



Agenda

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HISTORIC DESIGN REVIEW BOARD FIELD TRIP

WEDNESDAY, JULY 22, 2009 – 12:00 NOON

HISTORIC PRESERVATION DIVISION, 2ND FLOOR CITY HALL

HISTORIC DESIGN REVIEW BOARD HEARING

WEDNESDAY, JULY 22, 2009 – 6:00 PM

CITY COUNCIL CHAMBERS

- A. CALL TO ORDER
- B. ROLL CALL
- C. APPROVAL OF AGENDA
- D. APPROVAL OF MINUTES
- E. COMMUNICATIONS
- F. BUSINESS FROM THE FLOOR
- G. OLD BUSINESS

- 1. Case #H-08-095B. Southwest corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark A. Hogan, agent for DSW Santa Fe, LLC, proposes to restore historic character on a significant building, remodel two contributing buildings by removing non-contributing additions and constructing 39,000 sq. ft. of additions, as well as constructing approximately 62,000 sq. ft. of additional buildings that are between 20'9" and 36' tall along with site improvements. (David Rasch)

- H. NEW BUSINESS
- I. MATTERS FROM THE BOARD
- J. ADJOURNMENT

For more information regarding cases on this agenda, please call the Historic Preservation Division at 955-6605. Persons with disabilities in need of accommodations or an interpreter for the hearing impaired, contact the City Clerk's office at 955-6520, five (5) working days prior to hearing date. If you wish to attend the July 22, 2009 Historic Design Review Board Field Trip, please notify the Historic Preservation by 9:00 am on Wednesday, July 22, 2009.

SUMMARY INDEX
HISTORIC DESIGN REVIEW BOARD
July 22, 2009

ITEM	ACTION TAKEN	PAGE(S)
Approval of Agenda	Approved as amended	1
Approval of Minutes	None	2
Communications	None	2
Business from the Floor	None	2
Old Business		
1. <u>Case #H 08-095B</u> Palace at Paseo de Peralta	Approved with conditions	2-80
New Business	Not considered	
Matters from the Board	not considered	
Adjournment	Adjourned at 9:00 p.m.	81

MINUTES OF THE
CITY OF SANTA FE
HISTORIC DESIGN REVIEW BOARD

July 22, 2009

A. CALL TO ORDER

A special meeting of the City of Santa Fe Historic Design Review Board was called to order by Chair Sharon Woods on the above date at approximately 6:00 p.m. in the City Council Chambers at City Hall, 200 Lincoln, Santa Fe, New Mexico.

B. ROLL CALL

Roll Call indicated the presence of a quorum as follows:

MEMBERS PRESENT:

Ms. Sharon Woods, Chair
Ms. Cecilia Rios, Vice Chair
Dr. John Kantner
Ms. Christine Mather
Ms. Deborah Shapiro
Ms. Karen Walker [arriving later]

MEMBERS ABSENT:

Mr. Dan Featheringill

OTHERS PRESENT:

Mr. David Rasch, Historic Planner Supervisor
Mr. Carl Boaz, Stenographer

NOTE: All items in the Committee packet for all agenda items are incorporated herewith by reference. The original Committee packet is on file in the Historic Planning Department.

C. APPROVAL OF AGENDA

Ms. Rios moved to approve the agenda as published. Dr. Kantner seconded the motion and it passed by unanimous voice vote.

D. APPROVAL OF MINUTES

None.

E. COMMUNICATIONS

None.

F. BUSINESS FROM THE FLOOR

None.

G. OLD BUSINESS

1. **Case #H-08-095B.** Southwest corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark A. Hogan, agent for DSW Santa Fe, LLC, proposes to restore historic character on a significant building, remodel two contributing buildings by removing non-contributing additions and constructing 39,000 sq. ft. of additions, as well as constructing approximately 62,000 sq. ft. of additional buildings that are between 20' 9" and 36' tall along with site improvements. (David Rasch)

At the request of the applicant, the minutes for this case are transcribed verbatim.

SHARON WOODS: I think we're going to do it in the same way we have been because it's been successful trying to understand each part. So we are going to start with Marian Hall and review that. We will vote. And then we will go to the old hospital. And vote. Then we will go to the parking garage. I don't expect to get through everything tonight. But let's see how we do. I'd like to say that I would like to end at 830. If it goes a little beyond that but not much. Okay? Is everyone okay with that? Okay David, may we have the staff report?

DAVID RASCH: yes, Madam Chair, Board members. I'm going to start on page 2 of your packet with Marian Hall. And you do see on the upper right a historic postcard of Marian Hall while it still had its outdoor verandas.

224 E. Palace Ave., known as St. Vincent's Sanitarium and also Marian Hall, was constructed with brick around 1908 by Isaac Hamilton Rapp for the Sisters of Charity in the Craftsman style.

The building originally functioned as a convent and a sanitarium with sleeping porches on the second and third floor. The porches had been removed at approximately 1954. Two hallways and a stairway connection were constructed on the east elevation when the new hospital was constructed in 1952 and 1953. All historic windows were removed and replicated windows were installed when the State of New Mexico moved its offices into the building in 1984.

The building retains much of its original integrity and it is architecturally and historically important. The building is listed as significant to the district and all elevations are considered to be primary.

The building will be rehabilitated to restore important elements of original integrity. In case of building code conflicts, the applicant proposes to restore original character, if not the literal historic construction.

Non-historic material will be removed including the stucco finish where applicable, cladding on bay windows and this south elevation ADA ramp and handrails. The non-original stair addition to the southeast corner will also be removed.

Using historic documentation, verandas and the solarium will be reconstructed along the south and west elevations along with restoration of exterior brick finish.

The proposal follows the regulation of significant structures which preserves distinctive historic features such as brick finishes, and the general design standards which requires documentation to replace or duplicate missing architectural features.

The historic canopy over the east elevation and tree will be re-created from historic documentation. A larger canopy will be constructed in front of the east elevation entry door and over the re-created canopy without attaching to the structures but with an overlap to achieve weather protection. The larger canopy will

have wooden beams on brick piers with cement caps and a standing seam pitched metal accent roof that harmonizes with the existing porch roof pitch on the building.

There is also this connecting hallway between Marian Hall and the old hospital. And that's the next section. Marian hospital connecting hallways. The connecting hallways from Marian Hall were part of the hospital construction campaign. They are constructed with the same materials and style of the hospital but they do not have unique merit in themselves. The connection of skiers the important east elevation of Marian Hall, which is quite unique. The adjacent significant building. The connections were listed as non-contributing to the district in 2008. These additions will be removed.

[Karen Walker arrived at this time.]

CHAIR WOODS: Okay we will stop here and then will take it up on the next go around. Does anyone have any questions for David on Marian Hall?

Okay, Mr. Flance. Would you have your whole group be sworn in, anyone who is going to speak, so we do it at one time.

MR. FLANCE: Okay, there is this good-looking redhead next to me. And a total balder guy next to me. And the only real man here to my right.

CHAIR WOODS: You just have to be sworn in. You don't have to, you know, do a song and dance here. We know everybody.

CARL BOAZ: Under penalty of perjury, do you swear or affirm that the testimony you are about to give is the truth, the whole truth, and nothing but the truth?

DRURY TEAM: I do.

CHAIR WOODS: Okay, go ahead Steve.

MR. FLANCE: Mdm. chair, if I may, I'd like to just pass out this outline which is similar to the last one

we had. But it summarizes the... some of the questions that were asked at the last historic design review Board meeting and which we want to make sure that we cover tonight. This is by no means an exclusive list of the things that we know you want to discuss. But I think that it's important that we not overlook anything that came up in our meeting with you about a month ago. So we put it in this kind of order so that the board would be able to check off the things that were brought up by board members and make sure that we cover everything.

Let me talk about Marian Hall a little bit. Basically, this is the original structure of Marian Hall. You can see the sanitarium in this location where my little red dog is pointing. These are the patios and terraces that were closed in for tuberculosis patients. The way they used to treat tuberculosis in those days was that they would basically wrap you in blankets and pitch you on a bed and preacher outside. And this was particularly in a dry climate thought to be able to clear up the congestion in the chest. It's a very interesting thing and they did it up until the 1940s.

CHAIR WOODS: could you put that up so that John could see it? Because I don't think that he can see it.

MR. FLANCE: this one. Okay, let's put this one up too, Christa. Thank you. This is Christa Castor who is our project manager.

So this is Marian Hall, right here. This is Marian Hall as it existed in probably in the 1940s. Pardon me since that time, the solarium and the outdoor verandas had been removed. This entrance still remains. And this is sort of like a big portal that provides access to the entrance. This is a picture of Marian Hall dating back probably two... somebody help me here.

MR. MARK HOGAN: about 1912.

MR. FLANCE: 1912. This is Marian Hall. This is directory that once was there that was occupied

by the nurses and some of the other people who worked at the hospital, St. Vincent's Hospital, which at that time was Marian Hall.

Our proposal is very simple. We intend, because this building is on the national Registry of historic sites to maintain the exterior skin of the building. We don't intend to make any major changes to what was originally there. What we do intend to do is to restore the character and the physical copyrights of the building. And so we intend to restore the solarium here, the outdoor verandas that served the tuberculosis patients, in this area and this area. And this would become part of the hotel and these outdoor verandas of course would be for guests at the hotel. And the solarium will be used to you know, for a variety of recreational uses.

One of the things that we discussed with the board... here is another picture of what I just was showing, right here. One of the things that we want to be able to do with this project is to... this is now Marian Hall as you see it right here. This is the current's St. Vincent's Hospital, the old St. Vincent's Hospital. And this is currently a large part little green space Park area open space. Originally there was a drop-off that came in off of Palace Avenue. It dropped people off at the hospital. The entrance to the hospital at the time was right here they seem to east and then would pull back out. So this was traditionally a driveway. At some point during the period from 1953 to call at 2000... I'm guessing between 1953 and 1984 when the state took over the building. This was all filled in and this just became sort of a green space open space.

We'd like to reestablish this entrance and this entrance would provide access to the hospital. I mean, excuse me, to the hotel which will be built in Marian Hall and we would be adding... the only thing that we would be adding is a canopy that would provide some cover for people at the drop-off. At that point, people could either come back out onto Palace Ave., or will have direct access into our parking garage. Do we

have a site plan some place?

MR. RASCH: I have it right up here.

MR. FLANCE: God. David, you're fast. It's impressive.

Okay, so here we are. This is Marian Hall. And here is the drive coming in with a little turnaround.

There is a drop-off for this portion of the hotel. People can then go back out onto Palace Avenue, where they would be able to drive... probably valet park in the underground parking garage via this driveway right here.

So those are the changes that we want to make to Marian Hall as it currently exists. I believe this staff has been supportive of those changes. Most of them take us back to the original design and function, if you will, of Marian Hall. Both the verandas that you see on this rendering right here. And the drop-off occurring here. I would be glad to stand for any questions on Marian Hall.

MS. CECILIA RIOS: Steve, are you proposing any replacing of roofing material on Marian Hall?

MR. FLANCE: we'd like to maintain the existing shingled roof. There may be areas that we need to repair. But we don't plan to change the style of the roof.

MS. RIOS: any replacing would be in-kind, correct?

MR. FLANCE: Correct.

MS. RIOS: is that the same thing that you are going to do in reference to replacing anything on the exterior of the building? Any stucco? Any brick?

MR. FLANCE: yes.

MS. RIOS: In terms of the drop-off, what are you going to do to prevent traffic jams? Traffic jamming in that area?

MR. FLANCE: You mean in this area right here? Traffic backing up?

MS. RIOS: uh huh.

MR. FLANCE: Well, we will have valets here. They can move cars one way or another. They can either move them further out and brought them right here for a very short period of time or move them down into the garage.

MS. RIOS: and from there they can go right directly to the... the drive-in and then they go to the...

MR. FLANCE: can I have the site plan again please? Thank you David. They would basically come in. This is Palace Avenue right here. The entrance to the drop-off would be right here. It's lined up with this street which is... is that Cienega right there?

MS. RIOS: uh huh.

MR. FLANCE: and would come around this turnaround right here, drop off at the hotel, and either be valeted into the garage. They might be allowed to drive directly into the garage, or valeted into this holding area over here. There is plenty of room in this area and in this area to accommodate two cars passing.

This area here, as a point of interest, I guess, is going to be... we are going to have a pedestrian arcade that moves from Palace Avenue into the promenade or the project which is writing here. There will be some shops and it will be an interior access here, exterior access here. And that will provide access to the interior promenade and allow people to enter this part of the hotel. We will have a restaurant here, as you will recall.

MS. RIOS: did I understand you correctly to say that the turnaround only accommodates two cars?

MR. FLANCE: actually, the... what is the... give me the length of this here,

MR. HOGAN: [inaudible]

MR. FLANCE: I am told by our planner who has worked out... I mean our designer who has worked out all of these numbers that we can accommodate about three or four cars. So we are to be able to hold

one car in here and two or three cars in here.

MS. RIOS: now I'm going to change to the canopy on Marian Hall. Can you describe that in more detail? What type of material is it, how big is it, and tell us how it is going to attach to the building.

MR. FLANCE: well first of all, it won't attach to the building. The canopy won't attach to the building as you can see in this cross-section right ear. The canopy will come to within roughly a foot of the building and end at that point. So that it is not technically a change to a primary façade of the building. Is that right?

MR. RASCH: right.

MR. FLANCE: so I said that right. The canopy will really be designed to provide a holding area and some cover for guests who are entering or leaving the hotel, protecting them from the weather and that kind of thing. The material... I'm sorry.

MS. RIOS: Oh, you were just going to answer. Material?

MR. FLANCE: the material will be... is that a standing seam roof?

MR. HOGAN: Yes.

MR. FLANCE: a standing seam metal roof. The pitch on the roof will be not unlike the pitch that you find on the roof of the existing building itself, which has a pitched roof. And you can see it from this elevation that you have. There is a slight pitch to the roof. Something on the order of 5 to 10%. And a standing seam.

MS. RIOS: and how far is that going to protrude

MR. FLANCE: can we go back to the site plan for a minute?

MR. RASCH: [inaudible] it would come to right there.

MR. FLANCE: David is absolutely right.

MS. RIOS: and just offhand, did you consider anything else or would you consider anything else other

than standing seam should mark

MR. FLANCE: yeah, we would consider another approach. One of the unique aspects that we have discussed before with the committee, Commissioner Rios, is that particularly as you can see in the... this drawing right here. We have tried to emulate the pitched roof on Marian Hall with a pitched roof on this building which is building number three in our site plan. And these are the group of suites and we had this discussion at the last meeting. We are trying to pick up some of the elements of the traditional architecture of Marian Hall and keep them as a discrete element of Marian Hall and its adaptive reuse. So we would like to have a pitch, something like this. Which is frankly, not unlike the pitch that you see right here that is the pitch on this roof here.

MS. RIOS: well I don't have a problem with the pitch. But I just think that a standing seam for this building is a little bit harsh. That's my opinion. I don't know how anybody else feels.

MR. FLANCE: well, I will tell you this that if the approval of this project comes down to whether we use standing seam on that roof or not, you can have whatever you want on that roof.

CHAIR WOODS: that was very generous of you Steve.

MS. RIOS: thank you very much.

CHAIR WOODS: who else has questions?

Yes, Deborah.

MS. DEBORAH SHAPIRO: so could we just go over the balconies that are on the West and the South side? Particularly on the west side, you've got some... I know you're trying to emulate that...

MR. FLANCE: this right here?

MS. SHAPIRO: I don't know. I can see it right.

MR. FLANCE: I'm sorry. Can you raise both of these please?

MS. SHAPIRO: the trees are in the way and does that side mimic the south side? They're behind the trees?

MR. FLANCE: does this side mimic this side?

MS. SHAPIRO: the west side bottom floor... does that mimic the south side, bottom floor? Does it have upright verticals? I can't tell from here.

MR. RASCH: Mdm. Chair and board members, and you're bound packet you want to look on pages 23 and 23A. 23 and 23A.

MR. FLANCE: well, generally they do mimic the Windows. They are not exact but they are all open and they...

MS. SHAPIRO: [inaudible]

MR. FLANCE: yes.

CHAIR WOODS: Anyone else?

MR. FLANCE: it was not a portal. There was not a portal. It would become... it is now gone. And what portion is left is a portal.

MS. SHAPIRO: [inaudible]

MR. FLANCE: Bring it back... okay.

MS. SHAPIRO: And I want... the north elevation you didn't have any comments on [inaudible]?

MR. FLANCE: well, no. I mean on the north elevation we don't plan to make any changes. The only change is on that sort of east facing elevation as you come around the corner from the north elevation that we were just talking about where we want to reestablish the front entrance to the building and put a permanent canopy and from that to provide some weather protection for people using that building.

CHAIR WOODS: Christine?

MS. CHRISTINE MATHER: yeah. Again, at that north elevation...

MR. BOAZ: Excuse me. Can you use your microphone?

MS. MATHER: Sorry Carl. At the north elevation again. Both in plan and your renderings I believe there is an original cast-iron fence along that wall. Is there not? And I am wondering what will become of that and a question for David is that part of the significance of that structure?

MR. RASCH: oh yes board members. I believe that is an historic fence.

MR. FLANCE: and I know our intent is to preserve it.

MS. MATHER: okay.

MR. FLANCE: and they may put my head on it when it's all over but...

MS. MATHER: that's convenient that way.

MR. FLANCE: At least it's just my head.

CHAIR WOODS: I have a couple of questions Steve. So all of the original Windows will stay? They are not being replaced?

MR. FLANCE: that is my understanding.

MR. RASCH: these are non-historic replacements already.

CHAIR WOODS: but are we replacing windows or... okay.

When you look on the old photographs, these solarium is all true divided light and when you look on your elevations, they are not.

MR. FLANCE: okay which page are you on our elevations?

CHAIR WOODS: on your elevations I'm on page 23 on the west elevation right on see any true divided lights. When you look at that solarium dare they are all true divided lights.

MR. BRIAN NENNINGER: [speaking with Mr. Flance] Those are not the windows. They are actually shades. [inaudible]

MR. FLANCE: Okay. Why don't you answer the question? I am going to ask Brian to answer the question.

MR. NENNINGER: Chairman Woods, those are actually if you really zoom in on those and have little pictures that we can present. It is actually a shade, not an actual divided light window on that second floor.. And those are actually to support the shades I guess at some point in the day when the sunlight was what it was that would drop that to shade the bathroom. But those were not actual Windows per se. And the original design of that building did not have the shades installed. And again, I can provide the documentation to you and those pictures to you.

CHAIR WOODS: it looks like in the... transoms. There certainly looks like two deals in those transoms.

MR. NENNINGER: yeah, I apologize. I thought that we were talking about this floor. These small solarium on the corner you are absolutely right. And if on our drawings we haven't shown this divided light then that would be our mistake and we will correct this.

CHAIR WOODS: So just to clarify, the solarium on the... it's the south and west elevation, right? Yep.

MR. NENNINGER: yes.

CHAIR WOODS: ... has true divided light windows and those true divided windows... both the ... I would assume, and I'm asking you, that both the proportion of the windows and the two deals will be met.

MR. NENNINGER: Yes.

MR. FLANCE: We have a note on the submittal, Madam Chair, that says we will restore the original, so... If they were indeed true divided lights, then we would restore...

CHAIR WOODS: But you can't restore them because you don't have them so you are duplicating them.

MR. FLANCE: Duplicating them. I'm sorry.

CHAIR WOODS: I think that is an important distinction.

MR. FLANCE: I understand what you're saying.

CHAIR WOODS: What you are talking about with this building...

MR. FLANCE: I understand what you mean.

CHAIR WOODS: On the balustrades, are you again trying to duplicate what was there? And you have those drawings or whatever so you are repeating those proportions?

MR. FLANCE: Yes.

CHAIR WOODS: And everything is wood and painted wood. We don't have plastic; we don't have aluminum; it's all painted out wood on this building?

MR. FLANCE: That's correct.

CHAIR WOODS: Okay. So far, that's good. I'm a little concerned too as Cecilia is with that canopy. I appreciate it being separated from the building and not attached. I think that is good. I have it working as this stand alone, standing seam... I'm also concerned, but I don't have a solution. Actually, the solution I would suggest is you would make is that roof should not be pitched at this point. If it really makes sense to pitch it. And I also defer to David on that. And we have this pitched roofed building that is shingled. We are now putting on... I understand you are trying to emulate the pitch. But it is this standing seam that will look new for a long time. It just does. It takes a long time for it to weather. I'm not sure that's working and ...

MR. RASCH: Let us make a pitch with an asphalt shingle would be more harmonious. Even though the asphalt shingle was not original; it was clay tile.

CHAIR WOODS: Or possibly not. You know, a flat roof would still drain. But it may just go away. I understand you want people to see it and walk in but I'm a little uncomfortable with it.

MR. FLANCE: I'm hearing that ... Is it the material or is it the pitch? Or is it both?

CHAIR WOODS: I'm trying to sort through it, Steve. My ... My gut is telling me it is the pitch that, you know, would just simplify it by being flat but... I would have to study the proportion more. I'm not It's hard to tell on this little tiny drawing. And as far away as we are looking.

MR. FLANCE: I think we are open to discussing with David and with you what style of canopy you want. I think we... first of all, we have to be clear that we do need to canopy their, functionally, in order for that area to serve as a primary entrance to that part of the hotel. In terms of whether it is a flat roof element or a pitched roof element, to some degree, if I may, Mdm. Chair, we are starting to get into mixing and matching design vernacular. We felt that pitch was more appropriate given some of the other elements that you see in the building. But if it was the desire of this board to turn that into a flat roof... some kind of a flat roof with a 2% or 3% pitch on it so we can get water off the roof, we can accommodate that.

CHAIR WOODS: I guess I would, you know, agree to disagree. You have this beautiful large pitched proportion. And sticking on this little pitched thing in the front, I'm not sure I understand what you are trying to say. And we are probably splitting hairs at this point, but... let's just say we'll leave that aside for now.

Christine.

MS. MATHER: well, I have something to say about that as well. In your elevations on page 23, compared to your renderings, you are showing your logo and in the renderings you are trying to identify that this is the entrance to the building. But yet in your elevations, you don't see that. So you are really looking at two different designs, I think.

CHAIR WOODS: could you show us on your renderings so Christine can point out what she is talking

about. I think these other things are covering them. And if you have renderings that don't have the big trees that you can show us, that would be great.

MR. FLANCE: it is hard to find any in terms of renderings. I don't think we have that rendering.

CHAIR WOODS: we need to see what your signage is there Steve.

MS. MATHER: on 23A, if the other Board members will look, you'll see that both on the north and on the east elevation, they kind of look more like canopy canopies. And what we would be voting on would be more like page 23.

MR. FLANCE: uh huh

MS. MATHER: [inaudible] more structure.

MR. FLANCE: I have page 23 right here.

CHAIR WOODS: And then if that's the case, where is the sign?

MS RIOS. Yeah. I agree.

MR. RASCH: And then this drawing is later. This is the most recent drawing of the standing seam roof where I think the details were the most worked out.

MS. MATHER: But I don't see any signage there and or on any of the elevations. And I know you are going to want to identify your main entrance.

MR. HOGAN: If I might try to answer that question. Originally we started off with not a permanent canopy but more of an awning type of a canopy, which we thought was a nice, soft addition to the natural one. Knowing how the Board is often not receptive to non-permanent awning types, we backed away from that and started looking at a more permanent structure. The awning one is the one you saw with the identification on the front face. The other one will just have to be on the flat side of the eave just above the entrance on the canopy.

MS. MATHER: So on the current proposed you will just put signage on that east side?

MR. HOGAN: Right.

MS. MATHER: And is that going to be sufficient to identify the entrance here?

MR. FLANCE: I guess our owners believe that it will be.

MS. MATHER: Okay. Because, you know, on the other one... on the south entrance to St. Vincent's you are kind of going in another direction... for the sign.

MR. FLANCE: Well...

CHAIR WOODS: You want to talk? Use that mike.

MR. NENNINGER: Just to address the issue of signage on these two buildings. You know, Marian Hall is a much more quaint, smaller building that evokes more of a boutique feel. I think we feel that we can get by with the smaller signage on Marian Hall. Whether we have completely or appropriately worked that with this awning redesign, I think we probably ought to go back and take a better look at the signage. It may not be appropriate to be on the awning at all. Maybe a very small sign at the entry if it's in the back. And that's something we would have to work out with the signage and bring back to this Board. And I want to maybe apologize because this may be a little bit of a detail that we've overlooked. But I would say the signage here does need to be modest. This building doesn't demand something else.

MR. RASCH: Madam Chair. Just for clarification. Typically signage does not come to the Board unless it violates the sign ordinance. So if you are going to want to see signage, I would direct you to specifically request that it come back. Because typically, signage that meets code is done by staff.

MR. FLANCE: I was just going to say, Madame Chair, that in some of these things that... it's a really good point. I think that in some of these things, you are reading these closer than we are... these changes. I think we would like to be able to submit that kind of a thing to staff and have them review it and decide if

they can make a decision on it or if it needs to come back to the Board.

CHAIR WOODS: And I think part of what Christine is responding to is what we did see on the other façade because that is something somehow we would expect. I think we are just trying to understand at this point. It's always confusing if we are looking at two different things. Just tell us what we are looking at. But we can certainly understand that these are the kind of things that you are working out and I would assume that, you know, if it is within the ordinance, then it is a staff approved item. I appreciate Brian saying it should be a smaller sign. I think that is important.

Cee, did you want to say something?

MS. RIOS: Lighting. We haven't talked about lighting.

MR. FLANCE: Let's talk about lighting.

MS. RIOS: Pardon?

MR. FLANCE: I said let's talk about lighting.

MS. RIOS: Talk about it Steve. Go for it.

MR. FLANCE: You start.

MS. RIOS: What are you proposing?

MR. FLANCE: Well, the lighting plans for the whole property, first of all is not just for Marian Hall. The lighting is going to be down lit and low key. We meet the night time ordinance requirements for the City of Santa Fe. We have not identified the design of sconces or fixtures that would be part of the lighting plan. But again, they would have to be down lit, not allowing any kind of washing of the wall with the lighting. The pathway into the... in this case, the driveway into the entrance would probably have some low bollards that would alert the drivers the boundaries of the driveway, itself. And the rest of the lighting around the building would be again down lit fixtures, particularly the areas ... in this area here and this area here.

Where we have rooms, we are going to have sconces that are maybe there to identify and provide guidance to people at night.

And we are right next to Cathedral Park so that the lighting around the building, again, would be on paths that lead from Cathedral Park which is over here some place, coming in to this area, would be down lit and low mission type lighting.

CHAIR WOODS: Is that all?

MR. FLANCE: uh huh.

MS. SHAPIRO: So maybe you will have a sign on Palace Avenue that this is Marian Hall? And you will have lighting on that.

MR. FLANCE: We will. But again, the ordinance requires that it be down lit. It cannot be... you can't wash it.

MS. SHAPIRO: Oh. I haven't seen anything about rooftop appurtenances on top of Marian Hall. Are we going to see anything more than what is existing?

MR. FLANCE: You know, I don't believe we are planning to do any rooftop ... Maybe a big TV dish or something like that.

MS. SHAPIRO: I was thinking more of air conditioning units and ...

MR. NENNINGER: [inaudible]

MR. FLANCE: Yeah, but she's talking about new.

MR. NENNINGER: [inaudible] skylight.

MS. SHAPIRO: Where is the one that is there now?

MR. NENNINGER: It is on the... I don't know how to say it without going to the book. It is back on... if I could follow this roofline along on the east roofline. It is back on this side between the hospital and the

building itself. It is very modest. We are talking about something that is about a five by five. And it is tucked away where you don't see it or notice it. And we're not proposing to put anything back in that area. So basically the answer is no. I think that is the answer.

MS. SHAPIRO: [inaudible]

MR. NENNINGER: Yes.

MR. FLANCE: Those are the two right answers.

CHAIR WOODS: Yeah.

MR. FLANCE: Thank you.

MS. WALKER: Steve, on a project of this size, I would personally like to see the signage plan and a detail lighting plan, including choice of fixtures. Normally, we turn over, on an individual home, we turn it over to staff, but I think we need to look at it as well.

MR. FLANCE: Okay. Thank you.

MS. WALKER: Thank you.

CHAIR WOODS: Steve, as far as color, and we are seeing a lot of color renderings... Is the color basically what the colors are now? Or is there any change to them? Because we are talking... we have roof, we have trim, brick, some stucco... Where are we with all of that?

MR. FLANCE: It is my understanding that a color board was submitted by Mark to the City. And David has the color board.

MR. HOGAN: On Marian Hall our intention is to do the cut test and try to identify the original colors and match those. That goes for the stucco as well as the paint and the trim.

CHAIR WOODS: Okay, what I would like to do is just a very short break just to look at the model and then vote on it.

MR. RASCH: Madam Chair.

CHAIR WOODS: Yes, David.

MR. RASCH: I have one concern. In the general standards for roof top appurtenances. "For significant structures, publicly visible rooftop appurtenances, including mechanical equipment shall not be added, nor shall the parapet be raised to conceal the rooftop appurtenances. So there are existing rooftop appurtenances but you are going to remove them and upgrade them. Okay. So if you remove them, they are not grandfathered in.

CHAIR WOODS: We understand. Let's just break for three minutes and then we will open it to the public and everybody can come look at the model. Okay?

MR. FLANCE: Thank you.

[The Board recessed from 6:38 until 6:44.]

CHAIR WOODS: Would anyone like to...

First I would like to say if anyone is in disagreement with the Board's decisions tonight, you may appeal to the Governing Body within seven days.

Does anyone from the public wish to speak concerning Marian Hall?

[There were no speakers from the public regarding this section of the case.]

CHAIR WOODS: Okay, what are the wishes of the Board?

MS. RIOS: I have two questions to ask. And that is that one the... Steve, or one of the architects or somebody. Mark, would you describe for the board on the north elevation on the third floor, I think there is an expanse of Windows that are not mullionated. Is that correct?

MR. HOGAN: on the north elevation?

MS. RIOS: facing Palace.

MR. HOGAN: are you on the upper level?

MS. RIOS: [inaudible]

MR. HOGAN: this... that actually was the area that was the operating room and the windows were not as divided there. And our intention, and we still have some research to do, but we would like to duplicate what was their originally. So that's our intention. The drawings we have come from some old files that Meem had. And so we put in what was there at that time. But we have not researched to see if that was actually original configuration.

MS. RIOS: one more question and it is for you Mark. Would you indicate to the board what you are proposing to do in reference to the brick.

MR. HOGAN: with the brick, our intention or desire is to clean the paint off the brick back to the original finish. With we are qualifying that slightly in that we have to look at preservation standards to make sure that in the process we don't create damage to the surface of the brick. So if we do anything other than remove the paint and restore that finish; if we have to do something else for preservation and then we will come back to the board with that proposal.

MS. RIOS: thank you, Mark.

MR. FLANCE: May I make one comment before you...

MS. RIOS: uh huh.

MR. FLANCE: I think the issue... two issues were brought up, both by Commissioner Walker. One is the character of the signage that would be used on the property and we would be happy to submit that to whomever you would like us to submit it to. Secondly, it would facilitate matters if that could be dealt with at the staff level but if you feel that it is important to look at that we would be happy to make that happen. In terms of lighting, there is a lighting plan in the book. But it is not what you are looking for. And I understand

what you are talking about. You are really interested in and I want to clarify this; I'm asking. You really want to see what the character of the sconces will be and how the building will present itself in terms of lighting that may be affecting the presentation of the building. Is that right?

MS. WALKER: and also Steve have those fixtures may look during the day. You know, proportionately to the building.

MR. FLANCE: right. So we're looking at the design of what it is. If we are going to have another meeting with you maybe that is something we could resolve at the next meeting. And I'm hoping that those kinds of issues are things that we could address to your satisfaction at that time.

MS. WALKER: Okay, thank you.

CHAIR WOODS: that is usually the case that light fixtures are reviewed as part of the submittal.

MR. FLANCE: I understand.

CHAIR WOODS: okay, any other questions? What are the wishes of the board? We're talking now just about Marian Hall.

MS. RIOS: I would like to make a motion, if I might. I am very excited about this building. You're going to restore it to its original. I think we are moving in the right path.

So in reference to Marian Hall, located on Palace Avenue, 224 E. Palace Ave., I move for approval of this project as described in staff's report and as presented by the applicant with the following conditions:

That all historic elements on this building be duplicated such as Windows, that you follow the true divided light pattern of the Windows and the proportion of those windows; That the verandas be restored to their original historic look, balustrades as well, solar a.m.; that any fabric that is being replaced be replaced in kind such as the roofing material, historical material; that the non-historic elements that were presented tonight can be removed. And I r little help from David on this because I want to be explicit. The connector

to the old hospital...

MR. RASCH: And the southeast stairway.

MS. RIOS: the southeast stairway. Is that all that was proposed to be removed? That the signage on this building be brought back to the board and let this be modest and small as Brian stated. That lighting be down lighting. And of course meet the City's ordinance... the light ordinance, and that it be brought back to the Board; That there be no visible appurtenances on this building, rooftop appurtenances; That those that are existing cannot be replaced. I think they stated that there was an air conditioning unit up there. If that is removed, it cannot be replaced... or I think Brian stated that it would not be replaced. That the... in reference to the canopy that is being added, that that be revisited and re-presented to the Board, taking into consideration the suggestions that were given this evening, and I don't know if they were too exclusive, but that it be brought back to the Board with perhaps a different roof element. Somebody suggested asphalt shingles. Someone said maybe the standing seam would be okay. Someone said maybe flat roof or maybe pitched roof, but that that be brought back to the Board. In reference to the brick, that that be cleaned without harming the brick and that perhaps if that can be done without harming the brick that is presently painted, that it be taken to its original condition. That's all I can think of.

CHAIR WOODS: Is there a second?

MS. SHAPIRO: Second.

CHAIR WOODS: Okay, all in favor?

ALL BOARD MEMBERS: Aye.

CHAIR WOODS: Opposed? [none]. Okay. Great. Anything else?

I too am really thrilled for the restoration of this building. Very exciting and we thank you.

MR. FLANCE: Thank you Madam Chair.

CHAIR WOODS: Okay, let's do the old hospital. David?

MR. RASCH: Yes...

MR. FLANCE: May I ask just one question quickly, Madame Chair?

CHAIR WOODS: Okay.

MR. FLANCE: As far as the lighting and the signage, if we don't finish tonight, we have another meeting with you. Is it alright with you if we bring back something for you to look at at that time?

CHAIR WOODS: Certainly.

MR. FLANCE: Okay.

CHAIR WOODS: We don't want to keep seeing you anymore than you want to keep seeing us.

MR. FLANCE: You know, I love seeing all of you, but not in this context. I'd rather see you at the Pink Adobe.

CHAIR WOODS: Okay.

MR. FLANCE: Excuse me.

MR. RASCH: Madam Chair, and Board members, in your bound packet, the floor plans are on page 15 through 17. And the elevations are page 18 through 21 for the old hospital.

MS. SHAPIRO: And also the new ones that we...

MR. RASCH: and also the new ones. And this staff reports starts on the bottom of page 2, Old St. Vincent's Hospital. And here is a floor plan showing the elevations as numbered. You will notice in this staff report that we go through the remodeling of this structure by elevation number.

228 E. Palace Ave., known previously as La Villa Rivera, and now known as the old St. Vincent's Hospital was constructed with brick in 1950 by John Gaw Meem in the Territorial Revival style. The building originally functioned as a hospital, then as a home for the elderly, and finally as State of New

Mexico offices. The Inventory [HCPI] is silent regarding alterations, but there are a variety of non-historic changes present including two stair towers on elevations 2 and 11, sealing up of the north elevation entrance on elevation 3, and opening dimension changes on the south elevation 7. The building is listed as contributing to the district and this status was confirmed in 2008. The following elevations were determined to be primary on May 28, 2008: number 1, number 3, number 4, number 5, number 6, number 9, and number 12. These...

CHAIR WOODS: We are not finding where you numbered them.

MR. RASCH: What's that?

CHAIR WOODS: What sheet do we have that shows the...

MR. RASCH: That might not be in your packet anymore.

MS. WALKER: This is the old packet.

MR. RASCH: Yeah, that's an old packet.

MS. WALKER: David, can you repeat those?

MR. RASCH: Yes. As you watch the, up here. Top of page 3. Number 1... You got it? Okay.

So there are those that are primary. These elevations embody all of the unique architectural details and establish the building massing and setbacks with upper floors.

The building will be remodeled with approximately 39,000 square feet of additions on the south side. And as we know, that is on elevations 8 and 11, basically... or 7 and 11. The entrance to the hotel will be located on the south side, changed from the original hospital entry on the north side.

The following changes are described by elevation number:

Elevation number... On elevation number one, a Territorial surround will be installed at a second and first story window group and the first story window will be removed with the subsequent opening

lengthened for a door entrance. This historic steel casement window will be reused on a subgrade wall on elevation 5, and we will talk about that later.

Also on elevation one, a ten foot high pergola will be constructed on the roof attached to the west elevation of the solarium.

On elevation number two, the non-historic stair tower will be removed.

The first and second story windows will be remodeled. The second story window openings will be lengthened and doors installed with balcony rails. I'm seeing in the most recent drawings, awnings are no longer installed above these doors.

MR. FLANCE: Would you say that again please?

MR. RASCH: That awnings are no longer installed above those doors.

MR. FLANCE: Thank you.

MR. RASCH: The first story window openings will be lengthened and doors installed.

A non-historic solid door on the fourth floor will be replaced with a door with divided lights in the same opening dimension.

And a portion of the historic wooden balustrade will be retained to protect a tree but the level of installation will be altered after the stairwell is removed. Some of the balustrade is in very poor condition and parts that are not repairable will be replaced in-kind.

On elevation number three, the original portal opening that served as the main hospital entrance will be restored by removing the wall infill. Restoration of architectural wood detail will be completed.

On elevation number four, the eight foot high rooftop finial will be reconstructed from historic photographs. It appears to be iron.

An existing historic window on the fourth floor will be removed and a divided light door will be installed

in the existing opening at the same width and header height. The window will be reused in the subgrade wall on elevation five. We will talk about that later.

Here. Number five. Six new window openings will be added subgrade in a new window well. All new window openings can be installed with historic steel casement windows which were removed from other elevations on the building.

Elevation number six: There are no changes proposed to this elevation. Restoration of architectural wood detail will be completed.

Elevation number seven - The non-historic portal will be removed.

An approximately 22,000 square foot 4-story addition will be constructed at this southeast side. The addition features Territorial details and are similar to but do not repeat the existing details. The addition will be set off from elevation six. Along the south elevation of the addition there will be a brick capped parapet at the second story, a pitched standing seam roof over the portal on the third story and a trellis on the fourth story. A brick surfaced tower block on the addition features a pitched roof accent that mimics existing non-conforming features on the building.

Page four.

Elevation number eight. The one-story room addition will be remodeled as part of the proposed addition on elevation number seven.

An existing historic window on the fourth floor will be removed and a divided light door will be installed in the existing opening at the same width and header height. The window will be reused in the subgrade wall on elevation five

And the rooftop mechanicals barrier screening will be enlarged and capped with brick.

Elevation number nine. The mechanical ducts will be removed.

Restoration of architectural wood detail will be completed for upper balustrades and window casing.

The lower façade will be remodeled as the main entrance in the building. Three two-story openings will have large windows and an entry portal, a second story balcony and a canopy above. Three exceptions were approved for this remodel on June 30, 2009 to construct an addition on a primary elevation, to alter opening dimensions on a primary elevation and to exceed the thirty inch glazing rule.

On elevation ten, the lower façade will be remodeled where three two-story openings will have large windows and doors. An exception was granted on June 30, 2009 to exceed the thirty inch glazing rule. Also a canopy like that proposed for elevation number 9 will be constructed. This addition conforms to the ten foot setback requirement from primary elevation number nine.

Elevation number eleven. The non-historic stair tower will be increased in height to gain access to the roof with an elevator. The stair tower will be incorporated into an approximately 17,000 square foot four-story addition on the southwest side. A two-story entrance will be constructed that mimics the new two-story entrance on elevation number one.

That is the area that goes between the buildings from one to eleven.

The addition features Territorial details that are similar to but do not repeat the existing details. Along the south elevation of the addition there will be a brick capped parapet at the second story, a pitched standing seam roof over the portal at the third story and an inset portal with a brick capped parapet on the fourth story. A brick surfaced tower block, similar to the one on the southeast on the addition features a pitched roof accent that mimics the roof on the existing solarium. These features are similar to but do not repeat existing non-conformities. Also, the addition conforms to the ten foot setback requirement from primary elevation number twelve.

And finally on elevation number twelve, there are no changes proposed to this elevation other than

removal of the connecting hallways. Restoration of architectural wood detail will be completed.

And the next paragraph, Hospital-Boiler Connecting Bridge.

The connecting mechanical gangway from the Hospital to the Boiler Plant was part of the Hospital construction campaign. It is constructed with the same materials and style of the hospital but it does not have unique merit in itself. The connection is an awkward attachment to both the north elevation of the 1950 addition to the Boiler Plant and to the south elevation of the hospital, which is now primary. The connection angles between structures and it is not integral to either structure. The connection was listed as non-contributing to the district last year and this addition will be removed.

CHAIR WOODS: Okay, here's what I would like to do. See if you have questions for staff Then I would like to break immediately to look at the models. The model updated to the drawings that you just showed us.

MR. FLANCE: Yeah.

CHAIR WOODS: So that is going to be confusing.

MR. HOGAN: But what we did prepare for you are these ...

CHAIR WOODS: Yes but we cannot see these subterranean windows and I have to... I want to see what ... they are there. Okay. So we can see that. I think that's important for us to look at. So is there a question for staff first? Okay. Let's take a break for five minutes and just check out the model.

[The Board recessed from 7:03 to 7:08].

CHAIR WOODS: Is there anyone from the public who wishes to speak concerning this project?

[There were none.]

CHAIR WOODS: Okay, I think the best way to do it... it is still confusing because the east-west

elevations and the number of façades. So I'd like to... Did you want to... Did you have a thing that you wanted to do or do you just want us to go to questions or...

MR. FLANCE: Well, I want to make sure that we cover the questions that were raised by the Board at the last meeting. And I would like to start with the more difficult areas of the building, which were the entrance and the west facing secondary entrance.

CHAIR WOODS: I understand why you would do that but I think that is hard for us as staff is going in one direction - we're going in another direction as far as...

MR. FLANCE: Let's go your direction. I'll wait it out.

CHAIR WOODS: If we could just... I think and Christine suggested this was a good one. Let's just start... We're still just going to do one motion, so you guys keep good notes. But let's just start and ask questions on each façade as we go around per David's numbers. And David, if you could just tell us what page.... well, no. Actually we have to look at your new... Are we looking at the new or are we looking at the old? Where are we as we look at each of these?

MR. FLANCE: Number one.

CHAIR WOODS: So if we start with façade number one, where are we looking? Because we have the new; we have the old. I don't think we have a new ... first... I don't think we have a new façade ... Are we just going with your original packet that you gave us on the number one façade?

MR. RASCH: Yes.

CHAIR WOODS: Okay.

MR. RASCH: Page 21 and 21A are the bound copy north elevation. And I don't think there is any changes.

CHAIR WOODS: Okay. So 21... So we are looking at the bottom façade, bottom elevation to the far

right is façade number one. Right?

MR. HOGAN: Right.

CHAIR WOODS: Okay. Any questions, comments, concerns?

MR. FLANCE: Yes.

CHAIR WOODS: And...

MR. FLANCE: I'm getting sick [inaudible] [Mr. Rasch was going through slides rapidly.]

CHAIR WOODS: How do you think we feel?

MR. RASCH: Yeah. Okay.

MR. FLANCE: Stop.

MR. RASCH: Here we go.

MR. FLANCE: Great.

MS. MATHER: That's one?

MR. RASCH: That's one.

MR. FLANCE: One is the main... is the north facing façade that is west of the current entrance to the hospital.

CHAIR WOODS: so it seems that the big change... there is two things that are happening on this façade. One is that, if you look on the bottom and correct me if I'm wrong, Steve. You look on your bottom elevation at the far right where there's a little number. I don't have my glasses. That's where...

MR. FLANCE: Five.

CHAIR WOODS: Is it five?

MR. FLANCE: Yes.

CHAIR WOODS: Five. That's where you can see the change they are making by making a doorway.

There's a sign they are. And the other one is... this is the one where you do see the pergola. And here it's labeled as 6 foot six above the parapet. And those are the two changes on that façade as I understand it.

MR. FLANCE: this is the entrance which will have a directly from Palace. This entry arcade coming through the building on to the promenade on the other side of the building, as you will recall. And this is the entrance to... the driveway comes to Marian Hall and the pergola that the chairman was just referring to is there. It is right next to the... this is an existing solarium on the roof of the building.

CHAIR WOODS: and we are seeing 6'6" above... the archway, I don't see 6' 6"... above that parapet.

MR. FLANCE: Yeah. I mean this view showed a statement from the [inaudible] right here.

CHAIR WOODS: okay is there any questions on façade one?

MS. RIOS: I have one.

CHAIR WOODS: Yes.

MS. RIOS: I guess this is for Mark. Art, can you describe the wood that is going to be used on the pergola? And also since you are there, tell us about invisibility.

MR. HOGAN: okay. The question is the materials on the pergola. Painted wood, heavy timber, not rough sawn as existed before. It is 6'6" above the parapet and back so it is not visible from the street. This particular vantage is taken from a second story height across the street and you can only see just a little top part of that.

MS. RIOS: and then that sunroom? Is that what that is?

MR. HOGAN: that is an existing feature on the building.

MS. RIOS: oh that is?

MR. HOGAN: yes, that's existing.

MR. FLANCE: [inaudible]

MS. RIOS: Okay. [inaudible]

CHAIR WOODS: Anyone else?

MS. MATHER: can I ask you on the sunroom, the current sunroom, what is that material of the roof on that building?

MR. HOGAN: it is a metal standing seam roof. It's approximately... it is kind of the lead turning color similar to what we are proposing on the other ones.

CHAIR WOODS: okay we are good with that façade. Moving right along.

Two. So we would be still looking on page 21. That is that middle elevation. Is that right? Yes or no?

MR. RASCH: no, that's elevation three.

CHAIR WOODS: find me two.

MR. RASCH: yet, so number two is going to be visible on the west. So page 20 and 20A. It's only the left side love to primary elevation number 12.

CHAIR WOODS: there is no twenty here.

MR. RASCH: 20 and 20...

MS. RIOS: Yeah, there is.

MR. RASCH: Yes. And it is labeled "west elevation."

CHAIR WOODS: Okay.

MR. FLANCE: Okay, if... Madame Chair, if you don't mind. If you would look in the handout that we gave you, you will see that...

CHAIR WOODS: the handout you gave us today?

MR. FLANCE: Yes. You'll see façade number two on ...

MR. RASCH: S-3. S-3.

MR. FLANCE: S-3.

MS. SHAPIRO: At the top. Page S-3.

MS. RIOS: Page S-3.

MR. FLANCE: Yeah, Page S-3 at the bottom right. Has the awnings removed from elevation number two as described.

CHAIR WOODS: Okay, we are on...

MR. FLANCE: It says west elevation...

CHAIR WOODS: Elevation two. So that is what we are looking at.

MR. FLANCE: And so if you look at what you guys - elevation number twelve. And then next to it you've got elevation number two.

CHAIR WOODS: Okay.

MR. FLANCE: And on elevation number two we would remove the awnings because they are in such bad taste.

CHAIR WOODS: I never said that, Steve.

Is there any questions on this façade?

MS. RIOS: I have a question.

CHAIR WOODS: Yes.

MS. RIOS: It's for Mark again. Can you tell us on the standing seam that you're proposing, describe that in color and is it going to be dull, shiny...

MS. MATHER: Where are you?

MS. RIOS: Right here.

MS. MATHER: [inaudible]

MR. HOGAN: We're not... [inaudible]

MS. RIOS: Oh, okay. Not these? I thought it was this entire thing. I guess the portion that we are talking about right now does not have any standing seam. But it would not hurt if you answered the question.

CHAIR WOODS: But there is standing seam on that elevation, on the very top....

MR. HOGAN: I can clarify where we are talking about. This is the elevation number two. There is no standing seam on that area. The only one I can think of... Maybe you are looking at this piece here. That is the existing solarium and that to answer the question a little bit ago. It is a standing seam in a lead turned color.

CHAIR WOODS: Okay, any other questions? Yes. Deborah?

MS. SHAPIRO: Can you show me where or which balustrade that is going to be replaced?

MR. HOGAN: I can. There is a ... This rendering was done awhile back before we addressed this but there is an existing balustrade right here and a brick post. And we were just going to return it to the well. We are now taking it past this tree which is the ... where it currently goes. There is a big stair well right here right now so it is a little hard to gauge what you are looking at. But what we are doing is keeping the existing brick post and taking the existing section of the balustrade and then returning it past the tree back to... towards the south. So it is in this area right here.

MS. SHAPIRO: So it goes around the tree?

MR. HOGAN: Correct. And that's shown rather weakly but it is shown right there on the ... on elevation number two.

MR. RASCH: You also see it on page 21 as note 13 on the top. It's on the north elevation.

MR. HOGAN: Okay.

MS. RIOS: That's okay. It's large so...

CHAIR WOODS: Okay. So are we good on this... this façade that we don't... Let's go to three.

MR. RASCH: Façade 3 is primary. It is page 21 and 22. It's the central portion only with that original Corinthian capitals and pediment entry and what's to the right of it with all the balustrade, all the way up to where the new roof finial is. We are on the middle section of 21.

CHAIR WOODS: That note... that door has been reopened. Right?

MR. RASCH: Yes.

CHAIR WOODS: Eleven. Note eleven.

MR. FLANCE: Yes.

CHAIR WOODS: Okay. Any questions on this façade?

MS. MATHER: A question about your cross on the top. You don't have the original cross and you probably don't probably know where it is. So you are just going to duplicate it based on ... on photographs?

MR. HOGAN: We have some historic photographs that show it in some detail. That is what we have been representing on our drawings.

MS. MATHER: Okay.

MR. FLANCE: We were having discussions whether or not it was a Coptic Cross or it is the Zia sign. It certainly is not the Star of David. I can tell you that.

CHAIR WOODS: I was going for the Star of David.

MR. FLANCE: I was too. Apparently you and I don't have much sway.

CHAIR WOODS: Okay. Are we ready with three?

MS. RIOS: I have a question.

CHAIR WOODS: Okay.

MS. RIOS: You know the detail between the windows. Is that an existing detail?

MR. FLANCE: Yes.

MS. RIOS: And that stays?

MR. FLANCE: Yes.

CHAIR WOODS: That is just where the brick goes in and out.

MS RIOS: Oh, is that what that is?

CHAIR WOODS: Yeah. Brick.

MR. FLANCE: It's hard. I want to admit that , you know, when you see these things in single plane like this, you are looking at, in this case, all these different north-facing façades but they move back and forth and some of them have a relief of two inches and some of them have a relief of four feet.

CHAIR WOODS: Okay.

MR. FLANCE: and it is very difficult to ...

CHAIR WOODS: Let's go to five.

MS. MATHER: I have one ...

MR. RASCH: Four.

CHAIR WOODS: I'm sorry. Go ahead.

MS. MATHER: I notice that note number nine is new paint over existing façades. So you are going to be matching the paint color as best you can. Or are you going to be looking...

MR. HOGAN: On the trim we are going to stay with the original color... go to the original color. We understand that was a white. But the paint on the brick we are looking to modify and we have a color proposed for that. It is in the same intensity but not quite so pink.

MR. FLANCE: More of a buff.

CHAIR WOODS: I thought we had talked about the final already. Number four What did I say we were going to?

MR. RASCH: That's on... oh. Well, we are on façade four now. Yes. So that's on page 19 and 19A. And it's only this section. And you will notice down at the grade level there's some landscaping details that are at the end of the report that we will talk about later. The gates and pilasters and fences at the end of the staff report. But that's elevation four, primary.

CHAIR WOODS: any questions on elevation four? Okay.

MS. MATHER: Can we slow down just a little bit here? So number four is the east elevation and it is just the original part of that building.

MR. FLANCE: It's important because it is related to elevation number three in that the opening will be reestablished to what was originally a portal entrance to the hospital.

MS. MATHER: Oh, I see. I see. Yeah.

MR. RASCH: Elevation number five is primary. That is also on page 21 and 21 A. And now this time it is just the left portion of those drawings. From that Meem Corinthian capital pediment opening from the left all the way over to Paseo.

CHAIR WOODS: And so this is where the...

MR. RASCH: The subgrade...

CHAIR WOODS: subgrade is happening and there is.... Now it looks like there is an iron railing, not white wood if I understand where you are putting it.

MR. HOGAN: That's correct.

MR. FLANCE: Madam Chair, could I go back to elevation number four, please?

One thing that I wanted to point out to the Board that I didn't get a chance to was what we were

referring to as the finial. The... whatever that cross will be is on top of the tower element. And we are going to get to this a little bit later in the discussion. But I thought it would be worth introducing right now that that's an existing element of the building and basically, is a torreón element that John Gaw Meem used in order to emphasize, I think, the entrance to the hospital. And the finial or the cross at that time was put on top of that tower element. Yes.

MS. WALKER: Madame Chair. Steve, it is a monstrance. Is the name of that.

MR. RASCH: Yes.

MS. WALKER: It is not a cross.

MR. RASCH: Yes. It is a monstrance.

MS. WALKER: I'll explain it to your later.

MR. FLANCE: You know, there are certain things about crosses I just don't know anything about.

[laughter]

MR. FLANCE: Mel Brooks once said in his film, The Two Thousand Year Old Man that he didn't know then it was eloquence.

CHAIR WOODS: Okay. So next one, David.

MR. RASCH: Elevation number six, which is also primary. That's the middle section on page 19 and 19 A. It's the one closest to Paseo dd Peralta.

CHAIR WOODS: and there are no changes.

MR. RASCH: That is on for restoration. Yes.

MR. BOAZ: What page are you on?

MR. RASCH: That is page 19 and 19A.

CHAIR WOODS: Okay, David.

MR. RASCH: okay next I think is one of the more important elevations. This is seven. It's the southeast way that first name condition is going. That is the right side of the page on page 18 and 18 A.

CHAIR WOODS: now is this also on the new handout that we got?

MR. HOGAN: it is. It is on page S 3.

CHAIR WOODS: that would be the bottom one. Yes?

MR. HOGAN: Yes.

CHAIR WOODS: Bottom one to the right.

MR. FLANCE: bottom one to the right. This is an elevation that was identified as primary by this board a couple of meetings ago.

MS. WALKER: No it wasn't Steve. I was the only one that wanted it primary.

MR. FLANCE: I'm sorry, that's my fault. I take that back. The changes that... it does remain pretty much the same but there have been some changes that we introduced. That I think are important. The Commissioner Shapiro brought up and a couple of other people brought up. One, we've tried to provide more depth in the portals that you see that make up that particular side right there. This area writing here. We have buried the roofing of the portal between standing seam and a flat roof and we have shortened the portal and this area in order to provide light into this particular area of the building. So that it wasn't covered by a portal. And that's about it. Everything else has been reviewed with the board including the pitched roof elements that is at this end of the building and we would stand for any questions.

CHAIR WOODS: we can't see that façade. No model is blocking the view of that one that was just put up.

MR. HOGAN: That one is next.

MR. RASCH: That tower element... You can also see the drawing to the right of the one that Steve

was just relating to. The one on the right is on page 19. And that is the east face of that southeast addition. So that is the street facing face of that addition.

MR. FLANCE: that is this, down here. And if you can't see it, perhaps Tio and Krista could bring it closer to the board so that you could see it.

CHAIR WOODS: is there questions on this façade? And the addition? Karen.

MS. WALKER: Steve, is that a new drawing? Lower left?

MR. FLANCE: this one is right here.

MS. WALKER: but the one down below is not?

MR. FLANCE: this is not new. This has remained pretty much the same right here in this area but this area we have totally reworked.

MS. WALKER: that's the primary façade. Yeah. On façade number seven there've been no changes?

MR. FLANCE: no.

MR. HOGAN: other than the ones that Mr. Plants already identified. Which have to do with the extension of this roof.

MS. WALKER: Right.

MR. HOGAN: and we have pointed that out on the model.

CHAIR WOODS: any other questions on this? Okay. Now you can do the entry.

MR. RASCH: No. Elevation eight.

CHAIR WOODS: I'm sorry.

MR. RASCH: elevation eight is also very basic. It is on page 19 at the top. It's that tiny little one story a dish and but it relates better when we talk about elevation nine, which is the main entrance into the hotel is the south elevation, main section on page 18 and 18 A. it is the center, and we've had many discussions

on alterations of that primary entrance to the building.

CHAIR WOODS: okay Steve, you might tell us about it?

MR. FLANCE: elevation eight is the... if I'm not mistaken, is the east facing side of elevation number nine. Right?

CHAIR WOODS: Which you can see on the rendering.

MR. FLANCE: yeah. It's the...

CHAIR WOODS: but down there. You can see it there.

MR. FLANCE: okay. And in this area, I guess it's worth pointing out, one of the issues that came out early in our discussions with human chair was letting the existing building read through the additions that we were going to make to the building. And that's one of the areas where it does read through. This is all an existing building that you see right here.

CHAIR WOODS: okay do you now want to talk about her entrance?

MR. FLANCE: well thank you. We have been through about I don't know how many iterations on the entrance. And the two things that we came away with at the last inning, and I'm going to draw your attention, if you don't mind, to the 11 x 17 drawings that we handed out to you. Because I think they are a little clearer to read. First of all, if you look at the bottom of the page S 3. I'm going to talk about page S3, S4, and I'm going to talk about S 5 and S6. Those are the plans that we're going to talk about.

I frankly think that we will get a lot further if we first talk about the design of the entrance and then talk about its proximity to the boiler plant, which are the two issues that the board brought up at the last meeting. So I'm going to ask you to turn to page S five. And what you will see is that we have taken this entrance that one time was basically you know, a lot of concrete and iron. And we have tried to adapt it to much more of a territorial style that fits the overall design of this particular building. The pediment over the

Drury Plaza sign would be a wood pediment. It would be in this location here. And then we break it to floor elevation with two different kinds of columns, starting at the ground floor level, we would have fairly thick concrete columns or masonry columns, I should say. As representing the entry to the hotel. Another wood pediment, if you will, or a ceiling for that entry with a balustrade of wood posts that would be carved. And a combination of wood and masonry pediments for the second floor of the entry, which would be a balcony overlooking the entrance to the hotel and the promenade. The lower part of the columns would be masonry; the upper part of the column would become wood and would tie into the wood pediment that carries the Drury Plaza sign.

This signage that we are proposing is pretty much what you see there. The pediments are carved, as you see them. If you look to the left, it's a different façade. I don't know the number. But I'm one of the entries to the hotel you will see the same kind of element over the entrance that says DP. You'll see the same kind of pediment over two of the Windows along this secular façade. So we are trying to pick up a pattern of carved wood that would lighten the impact of the entrance and make it compatible with the very traditional territorial style building.

I think I will stop there on this because we are just talking about this particular façade. The only thing that I would add is that there is a rhythm that I think Mark picked up that I like very much. That if you start at the top floor of that particular façade you'll see a crown molding over the French doors coming out onto the balcony which is already there. And then you come down to a much more traditional territorial pediment on the second... on the second floor, and then back to the crown molding on the floor below that and into the entrance of the hotel. So there are essentially... what we are trying to do is lighten the impact so you don't feel like you're coming into an industrial kind of setting. You are coming into our warm Territorial designed hotel. We are trying to emulate with the use of both materials and the patterns the character of

existing windows and openings in that façade, since it is a primary façade. The balustrades over the entrance will be somewhat tighter if you will, then the other to balustrades but will represent the same kind of pattern of wood on the balustrade. And essentially try to tie this whole entrance in with the overall design or vernacular of the building. I will stop there. But with your permission Mdm. Chair, it is worth the effort to look at page S6 which is admittedly a fairly use sketch but instead of providing a head on elevation of that particular façade, this is what we are trying to achieve in terms of the entrance from a ground perspective. If you look at page... I'm going to move around a little to page S8. I think it's important, just in terms of design, that you can see we repeated the same pattern on the west facing façade, which was another issue that was brought up by the board at the last meeting.

MR. RASCH: number 10. Elevation number 10.

MR. FLANCE: Yours is numbered 10. Mine is labeled S 8 on the sheet we have. And again, creating a balustrade balcony with the same kind of roof line or pediment over the entry to the lobby that comes from the west side of the building. As you find on the front of the building. If you have any questions I declared to answer them.

CHAIR WOODS: Cee?

MS. RIOS: first of all, I think your entrance is really improved.

MR. FLANCE: Thank you.

MS. RIOS: thank you for doing that. In reference to the masonry columns, what color are those going to be? And can you give us dimensions on those?

MR. FLANCE: I'm going to ask Mark to answer that.

MR. HOGAN: Sure. The material is masonry. The wood details will be painted white. Let's see...

MS. RIOS: the masonry will be what color?

MR. HOGAN: it will also be white.

MS. RIOS: Oh, it will be white?

MR. HOGAN: yes. So probably the only variation on that so far as the entrance composition, is the base of the masonry columns below at the ground level and there will be a stone rap around ... around there. There is a horizontal line. And it will be a kind of off color. The stone. And then you asked for the dimensions. Those columns are 1 foot six. They were 2 feet or on a previous submittal and we lightened it up by 6 inches.

MS. RIOS: can you tell us the depth of that of the entryway?

MR. HOGAN: I can. I'm just going to refer to the plan here. Is this visible here to everybody?

MR. FLANCE: I think you need to bring it up to the board.

MR. HOGAN: the entrance on the ground floor plan protrudes out from the existing face of the building, as well as is recessed in. So that we have plenty of space for people to... this is a fairly large hotel and so for pickup and drop-off times we are expecting a lot of people in this area. So we wanted to get enough room where they could accommodate those people outside. So the way it functions is this portion is out from the face of the building. This is existing face above. And then it is recessed in. And this... this is a 12 foot module which is consistent with the structural space in the rest of the buildings. We wanted to keep that continuity going. I know there were some concerns expressed at the last meeting about this cramping the space between the existing building and the boiler plant. We put some dimensions on it and can assure you that it is not a small opening there. It is 21 feet. There is an intention, actually, to make it feel a little bit pinched because this is the area where there, the promenade kind of ends in an outdoor gathering place and we wanted a little bit of compression and then a release as you went to that spot. Also, you know, in terms of this opening width, there is a requirement that it be at least 20 feet for fire truck

access so... that has something to do with where there this is our position.

MR. FLANCE: let me just add something to what Mark has said. There is a couple of... if you look at the pedestrian circle... could you keep that up there just for a minute please? There is a couple of principles, I think that the board should understand in terms of a desk in circulation. If you look at the lower, what is to Tia's lower left, you see the drop-off for the hotel. And there is a sidewalk there and Mark, maybe you can sort of pointed out. And that's really a... in the sense of the property a pedestrian and vehicle in her area. It is a place where there's going to be a lot of activity of drop-off and pickup and a lot of things going on there. And we wanted to make some distinction between that and the promenade, which is essentially, while it has public access, it provides an area for passive public uses. So it is more of a private area along the promenade. And, if you wouldn't mind picking it up, I would appreciate it take to make you keep doing it but I really need it up there. If you look at this area right in here, to give it some sense of scale, I asked Mark to put some tables and chairs into this area that will be served by the restaurant. So we have I don't know how many tables and chairs in this area. But the whole idea is that you are separating an area that is to be announced or dining area or as sitting area to read a newspaper, root have a cup of coffee, whatever. From the hustle and bustle of the area that is occurring here. And you still have a 20 foot spacing in between the hotel and what would be say the corner of this zaguan that goes next to the restaurant.

So there is a planning principle behind this without building walls and fences and what have you to create a different type of activity on the outside and allow much more passive activity on the inside.

MS. RIOS: okay. I have one last question for Mark. What is the material that you're going to be using on the ground?

MR. HOGAN: The paving there will be a combination of brick and stone. We will be trying to articulate

the paving pattern as this drawing indicates. So we have pavers in this area in here and square cut stone that marks the column lines.

CHAIR WOODS: Okay. Other questions?

MR. FLANCE: so Mme. chair, at the last meeting there were two issues that were identified by the board. It doesn't preclude other issues from being discussed but I wanted to make sure they recovered for the record. One was... where's my list? We had handed this out to you. One was the revision of the entry design itself, which is what we've been talking about. The second is the revision to the West entry design, which we've not gotten to yet. So I don't know if you want to take these together or if you want to take them separately.

CHAIR WOODS: well I think you need to give the board a chance to ask questions.

MR. FLANCE: Okay.

CHAIR WOODS: Thanks. Okay, go ahead. Deborah.

MS. SHAPIRO: On your previous submittal you had some light fixtures on this elevation. And I don't see them this time around. I was also wondering about what was the ceiling material of the second floor balconies? We are going to see that from the street. If that can be pulled out.

MR. FLANCE: You are talking about the second floor balcony on the entrance?

MS. SHAPIRO: Yes.

MR. FLANCE: well first of all, the light fixtures were shown as sconces on the columns. And those have been deleted from here. And frankly, we are not in a position here tonight to tell you what kind of Scots would be placed there, but there would be lighting.

MS. SHAPIRO: So you will bring that back?

MR. FLANCE: yes we will. The floor material... you're not talking about that. You're talking about the

ceiling material or the flooring material?

MS. SHAPIRO: I'm talking about the ceiling material that you would see as you're driving in. I'm just curious as to what would be. It's not going to be a live up one Mexican plan?

MR. FLANCE: no. It's not going to be lit up. No it's not a close encounter of the third kind. We could use Word. I don't know that we've really decided what we are going to use but some material that went as well and can be maintained and still is tasteful in terms of entry. We can come back to you with that.

CHAIR WOODS: Would it be wood T & G?

MR. FLANCE: I'm sorry.

CHAIR WOODS: Wood T & G.

MR. FLANCE: yeah. That's what I would use. But they are the guys that have to decide that.

CHAIR WOODS: Christine.

MS. MATHER: I just want to be clear on some of the changes to this façade. On the third level?

MR. HOGAN: that's correct.

MR. FLANCE: we did add a window on the third level to give some... we thought that would balance out the third, fifth level. We've got three windows on the top-level; two on the second, two on the fourth three on the third, and then you are back down to the entrance.

MS. MATHER: and then you're going to replace those other two windows flanking that new window?

MR. FLANCE: Those will be replaced in-kind.

MR. RASCH: There is a change to the design.

MS. MATHER: They look like a different design to me.

MR. RASCH: but they already have the window opening exception and the 30 inch exception. So there are did receive the exceptions but this is a new element in the design.

MR. HOGAN: That's correct.

CHAIR WOODS: would somebody point to the windows we are talking about because it's hard...

MR. HOGAN: We are talking about these windows right here above the entrance. When we pulled this down, it exposed a lot more of the open brick wall. Right now there is a window here and window here that look just like these. And it just wasn't an appropriate combination with the territorial style building of the entrance piece. So we added three windows that were intact with... and they had the pitched roof pediment there and very Territorial.

CHAIR WOODS: Okay.

MR. HOGAN: And the middle one is not existing right now so that's a newer thing.

CHAIR WOODS: Thank you.

MR. FLANCE: Sorry. I misspoke.

CHAIR WOODS: Karen?

MS. WALKER: Does the Board remember the field trip to my driveway? Don't give up Sharon. Do you remember that? Okay. So as we went into the driveway, on the left was a fence and the neighbor had put a post up and on the right he had dug the footing for what he hoped was his thing but it was on my property. That distance is the pinch. Just to put it in perspective. That's the pinch.

MS. MATHER: Well, how big is this room?

MS. WALKER: So it's going to be pinched. That wasn't so bad was it Sharon?

CHAIR WOODS: Well, I was trying to remember going to your house and looking in the driveway and I was just going to... I have a couple of questions.

On the pilasters on the second floor of the entrance: are those round or square?

MR. FLANCE: [inaudible]

CHAIR WOODS: On the bottom columns that you say are stucco, are there any stucco columns on this building?

MR. HOGAN: Those are not stucco columns. Those are masonry. So they are ... They would be like a smooth plastered finish.

CHAIR WOODS: I'm having a really hard time with it. I think that is a Pueblo detail to do a stuccoed column on a Territorial building. And there is nothing else like... I think there's... It is a huge improvement. Proportionally, I think it is good. But when you look at it... When you think in terms of stuccoed columns, the masonry columns, that doesn't happen on a Territorial structure. And John Gaw Meem didn't do anything like that. It is a pretty easy thing to get around because they can be cased in wood. And you are going to get back to where you were. I would also be very concerned having a stuccoed column 18 by 18. I understand we asked you to pull it back. An 18 by 18 wood column is going to be really goofy. An 18 by 18 stuccoed column does not, because it is reading like a wall. And it becomes... I just put a gate at my house and it's this little gate. Nothing like this building. There are two foot by two foot pilasters on either side. So I am concerned that these...

MS. WALKER: Did we approve that, Madame Chair?

MS. SHAPIRO: No....

CHAIR WOODS: Yeah, talk to David. So no public visibility... Don't you have to go, Karen? [laughter].

So anyways, I am concerned because we are introducing a very important... on this very important façade we have been working very hard on, suddenly an element that doesn't exist anywhere else in the building.

MR. RASCH: Madame Chair, I would talk about elevation four, as well, because we have those concrete columns in that porch already.

MR. HOGAN: That's exactly where that started out.

CHAIR WOODS: Okay, I'm not sure where that... Is this...

MR. RASCH: Elevation four.

CHAIR WOODS: Can you tell me the page?

MR. RASCH: That would be the east elevation.

MR. HOGAN: Yeah, let's get that picture out.

MR. RASCH: That would be page 19.

CHAIR WOODS: Okay. And where are we talking?

MR. RASCH: The existing porch at grade level.

CHAIR WOODS: So you're saying that on the...

MR. RASCH: They are not. They are raw concrete.

MR. HOGAN: These are raw concrete.

CHAIR WOODS: Okay. Those are raw concrete. And you have...

MR. HOGAN: [inaudible]

MR. RASCH: square.

MR. HOGAN: Yes. ... have something that had that feel. We didn't want the raw concrete and we didn't want stucco, really in that. So we were looking at making it masonry with a smooth coat; not a stucco coat but something masonry so it would look like it had the weight, the strength to support the masonry above it. I think that we'd be open to doing wood panels on these pieces. I think that could be quite successful.

CHAIR WOODS: [inaudible] best solution. I think my goal is a smooth coat of stucco is going to look

like a wall holding up a brick building. I don't think it is going to work. Okay. So...

The other thing is that if you go to page... If you go to page S 8. Where we are looking at the side of this thing. It's interesting when you look at your floor plan how you've got all these squares on the twelve foot modules. But we are not reading anything like that. We are only reading these pilasters on the very outside. And when you follow your floor plan and you see those twelve foot modules with those squares they're reading as some kind of pilaster. It's not reading on the elevations. So I'm not sure which is which and where you are trying to go with what you are talking about with these twelve foot modules. Should we be seeing it on that page or is it just something structural that we don't see and it's covered?

MR. HOGAN: I'm not sure I understood your question exactly. But from the outside, you are correct. You won't see that except for going back to the ceiling treatment that was asked about earlier. There is a series of crawfers on the inside that starts on the inside of the building because that's the existing structure, and we were looking to continue that...

CHAIR WOODS: You show a lot more columns in your rendering than you are on S 8. You are basically showing... where are the columns?

MR. HOGAN: S

CHAIR WOODS: Four columns ... I just want to know what I am looking at. And what we are doing. Is it reading ... If you guys would go to your own thing on S 8 and you are only seeing those columns on the outside, with all that you are trying to say, are you saying it now?

MR. FLANCE: I understand what you are talking about, I think. I think ...

CHAIR WOODS: I'm glad you do because I don't think Mark does.

MR. HOGAN: I think I am on the same page now and I ...

MR. FLANCE: He didn't drink enough before he came to this meeting.

MR. HOGAN: So when you are looking on S 8, you are looking at the side view of this elevation. And there is no pilaster right here but I think, if I heard you right, you are suggesting that we ...

CHAIR WOODS: Not necessarily. This is up to you guys. I'm just trying to understand, is when you are talking in terms of twelve foot module tonight. And that becomes this very important element, it's not being read on the elevations. It's only being read if we peel off the roof and look down to the floor.

MR. FLANCE: Right.

[Ms. Walker excused herself from the meeting at this time.]

CHAIR WOODS: So we are trying to read it and if you look at S 8 at the side of that portal sticking out, does it really... I mean this big two-story entrance just being held out at the end... I'm asking, does it need anything close to the building by the time... [inaudible]

MR. FLANCE: Right

CHAIR WOODS: or are you okay with it?

MR. HOGAN: Well, I think we are okay with it. And you do read it as you enter into the building. That's where the impact we are trying to get is to create some continuity between the interior and the exterior. Because you walk through this progression of columns,,, The span here may be looking slight? Is that ...

CHAIR WOODS: I'm asking you. Again. I mean, sometimes we look at and we have a... Brian, do you have something to say about this?

MR. NENNINGER: I understand what you are saying there because I understand what you are seeing. I looked at this this morning and was kind of turning it that way that it fits and works and why we want that deck because it has a lot to do with function. Form has to follow. So, when I look at this, I feel like I want to put something over there.

CHAIR WOODS: Yeah, even if it was half buried and it came out, you're still feeling something holding

it up. Yeah.

MR. FLANCE: It doesn't ...

MS. RIOS: [inaudible].

MR. RASCH: [inaudible] attached to it...

MR. FLANCE: I think it reads as a cantilevered element and it is not cantilevered.

CHAIR WOODS: It really doesn't read as a cantilever, I don't think. And, again, I'm just responding to..

I was intrigued by this modular thing.

The other question... let's see, I'm losing it here.

MR. RASCH: exactly. Okay.

CHAIR WOODS: so if you guys could go to page S 5. I have a concern. And I'm going to refer to façades on either side of this main entrance, as well. There's a lot of different things going on right now. So we have the main modular system happening... that's happening on the entrance and that whole portal entrance. And then you have a modular of glass on either side. Then if you go over to the far right or the far left, you've got very different things happening as to transoms and how the transoms are divided, how the glass is divided, and there has been this really nice repetition of form. And suddenly on either side of this thing, it all got thrown out the window. You'll see on the far right, you've got a French door that's sort of a traditional divided French door with sidelights, horizontal sidelights. You go up to the third story, you have something fairly similar. Then you go to the next story, we change light patterns and we change transoms where you have two doors and three transoms, which is a very funky detail. We don't... when you look at the progression of this how paladian everything else is and all of a sudden we do this. If we go to the far left, we have this new entrance that you are proposing, the DP. And we have these again, very traditional French door divided light, the DP and then over the top we are now looking back at the way we divided the

rest of the windows that John Gaw Meem did. So I'm not trying to redesign it. I'm just pointing something out that seems to be fighting itself a little bit. That you might want to look at. Again, the basic forms are good, I think. I think you might just want to detail it a little bit more.

MR. HOGAN: I think those are good comments. I don't think we need to spend more time on it other than to say there are some corrections that could be addressed there

MR. FLANCE: We will let our architect answer that question.

CHAIR WOODS: Isn't Mark the architect? And didn't he just answer that question?

The only other one is where you have the little man standing on the second balcony on the left. And you've divided those windows and you've all of a sudden introduced these very strange fenestration patterns. Nowhere else, I don't think, on the building do we see that. And I understand how you are trying to maybe bookend that portal but again, it's almost ... to have these raised skinny horizontal fenestrations when they are nowhere else... So again, there's so many different fenestration patterns happening. That it seems to be getting a little lost when the form itself is good.

MR. HOGAN: Just for clarification, are you referring to the panel down below, the transom panel that covers the structure above or right below where the guy is standing?

CHAIR WOODS: No, I'm talking about... No, no. That's wood. Or I am assuming it's wood. Where the guy is standing, it's above his head on the...

MR. HOGAN: Oh, I see.

CHAIR WOODS: Above his head we've suddenly taken and changed the proportion of those transoms by adding that center mullion.

MR. HOGAN: I got you.

CHAIR WOODS: So now we have instead of three transoms that are similar to other ones, we

suddenly have six and they have this long narrow... they have this long horizontal proportion that we don't really see that proportion in other places.

MR. HOGAN: I think that is an excellent observation. We looked at even removing that... the one in between. The only reason we had that is that it was aligning with the transoms of the entry piece. And so we were trying to keep some consistency there. Internally we kind of debated whether that was being successful and whether I should just strike that intermediate lane.

CHAIR WOODS: So I think I have beaten this façade to death...

MR. RASCH: And Madame Chair, it is very interesting to note that on elevation number nine, above the Drury Plaza entrance, the historic balustrades with their French doors, notice that it looks like historically there are three transoms over two French doors. Is that a correct detail?

MR. HOGAN: That is.

MR. RASCH: Yeah. That's what I thought.

CHAIR WOODS: So is that something that... Could that be something that... I think that's a good point, David. It's [inaudible]. Is that something you want to repeat on... Let's ... I'm not sure how you want to go with it. But we've gone every which way possible.

MR. HOGAN: Yeah. Well, I think we've made some headway on the center element with the entry and lightening that up. And having... all these schemes, all these parts interrelate. And so we've sort of got to that entrance point. And I think now that we are a little more comfortable with that, we need to spend the same attention making the other adjacent details consistent with that. And as you can see we are trying to integrate keep the integrity of the original building and the façade and the window openings and sort of feather out, if you will, you know, the new elements into the old. So that's why you get a little bit of the old mixed with a little bit of the new. And maybe that's not entirely successful yet, but that's what we are

trying to accomplish.

MS. MATHER: Could I just make a comment that, you know, Meem was really doing the same thing. He was trying to integrate this modern kind of style with the old. And I don't think it was always absolutely successful. But I don't think you need to go too heavy-handed with the old. You know, you can kind of wean into some of them...the new elements that Meem was trying to bring to that building too. Like your posts. If you are trying to mimic those concrete posts in the front, then maybe you make them a little bit more modern looking, more fifties looking which was what they [inaudible].

CHAIR WOODS: Anyone else have anything on this façade?

MS. RIOS: I do. I need to ask you a question. In terms of the pilasters, the concrete columns or the proposed masonry columns, did I understand you to say that they should encase those in wood or they should become wood?

CHAIR WOODS: I don't think they should. I mean, number one, they couldn't be wood. They would have to... They're basically steel underneath and they're surrounding them with something. I didn't realize that they were talking concrete. I thought they were talking stucco, which they were but they were trying to emulate this concrete. Which I think the concrete was trying to emulate stone in a cheap way. So I'm not sure wood... I'm not saying they should. It's not a should. The only thing I'm saying is they shouldn't. Shouldn't is the stucco. Because I think that is absolutely a Pueblo detail. And no matter how you put stucco on there, it is not going to look like the columns on the other side. So I don't have a should.

MR. HOGAN: We also, just for conversation, we also considered making that brick like the rest of the building and painting that a slightly different color, but... So we had the stone base and masonry columns made of brick. Then it goes to masonry for the deck. And then masonry up to the top of the balustrade. And then go to wood up to that point up. I think the painting brick might be successful as an alternative

there as well.

MS. RIOS: I have a question in reference to the lettering. Is the lettering going to be painted; is it metal? What is it? What's the material?

MR. HOGAN: We haven't looked at that real specifically. We are expecting those to be raised letters. That would be, you know, a color. So that they would contrast with the frieze behind it. And that we don't know whether that is a cut steel piece or something that is just cast and applied.

CHAIR WOODS: What is the uh... if you look on the third floor on the windows at either end of your three new windows over Drury Plaza, you have a diagonal line.

MR. HOGAN: That's a zinger. That's a CAD thing that appeared and we couldn't get rid of before we presented. Those don't exist.

CHAIR WOODS: Okay. Any other questions on the sign? David.

MR. RASCH: So elevation ten you've already talked about it a little. It is on page 20 and it's that west face of the new entrance mostly it's what is going on in number ten. And I do remember on the bottom of page 20 you were concerned about those long narrow vertical windows. That's elevation ten which is the other side of this main entrance.

MR. FLANCE: If you all would look at our drawing, S 8, you'll see we eliminated that long vertical window that was a concern at the last meeting. And basically you have the balcony, balustrade and a shorter window. That was the main change on that west facing façade.

CHAIR WOODS: Any questions on that? I think that is a huge improvement. Yes, Deborah?

MS. SHAPIRO: So, are the columns on this similar to the columns on the [inaudible]?

MR. FLANCE: It's the idea. Yes.

MS. SHAPIRO: Like the windows on the second... on the top, above the little... on the balcony.

MR. HOGAN: Those columns would be the same material that we would use on the ... on the south face... except there is not the additional column that holds up the canopy. Also, it's worthy to note that the... this feature in those columns is just coming out two feet. The columns themselves are applied directly to the building so the base to the columns only project eighteen inches from the face of the building. So it is just a very shallow balcony. The doors don't open out onto it. The doors open to the inside so you can stand in the lobby at the second level and look out at the promenade. But that is a very shallow extension and you can see the profile of it in your drawings. It's kind of hard to see here. This is the extent of the projection.

CHAIR WOODS: Any more questions?

I have a couple of other comments. I think on that bottom window that you did to the right of the second floor where you no longer extended it. I don't think you need that muntin in the middle of the transom.

MR. HOGAN: That was just added to pick up on the vertical that was divided in the windows above that... the existing windows. But again,

CHAIR WOODS: [inaudible] have a muntin in the transom.

MR. HOGAN: Oh, I see. Yes.

CHAIR WOODS: The other thing is... Look. I think it's rather interesting how you did these doors and I think you were successful. I am assuming that those are side lights on the top of those French doors?

MR. HOGAN: That's correct.

CHAIR WOODS: And then these doors seem to be more sympathetic than getting into all the little muntins. You know, all the tiny little panes. And they seem to be the most successful of all the ones you've been working on.

MR. HOGAN: And those are the same as they'd be on the south elevation. The problem as you are looking south directly into the windows here and the doors are on the side. So these doors have the same pattern with the glass and the side light as these.

MS. MATHER: [inaudible]

CHAIR WOODS: Anybody else? Next one.

MR. RASCH: On elevation eleven, you do see the... what is it? Now I'm getting off to myself. Okay, south elevation, page 18 and 18A, are the south elevation of this second major addition on the building. And when you go to the west elevation on page 20, you're going to look at the far west side of that addition like we did on the other addition, on the Paseo side of the addition. So page 20 is the west elevation of the large addition and page 18 is the whole face of that second large addition to the left side of the Drury Plaza entrance. That elevation is not primary. What they are doing here is they are increasing the stair tower to get roof access and that is where they are adding that torreon like on the southeast addition and then doing all those multiple floors on the addition.

MR. FLANCE: It's our page S 3.

CHAIR WOODS: Do you have it on your new one?

MR. FLANCE: Yeah. It's on S 3.

CHAIR WOODS: S 3.

MR. FLANCE: We haven't changed... We haven't changed anything to my knowledge, on that elevation. And

CHAIR WOODS: It's the one...

MR. FLANCE: It's the one next to the DP.

CHAIR WOODS: with those six windows.

MR. FLANCE: Yes.

CHAIR WOODS: My only concern again is those are ten muntins, compared to everything else on it. And narrow windows. That would be my only concern. But I'm not sure I'm looking at the right thing.

MR. FLANCE: Well, if I'm not mistaken, it's the next elevation over. Does it continue to the end? Do you remember?

MR. RASCH: What's that?

MR. FLANCE: Does it continue to the end?

MS. SHAPIRO: Which one are you on?

MR. RASCH: Number eleven. That. That's the south elevation of the second wing they are adding to the building.

MS. SHAPIRO: Okay. I see.

MR. RASCH: That's on page 18.

MS. SHAPIRO: uh huh

MR. RASCH: And then the west façade of that addition is on page 20.

MR. HOGAN: And that's in the packet we gave you today on page S 3.

MR. RASCH: S 3 is that south elevation.

MS. SHAPIRO: The end is on page 20?

MR. RASCH: The end of it is on page 20. Yes.

DR. JOHN KANTNER: And the end on S 3.

MR. RASCH: Yes.

DR. KANTNER: On the west elevation, S 3... that's the west elevation.

MR. RASCH: Yes. Correct.

DR. KANTNER: addition.

MR. RASCH: So S 3 has both the west elevation and the south elevation of this major addition.

MR. HOGAN: I can clarify. This is the south portion. This is the west portion.

MR. RASCH: No. Over a little.

MR. HOGAN: This is the west portion. Excuse me.

MS. SHAPIRO: Who is going to see that west elevation?

MS. RIOS: Where are we looking at?

MR. RASCH: Marian Hall

MR. HOGAN: And it's the end of... It's the end of Marian Hall. So there's not a lot of rooms or windows looking out. To the east to that façade.

DR. KANTNER: But you would see it in the space between Marian Hall and building 3. Right?

MR. RASCH: The promenade.

MR. HOGAN: That's correct.

DR. KANTNER: Well I agree with the issue about the windows in the west elevation of the addition. They seem completely out of character with everything else that's... Are you seeing into hallways or...

MR. HOGAN: Well, actually, the difficulty is on these, the rooms all are orienting toward doors on the end. They are long narrow rooms. And so these windows here actually interrupt what's going on in the rooms and so we kind of feathered with that too. And we also considered the possibility of doing blind openings where is just recesses in the brick that are more consistent with size and scale of some of the other windows but that they would just have a recess and then brick so it would look like an opening that was filled in. Because these don't really have much functional purpose and actually get in the way of the rest room and some of the other interior details.

DR. KANTNER: Are those the existing windows?

MR. HOGAN: This is... They are not existing windows because that is part of the new addition.

DR. KANTNER: uh huh.

MR. HOGAN: And the only... You know, we sort of consoled ourselves a little bit on that because there is not much visibility of that façade.

CHAIR WOODS: I have a couple of questions on that. Again, it is not a very important façade. But we see the vertical muntin going down each window that you may not need and just go to the horizontal muntins. You might get more integration with the rest of the building. And you might add, like on the middle ones, some kind of little balustrade detail on the outside, to just break it up. And so... it looks, you know, like the end of a prison [laughter].

MR. HOGAN: You'd like a balustrade detail on these here like [inaudible?]

CHAIR WOODS: Yeah, like the small ones to break it up.

MR. HOGAN: Yeah.

CHAIR WOODS: on either... And just as... those middle ones. It might just help it a little bit.

MR. HOGAN: That's a nice idea. I'll look at it.

MS. RIOS: And what did you say about the light pattern?

CHAIR WOODS: You know it's hard to... I mean it's such a different scale that I'm just looking at that ... so each of the panes... each of the windows has six panes. So there would be twelve total in one window. And I'm saying, if we remove the vertical... two of the vertical panes then you get these three stacked ... stacked panes on either one, leaving a six. And it seems to me to open it up a little bit more and read more like the rest of the building.

MR. RASCH: Like the Meem transoms.

CHAIR WOODS: Yeah. It just loosens it up a little bit. Because there is nothing, even in what you've added that has that proportion.

MR. HOGAN: Can we extend the thirty inch rule to those windows cause that was actually what was going on was we were breaking it up to maintain the thirty inch rule

CHAIR WOODS: I would assume that the Board was into that exception to ... beyond. Because we're trying to get it to ... you know, we're not trying to propose something that is not with the original building. So absolutely. I ah... That's as I assumed that were... when we voted on it.

MR. HOGAN: We were trying to be very judicious about where we were asking for exceptions and so that's why we kind of made some of those windows look like they're over mullionated. If that's a word.

CHAIR WOODS: I think that if you can take that... it will help.

MR. HOGAN: Okay.

CHAIR WOODS: Okay. Next, David.

MR. RASCH: And then finally, elevation number twelve, which is the primary elevation. It's on page 20 and it is this central section on... and they are just doing restoration of the architectural wood.

CHAIR WOODS: And no awnings. Right?

MR. HOGAN: No awnings. If I could just point out one other ... We did add a balustrade at this point because there ... This is where that connecting point crosses over to Marian Hall. So there is a door there. And so that that door didn't walk out to just nothing, we put a balustrade. So that is the only speculative addition to that.

CHAIR WOODS: Okay. Is that ... So that's sweet. Is there any about else have questions or comments on this?

I don't know how big my next [inaudible] were. We had our biggest concerns. Right?

MS. RIOS: Christine has one.

CHAIR WOODS: Christine. Alright, Christine. It looks like Christine is going to make this motion. Well let's make a motion on this. It seems like most of our concern was around that... the front entry. You know, that's now beginning to [inaudible] into the front of the building.

MS. MATHER: You ready to go?

CHAIR WOODS: You're ready. Okay. Here we go.

MS. MATHER: On the Old St. Vincent's Hospital building on Palace at Paseo de Peralta... I am going to go through this by elevations just to kind of keep us straight. And when we get to number nine, I would ask my fellow members to chime in.

CHAIR WOODS: Why don't you do the motion? Do the best you can and then we can add an amendment.

MS. MATHER: On number one, the pergola will be wood painted and heavy and will be not visible or barely visible from the street...

CHAIR WOODS: Are you moving for approval then with the following conditions?

MS. MATHER: Yes. I think so.

CHAIR WOODS: Okay.

MS. MATHER: Back up. I'm moving...

CHAIR WOODS: You are giving Frank Herdman a heart attack. Oh, I'm sorry.

MS. MATHER: I'm moving for... I move to approve this proposal as submitted with the following amendments and comments...

CHAIR WOODS: conditions.

MS. MATHER: and conditions.

CHAIR WOODS: Thank you.

MS. MATHER: Number two. Elevation two - that the canopies will be removed and this is a matter record now. And that the balustrade that you've requested will be approved as suggested, no, submitted.

Elevation three - that the door will be restored. The doorway will be restored as you suggested.

Number four - no comment.

And number five - that the subgrade windows be approved and they will be replacements from around the building.

Number six - I don't have anything.

And number seven - that you will be extending the roof lines on, I believe it's the second level.

Number eight - David, could you take me back to where number eight is because I...

MR. RASCH: Number eight is the east facing elevation and that's all really related to elevation number nine. Elevation eight just has that one little story addition they...

MS. MATHER: Okay.

MR. RASCH: They are working into the addition on the entry.

MS. MATHER: Okay. Let's see. We have ... Oh, I see. That's looking at it from the other way so we'll just combine that with number nine.

I would move on number nine that the south facing entrance that the decks of that portal be ten feet rather than twelve; that the ceiling material on the second floor be wood T & G; that lighting be returned to us along with all the other lighting that will be added to the building

MR. BOAZ: I'm sorry. Would you repeat that?

MS. MATHER: That the lighting plan be submitted to us... come back to us. And I guess I'm open to friendly amendments about the restructuring and simplifying of the window patterns throughout that façade.

And perhaps, I guess I would go so far as to say I would like those window patterns to come back to us one more time. Sorry, but I think we are almost there but not quite. And that is for eight and nine.

Number ten - you've eliminated that long vertical. Thank you very much.

Number eleven - the six small windows

MR. FLANCE: Excuse me, the elimination of the vertical...

CHAIR WOODS: She's in a motion, Steve. You cannot interrupt it right now.

MS. MATHER: I was making a comment. On number ten you eliminated the long vertical window. And I'm just thanking for that. That's not part of the motion. Sorry.

Number eleven - the west elevation with the six small windows - that a small balustrade and a less mullionated pattern be added to those six small windows.

And I have nothing on number twelve.

CHAIR WOODS: Is there a second?

MS. RIOS: Second.

CHAIR WOODS: Is there any discussion? Do you want to discuss that the columns are stuccoed? That [inaudible] on the material? That the big...

MS. MATHER: I think that... I think it is pretty much confirmed that the columns will not be stuccoed. They will be a smooth finish of some sort or if you would decide on brick that you would come back to us.

MR. FLANCE: We would.

CHAIR WOODS: Anybody else?

MS. RIOS: I just want to add that the trim will be white and that the brick will be a buff color now.

MR. FLANCE: We'll do that.

MS. MATHER: Buff color?

MS. RIOS: I think that's what Steve said. Rather than the pinkish. I don't know. What does everybody think?

MS. MATHER: I think he said the bottom of the column would be buff. Stone?

CHAIR WOODS: I think we have to review the final color board. Because when we establish... whoever has it.

MR. FLANCE: [inaudible]

CHAIR WOODS: You guys. We are in a motion. [several people talking at the same time]

MS. RIOS: I know ... color to be...

MS. MATHER: Colors throughout will be ... come back to us.

CHAIR WOODS: So we have a motion and a second. All in favor?

ALL MEMBERS: Aye. [Ms. Walker was not present for the vote.]

CHAIR WOODS: All opposed? [none]

Okay. Do we just want to go quickly to this... just to this connecting bridge since we are right there?

David, do you want to just read that real quick and... cause that's kind of the rest of this.

The connecting mechanical gangway from the Hospital to the Boiler Plant was part of the Hospital construction campaign. It is constructed with the same materials and style of the Hospital but it does not have unique merit in itself. The connection is an awkward attachment to both the north elevation of the 1950 addition to the Boiler Plant and to the south elevation of the Hospital. The connection angles between the structures and it is not integral to either structure. The connection was listed as non-contributing to the district in 2008. These additions will be removed.

CHAIR WOODS: Are there any questions for staff? No one?

Is there ... Do you have anything to add to that Steve?

MR. FLANCE: No.

CHAIR WOODS: Is there anyone from the public who wishes to speak? [None.]

What are the wishes of the Board on this?

MS. RIOS: In reference to the stair... on the north elevation. Oh, wait. No, no.

Okay. Hold on. Okay. I'm looking at the wrong thing.

MR. RASCH: Page four of the staff report.

MS. RIOS: Okay. That's going to be removed. Right?

CHAIR WOODS: Yeah.

MS. RIOS: That the Hospital-Boiler Connecting Bridge be removed. I move that it be removed.

CHAIR WOODS: Second?

MS. SHAPIRO: Second.

CHAIR WOODS: Any discussion? All in favor?

ALL MEMBERS: Aye. [Ms. Walker was not present for the vote.]

CHAIR WOODS: All opposed? [none]

Okay, let's talk about where we are going from here. It's eight thirty. You have a few choices. If people are done, we can adjourn. If people would like to continue with one more until nine, we can do that. What are... What would people like to do? Steve, what would you like to see?

MR. FLANCE: I think we are here at your disposal. We would like to get as much done tonight as we can but we've been at this for two and a half hours now so, you know, it's really up to the Board. We'd like to make sure that you are comfortable in continuing to make, you know...

MS. SHAPIRO: Are we half way through? What do you want to present next?

MR. FLANCE The next item we'd like to deal with would be the garage. And the main... Frankly, the

main issue was how we were going to screen automobiles in the garage. And that can either be a [inaudible] conversation or it can be an hour conversation.

But we have a proposal, having studied other garages in the area.

CHAIR WOODS: Okay. Why don't we do a staff report on the garage then?

MR. RASCH: Okay. Madame Chair, Board members, in your spiral bound packet, the floor plans are on page 25 and you have elevations on 26 and 26A. And in the staff report, that is the New Gallery/Retail/Parking Garage Building that starts on the top of page six.

Two buildings are proposed at the southeast corner with a common wall between them so that there appears to be one large footprint. However, the two buildings are being treated as separate for this review.

A 5,518 square foot retail building is proposed along the Paseo de Peralta streetscape to a height of sixteen feet nine inches where the maximum allowable height is sixteen feet nine inches as determined by a linear calculation. The Board approved an increase to the maximum allowable height due to two feet of slope change over the footprint of the retail building to twenty feet nine inches on June 30th. The maximum height of the west end of the north elevation, the location of the tallest part of the retail building, is twenty feet nine inches.

A 13,310 square foot two-story garage building footprint is proposed to twenty nine feet six inches where the maximum allowable height is eighteen feet eight inches as determined by a radial calculation. There is a request for the Board to increase the maximum allowable height due to two feet of slop change over the footprint of the garage building to twenty two feet eight inches. A height exception was approved on June thirtieth. The maximum height of the building is thirty three feet where rooftop appurtenances, which include vertical transportation, are not required to conform to the maximum allowable height.

Larger footprints with less height would be detrimental to the public open space and to the need for

harmonizing with adjacent buildings.

The subgrade parking will extend beyond the at-grade footprint of this structure extending west around the existing Boiler Plant building, to near the west property boundary.

The buildings are designed in the Territorial Revival style with wall-dominated stepped massing and a brick parapet cap. Other architectural features include white-finished window and door surrounds with cornices and pediments, balconies, portals, a second-story trellis and decorative brick panels on the elevator tower.

The retail building will be finished in a different earth-toned color than the garage building. This treatment effectively mitigates the massing of this large building with color changes. Stucco and trim colors are attached.

CHAIR WOODS: Are there any questions for staff? Okay, Steve.

MR. FLANCE: Well we've had a lot of discussion about the design and height of the garage; it's presentation to the public areas and to Paseo de Peralta, being screened by the gallery, which is a part of the construction. So that basically, the garage is a second building setting west of the gallery both from a legal standpoint and a practical standpoint.

At the last meeting we did discuss the height issues and the Board did approve the height elements of the garage. What we were asked to come back with this evening was a plan for [inaudible] screening and safety within the garage itself. And from the openings of the garage; the windows of the garage.

So let me draw your attention to...

CHAIR WOODS: Can we just have the page sheet we are to look at? From your new handout so we can just.

MR. FLANCE: I was going to do that. Look at page S 9 and then I am going to quickly move to page S

10.

S 9 shows various elevations of the gallery and on into the garage. The stair and elevator tower that's part of the garage. The overall design vernacular is the same as the hospital - the old hospital. Basically a Territorial style.

I think what was of most interest to the Board and we've brought some information in to the Board for your to look at is how we are going to further screen this... the use of this building by cars in such a prominent location. So we took a look at several different garages around town and these are these photographs you see over to the left. Let me see if I can identify them myself.

This garage is over on Marcy Street. It serves a Territorial building which is mainly law offices. It sits between Washington and Otero Street. They provided no real screening except that the rows in this garage run perpendicular to where my pointer is. And the depth of the garage which I think is something that you should keep in mind. The depth of the building really does screen the automobiles to some degree. But, you know, if it walks like a duck and talks like a duck, it's probably a duck.

This... Let's see. Which is this one right here? This is La Fonda. La Fonda has used a ... in their garage, a window treatment that you see right here, which is basically a very traditional Pueblo style window with a lintel and latillas set a certain distance apart in order to provide screening of the cars that are located within the garage.

Is this La Fonda, as well? Another shot of La Fonda.

And this is the City garage. And this was built back in the mid eighties. This is on San Francisco Street and Sandoval. And, so what you are seeing are two views, I think, of the City garage right here on San Francisco and Sandoval. The City basically provides vertical bars and ... but again, it is the depth of the garage and the distance of the cars from the exterior that pretty much screens the cars that are in the

garage.

But frankly, I think the most successful of the garages is the La Fonda garage in terms of screening automobiles. And the City garage, I don't think anybody... If someone told you to park at the garage across from the Hilton, I don't think you would have any trouble finding it.

Anyway, we looked at those things. If you will turn to page S 10 in the packet that we gave you. What we've come up with is a means of providing partial screening and ... with the exterior of the openings reflecting the Territorial style. And if you look to the right, you will see the interior elevation which has vertical metal bars set approximately four inches apart. And it is to provide protection and some screening of automobiles up to a height of ... what is that? Four... four and a half? Forty two inches. Again, I think that this garage will, to some degree, the depth of the garage will screen most of the vehicles. A lot of this garage is underground so we are talking about a relatively small portion of the garage here. And we sort of adopted the approach that La Fonda took. But our latillas if you will or bars are only screening a portion of the window so the rest reads as open and not as the City jail. So that is what we have come up with.

MR. NENNINGER: Okay. [inaudible]

MR. BOAZ: Would you mind speaking at the microphone?

MR. NENNINGER: Yes I will. I just wanted to add that one additional screening feature we have is the screening of the portals. And I think when we are looking specifically at this portal... when you are walking along here it's going to interrupt your sight pattern at this level in terms of trying to see in. And also, to some extent, will shade the lower level and help mitigate that as well. And we use that modestly along this façade. I guess that's going to be the north elevation. So I just wanted to point that out to you. Thank you.

CHAIR WOODS: Well, I know that the model doesn't reflect this but I think it will give us a reminder of the massing on it. So why don't we break for just three minutes and give everybody a chance to look at the

model.

MR. FLANCE: Okay.

[The Board took a break from 8:37 until 8:41 p.m.]

CHAIR WOODS: Is there anyone from the public who wishes to speak about this project? [none].

I just have a really quick question David reminded me of. We have talked about not seeing skinny parapet ends. Did that get addressed? And can you show us how that got addressed? Because if you look on the proposed gallery, west elevation on the upper far right hand corner, I am seeing parapet ends.

MR. FLANCE: We did address that. There were two areas where it was addressed. Well...

MR. HOGAN: Madam Chair, there was two parapets that didn't have any thickness to the end and I had pointed it out to a couple of Board members. They occur here and here. And in our handout, I think on S 10... no. excuse me, on S 11, it shows what we did. We just created a pilaster there to thicken them up so that they didn't look like a six inch wall just coming to an abrupt end. So they end in a thickened pilaster, which is approximately twelve by twelve.

CHAIR WOODS: I am not seeing it on S 11. Can you show us.

MR. HOGAN: This is S 11 and these are pretty subtle but these are the two points we had parapets that were not returning. So we put pilasters around the end of those to thicken them up.

CHAIR WOODS: I'm not sure pilaster does it. I think it just looks like a fatter end as opposed to returning the parapet across the roof.

MR. HOGAN: Well that, then interrupts the drive aisles.

CHAIR WOODS: The what?

MR. HOGAN: The drive aisles for the... If we So here we can't really take it across this way cause that is a ramp for the vehicles.

CHAIR WOODS: Oh, I see.

MR. HOGAN: The wall had to end here and it steps down at this point. But we are thickening it up here. And I said twelve by twelve but actually it is two feet by two feet.

CHAIR WOODS: Okay. But if you look on the west elevation at the very top right hand corner, I am seeing two skinny ends of the building. I am not understanding what I am reading at the very top right hand corner.

MR. HOGAN: Okay.

CHAIR WOODS: Now... okay.

MR. HOGAN: What looks skinny is actually two feet thick.

MS. SHAPIRO: anything else you can add?

CHAIR WOODS: You can still are seeing cut off ends.

Okay. Are there any other questions or comments. I don't know what else we can do Steve, but we cannot go past nine because we can't.

Alright? So is there comment or questions on these ideas for the windows?

MS. MATHER: I wanted to ask a question about some of the materials for the windows. You said they are going to be aluminum? The divides... the mullions are aluminum? And what color will they be and so forth and so on?

MR. HOGAN: There is an aluminum window frame that we are using without glazing. And we do have colors selected for it. It is like a soft blue. We have color samples here. But it sounds like that be best addressed when we come back and talk about colors all together.

MS. MATHER: But there will be a painted window?

MR. HOGAN: Yes.

CHAIR WOODS: Any other questions?

MS. RIOS: I would just say don't go with the soft blue.

MR. HOGAN: Don't go with the soft blue?

MS. RIOS: No, don't go with the soft blue.

CHAIR WOODS: You are just going to call attention to something that's going [inaudible] How thick are these muntins.

MR. HOGAN: About an inch and a half to two inches. Which is a typical window frame.

MS. RIOS: You think that's thick enough?

CHAIR WOODS: I don't know. I think these guys have made a lot of efforts to do this. I'm having a ... I can't imagine it though. I'm not seeing it in my mind's eye what this is going to look like without glass in it. And ... [laughter] [inaudible] it's too late.

MS. RIOS: Mark, what's the dimensions of those windows? The windowless windows?

MR. HOGAN: The ...

MS. RIOS: What's the height and what's the width?

MR. HOGAN: Five foot six in height and three foot six in width.

MR. RASCH: And about a foot and a half square for the six panes each.

MR. HOGAN: Right. You mean for the divide? Yeah. For the divides.

CHAIR WOODS: One of the things that changed and if you go to S 10 and you look at the interior with the iron railings and those railings are kind of reminding me of the balustrades on the hospital.

MR. FLANCE: uh huh.

CHAIR WOODS: And rather than get into so much Territorial trim, does it make sense to get those painted white, maybe juice them up a little bit and put them on the outside? As opposed to the inside? It

would not cost you any more money. It's just ...

MR. HOGAN: uh huh.

MS. RIOS: But would you put it on every window?

CHAIR WOODS: I don't know. I mean I just threw that out as an idea. It makes it read a little bit like what it really is... as opposed to trying to make it something that it isn't. It isn't a window with glass. It's, you know... it's not. You're trying to answer our concerns about these big openings into the garage. And it gives it a little bit more reason not to have glass on it by having the iron on the outside.

MR. FLANCE: The ... I believe the reason for mounting them on the inside came from the concern expressed at the last meeting about safety. And this provides a safer situation, you know if someone might be hanging out the window or whatever... They can't get any closer to the window than the balustrade. That's why I think we will mount them on the inside.

MS. SHAPIRO: You also have the portals there in addition to the balustrades.

MR. FLANCE: Right.

CHAIR WOODS: Yeah, you couldn't do it with ...

MR. FLANCE: I mean... I don't have a hard feeling about that but I think we were trying to address that particular issue.

CHAIR WOODS: I don't know if we can say that. I mean we cannot override what the code says about that. I don't know. I'm just trying to...

MR. FLANCE: Well any... As you know, anything beyond forty-two inches ... excuse me. Anything beyond two and a half feet requires a forty-two inch retaining... some kind of retaining wall or balustrade or something in order to protect whoever is walking or using the facility.

MR. RASCH: with a minimum of four inches between each upright.

MR. FLANCE: But where that goes... where that is mounted is...

MR. RASH: maximum.

MR. FLANCE: certainly open to discussion. We were simply responding to an idea that I think came up at the last meeting.

CHAIR WOODS: Well, you knew you would have to address it. It is just how you address it.

MR. FLANCE: That's right

CHAIR WOODS: [inaudible]

MR. FLANCE: that's correct. It's not worth arguing about but the suggestion of putting them on the inside came from somebody on the Board. I don't recall who it was.

CHAIR WOODS: anything else? Yes.

MS. SHAPIRO: On the second floor we probably won't see them at all. Because they'll be under the portal. So from the street, looking up to the second floor windows, we probably we probably won't see the grills at all.

MR. FLANCE: That's true.

MS. SHAPIRO: They'll be hidden by the roof. And that's most of this except for the main building where we have the entrance. And I don't think that a second story window.. Are actually... How are the cars parked in there?

MR. FLANCE: You mean what is the striping pattern?

MS. SHAPIRO: No. I mean are they up against...

MR. FLANCE: Up against the window?

MS. SHAPIRO: Up above that. Are there cars parked there, right?

MR. FLANCE: Yeah.

CHAIR WOODS: Yeah. They are right there. The wheel stops...

Well are you ready to make a motion on the garage? Cause we have to wrap it up here. Is someone ready for that? We talked about color coming back to us.

MR. FLANCE: Color will come back to you. If you want to mount it, you know, on the outside or on the inside.

DR. KANTNER: I don't think we discussed that.

CHAIR WOODS: I think Deborah says with the portals we don't need that.

MR. FLANCE: Yeah.

CHAIR WOODS: I am assuming the portals on this are wood and not concrete...

MR. FLANCE: Yeah.

CHAIR WOODS: Are we ready to make a motion? John?

DR. KANTNER: With regard to the parking structure, parking building of this project, I make a motion to accept the current proposal which includes the new window design with the bars on the inside, with the one and a inch, two inch muntins. The colors will come back to the Board. And is there anything else I forgot? And the parapets will end in the thick two-foot ends there. And I think that is about it.

CHAIR WOODS: Is there a second?

MS. SHAPIRO: Second.

CHAIR WOODS: Discussion? All in favor?

ALL BOARD MEMBERS: aye. [Ms. Walker was not present for the vote.]

CHAIR WOODS: All opposed? [none].

CHAIR WOODS: Is there a motion to adjourn?

MS. RIOS: Move to adjourn.

CHAIR WOODS: Second?

MS. SHAPIRO: Second.

CHAIR WOODS: Thank you everybody.

MR. FLANCE: Thank you all very much for your positive approach to this. We appreciate it.

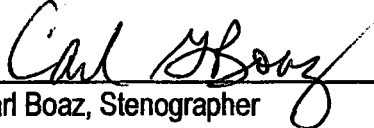
The meeting adjourned at 9:00 p.m.

Approved by:



Sharon Woods, Chair

Submitted by:



Carl Boaz, Stenographer