

Eastchester Town Clerk
JUN 23 2022 PM 3:03

TRANSCRIPT OF
TOWN OF EASTCHESTER
ARCHITECTURAL REVIEW BOARD MEETING

JUNE 2, 2022

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

BOARD MEMBERS IN ATTENDANCE:

LAURA RAFFIANI, CHAIRPERSON
JENNIFER NEMECEK, MEMBER
SILVIO LUCA, MEMBER

EASTCHESTER EMPLOYEES IN ATTENDANCE:

MARGARET UHLE, DIRECTOR OF PLANNING
JAY KING, BUILDING INSPECTOR

JUN 23 2022

RECEIVED

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fine. Sorry about that.

THE CHAIRPERSON: Anything about the minutes? No. Okay. Then I would like to make a motion to approve the minutes of May 5th, 2022.

MS. NEMECEK: Second.

THE CHAIRPERSON: All in favor.

(AYE)

THE CHAIRPERSON: First up on our agenda tonight is old business, 22-09, Coffee Labs Roasters.

MS. UHLE: As he's setting up, I'm just going to, for the record, acknowledge that we did receive a letter from Dan and Susan Miele with regard to Coffee Labs Roasters application and also the Nike application, and that was provided to all of you.

THE CHAIRPERSON: Okay. Would you like to me to read that part into the record?

MS. UHLE: It's not necessary. You can if you want to, but it's not required.

THE CHAIRPERSON: When we open it up to the public, it would be appropriate.

MS. UHLE: Okay.

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THE CHAIRPERSON: Good evening, everyone, and welcome to the June 2nd, 2022 ARB meeting for the town of Eastchester. If you would all please stand for the Pledge of Allegiance.

(Pledge of Allegiance.)

THE CHAIRPERSON: Margaret, if you would, the roll call.

MS. UHLE: Sure. Laura Raffiani.

THE CHAIRPERSON: Present.

MS. UHLE: Jennifer Nemecek.

MS. NEMECEK: Here.

MS. UHLE: Silvio Luca.

MR. LUCA: Here.

MS. UHLE: Enda McIntyre will not be able to make it, and I'm not certain about Carlos Garcia-Bou. He may join us a little bit later. We can get started without him.

THE CHAIRPERSON: Okay. Very good. Do we need Carlos for approval of minutes, for the May minutes?

MS. UHLE: Yes, we do.

THE CHAIRPERSON: Okay.

MS. UHLE: Oh, no, the three of you is

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MR. CORDONE: It's on. Good. Before I present, I do want to submit the color sample of the wall.

THE CHAIRPERSON: That's the street facing wall?

MR. CORDONE: Yes. That's going to be the exterior coating of the wall on the brick and the stucco around the entire building.

My name is Matthew Cordone, I'm the architect. I presented last month this project, and I'm back again to submit and to present some additional information that you guys had requested.

As we had discussed before, we are taking the old Chase Bank and turning it into a coffee shop. The interior is completed, and now we're going to dress up the front facade.

These are the existing photographs of what the building looks like today. Our goal is to renovate the facade so that we have a brown exterior where the stucco and the brick is, we're putting a tan asphalt shingle on the roof, and we're installing an overhead garage style door at the storefront, and we're leaving

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the existing storefront in place. We are adding a new door where an old door used to be on the side of the building.

Last but not least, we are adding vegetation and an area for bike storage in the front of the building. We are barricading the drive-through. It's no longer -- it's right now a drive-through, but we are not intending to use it as a drive-through. We're hoping to use the back of the building on the exterior side for additional outdoor seating and gathering space for the customers of the coffee shop. Currently, there is an old penetration where the drive-through used to be. We are installing a fixed window in that location now, but we do hope to go to the Zoning Board in the future to ask for it to be a pedestrian walkup window, just to give you guys a little background what we're trying to do back there.

One of the requests that we had were to provide 2D elevations. So here's the whole complex. This is the Allstate side and this is our side. The building is connected to the carport so that's why we drew it together, but

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our main focus is really just on the Chase Bank area. The owner owns both of these properties, so he's going to be upgrading the plantings in front of both of the buildings, but our focus is really just on the coffee shop, the proposed coffee shop.

We are adding a trellis in front of the building. That trellis is also going to carry through in the back so we can provide some sun protection and some shielding for the coffee patrons who may be gathering back there. I just submitted the tanner's brown, that's a Farrow & Ball paint color, and we are using the GAF Timberline HDZRS asphalt shingle in the tan color to match a cedar shake. That's kind of our goal.

This is that fixed window that I had mentioned before. This is the west elevation. The carport is here. The drive-through used to be here. Again, we're not using it as a drive-through anymore, it's just going to be for pedestrians.

The side of the building has brick and stucco. The stucco and the brick will be

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painted the same color. We are proposing a gooseneck down light, which is submitted here as the gooseneck lamp from Rejuvenation Lighting. The windows are going to remain the same. The new door that we're replacing in the existing opening is going to match the existing door in the front of the building.

I do want to walk through the site plan and the plantings that we're planning on doing. As I mentioned before, the owner owns both properties. So he's taken the opportunity to put plantings in front of the Allstate and also planting around the perimeter. To get your bearings, New Rochelle Road is here, the firehouse is here. We're adding some stone pavers and plantings in the front. This is our schedule of plants. The paved area here, the existing paved area, there was some talk about going with crushed stone, but we decided not to do that. We're leaving it alone and just putting a coating down on it.

Here's an example of the door that we're proposing to put as the new storefront. Here are some details of the trellis that gets

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mounted to the front of the building and also along the side to decree 88 that canopy. Here are some examples of the buds of the plantings that we're using and some of the foliage.

MS. NEMECEK: So this brown paint sample, is that going to be over the former drive-through area, or is that going to be the green?

MR. CORDONE: That is actually going to be -- this here is going to be the same color -- it's rendered differently, but it will be the same color as this, and then this is the existing white from the State Farm.

MS. NEMECEK: Okay.

THE CHAIRPERSON: The trellis now goes all the way through, is that what it does?

MR. CORDONE: It does. It actually -- if you can see here, you can see it here, we have the trellis and we have some growth, some vegetation on it in the rendering, but the 2D actually does show it better in terms of what it does. It really just kind of bridges the gap between the two buildings to give a little sun shade for the pedestrians.

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THE CHAIRPERSON: All the way through?

MR. CORDONE: All the way through.

MS. NEMECEK: And along the side?

MR. CORDONE: Yes. That's the west elevation, that's the north.

MS. NEMECEK: Okay. You only have one light over the entrance? Is that the State Farm entrance on the side? Above.

MR. CORDONE: This is the State Farm entrance. We're not presenting that. This is where the gooseneck is going to go for the Coffee Labs Coffee Shop. What I don't have shown, because it's not germane to this presentation, is the signage, and we're proposing a down light on the signage.

MS. NEMECEK: Okay.

THE CHAIRPERSON: Otherwise there's enough street lighting, ambient lighting?

MR. CORDONE: There is plenty of ambient lighting. You have to keep in mind, too, this coffee shop is not an after hours coffee style shop. It will close probably like around 7, 8:00 maybe in the summertime. It's not an after hours type of operation.

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MS. UHLE: Did you say that you were considering using the window for just pedestrian traffic to be able to order from the window?

MR. CORDONE: That's right. But that would be a zoning issue.

MS. UHLE: Check in with me on that because we do prohibit drive-throughs. I'm not sure a walk-through is prohibited. I mean, because that obviously has different characteristics and issues. The problem with the drive-through is the queuing of the cars and that kind of thing. That may be something the Planning Board can approve when you come back to the Planning Board. I'll just verify that with you. I don't think having somebody order through a window on the side of the building would be an issue. What you can't have is vehicles driving through.

MR. CORDONE: Right. It was my understanding -- and maybe sometimes I read a little too much into code -- I thought that a lot of these times where you have an operation like this where there's an operable window, you

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know, it needs to be done into zoning as a variance so you can narrowly approve it and say it cannot ever be for a driveway, only for pedestrian.

MS. UHLE: See, our Zoning Law explicitly prohibits drive-through windows, so that would be explicit under any circumstances. Certainly, if the Planning Board approves, they could clarify that consistent with the zoning law, you can't have a drive through window. But I believe they would likely be able to approve it without you going to the Zoning Board, which would be helpful to you.

MR. CORDONE: That would be great.

MS. UHLE: I could be wrong, but I don't think I am. I will confirm that tomorrow.

MR. CORDONE: That's great. I appreciate that. Thank you.

THE CHAIRPERSON: I see -- I don't know if I'm looking at the right board, actually. It says paved now. It changed; right?

MR. CORDONE: It currently is paved

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right now. We did talk at one time -- the last time we presented, the owner was throwing the idea of possibly putting a dust, a stone dust. We since changed our minds on that. That's a little too difficult to maintain during the winter months. We figured the asphalt that's there now is probably the best solution.

MS. UHLE: Are you proposing a blue stone entrance to the coffee shop because that's rendered as one?

MR. CORDONE: That's correct. These steps that we're showing are going to be blue stone. Right here, that's going to be blue stone. Again, the owner is going to be using similar materials for State Farm, that's not part of our application.

THE CHAIRPERSON: Okay. Then in the back, I know the previous rendition regarding just to keep people from going through the drive-through in the back, are there any bollards or anything?

MR. CORDONE: There are bollards. I don't have them drawn, but I can explain where the location of the bollards are. They're

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located right here on the side. The reason why we have it there is for two reasons: To prevent vehicles from getting this close to the pedestrian area, and also our electrical meter is there, so Con Ed. doesn't want anything bumping into it. So we kind of killed two birds with one stone.

THE CHAIRPERSON: But there's nothing like kind of keeping people from going through that arch in --

MR. CORDONE: Well, I mean --

THE CHAIRPERSON: -- The back.

MR. CORDONE: Let me revert back to the renderings. Let me see. So what we do have is, we're going to have furniture and planting in here. It would be a hard press for some driver to drive through here. We are going to be barricading it with outdoor furniture and plantings.

MS. UHLE: You're going to have to show something specifically proposed for the Planning Board. I think they may not be concerned about what's going on under the trellis, but I think they are going to be

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concerned that it be very clear that somebody doesn't accidentally try to drive through there or something. Then I am going to mention --

THE CHAIRPERSON: Yes, accidentally, like just driving there not knowing where they're going, or just by being parked and putting the gas instead of the brake, drive instead of reverse, one of those kinds of things. So I think you still you need some sort of barrier there, other than something that could be moved by a car.

MR. CORDONE: Right. I don't think we have any objections to putting something more substantial there. We would be certainly presenting that to Planning Board as well.

THE CHAIRMAN: Any other questions from you guys on this?

MS. NEMECEK: No.

THE CHAIRPERSON: So then I would like to make a motion to -- I don't think we ever closed the public hearing the last time.

MS. UHLE: No, but you could make a motion to reopen it.

THE CHAIRPERSON: I make a motion to

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reopen the public hearing for Application 22-09.

MS. NEMECEK: Second.

THE CHAIRPERSON: All in favor.

(AYE)

THE CHAIRPERSON: Is there anyone here from the audience that wants to question or comment or whatever?

(No comments.)

THE CHAIRPERSON: Just for the record, there was an e-mail sent today to the ARB from Dan and Susan Miele in Chester Heights with regards to your application:

The arrival of this establishment in Chester Heights will be a great asset to the community and local economy. Area residents have had to leave the neighborhood in search of a coffee bar, whereas Coffee Labs can serve residents, spectators at Chester Heights Field, students on their lunch break, and even those choosing the site as a destination. The proposal to create an outdoor seating area is discrete and will provide a place for teenagers to go with friends. We are in support of this

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proposal.

I hope they don't go there at night when the place is closed. For the record, that's from the residents, one of them. Anything else?

MS. NEMECEK: No.

MR. LUCA: No.

MS. UHLE: I just wanted to say one more thing. Again, follow up with me prior to the Planning Board meeting. Any kind of outdoor tables also requires special permit from the Planning Board. So it's part of your submission to the Planning Board. It's the exact same submission, but they will want to see sort of the location of tables to the extent that you could show them there, catalogue cut sheets of the tables and chairs. There's no additional process, it's just as they're doing their site plan review, they'll be looking at those elements as well.

MR. CORDONE: Excellent. I'll be sure to have that prepared.

MS. NEMECEK: One other question. You had planters I think before and you removed,

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1 you didn't have them?

2 MR. CORDONE: I think the planters are
3 still there. In my pace to get the drawings
4 back to you, they may have disappeared, but we
5 still do plan on putting planters there.

6 MS. NEMECEK: Okay.

7 THE CHAIRPERSON: With the
8 aforementioned comments by Margaret and the
9 board otherwise, I would like to make a motion
10 to pass Application 22-09 along to the Planning
11 Board with a recommendation for approval.

12 MS. NEMECEK: Second.

13 THE CHAIRPERSON: All in favor.
14 (AYE)

15 MR. CORDONE: Thanks, folks.

16 THE CHAIRPERSON: Next up tonight, we
17 have Application 22-22 for Nike Live at 670
18 White Plains Road.

19 Good evening.

20 MR. BOURASSA: Good evening, board
21 members. I'm Eric Bourassa. I'm the architect
22 of record presenting on behalf of Nike tonight
23 for the proposed Nike Live in we're calling it
24 Scarsdale, but it is in Eastchester here. I'll

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1 take you through it the best I can.

2 This is our site plan. So the
3 application tonight is really just about
4 signage. We're sharing the site plan just for
5 information, but we're on Route 22 here in the
6 shopping center. We're at the corner right
7 here, and we're proposing a new vinyl graphic
8 mural wrapping the corner of the building. It
9 was a previous Brooks Brothers. Really, the
10 application serves to eliminate all the Brooks
11 Brothers signage and replace it with something
12 appropriate for Nike.

13 Just a little bit about kind of the
14 global -- the national strategy of this
15 branding is really to create personal localized
16 branding with a relevant artist to the regional
17 locale. We're going to be presenting someone
18 from New York based. Just indicative of some
19 of the other stores we've done with the same
20 application. Maybe the most relevant is the
21 image in the top left.

22 I'll take you through the components
23 here. So this is the existing exterior. That
24 corner space, the landlord is re-demising the

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1 building and doing a few upgrades here, not
2 part of the tenant work. This is a view from
3 the corner, showing the extent of the space
4 we're here to present tonight in the dotted
5 line. Some of the work is really just to
6 redemise the space and allow Nike to take
7 tenancy here. We'll see on the next page the
8 proposed signage.

9 So this is taking off the Brooks
10 Brothers branding to create a new storefront
11 that would be permanent for Nike. This
12 storefront here would remain, as would the show
13 windows along the side of the building.

14 Some flat elevations depicting the
15 scope, just removing the brand marks above the
16 show windows, and then a large branding and
17 existing awnings.

18 Sort of the same story on the main
19 frontage here, creating a new opening for our
20 new storefront entry. The Brooks Brothers
21 space is becoming two tenants. A bit more of
22 the same. This is the proposed entry from the
23 main side, elevations each way. This is more
24 architectural drawings. It's about 40 feet in

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1 width.

2 This is really what we have most
3 important to talk about tonight. This is the
4 color scheme. I think it's important to
5 mention that it's not really just a facade
6 application, we take the color scheme fully
7 into the space. So it's not on any of the
8 product branding, but the curtains, some of the
9 branding on the shoe storage and a backdrop to
10 all picturing have the same color pallet. So
11 this was a color pallet we felt was
12 identifiable locally here with blue and yellow
13 and related to the artist's work. This is just
14 kind of not maybe relevant to the exterior that
15 we're proposing tonight, but just, I guess,
16 highlighting that it's a little bit deeper than
17 the facade in the application.

18 This is a little bit about the artist.
19 The artist goes by Shawna X, of Chinese
20 heritage but is based in New York. You may
21 have seen some of her work.

22 The actual color codes for what we're
23 proposing, what would be on the facade here.
24 Really, this would be shown from the exterior,

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1 and then this top color is present on the
2 facade. The rest is a little bit muted, as
3 it's inside in the rugs and curtains.
4 This is the heart of the proposal
5 here, the rendering of the exterior from the
6 corner with sort of the new interpreted Nike
7 space, with the main entry here, those existing
8 show windows. We stopped the graphics short on
9 the side, but we do wrap the one larger show
10 window that you have views into the space
11 through. The head-on entry rendering. I
12 should mention, too, one way that we try to
13 localize the graphic is depict sort of a Google
14 Maps site map of the local center, and that's
15 what you're seeing in sort of the white lines
16 behind the images. So this is very much
17 localized to the neighborhood. You see more of
18 it in the white on the side elevation.

19 Then just to close with, a little
20 depiction of the material. We have the
21 specification here. It's a 3M product. It's
22 heat applied to the facade, so it can be taken
23 off or removed. It's not a permanent
24 application. But for the tenant here, it is

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1 intended to be permanent for their tenancy
2 here, in that it's carried through into all the
3 fixtures. It isn't something that is meant to
4 be changed out, only maintained should any
5 damage happen to it. We've had these up for,
6 in some instances, up to a year, gone through
7 winters, and it's performed quite well. It's
8 made for architectural exterior applications.

9 MR. LUCA: What is that actually
10 getting adhered to?

11 MR. BOURASSA: The existing EIFS.

12 MR. LUCA: Stucco?

13 MR. BOURASSA: Yes, it's a hard coat
14 stucco over EIFS. It adheres really to
15 anything, just needs a little bit of a texture,
16 but has a bonding agent. We've done it on EIFS
17 before. This is just a specification sheet of
18 the material. Maybe I'll leave back one of the
19 renderings.

20 THE CHAIRPERSON: I'm pretty sure
21 Margaret may have mentioned to you that this is
22 not --

23 MS. UHLE: I will. So one thing I'll
24 just explain to the board and to you as well,

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1 as you know, this is an unusual application,
2 but it's kind of similar to what we just saw
3 last month for Coffee Roasters. So any kind of
4 large murals are actually considered -- they
5 require review and approval by the town Sign
6 Committee, which is actually a subcommittee of
7 this Architectural Review Board. In fact, the
8 Chair chairs that committee as well. So even
9 though I see in the newspaper you may have
10 noticed that you would go to Planning Board,
11 you'll actually just go from this board, which
12 will be an advisory board to the Sign Review
13 Committee, and then the final approval will be
14 from the Sign Review Committee.

15 MR. BOURASSA: Okay.

16 MS. UHLE: So that being said, this
17 does not in any way comply with the
18 requirements of the sign law. However, the
19 Sign Committee does have the authority to waive
20 those requirements. So there will be some
21 discussion with you. This is a pretty bold
22 proposal compared to what we've seen before.

23 THE CHAIRPERSON: Anywhere in the
24 town.

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1 MR. BOURASSA: Maybe one other point I
2 failed to mention, if I may. We really do
3 consider this a mural, and we did permit the
4 signage, the swoosh signage, the blade signage,
5 the things that are Nike identifiable as such,
6 as signage. This has no Nike branding in it
7 whatsoever, so that's why we feel it's more an
8 artistic mural application than signage.

9 MS. UHLE: Based on the way that we
10 define signs in the town and in our sign law,
11 it sort of requires an interpretation. I did
12 discuss this with our land use and zoning
13 council, and she did feel that the best
14 approach was the Architectural Review Board and
15 the Sign Review Committee for a number of
16 reasons, rather than the Planning Board.
17 You're not really proposing any structural
18 changes, it's really imagery on the building,
19 so that's why we're referring you to the Sign
20 Committee.

21 THE CHAIRPERSON: So I think really
22 from the ARB standpoint, we can actually
23 just -- if there is anything to be said -- I
24 mean, obviously we want you to say your opinion

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1 on that. At the Sign Committee, we take that
2 very seriously. But as far as the building
3 goes from the ARB standpoint, I think really
4 what we're looking at is this, page 6.

5 MS. UHLE: You're really not. You're
6 advising them about what they're proposing to
7 the facade. Otherwise, they're not proposing
8 facade improvements. The only improvement
9 is --

10 THE CHAIRPERSON: But this is very
11 different from the existing building. I'm fine
12 with it, I'm not saying -- but I think --

13 MR. LUCA: They're taking off the --

14 MS. UHLE: I understand that, but
15 right now that's showing the base that you're
16 applying the graphics on; correct?

17 MR. BOURASSA: Yes.

18 MS. UHLE: So your proposal is for the
19 graphics applied to the building?

20 MR. BOURASSA: Yes.

21 MS. UHLE: If they propose something
22 else, they'll come back. But right now, this
23 is what they're proposing to you.

24 MS. NEMECEK: I understand. They're

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1 is no issue here for me. I understand. I
2 think it looks good.

3 THE CHAIRPERSON: Well, I think that
4 this sets a huge precedence for murals in the
5 town. From the Sign Committee standpoint,
6 murals are signage. They present an image.
7 They may not present, you know, branding, but
8 they present a message really more than an
9 image. The Nike line is here. People are kind
10 of supposed to recognize that. You know,
11 they're not going to go there for an evening
12 gown or whatever. It is an advertising
13 message, whether it's subtle or not or
14 whatever. So this is a billboard is what it
15 boils down to in our sign law, anyway. It
16 becomes a billboard.

17 I just think that even if it's as a
18 piece of art aesthetically pleasing, as a thing
19 that we can allow in the town, I just don't
20 think it's going to be because of the
21 precedence that it would set. Actually, the
22 resident that sent in comments about the other
23 application saying that they were for it, I
24 would like to present their comments on this

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1 application as well:

2 Nike in Vernon Hills Shopping Center.

3 While we're happy to have a Nike occupy a
4 storefront in this shopping center, we object
5 to the proposed mural. Unlike the discrete
6 seating arrangement proposed by Coffee Labs,
7 the Nike proposal is loud and it poses it's own
8 aesthetic on the community shopping center.
9 While oversized images of people running and
10 stretching serve Nike's commercial goals, they
11 do not serve the community. We also fear
12 precedent. If this mural were to be approved,
13 what would prevent all the other stores in that
14 area to do the same.

15 Lastly, we've seen emergency vehicles
16 many times at the Vernon Hills Shopping Center,
17 I fear that a loud mural might cause
18 distraction in an area that's already prone to
19 collisions.

20 We hope that you will not approve the
21 proposed mural.

22 That was from a couple of the
23 residents. In my opinion, I don't see this
24 going through, and I don't see the Sign

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1 Committee -- I'm just one member of the Sign
2 Committee, but I don't predict that they will
3 really be able to go along with this, just
4 based on the law and how it's perceived in
5 Eastchester. But please --

6 MS. NEMECEK: I was just commenting on
7 the facade minus the mural. The facade itself
8 is fine. I think this looks good. I think the
9 entrance looks great, I think the swoosh looks
10 good. I'm not talking about this. That's for
11 the sign committee. The facade itself without
12 the parapet looks great.

13 MS. UHLE: I kind of take back what I
14 said. Let's talk about the mural in general
15 first, and then let's pretend we're not talking
16 about the mural so we can give some direction.

17 The one thing I'll just say, I was
18 kind of surprised when we received the
19 application because it is sort of so bold, and
20 I don't mean this in a negative way, but almost
21 presumptuous, especially for that shopping
22 center that has kind of a refined, muted look
23 to it, and then it's like, wow. I do like the
24 color pallet, but in some of the other images

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1 that you show, they look like they're in much
2 more densely populated urban areas or like New
3 York City and that kind of thing. It is
4 something that will really stand out in the
5 Vernon Hills Shopping Center. I do see that
6 there could be a concern for precedent in terms
7 of picking and choosing. It's beyond just
8 adding some unusual colors. There is just
9 nothing subtle about it.

10 I think had anyone Nike -- it wouldn't
11 haven't prevented anyone from having submitted
12 any sort of application, but I might have given
13 somebody a heads up that I think it would be a
14 little problematic and you might want to tone
15 it down or scale it down or something like
16 that. As soon as I saw it, I thought, this is
17 going to be problematic with the Sign
18 Committee.

19 THE CHAIRPERSON: The multitude of
20 colors. Signage is supposed to have three
21 colors max.

22 MS. UHLE: I understand how they
23 interpreted more as a facade improvement, but
24 either way I think the comments would be pretty
25

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1 similar.
2 What do you guys feel about the mural
3 aspect of it?

4 THE CHAIRPERSON: Silvio, your input.

5 MR. LUCA: It's hard to say.
6 Obviously, you know, that shopping area, it's
7 just beige on beige, so it's obviously going to
8 stand out. Change is not always bad, but the
9 way the Committee is and from what I hear, as
10 the Chair says, I think it's -- it's not Times
11 Square. I mean, in one of the images it's most
12 likely Times Square or close to it. So I think
13 it might be in your best interest to tone it
14 down. They're going to tell you what they want
15 to tell you, you know, regardless, but to go in
16 and maybe tone it down, maybe the colors might,
17 you know, be, like she said, a couple of
18 colors, or the images might get smaller,
19 something to that effect.

20 I understand, you know, branding and
21 imaging is important, especially for a super
22 store, or whatever you want to call this. The
23 swoosh alone tells everybody it's Nike. Just
24 by word of mouth, everybody knows there's a
25

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1 Nike going there already.

2 MR. BOURASSA: I think the agenda from
3 Nike is really to make something that the
4 neighborhood can identify with so that it
5 doesn't feel like the factory store you've
6 been. I did do the Nike Store on 5th Avenue,
7 it's very different. To have it be unique to
8 the neighborhood, that's why they have
9 commissioned a number of different artists, all
10 to the locale, and have tried to use a scheme
11 of -- I agree there's a lot of colors, but I
12 don't think that if you -- really, this being
13 the main perspective, some way of connecting
14 the art to the neighborhood is, you know,
15 strategic on their behalf. I think if there is
16 a way we could find a way to be successful on
17 how to make something that feels like Vernon
18 Hills -- you know, like it only exists here, I
19 think that's Nike's objective, to not have
20 just, I've seen that swoosh everywhere.

21 They're trying to make a neighborhood
22 store. It's really not a mega store. It's
23 6,000 square feet. It's actually Nike's
24 smallest format store, and it's not overly
25

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1 sized. It's half the size of Brooks Brothers.
2 So the intention isn't to be huge and loud, the
3 intention is to be relevant to the
4 neighborhood, and something that people can
5 identify with. I know my Nike store. That's
6 where I do my runs from. I can see it, I can
7 find it, and I know that's different then, say,
8 the one that I went to -- there aren't a lot of
9 around here, but like in the sunbelt now there
10 are multiple, you know, within two zip codes
11 away. So it's a way you could kind of know
12 your local store. There may be soon the same
13 presence here in Westchester County.

14 THE CHAIRPERSON: I don't know. I
15 just don't even think a mural says Eastchester.
16 Just the idea of a mural just doesn't say
17 Eastchester. It just doesn't say Scarsdale
18 even more. I think Scarsdale would be even
19 harder on -- we don't want it to look like
20 Central Avenue. I don't know if you know the
21 area here at all.

22 MR. BOURASSA: Yes. I live in
23 Ossining.

24 THE CHAIRPERSON: Okay. So you know
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Central Avenue. You know what it looks like. That's like kind of not what we want it to look like here.

MS. UHLE: Laura, can you push your microphone in?

THE CHAIRPERSON: Sure. Sorry. It is a work of art, but I don't think that this like is the place to adjudicate artwork. It's not the artwork itself that is terrible, it's just that the idea of having a mural on a building is just opening up such a can of worms in our town, that it would just -- it would make the place look like a bunch of billboards. I could just see it. I could just see it one right after another everybody saying, well, they did it, they did it, that kind of thing. It's just, in my opinion, not going to fly.

MR. BOURASSA: Would you go as far as saying a mural of any kind is not appropriate?

THE CHAIRPERSON: Pretty much, yes because I just don't see it. We look at it as a sign and signs have dimensions that are allowed, signs have number of colors that are allowed, signs have where they are placed on

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the building, and what they do. It's just way out of the box of a sign that's acceptable. Typically, in a sign application, the thing that you're supposed to do is, you're supposed to present -- if you're presenting something that's non-conforming, you also need to present with the application something that is completely conforming to say, okay, this is what we're doing, this is what conforms, this is why, this is why we're looking for X.

MR. BOURASSA: Sure. With all due respect, we filed the signage separately and didn't treat this as a sign.

MS. UHLE: I totally understand. That's why I brought it to you guys rather than directly to the Sign Committee, because it is something completely different. So I wouldn't have expected them to submit this, and then something that conforms because this is so far from what conforms. I think that, you know, in one way whether you call it a sign or not a sign, it's just very inconsistent with anything else in the area and very bold. Not to say that there's nothing -- I agree what I think

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Silvio was implying, everything doesn't need to be beige on beige. There may be something that's a compromise between what you're proposing and just kind of the same old, same old. This just seems incredibly bold for that shopping center and for the town. I can understand a concern about a precedent in terms of allowing one applicant or one industry to have kind of a large graphic facade, and then not allowing another one to.

Interestingly, this came up with Coffee Labs Roasters that presented right before you. At the last meeting, they presented a mural. Right now, they're presenting it as kind of a coffee bean brown, and then they'll come back to the Sign Committee to review a mural. I'm assuming that's going to have a difficult time as well probably.

THE CHAIRPERSON: For the time being, they just presented it solid just to, you know, like be able to get that through, and signage they'll deal with later.

MS. UHLE: They could certainly come

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before the Sign Committee and either come with what you're proposing, come with some kind of modification. Those are public meetings, they're not public hearings, so they're open to the public. They're a little more informal. You're sitting around a table sort of discussing the application. So you certainly have the opportunity to do that.

MR. BOURASSA: Sure. If it's monotone and beige, like has a warm color pallet and maybe has one variation of a shade of beige, is it still -- are we objecting to the whole concept? I think everyone is wasting there time if we're to continue to --

THE CHAIRMAN: I can't really speak for the whole committee. There's three of us.

MS. UHLE: I think you'd have a very hard time.

MR. BOURASSA: Murals of any kind?

MS. UHLE: Yes, because, like you said, you want an honest, direct approach. I hate to say that because in a way you don't want to inhibit creativity and something that's different, but I do think that for some very

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1 valid concerns and just knowing previous
2 approvals, that this would be extremely
3 difficult to get approved.

4 MR. BOURASSA: Okay. A mural of any
5 kind?

6 MS. UHLE: Yes.

7 MR. BOURASSA: Okay.

8 THE CHAIRPERSON: But we do like what
9 you've done to the facade stripped bear. I
10 really like this. I like the way it really
11 cleaned up the building because it was kind of
12 all in, out, you know, and very tricked up.
13 The entrance, everything, the windows, the way
14 it's kind of angled in, it's very nice. So I
15 don't want to completely ignore that
16 improvement because it is an improvement. I do
17 think so.

18 MR. LUCA: I have a question.

19 THE CHAIRPERSON: Sure.

20 MR. LUCA: The mural -- again, I mean,
21 I don't want to -- everybody should try to do
22 what they really want to do. I'm an architect
23 as well. Again, if you drove that shopping
24 area, it's all beige.

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1 MR. BOURASSA: Yes, I have. Honestly,
2 that's a problem. It's a problem for the
3 center right now. Retail has to be activated
4 right now. People are scared to leave their
5 house. You have to have something that
6 isn't --

7 MR. LUCA: Other than the graphic on
8 the building, because they have the large
9 storefronts, is there a way of doing graphics
10 on the glazing and maybe would the signage
11 board approve that? You know, like when you're
12 on a bus?

13 MR. BOURASSA: We've done it. We've
14 done it on curtains where there's bigger
15 reasons.

16 THE CHAIRPERSON: For security
17 reasons, I don't think that's allowed really.
18 I don't think you're allowed to cover the
19 windows.

20 MR. LUCA: No, I mean transparently,
21 but you still kind of see the imaging.

22 MR. BOURASSA: I could show you some
23 on my phone. We've done that same thing, yes,
24 put the figures on the glass. We've done that.

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1 The running figures. Unfortunately, there's
2 not enough fenestration here to really make a
3 brand presence with doing that. You still want
4 some views into your space. Some of that was
5 predicated on the master plan with the
6 landlord. We couldn't just go full height and
7 full glass.

8 MS. UHLE: I think it's kind of hard
9 to discuss hypotheticals without seeing it.
10 Again, I appreciate -- and I'm not a voting
11 member of the board -- I appreciate an attempt
12 to do something that is more exciting, that is
13 more colorful, that does draw your attention to
14 it, I just think there's something in between
15 what -- significantly in between what's there
16 and what you proposed. It may just be
17 understanding what the concerns are, kind of
18 reevaluating how you can achieve your goals,
19 but at the same time tone it down to an extent.

20 MR. BOURASSA: Okay. I appreciate
21 that. It's just if I'm hearing, there's maybe
22 a scenario where a mural can be muted to a
23 point where it's appropriate to the center,
24 there's another scenario that just says a mural

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1 sets a precedent, we're never going to allow
2 that. That's wasting all of our time, tax
3 money.

4 MS. UHLE: The only thing that I would
5 say is, I think it's hard to say that without
6 seeing it, unfortunately.

7 MR. BOURASSA: Sure. We'll go down
8 the road. It's not a problem. I just want to
9 try to be as productive with everyone involved.

10 MR. LUCA: How many murals are in
11 Eastchester right now?

12 MS. UHLE: None that I'm aware of.
13 Oh, you know, there's one on the Wells Fargo
14 Bank.

15 MR. LUCA: There's one mural on the
16 Wells Fargo Bank.

17 MR. BOURASSA: Okay. I'll check it
18 out.

19 MS. UHLE: It's a series of historical
20 photos.

21 MR. LUCA: Historical images. That's
22 it.

23 MR. BOURASSA: Okay. Sure.

24 THE CHAIRPERSON: I have a question on
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page 5 of your application. The little man in the circle, I didn't understand what that was, why he was there.

MR. BOURASSA: The what?

THE CHAIRPERSON: The little man in the circle.

MR. BOURASSA: Oh. We took this when quarantine was still happening, and that's Google Maps.

MS. UHLE: Google Maps.

MR. BOURASSA: It's just a function of the computer. It's from Google.

MS. UHLE: Nike already has a permit, received it relatively recently, for interior renovations. In terms of this extremely simple facade, and I don't know absent the mural whether they're going to want to come and put more embellishments on this or not, but let's pretend just absent the mural if they wanted to proceed with these facade improvements that just simplify things, are you okay with these?

THE CHAIRPERSON: Yes.

MS. NEMECEK: Yes.

MS. UHLE: Okay. That's just good to

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know.

MR. BOURASSA: Yes.

THE CHAIRPERSON: I don't know if you want to -- I can kind of follow up with the Chairman, I can follow up just conceptually with Sign Review Committee members if you want to kind of communicate to determine how to proceed.

MR. BOURASSA: Yes. I think I would like to talk with the client, if that's okay, and see if we can consider another one, or if it's just not worth anyone's time, and we need to re-imagine the signage package, treat everything like true signage, and re-present it. Maybe add some more signage to offset for of the just activation. Not Nike activation. The center does feel a little dead right now. That's a personal thing. I am a Westchester resident. It's a big parking lot with some really mundane architecture, that were built basically to be as cheap as possible; K trusses, flat roof, EIFS. We thought beautification through art is a good approach to be sensitive to, you know, what you can do

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on a five to seven year tenancy, but I think we need to rethink that with the client's budget and the perspective you shared tonight.

THE CHAIRPERSON: There's a couple of things. First, the precedence that other people would want to do the same. Then we would be like looking at, perhaps, something that wasn't such a beautiful piece of artwork and having to say, I'm sorry, you can't do that, that's ugly, the other one is nice and yours isn't. That would be a whole other can of worms.

Also, I think just in general murals tend to be kind of like in blighted areas where they want to bring some brightness, you know, like abandoned buildings and whatever. I know that that's not what's here, but it kind of -- I don't know, it still goes along with that. There was another -- Scarsdale Animal Hospital wanted to --

MS. UHLE: They proposed it, yes.

THE CHAIRPERSON: They proposed a mural as well. You're not the first.

MS. UHLE: Again, saying that the

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mural is not appropriate doesn't mean that the alternative is beige and boring and to be consistent with what's there. I think you can still be creative and interesting, but you need to reconsider how.

MR. BOURASSA: Okay. Great. Thank you.

THE CHAIRPERSON: Thank you. Also, I just wanted to make a motion to open for a public hearing, Application 22-22.

MS. NEMECEK: Second.

THE CHAIRPERSON: All in favor.

(AYE)

THE CHAIRPERSON: Is there anyone here that wants to get up and talk about it?

(No comments.)

THE CHAIRPERSON: Okay. So then they wouldn't be coming back to us; right?

MS. UHLE: No.

THE CHAIRPERSON: I'm going to make a motion to close the public hearing for Application 22-22.

MS. NEMECEK: Second.

THE CHAIRPERSON: All in favor.

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(AYE)

THE CHAIRPERSON: Then, I guess this -- how about we make a motion to approve the facade improvements other than the mural?

MS. UHLE: That's fine.

THE CHAIRPERSON: Okay. So I would like to make a motion to approve the facade improvements other than the mural on this application, 22-22.

MS. NEMECEK: Second.

THE CHAIRPERSON: All in favor.

(AYE)

THE CHAIRPERSON: I look forward to seeing you at the sign meeting.

MS. UHLE: Thank you.

THE CHAIRPERSON: Thank you.

Next up on our agenda is Application 22-13, 61 Morgan Street.

MR. LUCIANO: Good afternoon. Can you hear me without this?

THE CHAIRPERSON: Yes.

MS. UHLE: You need that because we have a stenographer that listens to the tapes.

MR. LUCIANO: Okay. Hi. My name is
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Luciano. I'm from Jan Diamond Architects office.

I put some pictures up so you get some context of the building. This is the west side of the street. It goes from south to north. This is a blow up of the two immediate buildings next to our building.

We are proposing this. The picture next to it is what the clients, which are sitting down there, gave to us as a base what she would like to have for railing and column. Don't look at the break over here or the dormers, obviously, and the color of the siding. The siding will be vinyl, and pretty much that's what it is.

We are proposing to install two windows. We have three, but instead of having three, we're putting two, and we're putting a balcony door to go to the second floor balcony.

We do the same thing on the first floor. The first floor porch is an existing porch, as you can see on the demolition plan over here, and we have a roof. So we're removing the roof, and we're putting a deck so

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we can have access onto the deck. Pretty much that's what we're trying to do.

THE CHAIRPERSON: The rest of the interior is all the same, right, there is no change really?

MR. LUCIANO: No. No, we're not doing nothing inside. The scope of work stays within the facade.

THE CHAIRPERSON: Margaret, this had a little bit of non-conforming --

MS. UHLE: Yes. So I kind of feel bad for the applicant because really all they're doing is putting a deck over the existing front porch. So, obviously, they have to remove the roof. So because it's a two family home, then the second story gets access to the outside. But because it's got a pre-existing non-conforming front yard setback, by doing that, that's considered to be expanding the degree of non-conformity, even though they're aligning. So that had to go to the Zoning Board. Then because it exceeds the 30 percent threshold, it has to come to you. Then it has to go to the Planning Board. It is a pretty

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involved process where, in my mind, it's very minimal. It's just, unfortunately, they met all these thresholds. The Zoning Board did grant the variance.

THE CHAIRPERSON: The siding then, is it --

MR. LUCIANO: It's a beige, like in this picture. I don't have the material with me. We haven't picked it. We just decided beige.

THE CHAIRPERSON: So the front will be different than the sides that are there currently?

MR. LUCIANO: We're not touching the sides. Most likely, we end up painting. It's stucco right now. I believe it's white, and they're going to paint it like the same color. If they want to change it and put siding, it's not in my scope right now.

THE CHAIRPERSON: Okay. Do we have pictures of the existing house?

MS. UHLE: Yes. Right there. That's it.

MR. LUCIANO: I have a larger scale
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1 over here.
 2 THE CHAIRPERSON: I think this is
 3 good.
 4 MR. LUCIANO: If you need, I can give
 5 you the bigger one.
 6 MR. LUCA: All the railings and on the
 7 trim are wood?
 8 MR. LUCIANO: Say that again, sir.
 9 MR. LUCA: The trim and all those
 10 details on the outside are wood? The railing
 11 and --
 12 MR. LUCIANO: The railing is all wood.
 13 Yes, it's all wood.
 14 MS. NEMECEK: Would that be painted?
 15 MR. LUCA: What kind of doors are
 16 those on the outside?
 17 MR. LUCIANO: Vinyl doors.
 18 MR. LUCA: Vinyl doors?
 19 MR. LUCIANO: Yes. I believe they
 20 will be OKNA.
 21 MR. LUCA: I think you need to do a
 22 little bit of work with those doors, those
 23 windows. It just looks very commercial. It
 24 reads like a two family house from your
 25

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1 drawing. The original house does not read like
 2 a two family house.
 3 MS. NEMECEK: No.
 4 MR. LUCIANO: It's two family.
 5 MR. LUCA: I understand that, but from
 6 the outside it doesn't look like a two family.
 7 By doing this with a door on both levels and
 8 two windows -- maybe you want to consider doing
 9 French doors or something with divided light.
 10 A glass door with the divided light, the
 11 windows with a divided light.
 12 Also, on the second floor where the
 13 hallway is, you should introduce a window there
 14 because it looks very plain.
 15 MR. LUCIANO: Here?
 16 MR. LUCA: Above. That window should
 17 be a different proportion.
 18 MS. NEMECEK: Yes. It's too tiny.
 19 MR. LUCIANO: It's on existing window.
 20 MR. LUCA: No, it's not.
 21 MR. LUCIANO: Right now, it's like
 22 that. Whatever you would like me to do, I'll
 23 do it.
 24 MR. LUCA: I'm trying to get the
 25

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1 proportions correct. Over the front door, you
 2 have no window. On the second level. The
 3 second level.
 4 MR. LUCIANO: The second level.
 5 THE CHAIRPERSON: Over the front door.
 6 The right-hand side.
 7 MR. LUCA: Where the second floor
 8 hallway is. It needs something up there.
 9 Above the rail.
 10 MR. LUCIANO: Right here?
 11 MR. LUCA: Yes.
 12 MR. LUCIANO: You can't put anything
 13 in there. The stairway goes up here. I can't
 14 put a window. You're hitting a wall.
 15 MR. LUCA: You're hitting a wall?
 16 MR. LUCIANO: Yes.
 17 MR. LUCA: Not according to your floor
 18 plans. It's a wall on your floor plan.
 19 MR. LUCIANO: You're hitting the
 20 stairs. There is a closet there existing. On
 21 that side, there is a closet.
 22 MR. LUCA: Not according to your floor
 23 plan.
 24 MR. LUCIANO: Not according to my
 25

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1 floor plan? Hold on a second. Can I put my
 2 drawing here?
 3 MS. UHLE: Yes, of course.
 4 THE CHAIRPERSON: It's just the
 5 stairway. It would just light up the stairway.
 6 It would provide light in the stairway if you
 7 put something --
 8 MR. LUCIANO: Actually, it's my
 9 mistake. I make that mistake on my end. There
 10 is a closet right now there. I make that
 11 mistake.
 12 MS. UHLE: Where are you talking about
 13 right now? Oh, here. Okay. Yes, I got it.
 14 MR. LUCA: There is a closet that is
 15 not shown. That's a hallway closet?
 16 MR. LUCIANO: Yes.
 17 THE CHAIRPERSON: On the second floor?
 18 MS. NEMECEK: It's supposed to be
 19 here, but it's not shown.
 20 THE CHAIRPERSON: So then how do the
 21 stairs go --
 22 MS. NEMECEK: Here.
 23 THE CHAIRPERSON: Okay.
 24 MR. LUCIANO: You're coming down here
 25

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1 and you go down. If the closet was there, you
2 would have seen it. I'll put it up here so you
3 can see. Do you see it? That's how it is
4 existing.

5 MR. LUCA: I'm just trying to make the
6 elevation look proportionately more -- right
7 now, you have a lot of notes on your drawing,
8 but if you imagine the notes not there, you
9 just have two windows and a door to one side.
10 It just looks like it's missing something.

11 MS. NEMECEK: Yes, on the right-hand
12 side.

13 MR. LUCA: Also, the windows are
14 double hung?

15 MR. LUCIANO: Double hung, yes.

16 MR. LUCA: No grill work, nothing?

17 MR. LUCIANO: No.

18 MR. LUCA: You're not considering to
19 do any kind of grill work at all?

20 MR. LUCIANO: I got to talk to the
21 client.

22 MR. LUCA: All the other windows have
23 no grills?

24 MR. LUCIANO: Do you want grills on
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1 the windows?

2 APPLICANT: Railings?

3 MR. LUCIANO: The grills in the
4 windows.

5 APPLICANT: Yes, we do. All of them.

6 MS. UHLE: So they will have grills.

7 MR. LUCIANO: We have grills. I
8 didn't know that.

9 APPLICANT: They're not there, but
10 yes.

11 THE CHAIRPERSON: This is hard to see
12 because I guess they're storm windows. It's
13 hard to see.

14 MR. LUCA: I think the grills give it
15 more scale. Maybe they're joined together.
16 They're mulled together, and then they have six
17 over six or whatever they have.

18 MR. LUCIANO: Okay.

19 THE CHAIRPERSON: And some sort of
20 light.

21 MR. LUCIANO: When I divide it -- I'm
22 sorry, go ahead.

23 THE CHAIRPERSON: Just some sort of
24 glass in the windows. The windows are
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1 completely --

2 MR. LUCA: Right now, he doesn't show
3 any mullions.

4 MS. UHLE: That's what Silvio had
5 said, to add divider lights to the windows.

6 THE CHAIRPERSON: I'm sorry, the
7 doors. Did I say windows?

8 MS. UHLE: Yes.

9 THE CHAIRPERSON: Sorry. The doors,
10 they look solid. Are they solid?

11 MR. LUCIANO: No, they're not solid.

12 APPLICANT: They match the windows.

13 MR. LUCIANO: They match the windows.

14 MR. LUCA: There's like glass above
15 and then a panel below?

16 APPLICANT: It's the same as the
17 windows.

18 MR. LUCA: It's not drawn that way.

19 MR. LUCIANO: Not the front door. Not
20 the front door. The window.

21 MR. LUCA: You want glazing in those
22 two doors; glass?

23 APPLICANT: Yes.

24 MR. LUCA: Also, I don't want to
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1 nitpick, but -- it's too late; right?

2 MR. LUCIANO: Tell me which page.

3 MR. LUCA: What's the height of the
4 railing code? 36; right?

5 MR. LUCIANO: No, it's 42.

6 MR. LUCA: It's 42 on a balcony like
7 that? I don't think it is.

8 MR. LUCIANO: Not 36.

9 MR. LUCA: 36; right?

10 MR. LUCIANO: No, 42. It's 42.

11 MS. UHLE: Okay, everyone is shouting
12 out --

13 MR. LUCA: Only because if it is code
14 36, I think the rails read too tall. If you
15 have them at 42. If you actually have them at
16 3 foot 8 --

17 MR. LUCIANO: It's there. The note
18 says on the section, it says 42 to the nose.
19 The railing on the balcony.

20 MR. LUCA: You have 3 foot 8, that
21 means 44 inches.

22 MR. LUCIANO: It's okay, I'm allowed
23 to go to the minimum. 42 is the minimum. I
24 can't make it 44. If I'm mistaken in the note
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1 I, agree with you, but I know it's 44.

2 MR. LUCA: I'm only trying to make it
3 look a little bit nicer. Your posts -- how
4 come the posts are not to the outside?

5 MS. NEMECEK: End.

6 MR. LUCA: How come the posts don't go
7 to the end? You have posts, and then you have
8 8 inches of railing, and then return.

9 MR. LUCIANO: There is no space for a
10 post over here, and I'm trying to align this
11 post with the columns.

12 MR. LUCA: Isn't that a new roof?

13 THE CHAIRPERSON: It looks like this,
14 but this has a building here. It looks like
15 your picture, but this picture -- is it because
16 it's between two --

17 MR. LUCIANO: Two buildings.

18 THE CHAIRPERSON: Or two sections of
19 the buildings. This is just the end. If
20 that's the end of the deck, the post should be
21 at the end of the deck.

22 MR. LUCA: He's aligning them with the
23 columns.

24 MR. LUCIANO: I'm aligning everything

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1 with the columns. So aesthetically it would
2 not look right if I put those posts at the end.
3 Then the distance between one post to the other
4 would be a little too far, I think. 7 foot. I
5 got to put something in the middle already.

6 THE CHAIRPERSON: I see what you mean.

7 MR. LUCIANO: I think that's what I'm
8 trying to do. We got to support that little
9 piece. I have to support that railing at the
10 end.

11 THE CHAIRPERSON: Silvio, do you see
12 any kind of a solution to that?

13 MR. LUCA: It could be done. It's a
14 weak corner. The post is where the structure
15 is, the strength is.

16 MS. UHLE: I also understand why
17 they're aligned with the columns below, because
18 it would look awkward otherwise.

19 MS. NEMECEK: I think it's a safety
20 issue.

21 MR. LUCIANO: Unless I reduce the
22 size. Instead of having this last piece --

23 THE CHAIRPERSON: Just have it go
24 back, straight back?

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1 MR. LUCIANO: Have it go back to that
2 last post.

3 THE CHAIRPERSON: What do you think
4 about that, Silvio, make that railing go back
5 straight from the post?

6 MR. LUCIANO: If that is a safety
7 concern, I reduce that size.

8 MS. NEMECEK: That would look too
9 tiny.

10 APPLICANT: What about making the
11 posts a little wider?

12 MR. LUCIANO: Whatever they would like
13 me to do. I think that last piece that will
14 support everything, it would be structurally
15 okay, fine.

16 MR. LUCA: I guess that's okay. I
17 just think that maybe more details on the
18 windows. Maybe if you could put a window --
19 you're not going to eliminate the closet, I
20 guess. Are you trimming out the windows also?

21 MR. LUCIANO: Hmmm?

22 MR. LUCA: Are you trimming out the
23 windows, because they're not showing like that
24 either?

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1 MR. LUCIANO: When the vinyl would
2 come in, we'll trim it out with the vinyl.

3 MR. LUCA: I understand. Normally,
4 when an architect shows a presentation, they
5 show every detail. The trim around the window,
6 you know --

7 MR. LUCIANO: We haven't gotten to
8 that point.

9 THE CHAIRPERSON: Yes, but that point
10 is here. When you come here, we need to see
11 all those points. You may not have come to
12 that point, but when you come here, you need to
13 be to that point.

14 MR. LUCA: The owner wants the doors
15 to be glass, the divided light, the trim around
16 the windows, things like that. The proportion
17 of the window in the attic.

18 MS. NEMECEK: Are you going to have
19 any lighting on this facade?

20 MR. LUCIANO: We have the -- on the
21 last page, there is two lights, and one light
22 and one outlet on both sides.

23 MS. NEMECEK: I'm also a little bit
24 confused. It says, existing metal railing to

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be removed on the front elevation, and on the section it says, existing metal rail to remain.
MR. LUCIANO: I see that. What page are you at?

MS. NEMECEK: A-004.

MR. LUCIANO: To remain. Maybe -- existing to remain. Existing to remain.

MS. NEMECEK: It says, existing metal rail to the remain on A-004, but on A-002 it says -- I'm sorry, wrong sheet. I just had it. Existing metal railing to be removed.

THE CHAIRPERSON: On A-001.

MS. NEMECEK: A-003.

THE CHAIRPERSON: Sorry. Going to drive everybody crazy.

MS. NEMECEK: Sorry.

MR. LUCIANO: To remain.

MS. NEMECEK: It will remain?

MR. LUCIANO: Yes.

MS. NEMECEK: It needs a little work. It's just a little imbalanced. Those are just light symbols. Do you have the actual cut sheet for the light you're going to be using?

MR. LUCIANO: No.

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MS. NEMECEK: Do you have the door you are going to be using, a cut sheet for the door you're going to be using, the front door?

MR. LUCIANO: Not with me. I will present it. The cut sheet for the front door?

MS. NEMECEK: Yes.

MR. LUCIANO: It's already there.

MS. NEMECEK: So you're going to use the existing?

MR. LUCA: No, the other two doors.

MR. LUCIANO: I will present it to you.

THE CHAIRPERSON: But it says -- I could have sworn it said that you were going to replace it in the same place.

MR. LUCIANO: The front door?

MR. LUCA: Yes.

THE CHAIRPERSON: I thought I read somewhere that it would be --

MS. UHLE: On A-001 it says, existing entry door, but then A-002 says new door at existing location.

THE CHAIRPERSON: We need more here. On A-002 it says, new door in existing

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location. So we need to see what that is.

MS. NEMECEK: It's got to come back, I think.

THE CHAIRPERSON: But it's like, what, September?

MS. UHLE: Yes. Unless you just want to be very thorough and have them present to the Planning Board. I can have very thorough notes.

THE CHAIRPERSON: Typically, when something is this kind of vague where things are just not complete or they're different on different pages and whatever, we would ask you to come back, but we really don't want to put you through that hardship. It would be September because we don't meet in July and August. So what we're going to do is, we are going to expect you to go to the Planning Board with the complete list of the things that we say are missing or need to be changed or need to be whatever, adjusted. Margaret will make sure that the Planning Board sees that list. If it's not there, I can't be responsible for if you don't do what we ask you to do.

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We just hate to kind of make you -- I know this is just the front and you've gone through a lot and whatever, but we still do need to see when a -- just for your future reference, you know, when you come to the ARB, you need cut sheets, you need materials, you need the color, you need a sample, you need a sample of the window. I mean, I know it's not new construction, but you're still putting new stuff there, so you need to have it all. The plans do need to be -- they need to jive. So what you say on one page, needs to be the same as what you say on the other page.

With that being said, what we would like to do is -- Margaret, do you have the list of things or do we want to go through them?

MS. UHLE: I'll say what I have. The good news is, we always have transcripts, too, that are very helpful. There were a lot of things said, so if I'm missing something, just let me know. We just added some things too. Hold on one second.

You asked him to provide more details on the windows, grills, asked him to trim out

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1 the windows. You asked him to show divided
2 lights on the glass doors; right? Recommended
3 a larger window in the gable or in the attic
4 area. Recommended -- but I'm not sure whether
5 this is feasible or not -- a window on the
6 second floor on the right-hand side, which is
7 above the front entrance, to provide a little
8 more balance. To make sure that the notes with
9 regard to what's being removed and what's being
10 replaced, that those are accurate and
11 consistent. That the floor plans are
12 consistent with the elevations. That I think
13 was it. It seemed like the overall --

14 THE CHAIRPERSON: Cut sheets.

15 MS. UHLE: Yes, catalogue cut sheets.
16 Thank you. Provide catalogue cut sheets of
17 anything you can. Also, color and material
18 samples, and a cut sheet of proposed lighting.

19 THE CHAIRPERSON: When you come to the
20 Planning Board, a lot of that stuff can be on
21 the plans. The samples, you just need to be
22 bring a sample board to the Planning Board.
23 You don't have to have a set for everybody kind
24 of a thing, but you do need -- but the cut

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1 sheets need to be included with your plans.

2 The other thing -- I noticed this
3 before and then it kind of dropped from my
4 thing -- is that these windows that you are
5 replacing on the front, there are a couple of
6 windows in the living room I guess it is --

7 MR. LUCIANO: Yes, it's the living
8 room.

9 THE CHAIRPERSON: So the windows on
10 the other side, I just want to make sure that
11 when you're looking at the house from an angle,
12 that the windows are the same height. They
13 start at the same place, they end at the same
14 place, so you don't get this kind of thing
15 going on.

16 MR. LUCIANO: Between the front and
17 the side?

18 THE CHAIRPERSON: The front and the
19 side. The windows in the room that they
20 look -- both from the inside it's going to look
21 awkward if you have like -- and from the
22 outside too. Right now, you know, we don't
23 know what the dimensions are on those on the
24 side of the building.

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1 MR. LUCIANO: On the side of the
2 building. Okay.

3 THE CHAIRPERSON: I guess that's it.

4 MR. LUCIANO: Let me ask, you want a
5 partial side elevation? There's a window right
6 next to it. Is that what you would like me to
7 put on the drawings? That's beyond my scope,
8 that's what it is, you know.

9 THE CHAIRPERSON: I understand, but
10 just to make it look right. You know, when you
11 do additions like -- this is kind of an
12 addition in a way, you have to make it look
13 married to the rest of building. If you could
14 just indicate, you know, what they are, that
15 they're the same height, and that they start at
16 the same place.

17 MR. LUCIANO: I'll try to squeeze it
18 somewhere between here.

19 THE CHAIRPERSON: I know you asked
20 before about the wooden railing.

21 MR. LUCIANO: Yes, the railing. About
22 the railing. We never finished the
23 conversation on the railing.

24 MR. LUCA: About height?

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1 MR. LUCIANO: Yes.

2 MR. LUCA: To me, they look too tall.

3 MS. UHLE: So you think he should
4 lower them so that they --

5 MR. LUCA: I think the code is 36.

6 THE CHAIRPERSON: Just lower them to
7 the minimum.

8 MR. LUCIANO: I'm in New York, and I
9 know by code it's 42 inches to the nose. I
10 don't know over here, to be honest with you.

11 THE CHAIRPERSON: When you say New
12 York, you mean New York City?

13 MR. LUCIANO: New York City. I'm in
14 New York City. I don't know the code here.

15 MS. UHLE: Jay believes it's 36 inches
16 as well. You can confirm with Jay. That's
17 what he wants is minimum. He wants them to
18 lower them.

19 MR. LUCA: If you buy a composite or
20 vinyl rail system, it's going to be 36, and the
21 posts are going to be 39. That's typical when
22 you buy it. If you're building out of wood, it
23 could be anything you want. Wood is also a
24 maintenance issue. You might want to do it in

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1 vinyl and composite. You have to paint it
2 every couple of years.
3
4 MR. LUCIANO: That's not my issue.
5 APPLICANT: Not mine either.
6 MR. LUCIANO: She likes it that way.
7 APPLICANT: I was walking one day, and
8 I saw that house, and I'm like, oh, that's what
9 I want it to look like. Whether it's vinyl or
10 wood, I mean, as long as it's safe, it doesn't
11 make a difference for me. Whatever works for
12 you guys.

13 THE CHAIRPERSON: That decision is up
14 you to you because I don't think look wise it's
15 going to make that much of a difference, but
16 maintenance wise for you in the long run I
17 think you're better off with something a little
18 bit low maintenance. Around here, wood is just
19 tough with the seasons.

20 MS. NEMECEK: Yes.

21 THE CHAIRPERSON: It's just tough.
22 That's one thing you don't need to deal with if
23 you don't have to.

24 So with all of that being said, I
25 would like to make a motion to send Application

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1 22-13 for 61 Morgan Street along to the
2 Planning Board with the recommendation that
3 they approve only if they address all the
4 questions.
5

6 MS. UHLE: Subject to the conditions,
7 yes. Thank you.

8 THE CHAIRPERSON: Thank you, all, and
9 have a good summer. Next up is --

10 APPLICANT: Thank you.

11 THE CHAIRPERSON: Thank you.
12 Application 22-23 for 68 Rose Avenue.

13 Do you want this with the bigger
14 pictures?

15 MR. LUCIANO: No, you can keep it.

16 THE CHAIRPERSON: Okay. No problem.

17 MR. IANNACITO: Good evening. My name
18 is John Iannacito, I'm an architect, and I'm
19 representing Mr. and Mrs. Ryan, the owners of
20 the subject property. We are proposing
21 additions and alterations to the existing
22 single family residence located at 68 Rose
23 Avenue.

24 The proposed scope of work will
25 include the construction of a two story

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1 addition and a wood deck at the rear of the
2 existing residence, which is highlighted here.
3 The construction of a new front entry portico,
4 which is highlighted here. Facade alterations
5 at the front, including a new gable roof, and
6 replacement of an existing bay window, and also
7 replacement of the overhead door. Site
8 alterations, including expanding the existing
9 driveway, reconfiguration of the existing front
10 walk, and the construction of a new patio at
11 the rear yard.

12 Here we have the existing front
13 elevation. So on the existing front elevation,
14 the existing gable over the front door will
15 remain. We are going to remove the existing
16 front porch, and the front door will remain.
17 This is the existing bay that will be removed
18 and replaced with a square bay, and the
19 existing overhead door will also be removed and
20 replaced, and then the finishes will all be
21 refinshed.
22

23 Here we have the proposed elevations.
24 So at the front, we have the new portico with a
25 standing seam metal roof. The roof here will

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1 be changed from asphalt to standing seam metal.
2 The new square bay, the new overhead door, and
3 then the new gable over the -- which extends
4 from one side to the other on the main front
5 facade with a new window up in the attic.
6 These windows in the front will all be
7 replaced, and we're adding a couple of shutters
8 on the upper windows.
9

10 At the side, this is the addition
11 along the side. At the rear, similar gables at
12 the rear, and then a new roof over a covered
13 porch with a wood deck.

14 Here is a rendering of the front
15 facade showing the finishes. So basically all
16 the colors are going to be in a black and white
17 scheme. The siding will be both HardiePlank
18 lap siding and Hardie shingles. So up in the
19 gables here, we'll have Hardie shingles, and
20 everywhere else will be a lap side. The roof
21 over the main portion of house will be asphalt
22 in a charcoal finish. The roof over the bay
23 window and at the portico will be a standing
24 seam metal roof in a black finish. All the
25 trim will be AZEK in a white finish. The

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1 windows will be vinyl clad in a white finish.
2 The shutters will be composite in a black
3 finish. The overhead door will be fiberglass
4 in a white finish. The railings at the front
5 porch will be metal in a black finish, and then
6 the railings at the rear deck will be a vinyl
7 in a white finish.

8 I think that's all I have. I'm happy
9 to answer any questions you have.

10 MS. NEMECEK: The stone on the steps,
11 that's new?

12 MR. IANNACITO: Yes, absolutely. The
13 stone here at the front steps, and also the
14 retaining walls is new stone. It's like a
15 granite.

16 MS. NEMECEK: It's amazing that you
17 did little changes to the facade to make it
18 look like a new house.

19 MR. IANNACITO: Yes. We just got --

20 MS. UHLE: He just met the threshold.

21 MS. NEMECEK: Really, that's literally
22 simple changes to make the whole thing look
23 different.

24 MR. IANNACITO: Thank you.

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1 MS. NEMECEK: And the stone looks
2 nice.

3 MR. LUCA: The stone is a veneer or
4 that's structural?

5 MR. IANNACITO: It will a real stone.
6 I have a sample of it.

7 MR. LUCA: But behind the stone is
8 what?

9 MR. IANNACITO: What's that?

10 MR. LUCA: Behind the stone is there a
11 concrete retaining wall?

12 MR. IANNACITO: Yes. It will be
13 either poured concrete or a block wall.

14 MR. LUCA: Oh, then it's a --

15 MS. NEMECEK: Veneer.

16 MR. LUCA: Does it get capped?

17 MR. IANNACITO: A blue stone cap.

18 MS. NEMECEK: Nice.

19 MR. IANNACITO: The same thing with
20 the front, the risers and the side walls of the
21 porch will be stone, and the top will be blue
22 stone treads.

23 MS. NEMECEK: You're going to have
24 lights in the portico?

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1 MR. IANNACITO: So on the portico,
2 we're proposing lights within the ceiling.
3 Right now, we're not proposing anything on
4 either side.

5 MS. NEMECEK: Just underneath is fine.

6 MR. IANNACITO: Same thing in the
7 rear. Since we have this overhang for this
8 covered porch here, we're going to have high
9 hats shooting down on the porch also. So for
10 now, all the proposed lighting is recessed
11 lights within the ceilings.

12 THE CHAIRPERSON: The existing has a
13 railing by that lower stair from the driveway
14 up to the walkway; are you getting rid of that?

15 MR. IANNACITO: The entire retaining
16 wall is being rebuilt on both sides of the
17 driveway, so the staircase will be also
18 rebuilt, and it will be the same as the front
19 stair with a stone riser and blue stone tread.
20 We probably will have a handrail there.
21 Anything more than four risers needs a
22 handrail. It will match the railing at the
23 front porch.

24 MS. NEMECEK: Nice.

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1 THE CHAIRPERSON: The garage door is
2 being replaced or is that the same?

3 MR. IANNACITO: We're replacing the
4 garage door. This is the new design on the
5 garage door and this was the existing.

6 MR. LUCA: The front door remains?

7 MR. IANNACITO: The front door we're
8 keeping, yes. It's a stained wood finish on
9 the front door.

10 THE CHAIRPERSON: The size of the
11 garage door is the same?

12 MR. IANNACITO: Same size. We're just
13 replacing the door.

14 THE CHAIRPERSON: It's a nicer door.

15 MR. IANNACITO: We're just going to
16 widen the driveway so they can get some
17 additional parking.

18 THE CHAIRPERSON: Do we need to make a
19 motion?

20 MS. UHLE: Yes, you have to. Legally
21 you do, yes.

22 THE CHAIRPERSON: Okay. I would like
23 to make a motion to open Application 22-23 for
24 a public hearing.

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MS. NEMECEK: Second.

THE CHAIRPERSON: All in favor.

(AYE)

THE CHAIRPERSON: Is there anyone here that would like to speak to Application 22-23?

(No comments.)

THE CHAIRPERSON: I guess not. I would like to make a motion to close the public hearing for Application 22-23.

MS. NEMECEK: Second.

THE CHAIRPERSON: All in favor.

(AYE)

THE CHAIRPERSON: Do we have any questions or comments that this application needs?

MS. NEMECEK: No.

THE CHAIRPERSON: So then I would like to make a motion to send Application 22-23 along to the Planning Board with a recommendation for approval as submitted.

MS. UHLE: Sounds good.

THE CHAIRPERSON: Thank you.

MR. IANNACITO: Have a good summer.

MS. UHLE: You too.

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MR. IANNACITO: Be back before you know it.

THE CHAIRPERSON: I would like to make a motion to close the ARB meeting for June 2nd, 2022.

MS. NEMECEK: Second.

THE CHAIRPERSON: All in favor.

(AYE)

THE CHAIRPERSON: Thank you and goodnight.

(Meeting adjourned.)

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

STATE OF NEW YORK)
) SS.

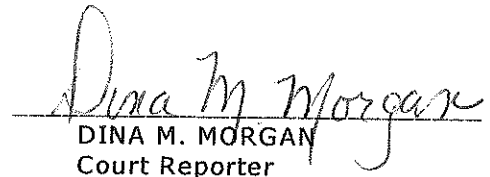
COUNTY OF WESTCHESTER)

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

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

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

IN WITNESS WHEREOF, I have hereunto set my hand this 23rd day of June, 2022.


DINA M. MORGAN
Court Reporter

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CORRECTION SHEET

PAGE

CORRECTION

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