workable, now that we've seen the existing, I'm not sure I'm for that center awning at all.

Mr. Eller: Makes it awfully busy.

Mr. Baker: It does. And it's going to be awfully crowded. And if it does fit, it's going to be within inches and it's going to look odd.

Mr. Eller: You can see in this photo here, the one on the right, the corner of the center awning appears to overlap the front of the left awning. Then if you look on the right view, it tucks in right behind the other side. I think there's a real problem there, even if it would be acceptable.

Mr. Baker: Historically that front door, I think, should remain exposed with that existing trim detail.

Mrs. Boratyn: I have a question on the address. The letters 7366 look like they're margined at 4 inches.

Mr. Domini: That's because those were up before the code was written.

Mr. Comeaux: And the problem is going to be for us, because it sounds like there's some degree – a consensus that the center awning is problematic. The problem

would be we'd have to figure out where she puts the address in the text. Although I guess we don't have to—

Mr. Domini: The address is easy. It should, traditionally; I would think it would go above the door.

Mr. Comeaux: Right. Right now it's on one of the awnings though.

Mr. Domini: Right.

Mr. Comeaux: And so she could put it above the door, right, in--

Mr. Domini: In the glass pane.

Mr. Comeaux: That will be fine.

Mr. Baker: And maybe it is there – is it there as well? I can't tell.

Mr. Eller: Looks like there's an open side.

Mr. Comeaux: But is that what it is? Okay.

Mr. Domini: Yes.

Mr. Comeaux: Yeah. She'd have to do that with the address but – if there's no other further discussion we can just take a motion regarding this and particularly with the applicant not here, just do with it not whatever we please, but if we're not convinced the awning is going to work, pass it without the awning and then have the applicant come in next time and tell us why it's appropriate and why it will work.

Mr. Beougher: I would just – I'll make a motion to postpone to the next meeting so we can have a discussion. I think there are enough questions and dialogue that we need to have with the application and we should put a table on it.

Mr. Comeaux: That's fine and, Aaron, you brought up before that if we table it then if they don't there's not an additional fee?

Mr. Domini: It's an open application. It's fine.

Mrs. Boratyn: I move that we table it to our next meeting.

Mr. Eller: I'm not sure we're authorized to table it but – as I understood from a—

Mr. Domini: Yes.

Mr. Eller: --quite awhile back, once an application is submitted we have to act on it up or down, however, if somebody made a motion and nobody responded to it, perhaps—

Mr. Domini: I think the applicant can request to table.

Mr. Eller: But the applicant isn't here to request to table. Yes, the applicant can request a delay or a table, but I don't know that the Board is—

Mr. Comeaux: Right. So what Mr. Eller, I think, is saying is that if someone were to make a motion for approval and it weren't to receive a second and a vote then it would just remain open and that that would be – am I correct, Mr. Eller, in terms of—

Mr. Eller: Well, I've never been through that actual process, but I have been through a process where the Board – I was to understand that the Board had to act – once this application has been presented to the Board, all our options are is to approve it or to deny it. But the applicant – if the applicant were here, could say, "Well, I think since it doesn't look like it's going to approve, I'll pull the app or I'll table it and then I'll come back.

Mr. Domini: I believe it's 60 days.

Mr. Eller: I'm not sure what the timing is but—

Mrs. Boratyn: Is that so that they wouldn't have to pay again?

Mr. Eller: Right. If we vote it down tonight then he'd have to start the process all over again, which I'd rather not put anybody through that.

Mr. Beougher: How does the instruction that you or a representative must appear before the Design Review Board? How does that come into play? And failure to appear does that give us any options?

Mr. Domini: Like I said, there are certain sign companies who are working with this applicant and believe their relationship cannot support the sign company representing them here tonight for whatever reason. I'm trying not to say too much, but in the final hour, the representative chose not to and he might have even been here tonight at some point.

Mr. Comeaux: Yeah.

Mr. Eller: Well, I'm just wondering if – let's just say I would make a motion to disapprove this and the motion dies from lack of second, would that leave it open?

Mr. Domini: You can vote to approve it and everybody votes, "no."

Mr. Eller: One or the other, yeah.

Mr. Domini: That'd probably be the cleanest thing to do.

Mr. Eller: Or vote, yeah – or a move to approve and then no second. Would that leave it open then so we wouldn't have to cause the person to start the process all over again?

Mr. Domini: My only other thought on this is, I hate to see businesses functioning with defunct signage and I want the applicant to be here, but I don't like to see those blue awnings up there advertising a different business. I mean if the Board's comfortable with – I imagine the applicant's going to come back with the exact same thing. And I'm comfortable with you disapproving it if that's what you choose to do. Just thinking out loud, I know that we're going to have a business in town operating with signage that—

Mr. Eller: If we disapprove and the applicant reapplies, does he have to pay another fee?

Mr. Domini: Yes.

Mr. Eller: And you're okay with that?

Mr. Domini: I'm okay with that. He should have shown up for the meeting.

Mr. Eller: The Board though has, in years past, approved other issues without the applicant being present, issues that were absolutely straightforward. Maybe that wasn't totally appropriate.

Mr. Beougher: Right. There are questions here of letter size and feasibility of the center awning and other things.

Mr. Domini: Well, I should have found that last wrinkle and I think the Board was probably going in a certain direction.

Mrs. Boratyn: So, Aaron, are you suggesting that if we're all right with the color, we could pass, approve the color for two awnings, not the center, with the stipulation that the lettering could not – the numbers could not be more than 4 inches and the writing could not be more than 8?

Mr. Baker: Still need an address, too.

Mr. Domini: Yes. I guess I'm not comfortable with that height.

Mrs. Boratyn: Well, I was just trying to at where you were saying you wanted some kind of signage that was in compliance.

Mr. Domini: I just don't like signage that's up—

Mr. Comeaux: (inaudible)

Mr. Domini: That's all.

Mr. Beougher: I'll move to approve to move this along.

Mr. Domini: Okay.

Mr. Comeaux: Can I get a second? (No response.) Okay. Hearing none, we'll move on to the next item.

Mr. Beougher: Well, there's a motion, but I don't see it.

Mr. Comeaux: There's a motion but there's no second, so we don't vote.

Mr. Beougher: Motion fails.

5. 1774 BRICE ROAD, REYNOLDSBURG, OHIO:

Mr. Domini: This was a sign face. Thank you for waiting. Probably the easiest application, however, it was turned in late and I wanted to make sure we followed the process. The applicant actually has already installed this sign. It's in the Century City Shopping Center. It's a face change. Additionally, there was a sign panel put in the ground sign, the exact same sign. It's an existing cabinet box and, again, this is currently installed. I believe the applicant didn't know we required face changes for these signage and installed it. And as of recent, as in 2009, we do require the Board to review face changes in the Community Commercial Overlay, which is where this property sits, on Brice Road. That's all I have.

Mr. Comeaux: Can we get your name for the record, sir?

Mr. Lawrence Terrell: Lawrence Terrell.

Mr. Comeaux: Are there any questions for the applicant? (No response.) No questions? Can I get a motion then?

Mr. Beougher: Motion to approve.

Mr. Comeaux: Can I have a second?

Mrs. Boratyn: I'll second.

Mr. Comeaux: Okay. We have a motion and a second. Aaron, can you please call the roll?

(Mr. Domini called the roll. Mr. Comeaux voted “yes.” Mr. Beougher voted “yes.” Mr. Bainter voted “yes.” Mr. Baker voted “yes.” Mr. Eller voted “yes.” Mrs. Boratyn voted “yes.”)

6. 7661 FARMSBURY DRIVE, REYNOLDSURG, OHIO: (5393DR).

Mr. Domini: This is for a new business we’re excited to have come to town. It’s a Type B wall sign. The tenant’s space is approximately 80 feet, so there’d be allowable approximately 160 square feet of signage and the applicant’s showing approximately 60, so it’s well within our standard. We’re simply looking at the sign in terms of how it fits with the visual impact or how the sign will have the – on the visual impact of the viewer and the overall impact of the building. This is where, for those of you that were on the Board when we approved N.G. Bar & Grill, in this plaza behind Chipotle, this N.G. Bar & Grill was right here and this is Divenchy’s Market, which is coming to town. They’d like to be open next month. According to the applicant, it is a family-style Italian pizzeria and Italian food. I believe this is an existing sign. In looking at it, the only thing I noticed new was the raceway behind it which, in the past, we’ve addressed that. The window signage, I can work with the applicant – one sign per window, no more than 25% window coverage. And I believe the applicant is Brian Moore and he’s here with us. He’s also the owner.

Mr. Comeaux: You just give your name for the record and then we’ll see if we have any questions for you.

Mr. Brian Moore: Brian Moore. It’s been a long meeting for everybody.

Mr. Comeaux: Yeah. Tell me about, sir. Okay. Great. Are there any questions of the applicant or of Aaron? You said, Aaron that you can work with the applicant in terms of the signage on the windows?

Mr. Domini: Yes. That’s an administrative thing. The only question I have is on the raceway.

Mr. Comeaux: Okay.

Mr. Beougher: My concern is the exhibit that we got was, I couldn’t tell what it said and obviously it’s black and white and it’s from a distance, but you’re also back from the street. You’re actually off of kind of an access drive and I’m concerned if your sign is large enough. I mean, I get concerned when signs are too large and I get concerned when signs are too small that you’re not going to be able to see where the business is.

Mr. Moore: It is lighted. Obviously, it is lighted. And the, what appears to be black there is actually when the lights are on at night it's actually white. It does – it is supposed to be like – it's more of a light gray. And, by the way, we are coming from a strip center over in Pickerington and it was visible from Refugee Road. But I concur with – I want to make sure our customers know we're there.

Mr. Beougher: You're moving the signage that you already have.

Mr. Moore: Yeah. That sign is actually in my back yard right now. I'd love for it not to be there.

Mr. Comeaux: Do we have any additional questions for the applicant?

Mr. Beougher: Well, just another comment. Aaron is it permissible to put a sign on the fascia with the lighter color fascia. I think that's part of the issue is it's already busy with the brick and it's a darker color.

Mr. Domini: Yeah. I mean there's signage on the fascia all up and down that Center.

Mr. Moore: There's a sign on that right now.

Mr. Domini: N.G. Bar & Grill had their sign on this brick. Going up and down the Center, you have Avis, Edible Arrangements, and they all have their signage on there.

Mr. Beougher: It's not our rule to second guess your sign design, but if you had the Pizzeria Buffet over the brick and then the Divenchy's to the band, I don't know, like right under the window, that's still part of your tenant space, right?

Mr. Moore: Yeah. The interest in having it there, one is it's right over the main door. That's where you go in.

Mr. Domini: Sure.

Mr. Moore: There are four storefronts there, but that's the only one that actually is open.

Mr. Comeaux: Again, like you said, we're not second guessing you. If that's the way you want it, I don't hear any concerns here.

Mrs. Boratyn: I move to approve.

Mr. Comeaux: Great. Can I get a second?

Mr. Beougher: I'll second.

Mr. Comeaux: I got a motion to second. Can I get the roll, please, Aaron?

(Mr. Domini called the roll. Mr. Baker voted "yes." Mr. Bainter voted "yes." Mr. Eller voted "yes." Mrs. Boratyn voted "yes." Mr. Comeaux voted "yes." Mr. Beougher voted "yes.")

D. OTHER BUSINESS - None

E. ADJOURNMENT

The meeting was adjourned at _____ o'clock, p.m.

James Comeaux, Chair

Aaron Domini, Planning Administrator

This document was transcribed by:
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