

CHILI ARCHITECTURAL ADVISORY COMMITTEE
February 9, 2016

A meeting of the Chili Architectural Advisory Committee was held on February 9, 2016 at the Chili Town Hall, 3333 Chili Avenue, Rochester, New York 14624 at 6:00 p.m. The meeting was called to order by Chairperson James Ignatowski.

PRESENT: Robert Latragna, Matt Emens and Chairman James Ignatowski.

Chairperson James Ignatowski declared this to be a legally constituted meeting of the Chili Architectural Advisory Committee. He explained the meeting's procedures and introduced the Committee and front table. He announced the fire safety exits.

1. Review of proposed to Monro Brake and Tire located at Chili Avenue and Paul Road, Chili New York.

George Jarrett, Brian Grinnell and Max Heagney were present to represent Monro Muffler Brake.

MR. JARRETT: Good evening. Do -- you want me talking in this?

My name is George Jarrett. I live in Scottsville, New York. I'm here representing Monro Muffler Brake. I have with me Brian, who is with APD Engineering -- Grinnell is his last name. And I'm missing somebody who is bringing samples and his name is Max Heagney. He is with our preferred builder, LeFrois.

Start with this. This is our typical building that we're constructing around the country. We have about 1300 locations, so I will use that as a starting point. I have read your regulations. I have taken a look at some of your recent stuff. It has been constructed. I see you're leaning mostly toward peaked roofs and brick-type exterior or stone finish.

So this is -- gives us a starting point. Now, I will leave it at that. Unless you want a general description of how we operate or -- or anything like that?

MATT EMENS: George (Jarrett), one of the things when you came before the Planning Board, you did show us quite a few things like different locations, what you guys have been doing. Based on the neighborhoods and the context. And maybe you want to just touch on that a little bit, some of that is feedback that I think you got originally at that meeting; is that correct?

MR. JARRETT: Yes. We have -- I have been with the company 28 years. I have developed about 800 stores around the country, um, all of which -- we do have some unique buildings around the country, based on either Planned Unit Development standards or the community that we landed in or reasons that require zoning approval. I will leave it at that.

So I will hand out some packages. These are just iterations, basically trying to take away some of that blank wall. Then I will give you another package which is mostly street shots. It also shows you -- I gave you some site plans so you can figure -- we need to get orientation on the building. Here's what I'll do. I will walk you through the package I gave you. I gave you a couple of site plans.

The first one is a -- what we called the New England style prototype. We built a lot of these in the '80s. That one happens to be in Rocky Hill, Connecticut. Mostly vinyl siding, architectural shingles. That's pretty much it.

On a design -- there is one -- second one is Kent Island. That is mostly EIFS. That has the bays facing away from the highway, so we created some architectural overhead doors to the left. That's a different look.

And the next one is Solon, Ohio, which is the first iteration of the building we built in Perinton, if you're familiar with that one. So Perinton was a second generation of Solon.

The next three are Muirfield, Ohio. We constructed this under a Planned Unit Development. It had to have cedar shake roofs, had to have a water table. Bays couldn't face the highway. So there's -- there's three pictures of that structure. And then in the back, the third picture, was how we tried to create the overhead door openings on a blank wall surface to get rid of the blank wall look.

The next one is Gahanna, Ohio. That was a piece of property we bought from the guy who owns the Limited. His name was Les Wexner. We had to build the building, even though we bought the lot, to his architectural standards. You notice the white fence. That's also his demand. He has about 150 miles of it, last I heard.

The next one is Geneseo. That's basically the New England prototype.

The next one is Malta, New York. That was taking a New England prototype and making it look more Adirondack. This is up by Saratoga Springs.

The next one is Rochester, New York. It's University Avenue. This is a building that sits right on the street.

The next one is Perinton. That's the second iteration of, if you remember, Solon. The bays come in from the left on this one also.

The next one is Rhinebeck. This is cedar shakes. This was built to look like a Carriage House. So we had the bays facing the highway. Literally. It has row sets on it, fake fireplaces

on the end, chimneys.

The next one is Hyde Park. That's right down from FDR's home and library. It's basically the New England prototype.

The last one is the last building we built in Louisville, Kentucky which is more your typical EIFS style, flat roof building.

So the way I see this building is we have a back of the building facing the highway. It's pretty close as you can see the site plan. So the back of the building needs something other than 120 feet of brick. If that's the type of surface we're going to go with.

So Brian (Grinnell) is here. I'm here to work with the community, figure out what you would like to see here, work out the detail, get it squared away and proceed onto the Zoning Board and then finally to the Planning Board.

MATT EMENS: George (Jarrett), one of the things we talked about at the Planning Board meeting, and I guess I probably should have already looked at this and knew the answer to this, but what is the height difference from basically where Paul Road wraps around that building? I thought we talked --

MR. GRINNELL: There is a little bit of height difference.

MR. JARRETT: I don't think it was much more than 3 or 4 feet.

MR. GRINNELL: That is about what I was going to say.

MR. JARRETT: I took a photograph, but it wasn't that much, Matt (Emens).

MATT EMENS: Okay. And I see the top of the masonry dimension at 20 feet. And then it looks like this EIFS --

MR. JARRETT: Tower?

MATT EMENS: Yeah.

MR. JARRETT: I have nicknames for that thing.

MATT EMENS: Signage placement thing.

MR. JARRETT: Yes.

MATT EMENS: I want to talk through that a little bit. It looks kind of tall and it looks kind of -- I don't know. I'm not in love with the proportions right now, I guess. In other words, because it -- because it looks like a tower right now, I guess. And I appreciate the fact that we're trying to do something different and present the entrance. I think it's a good idea. Maybe just a little concerned about the height of it.

MR. JARRETT: Okay.

MATT EMENS: Maybe it is not the height of it, but how tall it looks based on the width of it, so just the proportion of it.

You guys are showing the brick. I thought we talked about that before. That's great. The EIFS. So I'm going to guess it's going to be similar colors to the one downtown, Culver?

MR. JARRETT: I'm here to -- we can work with any natural color. You want it sort of a brownish hue with some light yellow in there? That would be great so we could fly the company colors, but I understand we might want to turn down the yellow a little bit to sun flower or something like that.

Are you okay with the -- I mean the expanse of the flat roof? You looking for a peaked roof building? Do you want to try to keep it in line with the shopping center? The shopping center has got 6 inch scored block on the back. There is not much there.

MATT EMENS: But I think, you know, we don't base a lot of things now --

MR. JARRETT: I read your ordinance and that is why I'm saying most of the ordinance was really looking more towards what I would call a historical architectural features.

MATT EMENS: Right.

MR. JARRETT: Which is why I brought along some of the peaked roof building concepts. And most of your newer construction, our competitor has a peaked roof, new construction. He has rounded overhead door openings to try to get away from -- I'm not sure if you're trying to get away from the square look or -- I call it the craftsman style construction where you get more in with arches and more like a Federal --

ROBERT LATRAGNA: Well, we are only here to try to enforce the policies as they're written. It does ask for things that would be more, I guess, historical is a good way to put it.

I'm -- I'm very impressed with the breadth of designs that you provided us today. I see that here in Rochester, you have used some down-lighting over on University Avenue. That would be something that I would be pushing for on this building. We don't -- we generally don't approve internally lighted signs or we try to stay away from those.

MR. JARRETT: Everything we're doing pretty much around the country is to, you know -- to mitigate light pollution. You want to call it dark sky, you can call it whatever sir name you like to, but that is pretty much what is going around the country, is the reduction of light pollution. So most fixtures are -- that are being put in place right now are downcast either shoebox type or the advantage to LED is obviously it's a very direct light so it helps in parking lot lights to help mitigate light pollution. So we're switching over to LED like most people are right now. But I understand the dark sky requirements.

ROBERT LATRAGNA: I see a number of designs I like here.

MR. JARRETT: I'm -- I want to add this also. It's more -- for Matt (Emens), too, I don't want to go to the Planning Board until I have a building that you are satisfied with. I do not want to go to the Planning Board with a conditional approval that somebody else is going to work it out later. I personally do not care for those types of approvals. I would rather be granted or your recommendations go forward as -- as same with any other agency in the Town. I'm not a -- I don't like to do that after 30 years of doing it. It just leaves -- it leaves the pot uncooked and

uncovered, as I say. So.

ROBERT LATRAGNA: May I ask where the trash is going to be located in this building?

MR. JARRETT: Um, we were going to try to push it to the right end of the building, which would be from the left perspective from Paul -- from Paul Road.

ROBERT LATRAGNA: Will there be a dumpster enclosure?

MR. JARRETT: Yes.

ROBERT LATRAGNA: What will it be constructed of?

MR. JARRETT: Probably constructed of the same like material that the building surface is constructed off, so it blends in so it is not an obvious difference to the -- to the development.

ROBERT LATRAGNA: That would be acceptable.

MR. JARRETT: At least from a finished perspective.

MATT EMENS: So I know Jim (Ignatowski) hasn't said anything yet, but I think your point about a peaked roof in this scenario could do it -- you know, I think could do this building a little bit more justice. And I'm also wondering if it maybe helps you out a little bit with that tower. You know, maybe that could have some kind of a hipped roof on it.

MR. JARRETT: Frankly, I would get rid of the tower if we went to a peaked roof style construction. I might try to put some sort of an accent piece on it. Sorry to throw the loose architectural terms around. But some sort of an accent over the entranceway.

MATT EMENS: I would say the one thing is that the tower does break up the monotony and the length of the building, right? You have the nice glass doors and the brick. I think the only thing I would push to do is I think what might help proportionally set that -- ground that building and help with the look and length of that building is probably a -- a peaked roof.

MR. JARRETT: If I try to put a tower on a peaked roof, it will blend into the additional 10 feet of -- you know of ceiling -- or of roof shingles. It will just get lost unless I protrude it past that and then it will start to look like an appendage.

MATT EMENS: Like I said, I don't know what these guys think about that, but I think that -- you definitely need to do something, and I'm not going to say the tower is the correct answer, but you definitely need to do something on the end to present the entrance and give it a look.

MR. JARRETT: Could almost do something like the New England style, I showed you where you have some sort of a covered entranceway or something like that. We have got the -- we don't have a setback issue with the way the building is setting. We're sitting in a sea of asphalt so I don't think extending out an entree way 10 feet or something like that would be cause for alarm in respect to the site part of it.

MATT EMENS: Right, right.

MR. JARRETT: We could try something like that.

ROBERT LATRAGNA: Are you suggesting something closer to this (indicating)?

MATT EMENS: I didn't want to go through and pick the things, so that they just put it together.

ROBERT LATRAGNA: Just so you know.

MR. JARRETT: Just keep me between the rumble strips of the -- I can -- I will bring some stuff back and we can chew on that some more. But if you want a simple roof line without a bunch of dormers on it, I would --

MATT EMENS: I don't know if I would say "simple" because you have to do something to break up that long elevation. It's a long building.

MR. JARRETT: Absolutely.

MATT EMENS: There is no one comment. I won't say, "Don't use dormers," but I will also say we want it simple, nice -- we don't need it to be over the top. So take a look at that.

The other concern I would have, too, is I guess back to calling this thing a tower is still bad, but the height of that thing, I think we just need to look at that. Like you said, maybe in the next iteration it goes away because it is not necessary any more and didn't fit.

MR. JARRETT: Can I sort of like poll the Board, is the flat roof concept pretty much dead? That is not something you would recommend if I got rid of the tower and pushed it down so it was a couple feet higher than the parapet?

JAMES IGNATOWSKI: I will leave that up to you whether you prefer the roof or not. I think what you have here in terms of the majority of the -- of this design, I like it. You know, because I also have to bear in mind what is in the neighborhood. You're next to another building with a flat roof also.

MR. JARRETT: Yes.

JAMES IGNATOWSKI: Again, I will reiterate what Matt (Emens) says, the EIFS tower is too disproportionate to the size of the building and just doesn't fit in what you have here. The building is a nice building and then I have got this -- you know, I understand why it is there, but it doesn't -- it takes so much away from the building. I think something else could be done better. If you were to stay with this concept, in terms of a flat roof, since -- some suggestions or recommendations I would have is instead of having just the brick terminate at the top, maybe put some type of EIFS crown molding or something to, you know -- only have the brick -- put some parapet or something there that kind of fits in with an older type Federal style building. I think that would add a lot of detail to it and maybe consider centering the two large doors. Instead of on the end, just putting them in the center because that would easily break up the length of that building by simply relocating those two large doors towards the center of the building.

MATT EMENS: Might give you an opportunity to brick up that front elevation.

JAMES IGNATOWSKI: Something simple with that could do the trick to that. If you

would prefer to go to more of a Nantucket or architect style, a peaked roof would work well with dormers but that's going to be a function of your budget and how you want this to look and how it fits into the neighborhood.

I think this is a good start the way it is now. I just think the height of that signage needs to be changed, again, to be more proportional with the building. And again, you may want to consider doing some type of period lighting over the sign such as gooseneck or something like -- and over the doors, too, just to bring a little more character into the building.

MR. JARRETT: Do you like the rounded tops on overhead doors like our competitor has?

JAMES IGNATOWSKI: You don't have to mimic that. Square is fine.

MATT EMENS: I was going to say I think what you have here is nice.

JAMES IGNATOWSKI: That's more than fine.

MATT EMENS: With the brick detail.

JAMES IGNATOWSKI: I think with the size of the building and what faces the road, maybe going round top might make it look too churchy or whatever. I like the proportion as it sits now. I'm assuming what you're going to do is come back with different drawings.

MR. JARRETT: Correct.

JAMES IGNATOWSKI: We'll also need drawings of the dumpster enclosure.

MR. JARRETT: Okay.

JAMES IGNATOWSKI: Did you bring any type of paint or color swatches or anything like that?

MR. JARRETT: We do, but I can't -- why -- if you don't mind, we could probably do that in the second round, if you don't mind, that way I have an idea at least where we're going with materials and what types of materials to bring. Probably more like a -- like a brick, like this building, more of a reddish hue, I would say, instead of brown.

JAMES IGNATOWSKI: Did I give you enough feedback and enough direction, do you think?

MR. JARRETT: Yeah. So I guess I have a question. What the hell do we do with the back wall? I mean that -- that sucks the way it is.

MATT EMENS: I would say, I don't think you need to go real far, but I think with a little bit of -- play with the -- you know --

MR. JARRETT: Relief.

MATT EMENS: -- relief on the masonry. Have something where basically -- and once again, from a proportion standpoint, I don't know what it is, if it is symmetrical or not, but something where you play with the courses and you step that back and recess it.

MR. JARRETT: There is a couple drawings on there where we tried to put some spandrel glass back there. I could -- I could also put something that mimics a store front and tire displays behind it making it look like a store entrance.

MATT EMENS: One of the things, I go back to is, you know I kind of giggled in my head when you said this is a -- let's see. Rhinebeck. Right? When you said this is --

MR. JARRETT: That was purely so I could get my base -- it was a zoning trick on my part.

MATT EMENS: Beautiful carriage house with a bunch of colorful vinyl signs all over it.

MR. JARRETT: Yes.

MATT EMENS: So what I would say is I don't want you to waste your sign on spandrel glass in the back because nobody gets anything out of that. I'm thinking if you could just -- you will put brick back there. Let's just come up with something that gives it some relief and makes it nice and gives us some shadow lines and some depth so it looks like something architecturally. That's all. And then we don't have to get carried away.

MR. JARRETT: Sounds good.

JAMES IGNATOWSKI: And let me -- the blank wall we're talking about, that faces Paul Road?

MR. JARRETT: Correct. And the opposite side of that is the -- what I call the multiple family dwellings.

MATT EMENS: Well, let's say this then, maybe not all of it is spandrel glass.

JAMES IGNATOWSKI: No, I don't think -- maybe -- something proportional that would make it look -- instead of a blank brick wall, something in there that is proportional to the size of the building but makes it look like usable.

ROBERT LATRAGNA: Architecturally appealing so the neighbors aren't looking at the blank space.

MR. JARRETT: Or you could landscape the living hell out of it to give it some variation.

JAMES IGNATOWSKI: Landscape takes forever to come in. They're going to talk about it as soon as it goes up, so it would probably be better if right from the beginning they see something -- gives them a false impression that is a facade of a building. Make sense?

MR. JARRETT: Absolutely.

MATT EMENS: I would look at your short elevation there. I guess you guys have it labeled here as left Number 2 elevation. Maybe that glass is wrapped around the corner and does something on the end there to cap it. Then maybe on the other end there is something, but I don't think you need to do it on the whole elevation. I don't think there is any gain. Once again, look at it. It might not lay out or look right.

MR. JARRETT: I will probably look at some sort of a projection on the building. A lot of the codes around the building you can't go more than 30 lineal feet without at least having an 8-inch change or variation in a wall. There is some pretty adaptive language out there.

JAMES IGNATOWSKI: I think we mentioned that in part of our code saying you're not supposed to have a long wall without any type of break in it.

MR. JARRETT: Yes.

JAMES IGNATOWSKI: One of your last examples you gave us, some terms of the choices of renderings, are those sandstone quoins on the edge of the building or is that just a different color brick you planned for that?

MR. JARRETT: I will ask Brian (Grinnell) that question. I didn't pick that up.

MR. GRINNELL: What it is showing right now is an 8 by 16, either rock face or some sort of a CMU type product.

JAMES IGNATOWSKI: Because I thought that was a very nice touch to it because it dresses up the corners. If that were to appear on the building, I would not have a problem with that. Again, it depends on which direction you decide to go, but if it was something you want to do, it would be a very nice touch and makes it look appealing right from the beginning and fits well into the area, would be a definite upgrade.

Any other questions or anything we can do for you? Enough direction, you think?

MR. JARRETT: Brian (Grinnell), need any direction?

MR. GRINNELL: I think we got lots of direction.

ROBERT LATRAGNA: May have given you too much to work with.

MR. JARRETT: Then we'll -- we'll submit something before the next meeting and then I'll go to the Zoning Board. I can get my variance because we want to push it as far as we can to the street, which is part of the Town Master Plan, and then we can just go from there. If we have to push out to the next Planning Board meeting -- I'm sure if we have to.

JAMES IGNATOWSKI: The closer you get to the street, the more you will have to do with that. He will have to dress it up somewhat.

MR. JARRETT: That's of it -- if you look on the site plan, it's actually into the grass area that is existing, so. All right.

JAMES IGNATOWSKI: All right, sir. Thank you very much.

MR. JARRETT: Thank you very much.

JAMES IGNATOWSKI: Number 2 on agenda is propose signage for Cornerstone Urgent Care facility, LLC located 2968 Chili Avenue.

2. Review of proposed signage for Cornerstone Urgent Care Facility LLC located at 2968 Chili Avenue, Rochester, N.Y. 14624

There was a discussion off the record.

Peter Morse and David Dillon were present to represent Cornerstone Urgent Care.

JAMES IGNATOWSKI: We'll review it anyway because Kathy Reed didn't make it too specific. We thought you might be here because all that was told to me was we'll look at the sign today.

ROBERT LATRAGNA: We are prepared.

JAMES IGNATOWSKI: We are prepared to do that. If you could -- you go first and then the signage or how would you want to work this?

MR. MORSE: Mine is short and sweet. If you don't mind. I will try to play -- We were asked to come to the Architectural Review Board. There really is not -- did you get -- did you see the drawings that we submitted for the revised?

JAMES IGNATOWSKI: Yes.

MR. MORSE: This is kind of a budget job, so the doctor -- instead of EIFS on the outside wants to replace the vinyl siding. We're building a -- a covered porch and going to do a covered side where the ambulance is.

Peter Morse, M-O-R-S-E. Peter Morse Architects.

We're going to add some small brackets to give it a little more character. It's a very characterless building right now. The brick that's on the building will remain. We have this -- we're going to build out and match in the roofing. This fellow will be -- for signage we have a building sign and a --

MATT EMENS: Monument sign.

MR. MORSE: Monument sign on the front lawn. This will be -- we're going to put EIFS in this one section here only where the sign would be appearing, which he will address.

ROBERT LATRAGNA: The drawings you're presenting are different than the drawings that were presented -- or given to us.

MATT EMENS: Last month.

ROBERT LATRAGNA: And this month.

MR. MORSE: How much different? Just the color?

ROBERT LATRAGNA: The colors.

MR. MORSE: That's what I'm saying, is the only difference I had, I'm showing you tonight. We asked -- we submitted that. We're going with that. He asked us to go with a tan vinyl siding. That is the only change. Other than that, we're just going to downplay it. We're going to -- you know, the landscaping, we're going to re -- add some 1 by 4 trim here and then this bracket here to give it some character and we have a vent here (indicating).

Other than that, he just didn't -- he does not have a ton of money he has to put in this -- into this building to turn it into a medical facility so he asked us to take this approach. The first

go-around was tear it all off and turn it into EIFS, but he has asked us to do this. So it is a very subtle change.

MATT EMENS: So just so I can understand and catch up here, the scope of the work in the exterior of the building is you're -- you're replacing the vinyl siding is what you said?

MR. MORSE: Yes.

MATT EMENS: This tan or brownish color.

MR. MORSE: It's white, aged and there -- we're going to take that off. That brick, we were going to paint it at one point and we just decided to not even deal with that. We'll replace the vinyl siding and maintain that break that's on there now. The wainscoting is in brick. And then there is a required handicapped ramp which we put on and this new piece here will be an open porch that has to be covered by -- for health care.

Then on the opposite side, on this end there will be a covered porch where there was an overhead garage door for ambulances to pull into it.

MATT EMENS: So is the roof existing and remaining?

MR. MORSE: Yes.

MATT EMENS: Is the porch room -- the porch roof in the back will be a new build?

MR. MORSE: You're right.

MATT EMENS: That is a new roof?

MR. MORSE: Right.

MATT EMENS: That gets vinyl siding on the side of it?

MR. MORSE: We'll do vinyl where it was. We will just give it a little fresher look. Just the money to put into this facility is just getting to be very expensive.

MATT EMENS: What are the columns or the post going to be out of?

MR. MORSE: Architectural columns, fiber cast, Doric style architectural columns, so we'll give it --

MATT EMENS: Painted to match the siding or the trim?

MR. MORSE: Yes, we'll do that.

MATT EMENS: Is the trim also like a light brown?

MR. MORSE: We'll tone it down. Trying to tone it down to make it look more presentable, but not change it significantly. For any of these purposes.

ROBERT LATRAGNA: The drawing I have, it says that you're -- I'm sorry, were you done?

MATT EMENS: Go ahead.

ROBERT LATRAGNA: It says that you're replacing the corner boards, 10-inch corner boards. Will that still happen?

MR. MORSE: There are corner boards here very badly detailed. We take them off and replace these corner boards here. And it -- I just -- was never even installed correctly, so we're going to fir these out and -- at these points and cover that, and make it look a little more current.

ROBERT LATRAGNA: Will you change all of the corner boards?

MR. MORSE: There is only these two corners. This is the back of the building. This is the front. We'll mimic this in the front here, and this piece (indicating). Then there is another piece that will be right here (indicating). Then the rest of this will be like 1 by 6 boards. It just was the way they dealt with the corners. It was bad detailing.

ROBERT LATRAGNA: So the corner boards won't be the same all of the way around.

MR. MORSE: No. Just these two, where the accents, where the brick comes into the corner. They put in a ledger, a row lock in here and then it just -- it wasn't dealt with. So we're going to try to clean up that detail.

JAMES IGNATOWSKI: What was the width on the corner boards?

MR. MORSE: These were like 1 by 8.

JAMES IGNATOWSKI: And the fiberglass columns you plan on installing on the new porch roof will be square or round?

MR. MORSE: Round, Doric style fiber cast.

JAMES IGNATOWSKI: Diameter?

MR. MORSE: 8-inch. It's pretty subtle changes.

JAMES IGNATOWSKI: So to the --

MATT EMENS: So the EIFS -- so I understand it, we'll put a band of EIFS up there to put a sign up?

MR. MORSE: Correct. That will be the sign board for the building.

MATT EMENS: Then I'm guessing that the signage vendor is going -- or Dave (Dillon), you will talk about those under your part of it, touching on the letters?

MR. DILLON: Yeah.

MATT EMENS: You don't know about those.

MR. DILLON: I don't know anything about the architectural changes, so I can talk about the letters, but --

MR. MORSE: But you're covering this, right?

MR. DILLON: Yes.

MR. MORSE: This part and the monument sign?

MR. DILLON: Yes.

MATT EMENS: Peter (Morse), to make sure I understand it, the sole reason for the EIFS band, because that is the only place it happens on the building, is to get signage up there.

MR. MORSE: Correct. It is just not appropriate to put it on vinyl siding. First of all, it will act as sign board on the building. It has got to be presented in two ways. This is this

identifying and then more a street presence. There is a monument sign there and we'll take that off and have something more presentable and visible from the street. It's a busy street.

JAMES IGNATOWSKI: I have no -- I think you covered it all. No further questions.

ROBERT LATRAGNA: I'm good.

JAMES IGNATOWSKI: Okay. My only suggestion or is going to be required is the Building Department now wants color swatches what you plan on using on the building, so when you go for your permit or whatever you need, to hand those into the Building Department.

MR. MORSE: All right. They will probably be CertainTeed. We're going to probably take that off, ship lap style that lays flat and doesn't look residential. We're trying to give it -- CertainTeed.

JAMES IGNATOWSKI: The reason I'm asking that, because we had some plans come in here and it specifies it will get brown in color and it gets built in the field, completely different than what the renderings are. So we're trying to see consistency what you present to us and what is built in the field.

MATT EMENS: It also gives them the ability to confirm that you did what --

MR. MORSE: What I said I was going to do. I apologize. This was at the last minute. We were ready to make this presentation and he said, "No, let's change the color."

So I'm springing this on you last minute. It will be a tan. It will be a complimentary color. We had it dark enough originally it would be almost the same color as the brown. We thought it was more appropriate, but he wanted to lighten it up. We'll give you a color swatch of that, as well.

JAMES IGNATOWSKI: Okay, sir. Appreciate it.

MR. MORSE: I asked the owner to get some signage and work on a corporate logo. So this is what Dave (Dillon) is going to do.

MR. DILLON: All right. I'm David Dillon, D-I, double, L-L-O-N. Company is Art Parts Signs.

Did you guys get copies of the rendering I gave Kathy (Reed)? On the monument, I think I gave him two.

One we just refaced the monument and another one where we added a base underneath it. This is the one we really would like to go with if you're okay with it.

ROBERT LATRAGNA: Which one?

MR. DILLON: (Indicating).

MATT EMENS: So Dave (Dillon), the one picture is the -- the existing sign? Is -- is the existing sign, the monument sign in there, and then what you're saying is in this scenario, you would just like to raise it up. That is why we couldn't figure out if this was like a metal sleeve going over the existing sign.

MR. DILLON: No. We'll -- we'll lift the existing sign up and put a base underneath it and put that on top of the brick. And then reface the existing sign. The sign is aluminum. It's in decent shape. It's -- you know.

MATT EMENS: Box sign.

MR. DILLON: It's a box sign. It will last -- it will last a long time, but it is sitting on a beat-up brick face right at ground level.

MATT EMENS: What is the materials that you're talking about here? What is the base going to be?

MR. DILLON: We'll use aluminum tube frame skimmed with a product that is aluminum composite and we can bring samples if you need it. The -- the colors in the printout are terrible. I mean it's all white. Even this, I -- I tried to kind of keep mine so that my base matched the frame of the sign and it shows as gray. But in real life, if you go look at the sign, it's white. It's all going to be white.

ROBERT LATRAGNA: The base will be the same white as the top?

MR. DILLON: Yeah. And again, that's -- this was the original plan, but we're totally open if we want to shift and do colors that match the building, we have the capability to adjust that color and paint it.

ROBERT LATRAGNA: It's far larger than a zoning variance.

MR. DILLON: That is what I was calling to find out about and they said come to this meeting, so I said okay.

MATT EMENS: They are kicking you around.

So now that we understand the colors on this one, and it is an internally lit box sign, that is existing where you change out the faces?

MR. DILLON: Yep.

MATT EMENS: We have blue text on Cornerstone and red on the Urgent Care and plus on the red cross, right, plus sign?

MR. DILLON: Yes. Again, we're open to adjusting the colors.

MATT EMENS: On building signage then what is the idea there? Will it literally be the same colors as this? In other words, the blue "Cornerstone," the red cross and the red "Urgent Care"?

MR. DILLON: Do you have this one?

MATT EMENS: I do not. I do not have that one.

I guess the one thing I would say, those -- the "Cornerstone"s don't match that. Capital C and the other one is all upper case, the gable end of the office.

MR. DILLON: Okay.

MATT EMENS: I'm just asking, is that -- it sounds like maybe what you're saying is

they're still developing their brand.

MR. DILLON: Their brand was the upper and lower. These letters -- this letter style isn't available no longer, so I -- that is why I adjusted to the upper.

MATT EMENS: Okay. So that's --

MR. DILLON: But we also shrunk it partly because of the triangular shape of the fascia. But again, all that is on the -- on the face of the sign, if we want to adapt that, to be all upper case, that is adjustable.

JAMES IGNATOWSKI: What is the lettering size on the monument sign?

MR. DILLON: On the monument sign?

JAMES IGNATOWSKI: Yeah. What is the height of the red and what is the height of the blue?

MR. DILLON: Don't have that, but the monument sign is 2 feet tall.

JAMES IGNATOWSKI: I know that, but I'm just talking about the height of the lettering on the sign.

MR. DILLON: I would estimate you're probably looking around 7 or 8 inches for "Urgent Care" and 6 to 7 inches for "Cornerstone."

JAMES IGNATOWSKI: And on the building?

MR. DILLON: On the building, the red cross is 18 inch by 18 inch. The "Cornerstone" is 10-inch letters and the "Urgent Care" is 15-inch letters --

MATT EMENS: Seems a bit large for that close to the road.

JAMES IGNATOWSKI: I think that's kind of large for that type of lettering to be on the building. I would try to make them as close to be -- as close in height as possible, so one is not larger than the other. The white background, how bright is that going to be? It looks like maybe the existing sign was a little faded, a little more beige color. Will this be pure white, very intense, in terms of the lighting?

MR. DILLON: It doesn't have to be. The original plan was to be white and would light up white. We can adjust the color a little bit by using cool white lamps inside the sign, and we can certainly completely adjust the color if you want to mute it out, an ivory or a beige.

JAMES IGNATOWSKI: Just being considerate of the neighbors around, it is not overly bright.

MR. DILLON: It's -- two fluorescent bulbs inside it, so it is not a super bright sign.

JAMES IGNATOWSKI: With the base, with what we normally recommend is that the base be of a material that is also on the building itself.

MR. DILLON: Okay.

JAMES IGNATOWSKI: You have aluminum spec'd here, but there's no aluminum on the building. I would try to do a sign, the base more consistent with the colors and materials you have on the building so it fits in.

MR. MORSE: Maybe anodized aluminum that matches the vinyl siding, for instance?

MATT EMENS: The color is one part of it. I think it's -- the fact that this is white, and it's going to be --

MR. MORSE: I'm talking about the base, if you -- if you want to have him fabricate that brick metal that matches the colors --

MATT EMENS: I see what you're getting there, but my point is you don't have any white on the building, is I think what Jim (Ignatowski) is getting at.

JAMES IGNATOWSKI: That and the base. The material of the base.

MATT EMENS: Traditionally you have some brick there. I mean, we don't really have EIFS. You have brick and vinyl siding. You really don't want vinyl siding wrapped signs. But something --

MR. MORSE: That is why I was suggesting that.

MATT EMENS: Maybe it's color and not tone.

MR. MORSE: It's a ground sign, so if you had brick aluminum, it's more durable for the snow. He has to have enough elevation so it is seen from the street. This is a medical facility, so it -- if he has a couple feet off the ground, at least to -- to be seen, we want that -- you know --

JAMES IGNATOWSKI: I understand that part. I just don't want the sign to be too out of place with the character of the building.

MR. DILLON: If we're going to shift to EIFS on the one sign facade, we could certainly work with the EIFS guys and have an EIFS base if that -- the metal is fine, too, as long as it will be very close to the color of the building itself. So it ties in, is what I'm trying to say. Whether it is white or gray, it just doesn't tie in. If we use the same color as the EIFS area.

MR. MORSE: Yeah.

MATT EMENS: I'm still not in love with that EIFS up there. I am thinking the fact that it is such a different color, depending on the color of that sign, or the -- or the siding, Peter (Morse), if -- that red and blue --

MR. MORSE: We'll use a tan, but I have got -- I have to have it on a solid surface if he will mount this.

MATT EMENS: I understand. I understand. But what I'm saying is right now when we hear "EIFS" and it's a different material and we see white, it -- right now it doesn't look like architecturally --

MR. MORSE: Want us to tone it down for the color of the EIFS?

MATT EMENS: I think what we want to do is -- I just quickly got to look at that image down there where the plus is -- up in the gable. I think proportionally, just filling a gable isn't really -- it does not work for me and I think Peter (Morse) what you have here with something

happening above and breaking that up, I think that works well.

So I guess maybe I would push back a little on your end David (Dillon) to maybe resizing that a little bit better and just taking a better look how that fits in there.

MR. DILLON: We can entirely eliminate that, the red cross at the top.

MATT EMENS: I would just say -- I guess you said it's a function of the actual letters that you're putting up there on this building sign, but -- you know, because the size is not available or whatever. I'm just saying if that was a little smaller, you could still have the same thing up there and just not shove it into the existing spot.

MR. MORSE: One other suggestion, and the way this evolved, I asked Dr. Ogunbayo to develop a sign. He is also developing a corporate image, so there has to be consistency with the building sign and street sign because it will appear on his letterhead. It will be his corporate symbol.

So having said that, maybe if the word "Cornerstone" got shorter, smaller so he could have the -- still have the red cross at the top, and maybe make "Urgent Care" -- re-proportion this. But -- but I'm trying to stay consistent. There has to be a branding consistency he needs --

MATT EMENS: I think you guys just probably need to huddle up and talk to the Doctor again and see if you can't iron that out. I think you're right. And I think, Peter (Morse), taking the tone of the color down a little bit so it is still -- lets the sign stand off in its -- you know, it is money well spent so you can read it. But at the same time it needs to blend in a little more color wise and tone wise with the building itself.

ROBERT LATRAGNA: I wanted to ask about the sign that is on the building. Is that sign internally lighted?

MR. DILLON: No.

ROBERT LATRAGNA: Just letters?

MR. DILLON: Just letters, yes.

ROBERT LATRAGNA: No lighting at all?

MR. DILLON: No lighting. As far as I know, no lighting.

MR. MORSE: I guess we're not.

ROBERT LATRAGNA: Down lighting?

MR. MORSE: Oh, the building lighting? Dark sky, down lighting. We have to have lighting along that new walkway we're creating. It will be building-mounted actually in the same locations where the boxes are. It will be -- it will be dark sky type fixtures.

MATT EMENS: What is the placement of that --

MR. MORSE: 6 feet above-ground.

MATT EMENS: What I'm saying is -- you're saying the building signage is lit or not?

MR. MORSE: I thought we were going to do it. I'm surprised he had you not do that.

MR. DILLON: He just didn't mention anything about it.

MR. MORSE: My preference is it is lit and the sign is lit. It has to be seen. This a medical facility. If somebody has to get there, they have to find it.

MATT EMENS: Once again, I will go back to the fact -- unless I'm -- that -- that -- that gable is only seen from -- I don't have a site plan here, but isn't that only seen from the back side --

MR. MORSE: You will see it on Chili Avenue coming up. That is a -- the monument sign he is working on is very important because you see it both ways.

MATT EMENS: I know the sign.

JAMES IGNATOWSKI: On the drawings that you submitted to us, it does say that those letters will be back-lit.

MR. DILLON: That I submitted?

JAMES IGNATOWSKI: No. On this --

MR. MORSE: We want to -- I want to have those back-lit. That's important.

JAMES IGNATOWSKI: Well, I would -- I would encourage you to down-light them, as opposed to internally light them.

MR. MORSE: What do you mean?

ROBERT LATRAGNA: I'm sorry, were you planning on internally lighting the sign?

MR. MORSE: Yes, die cut individual lights back-lit.

ROBERT LATRAGNA: I would encourage you to use down-lighting on those signs, perhaps up-lighting from --

MR. MORSE: Building-mounted lights to illuminate that and just leave them --

ROBERT LATRAGNA: Yes. Building-mounted lights to illuminate the signs as opposed to lighting the sign, the individual letters.

MR. DILLON: Goose necks or just --

ROBERT LATRAGNA: Like goose necks.

JAMES IGNATOWSKI: Do you have any cut sheets on the new lights you're putting on the building, whatsoever?

MR. MORSE: Not with me, but we'll turn those in. They're dark sky compliant fixtures, bronze fixture that goes on.

JAMES IGNATOWSKI: No further questions.

MATT EMENS: I'm good.

JAMES IGNATOWSKI: All right, sir. Thank you.

Last order of business on the agenda is to approve the minutes from the last meeting which occurred on January 12th, 2016. Any revisions or questions?

Robert LaTragna made a motion to approve the 1/12/16 meeting minutes, and Matt Emens seconded the motion. The Board was unanimously in favor of the motion.

The meeting ended at 6:53 p.m.