

CHILI ARCHITECTURAL ADVISORY COMMITTEE
November 12, 2019

A meeting of the Chili Architectural Advisory Committee was held on November 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 Greenwood Integrated Living Project located on Paul Road in Chili New York.

Andrew Gartley and Tim Skrypnik were present to represent the application.

MR. GARTLEY: Hello. My name is Andrew Gartley. I'm with T.Y. Lin International, representing Jack and Wendy Howitt here to discuss the building plans for Greenwood Townhomes.

At this time, I guess I will just come up there if that is okay to walk you through it easier.
JAMES IGNATOWSKI: Sure.

MR. GARTLEY: I put plans in front of your chair there.

So I apologize for my quick sketch. The civil engineer kind of told me at the last minute he wouldn't be able to make it because of the weather. I will walk you through it real quick.

Here is Paul Road (indicating). The entrance is somewhere in this vicinity (indicating) for the entry to it. There is an existing senior living already in this area up in here (indicating), I believe. I'm just kind of going off memory. Here is the bank (indicating) and Wegmans is over here (indicating). This is the parking for Wegmans employees (indicating), I believe. It is -- just kind of puts it in perspective where the buildings are.

We actually have two buildings. These two buildings have retail on the first level, with parking around the perimeter for the most part. And then there is another smaller building which will have senior living and apartments. Senior living on the first floor. Second and third floor will be apartments. And then there will be apartments on the second and third floor of the larger buildings, we'll call them -- the "Ls" people are referring to them now.

To walk through the floor plan quick, we do have on the first level of the retail space a walk-through and that's in case you park on this side (indicating). You know, no parking. You park here (indicating) and your intention was to go to one of these locations, you can walk through and easily go around the building. And/or if the entry to the building will be here for the apartments -- so they could easily park on this side (indicating), walking over here (indicating), so they don't have to walk around the whole perimeter of the building in order to get to the entry.

The second and third floor of the space, apartments -- there will be a small little gathering area each level of the second and third floor. We fire stairs with a main stair in the middle of the building, along with an elevator through each space.

Each space, we're going to have -- you can kind of see in there will be mechanical units that will heat and cool each unit. It is a stand-alone unit. Little space in the front for 12 inches of space for ventilation of that.

Off of that will be a balcony for each space. The intention is really to be 3 feet to the balcony railings. Just to allow people to kind of go out and get natural -- natural air. Just fresh air at times.

This kind of wraps at the corner. This is kind of the accent corner for each one. You will notice on the elevations they will -- accenting the corner will be a tower. So as you can see, this rendering probably looks different even from the color renderings there, and furthermore, I saw another color. So it is basically the printers make it tough to get the depiction of the actual colors that we're choosing. And -- but it is a -- as of right now, we have the Sherwin-Williams colors. We have samples if you need to look at those, as well. They will be a little different once we actually pick the siding.

It will be a vinyl siding. So a vinyl siding of shake and Dutch siding and then the brown part you see will be brick and the sills of each area will be water table block. It will be more like a cream, Irish cream to match kind of -- to accent the Irish cream of the actual shake siding, AC and the elevation.

As far as -- when we came last month, I believe, to discuss some of the issues as a preliminary, with Matt (Emens) and Robert (Latragna), um, some of the concerns, we're adding, um, just a little more dominant signage for each retail space on the first level. So our thought was to create a signage here (indicating). I believe it's 24 inches in depth, with 18-inch lettering. And that can kind of vary depending on the length. Obviously we don't know who is moving in yet. There is nothing really lined up at this point. But the tenant will give them a large enough space where it is not standing out from Wegmans and "Hey, come over here," but it's enough to

show that, you know, that is where the -- that retail space is.

And above those, we have the gooseneck lighting coming down, so it would be showing downlighting on the building, kind of illuminating the sign at that point. That is kind of -- a good process, too, so it is not shining in the apartments above. Kind of like -- to have that situation.

And each entry, as well, will have the goose -- smaller goosenecks shining down, to kind of accent the doorway.

And then on the back side of the building -- so this side, we were thinking of having probably -- this is really just for delivery. So the deliveries would be more so in the daytime -- a smaller lighting over the canopy, and then below, inside the actual canopies which is where we'll do an LED strip or can light to shine down and accent the doorways at nighttime if there happened to be nighttime deliveries. Which could be in the winter time, 4:30, still be dark, as you're well aware.

At the edges, the -- the balconies are just for decorative, kind of accent the facade, because it is a larger facade at the corners. However, this corner (indicating), as you can see, are -- are right next to each other. That is really just a pass-through for the parking. This side (indicating) is kind of covered a little bit by the senior living, but you would be able to visually see it a little by the road. This corner and this corner here (indicating) is the tower that is the accent piece. So in my opinion, it kind of brings it all together.

So it will have a wrap-around balcony on that side, as well. On this tower, come off a little bit, and it kind of delineates the longevity of the look. The main focus of this whole layout, um, the owner wanted to make it seem like it was a small-town feel and this wasn't just one huge building. So to do that, we have some relief here (indicating) and we tried to do that with the shadows. You can see what the relief is. If you look at the floor plan, you can see how part of it comes out. This part here (indicating) would come out 16 inches from this one (indicating), and then this (indicating) actually goes back 16 inches from this one (indicating). So it will be 32 inches out from this part (indicating).

So you have a lot of relief going on here. And the idea was to kind of break it up in smaller sections so it looked like as though it was a small-town feel. You drive down small towns and they're kind of delineated in each small little areas. So we did kind of looking at making larger gables, but the idea with two is to maintain a height, because this is above zoning height. So we tried to maintain as low as possible. And that zoning height right now is 43'7".

That is actually why the roof is set with 4-on-12 pitch right now, which is -- which is within code. We did look at that. I remember you did mention that before. I believe it is -- 3 1/2 is with shingle -- asphalt shingles and with a metal roof, you can actually go down to 3. There is different codes with that. Um, so yeah.

We also have brick accenting all of the brick and/or water table block for all of the retail space on this particular building, and then we kind of have a variation of Dutch siding, brick and then the shake. As I kind of mentioned before.

Just real quick, too, so the colors here are kind of specifically put in place, as well. So when you get to the blue, the blue actually wraps the corner here (indicating). And then the gray, you would have this gray (indicating) would match -- let me see if I can get myself -- well, the other side of the return here (indicating) would be -- well, this wouldn't match because it is not touching. So you don't have gray directly next to it was the intent. The color was kind of staggered.

So then just real quick, I know you guys probably don't care, but there will be some retail storage in the basement area. Each building will have a basement. Then we'll have some small gathering areas. We'll have less than 49 occupants to allow for egress with only one door. Everything will be sprinklered on both buildings, basement, first floor, second floor retail. And then all of the storage on this side, you might ask why didn't you split separate the storage into -- because now people have to come down. The intention was kind of making a centralized area for people to kind of gather, do their laundry, have a utility room for cleaning purposes. We'll have a cleaner throughout. And so we can maybe even close this off.

So the retail space can't just come downstairs and going through people's storage. Even though each unit is locked. That was the intent. You will see this separated. So someone living there can't go down into the retail storage, if they had some space in there.

So getting into the smaller building, again, so the first floor will be senior living. So all of the units will be ADA compliant. You have your entry here (indicating), which will -- there's a little side nook. That is for buzz-in purposes. So when somebody comes in, this door will be open (indicating), whoever let's them in.

This will be the mailbox (indicating). There will be a small little seating area (indicating). You know, senior living, people have walkers and it kind of gives them an opportunity to kind of relax so they can walk further to the elevator or whatnot which is what we have seen a lot of in senior living.

On each level -- so the floor level -- one, two, three, four -- so we have eight units on each level. The upstairs, you know, in the space becomes a two-unit level. So there is 24 units in the smaller building, which will be here (indicating). And then on the second floor of that is very similar in space. And again, the side units will be -- just be balconies for the -- you know, just for visual purposes of that elevation. And there will be -- there will be one unit with a larger balcony. We tried to have some larger units have a little bigger balconies so they have a little more space on that.

And then if you look at the elevations, kind of the same idea. You have your relief here (indicating). So this portion (indicating) actually recesses in a little further, which is nice, too,

because then this part (indicating) will actually be covered -- so this overhang, this section -- because it is back further -- will have an overhang of like 2'2", I believe it is going to be. The idea is to kind of keep the same truss line here (indicating) so you have almost the same trusses when you're pushing and putting them in.

This part will be a girder truss (indicating). This will all be a foot overhang (indicating). This here (indicating) might be like a 2 foot overhang. So you have a lot of back and forth going on, to again, kind of giving that small-town feel look.

So when you're looking at this -- I thought it would be nice -- Chili really doesn't have a small-town feel. You go to most towns and you have the older, small-town, you know, stores and whatnot. So that was kind of the driving factor for all of this.

And then, again, the basement, a small gathering space and some storage areas for laundry and, you know, mechanical and electrical and whatnot. And I do have some sections in there. I think I might have printed them. If you kind of want to see how they were going to go together. And then the back side of this was the building section we have prepared. But I thought it was important to kind of at least get an idea what the site was, as well, if you wanted to see that.

With that, is there any questions, comments?

MATT EMENS: So one of the things you said a few times is about the small-town feel. And obviously I like that idea and I think that is important. I think it will be really tough to do with a building this long.

And I actually feel more -- I like it more like an urban feel out of it because of the tall skinny with the brick, with -- they're like row houses how you're pushing and pulling them. It's not a bad thing. I'm just saying that is what I'm getting. I think it looks nice.

I am still troubled what we talked about last time. I think you have a nice anchor on the end with the hipped metal roof on the corner, with that bumped out. I think that anchors that nicely.

Um, I struggle with that end with that long gable and all that open space. What I was looking at on your floor plan, it looks like there are bedrooms in that area, so you know -- so I guess there could be windows there, but then it might change how it looks on the other side because you don't necessarily want two sets of double windows in a 10 by 12 bedroom.

MR. GARTLEY: They're small, so it makes it tough -- it made it tough and where do you put your bed type of thing?

MATT EMENS: I feel that's a little blank. Once again, I know we don't see buildings on two dimensions, so I'm not sure it is that bad of a thing, but it seems like an open field.

And I -- I don't even think it is bad, but I think it is just extremely noticeable because everything else is so populated with windows. You have those color changes and the material changes. So I just -- it really -- my eye is really drawn to that.

And then the other thing, is with the signage -- I think we can maybe lend to the whole idea of maybe doing some fake panels, something that gets trimmed out on the gable and breaks up the big massive siding so you have something that is, you know, symmetrical with the window on the retail level.

So if you were to just keep with your rhythm that you have on the front of the building and the side of the building and just stack up -- look at some trim. So in other words, it's a white trim to mimic the glass and the doors and windows and maybe just offset that a bit. That's just an idea. I'm not sure it will look great. Just throwing it out there.

The one thing I would recommend is -- I think you're almost there with the signage band, but I would look at taking the signage band and maybe making it a little shallower and take it the whole way across. And then you don't have to worry about how big the sign is or isn't. And it breaks it up, too.

MR. GARTLEY: And the lights, as well.

MATT EMENS: Then you have more flexibility on spreading the lights out. Obviously the signage solutions comes as your tenant -- with their name and what actually fits.

MR. GARTLEY: Okay.

MATT EMENS: That's just an idea, too, then.

I guess one of the things that is tough here, too, is you have a lot of entrances to present. And I don't know -- I just don't know -- we talked about last time about bigger gables. If you take away the little gable and the pull -- you push one of your smaller bump-outs back and you pull one of the other ones forward, you can get that bigger gable.

I know that that is -- like I said, that is something that might be a little trickier with the floor plan, but if you push and pull some of those, it might -- it just feels -- I know that that is supposed to be the center of the building, but it is kind of funny how it is the lowest point, right? Where like your walk-through is.

MR. GARTLEY: Here (indicating)?

MATT EMENS: Yes.

MR. GARTLEY: Yeah. I -- centered probably from there. So this would almost be the center of the building.

MATT EMENS: That is just one of the things I still feel like we're missing. I don't know where to go like when I go to this building. You know what I mean? That will be tough because you have multiple retail locations. So I think bringing that band across the front will at least help people identify this is where the stores are and then the people that live there, they don't necessarily need everybody to know how to get there. They can give directions as needed.

I feel with the senior living one, the smaller one, though, I feel you could do something -- that one I feel could use like an actual front entrance. I know you have it stepped back. Like if I

was going there to visit my grandparents, I don't know -- I don't know how to get in there, I feel like. Maybe I'm a little confused by that. It is just like -- I can't come up with the best way to put it. I just feel that the entrance is not presented as maybe the best you can do it.

Once again, I'm not trying to spend anyone's money. I'm just saying if you used some of the ideas you have already come up with and just massage it a little bit, you could get a larger gable over the center area.

MR. GARTLEY: Okay. I see. So right now we have a canopy kind of coming out, that would come out from it to at least accent it. It is the only door on the front facade. The intention of that was so the people on this side (indicating) didn't have patios. They're kind of the only ones that wouldn't.

But you don't -- there is sidewalk here (indicating) so you don't want them hanging out on the sidewalk, as well. I -- I hear you. Um, we can try to look at that.

MATT EMENS: I just feel like --

MR. GARTLEY: Being the only door, it would be kind of self-explanatory to me if I was going to it to know it was the entrance.

MATT EMENS: That will make it work. That will make it work. I just feel like I don't -- I don't know -- I mean -- I feel like it should -- with this building -- the other one is trickier because you have the corner. You have got the pass-through underneath. You have the retail.

This one here just feels like it could have a center, you know, gable that presents that entrance -- or doesn't have to be a gable. Like there is a way to show you architecturally this is where you enter and it is not just because it is the only door on the front.

I think in general the colors and materials I'm fine with. Everything else I think you have hit on. The only concern, I guess, I do have and I think we'll all have is one of the things I think you said is you have the colors picked that we looked quickly last time. They all work together well and nice, but if you are going to be switching based on a manufacturer's siding that is available, I guess we have to work out, Jim (Ignatowski), how that works with the Building Department if we approve one set of colors and then if they go -- Paul (Wanzenried) will have to be aware of that.

JAMES IGNATOWSKI: They would have to turn in cut sheets noting the colors and after that point, if you switch it, you have to let the Building Inspector know and he may have to look at it again. So try to have that resolved before you turn in your finals.

MR. GARTLEY: We're actually in contact with some siding reps right now to get that. We had one in our office and the colors were very close to the colors we have. This is gray --

JAMES IGNATOWSKI: I understand. But the --

MR. GARTLEY: Absolutely.

JAMES IGNATOWSKI: Let's just make sure when you label your drawings, you have the catalogue number on it.

MR. GARTLEY: Okay.

JAMES IGNATOWSKI: That lets the inspector know what you're going with.

MATT EMENS: The other thing, too, is I saw the vent there and when you explained on the floor plan, too, the heating and cooling, AC system -- you have that grill that is there. That looks like, um -- this is on the record. I take that back. Strike that. She can't really strike it.

It would be good to pull the trim up and do just a panel above that so it doesn't bump down like that. I think you can make it quick and easy. So in other words, make it look like part of the massing that is there. I think it will blend in better that way.

MR. GARTLEY: Maybe make it look like a vent?

MATT EMENS: We'll have -- put the head trim straight in and down, and the casing on the side and whatever panel can go in there.

MR. GARTLEY: We only did that, too -- I -- I thought the same thing, myself, it does look like --

MATT EMENS: Right. Because it looks like the vent placement hits about the same level as the -- as the sill of that window. And it doesn't have to be exact, but I think if you brought that head up and trimmed that out, it would look better. Especially from a distance.

MR. GARTLEY: We're kind of restricted. In reality, the idea of those vents is to be at floor level. However, we raise it because we have balconies there and we wanted to eliminate snow.

MR. LATRAGNA: I think you have done a great job taking our discussion, informal discussion points into account in your redesign. I'm very comfortable with the design.

I can support Matt (Emens)'s comments about the faux windows on the end. I think that would add some additional character to that. But otherwise, I have no objections.

JAMES IGNATOWSKI: Do you have any -- do you have the cut sheets and samples of the veneer or any samples of the veneer?

MR. GARTLEY: No. We did not provide any. We did not bring any cut sheets. I have colors.

JAMES IGNATOWSKI: What about lighting fixtures?

MR. GARTLEY: Lighting fixtures? Um, we have them shown on --

JAMES IGNATOWSKI: In terms of the cut sheets, do you have an idea what you're going to use?

MR. GARTLEY: We have an idea. We can provide those to you. I did not bring them with us.

JAMES IGNATOWSKI: Is there any ground lighting around this building?

MR. GARTLEY: No ground lighting on this particular building other than the entry, we'll

probably do something here (indicating).

And then downlighting, again, LEDs, probably downlighting with -- on canopies or to accent the doorways here (indicating), which is code. So we were thinking of doing it, you know, in the balconies, something LED, either canned light or a strip lighting that would just shine down.

Is that what you're referring to?

JAMES IGNATOWSKI: Yes. Is -- any time there are any lighting fixtures that are going to be visible, there should be some type of cut sheet that you can provide the Building Department so they know what you're putting in. There have been examples where people have said one thing in the meeting and something else has gone in that is above and beyond. So we just have to be careful with stuff like that.

Let me go through my litany here.

The trim around the windows, is that 4-inch or 6-inch?

MR. GARTLEY: The trim around the windows actually varies. The trim itself, around the base -- the bottom and the sides is 4-inch. We try again to give it variation. This particular building doesn't have much, but at the top, we show that one -- but this one kind of has a different stagger to -- to give it some relief. The bigger building, which I don't see any on here -- if you notice, it will kind of give it some delineation. Some have shutters with again, a relief raised to the top.

To answer your question, it's 4 and the top is 6 and like -- 6 and then there is some 8s, so there is some variation for the top part.

JAMES IGNATOWSKI: The shutters, are they louvered or paneled?

MR. GARTLEY: They're louvered.

JAMES IGNATOWSKI: Would you be able to label those on the drawings for us?

MR. GARTLEY: Absolutely.

JAMES IGNATOWSKI: All right. Let's see here. Some issues I might have with this, is on your west elevation, I just feel there has to be something on the roof to take up or break up large distance between both gables. All right? Um, on the other units, you can see there's a certain distance and certain distance and they're quite close. But when you get to that west elevation, there is a huge expanse. It will be an estimated 4/12 pitch and it will look larger because the roof will go in further back. So I'm concerned with some type of applied gable up there. Whether it further back on the roof or flush with the gutter line, that will be something that should be easily done. And then you can -- depending where you want to do it or how you want to center it, it should be a relatively easy thing to do in terms of breaking up that roof line.

In terms of on the elevations, on your west elevation -- actually, all your elevations that have signage, and your west elevation, the new drawings you have signage and you have gooseneck lamps coming down.

Yet when I go to the east elevation, we have these cantilevered down-covered canopies.

MR. GARTLEY: Yep.

JAMES IGNATOWSKI: You're kind of mixing something that is a -- like you said, a small-town, old-town feel with a canopy that looks modern.

MR. GARTLEY: The idea of the back side, we'll call it -- because it is not as prominent. It is kind of like tucked in. So this is really just for deliveries for the retail spaces, so we didn't want to make it too much of entrance so people thought they could enter those locations. It is mainly for deliveries for the retail space.

So the canopies are to kind of give it downlighting. We'll have a strip in there or cans down to delineate, per code, to kind of show those, in case someone wants to deliver at nighttime. Right now there is really no delivery spot for these retails. We don't know what is going in. That is the idea, the back side would be more for deliveries.

JAMES IGNATOWSKI: Um, let's see here. In terms of what Matt (Emens) discussed earlier, like on the south elevation, you have got that gable end there, and it is a blank area. In both ends there is a study. You can easily slip a window in there. Doesn't have to be a double unit. Can be a single unit. Just something to break up those two expanses.

You started thinking about it, in terms of the colors, does it wrap around and actually, it doesn't. Um, on --

MR. GARTLEY: It does, I believe, on the front part. I can't remember now -- we went back and forth a million times with colors.

JAMES IGNATOWSKI: Because your south elevation, you have shown it to be a gray. And the next corner would be the east elevation, and you have a different siding and a different color. South elevation you got the gray.

MR. GARTLEY: Gray.

JAMES IGNATOWSKI: Turn the corner would be east elevation and have you got that --

MR. GARTLEY: Right. So that is the idea there. I kind of --

JAMES IGNATOWSKI: So were you trying to match it or turn the corner --

MR. GARTLEY: No. When you turn the corner, I did not want to match in that particular spot because we were keeping -- if you noticed, just the gables have the colors. If I did that, the colors wouldn't have worked out. So on this particular elevation, it was to mix it up so it was a different color. So on the front side it's a little different. Where it wraps, it is the same material. So that was the intent of that.

So this one (indicating), the intent was to keep it different because the gables are the ones with the colors.

MR. SKRYPNIK: I think part of it, too, is the orientation of the two buildings together.

You have a very small perspective to see the corner, to have the opportunity to view both sides at the same time, that we felt it was less important there.

MR. GARTLEY: But I love the idea of false windows. We actually brought that up, just -- so yeah, we could easily, I think, do that.

JAMES IGNATOWSKI: On your east elevation, we should be able to see the -- it would be on your right-hand side, east elevation, we should be able to see that projected roof that pops up on the left-hand side of your west elevation, right?

MR. GARTLEY: Yep.

JAMES IGNATOWSKI: Along with the gables.

MR. GARTLEY: Yep.

MR. SKRYPNIK: From ground level you would never see it. But from the 2D --

JAMES IGNATOWSKI: I was just wondering if I was seeing it correctly from one elevation to the other.

MR. GARTLEY: Absolutely.

JAMES IGNATOWSKI: On your -- the two wide gables, or the one wide gable on your south elevation, and on your east elevation, the big gables, you may want to sticking a fypon in there, a circular fypon to break up so it connects with the rest of the unit.

The only thing I would have is going to the new building that you showed us today, that should be the smaller unit. I'm assuming you want those -- that building to look similar to the one we were just peeking at or looking at. On this one, here (indicating), where we have the brick, we do not have the circular fypon and gables.

MR. GARTLEY: I noticed when I printed that --

JAMES IGNATOWSKI: Just to be consistent from one building to the other.

MR. GARTLEY: Even on this one (indicating), as well.

JAMES IGNATOWSKI: So they match. Small-town feel. You don't want to have something different in another location. Even if it is that small.

Those are my comments.

MR. GARTLEY: Great. Appreciate it.

JAMES IGNATOWSKI: Overall, I do like the project. In the main part, you do see three-story, you know -- three-story buildings are all put together and you have rentals up there and downstairs. So you're making an attempt at that and I do like the part where you're bringing things in and out so it is not one giant, long facade. If you succeed at that, it is a matter of fine-tuning the little areas to make it consistent all of the way around.

Thank you very much.

2. Review of C & M Forwarding signage located on Route 259 in North Chili New York.

Rob Rose and Mike Erne were present to represent the application.

MR. ROSE: Rob Rose. I'm representing Pierrepont Visual Graphics. We're the company who is making and installing the signs. I'm with Mike Erne from C&M Forwarding.

Today we're going to discuss two signs, one for the building and one freestanding sign on the -- out by Union Street.

Sign A is an internally illuminated channel sign, two-pieces that are going to be mounted to the main front facade of the building. It is internally illuminated. It will be on a time sensor, so it will be on during the day and off -- or off during the day and on when the sun goes down.

The number for the building is non-illuminated. You can see in the photos that I provided, um, what it looks like during the day and what it looks like during the night.

The second freestanding sign is internally illuminated also. During the day, it is a white cabinet with a black base. During the nighttime, it is illuminated. You will only see the address and the logo. Everything else fades into the darkness. That is actually set 150 feet off the road.

Any questions from you guys?

MATT EMENS: On the monument sign, it's a metal cabinet on the bottom?

MR. ROSE: Yes.

MATT EMENS: You bringing the foundation out -- it doesn't look like it, but probably needs to come up a little bit.

MR. ROSE: Foundation will be above grade so we can mount our cabinet to it. On the last two -- last two pages are how the foundation is being weighed. The dimensions, the depth. What the concrete -- the PSI rating is. The threaded rod is actually 24 inches into the concrete base.

MATT EMENS: How about -- I guess I'm more concerned about -- it is off the driveway, but from a landscaping standpoint, I'm just wondering what is going to be around it because the metal cabinets get dinged up from mowing.

MR. ROSE: It's actually on a 60-degree incline so mowing will be kind of rough around there. I don't think they will get tractors or mowers out there.

MATT EMENS: I don't have the landscaping plan, but will it be landscaped around there? Is that the plan?

MR. ERNE: We don't have plans to landscape it. It is on the incline, going down -- down the driveway.

MATT EMENS: Okay. I don't have any questions.

MR. LATRAGNA: I have no questions.

JAMES IGNATOWSKI: Just for my own information, what is a digital print globe?

MR. ROSE: Digital print is a piece of vinyl that is printed with an ink jet printer that holds up to the Rochester weather. It is just because there is gradient in the actual globe itself. So the face is plexiglass and then overlaid is the blue hazes or the -- or the fade that you have on top of it.

JAMES IGNATOWSKI: You already said that the base is a metal material, correct?

MR. ROSE: Yes.

JAMES IGNATOWSKI: I noticed that at the top you do have colors labeled, but they're not specific to what location that they are. So I would be -- revise your drawings to show that -- where the colors -- what they actually belong to. So the base and upper signs, what colors you're using to have those documented.

Okay?

MR. ROSE: Okay.

JAMES IGNATOWSKI: What is the width of the base? The width of the sign is 10 feet at the top, but the bottom, what is the width of that?

MR. ROSE: The width of the base, the black piece at the bottom is 12 inches wide by 100.

JAMES IGNATOWSKI: I would have that labeled on the drawing.

MR. ROSE: Yep. I see that it is not. I just added the numbers.

JAMES IGNATOWSKI: You're saying this will be on the nice, lovely steep gradient out there?

MR. ROSE: Yes.

JAMES IGNATOWSKI: From the road, how much of that sign will actually be visual?

MR. ROSE: Actually, the sign itself is -- the bottom of the white is on grade with the road.

JAMES IGNATOWSKI: Okay. What is your hours of operation for this new project out there?

MR. ERNE: Right now, roughly 5 o'clock in the morning until close, to midnight. We hope, with moving in the new facility, eventually we'll be open fully 24 hours a day.

JAMES IGNATOWSKI: So it will be a 24-hour --

MR. ERNE: The most important thing -- sorry to interrupt. The most important thing for us is outside drivers coming into the facility have something they can -- with the 3457 on -- that maybe have not been at facility before can visibly see it being how far back set it is.

JAMES IGNATOWSKI: And being with the signage you have on the building, you think it is necessary to have something 10 feet wide out sitting out there for truckers to see it?

MR. ERNE: We really don't want the guys to miss that turn coming up the grade.

JAMES IGNATOWSKI: How could you?

Those are my questions. My recommendations is you just have what I talked about labeled clearly on the drawing, the locations, catalogue numbers and you need to have the width of the base on there.

MR. ROSE: Thank you, gentlemen.

3. Review of Target Drive-up Beacon signage located on 3181 Chili Ave, Chili, New York.

Jay Hurzy was present to represent the application.

MR. HURZY: Good evening. My name is Jay Hurzy with Sign & Lighting Services. I have been asked to represent Target for this drive-up beacon. Have you been given prints on these? I have been asked to step in for my associate who couldn't make it.

Okay. This is part of a national program where they're looking to put a roughly 12 foot overall height solar-powered beacon. The hours of operation for the illumination is roughly from 4 to 11. That is a time that they actually roll out the -- the products to the customers as they pull up. There is designated spaces, usually two in front and two behind it for customers to pull in.

The beacon is illuminated, the top part, the part that says "drive up" at the very top of it.

Again, it's limited on hours. They put it on a 2 foot sonotube base so when cars pull up, they're not taking the sign out every time they're bumping into the base.

JAMES IGNATOWSKI: You have someone with a high truck on the bumper, forget about it. Snowplows, too.

Only going to be lit when the drive-up service is available; is that correct?

MR. HURZY: Typically 4 to 11.

JAMES IGNATOWSKI: Any further questions? Appreciate you coming in and giving us your information.

MR. HURZY: Thank you.

JAMES IGNATOWSKI: Last on agenda is approval of the draft minutes from the 10/15/2019 AAC meeting.

Robert Latragna made a motion to accept the 10/15/19 Architectural Advisory Committee minutes, and Matt Emens seconded the motion. The Committee was unanimously in favor of the motion.

The meeting ended at 6:45 p.m.