

Eastchester Town Clerk
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TRANSCRIPT OF
TOWN OF EASTCHESTER
ARCHITECTURAL REVIEW BOARD MEETING

MAY 4, 2023

HELD AT: Eastchester Town Hall
40 Mill Road
Eastchester, New York 10709
7:00 p.m.

BOARD MEMBERS IN ATTENDANCE:

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

EASTCHESTER EMPLOYEES IN ATTENDANCE:

LUKAS HERBERT, DIRECTOR OF PLANNING

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

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EASTCHESTER ARCHITECTURAL REVIEW BOARD - 5/4/23
22-49, which is 120 Lake Shore Drive. If for
some reason you're here for that application
with questions or whatever, it has been
adjourned to our next meeting. I don't know if
that's what you all were here for.

First up -- actually, it says new
business, but you were here before us before.
It's Application 23-13, Embassy Cleaners.
Please come up to the mic, introduce yourself,
and then you could put any of the boards on the
easel. You can grab the mic, if you would
like, and bring it over to you with the
microphone right there, so that the folks at
home can hear us. You should be able to -- is
it long enough? It should be. Yes, it's on.
MR. WEXLER: Is it on?
THE CHAIRPERSON: Yes.
MR. WEXLER: Good evening. My name is
Arthur Wexler. I'm the architect of record for
Embassy Cleaners, which is at 826 Scarsdale
Avenue. The reason we're in front of you today
is because our previous approval from the ARB
we had a white building, and we are now
proposing to paint this portion of the building

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EASTCHESTER ARCHITECTURAL REVIEW BOARD - 5/4/23
THE CHAIRPERSON: Good evening,
everyone. Welcome to the May 4th, 2023 town of
Eastchester Architectural Review Board meeting.
If you would, please rise for the Pledge of
Allegiance.

(Pledge of Allegiance.)

THE CHAIRPERSON: I believe we have
enough people to approve the minutes from last
meeting. Actually, roll call first. Sorry.

MR. HERBERT: Enda McIntyre.

THE CHAIRPERSON: Is not here this
evening.

MR. HERBERT: Carlos Garcia-Bou.

MR. GARCIA-BOU: Here.

MR. HERBERT: Laura Raffianl.

THE CHAIRPERSON: Present.

MR. HERBERT: Jennifer Nemecek.

MS. NEMECEK: Here.

MR. HERBERT: Silvio Luca.

THE CHAIRPERSON: Is not here again.

I don't think I could make a motion for those
minutes because Enda is not here.

So the following applications have
been adjourned, just so you know, Application

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in this color. I have samples I could bring
you.
MS. NEMECEK: Great.
MR. WEXLER: These are the top
horizontal lines.
(Discussion with board at podium.)
THE CHAIRPERSON: So you're using a
navy color marine blue for the awning. The
awning would be on the side of the building?
MR. WEXLER: Yes.
MS. NEMECEK: Excuse me, sir, could
you just get the microphone? Thank you.
MR. WEXLER: So again, the only reason
we're in front of you tonight is because of the
change in colors.

THE CHAIRPERSON: Okay. That kind of
sage green more than minty green, which the
thing looks like. Oh, okay, it's on the front
and the second floor of the side portion;
right?

MR. WEXLER: Two story structure,
right. This is more like the color. They're
trying to unify the delivery trucks, so I think
it's very close to the top line of over there.

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2 This one I couldn't do on my printer.

3 MS. NEMECEK: Is it originally a Tudor
4 style building?

5 MR. WEXLER: Excuse me.

6 MS. NEMECEK: A Tudor style building?
7 Does it have these white --

8 THE CHAIRPERSON: Yes.

9 MS. NEMECEK: It's a Tudor in style?
10 Okay.

11 THE CHAIRPERSON: It's painted --
12 right now it's maybe white and cream. Is it
13 white and cream?

14 MR. WEXLER: In this portion, the
15 timbers, which are buried in the white that's
16 there now, will stay white, and the stucco
17 portions will become green. These flat panels
18 will become green. It's really this portion of
19 the building.

20 THE CHAIRPERSON: Right.

21 MR. WEXLER: I think it will liven up
22 that whole portion of the top.

23 MS. NEMECEK: Are you going to put a
24 new roof on or is that the original roof?

25 MR. WEXLER: The roof seems to be in
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2 good shape as it is now.

3 MS. NEMECEK: Okay.

4 THE CHAIRPERSON: It's okay as a
5 color, but, honestly, I understand you're doing
6 that because of the trucks and kind of making
7 everything look harmonious, but it doesn't seem
8 like a typical Tudor color, you know, for that
9 style of building. It just doesn't seem like
10 it kind of fits in the neighborhood. The fact
11 that they covered everything with white is no
12 better, really, but it still just doesn't
13 seem --

14 MR. WEXLER: It's more like a
15 statement, a new use of this building.

16 THE CHAIRPERSON: I get you, but it
17 still just doesn't seem to -- to work, in my
18 opinion, for that location. Jennifer?

19 MS. NEMECEK: Especially with the
20 rendering, it looks a little loud.

21 THE CHAIRPERSON: It looks minty, like
22 an ice cream parlor or something. I don't
23 know. It just doesn't seem to fit the
24 establishment, fit the building, fit the --

25 MR. WEXLER: I'm going to --

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2 THE CHAIRPERSON: Sure. Absolutely.

3 MR. WEXLER: The owner can give you a
4 better understanding why it's this color.

5 MR. RIVKIN: Hi, how are you? I'm
6 Andrew Rivkin, I'm the owner of Embassy
7 Cleaners.

8 THE CHAIRPERSON: Okay.

9 MR. RIVKIN: Our business is a high
10 end operation. We've been in business since
11 1937. We have three locations currently in
12 Westchester County. We have seven delivery
13 vehicles that go throughout the county all of
14 the time. We've been recognized as one of
15 America's best cleaners. They choose about 30
16 dry cleaners annually.

17 THE CHAIRPERSON: Sorry. I'm very
18 sorry. I forgot to turn my phone off.

19 MR. RIVKIN: There's an organization
20 that chooses 30 dry cleaners annually out of
21 roughly 30,000 dry cleaners to be, you know,
22 deemed as one of America's best cleaners, and
23 we've been chosen every year since 2004
24 consecutively.

25 With that background, what we're
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2 trying to do here is, we're trying to appeal,
3 again, to a very high end clientele, but we're
4 trying to do it in a modern way. So our
5 theme -- we actually have a design architect
6 who worked on this building, Javier De La
7 Garza. I don't know if you know him. He does
8 a lot of work in Manhattan. He works on all
9 the Loro Piana stores nationally, the Christian
10 Dior stores nationally. He's quite famous.
11 We're very fortunate to have him. So the
12 mandate here is to appeal to a younger
13 clientele, 35 to 50 year old demographic,
14 upscale, in a modern, luxurious way, and this
15 is what he came up with, which at first was
16 kind of shocking to me. I'm a little more
17 classic myself. I didn't think this was
18 expected for a Tudor style, but the more I
19 thought about it, the more I thought how
20 fantastic it really is. It goes along with our
21 company colors, which we redid about a year
22 ago, to this lighter minty green, to appeal to
23 that clientele. It's done in a very tasteful
24 way, we think. Unfortunately, these pictures
25 don't necessarily give it full justice due to

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 2 the way it's been printed, and the colorations
 3 are definitely off. That's why we introduced
 4 copies of what our vans look like, so you could
 5 have a better idea of what it is, which is a
 6 little -- it's more soothing, it's not a bold
 7 green, but it's fairly light. We just feel
 8 that this is a modern interpretation of luxury,
 9 really, within our own colors.

10 THE CHAIRPERSON: In all your other
 11 locations, are any of them painted mint green?

12 MR. RIVKIN: The answer is, currently
 13 no, but we are going to be changing all the
 14 other locations to that mint green, yes.

15 THE CHAIRPERSON: In what towns or
 16 locations?

17 MR. RIVKIN: We have two in Larchmont
 18 and one existing one in Scarsdale, not in
 19 Eastchester, but elsewhere in Scarsdale in the
 20 village.

21 THE CHAIRPERSON: What I could say to
 22 that is, good luck with that. I don't think
 23 that -- I just don't think it goes. Like all
 24 those other stores that you had mentioned that
 25 this architect had worked for are more -- their

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 2 locations, I think, are probably more either in
 3 the city or in a high end mall, things where it
 4 doesn't have to fit in with a village kind of a
 5 look where the rest of the buildings on the
 6 block are Tudor, you know, similar. I mean,
 7 they're not exactly, but the whole point of
 8 what we're here for is not to make everything
 9 look exactly the same, but harmonious. We
 10 don't want anything to kinds of stick out like
 11 a store thumb, and we certainly don't want
 12 things to look like they came off of Central
 13 Avenue. Honestly, this is just as minty and
 14 doesn't really give us very much of a better
 15 look than this, in my opinion, this color here.
 16 It's just like a minty green, and it just
 17 doesn't seem to work with that building. I
 18 would think that a more neutral color could --
 19 they've done away with the dark timber, which,
 20 you know, I'm not saying put that back, there
 21 are Tudor buildings that don't have dark
 22 timbers, but it's just not appealing along
 23 that -- in that way, in that area of town, just
 24 anywhere in town really. I just don't think
 25 it's an appropriate kind of a color.

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 2 MR. RIVKIN: So the architect, you
 3 know, just to be clear, he just finished a Loro
 4 Piana store in Palo Alto, which is in a village
 5 setting, so he is doing those types of looks.

6 THE CHAIRPERSON: Understood. I mean,
 7 apples and oranges anyway. This color is not
 8 even a paint chip, so I'm not sure if that's
 9 the color or this is the color you're -- like
 10 this is what it looks like kind of, we put this
 11 next to the van. I don't know what --

12 MR. RIVKIN: So we have a brand guide
 13 that our marketing company made up for us, and
 14 in our brand guide they indicate the Pantone
 15 colors.

16 THE CHAIRPERSON: Okay. So they refer
 17 to this color.

18 MR. RIVKIN: The Pantone colors, yes.
 19 The marine blue as well is on the Pantone color
 20 chart.

21 THE CHAIRPERSON: This looks a little
 22 bit more sage green than this and this. This
 23 could very well be the printer as well. I
 24 don't know what your trucks look like. The
 25 difference between that and that is better.

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 2 MR. RIVKIN: If we could show you a
 3 rendering that is more like the actual color --
 4 that's the actual color.

5 THE CHAIRPERSON: It's a paint on
 6 stucco; right? The finish of the building is
 7 stucco that you're painting, the area where
 8 you're painting?

9 MR. RIVKIN: It is.

10 THE CHAIRPERSON: It's the stucco
 11 between the timbers. And the timbers do have a
 12 little relief; right?

13 MR. RIVKIN: Yes. The white will --

14 MS. NEMECEK: I do have a question.
 15 Are you going to have the window boxes that are
 16 shown in this rendering?

17 MR. RIVKIN: Yes, we are going to have
 18 window boxes.

19 MS. NEMECEK: They're a little too
 20 small in scale. They should be a little bit
 21 bigger in scale. They look a little lean here.

22 THE CHAIRPERSON: Not deep enough?

23 MS. NEMECEK: Not deep enough. I
 24 think that would soften and take -- you know,
 25 diffuse a little bit of that color if you had

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 2 them filled with flowers --
 3 MR. RIVKIN: Great idea.
 4 MS. NEMECEK: But bigger. These look
 5 a little thin. What kind of lighting are you
 6 going to have?
 7 MR. RIVKIN: I'm not really sure about
 8 that. Do you have that information, Arthur?
 9 THE CHAIRPERSON: There's lights
 10 underneath the --
 11 MS. NEMECEK: Yes, but I don't see
 12 anything on their rendering.
 13 THE CHAIRPERSON: Are they staying?
 14 MR. RIVKIN: If you just give me one
 15 moment, we'll see if we have that information.
 16 THE CHAIRPERSON: This is lighting;
 17 right?
 18 MR. RIVKIN: I could check my notes as
 19 well.
 20 THE CHAIRPERSON: The existing, the
 21 Scarsdale Avenue view has lighting.
 22 MR. RIVKIN: Pardon.
 23 THE CHAIRPERSON: In the Scarsdale
 24 Avenue view, you see underneath the -- what's
 25 the word I'm looking for?

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 2 MR. RIVKIN: Yes. So there's
 3 preexisting lighting there. I'm not sure if
 4 that's in the new plan or not. We're happy to
 5 take recommendations from you on that. So do
 6 you feel that the lighting would be better if
 7 it was a different type of lighting or less
 8 lighting?
 9 MS. NEMECEK: We don't know what
 10 lighting you have yet, so I can't make a
 11 decision until I know.
 12 MR. RIVKIN: Fair enough. This is
 13 just a wall sconce that would be on the parking
 14 lot side. There's two small wall sconces on
 15 the parking lot side.
 16 MS. NEMECEK: Okay. We're talking
 17 about the front of the building. I see the
 18 sconces here, but nothing here.
 19 MR. RIVKIN: I could see if I have
 20 some drawings. Hold on one moment, please.
 21 THE CHAIRPERSON: Also, the thing is
 22 that this is really the entrance, so they don't
 23 really want to make the front look like an
 24 entrance, is that correct, or can people enter
 25 on the front side?

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 2 MR. RIVKIN: No, there's no entry on
 3 the front side. It's just on the parking lot
 4 side. There's two entrances on the parking lot
 5 side.
 6 MS. NEMECEK: But this is the street
 7 you're going to be on, and this is where you
 8 want the curb appeal.
 9 MR. RIVKIN: Yes.
 10 MS. NEMECEK: The side is fine, but
 11 this is the frontage, so we want to make sure
 12 that that looks great.
 13 MR. RIVKIN: Yes, that's correct.
 14 THE CHAIRPERSON: This building right
 15 next door, when you see that existing street
 16 view Scarsdale Avenue, that middle photo there,
 17 that other Tudor building is so classic, I
 18 really think it's going to stand out like --
 19 MR. RIVKIN: Well, you have the
 20 Pharmacy For Life next door, which has a very
 21 updated font. I don't know if you're familiar
 22 with that store. So that's definitely a more
 23 modern interpretation or presentation I should
 24 say directly next to -- that's the store that's
 25 in that building directly next to ours.

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 2 THE CHAIRPERSON: Yes, but the
 3 building itself is still a brick building with,
 4 you know -- that whole building is all one big
 5 building, and it certainly is a Tudor building.
 6 Pretty much down the rest of that area is. I
 7 just --
 8 MR. GARCIA-BOU: The other thing we
 9 can do is ask for a sample of this color on the
 10 surface that they're putting it on.
 11 MS. NEMECEK: I agree with that.
 12 While we know what the color is, it's a shiny
 13 piece of paper. So it's not the same material.
 14 Also, have the cut sheets of the lighting
 15 you're going to use, and have the rendering
 16 with, you know, beefier sized window boxes.
 17 Do you have anything to say about the
 18 signage?
 19 THE CHAIRPERSON: No, not at the
 20 moment. Although, your -- this one on the side
 21 is huge. You're going to have to come to the
 22 Sign Committee for that, which I am on the sign
 23 committee as well. The maximum size of the
 24 actual sign -- especially the one on the
 25 side -- you're talking like 16 inches high, the

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 2 sign itself. I'm sorry, 18 inches high on the
 3 sign because it's not 75 feet back from the
 4 road, and then 16 inches high on the letters.
 5 The same thing on the front, the letters should
 6 be maximum 16 inches high. As far as the logo,
 7 being that this is like a pin letter, they may
 8 let you get -- we may let you get away with a
 9 little bit more on the logo and keeping the
 10 letters that size, but I can't guarantee that
 11 either. It looks a bit -- actually, it just
 12 looks a little too much for that space, like
 13 the vertical space. It seems kind of squashed
 14 in there.

15 MR. RIVKIN: Sure, I can't really
 16 comment on that because I don't really know how
 17 large those letters are. You may very well be
 18 right. Of course, we're not going to want to
 19 go outside of your code. It's a rather large
 20 canvas, if you look at it.

21 THE CHAIRPERSON: The other thing --
 22 I'm just looking at this now -- it's normally
 23 not supposed to be on the second floor of the
 24 building. It's not supposed to be above the --
 25 I know your offices are up there; right? Am I

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 2 right?

3 MR. RIVKIN: Yes.

4 THE CHAIRPERSON: I would have to
 5 check the code and make sure because you are
 6 occupying that space, but, to my knowledge,
 7 it's not supposed to be above the ceiling of
 8 the -- or the floor of the second floor. I'm
 9 sorry. The right place for the sign would be
 10 here in the front, and then on the other side
 11 maybe just on the awning or on this part of the
 12 building, not on the upper part of the
 13 building.

14 MR. RIVKIN: Right. Okay.

15 THE CHAIRPERSON: Don't hold me to
 16 that part because typically people occupy --
 17 they occupy the bottom and somebody else
 18 occupies the top. That would have to be
 19 clarified.

20 MR. RIVKIN: Okay. We'll take a look
 21 in the code. So I know that the sign company
 22 is coming tomorrow to make the presentation to
 23 the Sign Committee, New York Sign and Window
 24 Film.

25 THE CHAIRPERSON: Okay. Let me just

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 2 check my agenda for tomorrow because I don't --
 3 oh, yes, you are on the agenda.

4 MR. RIVKIN: Okay. Great.

5 THE CHAIRPERSON: Very good. We'll
 6 deal with that tomorrow. All right.

7 MR. RIVKIN: That's fine.

8 THE CHAIRPERSON: For this, for the
 9 base color of the building, to see a sample, do
 10 you think that that would -- do you want them
 11 to come back to us, though, with that, or go to
 12 the Planning with that?

13 MR. GARCIA-BOU: I believe it should
 14 come back to us because it's a color issue.

15 THE CHAIRPERSON: Okay. I mean, I
 16 hate to do this to you, but we really need --
 17 it's not something that we really feel
 18 comfortable about, so if you really feel
 19 strongly about keeping it the green, then we
 20 need to see a sample on a piece of stucco, you
 21 know, like a stucco sample so that we can see
 22 the actual color.

23 MR. RIVKIN: That's fair enough. I'm
 24 happy to do that. Just so I understand the
 25 timing of all of this, we have a scheduled

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 2 opening of July 5th right after 4th of July
 3 weekend, and we're hoping to be ready for that.

4 THE CHAIRPERSON: All finished for
 5 that. I don't know when our next -- our next
 6 will be?

7 MR. HERBERT: Let me look at my
 8 calendar.

9 THE CHAIRPERSON: Do we not have
 10 anything until --

11 MR. HERBERT: There's one more.

12 THE CHAIRPERSON: For June. Okay.
 13 July and August we don't have meetings, so I
 14 just had a momentary --

15 MR. RIVKIN: So that's why I would
 16 like to try to get this resolved, otherwise,
 17 we'll be in trouble.

18 THE CHAIRPERSON: We're meeting in
 19 June. It will be the same thing, the first
 20 Thursday of --

21 MR. RIVKIN: It's my understanding
 22 that we have to go to the Planning Board --

23 THE CHAIRPERSON: After us.

24 MR. RIVKIN: Are they also meeting in
 25 June, do you know?

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2 MR. HERBERT: Yes, there's a meeting
3 towards the end of June. It's the --

4 THE CHAIRPERSON: They're always the
5 same. Ours is, you know, the first Thursday,
6 and there's the --

7 MR. HERBERT: The fourth Thursday.
8 Since there's five Thursdays in June, it's not
9 the last Thursday.

10 MR. GARCIA-BOU: June 22nd.

11 MR. RIVKIN: Wow. Okay. We
12 definitely have to go to the Planning Board,
13 that's part of the process?

14 THE CHAIRPERSON: Yes. Technically,
15 we don't approve. We just only have the power
16 to pass it to the Planning Board with our
17 recommendation for approval.

18 MR. RIVKIN: So because we're under a
19 tight timeline and we're having, you know, a
20 lot of things delivered in June for this
21 July 5th opening, I don't know that there's
22 going to be enough time to make it through the
23 June 1st meeting of the ARB or BAR,
24 whatever this is called.

25 THE CHAIRPERSON: ARB.

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2 MR. RIVKIN: ARB. And then make it to
3 the Planning Board, which is now June 22nd, I
4 believe, and still have everything done by
5 July 5th. Ultimately, if we -- would you
6 consider going straight through to the Planning
7 Board in May so --

8 THE CHAIRPERSON: We can't. We really
9 can't. We need to see the color. That's our
10 purview, the aesthetics of building, more than,
11 you know, where your air conditioners are and
12 all that other stuff. There's a lot more that
13 the Planning Board oversees, but they take our
14 cue on the aesthetics, and if we don't have
15 that, we can't send it along to them with a
16 recommendation for approval. Right now, as it
17 sits -- I mean, you can open up with white and
18 paint it later, if that's what you still want
19 to do. I don't know what else to offer to you
20 because the white was approved already. You
21 can do that without causing any problems.

22 MR. RIVKIN: Right. So if -- is there
23 any middle ground that you would recommend with
24 the green that you would like to see that you
25 would be comfortable with tonight in

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2 recommending?

3 THE CHAIRPERSON: Not in a green, no.

4 There's nothing that, you know -- it's not our
5 job to tell you what to do, it's our job to
6 tell you yes or no. We can't start kind of
7 like coming up with color samples for you and
8 saying, well, we like this one better kind of a
9 thing. You present to us and we say yes or no.
10 You can come to us with alternates, you know,
11 the next time you come. You can come with more
12 than one rendering, more than one sample and
13 say, which one do you like better. That's an
14 option. We can't tell you what to do, and then
15 just pass it on to the Planning Board. That's
16 not how we can --

17 MR. RIVKIN: So if you were to give us
18 some guidance right now in terms of options to
19 present to you aside from the green, am I
20 correct in saying you want just like an old
21 Tudor look?

22 THE CHAIRPERSON: Yes. I think that,
23 honestly, like a cream and white would look
24 nice. Like the cream where the green is and a
25 white would look nice. Even if you want to try

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2 to do two different kinds of greens, you know,
3 more of a sage green could look a little more
4 neutral, more calming, not too -- just
5 something that appears that it would normally
6 be on a -- even a gray, a pale gray could look
7 nice. Although, to go with the other building,
8 I think more of a warmer neutral, a creamy
9 color next to the white could look quite nice.

10 MR. GARCIA-BOU: What color is the
11 windows?

12 THE CHAIRPERSON: The windows are
13 black; right?

14 MR. RIVKIN: The windows are either
15 black or very dark brown. I don't remember.

16 THE CHAIRPERSON: They look very black
17 here.

18 MR. GARCIA-BOU: Gray would be
19 perfect.

20 MR. RIVKIN: You suggested a sage, so
21 if it was a much paler green that was more
22 neutral than mint, that is what you are
23 referring to when you mean more of a sage type
24 thing?

25 THE CHAIRPERSON: When I say a sage

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 2 green, yes. A pale but not so --
 3 MR. RIVKIN: Bold?
 4 THE CHAIRPERSON: Yes, bold. Like a
 5 grayish green color.
 6 MR. RIVKIN: All right. Arthur, do
 7 you have any other recommendations or comments?
 8 MR. WEXLER: A soft beige is the
 9 background color, and then the signs -- I'm not
 10 involved with the signs. The signs themselves
 11 could be the green or the darker green so it
 12 picks up something of the spirit of what you're
 13 trying to do, your company colors.
 14 MR. RIVKIN: Okay. All right. So
 15 I'll reconvene with our design architect. I
 16 mean, I'm obviously disappointed, but I
 17 understand your position.
 18 THE CHAIRPERSON: This looks more
 19 acceptable, but it's hard to tell. There's a
 20 color called Laurel Green in Pantone that seems
 21 to be -- what's all those different colors?
 22 It's not one of those; right?
 23 MR. GARCIA-BOU: No.
 24 THE CHAIRPERSON: It seems to be
 25 more -- it's really hard. Honestly, it's

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 2 really hard. There's something called green
 3 tint. There's a color called sage green.
 4 MR. RIVKIN: You're looking at Pantone
 5 right now?
 6 THE CHAIRPERSON: Yeah. I'm not sure,
 7 you know, like what range of colors this is,
 8 but it really needs to be subtle. That's the
 9 word I'm looking for.
 10 MR. RIVKIN: So the sage green,
 11 something like that with cream or white would
 12 be perhaps more acceptable?
 13 THE CHAIRPERSON: Yes. I think
 14 leaving the trim white is fine. It's a matter
 15 of the base color, you know, that's going to
 16 make a change on the building.
 17 MR. RIVKIN: Okay. All right. I'm
 18 reconvene with our design architect. I'm
 19 meeting with him tomorrow. I'll see what he
 20 says. You know, as I said, I'm disappointed,
 21 but hopefully we could come to some agreement
 22 that is mutually acceptable.
 23 THE CHAIRPERSON: If you would, on the
 24 next presentation present it with the beefed up
 25 flower boxes, that would also be a nice

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 2 addition.
 3 MR. RIVKIN: Sure. Okay. I'll do
 4 that.
 5 THE CHAIRPERSON: Thank you.
 6 MR. RIVKIN: Thank you very much.
 7 MR. GARCIA-BOU: Thank you.
 8 THE CHAIRPERSON: We never actually
 9 opened this to a public hearing. I'm sorry.
 10 I would like to make a motion to open
 11 Application 23-13 for a public hearing.
 12 MR. GARCIA-BOU: Second.
 13 THE CHAIRPERSON: All in favor.
 14 (AYE)
 15 THE CHAIRPERSON: Is there anyone here
 16 wishing to speak to this application, any
 17 questions or comments.
 18 (No comments.)
 19 THE CHAIRPERSON: For now we'll leave
 20 the public hearing open until our following
 21 meeting so that we can address any questions or
 22 issues at that next time. We'll see you at our
 23 next meeting. Thank you, sir.
 24 The next one up, I'm sorry, is
 25 Application 23-14 for Lululemon, 670 White

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1 EASTCHESTER ARCHITECTURAL REVIEW BOARD - 5/4/23
 2 Plains Road. Welcome.
 3 MR. YAP: Madam Chair, members of the
 4 board, good evening. My name is Ken Yap, and
 5 with me is Zuwen Marshall. We are from
 6 Kenneth Park Architects based in New York City,
 7 and we are the design consultants for
 8 Lululemon, and the architect for the proposed
 9 tenant improvements at 700 White Plains Post
 10 Road.
 11 Part of the tenant improvements is
 12 this proposed storefront modification. But
 13 before we move on to describing the design, I
 14 would just like to preface this by saying that
 15 the signage that you're seeing on the drawings
 16 right now are shown for reference only, and the
 17 approval process will be handled by the
 18 client's sign vendor.
 19 THE CHAIRPERSON: Okay.
 20 MS. NEMECEK: Thank you.
 21 MR. YAP: So the big part of our
 22 proposed design is the introduction of a new
 23 plaster finish, which I believe the sample is
 24 like being passed around right now. This
 25 material, which is a lime cement plaster, is

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 2 currently being used by a Lululemon in some of
 3 their newer stores, not only for its
 4 durability, but also for its architectural
 5 qualities, which lends a unique visual, as well
 6 as textile characteristics to the overall
 7 storefront design. As you can see, there are
 8 some exposed aggregates that gives texture and
 9 characteristics to the storefront.

10 We're also proposing keeping --
 11 actually keeping the existing awning, but
 12 extending it the entire length of the
 13 storefront, and then making the fabric black as
 14 part of the branding of the client.

15 The existing storefront system we're
 16 keeping as well, but we're painting it black to
 17 make it more to blend in a little bit better
 18 with the proposed plaster finish.

19 We're also installing new base tile
 20 gray to much the plaster finish, and black ones
 21 underneath the display windows.

22 THE CHAIRPERSON: Could you please
 23 point out, these materials that appear here,
 24 where they appear on the storefront?

25 MR. YAP: So the proposed plaster

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 2 finish is basically going to be the overall
 3 material for all the walls, and I believe you
 4 also have a sample of the black canvas for the
 5 awnings. The black tile goes along with the
 6 display windows, and then the gray tile are for
 7 the areas where there are the plaster finish.

8 THE CHAIRPERSON: Okay. So above the
 9 awning is the exterior concrete plaster?

10 MR. YAP: Correct.

11 THE CHAIRPERSON: And then below the
 12 awning where there's gray is gray storefront
 13 base tile like on the sides there? That?
 14 Okay. Very good.

15 So then on the plans, I see a slight
 16 extension. So is it basically that just the
 17 awning goes to where the Talbot's facade is
 18 ending now, is that the extra, or is there
 19 actually extra into that other space?

20 MR. YAP: So currently the existing
 21 store terminates in this area. This is
 22 actually part of another space. Our new -- the
 23 space that Lululemon is going to assume is
 24 basically extended up to this point, and we're
 25 going to infill that extra storefront window

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 2 with just a solid wall.

3 MS. NEMECEK: So you're moving the
 4 demise walls?

5 MR. YAP: Correct, yes.

6 THE CHAIRPERSON: Then do you know
 7 what's going to happen to that remainder space
 8 or that signage that's there for New York
 9 Sports Club, by any chance? I know it's not
 10 your problem, but I just wanted to know if you
 11 happen to know.

12 MR. YAP: Unfortunately we don't, no.

13 THE CHAIRPERSON: Okay. Because
 14 that's going to look awfully awkward. I
 15 thought I saw some sort of blue coming soon
 16 signs over there in that space, but could that
 17 have been yours? Your coming soon signs
 18 wouldn't have blue in the window, were they?

19 MR. YAP: No. I think those type of
 20 like marketing graphics are usually installed
 21 once the client took over the space, but right
 22 now we're not even --

23 THE CHAIRPERSON: Okay. I could have
 24 sworn I saw some coming soon, but it also could
 25 have been this other space, which is now like a

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 2 pop up -- is it? There's no signage on this
 3 store, the one to the left of Sweetgreen.

4 MS. NEMECEK: That's going to Sephora.

5 THE CHAIRPERSON: Oh, that's the
 6 Sephora. So that's not even there like that
 7 now. Okay. All right. It's that barricade in
 8 front. All right. So this is yours. This is
 9 how it's going to look. The finishes are
 10 really nice. I think it's very nice, and it's
 11 going to look nice and clean.

12 MS. NEMECEK: Currently, there's
 13 gooseneck lighting over the Talbot's. What
 14 kind of lighting will you be using?

15 MR. YAP: Well, I think our client is
 16 proposing -- again, I don't want to like --

17 THE CHAIRPERSON: Jump the gun?

18 MR. YAP: Yes.

19 THE CHAIRPERSON: But is it internally
 20 illuminated, that lighting?

21 MR. YAP: I think so. They're
 22 proposing internally illuminated signage. I
 23 think the older stores have the gooseneck
 24 lighting, but like a lot of the newer tenants
 25 are now installing like either halo lit

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2 lighting or like face lit lighting. So that's
3 where we're basically taking our cue from.

4 THE CHAIRPERSON: Yes. Also, from the
5 time when the goosenecks were installed, a lot
6 of the lighting, internally illuminated like
7 individual letters, they couldn't do them so
8 easily without a raceway, and we don't want to
9 see any raceways. Now with LED, there's a lot
10 more that they could do without going crazy.
11 That looks good. Of course you're going to
12 need to coordinate with them so that they do
13 have the proper electricity where they need it
14 for that.

15 Otherwise, these lines going across
16 horizontally on the cement -- I'm sorry
17 concrete plaster --

18 MR. YAP: The reveals, yes.

19 THE CHAIRPERSON: Is that part of the
20 application? Is that how they put it up?

21 MR. YAP: It's sort of like a control
22 joint just so the material doesn't crack. It's
23 applied in such a massive, you know, area, that
24 the material tends to crack. So it's a control
25 or a movement joint of some sorts.

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1 EASTCHESTER ARCHITECTURAL REVIEW BOARD - 5/4/23
2 THE CHAIRPERSON: Like a sidewalk.
3 I would like to make a motion to open
4 up Application 23-14 for the public.

5 MS. NEMECEK: Second.

6 THE CHAIRPERSON: All in favor.

7 (AYE)

8 THE CHAIRPERSON: Is there anyone
9 here -- I don't see anyone here -- that wants
10 to speak about this application?

11 (No comments.)

12 THE CHAIRPERSON: I would like to make
13 a motion to close the public hearing for
14 Application 23-14.

15 MS. NEMECEK: Second.

16 THE CHAIRPERSON: All in favor.

17 (AYE)

18 THE CHAIRPERSON: All right. So I
19 think this looks quite nice. Perhaps you can
20 request from the landlord some sort of
21 explanation of what the building is going to
22 look like next to them. Maybe when you go to
23 the Planning Board, you can just kind of fill
24 that in in some way, if you know it. It would
25 be helpful just to know that. Again, it's not

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2 your requirement, but it just helps us to see
3 the big picture and for them to understand what
4 you're doing and what you're not doing in that
5 area.

6 MR. YAP: Just to confirm, there's
7 also going to be another public hearing for the
8 Planning Board?

9 THE CHAIRPERSON: Yes.

10 MS. NEMECEK: Yes.

11 THE CHAIRPERSON: Yes, they will open
12 their own public hearing.

13 I would like to make a motion to pass
14 along Application 23-14, Lululemon, along to
15 the Planning Board with a recommendation for
16 approval.

17 MR. GARCIA-BOU: Second.

18 THE CHAIRPERSON: All in favor.

19 (AYE)

20 MR. YAP: Thank you.

21 THE CHAIRPERSON: Thank you very much.
22 Good to see nice new businesses coming to town,
23 and good luck with that.

24 MR. YAP: Thank you.

25 THE CHAIRPERSON: I would like to make

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1 EASTCHESTER ARCHITECTURAL REVIEW BOARD - 5/4/23
2 a motion to close the Architectural Review
3 Board meeting of Tuesday, May 4th, 2023.

4 MS. NEMECEK: Second.

5 THE CHAIRPERSON: All in favor.

6 (AYE)

7 THE CHAIRPERSON: Thank you very much.

8
9 (Meeting adjourned.)

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 2 CERTIFICATION
 3

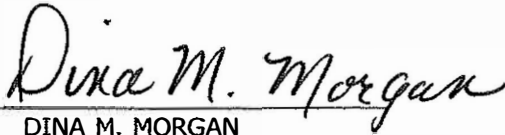
4 STATE OF NEW YORK)
) SS.
 5 COUNTY OF WESTCHESTER)
 6

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 video of the actual hearing. I was not
 13 present for such hearing. The video was taken
 14 and transcribed by me to the best of my
 15 ability.

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

20 IN WITNESS WHEREOF, I have hereunto set
 21 my hand this 17th day of May, 2023.

22
 23 
 24

DINA M. MORGAN
 Court Reporter

25 **DINA M. MORGAN, REPORTER**

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