

## MINUTES

### CITY OF REYNOLDSBURG DESIGN REVIEW BOARD SEPTEMBER 3, 2009 7:00 PM

#### A. CALL TO ORDER

##### 1. ROLL CALL

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

##### 2 APPROVAL OF MINUTES OF JULY 2, 2009 MEETING

**Chairman Comeaux:** Okay. Next item is the approval of the minutes for the July 2<sup>nd</sup> meeting. I received my copy of the minutes. Did everyone else receive their minutes? (No response.) Any additions, deletions, corrections to those minutes? (No response.) Hearing none, they'll stand approved as distributed.

##### 3. APPROVAL OF AGENDA

**Mr. Comeaux:** Similarly, the next item is the approval of the agenda. Do we have any changes to the agenda this evening?

**Mr. Domini:** We do. The applicants for City Books has asked that their application be tabled. They were – they're rushing to get open and I think they realized they rushed too much and would like another crack at their design. So that application will be tabled and that would be Item 5, 6150 East Main Street.

**Mr. Comeaux:** And then, are you talking to them regarding temporary signage or something like that?

**Mr. Domini:** I may have to, but I hope it doesn't come to that.

**Mr. Comeaux:** Okay. Great.

##### 4. PUBLIC COMMENT:

**Mr. Comeaux:** If there's anyone here to comment on anything that's not related to one of the agenda items, please feel free to come forward. Seeing none, we will move on.

B. OLD BUSINESS

1. 7361 EAST MAIN STREET, REYNOLDSBURG, OHIO: APPLICANT: BARTH COTNER, COTNER FUNERAL HOME (5371DR). STUCCO TO BE APPLIED TO THE BUILDING; MURAL ON EAST SIDE OF BUILDING.

**Mr. Comeaux:** If Mr. Cotner can come forward real quick and then, Aaron, if you could—

**Mr. Domini:** Mr. Comeaux, I don't have much on this. I think this application speaks for itself.

**Mr. Comeaux:** Sure.

**Mr. Domini:** Mr. Cotner has been working on this, so I'll just defer to him.

**Mr. Cotner:** Okay, then. Let's see, two months ago when we were here we had a first design on this. Since then – I think it was the first design that I gave to you all initially from the artist. This is his fifth version of it right now. Some minor changes that he made throughout the process, some adjustments that we came up with, just kind of felt depicted the history a little bit better and some items that we felt were important to include, just made a couple changes. I think changes from the first were the military portion, the soldiers have been moved. The Ohio flag had initially been over the brick. That was moved into the framing of the mural area. We added the map – the old map that was in there. I know that wasn't in the initial drawing. And I think we adjusted then – Mr. Livingston, we kind of changed the appearance that he has and then Hannah Ashton was added into the mural as well. The other issue that I don't believe was in there in the first rendering was the slaves that are pictured on the bottom to depict the Underground Railroad and the significance that that played in Reynoldsburg. Aside from that, I think those were the changes that were in there and those were really done just as a group effort. I know that this Board just had questions that were brought up, but not any real requirements put in there, but this was a collaboration between Leadership Reynoldsburg, myself and the artist, Mr. Goldstein. So that's how we came up to this final version that we've got presented here tonight. And I'd be very happy to answer any questions. I think it's a great project. There's a lot of excitement about it and happy to take any feedback and see if there's anything else we need to do to adjust or something that maybe we've overlooked.

**Mr. Hudson:** Where's the window?

**Mr. Cotner:** The window is – right now is going to be right around where the D and the L there in Reynoldsburg is, probably over a little – yeah, probably right around

in that area here. I talked to the artist – I actually brought that up today and said, “What are your plans on that? How are you going to handle that situation?” And I think he’s – he made notes again of it and I think he’s going to wait and see when he starts to do the grid of it, he’s going to come work a couple nights, actually draw a grid on the building to figure out how he’s going to lay it all out. And I don’t know if he will move the wording down so that the lettering doesn’t go on the window or not, but he’s not worried about it all. He says there’s some really, in his terms, cool materials that are available that can be used for the windows and he doesn’t think you’ll ever even know it’s there.

**Mr. Hudson:** It looks great. I like it, but then that’s a personal opinion, so.

**Mr. Domini:** Mr. Comeaux, I did speak with the City Attorney on the sign issue. His interpretation was that this was not a sign. It’s not advertising a business, it’s public art. But I did reach out to him and ask for his interpretation. I don’t have anything written from him, but I will provided that testimony for the record that I did talk with him on this issue. And I haven’t heard Mrs. Boratyn, any other comments from her regarding a safety issue.

**Mr. Eller:** There is one little tiny technical thing that, to me, it’s very important. The second soldier there from the front with the American flag on his left shoulder. That field of that flag should be flipped.

**Mr. Cotner:** Good point. Thank you.

**Mr. Eller:** Okay, and—

**Mr. Cotner:** Thank you.

**Mr. Eller:** You’re in agreement with that?

**Mr. Cotner:** Oh, absolutely. I didn’t even notice it until you pointed it out.

**Mr. Eller:** You’ll see a lot of that – a lot of the law enforcement for some reason—

**Mr. Cotner:** Don’t display it.

**Mr. Eller:** --they have it on wrong but you won’t see it on any military uniform. You’ll see the flag, the field, leading the \_\_\_\_\_.

**Mr. Cotner:** Yeah. Absolutely. And one other issue on the soldiers that just made me think of that but, first of all, thank you, because you’re right. I didn’t catch that at all. That was somehow just – I looked at the big picture and didn’t see that detail, but I will be certain that he has that corrected. We will probably be – the middle soldier has a WWI appearance. That’s probably going to be a WWII soldier that we put into there.

**Mr. Eller:** That is a WWII. It's also Vietnam.

**Mr. Cotner:** I know that's Vietnam—

**Mr. Eller:** At least the helmet – I'm looking at the helmet.

**Mr. Cotner:** Yeah. We wanted to make sure it was more – definitely show that there was a WWII soldier and one of the things that we're talking about with the artist is trying to come up with even specific Reynoldsburg people who had passed away, and try to show images. I've spent the last week going through the History of Reynoldsburg book and have even potentially come up with a Civil War soldier that we still have a picture of, that we can actually use that image and likeness in there. The other soldiers, it's going to involve, obviously, making sure that the families want to do that and I haven't reached out to get that permission yet because I knew that that step was still a little way down the road for the actual specific faces, but it would be again that generic.

**Mr. Beougher:** Did you get any comments after it was in the newspaper? I saw it in at least one of the newspapers.

**Mr. Cotner:** I've had a lot of positive comments. I've had actually several people even stop in specifically to the funeral home and say, "Hey, I saw that in the paper. What are you guys doing? Do you have—" I've got a bigger blown-up picture of it, so people have come in and talked to me about it. The hardware store has it up in their window and they've had several people asking them and then going across the street and talking to our contractors and some of the guys doing the work on what the plans is, what the timeframe is, things like that. As of yet, I haven't heard any negative feedback. Now, I've heard some people say, "Well, did you think about putting this in?" or "Why don't you put that in?" There have been some issues along those lines which, as I said, I'm very open to. That's how we came up with a few of the changes that we made and I think this is a much better version than the initial one we came up with. So, the feedback has been positive and also beneficial.

**Mr. Beougher:** I will just relay my wife's reaction to the first one was, it was a lot of stuff going on. And I like the changes because you've kind of – a lot of the stuff has come down or the top isn't quite as busy as it was, so it looks a little less busy.

**Mr. Cotner:** I understand. Busy was the first criticism that most people did say. They felt like there was a lot going on.

**Mr. Beougher:** There's still a lot going on.

**Mr. Cotner:** Exactly. There's actually more in this. But I think the way that the artist has transferred some of the images, I think it takes that business away a little bit. I think it looks a little cleaner with this particular setup that he's come up with.

**Mr. Beougher:** Oh, and you can't really get a sense of the scale of the building in the picture either.

**Mr. Cotner:** True. Yeah. I stand beside it and it's a big wall.

**Mr. Beougher:** Big canvas.

**Mr. Cotner:** Yeah. He's got a lot of work to cover on there but, thank you.

**Mr. Hudson:** Is there anything that you're going to do with the parking lot? Is it just going to stay as is?

**Mr. Cotner:** Well, short-term is in the spring we'll get it fixed. You can obviously see it's got a lot of rough spots in it so in the short-term, once the repair of the building is done, once the art is done where then the big equipment and the lift and everything is out of there, then we will get at least on a temporary basis that area patched and kind of covered and sealed. Long-term, I don't know yet. I would love – I've got some ideas that I would love to do there. I've considered something like a Hero's Park, a Reynoldsburg Legend's Park, turn it into a grass sitting area and have some other personal – again, either portraits, statues, monuments – something simpler – signage depicting some of the actual people from Reynoldsburg, not just a lot of historical, but maybe even some of our more modern heroes that we've got. I just think it would be a neat idea that to be able to have a setting like that outdoors where people can kind of come and go and sit. And hopefully some revitalization of Reynoldsburg will lead to – or of Olde Reynoldsburg will lead to more walking and people going out and about and a park-type setting could be beneficial like that. But truly that's down the road a little bit, but that's a cost and a – biggest cost issue and financial issue and practicality issue from my standpoint, but it's an idea I've had, something I think would be kind of a neat thing if that ever happened. But again, short answer right now, the parking lot's going to be cleaned up. Long answer is kind of what I've presented there. I just don't really know the exact plans.

**Mr. Beougher:** Just as a maintenance item, have you considered like a graffiti-proof coating or anything to keep it from getting defaced?

**Mr. Cotner:** We haven't. We have talked with the artist about that and that is a concern that I especially had. We talked about even the mural being starting up higher so that it didn't run the risk of the graffiti. All I can say is I'm relying on the artist's professionalism. He has said that -- it's interesting, graffiti artists have respect for art. He has said he's had very few problems and he's got a lot of murals in a lot of different areas all around town and all over the country and he said it's actually surprising the respect that some people have for those types of things. Now, that's all well and good in a dream world. The practical side though is he said if that happens he will come and help us, he will come and repair it, he will come and fix it. So I do have confidence in that. I'd be lying if I said it's still not a concern of mine, but I'm just going to have faith that it's going to be okay. We've got Bobby over there looking out after it, too, so.

We're hoping that there won't be problems but, yeah, we certainly considered it and talked with him about it, but I think it's just an issue that we have to trust that it doesn't run into that fate.

**Mr. Comeaux:** Anything else for Mr. Cotner?

**Mr. Baker:** Yeah, one. Are you going to provide any lighting on this at nighttime or are you just going to leave it?

**Mr. Cotner:** At this point, we're not able to and that was an issue that came up after this all started. In my excitement of, a) we have to get the building done and the timing of it was Leadership Reynoldsburg saying, "Hey, why don't we work together on a mural?" The lighting wasn't an issue. Then I said, "You know, let's look at that right now." Since we started the project, I've talked to a couple of people about the lighting and what the possibilities would be, so we do have some plans. But short-term, they will not – there won't be any lighting of it this year. It'll be something that I'll have to look into the next year and see how we can do and what the options are. As I've said, I've had a few people that are – some electricians that have given me some pretty interesting ideas of what we could do.

**Mr. Baker:** I wonder if lighting on there would be helpful for graffiti, for people not wanting to—

**Mr. Cotner:** Yeah. It's – the one thing I guess that we do have going for us is it's pretty open and it's a busy area, so you're not going to stop the person that really wants to do it no matter what, but it does – there's – I mean, I live there so all times of day there's traffic and that's one thing that is kind of nice is hopefully that'll deter a little bit but, again, that may not – again might just be my wishful thinking. But lighting is another one of the long-term goals.

**Mr. Comeaux:** Any other questions or comments? I'd just like to thank, first of all, you for coming and bringing this to us. Also, Aaron, thanks for checking with the City Attorney, because one of my concerns was that somebody's going to say, "Well, if he can do this then I can put my big, you know, flying tomato and peaches sign or something like that," which I think is distinctive but anyway. Okay, can I have a motion then?

**Mr. Hudson:** I'll move that we approve the application with the changes discussed.

**Mr. Comeaux:** And can I have a second?

**Mr. Eller:** I'll second.

**Mr. Comeaux:** I have a motion to second. Aaron, will you please call the roll.

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

**Mr. Cotner:** Thank you, gentlemen. Hopefully September 12<sup>th</sup> you can come down and see him start. He plans to actually be painting that day of the Olde Reynoldsburg town and be actually working and finish one of the images up there.

### C. NEW BUSINESS

1. 8305 TAYLOR ROAD, REYNOLDSBURG, OHIO: APPLICANT: JIM HEIZER, CRENO'S PIZZA (5376DR). WALL SIGN.

**Mr. Comeaux:** As you're coming forth – you signed in? Correct, sir?

**Mr. Heizer:** Yes.

**Mr. Comeaux:** And, Aaron, why don't you go ahead and give us the background real quick and we'll go from there. Aaron will give us the background, then you can state your name for the record.

**Mr. Domini:** Background is this is at Taylor Station and we have an applicant bringing us a new pizza establishment. This will be a take-out pizza establishment. What he's submitting before you is his application for a wall sign. It's a type B wall sign. Total sign area is 34½ square feet. It's attached to a wall 30 feet, so he gets 2 square feet per lineal for the building face so he's well within the limits for that sign. My only comment to the Board was on the raceway, which you can see here. What this is – this is proposed to be on the raceway. I don't know if I can zoom in for you. I can't. But sometimes when you see these raceways it's nice to make sure that it complements the building and I would leave it up to the Board to determine whether or not they think this raceway complements the building. I don't think there is color type on there for the raceway. There is for the channel letters, but that was my only comment. It meets all the standards. So, with that, I'll turn it over to you, Mr. Comeaux.

**Mr. Comeaux:** If you could just state your name for the record.

**Mr. Jim Heizer:** Jim Heizer.

**Mr. Comeaux:** And is there anything you have to add to what Aaron presented to us?

**Mr. Heizer:** Just for your concern, Aaron, I talked with Kessler Sign. We're going to make the channel-way match the outside of the trim boards and all of that, so everything's going to match specifically. It's not going to be anything less than approved on the outside of the building. So I'm not sure what the color is, but Kessler

and Mike Davis, my Kessler rep, said that he can match that outside very easily and so it's very professional.

**Mr. Domini:** You'd be matching the trim?

**Mr. Heizer:** Yeah. The outside trim on the – I think it's the wood part of it. It's going to match that, match the – it's either going to be that or match the brick, but it's going to match professionally. It's not going to be black or make the building look ugly. I've pretty much talked that over with the owners of the building and they're good with that.

**Mr. Domini:** Okay.

**Mr. Heizer:** But we'd like to be a new member – a new business member into the community. I mean, we own a pizza shop now in Pataskala and we're excited. A lot of people – we do a lot of business on that end of town and we want to bring a lot of tax money and jobs and all the good stuff to Reynoldsburg where -- we live here so we want to bring our business here.

**Mr. Comeaux:** Are there any questions for Mr. Heizer?

**Mr. Beougher:** I think it would be preferable to me if it matched the brick—

**Mr. Heizer:** The brick?

**Mr. Beougher:** --so it kind of disappears—

**Mr. Heizer:** But I think when I was saying that I'm thinking about – because it's been awhile since I talked to Mike and I'm pretty sure that's what he said. I said the trim, but I'm pretty sure he said the brick.

**Mr. Beougher:** It almost looks like it is on the picture, matching the trim or some lighter color.

**Mr. Heizer:** But I can – he can change that however we want to change it.

**Mr. Beougher:** I mean it's not really a design feature of the sign.

**Mr. Heizer:** No.

**Mr. Beougher:** It's just background so--

**Mr. Heizer:** Right. Yes. It's where all the wires and everything \_\_\_\_\_.

**Mr. Beougher:** --blend in with the back?

**Mr. Heizer:** Yes. We want it to blend in. And they've done the sign at Pataskala which is the same way and it's very professional. They do it a very nice job.

**Mr. Beougher:** And, if I may, another question. There are two colors on the sign face?

**Mr. Heizer:** Yes.

**Mr. Beougher:** And it's difficult to see with the black and white copy but—

**Mr. Heizer:** It's green and red.

**Mr. Beougher:** The name is green and the pizza is red?

**Mr. Heizer:** Yes. And the pizza is red, yes.

**Mr. Comeaux:** Any other questions or comments for Mr. Heizer?

**Mr. Eller:** Lighting – did I miss discussion on the lighting?

**Mr. Heizer:** The lighting?

**Mr. Eller:** Yes.

**Mr. Heizer:** It is an lit sign.

**Mr. Eller:** Internal?

**Mr. Heizer:** Yes.

**Mr. Comeaux:** Is there any other signage you're going to put in the windows on a regular basis, or—

**Mr. Heizer:** Just an open sign, that's it. And that's, yeah, that's the only signage that we're – other than the sign that's out front that Dr. Stamus has right now, but it's on a—

**Mr. Comeaux:** A monument sign \_\_\_\_\_ one of the tenants—

**Mr. Heizer:** Yes. Exactly.

**Mr. Domini:** Are you going to do a tenant panel on that sign?

**Mr. Heizer:** Excuse me?

**Mr. Domini:** Are you going to put a tenant panel on that sign?

**Mr. Heizer:** Yes. I haven't really talked to him about that yet, but I'm assuming that—

**Mr. Domini:** Well, typically this Board does review – well, actually this is not in an overlay, so we wouldn't review a face change.

**Mr. Heizer:** So that'd be something that they can go over their sign—

**Mr. Domini:** That's an administrative approval.

**Mr. Heizer:** Okay. I mean I can make that happen, too, whatever.

**Mr. Domini:** I'm sure it will look just like this sign.

**Mr. Heizer:** Just on a smaller scale. But I don't know that that sign's lit either, that monument sign. I don't know for sure, but I've never asked that question.

**Mr. Beougher:** Question about the lighting and I'm glad Mr. Eller brought it up. It is showing as a neon sign?

**Mr. Heizer:** Yes. Well, it's not – it's a very tamed – the neon light's behind it, so it's not like a neon, like a Bud Light sign or nothing like that. It's the neon lighting, or the bulbs on the inside. It's very controlled lighting.

**Mr. Beougher:** But question for you. Are we getting signs of similar construction that are LED?

**Mr. Domini:** Yes. Most channel letters I've seen today coming before us are LED's. The old ones were neon. This isn't an exposed neon--

**Mr. Heizer:** Right.

**Mr. Domini:** It's contained, so I don't think it's something that we really need to worry about. That's just the preference of the sign maker.

**Mr. Heizer:** And I'll be honest. It's an older -- I'm buying it from another Creno's that moved, so it's probably eight years old, then it was neon. I think the new one that I've got on my store is LED, because it's just a year old, but it'll be very professional.

**Mr. Beougher:** Just pay a little more on your electric.

**Mr. Heizer:** Yeah. AEP loves me.

**Mr. Comeaux:** So the only thing I heard was that the raceway we'd like to be matched to the color of the brick, right? (No response.) With that change, can I have a motion?

**Mr. Beougher:** Move to approve the Creno's Pizza sign as amended.

**Mr. Comeaux:** And can I have a second?

**Mr. Baker:** I'll second.

**Mr. Comeaux:** And we have a motion to second. Aaron, go ahead and call the roll, please.

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

2. 1499 JACKSON STREET, REYNOLDSBURG, OHIO: APPLICANT: CHUCK KIRK, SINGLE FAMILY RESIDENT (5377DR). NEW WINDOWS, PORCH TREATMENT, FRONT DOOR, MISCELLANEOUS EXTERIOR TREATMENTS.

**Mr. Comeaux:** And Aaron's going to give us a brief presentation and then if – when he's done if you just give your name and we'll fire away at some questions maybe.

**Mr. Domini:** This application is for the modification of a single family residence in the Historic District. This application for this residence was before the Board in May 2007. At that time, the Board approved new exterior color and roofing material which was a black dimensional shingle for this particular residence and the color was a cream and white color scheme. During the renovation some other changes took place, and this was one of those times where I had to step in and contact the applicant and say, "This was not what was approved and you're kind of going above and beyond what the Board gave you permission to do." I believe some of the work's done, some of it is in the process of – but I always like to make sure we follow the rules and bring those applicants before the Board. So aside from the dimensional roofing and the paint, which I don't believe was done yet, the changes that I've noted are changing the original wood-clad windows to a white vinyl, reducing the size of the window, adding pillars on the front porch, a new front door. The front door is bumped out approximately 6 inches and the window trim has been removed. This is the residence pre-renovation. The two images there on the bottom are of different residences. This is on Main Street. This is also owned by the applicant, but that was the color scheme that was approved for this dwelling, which is this cream and white. And this green structure is the one that's in question on 1499 Jackson. We'll kind of go through these. This is a shot of – recently of the front where you can see the windows changed out. You can also see the back porch was re-done. It was falling down and the applicant did some work to, I guess, make that a more solid structure and added the pillars and rebuilt – pretty much rebuilt

the overhang on that porch. And then the front – again, you can see the windows, the front door bumped out, a new front door, and pillars. Those are the changes that I've noted that have taken place since the last time the applicant was here. I also included in your packet, probably at the back of your packet, an excerpt from what is the Olde Reynoldsburg Revitalization Plan, which is what we still use as a guide to evaluate the preservation and re-development of Olde Reynoldsburg. And I just culled out two of those two sections, one is on windows and one is on doors which I circled for you and then that is all I have.

**Mr. Comeaux:** So just so I'm clear, Aaron, the ones you circled were similar in type to what he replaced the ones with there, is that correct?

**Mr. Domini:** Yes. And I should also note that this was the application I know is less – leaves something to be desired, but I did rush to make sure we could get the applicant in here this meeting. And, so in the interim, I went out and took these pictures which I think probably speak more than words in terms of what's going on there. I believe I captured every element of what changes are taking place. So I don't like to do that but this was kind of a thing where I had to step and make sure our process for approval is being followed. So I turn it over to Mr. Comeaux or Mr. Kirk now.

**Mr. Comeaux:** Mr. Kirk, just go ahead and say – give your name for the record and then if you'd just – if you have anything to add that's fine. Otherwise, there might be a few questions.

**Mr. Chuck Kirk:** Okay. Chuck Kirk and the only thing I really have to add is first off, that meeting that he's talking about that took place in '06. He didn't even work here and so Steve DeBolt and half of you that are up here now wasn't even part of that meeting. Steve DeBolt had made it very clear in that meeting that I was working with a pigsty and any improvement at all to salvage that house would be a nice asset, knowing -- because, again, the two pictures on the bottom was another pigsty that I took care of. I just – tomorrow I'll be closing on my fourth house in the Historical District, so. I work with them, but what happens is, Chet's office doesn't seem does one thing; his office does another. One tells you one thing, another one says another. So it gets kind of confusing back and forth when all you're trying to do is take messes like this and clean it up. So, anyway, to clarify, Steve DeBolt told me, make sure that once I move forward with the project clarify everything and have it approved through Chet's office so that's safe and sound and habitable, because at the moment it's uninhabitable.

**Mr. Comeaux:** Right.

**Mr. Kirk:** So that's pretty much where I stood until Aaron come along and told me the things that I needed to do to re-present what I'm doing here. So that's why I'm here tonight. And I am cramped for time so I apologize but, again, this'll be my 12<sup>th</sup> house in Reynoldsburg alone. I close on another one in the Historic District tomorrow, number 13, the duplex on Lancaster Avenue. So I try to go – I've been trying to re-vitalize and been an instrument part of that since that was the very first house on Main

Street that started all of it. Dr. Metheny, Goshia, all of that started to happen. The Erie Insurance Agency and those that's been here for awhile know that that little house did start the role of improving and motivating this town a little bit. And I live at 6790 Tanya Terrace, so I'm right here in Reynoldsburg, part of the schools, five kids, married, so at any rate, that's me, that's who I am. I brought along the colors (speaking off mic). – an idea of where I stand and I'll pass around the—

**Mr. Domini:** Chuck, this is different than what we approved, so we're going to approve a different color tonight, right?

**Mr. Kirk:** Yeah. There never was a color approved. There never was a color approved on that.

**Mr. Domini:** So what was approved in May of 07?

**Mr. Kirk:** There was really nothing officially approved. The house was moved forward, the project, "work with Chet in his office and we trust pretty much what you're doing after what your current project was have brought to us. Just make sure you clear everything through Chet's office." That's pretty much my understanding, so I did that. And then I came back and I said, "But there are some characteristics that I am going to need on this house to make it look historical, because everything had been hodge-podged that had been reconstructed." So its original character was not even to be really desired, as you look. The old steps that was on the side, they had the porch – they had a side deck of some sort and there were squatters in there for about a year and I helped the City just remove those folks, revamp the deed, get things situated. But that deck on the side there is what he's talking about as well. That porch was actually falling down. The door actually scraped the ceiling of the porch when you opened it. And then that deck on the side, it was a slippery mess, it was unsafe. And what I did was, I lined the columns up along the side and shifted a new set of concrete steps to the back porch. I haven't come up with a railing yet, because I'm between either the metal railing or white vinyl. But my color scheme is white and all the windows. And what he's saying is obviously, an unhabitable house becomes very expensive to fix up in this economy that we're working with today. So what I did was, I made a choice on the windows and I had to shrink them up 4 inches. Otherwise, I would have been in a custom category, so I was able to pull some low E glass, double-pane, white vinyl, double-hungs, and they're 4 inches smaller than the original window. You can see at the bottom. So I did have to shrink it up a little bit. But what I did was, and he doesn't have the finished picture, is I've enhanced it with a piece of cedar so it actually – the windows are now wrapped in 4 inch cedar which, what I plan to do on the back porch as well. So I'm going to make those white and then that maroon color that's going around, that's the color of the house, if you guys like. I struggled with that a little bit so I am open for suggestions, but I was thinking that that maroon would really look good over there. We've got a lot of green. We've got a lot of white with the new Historical Society building that, so I wanted to get away from green. Next door is black and white, so I didn't want to do that because my house 7470 I went with black and white. So we come up with maroon for the color on that and then also white, as all the cedar will be painted

white around it. And then I'm going to accent it with shutters on all the windows with that, like wicker color.

**Mr. Comeaux:** Aaron, just so I know, or that we have for the record, Chet refers to—

**Mr. Domini:** Chet is the chief building official.

**Mr. Comeaux:** Okay. And so, I can empathize with your frustration. You have to deal with him on kind of the design issues or us on the design issues rather, and Chet on, you know, is it safe to put people in there. And so, we do appreciate that thing, obviously that tension. There's nothing we can do ourselves to streamline it unfortunately. But, Aaron, do you have something to add?

**Mr. Domini:** You know I appreciate what you're doing. I know the frustrations you have, but this is the process. So now you know and moving forward and with the next house that you just bought that you and I can always communicate on those improvements and I don't want to sell anybody short on the work you're doing. It is valuable and I want the Board to know that I value it. I just want to make sure the process is followed.

**Mr. Comeaux:** And the other thing I'd add is, one of the things you said in there is the reason we have this process, which is you tried to be sensitive to the nature of the Historical District and their – I understand that you do, but that doesn't mean that Bill who buys the house down the street has that same sensitivity and so that's why the process is there, because not everybody has that sensitivity. Unfortunately that means everybody has to go through the process.

**Mr. Kirk:** Which is why I converted from the square posts to the round columns.

**Mr. Comeaux:** Sure.

**Mr. Kirk:** I opened up the porches a little bit instead of closing it in and then I checked with the City and they said, "Yeah, the bump out, it actually was necessary for the door to open properly." So it wasn't a design that I just came up with out of the blue and decided I'm going to bump the door out. It was in combination to them and their inspections and we decided that by shifting that door forward about 3 to 4 inches would actually make it more functionable, fire safe and then it wouldn't be opening into a doorway into the living room. So, which you can't see the inside, all you see is the outside. You can see the porch being – on that picture – with that side porch deleted, I ran the sidewalk back through there, repaired it, and then I lined it up with columns and put the nice concrete steps that now flow you to the back yard instead of off to the side.

**Mr. Comeaux:** And the other thing we can do – I'm not sure what the discussion will be this evening, but if you need some flexibility because you have some other things that you're going to do – you need to have some flexibility with colors or with other

features, we can give you the approval and then if you have changes that they're kind of minor around the edges, we might be able to have you just approve those with Aaron going forward.

**Mr. Kirk:** Well, I'm comfortable with the colors at this point. I'm just not comfortable with which way I'm going to go with that side railing because those columns are quite expensive, if anybody's ever priced them, and so I've ended up putting five on that house to set it off and it looks wonderful. And once it's – all the white trim is done and it's painted that nice maroon color and there's nice shutters, those wicker shutters on there, then I'm pretty sure that I'll go with a white iron rail – I mean, vinyl railing, but it's quite expensive, so that's why I've been holding off.

**Mr. Comeaux:** Are there any questions for the applicant or comments?

**Mr. Eller:** The roof – do you have any intentions regarding the roof and the gutters and the downspouts?

**Mr. Kirk:** It's all brand new. It's already done. There's a black, dimensional roof. That is one of the concerns I brought at that meeting last year, which I needed to get it under roof before I could do anything. So they approved the black, dimensional roof on there and it's done and I had to raise the roof in order because, again, the back door was actually scraping the ceiling. So, what I did was I literally raised the roof of that back half of the house so I could install 8 foot columns. Otherwise I'd have been cutting my columns about 2 foot off each one and then trying to maneuver a ceiling, so I just decided to raise the whole roof. And if any of you drive by there, I think you'll agree that that was a nice feature, especially when you're at the Historical Society and you look over there now – gives it a much cleaner, sleeker look along the side with that roof, a lot higher and full 8 foot columns.

**Mr. Comeaux:** Thank you, Mr. Eller. Any other questions or comments?

**Mr. Baker:** I'm going to comment that it's kind of tough to see the intent. I don't know historically how true do we want to stay to porch details. I don't know what kind of shutters we're going to be putting on here. I don't know what kind of window. He mentioned they're going to wrap it in cedar, but unfortunately those kinds of things – and I don't if that's been thought out – you know, how we're going to trim out the door, if it's just going to be—

**Mr. Domini:** Well, I think—

**Mr. Kirk:** The door is done.

**Mr. Baker:** Is it just wrapped as well?

**Mr. Kirk:** It's wrapped in cedar. I matched all the – any bump out that I did and anything that I had to re-do, I did matching cedar to it so -- I don't know when he took

the pictures -- but that door is wrapped right now in the cedar that matches. It's gray because it's not -- I didn't buy the green, but it's actually the same cedar that's on the house, so it's wrapped already. And then I'm tying in the back as well. There's a little spot where I raised the roof. I have to chalk line in the cedar.

**Mr. Comeaux:** So, when you say it's wrapped, you mean in addition to the 4 inch box underneath that you put in there? Is it up the sides of the windows as well?

**Mr. Kirk:** Okay. I'm not sure which -- are we talking about the door or are we talking about the windows now?

**Mr. Comeaux:** I'm talking about the windows. They have little boxes, like I'm looking at the second floor windows -- those are boxes, right?

**Mr. Baker:** Well, he's framed it in. He can't fill it with the matching siding. He's not going to be able to get it, so he just used a piece of 1x cedar, 2x, whatever, has applied it and painted it. So it looks like window -- it's window trim.

**Mr. Kirk:** The two legs in the top rail are the original, because all I was was short on the windows. I wasn't -- width is fine, all the sides are a little -- are 5 inches wider because they meet egress, so all the side windows are a little different than the front, good for egress purposes because that's where all the bedrooms are. But, at any rate, there's just a 4 inch piece of cedar at the bottom so that the legs are the same and top rail is cedar as it was, but then the bottom is a little bit wider. And my valance that I'm going to put on it is, I believe that shutters would actually clean that up and make it look nice.

**Mr. Baker:** Are they two-panel shutters?

**Mr. Kirk:** Yeah. I think I'm just going to go with the two panel. I don't like the shutter kind. You know which ones I'm talking about. Yeah. They're just panels, panel shutters, yeah.

**Mr. Baker:** And is this porch roof the same one that was on there before? I mean, they making the one that was on there before?

**Mr. Kirk:** It's the exact same one. All I did was put new shingles on it and then I put a beam on across the top so that I could spread the columns from end to end and get rid of the two middle posts. It had 4 actual little square posts running all the way across it which closed it in. It didn't really look very -- he has a picture of the before, what it looked like.

**Mr. Baker:** I see it.

**Mr. Kirk:** See what it looked like? This looked like a -- I don't know. It was ugly, is all I can say.

**Mr. Domini:** Mr. Comeaux?

**Mr. Comeaux:** Yes.

**Mr. Domini:** If you compare what's happening to this structure in terms of what's in our revitalization plan, just to give you an idea, I believe the door that's been installed matches the appropriate type for what's in our revitalization plan. The double-hung window type was shown as appropriate. Obviously, it's not a good idea to shrink the size of the windows and the plan calls that out, but that's already done so I think what the Board's looking at, short of making him take the windows out, is how to treat the window. The plan does speak to shutters, I think. In terms of shutters, what the plan refers to is scale. Make sure the shutters are appropriately scaled to the window. And the colors – like the applicant said, he had approval for the dimensional shingled roof which is done. In terms of the color, the plan states that structures in the middle half – later half of the 19<sup>th</sup> century were often painted in varied pallet of colors, including tones of beiges, blue/grays, browns, brown/reds, grays, olive green, muted golds, terra cotta yellows, and cooled subdued tones, which I believe the pallet that he's brought to us meets the intent of that. I guess my only concern would be, how they shutters are going to be applied, what they look like, and how the windows are treated. I know you've wrapped them in the cedar which is better than what we have. I sympathize with you for getting the custom-made windows. That's something that we're going to have to figure out as a Board how to address, because we're going to get a lot more of this coming before us and we want to make sure we know how we're going to handle the windows, the shutters and the window treatments.

**Mr. Kirk:** Some of those windows didn't even have a second window in them. They were missing entire panes and frames. It was atrocious, so if there was any way, believe me I could have salvaged any of them, I would have, because I do like historical looks. I like the classiness of it and I try to do the best I can within a budget to make that happen, but sometimes it just – you got to make decisions and when you're there – 4 inches means the world when you know you got to pay somebody to customize them.

**Mr. Beougher:** What was the difference in price between the windows you installed and a custom window?

**Mr. Kirk:** Custom windows would have ran me about another \$60 a window, plus most companies that customize, then they want to install them. That's part of their warranty, it's part of their labor, part of the package. It's also not easy to find a guy that goes, "Hey, okay, I'll order you custom windows and I'll let you install them." You know what I mean? It's kind of like you going into the automotive repair shop with your part going, "Hey, let me use your lift. I'm going to go ahead and put my starter on." He's not going to be too happy with that so the reality is, I have to go with the home improvement companies that's out here, take the discounts and incentives that they give me as a builder for the work that I do and stuff like that. So that's where I am with it. And, again, I'm working off of the idea that I was here and I'm working with now Chet and, if you

read the notes, that's what I was told to do. So, again, I'm doing what I thought I was told to do and then here I am. You know, I called Chet and said, "Does this meet egress? Is this what we're after? Is this going to work?" Of course we got confirmation for that but.

**Mr. Comeaux:** Right. I can see—

**Mr. Kirk:** And I don't mind the process. I'm not trying to complain about it. I'm just trying to say that, if I come here and you tell me I can paint my house that color, then Stu shouldn't be able to tell me I can't paint my house that color until he tells me I can paint that house that color. It doesn't make much sense to me. That's confusing. The process isn't confusing. It's the language that we begin to use when we're outside of this room that becomes confusing. I understand you want to see how the historicals look, you want the product, you want the parts, you want the colors, you want to know what the outside is going to look like, no problem. That makes sense to me. But then again, now his office is telling me that I got to paint it. I got to check with them before I paint it. I don't know. So, again, I just did, you know, what I thought I could with the uninhabitable house and try to bring some historical character back to it. I knew the door was in line from the previous project that I was on. I know columns -- they've been historic since I was a kid, so that was no problem. The black dimensional roof was approved. I didn't think anything about the windows to be quite honest with you.

**Mr. Baker:** Traditionally, we'd get drawings ahead of time, get a chance to comment and respond. I mean, there's -- and I can understand your frustration but, at the same time, there's a lot of historical stuff that could be approved upon the new -- just even small details with that being extending past the shaft of the column a foot and a half. Traditionally, that would stop at the shaft of the column. And there was no detail like that on this previous one, although I even struggle to see a beam at all and these are nicer columns overall, but historically, I'd prefer to see the four and those four might have been a little skinny but historically, I think it's a little more correct.

**Mr. Domini:** Like I said, I was trying to make this right based on the work that's been done thus far and—

**Mr. Kirk:** Well, and that's not true either on historical. There's nothing that says that your beam has to stop at the end of the column when you have an existing porch roof. There's nothing in the world that would tell you you have to do that. It comes down to preference. You can end your beam wherever you want when you're a homeowner and you're building and you're putting up your own columns. There's nothing in code or anywhere that would dictate that that beam needed to stop there when there's an existing roof. It stops from edge to edge and it's created a balance and it was engineered correctly and they go to the edge of the porch and yet the beam extends to the edge of the roof, which engineering-wise would call that that's exactly the way that should look. Now maybe a hundred years ago they didn't know the engineer

technology or terminology and may have ended it at the end of the columns, maybe, but today that is correct.

**Mr. Comeaux:** Any questions or comments?

**Mr. Baker:** One thing I would say, just going forward, in the – have you shared this with him? Does he have a copy of the Olde Reynoldsburg guidelines?

**Mr. Domini:** Do you have a copy of the guidelines?

**Mr. Kirk:** I don't think so.

**Mr. Baker:** If you could—

**Mr. Domini:** Well, I'll make sure, Chuck, that you have that, because I know you're going to be working on this next house and finishing this one.

**Mr. Baker:** On this one, in particular, the shutters seem to be one thing we do have some measure of control over still, right? I mean, if there's something that would be more appropriate, right?

**Mr. Kirk:** I don't care, guys. What do you want me to do to my house?

**Mr. Domini:** Well, I don't mind. It's your house, as you said, but if you're going to do shutters they need to be scaled with the windows.

**Mr. Kirk:** They're going to be scaled to the bottom of the new cedar board.

**Mr. Domini:** Right. And if they shut they would be the scale where they would cover the windows.

**Mr. Kirk:** Yeah. They're not going to shut, they're going to be stationary, vinyl shutters that—

**Mr. Domini:** That would be the width.

**Mr. Kirk:** --two panel.

**Mr. Baker:** They need to be half the width of the window each. That's what he's saying. So if your window is a 3 foot wide window they need to be 18 inch wide shutters.

**Mr. Kirk:** Why wouldn't I run them from top to bottom with the new trim and square them up and make them look square instead of—

**Mr. Baker:** From the top to bottom they need to be the height of the windows. That is, again, what he's saying. I personally like the house without the shutters. Yeah, I like the color you're doing them and I—

**Mr. Kirk:** I'll leave the shutters off, guys, and I'll paint it white and move on to the next one. I don't – you know, that's fine with me. I just thought maybe if because of the windows – and I do understand your concern and it was a Catch 22 across the board, and it's done that maybe a nice balanced shutter would square them up, with wicker, two panel – you know, with the cedar painted in white.

**Mr. Baker:** I think with the cedar trim and the proximity of the windows, just basic--

**Mr. Kirk:** That shutters is an overkill?

**Mr. Baker:** I think it looks nice. No, I don't think you would need the shutters.

**Mr. Kirk:** Cool.

**Mr. Baker:** That's my opinion.

**Mr. Kirk:** All right. No shutters.

**Mr. Kirk:** I won't do them. I'm done. You don't want them, I don't want them, that's fine.

**Mr. Comeaux:** That saves you some money.

**Mr. Kirk:** All I really wanted was the door and when they told me that bumping that out – because it needed it. And the columns and the door, it opened that house up. And I think if we get the right colors going on it, with that side cleaned up and get that stucco along the bottom cleaned up a little bit where that old porch was, and just really bring this home, it'll really come together with a nice railing down the side.

**Mr. Comeaux:** Yeah. And not to belabor this, but the railing – do we have any issues with the railing at all?

**Mr. Kirk:** The front doesn't require one.

**Mr. Comeaux:** Okay.

**Mr. Kirk:** So that's – it's not within height-wise to require a railing, but the side porch does and I don't know where you guys stand on the white vinyl one or – I really don't know how to do it yet. You know what I mean? It's one of those things where, do I put wood on attached to those columns on the inside—

**Mr. Domini:** The proper way would be for a traditional match on material, no, not vinyl. So it would be a wrought iron or a wood.

**Mr. Baker:** Wood -- paint it and match the trim?

**Mr. Domini:** Wood might be the best.

**Mr. Kirk:** Yeah. Maybe it would – the deck.

**Mr. Domini:** I wouldn't want to see the vinyl.

**Mr. Comeaux:** Yeah. I think it gets back to kind of the nature of what they're trying to do over there and so—

**Mr. Kirk:** Well, I know that if I go with the wood deck railing, I would use a spindle to tie into the columns – the round ones, not the square spindles. You know they have the round. They're square on the top and bottom but then – I think we all know what I'm talking about. I'm not good at descriptions.

**Mr. Beougher:** I don't know that I'd do the spindles.

**Mr. Baker:** Agreed.

**Mr. Comeaux:** Well, what would be architecturally more consistent with that area then? Did I put you on the spot?

**Mr. Beougher:** Yes.

**Mr. Kirk:** Don't say, "Burn it down."

**Mr. Domini:** Mr. Beougher is one of the architects.

**Mr. Beougher:** I would just like to see something very plain and simple and not over the top. I mean, you kind of got over the top with the columns. The more simple it can be – just a basic handrail with inch-and-a-half pickets and well constructed, well anchored, meeting Chet's building code – to match the trim color.

**Mr. Kirk:** White – definitely it'll be white to match the column.

**Mr. Beougher:** So a simple wooden handrail – I'm not sure I'm describing that properly but—

**Mr. Kirk:** You said picket – you said picket style square?

**Mr. Kirk:** Yeah. I wouldn't go with spindles, because I think that would be at odds with the columns more than complementing them.

**Mr. Beougher:** And it's just, to me, I'm struggling with the windows, because it's unfortunate how much changing the aspect ratio of those windows affects the look of this house. That's what I'm really stuck at right now. So pardon me if I wasn't able to design a handrail on the fly.

**Mr. Comeaux:** You did better than I would. Great. Are there any other -- in terms of improvements to this house -- anything else that you can see you need to do?

**Mr. Kirk:** Not that I know of.

**Mr. Comeaux:** Okay.

**Mr. Domini:** And, Mr. Kirk, Chuck, next time – the next house, what I and the Board would prefer would be a package up front of what vision will be and we'll approve the vision and plans and then you work off that and from there on out you and I have no communication pretty much unless you change from the vision. So that's how we need to work, at least in Olde Reynoldsburg. Okay?

**Mr. Comeaux:** And again, just so you know, that's not like a vision that you can't deviate from. If you need to change the colors or if – we can give you some flexibility, but we'd like to give you flexibility on the front end rather than coming to us at the back end, if that makes any sense. And, like I said, I understand how you're getting concern from one part of the City that says, "This is what you need." Like the windows for example, they might have said, "You need new windows, because we can't have somebody living in here with broken glass or what have you." And so you need new windows and then—

**Mr. Kirk:** Well, that's fine. And anybody in here that's done any construction at all, sometimes until you tear the wall out you don't really know what you got.

**Mr. Comeaux:** You don't know, sure.

**Mr. Kirk:** I mean, you got a hundred and some-year-old house that's already falling down, uninhabitable. You're wading through squatters that's been there for a year, no running water in the house, toilets filled to the rim with – not rim – but, you know, and you're trying to wade through that stuff and begin to make a process and a plan and you came here and you said, "Hey, this is what – this is kind of what I'm trying to do," and that's what I did. I'm not trying to justify it but, again, as long as I'm paying the mortgages and doing the things I'm doing on these 13 houses in Reynoldsburg, hey, I'm going to make the decision.

**Mr. Comeaux:** Right. And we're not trying to be antagonistic, but, at the same time, they are trying to maintain a certain level of consistency.

**Mr. Kirk:** But I've improved this City much more than I've hurt it across the board.

**Mr. Comeaux:** I hope you didn't hear anything different from us.

**Mr. Kirk:** Okay.

**Mr. Comeaux:** Okay. Do I have a motion or can I get a motion on here?

**Mr. Domini:** I would suggest the motion include verbiage on the railing and shutters if they're installed.

**Mr. Eller:** I'd like clarification on the color, too. The last I heard, you said you were just going to paint it white and move on. And is this the burgundy that—

**Mr. Kirk:** No. I'm painting the house burgundy, the trim's going to be in white and then if I went with shutters, which I was going to originally – I thought that's what you guys would want. I was going to do them in that wicker color. So at this point, I stand on maroon, the maroon color and white trim and I'll send him the railing that I finalize my thinking on that I want to do and then I'm pretty much done with the shutters. You guys don't want the shutters, I don't want them. I don't need the extra expense right now. I've got too much going on, so I'm done with the shutters, that's over. I'll communicate the rail with him and finish up that back porch in cedar to match. So it won't be cedar shake. I'll be using a – I was talking with Stu about this – a thin sheet of cedar to square up that back porch because where I raised the roof, that way the ceiling and the two side walls will match and then everything else, all other sides will be wrapped in the cedar shake. And again, it comes down to economics, because that was \$306 for just one box of that cedar shake at 18 inches and that's what was on the house. So what I did was decided all the different sides that I needed to do. I will stagger in the cedar at the 18 inch.

**Mr. Domini:** On the concrete? I don't see why you couldn't paint this block that color. Anybody have a problem with the block being painted a gray color? I have a question about the trim on the porch, Chuck. Is this going to be white, all white?

**Mr. Kirk:** Yeah. That'll all be white. Match the columns and then they'll float down.

**Mr. Domini:** As long as there's no exposed unfinished wood. It all has to be painted.

**Mr. Kirk:** Yeah. I got it.

**Mr. Comeaux:** Okay. So we have – we're not going to have shutters, we're going to have the house painted the colors you presented which is a maroon with—

**Mr. Domini:** White trim.

**Mr. Comeaux:** --white trim and the taupe for some accents.

**Mr. Kirk:** Yeah.

**Mr. Comeaux:** And a wood picket handrail for the side porch, is that correct?

**Mr. Kirk:** Um-um.

**Mr. Comeaux:** And the concreted painted gray. Can I get a motion for approval with these recommendations?

**Mr. Beougher:** I'll move.

**Mr. Comeaux:** We have a motion. Can I get a second?

**Mr. Eller:** I'll second.

**Mr. Comeaux:** We have a motion and a second. Aaron, will you please call the roll.

(Mr. Domini called the roll. Mr. Hudson voted "yes." Mr. Bainter voted "yes." Mr. Baker voted "yes." Mr. Eller voted "yes." Mr. Comeaux voted "yes." Mr. Beougher states, "I'm going to say "no.")

**Mr. Domini:** Motion carries.

**Mr. Comeaux:** Regardless – and I think if we can deal with you on the front end next time, Aaron will shepherd you through this process and hopefully he and Chet can get on the same page. But otherwise, fantastic, good luck with the house.

**Mr. Domini:** I'll get you a copy of this, Chuck.

**Mr. Kirk:** All right. Thanks.

3. 7305 EAST MAIN STREET, REYNOLDSBURG, OHIO: APPLICANT: PATRICIA & ROBERT KENYON (5379DR). PAINT EXTERIOR.

**Mr. Comeaux:** Is that all this is?

**Mr. Domini:** Yes. And for the record, we did approve the color and the shingle.

**Mr. Comeaux:** Okay. That's fine and I'm glad we didn't have to pull up the old minutes or anything like that.

**Mr. Domini:** There's a little history there. I mean, at least we got him here and the next time he knows.

**Mr. Comeaux:** Right.

**Mr. Domini:** And which you should because that's why he was here the first time in May 2007.

**Mr. Comeaux:** Right. It'll be difficult to have the same conversation again.

**Mr. Domini:** I would imagine there'd be little forgiveness.

**Mr. Beougher:** Unless there's a brand new Board with a brand new administrator—

**Mr. Comeaux:** Sure, well-

**Mr. Beougher:** Following the same cycle again and nobody remembers the histories.

**Mr. Eller:** Are you talking about this one that we just did?

**Mr. Comeaux:** Yeah.

**Mr. Eller:** This is his third time here since I've been here and the first two times were his properties on Main Street. He came to us prior to initiating the changes and especially that first one that Aaron had shown – this little house down here. He had some unbelievable changes that were just absolutely unacceptable. Kevin may remember and he had the corrugated aluminum he wanted to wrap around. And we worked with him for a long time and it came out very well, but I would think that he should have known to come to us first. This is his third house in the last couple or three years.

**Mr. Domini:** He had the white one on Main that he just painted. He's got this cream house. He's got \_\_\_\_\_. I don't appreciate him trying to put a shadow on me that I didn't—

**Mr. Comeaux:** No, no.

**Mr. Domini:** -- because he knows what he needs to do.

**Mr. Eller:** Yeah. He knew that he should have appeared before this Board prior to working on this newest house.

**Mr. Beougher:** In going through the Board before, he knew about colors, styles and everything. Nothing new but like things going amuck as he went through with construction.

**Mr. Baker:** Well, it's too bad, because historically this house has missed the boat.

**Mr. Beougher:** Absolutely.

**Mr. Baker:** The windows were a bit too far for you, I take it.

**Mr. Baker:** I can't get past the porch.

**Mr. Beougher:** I – and this is on the record, isn't it?

**Mr. Baker:** Yeah. Regardless, it is--

**Mr. Beougher:** I really struggled with the windows because they really do change the house, but being taken to school on the porch was a little over the top.

**Mr. Baker:** Yes.

**Mr. Comeaux:** Okay.

**Mr. Domini:** Well this next application might be a little bit more straight forward. The French House, 7305 East Main. It was recently purchased by a resident and, again, not knowing what our rules are, began painting. I went over and talked to the new owner.

**Mr. Beougher:** Not pink.

**Mr. Domini:** It's not pink. I think you'll be happy with the color if you haven't seen it already. And so he came here tonight -- he had a death in the family and dropped off a letter, which I'll read for the record if you want. It says, "I purchased this property with my wife. My intention is to operate it as a bookstore and library, but I had a death in the family. I couldn't be here tonight with you." But I did take pictures mid-painting so you can see what the changes are. And if you didn't have a chance to drive by it, I think it looks very nice. But this color here is this bracing blue. I think he called it a French blue, which is here, and the older was a darker blue which has more of like a – I'm kind of color-blind, so I even hesitate to guess what color that is. And then away from what was a cream over a pink to a white. So it's now white with this bracing blue or French blue which I think looks very nice and it's done. And I'm excited to have a new owner of the building. They've cleaned up the landscaping. They know what they need to do with the Board now.

**Mr. Comeaux:** So it's just painting?

**Mr. Domini:** Just painting.

**Mr. Comeaux:** Fantastic. Are there any questions for Aaron since the applicant is unavailable?

**Mr. Beougher:** I'm a little unclear, around the window. Which is the new siding color?

**Mr. Domini:** This color up here.

**Mr. Beougher:** Well, that's the trim but is there a field color?

**Mr. Domini:** He painted it all with the same trim color.

**Mr. Beougher:** So, these – wait – I thought you said he was painting the siding.

**Mr. Domini:** He did, white.

**Mr. Beougher:** So that's all the new color?

**Mr. Domini:** So if you look right here, you can see this dark area in here.

**Mr. Baker:** That's when Aaron showed up.

**Mr. Domini:** That's when I showed up.

**Mr. Beougher:** That's the—

**Mr. Domini:** That's the old color.

**Mr. Beougher:** --old color.

**Mr. Domini:** That bright white is the new color which really pops that trim color.

**Mr. :** (inaudible)

**Mr. Beougher:** No, I didn't care for the pink. That was a bit much. It wasn't quite Pepto Bismol.

**Mr. Comeaux:** Okay. Any other questions or comments or can I have a motion?

**Mr. Hudson:** I move to approve.

**Mr. Comeaux:** And a second.

**Mr. Baker:** I'll second.

**Mr. Comeaux:** Have a motion and a second. Aaron, please call the roll.

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

4. 7221 EAST MAIN STREET, REYNOLDSBURG, OHIO: APPLICANT: RAYMOND D. SARROCCO, SIGN VISION INC. (5379DR). SIGN INSTALLATION.

**Mr. Comeaux:** Okay, which leads us to what will now become our final item on the agenda which is Item number 4, 7221 East Main Street, Reynoldsburg, Ohio, sign installation for PNC, formerly National City Bank. Aaron.

**Mr. Domini:** I want to keep this quick. This is mostly a rebranding, as you know. There's one new sign which is the channel letters facing Main Street, bottom left hand corner on this picture. I'll back up. I've looked at everything. The square footage meets our code. I talked to the applicant. He was not able to come. I told them that was fine. I didn't think there'd be much discussion on this. But what I did note to him was, again, the raceway. I told him I think the Board would probably want it painted the same color as that EFIS. I think it's in with this material. He was agreeable to that if that's the decision the Board wants to make. That's it. On the National City, it's a ground sign and the sign above the entryway and the channel letters facing north on Main – internally lit channel letters, LEDs.

**Mr. Comeaux:** Any other questions for Aaron? (No response.) Can I have a motion, please?

**Mr. Eller:** I'll move for approval.

**Mr. Comeaux:** Can I have a second?

**Mr. Hudson:** I'll second.

**Mr. Comeaux:** Please call the roll, Aaron.

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

D. OTHER BUSINESS - None

E. ADJOURNMENT

The meeting was adjourned at \_\_\_\_\_ o'clock.

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James Comeaux, Chair

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Aaron Domini, Planning Administrator

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