

CHILI ARCHITECTURAL ADVISORY COMMITTEE  
June 11, 2019

A meeting of the Chili Architectural Advisory Committee was held on June 12, 2019 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 revised plans for the Calvary Assembly Renovation and Addition.

Jess Sudol, Phil Lepore and Jonathan Sigmon were present to represent the application.

MR. SUDOL: Good evening. My name is Jess Sudol. I just have a couple of handouts here that I hope will help with the discussion.

So again, I'm Jess Sudol with Passero Associates, the engineers and architects for the Calvary Assembly expansion project.

Here with me this evening are Phil Lepore and Jonathan Sigmon from Calvary. I think we were here probably three or four months ago with a different design, at least in elevation than what we're currently presenting.

Over the course of the last three months, we have been going through multiple design iterations and kind of revising the look and feel of the project to something that we think turned out very well and certainly is -- makes maybe a little bit more of a statement than some of the previous designs may have.

What I have provided for you this evening to kind of walk through is an overall view of the site and the building. I know that with the roof lines of the existing buildings and the roof lines of the new building, it can be a little tough to grasp what is actually going on if you are just looking at the 2D elevations.

The first one here is a bird's eye shot from the intersection of Beaver Road and -- excuse me -- Chili Avenue. So you're really looking at the front of the building. The top of the building is approximately 34 foot high, so it is within the zoning restrictions.

The footprint more or less has stayed the same as it always was. There was a couple minor adjustments to increase the efficiency of things like sound and seating inside the main sanctuary room. The main changes, again, were on the building facade. One -- you know, the statement piece we think is that element that you see when you're really looking at from the corner which is that stone work wall there that is actually the back of the sanctuary, kind of staging area before folks will go out for the main service area.

There is also some storage and things like that back there which gives us the opportunity to introduce those vertical windows. With the sanctuary space, because of things like glare, you don't want to have too many windows on it. But we were able to introduce windows on what will be the most prominent view of that area. You will see we have a portion of the roof that is flat and then it slopes down to both of the roadways and the flat area in between the existing building and our new facility.

There is also the addition off the back which is where the new bathrooms will be. That has been scaled down in footprint from what was previously presented to this Board. I do have some of the stone, if you wish to see it, on what we're envisioning the type of material we're putting on there. We're still going through the final selection. I think certainly the look of it is brought through on these renderings.

Obviously the next one there is a -- more of a street-level view going down Beaver Road on what the addition will look like as it moves towards Beaver Road and Chili Avenue. That one flat wall there, that doesn't have any windows, that, you know, we did a lot of light studies internally and tossed around the idea of putting windows there, but really it was creating too many screening and shading issues inside the sanctuary especially for the people seated inside of it.

As you move around to the next elevation, that is where we do get into the full height windows as you can see on the drawings you have there in front of you.

Moving on, this is the main entrance to the facility which will be upgraded from where it currently stands. The previous drawings had kind of a new entrance, keeping the old entrance. We have combined those into one area and built out kind of a porch roof over the top of it for people, and enhanced, you know, the landscaping and the concrete patio area before the stairway that goes into there.

That is where the majority of people will be entering the facility from there. One of two spots. Either from there are -- those stairs you're looking at, that curves right here (indicating) in this corner. So the people at first tend to park up in this top lot (indicating) and they will kind of

take the new sidewalks to that main entrance. Those who park here on the bottom lot, because there is that difference in topography, we will have a separate entrance that will remain unchanged in the southern portion of the building. Obviously you guys understand where the rest of the views were from.

So moving through it quickly, I think the next one is just more of a zoomed-out version, kind of shows the existing building in the foreground and the new addition in the background with some parking improvements that we are proposing up here for some handicapped parking closer to a new entrance into the addition which is what you're starting to see there in that drawing. That is really where our seniors and some of our frail elderly will be directed to park so they can get to the building a little bit easier.

And then continuing on, just another couple zoomed-in versions of that area as you move around the north side of the building.

You can see that we are proposing to have an entry element at that entrance, as well. So that really all of our entrances, we think, are well-defined, covered and aesthetically pleasing. So those are the current designs. Which again, is, you know, different from the previous one.

That is one that we worked quite hard on for the last three or four months. It has really been a balancing act of having the exterior aesthetic that would be most satisfying to all stakeholders involved as well as the community and then also being able to open that space inside the sanctuary to deal with things like line of sight. There will be a pretty big screen we want everybody to see, so we have to have that space be relatively open so people aren't blocked by things like structural beams or speakers or anything like that. We have finally been able to accomplish that and we are ready to come back before this Board and show you what we have come up with after all that time.

So with that, I'm happy to answer any questions. Or talk to any of the design.

MATT EMENS: So -- Jess (Sudol), is the stonewall curved slightly?

MR. SUDOL: Yes, it is.

MATT EMENS: Okay. And why the shift in height on the -- on the water table or the wainscot for the stone?

MR. SUDOL: What portion of the building? You mean when we drop it down?

MATT EMENS: Yeah. So on the maroon portion of the building, it -- you know, it matches the front.

MR. SUDOL: Can you just point out what you're saying? I'm having trouble following you.

MATT EMENS: On your drawings, see how it drops down here (indicating)?

MR. SUDOL: That is the full height stone on this curved element. And the rest of it, in order to kind of recognize and work with the budget, we just dropped it down so it is a standard level where it would be a little easier for maintenance and things like that. I think this drawing, you know, shows it pretty well. This entire curved element along the curb face and also along that side would all be the stone.

But then when you get to the maroon element, um, you know, that is where we drop it down.

So really that kind of box, which is the -- let's call it the back of house, that whole thing on three sides would be stone all the way. And the rest of the addition has it at the water table.

MATT EMENS: Okay. But on the maroon portion, it matches the height of the full height stone?

MR. SUDOL: Sorry. I keep walking over.

MATT EMENS: That's okay.

You see what I'm saying? It follows the same here, but then drops on this one.

MR. SUDOL: That is because of the change in grade. That is all part of the back stage area, which is up about 2 1/2 feet, and, you know, there is actually a foundation adjustment there so the whole building steps down.

MATT EMENS: So it's a function of the construction?

MR. SUDOL: Correct. And topography.

MATT EMENS: And topography.

MR. SUDOL: Yep.

MATT EMENS: Okay. All right. So the flat -- I guess the one thing that bothers my eyes, especially now when I see the rendering 2D here, is how this roof line -- I don't know how to reference it without showing you this one -- is how this roof line here (indicating) hits so high up on this wall (indicating).

So if you look at your -- what page? Well, your first page on your handout from today, Jess (Sudol) --

MR. SUDOL: Yep.

MATT EMENS: -- that there, it -- it also looked funnier in that one, because I know the roofs are funky because of the slope and the angle. But it just -- I like how we're seeing some of it here (indicating). Right?

And it is just -- and I don't know if it is just the actual slope of it, so you don't lose too much ceiling space in there.

MR. SUDOL: It's a function of the ceiling space interior to the building, and when you look inside the building, it is kind of broken up into three different portions. There is the flat roof and there is the two sloped areas. We're trying to make it feel like all one big area and people aren't segregated in different areas.

As high as the roof is, there is a significant amount of structure between where the roof is

and where the actual ceiling is inside the building. In order to maintaining the ceiling heights to have -- also relates to where the speaker is mounted and getting the sounds where we want them to go, the roof line has to be high because the interior ceiling height in the sanctuary is significantly lower to allow for all of the structure.

MATT EMENS: I got you.

So the 34'10" you noted earlier is the highest point on the main structure, right?

MR. SUDOL: Correct.

MATT EMENS: Where the flat roof is. The top of the parapet wall.

MR. SUDOL: Yep.

MATT EMENS: How is that dimension -- not how is that dimension, but how did we get to that dimension? In other words, is that a function of the design or are we just trying to keep it under 35 feet so we don't need a variance.

MR. SUDOL: No. It was function of the design. The design had a lot to do with the screen height and the stage being elevated. There will be 800 people and they will be a lot further back in the sanctuary than they are currently today. So in order to maximize that screen height and then still have the speaker mounted above them, we needed all that height so it gets through the entire room.

MATT EMENS: The only thing I would say, it feels like this -- this -- this rendering shows it best, the ones you guys gave us. There is like this stripe of maroon. I can tell you that I know that -- that ain't going to happen. What is going to happen is it is going to get like an extended piece of flashing and bent. You know what I mean? Because it is too close. So it has to either go to the top so it is not there, right, and the transition is the top of the parapet wall --

MR. SUDOL: I see what you're saying.

MATT EMENS: -- and the roofing.

Or it has to come down and it has got to be more like you meant it. Like bring it down a foot and a half, 2 feet so there is 2 foot of room inside. You know what I'm saying? And once again, I don't know the structure. I don't know the pitch.

MR. SUDOL: Elevation -- on the elevation southeast probably shows it best where you have the obvious -- where you're looking at the roof, the portion that slopes down and then you have that strip that sits above it. That is what you're speaking about.

MATT EMENS: Yep. I am thinking it will look better if there was more wall there for it to land into, to finish.

MR. SUDOL: I can look at that as an option.

MATT EMENS: But the other one is -- or just make it go to the top. Make it go away.

MR. SUDOL: That's fair.

MATT EMENS: I think -- honestly think it will architecturally look a lot better if it goes down. So I guess what I would say is if the 34'10" in the math of the structures is that important, in terms of the bottom of the structure, then I would look at making the parapet walls taller so you can increase that feel so it looks more like the front. The front makes sense to me because you're giving it a back drop. The side doesn't. It just looks funky.

MR. SUDOL: I'm following you. Because -- I totally follow you. I don't think that will be too visible, but I'm following what you're saying. We'll look at some options on if we can drop the wall down 18 inches.

MATT EMENS: It's a lot more significant on the front and I think it looks nice, but then I think it is lost on the side. And when you really look at this, you know, the hand-out you gave us tonight, it is just a real quick blip, right, on what this -- what the room box looks like.

MR. SUDOL: I'm following you.

MATT EMENS: So we went from -- I guess I will make this a little bit longer. If you go back to what you guys originally presented, a lot of it was complementing the existing structure, matching existing materials and that was kind of the route we were headed, right, together? And now, we're introducing a lot more stone, which I like. I think it is very nice. I'm not against that. And now we're introducing a different color with different massing. So if we're going to do it, I just want to make sure that we actually go for it here and not just, you know, it looks good in one 2D drawing but then on the 3D drawing it kind of looks weird or doesn't make as much sense.

In general, I like what you're doing here. It is definitely a departure from what we saw before which is obviously why you're here.

MR. SUDOL: That's why we're back.

MATT EMENS: The long narrow windows, I think, are -- are very nice. I don't -- you know, I think we have lost a lot of the -- there wasn't really a lot of symmetry to begin with, but a lot of the similar things, you know, where it all -- we kind of -- you guys kind of had an existing language of architecture and bits and pieces and copied it throughout.

And now we're kind of looking at a little bit of what we used to have and a little bit of something new and changing materials and colors and I just think it -- it -- it is starting to -- it is starting to get busy. But I guess without, you know, now seeing more drawings, my concern may be -- should have been before that we might have been too sprawling and too similar.

MR. SUDOL: I would agree. I think we are drawing from elements of the existing structure and the siding, but we're -- because of the volume of that space, some of those walls obviously get big, much bigger than what is there today. Which is why we're incorporating some of the trim pieces to break that up. Like you mentioned earlier, the maroon areas and the stone also as being a new element to the building but something that does differentiate and it breaks up having one building that just looks like a big building of siding.

MATT EMENS: So I think one of the -- I guess I haven't fully digested it, but the fact that

you're on a different, you know, stone, it's a curved wall, it's a different part of the building functionally, right -- they're tall and skinny, I think that's okay.

But then I see the windows on the side and now the windows on the side look really fat and short. I know they're not actually short.

MR. SUDOL: Right. They're not.

MATT EMENS: They just look like they are. I think once again, we just have to look -- you think, and what I'm saying to you guys, you really have to look at the proportions of those. Maybe it's not three windows anymore. Maybe it's five windows and they're taller or narrower. I don't know.

Because once again, then you can at least say sanctuary is this, and looks like this, and has these proportions and these, you know, kind of rules of engagement in terms of the architecture and then the rest of it is similar and complements it, but it is the existing --

MR. SUDOL: Those windows are in line at approximately the same size that is there currently and they're a little taller.

MATT EMENS: When you say what is there --

MR. SUDOL: If you look at the exterior elevation, Southwest 2, on A200.

MATT EMENS: I just have Sheet 1 and Sheet 2. So I am guessing it is the southwest elevation --

MR. SUDOL: One of the drawings shows it kind of the --

MATT EMENS: This one (indicating)?

MR. SUDOL: No. Must not show in these elevations. But the windows back in here are on the sides (indicating).

MATT EMENS: Those are the only two I got. Is it on your --

MR. SUDOL: Sorry. I don't have the drawing for it.

MATT EMENS: Is it in your handout? Oh, there it is.

MR. SUDOL: You see it there?

MATT EMENS: Yep. But once again, those -- those windows are, you know -- it's -- it's hard to tell from this, but it looks like it is -- it is a larger unit divided into three lights. So once again, the massing of it is not really -- I'm not sure of-- the massing really complements it or not. Hard to tell without seeing them together, know what I mean?

MR. SUDOL: I agree. On those elevations, where those windows would be visible on both sides is really where you're seeing the sanctuary plus the existing. Whereas, when you get to the tall, thin windows and the stone, is the new stand-alone element with different view sheds because you're not really going to see the two things at the same time. You will not be able to see the vertical windows and the windows we're talking about right now at the same time.

MATT EMENS: I got you. And the skylight, if I remember that from the plans before, that is kind of the center, hallway gathering area outside of everything?

MR. SUDOL: Yes.

MATT EMENS: So outside the entryway? The skylight?

MR. SUDOL: Yes. In the new lobby area, double in size right in the middle of it. Natural lighting. Big lobbies, it's hard to get light into the interior.

MATT EMENS: But that floor is at the same elevation as the new sanctuary floor?

MR. SUDOL: Yes.

MATT EMENS: So it just -- what are they? We are like 8, 9, 10 foot ceilings in there?

MR. SUDOL: Probably going to be about 10. Like 9 and change right now.

MATT EMENS: It just looks a lot lower based --

MR. SUDOL: Because it jumped up when you're in the sanctuary.

MATT EMENS: So is that roof -- maybe it is hard to -- is that roof a flat roof also?

MR. SUDOL: Where the skylight is? Yes. That is the flat roof that connects the two buildings. You can kind of see it on the first one, the first rendering.

MATT EMENS: Okay. So that is also flat.

And how high is the parapet wall there? Any idea?

MR. SUDOL: Above the roof?

MATT EMENS: Yes. What is the difference?

MR. SUDOL: I think it is about 12 inches.

MATT EMENS: That seems like that could up come a little more. Once again, I don't know if that is right or wrong. It is just -- when I look at an elevation, this just looks really short.

MR. SUDOL: I'm looking at the same elevation as you here.

MATT EMENS: Just the massing of it. I know it's a transition piece between the two. Once again, I know these all blend together, but you might want to come up a little bit higher without creating a drifting issue on the roof. There's something to look at. I don't know the section, what that looks like, how that is constructed.

I think the trim is interesting. Um, I always -- I guess I'm -- I get a little concerned when I see trim sometimes because depending on the actual, you know, relief and how much depth there really is there, it may look a lot better on this drawing than it does in real life.

So I think the color will help, and obviously the colors complement each other, so I think that will help. You're still -- it says "clapboard siding to match existing."

I think the last time we talked it is James Hardie, fiber cement siding?

MR. SUDOL: Do you remember what we decided on for the siding?

MR. LEPORE: I don't. But there is -- what -- I'm not sure if it is -- it's vinyl siding.

MATT EMENS: It is a vinyl siding?

MR. LEPORE: Currently. What we currently have. On the existing.

MR. SUDOL: So it would be clapboard to match that.

MATT EMENS: I don't know how you would do the trim then. It will be pretty tricky. It will have to be packed out very far.

MR. SUDOL: In order to get there.

MATT EMENS: Otherwise you will have J channel everywhere. And then that would be an example it looks great on the drawing, but --

MR. SUDOL: Well, it would be the clapboard, not the vinyl.

MR. LEPORE: On the new stuff.

MR. SUDOL: Because vinyl --

MATT EMENS: Okay. So not vinyl?

MR. SUDOL: On the new. Yes.

MATT EMENS: So PVC trim, fibersmith siding.

MR. LEPORE: I think we did last -- at our last meeting we brought the -- it was the Hardie Board and I think that is that right now. Not the vinyl.

MATT EMENS: Ok. Got it.

The stone is the cultured stone and you said you have it tonight?

MR. SUDOL: Maybe not exact one, but the same type of veneer that is pretty common but comes in a lot of different color variations.

MATT EMENS: And the light sconces, do you have a cut sheet on those?

MR. SUDOL: Not with me.

MATT EMENS: I don't know if that looks like it is good, but I don't know if it is -- is it an up-and-down lighting?

MR. SUDOL: No. It would just be the down lighting. It would have to be dark-sky compliant.

MATT EMENS: Okay. I think that is all I have for right now.

ROBERT LATRAGNA: Something that Matthew (Emens) covered. First, I would like to say that -- the stone, curved stonewall is a nice architectural point, focal point.

Did you -- I believe you have the same sconces that we had before.

MR. SUDOL: As previous design? I'm not sure we got as far as to pick out an actual cut sheet on the design, but the intent is to look and be the same.

ROBERT LATRAGNA: Overall, I like the way that you have blended the materials together. I'm not so sure how that maroon wall fits in there. Otherwise I don't have anything else.

JAMES IGNATOWSKI: Could you point out for me, sir, on your display on the drawing, where this two-story -- the new two-story, flat roof ends? I would say in a -- heading out towards the park.

MR. SUDOL: Heading out towards the parking lot? Well, back in here, and I don't have the line -- something along these lines is where the full height is and that is the flat area, the connection. And then there is just a small addition that comes off the back.

JAMES IGNATOWSKI: So are you -- on this one here -- can you tell me where this higher flat roof ends?

MR. SUDOL: Right in here is where the firewall is.

JAMES IGNATOWSKI: So what you're telling me is that this is actually --

MR. SUDOL: Boxes out like this. There is some flat there.

JAMES IGNATOWSKI: So you're saying something like that?

MR. SUDOL: Yes. The rendering is a bit old, so you won't see the curved wall there and some of the other elements.

MATT EMENS: The shape still the same?

MR. SUDOL: The shape is a little different.

MATT EMENS: More square like that (indicating)?

MR. SUDOL: Exactly.

ROBERT LATRAGNA: Other than the tall, thin windows and the brick face, have we changed the windows compared to the last design?

MR. SUDOL: Well, it is basically all new design. So we weren't really working off of this. Unless we create -- these are similar sizes but different massing. You know, these are kind of boxed out (indicating); whereas, they're not necessarily there. But this wall height (indicating) was similar to the wall height we ended up with here (indicating). Just with a different roof line.

JAMES IGNATOWSKI: Before you go back to your podium, sir, I'm just trying to visualize this. You had described this to me. And I'm looking at this part right here (indicating). It looks --

MR. SUDOL: This is where this got flat (indicating). This is flattened out (indicating).

JAMES IGNATOWSKI: So you're saying now these are even now?

MR. SUDOL: Yes. More or less, yes.

JAMES IGNATOWSKI: So the -- so we don't have a floor plan, so it is hard for me to guess what we're seeing here. You're saying this roof comes up like that? Because this looks --

MR. SUDOL: It's pretty much a box.

JAMES IGNATOWSKI: So there is still some changes on here?

MR. SUDOL: If you look at the rendering, you might see the one wall we're trying to do. It is one of the last ones. That right there (indicating). I'm sorry.

MATT EMENS: Which is why --

MR. SUDOL: That whole face right there is more or less flat.

JAMES IGNATOWSKI: Flat.

MR. SUDOL: The floor plan did change from that.

JAMES IGNATOWSKI: I agree with what Matt (Emens) said about some proportional changes and they're kind of getting into -- you're going away from what the original project was, trying to match the addition to the existing building now, and kind of drifting away from that.

My biggest, um, feeling of what needs to be the most worked on is actually this -- you know, this -- this back wall here (indicating) which is going to be probably what, 12 feet high to the red siding? If you go to the -- I think it should match what you did here in terms of the model break-up. All right? I just think that's too much siding versus how much trim you have versus what you have over the sanctuary. And it's -- it's -- it's just not going to look well from the road approach.

You understand what I'm saying?

MR. SUDOL: Yeah. I'm following you.

But did you have something in mind that you were thinking of?

JAMES IGNATOWSKI: I think what you did here in terms of the amount of divisions you repeat on that side. So some symmetry from that side to the rear side, it's not going to look -- or what -- those renderings are not showing us how long or how wide that is going to be.

MR. SUDOL: You're concerned with this wall primarily (indicating)?

JAMES IGNATOWSKI: No. This section here (indicating).

MR. SUDOL: This Section 8 (indicating)?

JAMES IGNATOWSKI: Yes. It will be tall, red and you don't have the same amount of divisions you have on the front part over the sanctuary. So I feel that detail should be repeated so it breaks up that wall. Because now what you have there is a lot of flat-story roof, so it is going to be more visible from that side, from both sides, from Chili Avenue and Beaver Road.

So those are my -- that is my main thing that drew my eye to question that back wall like that. And what -- what was the feeling behind choosing this color, the reddish color?

MR. SUDOL: The filing -- just something that was, you know, relatively soft. I think any kind of blues or greens, like any kind of teals wouldn't really blend in with the rest. You know, I believe there is some trim on the existing building that is in the same kind of tone family.

MR. LEPORE: Is it the color that you're concerned with? Is there a different color that would make a difference?

JAMES IGNATOWSKI: I guess it's the matter of -- the majority will be a teal, greenish color, with the mixture of earth tone and a brown and tans, beiges. And then you have just a center portion that is a whole different color upon itself and I was trying to see how -- if that complements the building or hurts it.

And as I look at it -- I think that particular shade that you have there is -- it is such a contrast to everything, it may hurt the look of the building. I'm wondering if you look at that, do you feel that maybe a tannish or a beige color would be a more blending type of complementary type of color, I'm trying to say.

MR. LEPORE: Get into the brown family a little more, the light brown?

JAMES IGNATOWSKI: I'm just trying --

MR. SUDOL: We could play with the colors and see if there is something that we prefer over what we currently have.

JAMES IGNATOWSKI: Everything links together between the grays in the roof, the greens, and then you have the tans going with the stone. Then I get to that part and I'm trying to link that to something else, based on the portion what you have here, being that rich in color. I don't see it anywhere else. I wonder -- I'm thinking in my mind that won't be as aesthetically pleasing as we think it is going to be.

And when we see that much in the field, the question is going to arise why did we do something like that and not explore a situation where those colors are within the same family and blend better together. That is what I'm trying to say.

MR. SUDOL: Obviously the intent is to be different, to be an accent piece, but we can look at different color options that might -- might be more similar to what is out there now in terms of an accent.

JAMES IGNATOWSKI: You created the accent piece already with that curved sanctuary. I think that is a very nice touch and sets it apart from everything else. I don't want that color to distract from that new design you came forward with. I think that would be a shame. That is my worry about something like that. It distracts from the element you -- that you set apart from everything else.

In my mind, I'm wondering if that is going to ruin it, to take away from what you do there.

MATT EMENS: Actually, I will look at it now. Because you pulled -- because that wall is so close on that stone-curved wall, if you pulled that out and actually kept it in the same plane as the red box, you could take that full height stone all of the way back to the green, to where the slope roof starts.

MR. SUDOL: I'm following you.

MATT EMENS: Then just change that up or color and you don't need the red anymore and can just do the other color and go back to, I guess, whatever color we're calling that. Because it looks so different in the pictures than it does in the renderings. You know what I'm saying? That is another way to look at it.

Because then back to Jim (Ignatowski)'s point, your accent is the stone and I -- well, I think the other problem you still have is back to -- Jim (Ignatowski) was trying to deal with it one way. I was asking about it a different way, but I think when you're standing in the parking lot, in your approach, no one is going to see -- walking up is going to see this back flat wall, the opposite end

of this. No one will see that.

But when you're out in that parking lot, if you're far enough out, I think you will see it. How much of it I don't really know, how much you're really going to get the experience of it.

MR. SUDOL: I don't think you will see much from the parking lot, but Chili Avenue --

MATT EMENS: It will be tough. So I think if you changed back and have all one color in that plan, I think we make that worse, which is why you might want to look at bringing up that height of the parapet wall, on the lobby or the connector part that is the shorter height portion.

MR. SUDOL: When you get down the line of sight, that would break it up. That is why it is so misleading because it is taken from up 150 feet in the air.

MATT EMENS: Exactly.

MR. LEPORE: You're saying change the color of that back wall, too.

MR. SUDOL: Depending what we end up in the front. What he is saying is possibly increase -- bring that up to be flush with that and extending stone back there (indicating). So this whole box -- it would look like a stone box wrapped all of the way around to the siding. I think that might look good.

MATT EMENS: Once again, I don't know if I have any support on it, or you just have to look at it, that red box has to become a little bit more prevalent, which I don't think anyone else here is on board with. You either go that way or the other way, you know what I mean?

MR. SUDOL: That is the opposite. Yeah.

MATT EMENS: I'm sorry. You have it labeled on here, sanctuary wall height, 15 feet. So the head of those windows is based on structure and copper plate on that wall. So those windows are pretty big.

So once again, I think it is -- I don't remember which -- I guess it is in this plane over on the southwest elevation. I don't know how to do this. I guess it is in this plane right here (indicating).

Here, Jess (Sudol), where those other windows are, would that -- with the proportion of those windows, I think it is on this wall (indicating) maybe?

MR. SUDOL: Right.

MATT EMENS: I think it would be good to see that. I guess I would just feel better if these new windows that are one, two, three -- six windows, the flanking windows of that sanctuary had a similar proportion to those windows. Because right now when I look at this rendering, it doesn't look like they do.

MR. SUDOL: To the existing windows?

MATT EMENS: Right. Exactly.

MR. SUDOL: Okay.

MATT EMENS: Does that make sense, Jim (Ignatowski)?

JAMES IGNATOWSKI: Yes, sir.

MATT EMENS: This sill is like a precast stone cap?

MR. SUDOL: Yep. At the water table.

JAMES IGNATOWSKI: One question I have for you, sir, on this particular elevation here (indicating), I'm assuming that this plane here (indicating) is not parallel to that one up there. In your design.

MR. SUDOL: In our new design, correct. It's angled back.

MATT EMENS: If you look at this and take this for a straight elevation, you can see that angled wall there, which is why that roof is doing that. It is confusing, because it doesn't look like this.

Did we confuse that enough?

MR. SUDOL: No. I got it.

MATT EMENS: It --

JAMES IGNATOWSKI: Any materials that have -- are different from what were in the previous designs, we need to have either cut sheets or samples of. Especially where your drawings need to have your colors labeled in terms of the catalogue numbers.

MR. SUDOL: Right. All right.

JAMES IGNATOWSKI: Thank you very much. I appreciate you giving us the material.

MR. SUDOL: Yep.

2. Review of signage for Lattimore Physical Therapy located on 3236 Union Street, Chili, New York.

Lisa Hoover and Cindy Shuman were present to represent the application.

MS. HOOVER: Hi. I'm Lisa Hoover, representing 3236 Union Street, LLC. Cindy Shuman is one of the main owners.

With the sign, we have been here 14 months. Previously it was a John Deere sign. Working with Kathy Reed from the Town, we have kind of come up with a design we look to use.

Sign is back-lit. There are four panels there and when -- hoping when businesses move in, they can easily take out one panel and replace the new panel with their advertising design.

The one item we had to add is work -- we have to have the street address on there. And she said by the size what we came up with, it meets what was previously approved.

And why we're kind of here today is because it's a new sign and we had to come aboard to see if we can get this going.

MATT EMENS: You said it was back light. You mean internally lit?  
MS. HOOVER: Internally lit. Yes.  
MATT EMENS: Not really our purview, but...  
JAMES IGNATOWSKI: What are the hours of the schedule?  
MS. HOOVER: Earliest is 7 a.m. The latest is 7 p.m. Can also be put on a timer, too.  
And the numbers wise are illuminated lettering so we don't need that part of the electric on there.  
JAMES IGNATOWSKI: What are the posts made of?  
MS. HOOVER: Steel.  
JAMES IGNATOWSKI: They're steel?  
MS. HOOVER: Yes.  
JAMES IGNATOWSKI: Do you have any color swatches that shows us what that is?  
MS. HOOVER: I don't. I can easily get that. It is just we're going based upon the blue of what Lattimore uses for all their logos and then with the logo design, the blue with the orange for what Chili has.  
JAMES IGNATOWSKI: All I would ask is that you find out what colors are and get the catalogue number and place it on the drawings.  
MS. HOOVER: Okay.  
JAMES IGNATOWSKI: That will be for use of the Building Department.  
MS. HOOVER: Okay.  
ROBERT LATRAGNA: I would just insist that you do put it on a timer so it doesn't disturb --  
MS. HOOVER: What hours do you want on the timer? From dusk to dawn? You want with what is internal on the building?  
JAMES IGNATOWSKI: Hours of operation.  
MATT EMENS: Coordinate with the Building Department, too.  
JAMES IGNATOWSKI: I think that is something you have to meet with the Building Department. Our thought would be hours of operation. If they're not open, there are lights -- since you're kind of going against the -- the architectural standards, we're not really keen on back-lit signs. But if they have to be, that they are on a timer with hours of operation and verify that with the Building Department.  
ROBERT LATRAGNA: Other alternative would be to up light the sign, with the lights on the ground?  
MS. HOOVER: Okay.  
JAMES IGNATOWSKI: If you do that, a timer may not be required. It is just a different effect versus having a fluorescent background.  
MS. HOOVER: Is it if we choose to do an up-lit sign instead, is that something we would have to come back for?  
JAMES IGNATOWSKI: My only suggestion if you do something like that, you need a cut sheet of the light design you're using and provide that to the Building Department.  
MS. HOOVER: Okay. Not a problem.  
JAMES IGNATOWSKI: You said below the Lattimore signs, those will be other businesses?  
MS. HOOVER: Yes. The goal is to have other businesses in that building. So each -- like the current sign on the building, we're hoping each additional business that comes in, we'll provide that panel to them.  
ROBERT LATRAGNA: The posted -- the posts sealed on the top?  
MS. HOOVER: Yes.  
JAMES IGNATOWSKI: My only other point would be that -- the materials that you're using on the sign, the steel posts, we have already talked about the colors. Where you're using to put the letters on, whatever that material is, that does not get lost.  
MS. HOOVER: All set?  
JAMES IGNATOWSKI: Approval of the draft minutes from the 5/14/2019 AAC meeting.  
ROBERT LATRAGNA: Move to approve.  
MATT EMENS: Second.

The Committee was unanimously in favor of the motion.

The meeting ended at 6:30 p.m.