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EASTCHESTER TOWN CLERK
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TRANSCRIPT OF
TOWN OF EASTCHESTER
ARCHITECTURAL REVIEW BOARD MEETING
MAY 6, 2021

ZOOM MEETING

BOARD MEMBERS IN ATTENDANCE:

LAURA RAFFIANI, CHAIRPERSON
CARLOS GARCIA-BOU, MEMBER
JENNIFER NEMECEK, MEMBER

EASTCHESTER EMPLOYEES IN ATTENDANCE:

MARGARET UHLE, DIRECTOR OF PLANNING
JAY KING, BUILDING INSPECTOR

TOWN OF EASTCHESTER
Building and Planning Department

JUN 15 2021

RECEIVED

Dina M. Morgan, Reporter
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Bronxville, New York 10708
(914) 469-6353

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MS. UHLE: Even though we started the meeting, we're not officially starting the meeting yet because we're waiting for one, if not two members that are running late tonight. So I think what I'm going to do is at least get the applicants for Sweetgreen and Serafina kind of on board so they can be all ready to go when Enda arrives, and then we can officially start the meeting. So I'm going to start at least promoting them to panelists. I don't believe I'm missing anybody. I believe that's everybody.

THE CHAIRPERSON: Gary Miller is in as an attendee on one of the things.

MS. UHLE: Gary is the one that videos this for us.

THE CHAIRPERSON: I know. One on one side and one on the other. Also, Jay King and Julia Rosell are still as attendees.

MS. UHLE: Yes. So everyone else that I have on board is an applicant right now.

THE CHAIRPERSON: Okay.

MS. UHLE: To the applicants, sorry about this. We didn't want you to panic. We

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wanted to at least get you on board. As soon as we have one of the other members -- I definitely know we have one other member coming, he was just stuck in traffic, and another member I was expecting to be here. He may be running late as well, but we haven't heard from him.

THE CHAIRPERSON: Welcome anyway. Just so I have like a mental picture of who is who, do you know them, Margaret?

MS. UHLE: Yes. So Chris Crocco and Joe Crocco represent Serafina, and everybody else represent Sweetgreen.

THE CHAIRPERSON: Is Joe Crocco there?

MS. UHLE: No, it looks like he is not.

MR. CROCCO: He won't be here tonight, he's at another Planning Board meeting.

MS. UHLE: Thank you, Chris.

THE CHAIRPERSON: Okay.

MS. UHLE: Just for the applicants to know, I have discussed with the board members that you'll be doing individual presentations, and then there's some overlap, so we may have

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to try to wing it with regard to the easiest way to do that. Sweetgreen will begin and somehow transition to Serafina. Everyone is going to stick around for the entire presentation so they could address the circulation issues between the two outdoor dining areas, as well as elevation issues.

THE CHAIRPERSON: Okay. Sounds good. I just wish that one of them would be here. I'm going to mute.

MS. UHLE: I'll text Enda as well. I just let Enda know that Carlos is not here, so that we really can't start without him.

THE CHAIRPERSON: No luck in terms of getting in touch. Left a voicemail.

MS. UHLE: With Carlos?

THE CHAIRPERSON: Yes.

MS. UHLE: Okay, we have an issue. Enda just indicated, not going to make it tonight, sorry, got in an accident. Oh my gosh.

THE CHAIRPERSON: I'm trying Carlos' home number.

MS. UHLE: Try Carlos.

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THE CHAIRPERSON: That is no longer his number. This is the home number, so he probably doesn't even have it anymore. I don't know what else to try.

MS. UHLE: Laura, are you trying something else? To the applicants, I'm very sorry about this. We'll decide how to proceed. At least you didn't all drive here.

THE CHAIRPERSON: I don't know. No answer again. I don't know what to say. Sorry.

MS. UHLE: Laura, I'm going to message you for a minute.

THE CHAIRPERSON: Okay. Can we still do it without the quorum, I mean, just review the information?

MS. UHLE: Why don't we do it without a quorum, and then we'll try to see how to proceed after that. If you guys feel comfortable doing that, you know, I think you could at least hear the presentations and comment on those. If you feel comfortable doing that with just the two of you rather than three or four members.

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THE CHAIRPERSON: Yes. Then it is recorded, so the other two members can actually --

MS. UHLE: That's a very good point, yes. I would do that. Let's go ahead and proceed, and then we'll see whether that is sufficient for moving directly onto the Planning Board or we could move to the Planning Board and then come back to the ARB. As long as everyone is here, let's just do it.

THE CHAIRPERSON: Okay.

MS. UHLE: Laura, you should officially start the meeting.

THE CHAIRPERSON: Welcome, everyone, to the May 6th, 2021 ARB meeting for the Town of Eastchester. Margaret, if you would do the roll call.

MS. UHLE: That's easy. Laura Raffiani.

THE CHAIRPERSON: Present.

MS. UHLE: Jennifer Nemecek.

MS. NEMECEK: Here.

MS. UHLE: Unfortunately, Silvio Luca, Enda McIntyre and Carlos Garcia-Bou were not

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able to make the meeting this evening.

THE CHAIRPERSON: As far as the minutes go, Jennifer, we'll need at least one more member, so we'll push that out to the next time.

Now, to participate in the public hearing later on, if there are any audience members who would like to participate, please make a comment -- if you would like to make a comment, you raise your hand, you use the raise your hand feature or star 9 if you're calling from a phone. Margaret will acknowledge you, and then she will invite you to speak. At that point, you will un-mute your microphone, please, and state your name and address. She will review these instructions later as well, but just so you know there will be a moment in time when you are able to speak, and at that time Margaret will talk you through it.

So first up our first application this evening is Application 21-15, Sweetgreen, a restaurant establishment -- I don't know if that's the right classification -- at 670 White Plains Road. Good evening.

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MS. LOPEZ-BLUM: Good evening. Shall I go ahead and share my green then?

MS. UHLE: Yes, please.

MS. LOPEZ-BLUM: Can everyone see that?

THE CHAIRPERSON: I see your Word doc.

MS. UHLE: I think we're seeing your presentation.

THE CHAIRPERSON: Outline.

MS. LOPEZ-BLUM: All right, let me try that again. Here we go. Can you see this presentation?

MS. UHLE: Yes.

THE CHAIRPERSON: Yes.

MS. LOPEZ-BLUM: Good evening, members of the ARB. My name is Margaret Lopez-Blum. I am a senior development manager with JSD Professional Services, and we have been engaged by Sweetgreen to assist with obtaining zoning entitlements and permitting for this project. With us tonight is Sweetgreen head of real estate, Pam Haber; project designer, Laura Keenoy; Project Architect, Ryan Welch of O'Neil Langan Architects; and signage project manager

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Matthew Boone with Ruggle Signs.

We are presenting this evening relative to our application for anticipated improvements, including storefront renovations, new signage, and outdoor dining being proposed by Sweetgreen New York, LLC for an existing tenant space located at 670 White Plains Road there in Eastchester, commonly known as Vernon Hills Shopping Center.

Our request this evening is for Architectural Review Board support, and we're hoping for a positive referral to advance the project to the Planning Board for their final consideration and hopefully approval. Along with that, we're hoping for a positive referral to the Sign Review Committee for consideration of the proposed project signage.

As part of our submission, we've provided all the necessary project documentation, and we met the requirements for public noticing and publication. We have a brief presentation for you, and we'll start that by having the Sweetgreen real estate manager share some background on the company,

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and then we'll turn things over to the Sweetgreen designer to speak to the project's exterior design, signage and outdoor dining. As Margaret had mentioned, there are some overlapping items with Serafina, that I believe we'll be able to address either as part of this presentation as we go or at the termination of the basic slide deck.

If it's okay with you, I will then turn the project over to Pam Haber to walk through the company background slides.

MS. HABER: Hello. So who we are. We're Sweetgreen, and we are a company that was founded in 2007 by three friends who went to Georgetown University together, who graduated that year and wanted to create a destination for simple seasonal and healthy food.

What began as one store in Georgetown DC at just 560 square feet, has become over 130 stores and counting. We are now located in 12 different states across the country, and we are looking to grow substantially into all new markets in the coming years. We expanded into New York with our first location, if any of you

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are in familiar with our Manhattan location in the NoMad Trade area, and we built over 40 other locations in the greater New York area, including Brooklyn and New Jersey, Connecticut. Greenwich, Connecticut will be our next closest location to this store. This location would be our entry into Westchester County. We truly believe in bringing transparency to each community that we enter. We are a scratch cooking concept, so cooking happens in each location, although it's not with an open flame, but it is cooking. We are farm to table in a fast casual setting. Everything is locally sourced and provided -- I'm sorry, my son. This is Zoom life. I apologize. We are locally sourced and working -- I'm sorry, I'm trying to get my husband. One second.

MS. KEENOY: I can jump in. So Pam was just touching a little bit on our transparency and scratch cooking. We source from a local supply chain, so all of our supply chains are retailized based on the area of the country that they are in. So we are really focusing on kind of creating new locations and

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meeting our customers not only where they work but also where they live. So that is why we are so interested in Eastchester. We have our core customer in the New York City market and we're trying to kind of get out to provide them with fast, healthy food for any meal other than lunch.

MS. HABER: Thank you, Lauren, for taking over. My sincere apologies. That's who we are. We want to create unique stores. Every store that we enter and every market has its own unique personality. We try and work with each jurisdiction that we're in to provide the local flavor to the store. Although we have a number of stores across the country in many regions, each store that we build looks not like any other store in the chain. Each store has its own character, and we find ways to involve each local community into the stores that we build.

THE CHAIRPERSON: Which location is this one that you have on the screen?

MS. HABER: I think this is Montana --

MS. KEENOY: This is Montana Ave in

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1 LA in Santa Monica.

2 MS. HABER: So that's like an outdoor
3 patio that's really indoor. That storefront
4 closes in on colder, rainy days, but when
5 you're sitting there, you feel like you're
6 outside.

7 MS. UHLE: I just wanted to say a
8 third board member just arrived. Carlos
9 Garcia-Bou is here now, so we'll have no quorum
10 issues, so that's a good thing.

11 MS. LOPEZ-BLUM: Excellent.

12 MS. KEENOY: Hi. I'm Lauren. I'm the
13 design manager for this project, and I'm
14 overseeing the Westchester and Connecticut
15 expansion of our Sweetgreen stores, in
16 partnership with Pam and our architecture team
17 at O'Neil Langan.

18 So this is the site plan for the
19 Eastchester location. We were very interested
20 in this site, and Pam has actually been
21 targeting this shopping center for quite some
22 time. We love that it's right off the main
23 road, we love that there's dedicated parking,
24 and the patio opportunity is a huge plus, that

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1 we've all seen how much patio designing has
2 really just spiked and how important it is for
3 making people feel safe and giving them some
4 fresh air.

5 This is the current layout. We are
6 re-demising the space, so we're shifting the
7 planned south wall a little bit south of where
8 it is located currently, which you'll in our
9 elevations later on. When you walk into our
10 restaurant through the double doors, you'll
11 have the shelves located right near the front
12 entry. Those are for our online order pickup.
13 We always position those close to the entry, so
14 that the people who are just trying to be in
15 and out and our couriers are not interfering
16 with our dining areas. If you kind of progress
17 into the space, you will have our front line
18 ordering where you can kind of walk down the
19 line and instruct our team members what you
20 would like in your salad or green bowl, and
21 then we always have that layered effect showing
22 our food prep being made from scratch, and then
23 we have our dining area located north of our
24 ordering line with a large banquette. Then on

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1 the exterior, we have ample patio seating. Per
2 the request from the last meeting, we've
3 increased the sidewalk clearance to 8 feet, but
4 we still have a very big patio opportunity
5 where we'll have some cafe tables and
6 umbrellas, which can be swapped out for heaters
7 in the colder months.

8 Here is the elevation of our exterior.
9 We are planning to redo this storefront in a
10 white cedar, and we are planning to paint the
11 exterior existing brick white. We feel that
12 the white brick and white cedar wood storefront
13 compliments each other nicely and really
14 blended with the suburban market.

15 THE CHAIRPERSON: Where will the white
16 cedar appear on this?

17 MS. KEENOY: The white cedar will be
18 all of the storefront framing. You could see
19 on the elevation, there's like a slight wood
20 grain shown.

21 THE CHAIRPERSON: Okay.

22 MS. KEENOY: Then we'll have a green
23 awning mounted above our storefront.

24 MS. LOPEZ-BLUM: You'll be able to see

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1 that a little better on some of the other
2 images as we go.

3 THE CHAIRPERSON: Okay.

4 MS. KEENOY: Here is our patio dining
5 package. We use white cafe tables, and we have
6 special ADA tables that we will utilize in the
7 patio area, complimented with a green chair.
8 Green is our brand color, so we try to squeeze
9 it in where we can. We'll have light gray
10 umbrellas. We have these really nice looking
11 concrete planters that we use to frame in our
12 dining area and separate them from the
13 pedestrian walkway.

14 This is the exterior of our space
15 currently. So we're going into that vacant
16 space to the right of Papyrus, and our new
17 demise wall will actually be shifted left a
18 little bit -- where Margaret has her cursor
19 right now -- into the Papyrus space, a little
20 to the left of that column there.

21 THE CHAIRPERSON: So that's the north
22 wall. I think you said south before.

23 MS. KEENOY: I planned south. So if
24 you're looking at the orientation of the plan,

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1 it's south, if that makes sense.

2 MS. HABER: The bottom.

3 MS. KEENOY: The bottom of the page is
4 planned south, the top of the page would be
5 planned north.

6 THE CHAIRPERSON: Okay.

7 MS. HABER: The wall would be to the
8 north. The left side of the building would be
9 the north side, and the right side of the
10 building would be the south side.

11 THE CHAIRPERSON: All right. Are you
12 actually taking up some of what that store used
13 to be, the Papyrus store, but not all of it?

14 MS. HABER: The landlord is
15 re-demising the space. So while we're taking
16 the former Gymboree space, the new demising
17 wall falls into a portion of the Papyrus space.
18 As part of this work, there will be a new
19 storefront. The spaces as they're demised
20 today will be modified.

21 THE CHAIRPERSON: Okay. The brick
22 that's being painted, is that existing brick
23 there and you'll still see those little
24 dividing lines, those -- what do you call them?

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1 I forget what you call those lines. Will they
2 still be there?

3 MS. KEENOY: We were going to look if
4 there was a way that we could fill those just
5 to create a more consistent clean background
6 for where our sign will be mounted.

7 THE CHAIRPERSON: Where the Wine Stop
8 is, that will not be painted, that will stay
9 the way it is?

10 MS. HABER: The landlord has
11 significant changes planned for this entire
12 building. Our understanding -- and we're not
13 with the landlord -- our understanding is this
14 entire building is going to get re-demised and
15 re-tenanted. We may be the first to come
16 before you, but there will be many others that
17 will be looking to come to you with many
18 different changes. All of these tenants are
19 going to be repositioned or not within the
20 center long term in this building. So Gap
21 tenants -- from my understanding on the real
22 estate side, Gap tenants are staying within
23 their building, so they all stay put, you know,
24 Athleta, Gap, Gap Kids. That building

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1 specifically is -- well, us and Serafina are

2 first, and then there will be others that

3 they're in talks with. Dry users. Not

4 restaurants. The new divisions. Our

5 understanding is that the storefronts will also

6 be modified at that point.

7 THE CHAIRPERSON: Did they approve
8 your modifications?

9 MS. HABER: The landlord?

10 THE CHAIRPERSON: Yes.

11 MS. HABER: Yes. Yes. We have their
12 approval. We're just seeking your approval at
13 this point.

14 THE CHAIRPERSON: Okay.

15 MS. HABER: It's part of our scope of
16 work to change the storefront, so that's why
17 we're presenting it. While they're demising
18 the space, the storefront is part of our scope
19 of work after they deliver us possession.

20 MR. GARCIA-BOU: When you do your
21 storefront, are you doing the entire
22 storefront, are you doing the other areas too,
23 or you're just going to do your area?

24 MS. HABER: We are just doing the
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1 storefront that's within our demise space. The
2 landlord will be demoing the space and doing
3 some work to stub utilities to our premises and
4 some other work, and then they will barricading
5 the storefront and demoing the storefront, and
6 we will be coming in and installing a new
7 storefront and door frame systems.

8 MR. GARCIA-BOU: Like where Papyrus is
9 and Wine Stop is, all that signage is coming
10 off while you're doing your work so you could
11 do your new signage, or that's going to be
12 totally separate?

13 THE CHAIRPERSON: Wine Stop is still
14 there. The store is still there, to my
15 knowledge. Papyrus is no longer there, nor is
16 that sign, to my knowledge. I think this might
17 be like a Google map kind of photo, and I don't
18 believe that the Papyrus is there. For sure
19 the little bird I think it is -- what is that
20 little pink thing? Whatever that is, that was
21 taken off a long time ago because it encroached
22 on the other space for the tenant of the space
23 where you are now. So that got knocked off
24 quite some time ago. Then when Papyrus left, I

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1 believe they took the word off completely.

2 MS. HABER: Wine Stop is open. I live
3 in Scarsdale, so I frequent the center often.
4 We're not touching anything outside of our
5 demise. So other than what Lauren has shown
6 you, we're not touching anything outside of our
7 lease line.

8 THE CHAIRPERSON: So then with the
9 patio, are there going to be adjustments to
10 make room for that, or is it all still like --
11 are those little small stone walls staying
12 where they are or are things being moved around
13 there?

14 MS. KEENOY: The patio in front of our
15 space will remain as is. We are not making any
16 adjustments to the patio. I believe Serafina
17 is making some patio adjustments to the right
18 of us, which they can speak to and address in
19 their presentation. We've spoken with them and
20 coordinated the circulation paths between our
21 two spaces on the sidewalks.

22 THE CHAIRPERSON: So can we go back to
23 the plan view just to see kind of where
24 circulation is on yours with the tables and

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1 everything there?

2 MS. KEENOY: Sure. So that hatched
3 area currently shows the slope up from the
4 parking lot, and then we've -- you can kind of
5 see the existing masonry wall, and we have held
6 8 feet from that masonry wall to the edge of
7 where we would place the concrete planters that
8 I mentioned.

9 THE CHAIRPERSON: So the concrete
10 planters are like here? I don't know if you
11 could see my pointer, but here and then here
12 and here and there?

13 MS. KEENOY: I can't see your pointer.
14 I can see Margaret's. They're like the little
15 squares with the squiggles along the
16 perimeter.

17 THE CHAIRPERSON: So that other very
18 dark dotted line that goes around this whole
19 patio really just represents --

20 MS. KEENOY: It's just our space.
21 It's just showing our LOD.

22 THE CHAIRPERSON: Okay. There is no
23 wall or whatever, canopy or anything?

24 MS. KEENOY: No.

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1 THE CHAIRPERSON: But there will be
2 umbrellas and the umbrellas are positioned
3 where?

4 MS. KEENOY: The umbrellas are --

5 THE CHAIRPERSON: Okay, I see.

6 MS. KEENOY: So they're placed in
7 between the tables. Just two on each side of
8 the storefront entry.

9 THE CHAIRPERSON: You never know where
10 the sun is any way.

11 MS. HABER: It's important to know
12 that we don't always do umbrellas. It's a case
13 by case scenario. It's relatively newer to our
14 design program. When we came before the town
15 at a previous meeting, we saw that Serafina had
16 put a large number of umbrellas on their patio
17 in front of their premises, and we wanted to
18 ensure that we had visibility to our premises.
19 It's nice sun protection, but we didn't want to
20 get lost from the corner in that scenario.

21 MS. NEMECEK: Those planters, they're
22 going to be removable, right, so in the winter
23 when there is no outdoor seating, you're just
24 going to remove them, or are you just going to

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1 keep them to highlight your space?

2 MS. KEENOY: They're movable. We like
3 to keep our patio seating out as long as
4 possible, and we are exploring the opportunity
5 to even use patio heaters in our more suburban
6 locations that would allow them. In the event
7 that we're granted heaters, we would leave them
8 out to frame in the patio. If not, then
9 everything that's shown in our patio setup is
10 taken to a facilities warehouse and stored in
11 the off season.

12 MS. NEMECEK: Okay.

13 THE CHAIRPERSON: In terms of the
14 signage --

15 MS. LOPEZ-BLUM: Let me move to that
16 point for you.

17 MS. KEENOY: So this is our sign
18 proposal. We are proposing a green face lit
19 channel letters. They have day/night film on
20 the face of the letters, so during the day it
21 would appear green, which is our brand green,
22 and then at night the face is illuminated. We
23 have some day/night renderings later on that we
24 could share with you.

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1 This first sign -- we measure our
2 signs we base it off of the size of the S. We
3 have an all lowercase kind of signage lock up.
4 That's our brand font. So the height from the
5 T to the G is actually the tallest point of the
6 sign, but because of the scale and the way that
7 the lower case letters work, most of them kind
8 of fall within that 22 inch measurement.

9 THE CHAIRPERSON: 22 is way bigger,
10 never mind 33. You realize that; right?

11 MS. KEENOY: So we have -- sorry, go
12 ahead.

13 THE CHAIRPERSON: The one thing I want
14 to mention is that Papyrus' sign was illegal.
15 They presented it to us with a mock up where it
16 was the same size as the adjoining buildings at
17 the time -- I think there was maybe a Gymboree
18 or something else there -- so they presented it
19 to us that it did, you know, appear to be
20 18 inches high just like the one that was next
21 door to it, but it turned out in very small
22 print on another part of the application it was
23 bigger. It, to our disappointment, did not fit
24 in, but we had approved it, and we were very,

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1 very upset about it. Please don't go by that.
2 It's a sign that doesn't even exist anymore
3 anyway.

4 MS. KEENOY: That's good to know. I
5 will say that the 22 inch letter height was
6 based off that measurement and us seeing that
7 sign being so large.

8 THE CHAIRPERSON: It's not there
9 anymore and that's not the standard for sure.

10 MS. KEENOY: Do you happen to know the
11 sign height of Ann Taylor?

12 THE CHAIRPERSON: I don't, but I
13 really doubt that it's bigger than the 18. We
14 can find that out from the sign enforcer, you
15 know the person, Jim Flandreau, he has all the
16 files, and we could get all the sizes from the
17 approved signs of the other signs there.

18 MS. KEENOY: Okay. Our next option is
19 the same sign but shown with an 18 inch S. So
20 this is what we consider our 18 inch sign.

21 THE CHAIRPERSON: That is fine. We
22 have made exceptions for those kinds of
23 situations. There's a name for the up and the
24 down.

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1 MS. KEENOY: Okay.

2 THE CHAIRPERSON: Where the main part
3 of the sign is 18 inches, I don't think that
4 that should be a problem.

5 MS. KEENOY: Great. The third option
6 we had shown, it's actually a 13 inch S, but
7 the length from the T to the G is 18 inches.
8 We were prefer the 18 inch S and your support
9 on that.

10 THE CHAIRPERSON: There are other
11 members to the sign board, I'm one of them, and
12 we have, you know, approved something like this
13 where the majority of the sign is 18, and then
14 the -- there's a name for it, I forget what the
15 name is, for the things that go up and down.
16 There's a technical name for those parts of the
17 letters.

18 MS. KEENOY: Matt, do you know the
19 name for it? I also don't.

20 MS. LOPEZ-BLUM: I don't know either.

21 MR. BOONE: Typically, when we
22 describe it, we just say ascending and
23 descending letters. That's our typical way of
24 describing it.

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1 THE CHAIRPERSON: We would be okay not
2 including that in the total measurement in
3 order to get the right size of the sign. If
4 what you show us in the picture of the mockup
5 where it is the 18 inch S and on the building,
6 if that is correct, then it does look to scale
7 to what's going on around it. So hopefully
8 that will be correct. I think because you have
9 an actual plan of the building, you know, to
10 see it on the building, which is probably just
11 a little up on this image, the top of the
12 image -- yes -- then we'll be able to see the
13 actual dimensions and the scale and how it
14 fits, which is good. Often when we see a sign,
15 it's photo shopped, and it's not very accurate
16 in terms of the scale. This is good. That
17 should be okay.

18 What I keep on thinking about is, when
19 I saw that other store in Santa Monica, it
20 looks so much more sophisticated than this
21 store. I don't know, you know, like if --

22 MS. HABER: There are different
23 factors that get involved in that. First of
24 all, it's a corner, we're not the corner here,

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1 we weren't offered the corner by the landlord,
2 so that wasn't an option. Second of all, there
3 is allowance to play with that wasn't factored
4 into this deal that we don't have, so we're
5 dealing with very different types of --

6 MS. KEENOY: Margaret, do we have the
7 sketch up rendering in this?

8 MS. LOPEZ-BLUM: We have the
9 illumination.

10 MS. KEENOY: So this is what the
11 storefront will actually look like when we're
12 done with it. We'll have the wood framing
13 system, which is a really nice, warm touch, and
14 then be complimented with the white brick, and
15 then tied in with our kind of green pops of
16 color on the exterior with the sign and awning
17 and patio.

18 THE CHAIRPERSON: And we are familiar
19 with the day and night, that kind of film
20 that's used. Across the street, there are a
21 couple for sure. I think West Elm may have it.
22 No, maybe they have halo lights. Across the
23 street, Ann Taylor Loft, they have black to
24 white, and there's a few others around that do

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1 work well. We find that they do work well.
2 This I know it could be just the rendering,
3 this looks like a very cool white. We do
4 prefer the white to be warm when it is on.
5 Whatever LED lights you use in the lighting
6 behind the lighting, that it be a warm white,
7 not so hard and cold. There is a member of my
8 sign board who is way more familiar with the
9 lumens and exactly what she prefers. I know we
10 all agree that it should be -- why does it say,
11 faux neon?

12 MS. KEENOY: So I was just going to
13 mention that. The upper sign is the day/night
14 zone. We're also proposing a pedestrian level
15 sign that would actually be mounted on that
16 wood -- we're changing what is an existing
17 stone column to clad it in wood, and then the
18 glass on our storefront is actually going to
19 shift out, so the wood column is going to be
20 inside of our space now. We always like to
21 have a more pedestrian level sign. Typically,
22 it takes shape in a blade sign, but in this
23 case a blade sign doesn't make sense for the
24 center, wasn't permitted by the landlord, so

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1 we'll often suspend some type of pedestrian
2 height signage in our storefront glazing.

3 We have three different options for
4 this. Our standard is an actual neon, that is
5 a double stroke neon SG. We are aware that
6 neon is prohibited in this area, so we worked
7 with our sign vendor and have actually been
8 rolling out a faux neon sign that we've
9 proposed at a few locations and have gotten
10 approval. It has the look of a neon sign but
11 it is LED.

12 THE CHAIRPERSON: Okay. I think it
13 would be helpful if when you do come to the
14 sign board, that you have actual photos of a
15 sign like that. If you have it installed
16 somewhere else and you could show us photos of
17 that day and night, that would way more helpful
18 than this. Not that this is not showing us
19 somewhat what it is, but an actual picture
20 could make or break it for us in terms of being
21 able to see it in a location and, you know, how
22 it really comes across.

23 MS. KEENOY: And then we have two
24 other options for this pedestrian level sign.

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1 The second would be halo lit letters. So it
2 would just be SG in like white painted
3 aluminum, and then it would be like back lit or
4 halo lit.

5 Then the third option is
6 non-illuminated, which our preference would be
7 to go for an illuminated sign at the pedestrian
8 level. I think it adds something to the
9 storefront and draws interest, especially at
10 night. We're anticipating a pretty large
11 dinner crowd in this area.

12 MS. NEMECEK: Will there be any
13 additional lights aside from the signage
14 lights?

15 MS. KEENOY: Not on the exterior. We
16 don't necessarily have the infrastructure to
17 run power out into that area, but our
18 storefront is entirely glass and the inside of
19 our spaces are very bright and well lit. The
20 light from our stores really does shine out and
21 glow if someone were to dine on the patio in
22 evening.

23 MS. NEMECEK: So it will be ambient
24 lit outside?

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MS. KEENOY: Yes.

MS. NEMECEK: Okay.

MS. KEENOY: This is just our material chart.

THE CHAIRPERSON: The awning also should be fire resist.

MS. KEENOY: Yes, we have a fire resist spec. It's the same color that's shown.

THE CHAIRPERSON: You need to put that on there when you come to the sign board for sure. Make sure it's written that that's what it will be. Part of the application, you'll need to put -- before you install it, you'll need to give them a fire resist almost like an Affidavit kind of a thing. That's separate. You'll see all that information on the sign application.

MS. LOPEZ-BLUM: Yes, you've got all that laid out for us in the application.

THE CHAIRPERSON: So at this point, I don't know how we can kind of transition to seeing the two stores side by side.

MS. UHLE: Laura, do you want to just have maybe Chris do his presentation, and then

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after he finishes, you could put up the two elevations?

THE CHAIRPERSON: Sounds like a plan.

MS. UHLE: Is that okay?

THE CHAIRPERSON: Yes.

MS. UHLE: Other than seeing the two elevations together, you don't have any additional questions for Sweetgreen at this point, you're okay with what you've seen so far?

THE CHAIRPERSON: Yes, I don't have any further questions for them.

MS. UHLE: Okay. So maybe Chris can do his presentation, and then we'll keep the Sweetgreen people on board when you sort of do them together.

THE CHAIRPERSON: Okay.

MS. KEENOY: Thank you.

MR. CROCCO: Hi, good evening, Chris Crocco, Joseph Crocco Architects. Let me share my screen here.

We were previously before the ARB for this same exact space back in 2010 when it was Fig & Olive. At that time, we were approved

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for the awning, the outdoor dining, and the wall sconces, as you can see here. We are proposing that we would like to expand -- this is acting really slow.

THE CHAIRPERSON: Murphy's Law.

MR. CROCCO: Really slow. Is this lagging on your side?

THE CHAIRPERSON: We just see the first page.

MR. CROCCO: Are you still looking at the existing?

THE CHAIRPERSON: It says A1.

MR. CROCCO: How about now?

MS. UHLE: Yes, that's showing the proposed.

MR. CROCCO: There we go. Okay. This dotted line right here is what was the existing. We're proposing to extend out the outdoor patio and create this wall right here to enclose our dining area. We're proposing to reroute the sidewalk all the way around.

THE CHAIRPERSON: So that's the one that has the pitch to it?

MR. CROCCO: This right here has the

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pitch to it, and then if you're walking down, you'll be able to turn left. At the request of the Planning Board, they wanted it eight feet all the way through just so two way traffic could pass.

THE CHAIRPERSON: Okay.

MR. CROCCO: Other than that, in regards to all this, the outdoor of the building is basically staying the same. The awnings that were previously approved, we're keeping them, we would just like to change them to sunflower yellow. All the wall sconces that are existing are staying.

THE CHAIRPERSON: Now when you go down that ramp, do you have to go left or can you go to your car?

MR. CROCCO: You can still go straight. The rumble strip still exists. It's all going to stay the same. One of the requests -- do you see the rendering?

MS. UHLE: Yes.

MR. CROCCO: All the awnings are existing. We're just going to put the Serafina logo on them, change them to sunflower yellow.

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1 The sign is going to keep the same proportion
2 as the previous sign, just say Serafina
3 Restaurant Bar. The color is like a dark blue
4 I want to say. Then at the request of the
5 Planning Board, they requested that we put a
6 barrier between the sidewalk and the drive
7 aisle, this way no kid could kind of run out.
8 It was a great idea. This fence, you'll see
9 this fence on numerous parts of the property,
10 you could see it back here, so we just kind of
11 wanted to match it and keep the theme
12 throughout the property. All the stone is
13 going to match all the stone that's currently
14 on the premises. We're going to be able to
15 relocate the hedges, so we'll have a nice
16 little landscape buffer running along the
17 sidewalk.

18 MS. NEMECEK: You're going to reuse
19 the plants that are there, you're not going to
20 put new?

21 MR. CROCCO: No, when I say relocate,
22 we're going to match the plantings that were
23 there.

24 MS. NEMECEK: The Boxwoods?

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1 MR. CROCCO: Yes, Boxwoods.

2 THE CHAIRPERSON: Do you really want
3 to have Boxwoods next to people eating? That
4 stuff smells like cat pee. I find that really
5 offensive, to be honest with you, and really
6 not a good thing. I'm not sure that that's
7 what's there now, but I think that that's a bad
8 move for people to be sitting outside and,
9 like, thinking that, you know -- a lot of
10 people don't know that that's where that's
11 coming from, they just think cats have been
12 here.

13 MS. NEMECEK: I don't agree that all
14 Boxwoods give off that odor. That retaining
15 wall is about three feet high, isn't it?

16 MR. CROCCO: It's under 30 inches.

17 MS. NEMECEK: Oh, it's under 30
18 inches?

19 MR. CROCCO: Yes, it's under
20 30 inches. This is how it currently exists.

21 THE CHAIRPERSON: Perhaps they don't
22 all do that, but --

23 MR. CROCCO: These are the same
24 plantings that you see in the picture. I mean,
25

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1 they were dining like that for 10 years. We
2 plan on matching them. I don't think we've
3 gotten that complaint.

4 THE CHAIRPERSON: Maybe they're not
5 the smelly ones, but if they're not the smelly
6 ones, make sure you get not the smelly ones
7 again. I just this weekend was standing eight
8 feet away from them waiting for a car to pick
9 me up, and I was like, these are Boxwoods,
10 right. I could just smell them.

11 MR. CROCCO: I don't think we had that
12 complaint. Like I said, we've been there for
13 10 years, I think if we were getting that
14 complaint, they probably would have been moved
15 or replanted.

16 THE CHAIRPERSON: Jennifer, she knows
17 more about the plants than I do, for sure.

18 MS. NEMECEK: I think these plants are
19 good.

20 THE CHAIRPERSON: All right.

21 MS. NEMECEK: Some of them are kind of
22 dying, they have to be replaced in spots.

23 MR. CROCCO: Yes, some of them have to
24 be brought back to life.

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1 THE CHAIRPERSON: The salt probably
2 gets to them too.

3 Can you go to the color rendering with
4 the yellow?

5 MR. CROCCO: Sure.

6 MS. UHLE: Chris, can you just clarify
7 something? So your rendering, there's tables
8 along I guess the southern side of the building
9 there, but you're not proposing any umbrellas
10 there; correct?

11 MR. CROCCO: No, because they have the
12 awning there.

13 MS. UHLE: Okay. Those awnings, those
14 don't look like those awnings are extended, it
15 that just --

16 MR. CROCCO: They're not extended in
17 the picture.

18 THE CHAIRPERSON: But they're
19 extendable; correct?

20 MR. CROCCO: Yes.

21 THE CHAIRPERSON: I'm not sure if that
22 yellow really fits in with that location.

23 MR. CROCCO: Understood. I mean, this
24 is the brand's color, shall we say, and we're
25

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1 pretty adamant about it.

2 THE CHAIRPERSON: That's a lot of
3 yellow. Typically, you know, when a brand has
4 a color, it's in their logo, it's in the font,
5 whatever, not like all of this. Do you have
6 other locations where they have yellow like
7 this all over the front of the store?

8 MR. CROCCO: If it's any indication,
9 the owner suggested painting the outside of the
10 building almost a yellow, and I shot that down
11 immediately.

12 THE CHAIRPERSON: That doesn't tell me
13 anything.

14 MR. CROCCO: Would it make it better
15 if we changed the umbrellas to the dark blue of
16 the writing?

17 THE CHAIRPERSON: For sure. For sure.

18 MR. CROCCO: We could do that. Can we
19 leave these as yellow, the accent awnings?

20 THE CHAIRPERSON: I think that would
21 be not as bad, but I would like to hear from
22 the rest of the board what their thoughts are
23 on that.

24 MS. NEMECEK: I've seen these

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1 restaurants before, this is the yellow that's
2 used, and I don't have any problem with it
3 because that is the brand, the navy and the
4 yellow, so I'm okay with it.

5 THE CHAIRPERSON: To me it looks a
6 little California pizza kitchen.

7 MR. GARCIA-BOU: I'm also okay with
8 the yellow. I don't see a problem with that.

9 THE CHAIRPERSON: Okay.

10 MS. NEMECEK: If you want to
11 compromise and do the umbrellas as navy, the
12 dark navy, I don't see a problem with that
13 either.

14 MR. CROCCO: We'll do whatever you
15 guys think.

16 THE CHAIRPERSON: Yes, I think that
17 that would be a better choice. The way you
18 look at it now, it looks like you could just
19 walk off the patio. Is there something keeping
20 people from falling off?

21 MR. CROCCO: Yes, that wall goes up
22 about two feet high.

23 THE CHAIRPERSON: So it will cover
24 more of what the chairs and whatever; right?

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1 MR. CROCCO: It covers almost up to
2 the seat of the chair.

3 THE CHAIRPERSON: Okay. Because we
4 don't want kids walking off.

5 MR. CROCCO: No, definitely not.

6 MS. NEMECEK: I think it's just the
7 way it's rendered, it looks a little more like
8 a platform.

9 MR. CROCCO: Yes, it's the picture.
10 Renderings could be deceiving sometimes.

11 THE CHAIRPERSON: If you could just
12 show us again the plan view to see the flow of
13 traffic again.

14 MR. CROCCO: Sure. Just to reorient
15 you, Sweetgreen's plan is flipped 180 degrees,
16 so now you're looking at it from the other way.

17 THE CHAIRPERSON: Yes, understood.

18 MR. CROCCO: Just making that clear.

19 So as you can see, they're going to hold eight
20 feet all the way through. When you get down to
21 where we are, because this is just a main
22 restaurant entrance kind of in a sense for
23 Serafina, we went down to 6.9 and a quarter.
24 We could always adjust the tables and make that

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1 a little bigger if needed. Generally, this is
2 all Serafina traffic in here. It's really only
3 Serafina traffic. That's why we kind of went
4 down on the aisles and didn't maintain the
5 eight feet throughout.

6 THE CHAIRPERSON: Okay. Can you
7 scooch down a little bit more so we can see the
8 rest of the traffic flow around the building?

9 MR. CROCCO: Uh-huh

10 THE CHAIRPERSON: On the plan where it
11 says, existing light --

12 MR. CROCCO: Yes.

13 THE CHAIRPERSON: Is that on a pole,
14 facing one direction, multiple directions?

15 MR. CROCCO: It's on a pole. It's
16 right here. I don't know if you could see it.

17 THE CHAIRPERSON: Okay. Then you also
18 have like exterior sconces.

19 MR. CROCCO: We have these sconces
20 everywhere, yes. Other than that, you know,
21 we'll have -- they'll do some sort of like
22 table side lighting, whether it be, you know,
23 fake candles or something else. That was their
24 plan.

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THE CHAIRPERSON: Okay.

MR. GARCIA-BOU: Are you going to have lights on that wall that you're putting up, that walkway area?

MR. CROCCO: Yes. It's not depicted in the rendering because it would have blocked -- it would have kind of got in the way, so we are proposing -- it's actually not right. This light is supposed to actually be in here. I don't know how I didn't catch that. The relocated light is supposed to be in here.

THE CHAIRPERSON: Again, on a pole?

MR. CROCCO: It's going to match the site lighting throughout the site. It's the same light that you --

MS. UHLE: Chris, do you have an elevation of both the storefronts together?

MR. CROCCO: Yes, I do.

MS. UHLE: Laura, do you want to look at that at this point?

THE CHAIRPERSON: Yes, I think it would be helpful.

MS. UHLE: The other thing I was just going to ask you, Laura, I know Jennifer and

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Carlos said they were okay with the yellow, but Jennifer said she felt the blue umbrellas with the yellow awnings would be an okay compromise; is that correct, Jennifer?

MS. NEMECEK: Yes. I mean, I like the yellow, but if you want to put blue, that's fine too. The yellow awnings is part of their brand, right; am I correct?

MR. CROCCO: Yes, it's part of their brand. That's their color.

MS. UHLE: The sign committee typically reviews and approves awnings as well, and just knowing the members of that committee, I think they're going to appreciate that compromise. I think they're going to find that the yellow umbrellas and the yellow awnings is too much. Don't you think, Laura?

THE CHAIRPERSON: Yes.

MS. UHLE: So I think that could be a good compromise.

MR. CROCCO: Okay, no problem, the navy blue umbrellas are fine.

THE CHAIRPERSON: Okay, so this is the two new stores side by side.

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MR. CROCCO: The two side by side.

MR. GARCIA-BOU: What's the color of the umbrella for Sweetgreen?

THE CHAIRPERSON: It's a gray.

MS. KEENOY: It's a light gray.

MR. CROCCO: We also did a quick -- it's not fully, fully correct, it's something we could do very, very quickly, we kind of did a small rendering of them side by side. Don't pay attention to the storefront as it's supposed to extend left further.

MS. UHLE: Also, are your awnings typically going to be extended or retracted that way because it's a different look, or is it seasonal, I guess?

MR. CROCCO: I guess it's more weather dependent. I wish an owner was able to make it tonight to answer that question. I would think, from speaking with them, it sounded like they were going to use them kind of as needed.

THE CHAIRPERSON: I think in the past, they've used the ones more on the side than in the front. Also, that was the only area, right?

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MR. CROCCO: There's minimal seating in the front, so the front ones most likely won't be used, but the side ones did get a lot of use, that is correct, Laura.

THE CHAIRPERSON: The green on chairs, what I'm seeing is more of a chartreuse in front of Sweetgreen, but the green that they proposed of the chairs they were going to use was more of the evergreen kind of color; is that correct, Sweetgreen folks? Are you here?

MS. KEENOY: Yes. Sorry. The green color on the chairs and awnings?

THE CHAIRPERSON: The chairs. I'm just noticing the chairs, but I think they were just kind of thrown in there. The ones that I saw on your plans were the dark green.

MS. KEENOY: Yes, they're more of an olive green. They're not an exact match to the green awning. We also have a white version if that would be preferred.

THE CHAIRPERSON: Well, I would just like to see what it is, what that color actually is. In the other rendering, it seemed to be very similar to the awning.

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1 MS. KEENOY: Yes. Yes. It's
2 definitely more similar. This is reading as a
3 little more of a lime green. It is more of
4 like an olive.

5 THE CHAIRPERSON: Okay. And the
6 storefront will be a wood tone?

7 MS. KEENOY: Yes, the storefront will
8 be -- all the framing and that existing column
9 that's existing currently stone will be white
10 cedar.

11 MS. HABER: And the brick will be
12 white.

13 THE CHAIRPERSON: Above it?

14 MS. KEENOY: Yes. Thank you to Chris
15 for throwing together this kind of side by side
16 rendering just to show you our adjacency. If
17 you have any questions on the specific
18 storefront, I would refer to the renderings in
19 our package.

20 THE CHAIRPERSON: So, Chris, that's
21 the light you were referring to, right, now
22 that --

23 MR. CROCCO: That one is further back
24 on the site plan and then there's -- this one

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1 is even further back and that one is along the
2 walk, and then there is this little one over
3 here. I don't know if you can see it.

4 THE CHAIRPERSON: Yes. Okay. On the
5 Sweetgreen, the wood, you said white cedar, is
6 that like finished in some way so that it
7 doesn't get disgusting?

8 MS. KEENOY: Yes, it's finished. It
9 will have like a clear coat on it. We have
10 some really nice control samples that we would
11 be happy to send you if you're curious to kind
12 of see the finish.

13 MS. NEMECEK: So your glass front is
14 going to protrude out a little bit further than
15 it is in this rendering because it's going to
16 encase that column; correct?

17 MS. KEENOY: Yes.

18 MS. NEMECEK: About how far is it
19 going to protrude?

20 MS. KEENOY: No more than I would say
21 like six inches from that stone column. We're
22 really just trying to create a consistent glass
23 storefront, rather than having the storefront
24 broken up by that masonry column which houses

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1 some of the buildings like electric.

2 MS. NEMECEK: Okay.

3 THE CHAIRPERSON: Then also the width
4 of your store is going to be almost the same
5 width as Serafina; is that correct?

6 MS. KEENOY: Yes. It's going to grow,
7 like I mentioned, to enclose that stone column
8 to the left, and then also like a slender
9 window bay even further to the left.

10 THE CHAIRPERSON: Okay.

11 MS. UHLE: Chris, I just want to
12 clarify, the two stone walls on either side of
13 the accessible ramp, those exist right now;
14 right?

15 MR. CROCCO: Yes, those exist.

16 MS. UHLE: Which is why that narrows
17 down to five feet?

18 MR. CROCCO: They're both existing,
19 correct.

20 MS. UHLE: Okay. Anything else?

21 MR. GARCIA-BOU: I'm good.

22 THE CHAIRPERSON: The awning on
23 Sweetgreen, that's permanent; right?

24 MS. KEENOY: Yes, it's permanent. It

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1 will be fixed and it's non-retractable.

2 THE CHAIRPERSON: Okay. So then the
3 logo green, is that also an olive green color,
4 or is that more like the color of the awning?

5 MS. KEENOY: The color of the awning
6 and the logo are more of like a deep evergreen.
7 It's just the chairs that we source from a
8 vendor, Hay, so it's off the shelf so it's
9 their green. We do have our own custom patio
10 chairs that we could do in white, or we could
11 powder coat to that darker green if the color
12 variation is an issue.

13 MS. LOPEZ-BLUM: Should I go back to
14 the Sweetgreen sheet that shows the chair
15 color?

16 THE CHAIRPERSON: Okay.

17 MS. LOPEZ-BLUM: Can you see that
18 there?

19 THE CHAIRPERSON: Yes. Okay.

20 MS. LOPEZ-BLUM: Here you could also
21 get an idea of where that column is behind the
22 glass to get a sense of that relationship
23 there.

24 MS. KEENOY: Thanks, Margaret.

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MS. LOPEZ-BLUM: That column is here.

THE CHAIRPERSON: Okay.

MS. LOPEZ-BLUM: This is the glass and the storefront.

THE CHAIRPERSON: This is the new improved width of the storefront; correct?

MS. KEENOY: Yes.

THE CHAIRPERSON: So this storefront now is 25.9, and Mr. Crocco, Chris, what is the width of Serafina, do you know?

MR. CROCCO: Yes. The width is -- hold on, I could check it. Hold on. Just give me a second. The width of Serafina is roughly 28. There is some variation in the wall as it goes back, but roughly 28.

THE CHAIRPERSON: Okay. Then with both of these establishments at night when you close up, what do you do in terms of the tables, chairs, umbrellas?

MR. CROCCO: Chairs will be removed and stored in the back.

THE CHAIRPERSON: Inside or around in the back?

MR. CROCCO: Yes.

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MS. UHLE: Our zoning law actually requires that they either be fixed or that they be stored inside.

THE CHAIRPERSON: The chairs?

MS. UHLE: Yes, and tables. Site furniture be fixed or stored inside somehow.

MS. KEENOY: Our tables and chairs and umbrellas are movable. The planters, once they're set in place, are like over 700 pounds, so those would be considered fixed.

MS. UHLE: Laura, I just want to remind you, at some point we do have to have a public hearing too.

THE CHAIRPERSON: Okay. So now is as good a time as any.

MS. UHLE: Let's do it for applications simultaneously.

THE CHAIRPERSON: Very good. I would like to make a motion to open the public hearings for both applications, 21-15, Sweetgreen; and 21-16, Serafina.

MR. GARCIA-BOU: Second.

THE CHAIRPERSON: All in favor.

(AYE)

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THE CHAIRPERSON: All righty.

Margaret.

MS. UHLE: If anyone has any questions, please use the raise hand feature. We're down to staff at this point, so nobody has raised their hand.

Do you want to make a motion to close the public hearing?

THE CHAIRPERSON: I will make a motion to close the public hearing for both applications; 21-15, Sweetgreen; and 21-16, Serafina.

MR. GARCIA-BOU: Second.

THE CHAIRPERSON: All in favor.

(AYE)

THE CHAIRPERSON: All righty. Any other comments, board members, like suggestions or feelings about either presentation before us tonight?

MR. GARCIA-BOU: The only question that I had is in regards to the walkway in that corner there where the ramp is. Since you're putting up a new stone wall, would you think to put some kind of lights within the wall to

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shine to the sidewalk area to shine at nighttime?

MR. CROCCO: You're talking about in the -- that could be tough because we screen the wall with the plantings.

MS. UHLE: There are lights within the parking lot; correct?

MR. CROCCO: There are lights within the parking lot.

MR. GARCIA-BOU: There are? Okay.

THE CHAIRPERSON: Yes.

MR. GARCIA-BOU: Okay.

THE CHAIRPERSON: I think if the one that's there now hasn't been a problem, then it shouldn't be a problem if it's moved a few feet. It will still have the same lighting from the parking lot. It should have the same thing.

MR. GARCIA-BOU: Okay. Understood.

THE CHAIRPERSON: How about you, Jennifer?

MS. NEMECEK: I think it looks good. They're going to have that new pole, which is going to be at that bend in the corner, so

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1 that's going to probably illuminate that and
2 the storefronts themselves, and will probably
3 illuminate that ramp too.

4 THE CHAIRPERSON: I know you said,
5 Lauren, that there's quite a bit of lighting
6 coming from the storefront, but did you
7 consider doing any kind of sconces, or is there
8 even any place for any sconces on your
9 storefront?

10 MS. KEENOY: There's not really a good
11 place for them. We had focused on optimizing
12 the glazing since there is that large column
13 kind of breaking up our storefront already.

14 THE CHAIRPERSON: Since there is a lot
15 of glazing, then there should be a lot of light
16 coming through. All righty. If we could just
17 see first 21-15, that rendering that --

18 MR. CROCCO: I'm sorry.

19 THE CHAIRPERSON: On the screen. The
20 Sweetgreen one.

21 MS. UHLE: You want to see the color
22 rendering?

23 THE CHAIRPERSON: Yes, just as we --

24 MS. UHLE: Wrap things up?

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1 THE CHAIRPERSON: Wrap things up, yes.

2 MS. LOPEZ-BLUM: Sorry, I'm getting
3 there.

4 THE CHAIRPERSON: No problem.

5 MS. LOPEZ-BLUM: That color one?

6 THE CHAIRPERSON: Yes, thank you. I
7 would like to make a motion to forward this
8 along to the ARB --

9 MS. UHLE: Planning Board.

10 THE CHAIRPERSON: Sorry, to the
11 Planning Board. This is the ARB. With a
12 recommendation of approval, and then, of
13 course, along to the sign board for their
14 review as well.

15 MR. GARCIA-BOU: Second.

16 THE CHAIRPERSON: All in favor.
17 (AYE)

18 THE CHAIRPERSON: So I think we're
19 good with this for now, and you could go along
20 to the next step.

21 Chris, if you would bring up that nice
22 rendering that you had from the corner there,
23 the 3D one.

24 I would like to recommend Application

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1 21-16 to the Planning Board for approval with
2 the navy umbrellas. I think, Margaret, that
3 was it, right?

4 MS. UHLE: Yes. The only other thing,
5 just to clarify, even though I think this is
6 pretty self-evident, Chris, you will have to go
7 before the Sign Committee as well in terms of
8 the proposed signage and the size.

9 MR. CROCCO: The sign company is
10 handling that.

11 MS. UHLE: Okay. So that will be
12 reviewed in more detail by the Sign Committee
13 as well.

14 MS. NEMECEK: Excuse me. I'm sorry,
15 Margaret. I would recommend putting the light
16 pole that you are proposing in this rendering,
17 just so that the Planning Board could see it,
18 and they could see that that corner is lit.

19 MR. CROCCO: Okay, no problem.

20 THE CHAIRPERSON: It would be good to
21 somehow get the samples or at least do like a
22 sample board for any of the finishes that
23 you're proposing. I guess you kind of did some
24 sort of a sample board, but --

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1 MR. CROCCO: Other than the fabric,
2 we're not changing anything on the building.

3 THE CHAIRPERSON: I'm also referring
4 to the other applicant as well.

5 MS. UHLE: Sweetgreen.

6 THE CHAIRPERSON: For the wood. I do
7 think that you really have to show where the
8 white paint stops because if you're looking --
9 on the Sweetgreen one -- sorry to flip back and
10 forth. Honestly, as I'm looking at this one,
11 the Serafina and where it stops, it's kind of
12 awkward where that one stops on -- I think
13 we're better off looking at an actual photo, an
14 existing photo to kind of determine where. If
15 you look at that, it has one of those seams
16 very close to their property line. What do you
17 call that line where their store stops? That's
18 a little bit awkward there. Then you're going
19 to have the same kind of situation somewhere
20 along the line. Not only that, but you're not
21 covering it, you're just painting it, and it's
22 going to like just stop somewhere, the white
23 paint. It's going to look a little weird. I
24 know you said they're going to be doing more

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1 down the road, but like what?

2 MS. KEENOY: Without having been here
3 when this was built, to me it appears that like
4 Fig & Olive and Ann Taylor came in and just
5 like put a -- at one point maybe the whole
6 upper facade was brick, and they like kind of
7 built out on top of it.

8 I would anticipate that the two
9 neighboring tenants to the left of us may do
10 something like that where there's a little bit
11 of depth. We can also look into rather than
12 just painting it, like adding another layer of
13 brick.

14 MR. GARCIA-BOU: It looks like they
15 used the stucco over the brick on both sides,
16 that's what they did, and that's why they don't
17 have any joints on their property.

18 MS. NEMECEK: Also, it looks like the
19 Sweetgreen awning is a little low. Is it that
20 low or would it be raised to be equal with the
21 Fig & Olive, proposed Serafina awning?

22 MS. KEENOY: We had aligned it with
23 the awning to the left of us.

24 MS. NEMECEK: Left, yes.

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1 MS. KEENOY: We can certainly raise it
2 to be aligned with Fig & Olive.

3 THE CHAIRPERSON: You can't. The
4 awnings have to be above the windows. They
5 can't be raised -- I think maybe Fig & Olive's
6 windows may be up higher, that's how they were
7 able to do that, because they completely
8 changed the facade. Basically the awnings are
9 determined by where the windows and doors are.

10 MR. GARCIA-BOU: I think this is
11 something that you should talk to the owner
12 about trying to finish between those two
13 stores, that way at least it will be completed,
14 the Wine Stop and your store. It's something
15 that you should bring up to the owner. Maybe
16 it's a good thing to do it now while you're
17 doing your work.

18 MS. HABER: Each tenant is going to
19 want their own storefront, so that's not going
20 to be something that he's going to take on to
21 do. He's talking to national retailers who are
22 going to be very particular about what design
23 they want. We were particular about what we
24 wanted to do, which is why we took on this

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1 scope of work ourselves, so that we could be in
2 control.

3 THE CHAIRPERSON: Honestly, then if
4 this is what you're proposing to do, paint the
5 brick white, I'm not sure if that's really a
6 good solution. If that's what's going to
7 happen, and then somebody is going to come
8 along and put another finish or whatever, and
9 you're just going to wind up with this odd
10 shaped, oddly striped -- it's just not going
11 to --

12 MS. KEENOY: We could probably put
13 another clean layer of brick on top of this
14 existing brick, so that it's more of like a
15 flat surface and doesn't have those line divots
16 in it, and then it would also be projecting.

17 THE CHAIRPERSON: And have an end.

18 MS. KEENOY: Yes, exactly.

19 THE CHAIRPERSON: If this stops here,
20 that would look a little awkward.

21 MS. HABER: We like the brick feel,
22 though. It felt very neighborhood. It had a
23 less commercial feeling that associated our
24 brand more so.

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1 MS. KEENOY: We use brick as a brand
2 material, and especially when we paint it white
3 or whitewash it.

4 MS. UHLE: If you did an another layer
5 of brick, you would avoid those existing seams,
6 plus you would have more flexibility with
7 regard to defining the edges on the north and
8 the south sides. It would be much more of a
9 defined storefront.

10 MR. WELCH: This is Ryan from O'Neil
11 Langan. Sorry to jump in here. We could
12 infill those areas with a thin brick. I think
13 that would be easier than trying to do a new
14 layer across it where the substrate is all
15 flush, and then at our demise we could cut a
16 small groove in the existing brick so that we
17 had an end point for our paint. I think that
18 would be much cleaner than trying to do another
19 layer of brick on top of the brick.

20 MR. GARCIA-BOU: A thin brick would
21 work better.

22 MS. UHLE: So I think the point is
23 better defining the edges of the storefront,
24 and also maybe, yes, somehow eliminating those

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 2 vertical elements in the brick; right, Laura?
 3 THE CHAIRPERSON: Exactly. Defining
 4 the edge on the north side there, the north
 5 edge as to where you stop and the other one
 6 starts, not just by painting a line down there,
 7 and then also making whatever is in front of
 8 your store homogenous and not with vertical
 9 stripes in a weird place. If it was more
 10 evenly spaced and it made sense, then it would
 11 be okay. This just is off. It's just not
 12 going to work the way it is now. You want it
 13 to look like it was purposeful and not like a
 14 second thought kind of a thing.

15 MS. KEENOY: We agree. Our intention
 16 was always to fill those divots and then use
 17 the coat of white paint. This signage
 18 rendering doesn't reflect that detail, but our
 19 sketch up renderings are more in line with what
 20 we're proposing from a design standpoint.

21 MR. GARCIA-BOU: If you go to the
 22 Planning Board, I think you should have
 23 something reflecting exactly what you just
 24 mentioned to show that you're planning to do
 25 that.

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 2 THE CHAIRPERSON: To give it a more
 3 finished look. The brick is nice, but just
 4 that edge and the way it looks.

5 MS. UHLE: I lost track. Did you
 6 actually refer these both to the Planning Board
 7 already?

8 THE CHAIRPERSON: Yes.

9 MS. UHLE: Okay.

10 THE CHAIRPERSON: With those comments.

11 MS. UHLE: Okay. So we're finished
 12 with both Sweetgreen and Serafina at this
 13 point?

14 THE CHAIRPERSON: Correct. They do
 15 not need to come back to the ARB.

16 MS. UHLE: And we're done with the
 17 discussion on both applications now?

18 MR. GARCIA-BOU: Yes.

19 THE CHAIRPERSON: We are.

20 MS. UHLE: Okay.

21 THE CHAIRPERSON: Thanks, everyone. I
 22 would like to make a motion to close the ARB
 23 meeting for May 6th, 2021.

24 MR. GARCIA-BOU: Second.

25 THE CHAIRPERSON: All in favor.

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 2 (AYE)

3 MS. UHLE: Thank you, everybody.

4 MR. GARCIA-BOU: Again, I apologize
 5 for being so late.

6 MS. UHLE: Thanks for showing up.

7 THE CHAIRPERSON: Carlos, I don't know
 8 if you heard before, but Enda I think got in a
 9 car accident.

10 MS. UHLE: Actually, he clarified, he
 11 had a flat tired. He clarified to me he had a
 12 flat tire.

13 MR. GARCIA-BOU: Okay.

14 THE CHAIRPERSON: So he is okay?

15 MS. UHLE: Yes. All right. Thank
 16 you, everybody.

17 THE CHAIRPERSON: Goodnight, Margaret.
 18 Good luck tomorrow.

19 MS. UHLE: Thank you. I'll keep you
 20 posted.

21 (MEETING ADJOURNED.)
 22
 23
 24
 25

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 2 C E R T I F I C A T I O N
 3

4 STATE OF NEW YORK)
) SS.
 5 COUNTY OF WESTCHESTER)

6
 7 I, DINA M. MORGAN, Court Reporter and
 8 Notary Public within and for the County of
 9 Westchester, State of New York, do hereby
 10 certify:

11 That the above transcript was taken from
 12 a Zoom video. I was not present for such
 13 hearing. The video was taken and transcribed
 14 by me to the best of my ability.

15 And, I further certify that I am not
 16 related to any of the parties to this action by
 17 blood or marriage, and that I am in no way
 18 interested in the outcome of this matter.

19 IN WITNESS WHEREOF, I have hereunto set
 20 my hand this 14th day of June, 2021.

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CORRECTION SHEET

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