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(Whereupon the Pledge of Allegiance was said.)

THE CHAIRPERSON: Margaret, could you call the roll?

MS. UHLE: Sure. Carlos Garcia-Bou was not able to call this evening. Enda McIntyre.

MR. McINTYRE: Here.

MS. UHLE: Laura Raffiani.

THE CHAIRPERSON: Here.

MS. UHLE: Jennifer Nemecek.

MS. NEMECEK: Here.

MS. UHLE: And Silvio Luca.

MR. LUCA: Here.

THE CHAIRPERSON: We have the minutes from February, May, and September.

MS. UHLE: The only ones that you could do this evening would be the September 3rd, because that would be you, Jennifer, and Silvio. Otherwise, Carlos needs...
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1. it's going to be done in this style, very
2. realistic. We tried to keep it more realistic.
3. This was the original sketch. That's how it's
4. going to be. Last time, I started to penciling
5. in the additional comment to expand it more and
6. make it covering the whole building. So it
7. will be realistic. That's the style.
8. THE CHAIRPERSON: Okay. So this is
9. more for placement and general idea, but the
10. style of the rendition will be in that type of
11. realistic style and color?
12. MS. SHUSTER: Yes, because it's going
13. to be hand transferred to the building. So
14. obviously every stroke it's very hard to
15. demonstrate it on a smaller scale.
16. MR. MCINTYRE: You're the artist?
17. MS. SHUSTER: I'm not the artist. The
18. artist is working for Sally. This is the
19. company that's going to be helping me with this
20. project if I'll have your approval.
21. MS. BARISH: I would like to introduce
22. myself again if that's okay.
23. THE CHAIRPERSON: Yes, please.
24. MR. MCINTYRE: Sure.

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1. actually exist, then they could do a very nice
2. job of filling in what doesn't exist on the
3. facade. I think it's cool.
4. In terms of, you know, just the sort
5. of the practical element of this; the type of
6. paint; how long it's going to take; the
7. maintenance of this; is it going to be
8. illuminated; any sort of thoughts on that?
9. MS. BARISH: I don't have any part of
10. the illumination if there's going to be
11. illumination. The paints are environmentally
12. friendly exterior latex paints. I'm going to
13. guess the project would take us, depending on
14. how many artists I send, probably about six
15. days, five, six days, possibly a little less
16. depending on how many artists I have do the
17. project. On my building on Long Island, I've
18. have paint on my building for over 15 years.
19. It does fade slightly over time, but it still
20. looks terrific. So it should last a lot of
21. years.
22. MS. SHUSTER: If I may respond to the
23. question about additional lighting. There is a
24. parking lot -- I apologize -- there is a

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parking lot and we have some lighting. We're not going to add anything. I think it's sufficient. So no additional lighting. It's located right over here a little bit further. So we have enough light.

THE CHAIRPERSON: It's aimed towards the building, yes?

MS. SHUSTER: Towards the parking lot, yes. A little bit toward the building, right.

THE CHAIRPERSON: Any other questions or comments from you guys?

(No comments.)

THE CHAIRPERSON: Did we leave the public meeting open?

MS. UHLE: Yes.

THE CHAIRPERSON: Okay. The public meeting was left open, so if there is anyone in the audience here that would like to add anything or speak to the application? Anybody?

(No comments.)

THE CHAIRPERSON: Okay. At this point, I guess we can close the public meeting. Make a motion to close the public meeting.

MR. MCINTYRE: Second.

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THE CHAIRPERSON: All in favor.

(All aye.)

THE CHAIRPERSON: Okay. I'm still a little concerned about that style of the art itself, that real realistic kind of a thing.

MS. SHUSTER: It will be done exactly the same style. I do have an album by another artist -- it's very -- it's pretty much -- it creates -- it's not too -- it's very organic.

It's going to look very organic with the whole environment. Well, artists always intended like music to impact how we feel, and so the whole intent of it is not to take people into another dimension, but just basically when you walk into a beautiful environment, you feel better. It's going to be exactly in that style. It's done by the same people.

MS. BARISH: If I can interrupt. The top photograph is actually a copy of a very talented artist called Kincaid, and I happen to feel that it's realistic looking, as I do feel that the artwork on Scarsdale Animal Hospital would be realistic looking. There's nothing going to be cartoonish (sic) about it, it's not.

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whimsical and will giving you a feeling like you're in a park scene or whatever the sketch is trying to put across. The dog will look like a dog. The child is going to look like a child holding a kite. It's really mostly greenery, mostly landscape.

THE CHAIRPERSON: But not like pumped up or --

MS. BARISH: We're not using colors like yellows or oranges or hot pinks. If you were to look outside, the greens are going to be the color of green trees. I'm going to just open this again. These are pencil sketches, so it's really more for the layout. It's not a painting, it's a pencil sketch. You see the color pencils as closely as we could so how you're seeing the greenery.

MR. MCINTYRE: It's like water colors?

It's like more water colors you're using; right?

MS. BARISH: Yes. So we're really not able to get across in the pencil sketch what the painting is going to look like. In my 30 years of experience in owning this company,

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I can't imagine anyplace would be displeased.

I think an unattractive building is going to look amazing.

MS. SHUSTER: I'm sorry -- we tried to work with what we have. We actually do have this greenery going on. We really want to put -- these are actual growing plants. We tried to keep it as park looking as possible.

Very park like.

THE CHAIRPERSON: Anybody? Enda?

MR. MCINTYRE: I like it, personally.

I think it's different, and I think it's a little bit of a different spin on a facade. We have maybe one or two murals -- one that came before us before, but I think this is a little bit of a different spin on that. You're not really going to know what it looks like until it's complete.

MS. BARISH: We could always take a paint brush and paint over it.

MS. UHLE: But you don't want to do that.

MR. MCINTYRE: I think it's something that's different and different in a good way.

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That's my personal opinion.
MS. UHLE: The next step,
unfortunately for you, they'll have to go to
the Planning Board because Planning Board is
the ultimate approval authority. Do you guys
have any comments, questions, concerns? I
think it's hard to discuss because it's not
something we've seen before and it is a pretty
big building. So it's going to make, even if
it's subtle, a pretty dramatic statement that I
think we're not accustomed to seeing here.

THE CHAIRPERSON: Any more comments?
yes, no?

MS. NEMECEK: I'm on the fence.
MS. UHLE: What are your concerns?
MS. NEMECEK: I don't know how loud
it's going to look. I mean realism is one
ting thing, color is another. Thomas Kincaid, he
has been known as the painter of light, right,
so they're pretty bright paintings. I don't
know how that's going to work on Route 22.

MS. BARISH: Well, I would say if your
concern is that it's too bright, we could tone
down the greens a bit or we don't need to use

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red. I mean, again, it should still be
realistic looking. The plan would be for it to
be realistic looking but maybe not using a
hunter green or an emerald green but still
greenery. If we know what you are specifying
and what you're looking for, certainly we could
make that happen.

MS. NEMECEK: We haven't had anything
like this before, so it's a little hard to
determine what it is.

MS. UHLE: I think a lot of the
examples that you showed seem to be interior
elements too. I think at the last meeting Ms.
Nemecek had asked for other buildings that had
similar murals on them.

MS. BARISH: Well, I do have some in
my iPad if you would like to see that again.

MS. NEMECEK: No, I've seen that
before.

MS. BARISH: I know that I'm
completely in a different neighborhood than
where I live, but we have done a lot of artwork
on Long Island. It's been in newspapers,
they've done photo shoots of it, and it's been

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accepted very, very well. Again, we're
painting cartoons on any building, unless, of
course, we were asked to.

THE CHAIRPERSON: Silvio.
MR. LUCA: This is a question more
towards the Board: Is it just a cut and dry we
approve it, or is there a way of actually us
maybe seeing the process on the building so you
could see the tone of colors and approve it
that way?

MS. BARISH: What happens first is we
sketch, pencil sketch to make sure that we're
going to get the layout we're presenting. From
there I could certainly -- I don't know if any
of you are present there, but we could
certainly show you --

MR. LUCA: I drive by the hospital
every day.

MS. BARISH: Excuse me, I'm sorry.

MR. LUCA: I drive by it every day. I
think most of the concern is that the colors
are not just so bright, and I think it needs to
almost fade into the surroundings.

MS. SHUSTER: I could e-mail --

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could stay in communication and have even the
brightness of it approved by the Board. It's
not a problem.

MS. BARISH: If you would like, I
could have my artist paint a tree on a piece of
canvas so that you could see the coloring and
we could make it lighter or darker.

MR. LUCA: If you started the process
and you started painting and you tone it down,
are you toning it down in a sense -- how would
you tone it down; you would put white on the
spoon and kind of sponge it?

MS. BARISH: If we were actually on
the building painting and the client says, you
know what, it's a little bit too strong, just
fade out the colors a little bit. If you're
familiar at all with the Benjamin Moore chip
book, there are HC colors which are called
historic colors. Those might be blue but
they're a quieter blue. They might be green
but a quieter green, more of a sage green. So
knowing that that's what you're preference is
going to be --

MR. LUCA: For example, like the trees

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and the grass it's not just one Benjamin Moore green, it's numerous colors?


Because that's how you get shading in it and that's how you make it realistic.

THE CHAIRPERSON: I understand the concept, but I still kind of have a hard time passing it along just because we're not really seeing, you know, what it is. We're only seeing a sketch of it. Honestly, I like the sketch better than as a form -- as an art form, I like the sketch better than I like the realistic other paintings. So I thought that it was going to be a little bit more sketchy looking in the finished product.

MS. BARISH: Well, it can be. Again, I could show you hundreds of jobs and if you said to me, I like the style on that job, I could take that exact same artwork and make it look like a cartoon. I could take that exact same artwork and do it in different shades of colors. So originally we were trying to do it as close to what the natural environment would be.

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MR. LUCA: The mural is -- the people and the animals, it's full scale, true to scale? Like the person is five foot --

MS. BARISH: Yes. We're not going to make a 20 foot tall person.

MR. LUCA: I'm not saying that. In my opinion, it might be better to actually have a canvas of a dog full scale in the style for us to approve, because, again, in a five by seven drawing it's very difficult to understand.

MS. BARISH: I think it would be difficult for me to do a tree for you full scale because the tree might be 12 foot tall.

MR. LUCA: Not the tree per se but maybe the person kneeling down and the grass around it.

THE CHAIRPERSON: A section. Some sort of a section that gives you a little bit -- I mean --

MS. BARISH: Well, this happens to be proportionate to the scale of the building.

We've taken the building, took a photo of it, and this is the scale of the building.

MR. LUCA: I think what we're trying

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1. do something to it, will you notify her to come out and --
   MR. MCINTYRE: That's more of a question to the tenant or the operator.
   MS. BARISH: First of all, if somebody did graffiti it, Anna would call me, we'll send somebody up there, and repair it.
   MR. MCINTYRE: I think that, you know, the intent here is when it's said and done and when it's completed, that it doesn't look out of character and it's not, you know, gaudy and in your face. I think having an understanding of the color pallet would certainly help in sort of understanding what the whole elevation would look like. So if there is a way that as the artist -- being the artist that you could help us and help the Planning Board sort of better understand that and see that, then I think that would be helpful.
   MS. BARISH: I think there are two different ways that we could approach this. Simplest, from a dollars and cents point of view, is for my company to take a color pallet and show you swatches of color, some blended, DINA M. MORGAN, REPORTER

2. some not blended, and show you something that you would be comfortable enough with to say that that would work. If you feel we need to go an extra step, I could take a piece of canvas, again to scale, and show you what some of the bushes might look like, again, in the colors you might like.
   MR. MCINTYRE: Because really the majority of this the two facades is really sort of green field and blue sky landscape; right.
   MS. BARISH: Majority, yes.
   MR. MCINTYRE: I think that together with the trees -- like is this based on a picture?
   MS. BARISH: This was based originally on a discussion of what Scarsdale Animal Hospital would like to see. Then it's been tweaked a bit based on further discussions.
   MR. MCINTYRE: So I think if we could kind of see the gradient in the variation of the green and landscape and the, you know, nearsight and foresight and the background and how you would look to depict, you know, the grass and the fields, as well as the sky, as DINA M. MORGAN, REPORTER

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1. well as some of the trees and the leaves, I really think that's --
   MS. BARISH: I think it would be easy enough for us to take a small piece of canvas, do a little bit of painting -- then again not to take the entire thing -- do a little bit of painting to make the comfort level that you would see the direction we're going with it.
   MR. MCINTYRE: Yes.
   THE CHAIRPERSON: Do you all agree that we could send it to the Planning Board that way?
   MR. MCINTYRE: Yes.
   MS. BARISH: So I have some homework to do.
   MS. UHLE: I also think for the Planning Board it would be helpful -- I know you said you have them in your iPad, but I think they would like to see actual photographs of other buildings with some of the murals on the facade. If you could provide those to them.
   THE CHAIRPERSON: The ones that you feel look the closest to that. DINA M. MORGAN, REPORTER

1. MS. BARISH: More of them though -- well, very often when I show somebody my iPad, it's the quality of the artwork. It depends on what the client is requesting. Some of my artwork on buildings is usually stronger in color because that's what people have requested in the past. I could show you commercial wall murals in lighter colors, but they might not be on a building, you know, on an actual building.
   MR. MCINTYRE: Okay. All right. I would like to make a motion on Application 15-51, Scarsdale Animal Hospital located at 741 White Plains Road, that we move this application along to the Planning Board with the stipulation that as part of that presentation that you make every effort to present a color pallet of the colors that you're proposing to the sort of primary and major elements that this mural will represent, together with whatever you feel will best represent physical handouts or renditions of exterior building murals similar to this. DINA M. MORGAN, REPORTER
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Anything else, Margaret?
MS. UHLE: No, I think that was everything.
The CHAIRPERSON: Second that.
MR. MCINTYRE: All in favor -- do I have a motion to move this on?
The CHAIRPERSON: I second that.
MR. MCINTYRE: All in favor.
(All aye.)
MR. MCINTYRE: Okay. Good luck.

Looking forward to seeing it.
The CHAIRPERSON: Next up we have Application 15-34, 22 Maple Street.
MR. MAIORANO: Good evening, Board members. My name is Adamo Maiorano from Community Designs on behalf of the applicant, Mrs. Louis Osso.

We are proposing a one story addition to an existing one and a half story dwelling. Basically the existing house is a split level, so you walk up a half story to the rear. So our addition basically consists of walking up a half story to the front right of the house, which is going to be a study, and then another

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there is lighting next to the door. It kind of centers that new front portico over the door and the way the door is off center, so there's an existing light that they're going to obviously put a new fixture in there.

MR. MCINTYRE: So the stucco on the foundation wall, the stone risers and treads and risers on the stair, the balustrade, the handrail, all of that is existing to remain?

MR. MAIORANO: It is existing, but it may have to altered as far as I think it needs some repair. It's going to be kind of replaced in kind with the stone.

MR. MCINTYRE: In the existing front elevation, the picture of the existing house it does appear that there is some plantings and some bushes on front of that, are they going to remain?

MR. MAIORANO: Yes, ideally the landscaping is going to stay pretty much the same.

MR. MCINTYRE: You know, I think just looking at your elevation, looking at the picture, I think with those plantings, you

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know, they certainly help to soften and maybe hide some of that sort of foundation element or parged concrete wall that sort of protrudes out of the grade, which I think is more of an enhancement to the overall elevation. So we would certainly like to make sure that if they do exist, then that they would remain.

MR. MAIORANO: They can stay and just be cleaned up and cared for.

MR. MCINTYRE: Sure. Why not.

MS. NEMECEK: And is that the garage door you're going to use too?

MR. MAIORANO: It's sort of kind of in a budget frame too. So if they do have room left over, possibly updating the garage too.

MR. MCINTYRE: Is there going to be any lighting elements over the garage door?

MR. MAIORANO: There is an existing spotlight over the garage.

MR. MCINTYRE: Okay.

THE CHAIRPERSON: Will that remain there?

MR. MAIORANO: I believe that's going to remain, yes.

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THE CHAIRPERSON: That siding will be all different there because that's going up; right?

MR. MAIORANO: Yes. It's going to be hard to tie in. It's going to be all new siding. It's kind of weathered now.

THE CHAIRPERSON: Is that a vinyl siding?

MR. MAIORANO: It's a vinyl siding.

MS. NEMECEK: And the trim color is going to be --

MR. MAIORANO: White.

MS. NEMECEK: -- white?

MR. MAIORANO: The same, yes.

MR. MCINTYRE: Any lighting at the side of the house or the back of the house?

MR. MAIORANO: There is an existing sliding door, and I think there is probably definitely a light on the side of the house.

MR. MCINTYRE: Just make a note for, you know, future -- as I'm sure this will probably continue to move on down the road, that as part of your next rendition you pick up all the light fixtures and any other.

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preexisting conditions that are, you know, on the facades. Is there any air conditioning, any condensers?

MR. MAIORANO: On the left-hand side of the house it's kind of blocked by landscaping. It's right here with shrubs.

MR. MCINTYRE: Again, I think to make any application -- and certainly this particular application -- as comprehensive and complete as it can be, then again there are little sort of bells and whistles that if they can be incorporated into the plot plan, as well as indicated on the elevations, then they're kind of, you know, simple things that we always look for.

THE CHAIRPERSON: Especially if you need to -- well, either way, but if it is an addition and you're going to need more units, more zones, whatever, for sure then make sure that it's there and wherever it's supposed to be.

MS. NEMECEK: Are you going to expand the deck too?

MR. MAIORANO: No, that's staying as

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MS. UHLE: You have blue shutters.
MR. MAIORANO: Yes, the shutters are
going to be the same blue tint to them as the
existing.
MR. MCINTYRE: Okay. Anything else?
Anybody want to make a motion?
(No comments.)
MR. MCINTYRE: That being the case, I
would like to make a motion on Application
15-34 that based on what's been presented that
we look to pass this on to the Planning Board
for their review and ultimate approval. Do we
have any -- do you want to sort of reiterate
some of the comments?
MS. UHLE: I think you basically just
recommended that they maintain or replace the
landscaping in front of the foundation, and
also that the plans reflect any existing or
proposed lighting fixtures and AC condenser
units.
MR. MCINTYRE: Do I have a second?
THE CHAIRPERSON: Second.
MR. MCINTYRE: All in favor.
(All aye.)

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1
2 first floor is remaining?
3 MR. IANNACITO: Yes. Let's look at
4 the floor plans. So basically the existing
5 square of the first floor -- the only thing
6 that's happening in the front is this little
7 bump out here for the entrance. So this is the
8 existing first floor facade. Actually, it's
9 over here.
10 MR. LUCA: Your first floor elevation
11 is the same as the existing house?
12 MR. IANNACITO: Only right up to the
13 eve.
14 MR. LUCA: First floor elevation.
15 MR. IANNACITO: Yes, finished first
16 floor, and the finished second floor is the
17 same also. This bottom line here and here. So
18 our basement level, first floor level, second
19 floor level exactly the same. The ridge height
20 of the new roof is going up about six feet
21 higher than the existing ridge today. It's
22 going to occupy the full existing footprint of
23 the house, where the existing house the rafters
24 started at the second floor level and then went
25 up. So it's only half a story. So the rafters
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1
2 I think.
3 MR. MCINTYRE: And the chimney?
4 MR. IANNACITO: The chimney will be
5 extended and then stuccoed, and it would match
6 the color of the siding.
7 MR. LUCA: Portico roof is copper
8 standing seam?
9 MR. IANNACITO: I'm sorry.
10 MR. LUCA: The portico roof is
11 standing seam copper?
12 MR. IANNACITO: Yes. This portico
13 roof is a standing seam copper, yes.
14 MS. NEMECEK: Is there AC, because I
15 don't see it?
16 MR. IANNACITO: Currently, there is no
17 AC in the house. We are adding new AC. I
18 didn't show it on the plan that I gave you, but
19 I did mark it up on this plan. The new units
20 will go right next to the staircase coming off
21 the deck at the rear of the property. There is
22 really no place to put it on the sides because
23 it's a really tight lot.
24 THE CHAIRPERSON: Also, I don't see
25 any gutters and liters on the --
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1
2 now start at the ceiling height of the second
3 floor versus the ceiling height of the first
4 floor.
5 MR. LUCA: Right.
6 MR. IANNACITO: The entire roof is
7 coming off.
8 MR. LUCA: Right. I understand that.
9 There's a big difference between A and B.
10 MR. IANNACITO: So we're going to have
11 the box of the first and second floor is there,
12 and then we build up new walls right from the
13 second floor surface up and then the new roof.
14 THE CHAIRPERSON: I appreciate that
15 you -- I know it's not easy all the time, but
16 basically you reposition the windows. You didn't
17 try to like keep --
18 MR. IANNACITO: At the end of the day,
19 everything is going to be new, to leave two or
20 three window wouldn't have made sense.
21 THE CHAIRPERSON: And they're
22 positioned -- even if they're shifted just a
23 little bit, it makes a difference because in
24 the end product I think other than leaving them
25 in places where they kind of were is a big help
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the chimney.

MS. NEMECEK: I think it looks nice.

MR. MCINTYRE: I guess we just need to
open up the public hearing.

THE CHAIRPERSON: I would like to make
a motion to open for a public hearing
Application 15-61 for 225 Park Drive.

MR. MCINTYRE: Second that.

THE CHAIRPERSON: All in favor.

(All aye.)

THE CHAIRPERSON: Anyone here?

MR. MCINTYRE: Would you like to come
up and talk about your new house?

(No comments.)

THE CHAIRPERSON: I guess that’s it.

I make a motion to close the public hearing for
Application 15-61, 225 Park Drive.

MR. MCINTYRE: Second.

THE CHAIRPERSON: All in favor.

(All aye.)

THE CHAIRPERSON: Anymore comments
from the Board? It’s a lovely home. I think
it will be nice. I think that it’s a nice home
now and it will be. I think it doesn’t take

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away, it adds to it.

MR. MCINTYRE: I just have one
question. Just looking at the existing -- this
existing home. In terms of -- in essence, this
is a new house, right; in terms of the
electrical service, is that going to be
aboveground brought into the house or could
that be brought in below ground?

MR. IANNACITO: I don’t know if the
poles are on this side of the street. If they
are on this side of the street, it’s much
easier to just dig a trench on their property.
To go across the street might get a little
expensive.

THE CHAIRPERSON: What is it now?

MR. MCINTYRE: I’ve seen you do that
before though, right, and --

MR. IANNACITO: Usually if it’s a
brand new structure, we’ll definitely put
everything below the ground.

MR. MCINTYRE: Right.

MR. IANNACITO: This is going to be
pretty much a new house. It really just adds
more cost to the project and it probably gets

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sheets on the light, but I can.

MR. MCINTYRE: I guess they’re copper?

MR. IANNACITO: They can be a copper

finish to tie into the portico. There are two

at the rear of the property at the French doors

going onto the deck.

MR. MCINTYRE: So I second that.

THE CHAIRPERSON: All in favor.

(All aye.)

MR. IANNACITO: Thank you.

MR. MCINTYRE: Good job. Good luck.

THE CHAIRPERSON: I guess that’s it

for the evening. There are adjourned items for

next month. Good night all.

(Meeting adjourned.)

DINA M. MORGAN, REPORTER

CERTIFICATION

STATE OF NEW YORK )

) ss.

COUNTY OF WESTCHESTER)

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

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

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

IN WITNESS WHEREOF, I have hereunto set
my hand this 20th day of October, 2015.

DINA M. MORGAN
Court Reporter

DINA M. MORGAN, REPORTER