

CITY OF CORAL GABLES  
HISTORIC PRESERVATION BOARD MEETING  
JULY 21, 2021

PARTICIPANTS:

Albert Menendez, Chairperson  
Bruce Ehrenhaft, Board Member  
Michael Maxwell, Board Member  
Dona Spain, Board Member  
John P. Fullerton, Board Member  
Xavier Durana, Board Member

Warren Adams, Historic Preservation Officer  
Kara Kautz, Assistant Historic Preservation Officer  
Gustavo Ceballos, Esq., Assistant City Attorney  
Nancy Lyons, Administrative Assistant

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1 consideration this afternoon.  
2 "Lobbyist" is defined as an individual,  
3 corporation, partnership or other legal entity employed or  
4 retained, whether paid or not, by a principal who seeks to  
5 encourage the approval, disapproval, adoption, repeal,  
6 passage, defeat, or modifications of any ordinance,  
7 resolution, action or decision of any city commissioner,  
8 any action, decision, recommendation of the city manager,  
9 any city board or committee, including, but not limited  
10 to, quasi-judicial advisory board, trust, authority or  
11 council.

12 Or any action, decision or recommendation of  
13 city personnel during the time period of the entire  
14 decision-making process on the action, decision or  
15 recommendation which foreseeably will be heard or reviewed  
16 by the city commission or a city board or committee,  
17 including, but not limited to, quasi-judicial advisory  
18 board, trust, authority, or council.

19 Presentations made to this board are subject  
20 to the city's false claims ordinance, Chapter 39 of the  
21 City of Coral Gables city code.

22 I now officially call the City of Coral  
23 Gables Historic Preservation Board meeting of July 21st,  
24 2021 to order. The time is 4:03 p.m.

25 Present are Dona Spain, Xavier Durana,

1 MR. MENENDEZ: All right. Good afternoon.  
2 Welcome to the regularly scheduled meeting of the City of  
3 Coral Gables Historic Preservation Board.

4 We are residents of Coral Gables and are  
5 charged with the preservation and protection of historic  
6 or architecturally worthy buildings, structures, sites,  
7 neighborhoods and artifacts which impart a distinct  
8 historical heritage of the city.

9 The board is comprised of nine members,  
10 seven of whom are appointed by the commission, one by the  
11 city manager, and the ninth is selected by the board and  
12 confirmed by the commission.

13 Five members of the board constitute a  
14 quorum, and five affirmative votes are necessary for the  
15 adoption of any motion.

16 Lobbyists registration and disclosure: Any  
17 person who acts as a lobbyist pursuant to the City of  
18 Coral Gables Ordinance Number 2006-11 must register with  
19 the city clerk prior to engaging in lobbying activities or  
20 presentations before city staff, boards, committees,  
21 and/or city commission. A copy of the ordinance is  
22 available in the office of the city clerk.

23 Failure to register and provide proof of  
24 registration shall prohibit your ability to present to the  
25 Historic Preservation Board on applications under

1 Michael Maxwell, John Fullerton, Bruce Ehrenhaft, and  
2 myself, Albert Menendez.

3 The next item on the agenda are approval of  
4 the minutes. Are there any changes or corrections to the  
5 minutes? Does anybody have any changes or corrections?  
6 Okay. Do I have a motion to approve?

7 MR. EHRENHAFT: I so move.

8 MR. MENENDEZ: Do I have a second?

9 MR. MAXWELL: Second.

10 MR. MENENDEZ: Mr. Maxwell seconds it. Okay.

11 We need to --

12 THE ADMINISTRATIVE ASSISTANT: Mr. Durana?

13 MR. DURANA: Yes.

14 THE ADMINISTRATIVE ASSISTANT: Mr. Fullerton?

15 MR. FULLERTON: Yes.

16 THE ADMINISTRATIVE ASSISTANT: Mr. Ehrenhaft?

17 MR. EHRENHAFT: Yes.

18 THE ADMINISTRATIVE ASSISTANT: Mr. Menendez?

19 MR. MENENDEZ: Yes.

20 THE ADMINISTRATIVE ASSISTANT: Mr. Maxwell?

21 MR. MAXWELL: Yes.

22 THE ADMINISTRATIVE ASSISTANT: Miss Spain?

23 MS. SPAIN: Yes.

24 THE ADMINISTRATIVE ASSISTANT: Motion is

25 passed.

1 MR. MENENDEZ: Okay. Notice regarding ex  
 2 parte communications:  
 3 Please be advised that this board is a  
 4 quasi-judicial board and the items on the agenda are  
 5 quasi-judicial in nature which requires board members to  
 6 disclose ex parte communications.  
 7 An ex parte communication is defined as any  
 8 act, communication, conversation, correspondence,  
 9 memorandum or other written or verbal communication that  
 10 takes place outside a public hearing between a member of  
 11 the public and a member of a quasi-judicial board  
 12 regarding matters to be heard by the quasi-judicial board.  
 13 If anyone has made any contact with a board  
 14 member, when the issue comes before the board, the member  
 15 must state on the record the existence of the ex parte  
 16 communication, the party who originated the communication,  
 17 and whether the communication will affect the board  
 18 member's ability to impartially consider the evidence to  
 19 be presented regarding the matter. Do we have any  
 20 deferrals today?  
 21 MR. ADAMS: No, no deferrals.  
 22 MR. MENENDEZ: Okay. Do we have any excused  
 23 absences today?  
 24 MR. ADAMS: We have three requests, one from  
 25 Alicia Bache-Wiig, one from Cesar Garcia-Pons, and one

1 from Peggy Rolando.  
 2 MR. MENENDEZ: Okay.  
 3 MR. FULLERTON: We get to vote on them  
 4 separately, or?  
 5 MR. MENENDEZ: We need a vote on that? Okay.  
 6 MR. FULLERTON: Can we get them all at once?  
 7 MR. MENENDEZ: I hope so.  
 8 MR. ADAMS: Just to approve the absences?  
 9 MR. MENENDEZ: Yes, okay.  
 10 THE ADMINISTRATIVE ASSISTANT: You need a  
 11 motion. Everybody say "aye" who wants to approve the  
 12 absences?  
 13 THE BOARD MEMBERS: Aye (collectively)  
 14 MR. MENENDEZ: Okay. That's everyone.  
 15 THE ADMINISTRATIVE ASSISTANT: Do we need a  
 16 motion?  
 17 MR. CEBALLOS: If possible, please --  
 18 MR. EHRENHAFT: Okay.  
 19 MR. CEBALLOS: -- please have a motion for  
 20 each.  
 21 MS. SPAIN: I was going to say --  
 22 MR. MENENDEZ: A motion for each?  
 23 THE ADMINISTRATIVE ASSISTANT: Yes.  
 24 MR. CEBALLOS: Thank you.  
 25 MR. MENENDEZ: Okay, okay.

1 MR. CEBALLOS: Also, have any, have the  
 2 applicants been informed that this board requires five  
 3 affirmative votes to pass any motions, and accordingly,  
 4 given the fact that there are three members that are not  
 5 present, if any of them choose or wish to defer their  
 6 items, they have that ability and that right.  
 7 MR. FULLERTON: Everybody understand that?  
 8 You'll need five of the six positive votes.  
 9 MR. MENENDEZ: I stated that a few minutes  
 10 ago. Okay. To approve an excused absence for Alicia  
 11 Bache-Wiig.  
 12 MR. FULLERTON: So moved.  
 13 MR. EHRENHAFT: Second.  
 14 THE ADMINISTRATIVE ASSISTANT: Who moved?  
 15 MR. MENENDEZ: We need to take a vote now?  
 16 MS. KAUTZ: You can do a voice vote, all in  
 17 favor. You can do a voice vote, all in favor.  
 18 MR. FULLERTON: Aye.  
 19 MR. MENENDEZ: Aye.  
 20 MS. KAUTZ: It has to come from you, not me.  
 21 MR. MENENDEZ: Okay. All in favor?  
 22 THE BOARD MEMBERS: Aye (collectively).  
 23 MR. MENENDEZ: Okay. Motion to approve the  
 24 excused absence of Peggy Rolando.  
 25 MR. EHRENHAFT: I move that the absence be

1 excused.  
 2 MR. DURANA: I'll second.  
 3 MR. MENENDEZ: Okay. Can I have a vote?  
 4 MS. SPAIN: All in favor.  
 5 MR. MENENDEZ: All those in favor?  
 6 THE BOARD MEMBERS: Aye (collectively).  
 7 MR. MENENDEZ: Thank you.  
 8 MR. EHRENHAFT: Aye.  
 9 MR. MENENDEZ: All right.  
 10 MR. DURANA: Cesar.  
 11 MR. MENENDEZ: The next one is excused  
 12 absence for Cesar Garcia-Pons. Do I have a motion?  
 13 MR. DURANA: Motion is made.  
 14 MR. MENENDEZ: Do I have a second?  
 15 MR. MAXWELL: Second.  
 16 MR. MENENDEZ: Okay. All those in favor,  
 17 please vote.  
 18 THE BOARD MEMBERS: Aye (collectively).  
 19 MR. MENENDEZ: Thank you. Finally we got  
 20 through that. All right. So swearing in, we need to  
 21 swear in anyone who will be speaking today.  
 22 Parenn.  
 23 MR. MENENDEZ: Okay. First item is Case File  
 24 LHD 2021-002, Consideration of local historic designation  
 25 of the property at 1014 Catalonia Avenue, legally

Page 9

1 described as Lot Nine, Block 21, Coral Gables Country Club  
 2 Section, Part One, according to the plat thereof as  
 3 recorded in Plat Book Eight at Page 108 of the public  
 4 records of Miami-Dade County, Florida.  
 5 MR. ADAMS: Can we play the first Power  
 6 Point, please?  
 7 (Thereupon, the audio recording was played as follows:)  
 8 "MS. GUIN: The property at 1014 Catalonia  
 9 Avenue is before you for consideration for designation as  
 10 a local historic landmark. The designation was requested  
 11 by the owner.  
 12 "The single-family residence was designed in  
 13 1924 to serve as the parsonage for the Coral Gables  
 14 Congregational Church by Architect H. George Fink on land  
 15 donated by George Merrick for that purpose.  
 16 "As per Article Eight, Section 8-103 of the  
 17 Coral Gables zoning code, Criteria for Designation of  
 18 Historic Landmarks.  
 19 "A local historic landmark must have  
 20 significant character, interest or value as part of the  
 21 historical, cultural, archaeological, aesthetic or  
 22 architectural heritage of the city, state or nation.  
 23 "For designation, a property must meet one of  
 24 the criteria as outlined in the code. 1014 Catalonia  
 25 Avenue is eligible as a local historic landmark based on

Page 10

1 four criteria.  
 2 "Historical, Cultural Significance, Criteria  
 3 Four, It exemplifies the historical, cultural, political,  
 4 economic or social trends of the community.  
 5 "Criteria Five, Is associated in a  
 6 significant way with a past or continuing institution  
 7 which has contributed substantially to the life of the  
 8 city.  
 9 "Architectural Significance, Criteria One, It  
 10 portrays the environment in an era of history  
 11 characterized by one or more distinctive architectural  
 12 style.  
 13 "Criteria Two, It embodies those  
 14 distinguishing characteristics of an architectural style,  
 15 or period, or method of construction.  
 16 "1014 Catalonia Avenue is in the Coral Gables  
 17 Country Club Section One, which is a residential  
 18 single-family home neighborhood near the Biltmore Hotel.  
 19 It sits on a 50-foot-by-130-foot interior lot on the south  
 20 side of Catalonia Avenue between Granada Boulevard and  
 21 Cordoba Street.  
 22 "Coral Gables was originally conceived as a  
 23 suburb of Miami and attracted visitors from across the  
 24 nation during the South Florida real estate boom of the  
 25 1920s. Merrick drew from the Garden City and City

Page 11

1 Beautiful movements of the 19th and early 20th century to  
 2 create his vision for a fully-conceived  
 3 Mediterranean-inspired city, which is now considered one  
 4 of the first modern planned communities in the United  
 5 States.  
 6 "The city's developmental history is divided  
 7 into three major historical periods. During the initial  
 8 development period, architectural designs specifically  
 9 combined elements commonly used in Spanish, Moorish and  
 10 Italian architecture and has become known as the  
 11 Mediterranean Revival style.  
 12 "The home at 1014 Catalonia Avenue  
 13 exemplifies the Mediterranean ideals and climate  
 14 adaptation espoused by Coral Gables founder George  
 15 Merrick.  
 16 "The official launch of George Merrick's  
 17 Coral Gables occurred on April 16th, 1921, with a front  
 18 page article in the Miami News. It announced that Merrick  
 19 was developing 1,200 acres of his land.  
 20 "The boundaries were generally from Tamiami  
 21 Trail to Bird Road, and east and west from Le Jeune Road  
 22 to Red Road. Initial sales were in the direct vicinity of  
 23 Merrick's homestead in Section A as outlined in purple.  
 24 "Sales were very successful, and the  
 25 remainder of the land was divided into Sections B through

Page 12

1 I as seen on the map on the right and offered for sale  
 2 throughout 1922.  
 3 "In late 1922, with infrastructure of roads,  
 4 plazas and entrances progressing at a substantial pace and  
 5 the sale of lots and construction of new homes and  
 6 businesses was well under way, Merrick began to  
 7 concentrate on other aspects of the community such as  
 8 schools, churches, and additional recreational amenities.  
 9 "In particular, he began to vigorously pursue  
 10 an endeavor near and dear to his heart, a new  
 11 congregational church.  
 12 "In 1923, Merrick revamped Section G in the  
 13 area just south of his homestead and renamed it Country  
 14 Club Section Part One. That area is outlined in blue on  
 15 this 1923 map.  
 16 "The church was a tribute to his father,  
 17 Reverend Solomon Greasley Merrick. Solomon was a  
 18 congregational minister in Massachusetts in George's  
 19 youth, and after the family moved to Florida in 1899,  
 20 helped to establish the Plymouth Congregational Church in  
 21 Coconut Grove and served as its first pastor.  
 22 "Simultaneously, George helped his father  
 23 create the Coral Gables Plantation, known for its  
 24 grapefruits, which he inherited upon Solomon's death in  
 25 1911. Ten years later, it was on this land that George

<p style="text-align: right;">Page 13</p> <p>1 Merrick launched Coral Gables.</p> <p>2 "Records indicate that Merrick was highly</p> <p>3 motivated to establish this church to honor his father.</p> <p>4 Pastors wrote how it would typically take about a decade</p> <p>5 to establish a new church, but Merrick managed to gain</p> <p>6 approval from the national congregational authorities,</p> <p>7 establish a congregation and fund-raise and build a new</p> <p>8 church in just a few years.</p> <p>9 "In 1923 with the revamp of Country Club</p> <p>10 Section One, Merrick kicked off the building campaign by</p> <p>11 funding ten percent of the projected building costs and by</p> <p>12 donating prime real estate to the church.</p> <p>13 "He described the land for the church as a</p> <p>14 prime pedestal property where DeSoto and Columbus</p> <p>15 Boulevards swing together from their noble plazas on Coral</p> <p>16 Way into the tropical fairyland of Columbus Esplanade,</p> <p>17 creating a community center that deserves special</p> <p>18 treatment. This land is circled in yellow on the map.</p> <p>19 "Merrick also donated land for the parsonage</p> <p>20 at 1014 Catalonia Avenue which he stated was sited at a</p> <p>21 mid-point between noble De Soto Plaza and the church in</p> <p>22 residential neighborhoods that the pastor would live and</p> <p>23 visit his congregation.</p> <p>24 "The parsonage location is located on the map</p> <p>25 by the yellow rectangle.</p>	<p style="text-align: right;">Page 15</p> <p>1 church, the late Reverend Solomon G. Merrick.</p> <p>2 "Reverend Powell remained the church's</p> <p>3 minister until 1927 when he resigned due to health</p> <p>4 concerns.</p> <p>5 "In 1978, the church was listed on the</p> <p>6 National Register of Historic Places, and it continues to</p> <p>7 serve the congregation of the United Church of Christ to</p> <p>8 present.</p> <p>9 "In October 1925, the parsonage was sold to</p> <p>10 Charles G. Hannock, hence transferring the use of the</p> <p>11 property from parsonage to single-family home, a use it</p> <p>12 retains to present day.</p> <p>13 "Hence this property was integral to the</p> <p>14 founding of the Coral Gables Congregational Church, an</p> <p>15 endeavor personally spearheaded by George Merrick in</p> <p>16 tribute to his father and thus is historically and</p> <p>17 culturally significant.</p> <p>18 "In 1925, the same year in which the</p> <p>19 congregational church was completed, plans for a premier</p> <p>20 hotel and golf course at the end of the church's Columbus</p> <p>21 Esplanade were announced.</p> <p>22 "As seen here in the photographs taken from</p> <p>23 the tower of the resulting Biltmore Hotel, the area</p> <p>24 surrounding the church and the hotel complex was primarily</p> <p>25 undeveloped. The golf course opened in January 1926, and</p>
<p style="text-align: right;">Page 14</p> <p>1 "In 1924, the church hired architect H.</p> <p>2 George Fink, a member of Merrick's design team, to build</p> <p>3 the parsonage.</p> <p>4 "In late 1924, with the parsonage complete</p> <p>5 and the church construction well underway, the church</p> <p>6 trustees, of which Merrick was one, began to search for</p> <p>7 their first permanent pastor. They invited Reverend</p> <p>8 Thomas Powell from East Orange, New Jersey, to fill the</p> <p>9 pulpit for the month of January.</p> <p>10 "After only two sermons, the trustees offered</p> <p>11 Reverend Powell the job, with the duties that included</p> <p>12 overseeing the completion of the church.</p> <p>13 "The photo on the right shows Reverend Powell</p> <p>14 speaking to a construction worker. The photo was</p> <p>15 published in the Miami Herald in 1925 with a caption that</p> <p>16 read, 'It's nearly finished, isn't it?'</p> <p>17 "Reverend Powell and his family moved into</p> <p>18 the parsonage at 1014 Catalonia Avenue in February of</p> <p>19 1925. They are pictured here on the entry steps of their</p> <p>20 new home.</p> <p>21 "The Coral Gables Congregational Church was</p> <p>22 dedicated on Palm Sunday, April 5th, 1925. Reverend</p> <p>23 Powell presided with a host of denominational dignitaries,</p> <p>24 and he opened the service by asking the congregation to</p> <p>25 stand and pay tribute to the spiritual progenitor of the</p>	<p style="text-align: right;">Page 16</p> <p>1 while rapid development of the area around the church and</p> <p>2 the hotel was anticipated, it was, however, decades before</p> <p>3 the Country Club Section One was developed.</p> <p>4 "The combination of the devastating hurricane</p> <p>5 in 1926 and the Great Depression had drastic impact on new</p> <p>6 construction. In Coral Gables, few single-family homes</p> <p>7 were built during the Depression era.</p> <p>8 "With the implementation of New Deal and</p> <p>9 other incentives, the building industry experienced a</p> <p>10 small resurgence in the late 1930s and early 1940s.</p> <p>11 However, it abruptly ground to a halt during the war</p> <p>12 years.</p> <p>13 "As illustrated in the 1948 era photo, the</p> <p>14 area around the church and the hotel complex, unlike its</p> <p>15 northern counterparts, were not developed at this time.</p> <p>16 "The post war prosperity that followed these</p> <p>17 lean years created an optimism which raged through the</p> <p>18 1950s and 1960s and resulted in the unprecedented building</p> <p>19 boom.</p> <p>20 "During this era, single-family homes in</p> <p>21 Coral Gables followed national trends both in numbers and</p> <p>22 style and were a distinct departure from the ornamented</p> <p>23 and picturesque Mediterranean Revival style that dominated</p> <p>24 the city's landscape since its inception.</p> <p>25 "By the late 1950s, the Coral Gables Country</p>

4 (Pages 13 to 16)

Page 17

1 Club Part One was built out with new residences. The area  
 2 retains its context as single-family homes to present day.  
 3 "Hence, the home at 1014 Catalonia Avenue  
 4 remains as one of the few residences built in this area  
 5 during the early years of the city and is representative  
 6 of that era. During this early era, architecture was  
 7 prominently in the Mediterranean Revival style.  
 8 "The home exhibits the character-defining  
 9 features of this style.  
 10 "They include projecting and recessed planes,  
 11 including a projecting entry bay; rectilinear massing and  
 12 floor plan; combination of roof types clad in barrel tile;  
 13 textured stucco; prominent and distinctive chimney;  
 14 decorative vents, including one bearing a cross on the  
 15 front facade; wing walls; arched opening; decorative  
 16 cascading protruding sills and window surrounds on the  
 17 front facade; recessed casement windows of various shapes  
 18 and types with projecting sills.  
 19 "The next few slides show some of the  
 20 character-defining features of the home. As you can see  
 21 in the aerial photo on the right-hand corner of the slide,  
 22 the two-story main house is under T-shaped gabled roofs  
 23 with a shed entry roof bay.  
 24 "Attached at the southwest corner is a  
 25 distinctive one-story shed roof garage with a hipped roof

Page 18

1 auxiliary building addition to its rear.  
 2 "A hallmark feature of the home is this  
 3 gable-end vent comprised of a circular inset with a  
 4 cruciform shaped cut-out, a visible reminder of its  
 5 original use as a parsonage.  
 6 "Centered below the vent is a window with a  
 7 vaulted masonry frame surround and a cascading protruding  
 8 sill.  
 9 "Other character-defining features on the  
 10 front facade include wing walls, seen here on the left two  
 11 photographs, and the arched opening with its associated  
 12 balcony on the right.  
 13 "The photo on the left is the east side  
 14 elevation and shows the home's tapered chimney stack.  
 15 "The photo on the right shows one of the  
 16 decorative gabled end vents. Another occurs on the rear  
 17 facade. The photo on the right also provides a sense of  
 18 the stucco texture of the home and shows an example of the  
 19 recessed windows and protruding sills.  
 20 "This photo of the rear of the property  
 21 clearly shows how the garage attaches to the home and the  
 22 later auxiliary addition.  
 23 "Note originally the home and the garage were  
 24 only attached at the corner to corner. The small shed  
 25 roof bay was a later addition that enclosed the back porch

Page 19

1 stoop and provided covered access to the garage.  
 2 "Here are the north and west facades of the  
 3 original garage. The 1924 permit on the left depicts the  
 4 distinctive shed roof configuration, obscured in these  
 5 photos. It also shows how the garage's wing wall echoed  
 6 the wing wall of the entry bay on the home's front facade.  
 7 "The photo on the left fully illustrates that  
 8 1948 auxiliary addition, and the photo on the right is the  
 9 east elevation of the original garage. Note the  
 10 decorative square starburst vent.  
 11 "A comparison of historic photos and the  
 12 original architectural plans with the extant home as well  
 13 as examination of building records indicate that the  
 14 property at 1014 Catalonia Avenue has retained its  
 15 historic architectural integrity for nearly 100 years.  
 16 There have been no substantial changes to the form or the  
 17 style of the home.  
 18 There was one addition, a one-story auxiliary  
 19 structure to the rear of the garage as seen in the  
 20 previous photo was designed by Architect Gerald Pitt in  
 21 1948 and is denoted here in purple.  
 22 "The orange on the slide represents the  
 23 original covered entry porch which was enclosed in 1980,  
 24 and the green is the lean-to addition, pointed out in the  
 25 previous slide which enclosed the original rear stoop and

Page 20

1 connected the main house to the garage. The exact date of  
 2 this addition is unknown, but it occurred after 1980.  
 3 "Enclosing the front entry porch included  
 4 changing the front entry door on the west facade to a  
 5 window and encasing the stairs in a planter.  
 6 "On the front north facade, the rectangular  
 7 screen openings were blocked up and an arched window and a  
 8 door were inserted, hence reorienting the front entry to  
 9 the north facade. These openings were all flanked by  
 10 pilasters similar to the original first story balcony  
 11 opening.  
 12 "Building records indicate that in tandem  
 13 with the enclosing of the front porch in 1980, 13 original  
 14 windows were removed and replaced with single-hung  
 15 windows. On an unknown date, they were replaced with the  
 16 current casement windows. Permit drawings for these have  
 17 not been located.  
 18 "As detailed in the designation report,  
 19 during either or both of these interventions, original  
 20 openings were enclosed. Subtle changes in the extant  
 21 stucco are discernible in these locations.  
 22 "Additionally, the balcony opening on the  
 23 front facade originally contained French doors with the  
 24 fan line above, and the ensemble was flanked by pilasters  
 25 as seen in the historic photo on the left.

Page 21	Page 23
<p>1 "At an unknown date, the opening was reduced 2 and enclosed with a window and the pilasters were removed. 3 "In conclusion, the single-family residence 4 at 1014 Catalonia Avenue was designed in 1924 to serve as 5 a parsonage for the Coral Gables Congregational Church. 6 Founder George Merrick donated the land for both the 7 parsonage and the church in 1923 to honor his father, 8 Reverend Solomon Merrick. 9 "It was the first church established in the 10 city, and this property retains its significance as an 11 integral part of its founding. 12 "On the front facade, the home still bears 13 the cruciform gable vent harkening to its initial purpose 14 as a parsonage. 15 "The home at 1014 Cataloia Avenue was 16 constructed during the initial development of Coral Gables 17 and is indicative of the Mediterranean-inspired ideals 18 Merrick envisioned for the city. 19 "Designed in the Mediterranean Revival style 20 by H. George Fink, it is one of a handful of homes built 21 in the city's early developmental phase in the Country 22 Club Section Part One. 23 "Fink, a key member of Merrick's original 24 design team, was instrumental in creating the fabric of 25 the 1920s Mediterranean Revival architecture which</p>	<p>1 in 1924 to serve as the parsonage for the Coral Gables 2 Congregational Church. Designed by H. George Fink, it is 3 one of a handful of homes built in the city's early 4 development phase. 5 "It retains unique historic features such as 6 the cruciform gabled vents on the front facade, 7 establishing it as a parsonage. According to the 8 preservation staff's local designation report, the 9 almost-100-year-old property has retained a high degree of 10 historical integrity. 11 "The Historic Preservation Association of 12 Coral Gables promotes the understanding and the importance 13 of historic resources and their preservation in Coral 14 Gables. 15 "We ask the Historic Preservation Board to 16 accept the recommendation of the city's preservation 17 office and approve the local landmark designation of 1014 18 Catalonia Avenue. 19 "Sincerely, Dr. Karelia Martinez Carbonell, 20 president, Historic Preservation Association of Coral 21 Gables." 22 The second one is an e-mail from a 23 Mr. Bruce Fitzgerald. It states, "Dear Mr. Adams, I write 24 in support of local historic designation of the property 25 at 1014 Catalonia Avenue."</p>
Page 22	Page 24
<p>1 characterizes Coral Gables. This home represents Fink's 2 early work in the city and is indicative of the type of 3 architecture that was the founding premise of Coral 4 Gables. 5 "The property at 1014 Catalonia Avenue 6 retains its historic integrity and significantly 7 contributes to the historic fabric of Coral Gables. It is 8 part of a collection of quality residences that served as 9 a visible reminder of the history and the cultural 10 heritage of the city. 11 "Staff recommends approval of the local 12 historic designation of the property at 1014 Catalonia 13 Avenue based on its historical, cultural and architectural 14 significance." 15 (Thereupon, the playing of the audio/visual recording was 16 concluded.) 17 MR. ADAMS: We have two letters of support. 18 Would you like me to read them into the record? 19 MR. MENENDEZ: Yes, please. 20 MR. ADAMS: "On behalf of the Historic 21 Preservation Association of Coral Gables, please accept 22 this letter in support of the historic designation for 23 1014 Catalonia Avenue as recommended by the city's 24 preservation staff and requested by the owner. 25 "This single-family residence was constructed</p>	<p>1 MR. MENENDEZ: Are the owners present? Would 2 you like to speak at all, or? 3 MS. KAUTZ: You don't have to. 4 MR. MENENDEZ: It's not required, but. 5 MR. PALMAR: Just one moment. 6 MR. MENENDEZ: Sure. 7 MR. PALMAR: We're really super proud of that 8 house, and there is an enormous amount of space you could 9 build on the back of it, but under our watch, we're not 10 doing it. We're keeping the way it's supposed to be, and 11 that's why we wanted to have it designated as historical. 12 MS. SPAIN: Did you know the history when you 13 bought it? 14 MR. PALMAR: No, we did not. 15 MS. SPAIN: It's fascinating. I walk past 16 this house every day and I notice it because it's so well 17 maintained. It's a beautiful home. I had no idea. I 18 read this report, "Oh, my God." 19 MS. KAUTZ: It's great. 20 MS. SPAIN: It's so, it's so cool. 21 MR. MENENDEZ: It's a great house. 22 MS. SPAIN: It's so nice of you to designate 23 it. 24 MR. MENENDEZ: It's a great house. The 25 report, it's an excellent report. ElizaBeth did a great</p>

6 (Pages 21 to 24)

1 job.

2 MR. FULLERTON: As usual.

3 MR. MENENDEZ: Yes.

4 MR. PALMAR: We very much appreciate the

5 consideration, really.

6 MR. MENENDEZ: Thank you, thank you.

7 THE COURT REPORTER: Can you please state

8 your name for the record?

9 MR. PALMAR: Joe Palmar.

10 MR. MENENDEZ: Is there anyone else in the

11 audience who would like to speak in favor of this case?

12 Anyone in the audience who would like to speak in

13 opposition of this case?

14 Okay. Well, I'll close the public hearing

15 portion, and then we can have discussion.

16 MR. FULLERTON: Well, I'd like to move

17 approval because I used to live at 1026 Catalonia, almost

18 next door.

19 MR. MENENDEZ: Okay. Do we have a second?

20 MR. DURANA: I'll second.

21 MR. MENENDEZ: Okay. Mr. Durana,

22 Mr. Durana seconds it.

23 THE ADMINISTRATIVE ASSISTANT: Mr. Ehrenhaft?

24 MR. EHRENHAFT: Yes.

25 THE ADMINISTRATIVE ASSISTANT: Mr. Fullerton?

1 MR. FULLERTON: Yes.

2 THE ADMINISTRATIVE ASSISTANT: Mr. Menendez?

3 MR. MENENDEZ: Yes.

4 THE ADMINISTRATIVE ASSISTANT: Mr. Durana?

5 MR. DURANA: Yes.

6 THE ADMINISTRATIVE ASSISTANT: Mr. Maxwell?

7 MR. MAXWELL: Yes.

8 THE ADMINISTRATIVE ASSISTANT: Miss Spain?

9 MS. SPAIN: Yes.

10 THE ADMINISTRATIVE ASSISTANT: Motion passes.

11 MR. MENENDEZ: All right, motion passes.

12 Congratulations. Thank you.

13 MR. PALMAR: Thank you.

14 MR. MENENDEZ: All right. The next item is a

15 special certificate of appropriateness, Case File COA (SP)

16 2021-007, an application for the issuance of a special

17 certificate of appropriateness for the property at 1021

18 Asturia Avenue, a local historic landmark legally

19 described as Lot 17, Block Seven, Coral Gables Section C,

20 according to the plat thereof as recorded in the Plat Book

21 Eight, Page 26 of the public records of Dade County,

22 Florida.

23 The application requests design approval for

24 an addition and alterations to the residence and site

25 work.

1 MS. KAUTZ: Thank you. This is a location

2 map of the property. It's on Asturia Avenue just, just

3 west of Granada. The house is Permit Number 117 in the

4 city, constructed in 1922. The architect is unknown. We

5 don't have the original plans.

6 It is an example of one of the smaller

7 one-story homes that are found in the earlier sections of

8 the city. It still is one story. It was designated as a

9 local historic landmark back in October of 2012.

10 This is a 1940s photo of the house, and it's

11 also been designated as a Coral Gables cottage.

12 When it was designated, they did a

13 certificate of appropriateness to do some remedial work to

14 return some of the original features to the house, which

15 then qualified it as a cottage.

16 So their project is adding a one-story

17 addition to the rear. It's approximately 900 square feet.

18 No variances have been requested as part of the

19 application.

20 The board of architect did review on May

21 13th, 2021, with, they had two conditions as part of their

22 approval. One was to add a window to the storage room,

23 and the other was to flip the bathroom so a window could

24 be add into the shower, and both of those comments have

25 been incorporated into the packet that you have here.

1 We did have some minor staff conditions as

2 part of approval, but we do recommend approval with those

3 conditions. So I will turn it over to the homeowner who

4 is also the engineer. Is that correct?

5 MR. BRITT: I am, yes, the engineer for the

6 project.

7 MS. KAUTZ: State your name for the record.

8 Face the microphone which is the forward button.

9 MR. BRITT: Good afternoon. My name is David

10 Britt. I am the owner of the property.

11 As you can see and as Kara mentioned, we have

12 done a lot of work to bring this building back to its

13 original character, and we hope to maintain that through

14 this design.

15 We are originally intending to take a 1970s

16 addition that was put in the back of the building, we're

17 planning to take that off to restore the original back to

18 its original footprint, and then we are proposing to put

19 on a master suite, a library, and a storage space towards

20 the rear. It's one story to match the rest of the

21 building.

22 We're trying to maintain the existing

23 set-backs. We're not going over so it doesn't encroach

24 the view from the street.

25 It will not really affect the front of the,

1 the front elevation or the south elevation of the building  
 2 except for the roof. There's one roof line that will  
 3 protrude or would be able to be seen.  
 4 THE ADMINISTRATIVE ASSISTANT: Talk into the  
 5 mike.  
 6 MR. BRIT: Oh, I'm sorry, and as far as the  
 7 additions, we're maintaining, trying to maintain a low  
 8 profile. We're going to use the same roofing materials,  
 9 barrel tile roof. We're using gabled roofs, not hip  
 10 roofs, to reflect or to mirror the existing conditions.  
 11 You can see here, there's the, in the clouded  
 12 area, that's one of the items that the board of architects  
 13 requested. We're keeping casement windows to match the  
 14 original casements, and I guess that's it. Anybody have  
 15 any questions?  
 16 MR. MENENDEZ: Okay. Is there anyone in the  
 17 audience who would like to speak in favor of this case?  
 18 Anyone in the audience who would like to speak in  
 19 opposition to this case? No, okay.  
 20 I'll open it up to the board discussion. Any  
 21 questions?  
 22 MR. FULLERTON: It looks like a good job to  
 23 me.  
 24 MR. DURANA: Good job.  
 25 MR. MAXWELL: Well done.

1 MS. SPAIN: Yes. It's very simple. It's a  
 2 pleasure.  
 3 MR. MENENDEZ: There are some conditions that  
 4 staff has put.  
 5 MR. FULLERTON: Do we all agree with the  
 6 conditions?  
 7 MS. KAUTZ: Did you have a chance to review  
 8 the conditions? Were you okay with them?  
 9 MR. BRIT: I did. I really have no real  
 10 objections to any of the conditions.  
 11 MS. KAUTZ: I wasn't sure if the board had a  
 12 preference to the sliding glass door versus the French  
 13 door in the library. We suggested a French door. If you  
 14 guys are okay with the sliding door, it's up to you.  
 15 MR. FULLERTON: I think we like French doors,  
 16 but.  
 17 MR. EHRENHAFT: I believe aesthetically it  
 18 would continue the beauty of the house and the style of  
 19 the windows would be in a way recapitulated in the French  
 20 doors, so it would be my preference that that --  
 21 MR. FULLERTON: How do you feel about it,  
 22 sir?  
 23 MR. BRIT: We originally proposed a sliding  
 24 glass door to save some space, you know, the swing of the  
 25 door takes up space, and we're trying to avoid putting a

1 landing out on the porch area. That is the only reasoning  
 2 that that --  
 3 MR. FULLERTON: A landing?  
 4 MR. BRIT: Yes, for the swing of the door as  
 5 I believe that is a code requirement.  
 6 MR. EHRENHAFT: Does anybody know if there  
 7 exists sliding doors which are in French doors, which are  
 8 in French door configurations?  
 9 MR. DURANA: He's got one there on the  
 10 elevation, on A 02, kind of looks, they put --  
 11 MR. BRIT: Yeah. We were proposing them, may  
 12 make the light, you know, divided lights, trying to make  
 13 it look as much like a swinging door as possible.  
 14 MS. SPAIN: Yes, I saw that. The only  
 15 difference would be the shadow so you could tell that it  
 16 was a slider, but I understand the whole landing issue.  
 17 If they swing out, you're going to have to -- I don't  
 18 know. I think they'll look fine if it's a sliding door.  
 19 MR. FULLERTON: Yes.  
 20 MS. SPAIN: I wouldn't sweat too much about  
 21 it, but you know, I typically don't like sliding glass  
 22 doors, but I think these will be fine. I don't have an  
 23 issue with them, but don't go by me.  
 24 MR. MENENDEZ: Well, Mr. Britt, then you're  
 25 okay with these --

1 MR. BRITT: Other than that one?  
 2 MR. MENENDEZ: -- these stipulations or  
 3 conditions that staff has put forward?  
 4 MR. BRITT: Yeah. I mean, ideally we would  
 5 like to lower the -- there's a windowsill that we're  
 6 proposing to lower in the kitchen just for better sight  
 7 lines out the window when you're doing dishes to make it a  
 8 little less painful of a task, but you know, it's only,  
 9 it's a minor change that the board wanted.  
 10 MR. MENENDEZ: Okay.  
 11 MR. BRITT: We'll leave it there.  
 12 MR. MENENDEZ: Kara, you're okay with the  
 13 sliding glass door then?  
 14 MS. KAUTZ: Yeah. I mean, it's on the  
 15 addition so it's not like they're putting it on the house  
 16 part. It sort of distinguishes the two. It's fine. I  
 17 just didn't know -- I mean, our preference would be for a  
 18 French door --  
 19 MR. MENENDEZ: Right.  
 20 MS. KAUTZ: -- like Bruce was saying to be  
 21 consistent and to be, you know, time appropriate, time  
 22 period appropriate, but it's fine.  
 23 MR. MENENDEZ: I think we would all prefer  
 24 French doors.  
 25 MS. KAUTZ: Yes, but I understand the



Page 33

1 reasoning behind it, so.

2 MR. MENENDEZ: Do I have a motion?

3 MR. FULLERTON: Well, I would move approval

4 because this house is three homes, three doors from my

5 house.

6 MR. MENENDEZ: How many houses do you own?

7 MR. MAXWELL: I like that, John. That's a

8 good criteria.

9 MR. FULLERTON: Yes, right.

10 MR. MENENDEZ: Do I have a second?

11 MR. FULLERTON: I want my neighbors to be

12 happy and to be --

13 MR. MAXWELL: I'll second, but not because

14 it's three houses down from John.

15 MR. FULLERTON: No, no.

16 MR. MENENDEZ: Okay. Mr. Maxwell seconded

17 it, so can we have a roll?

18 MS. KAUTZ: Can we confirm, please? So

19 clarify your motion. Is it with staff conditions except

20 Number Three?

21 MR. FULLERTON: Except Number Three.

22 MS. KAUTZ: Okay.

23 MR. FULLERTON: Wait till you get to the next

24 one. Wait till we get to the next one.

25 MR. MENENDEZ: Could we get a roll call,

Page 34

1 please?

2 THE ADMINISTRATIVE ASSISTANT: Mr. Ehrenhaft?

3 MR. EHREHAFT: Yes.

4 THE ADMINISTRATIVE ASSISTANT: Mr. Fullerton?

5 MR. FULLERTON: Yes.

6 THE ADMINISTRATIVE ASSISTANT: Mr. Menendez?

7 MR. MENENDEZ: Yes.

8 THE ADMINISTRATIVE ASSISTANT: Mr. Durana?

9 MR. DURANA: Yes.

10 THE ADMINISTRATIVE ASSISTANT: Mr. Maxwell?

11 MR. MAXWELL: Yes.

12 THE ADMINISTRATIVE ASSISTANT: Miss Spain?

13 MS. SPAIN: Yes.

14 THE ADMINISTRATIVE ASSISTANT: Motion passes.

15 MR. MENENDEZ: Okay. Thank you very much,

16 Mr. Britt.

17 Okay. The next item on the agenda is special

18 certificate of appropriateness, Case File COA (SP)

19 2021-008, an application for the issuance of a special

20 certificate of appropriateness for the property at 817

21 Alhambra Circle, a contributing resource within the

22 Alhambra Circle Historic District, legally described as

23 Lots Five and Six, Block 31, Coral Gables Section B,

24 according to the plat thereof as recorded in Plat Book

25 Five, Page 111 of the public records of Miami-Dade County,

Page 35

1 Florida.

2 The application requests design approval for

3 an addition and alterations to the residence and site

4 work.

5 MS. KAUTZ: Thank you. This is the location

6 map. The property is a very unusual parcel of land. It

7 goes block to block on a triangular parcel on Alhambra.

8 What is unusual about this property as well,

9 the garage is sited to the northeast corner of the

10 property which is accessible from the rear and the carport

11 is accessible from Alhambra.

12 So it's kind of an unusual site configuration

13 also in that it doesn't have a backyard, per se. There

14 are two entrances, one on each frontage.

15 It was Permit Number 447 in the city.

16 Original plans again cannot be located, and we don't know

17 who the architect was.

18 It's a very like unusual -- it's a

19 Mediterranean Revival, but again, an unusual design

20 because of its siting, which is on there now twice, which

21 you can see in the photos in your report on the second

22 page. There's some, two really early 1920s photos that

23 show the views looking from the corner towards both the

24 facades.

25 The addition is proposed atop and to the

Page 36

1 right of the existing carport. Again, there is no

2 backyard so it's kind of difficult to find a location for

3 the addition to the property.

4 There are no variances requested as part of

5 the application, and it was approved by the board of

6 architects in May of this year.

7 We did have a couple of conditions, and we

8 had two points that we would like clarification of as part

9 of the staff conclusion in your report, but we can do that

10 after the architect gives us their presentation.

11 THE ADMINISTRATIVE ASSISTANT: State your

12 name.

13 MR. MEDINA: John Medina, Medina,

14 M-E-D-I-N-A. I feel I have a frog in my throat, so I have

15 a little bit of laryngitis so I can't hit the high notes

16 in the presentation.

17 MS. SPAIN: Do you need a glass of water?

18 MR. MEDINA: Actually I've been drinking

19 water with the little lemon drop thingies.

20 MS. SPAIN: Okay.

21 MR. MEDINA: It makes me feel better. I

22 don't know if it improves the acoustics, but.

23 So, we've -- so I'm going to describe this

24 building as our kind of modern-day Flatiron Building. It

25 has in essence two fronts, highly unusual.

Page 37

1 We worked very carefully with Kara and Dona  
 2 in trying to preserve the architecture. It has, there are  
 3 aspects of it that when you drive by it appears  
 4 symmetrical, and then there is other aspects of it that,  
 5 you know, Buckminster Fuller may have tried to do  
 6 something with, but in its general composition, it works  
 7 somehow.  
 8 Unique qualities is the double hinged -- and  
 9 I'm going to go right to it. So when I say Flatiron, if  
 10 you look at, you know, the diagram, Navarre and Alhambra,  
 11 it's oftentimes difficult to decide which side is more  
 12 beautiful or which is more important.  
 13 The Navarre facade is entirely compositional  
 14 and it's not symmetrical. Then the Alhambra side wants to  
 15 be symmetrical, but it can't really be symmetrical because  
 16 the site doesn't allow for that.  
 17 There was really no room to kind of create an  
 18 addition to the building and maintain the sort of tropical  
 19 proportions, so we decided to create a wing and conserve  
 20 some of the better parts, which is the carport, or at  
 21 least the facade of the carport so that above that, we  
 22 could add 387 square feet.  
 23 All right. So Jose Fadel, who is the owner  
 24 of the property, I think also agrees with us on what are  
 25 the best parts of the building.

Page 38

1 I have to say just as a comment, I've never  
 2 seen a double hinged gabled roof as is precisely at sort  
 3 of the apex of this wedge building before with a sort of  
 4 Castilian castle-like effect at the end of it.  
 5 But somehow all of that works, and I'm not  
 6 quite sure because everything that I've ever been taught  
 7 says not to necessarily do that, or at least what I've  
 8 taught in the past.  
 9 That's what it looks like. That's kind of  
 10 the turret, the Castilian turret, one story, doesn't go  
 11 two stories, one story, and you know that that to do on a  
 12 triangle, at the end of it, it must say it's really  
 13 important, but it works and we should preserve it.  
 14 A little more of it. There's a question as  
 15 to the little square window that's almost at, almost at  
 16 the center of the double hinge that -- I don't know if you  
 17 can see it, but it's actually between two doors, and  
 18 there's a question of whether or not it should have  
 19 muntins or not, and hey, if you want muntins, I'll give  
 20 you some more muntins, but I think that it's small enough  
 21 that we can go without it, but if you feel strongly about  
 22 it, I'm 50/50 on the muntins.  
 23 This is the sort of asymmetrical quality on  
 24 Navarre, and when you drive by it next time, you might  
 25 look at it a little more carefully because it's really

Page 39

1 unusual.  
 2 The crenillations, the coins of the sort of  
 3 oval set of doors, I don't think I would have done that  
 4 had I been the original designer, but again, it's sort of  
 5 unique and kind of funky or something, I don't know. It  
 6 has a real unique quality to it.  
 7 And then at the top it has the sort of white  
 8 stones that happen. Yeah, there's been an effort to try  
 9 to get this to look symmetrical, but I don't think it ever  
 10 will be no matter what I do to it.  
 11 Some inside moments, you don't ever really  
 12 see this as you drive by it in this sort of static aspect.  
 13 It's all, it's very dynamic, the geometry is very dynamic.  
 14 What it looks like now. There's a low wall  
 15 at the sort of the end or where Navarre and Alhambra meet,  
 16 there's a semi-parapet wall that sort of encloses an  
 17 interesting pool of water there.  
 18 For the most part everything is exposed to  
 19 the exterior. Some of the things you can see from across  
 20 the street of the building. The addition is to your  
 21 right. It's about 500 and -- I'm sorry, 620 square feet.  
 22 The last window on the corner, the last  
 23 window on the corner is the window that I think there is,  
 24 I kind of feel strongly it has to end the corner.  
 25 It's somewhat subjective if that window

Page 40

1 should sit directly over the arched, the arch of the  
 2 enclosed -- or the open terrace beneath it. The problem  
 3 with that is that it kind of messes up the geometry of the  
 4 space inside in putting things in there. Let me get to a  
 5 floor plan.  
 6 This is the second floor as it is now, and  
 7 the carport, you see the carport, we're building over the  
 8 carport -- actually, that's, we're trying, we're going to  
 9 conserve the front elevation of the carport and we're  
 10 going to add the terrace space above.  
 11 And if you look at the bedroom, the bedroom  
 12 faces the sort of inner courtyard. We managed to carve  
 13 out an inner courtyard with a kind of Romeo/Juliet balcony  
 14 that overlooks that as a sort of feature to it.  
 15 That wall has a couple of closets on the  
 16 sides, and then we just needed furniture -- no, some wall  
 17 space for furniture, but we also took into account where  
 18 the windows should go, so there's two corner windows.  
 19 There's one corner, the one that sort of ends  
 20 the corner on that Alhambra elevation, and then on the  
 21 short wall in the other direction, there is another window  
 22 so that it actually becomes a corner piece with two  
 23 windows, you know, that provide light to that condition.  
 24 Let's see the elevation. So the window in  
 25 question on Page 4.1 is the corner window over what looks

Page 41

1 to be a carport. It's the second carport, the new carport  
 2 is actually the terrace, enclosed terrace or semi-enclosed  
 3 terrace.  
 4 There was also a concern, I understand as a  
 5 preservationist or someone that's concerned about making  
 6 it clear what's existing and what's new, as to the little  
 7 scallops at the cannery arch, the arch, the existing arch  
 8 has these little scallops at each side of the arch, right,  
 9 the existing one.  
 10 There's a struggle not to want to put in the  
 11 scallops on the other side just to make it look different.  
 12 When I've done that in the past, it just looks odd. You  
 13 know, I would ask you guys to consider, I'll make the  
 14 scallops out of something else. You know, maybe it's not  
 15 the stucco that rounds that moment, but it could be made  
 16 out of a synthetic keystone composition that creates a  
 17 little crenille, a detail that looks like the other  
 18 perhaps.  
 19 You might say, "Well, it's not a big deal if  
 20 it's smooth stucco versus textured stucco," because we're  
 21 going to have that feature. The existing is going to have  
 22 textured stucco and the new is going to have smooth  
 23 stucco. No? So that's already going to be there. It's  
 24 sort of inserted in that.  
 25 So there's that discussions of the scallops.

Page 42

1 I would tell you, look, I think we need scallops, you  
 2 know. You know what I mean by scallops, right, the little  
 3 Nike swoosh things that go on the sides.  
 4 And there's the double hinged feature and --  
 5 that's definitely sort of unusual, I would say. I don't  
 6 think I've ever seen that before with the little half  
 7 turret.  
 8 In regards to the elevation of the garage  
 9 building, there's a question about whether -- why have we  
 10 located at the ground floor the one window that is, in  
 11 fact, should probably double, two windows with a mullion  
 12 and so it would be symmetrical, and that's one of those  
 13 where there's actually a load bearing wall that prevents  
 14 us to put the other window, right, so that's why it's not  
 15 symmetrical in that facade.  
 16 You would never really see that because  
 17 that's an interior courtyard condition, so it's off but it  
 18 could work. Right? And we couldn't leave the load  
 19 bearing wall where it is. Let me go find that for you and  
 20 you'll see what I mean.  
 21 MS. KAUTZ: The garage is separated into two  
 22 bays with a wall?  
 23 MR. MEDINA: No. There's a structure.  
 24 MS. KAUTZ: So this is actually a physical  
 25 wall?

Page 43

1 MR. MEDINA: There's a structure, there's a  
 2 structure there. I didn't mean wall. There's a column  
 3 there --  
 4 MS. KAUTZ: Okay.  
 5 MR. MEDINA: -- a structure that runs across.  
 6 MS. KAUTZ: Okay. That's what I was reading  
 7 it as, a column, okay.  
 8 MR. MEDINA: Yes, there's a column there.  
 9 MS. KAUTZ: Got it.  
 10 MR. MEDINA: I'm not too concerned about it  
 11 because there's so many asymmetrical moments that look,  
 12 you know, compositionally they work, but it's within  
 13 symmetry, and so you can't have asymmetry within symmetry,  
 14 and so the wall has enough symmetry that something that's  
 15 off doesn't look odd. I just showed it to Kara. I don't  
 16 think it's a big deal. There's actually a column there  
 17 and we shouldn't want to try to move that. Did I miss  
 18 anything, Maria, Monica?  
 19 Oh, yeah, there was a door in the garage and  
 20 a laundry that, because of zoning issues in regards to the  
 21 garage, we couldn't do, so we eliminated that, so the door  
 22 is not there and the laundry is not there because we  
 23 wanted to leave the two-car garage as is, so that's taken  
 24 care of.  
 25 I probably missed something, so you know, I'm

Page 44

1 at that point that I've run out of material, if you have  
 2 questions. Thank you.  
 3 MS. KAUTZ: What's the zoning, was that what  
 4 the comment was about the laundry room?  
 5 MR. MEDINA: Yeah, no, there was, we had  
 6 proposed a laundry room in the garage.  
 7 MS. KAUTZ: Right, in that corner, right  
 8 there.  
 9 MR. MEDINA: Yeah, and that went away.  
 10 MS. KAUTZ: But what was the comment? What  
 11 was the zoning --  
 12 MR. MEDINA: Zoning said that if we put that  
 13 laundry in there, that the two-car garage would be  
 14 impacting the second one so we wouldn't have a two-car  
 15 garage, so we just eliminated that, eliminated the door,  
 16 and so now it's just simply a wall.  
 17 MS. KAUTZ: That doesn't make sense, though,  
 18 because you only need one covered parking space, and you  
 19 have two carports and a parking space, so I mean  
 20 theoretically, you could eliminate one of the parking bays  
 21 in the garage, but to my understanding of the way that  
 22 reads.  
 23 MR. FULLERTON: Yes, that's correct, that's  
 24 correct.  
 25 MS. SPAIN: It's just a very large one-car

1 garage. It doesn't -- you know.  
 2 MR. FULLERTON: Yes, you could.  
 3 MS. KAUTZ: Yes, but we were having a  
 4 discussion internally of what that, the laundry room up  
 5 there, what does it serve? Because you would have to walk  
 6 all the way around the garage to get to it, and if you did  
 7 something internal where the entry door is, it seems like  
 8 it would make a lot more sense.  
 9 MR. FULLERTON: Yes.  
 10 MS. KAUTZ: Right?  
 11 MR. FULLERTON: You just flip the door on the  
 12 other side where the dryer is.  
 13 MS. KAUTZ: You have the entry --  
 14 THE COURT REPORTER: I can't hear you,  
 15 Ms. Kautz.  
 16 MS. KAUTZ: Sorry. So there's an entry,  
 17 there's an entry right to the, on the west side of the  
 18 garage that leads right into the house, in the kitchen, so  
 19 if you did a laundry area in the back of that first bay,  
 20 it seems like you could just be able to access it from the  
 21 house readily.  
 22 MR. MEDINA: Yeah, but I think --  
 23 MS. KAUTZ: Sorry, she can't hear you. It's  
 24 just, we can discuss it later.  
 25 MR. MEDINA: All right.

1 MR. FULLERTON: I love it. I thought you  
 2 were talking about the capsulization.  
 3 MR. MEDINA: No, no. I like that. That's  
 4 actually -- if you're going to have that, then you have to  
 5 have -- shoot arrows.  
 6 MR. FULLERTON: No, those are great.  
 7 MS. SPAIN: But when you say to do it in  
 8 smooth stucco, are you saying that the addition would be  
 9 rough stucco and then just those scallops would be smooth?  
 10 MR. MEDINA: No, the other way around. The  
 11 rough, the textured stucco of the original --  
 12 MS. SPAIN: Right.  
 13 MR. MEDINA: The original would be textured  
 14 stucco.  
 15 MS. SPAIN: Right, and then the addition  
 16 would be smooth?  
 17 MR. MEDINA: And then the addition would be  
 18 smooth.  
 19 MS. SPAIN: I think that makes sense.  
 20 MR. MEDINA: Yeah.  
 21 MS. SPAIN: I think that makes more sense  
 22 than making those little scallop pieces different. You  
 23 know?  
 24 MR. MEDINA: I agree. I've seen it done  
 25 well, but I've also seen it that it's --

1 MS. KAUTZ: If you need a laundry room, there  
 2 are plenty of options.  
 3 MR. MEDINA: We don't need a laundry room.  
 4 The laundry room is out.  
 5 MS. KAUTZ: Okay.  
 6 MR. MEDINA: So we got rid of the laundry  
 7 room and that resolves the issue.  
 8 MS. KAUTZ: Okay. That works too.  
 9 MR. MENENDEZ: Is there anyone who would like  
 10 to speak in favor of this case? Anyone who would like to  
 11 speak in opposition to this case?  
 12 Okay. I'll close the public hearing portion  
 13 and we can open it up to board discussion. Does anybody  
 14 have any questions?  
 15 MS. SPAIN: Can we get back to the scallops?  
 16 MR. FULLERTON: John, to what are you  
 17 referring to, calling those scallops?  
 18 MS. SPAIN: I think he's talking about --  
 19 MR. MEDINA: The little cobbles.  
 20 MS. SPAIN: -- around the arch.  
 21 MR. FULLERTON: Oh, the capsulizations.  
 22 MR. MEDINA: No, no, no.  
 23 MS. SPAIN: On the new --  
 24 MR. MEDINA: The cannery arch that were in  
 25 the --

1 MS. SPAIN: I've seen it done really badly.  
 2 MR. MEDINA: -- been overdone and they're  
 3 like excessive.  
 4 MS. SPAIN: Yes. So eliminate them, or do  
 5 everything in smooth stucco?  
 6 MR. MEDINA: Yeah, yeah. Smooth stucco is I  
 7 think the way to go.  
 8 MR. MAXWELL: Let me just ask, my question  
 9 would be is if the stucco is different, in other words, it  
 10 didn't have a texture and was very flat, which is what I  
 11 understand you're proposing, then it really doesn't make  
 12 any difference because the stucco texture itself would  
 13 really obviate, you know --  
 14 MS. SPAIN: Right.  
 15 MR. MEDINA: I agree.  
 16 MR. MAXWELL: -- you know, any point of  
 17 anything. To me it looks fine.  
 18 I'm going to move on to the next question I  
 19 have, which is really about the window on the second  
 20 floor. I mean, the balance in Bedroom Number Three is  
 21 really off, and when you begin to look at the other part  
 22 of the southern elevation, and you can see that, you know,  
 23 very symmetrical cluster of windows.  
 24 And while I generally very much like what  
 25 you've done with this addition, you know, it's just out of

1 balance, you know, in that one upper level facade, and I  
 2 think that it's easy to put in, you know, a window that's  
 3 either larger and more symmetrical for that, or a second  
 4 window. It's just sort of hanging out there.  
 5 MR. MEDINA: And I understand the point and  
 6 I'm not -- I think that that's a way of looking at, and  
 7 Michael, I'm not going to disagree that that's a way of  
 8 looking at it, but, and I think, and I think it's  
 9 convenient sometimes to look at something flattened  
 10 symmetrically, looking at an elevation straight on  
 11 symmetrically as in this, in how the drawing reflects it.  
 12 But having driven by there 1,000 times and  
 13 looking at this building, there is no -- you never see  
 14 that building straight on in that distance, having the  
 15 entire perspective. If anything, if anything, when you  
 16 drive by that corner, you pick up a little bit of the wing  
 17 wall, the corner wall, and you pick up that one, and  
 18 that's how you start reading the transformation of the  
 19 windows moving through, you know.  
 20 My argument is and I know what you're saying,  
 21 but I look at the rest of the house, and I can tell you,  
 22 look, I can pick up the language of repetitive corner  
 23 pieces of windows at each corner on the other facades  
 24 where, yes, there's an aspect of symmetry in the center  
 25 where we would like it to be, but it's a complex house in

1 offensive to say, look, you can have within symmetry  
 2 asymmetry, and that there is in this building a kind of  
 3 funkiness to it that makes it somewhat unusual.  
 4 I'm not trying to make it symmetrical, I'm  
 5 not, because you can't make it symmetrical. It will never  
 6 be symmetrical.  
 7 You're always looking at it at some diagonal  
 8 view, some Broadway sort of approach, because even the  
 9 streets that take you there are not running, you know,  
 10 longitudinally and, you know, square and rectangular.  
 11 So I understand what you're saying and I  
 12 think it's a valid view, but I want you to at least  
 13 appreciate that I feel strongly enough to tell you look,  
 14 50/50, I'm more 80/20 on it.  
 15 You know, there's a side of me that wants to  
 16 just sort of fold and say yeah, I'm out, let's just do it  
 17 and let's get this process over, but then there's the  
 18 other side of me that says yeah, but this is just not like  
 19 every other house in Coral Gables, and many of them it's  
 20 just a no-brainer. You put the window where it's  
 21 symmetrical and we just sort of move on.  
 22 I think there's enough here to say look,  
 23 let's reconsider. Let's look at this thing not  
 24 necessarily straight on, but at all the angles that this  
 25 house is at, and there's never a clear symmetry anywhere,

1 that in reality, it isn't symmetrical because nowhere else  
 2 is it symmetrical.  
 3 And in fact if you look at it enough, you  
 4 realize that thing is a hodgepodge of geometries, and  
 5 compositionally it tends to work together in a very  
 6 unusual way, and it's the first time I've come across  
 7 something this way because I'm a purist at heart.  
 8 I'm not willing, though, to destroy what  
 9 someone else has done in the past to create my view or my  
 10 interpretation of the architecture, but in fact try to  
 11 enhance that architecture and try to continue the language  
 12 of that.  
 13 So when you look, when you look at the house,  
 14 and I think that Kara says it right, you know, we picked  
 15 cues that the house gave us to sort of insert this piece  
 16 that we were, let's face it, forced to do because there is  
 17 nowhere else to do an addition and try to maintain all of  
 18 these other things that work really, really well, and at  
 19 the same time sort of, you know, have some wall space so  
 20 that the owner can put in, you know, whatever, a dresser,  
 21 drawers and the bed and so forth, and at the same time  
 22 have some moments.  
 23 MR. DURANA: Yes.  
 24 MR. MEDINA: And so I don't -- you know, I  
 25 think I can disagree to a certain point without being

1 maybe the garage, the facade of the garage, but that's a  
 2 secondary, tertiary type of building, and we've tried to  
 3 create a certain amount of symmetry even in the courtyard.  
 4 So that's my take on it, but you guys, I'll  
 5 listen and maybe there's a consensus here.  
 6 MS. KAUTZ: I think it was, not to belabor  
 7 this far too much, but I think for us looking at the front  
 8 facade, it's so -- symmetry may not be the right word.  
 9 It's so perfectly aligned with the top and bottom, that  
 10 whole facade is perfectly aligned, and then you get to the  
 11 end and it goes off a little, so I mean that was our only  
 12 reasoning.  
 13 I know the Navarre side does not have that  
 14 same rhythm between the first and second floor, but in  
 15 particular this facade just has such a strong alignment  
 16 that it was, it stood out to us.  
 17 MR. EHRENHAFT: Kara and Mr. Medina, can you  
 18 tell me which drawing I should be looking at?  
 19 MR. MEDINA: 4.1.  
 20 MR. EHRENHAFT: 4.1?  
 21 MS. KAUTZ: Yes.  
 22 MR. EHRENHAFT: Okay.  
 23 MR. MEDINA: So when you look at 4.1, for  
 24 example, on the north elevation, not the south elevation  
 25 which is the one in question --

1 MR. EHRENHAFT: Right.  
 2 MR. MEDINA: -- right, the one in question --  
 3 MR. EHRENHAFT: Yes.  
 4 MR. MEDINA: -- notice the corner points, the  
 5 corners of each window location. All right.  
 6 But then there's one wall where you have,  
 7 which is the short wall where you have a window sort of in  
 8 the center, but almost at every place where there's a  
 9 corner condition, you have a window.  
 10 And so in some cases sort of in the south  
 11 elevation, all right, you have intentionally some  
 12 compositional takes.  
 13 South elevation, you have the round window  
 14 corner at the top. Then the thing shrinks down to three  
 15 windows with crenellations, right, and then you have, on  
 16 the other side you have the arch at the other window in  
 17 that facade. I don't know if you can -- I'll try this.  
 18 MR. EHRENHAFT: Yes.  
 19 MR. MEDINA: This window.  
 20 MR. EHRENHAFT: Right, to the left.  
 21 MR. MEDINA: This window has that little  
 22 finial at bottom, right?  
 23 MR. EHRENHAFT: Yes.  
 24 MR. MEDINA: It's not symmetrical, it's off,  
 25 but it's compositional, and I argue it's compositional, I

1 don't think it's symmetrical.  
 2 And let's face it, the crenellation around  
 3 the center window that everybody wants to keep is just  
 4 funky, right? It's just unusual. It just takes you to a  
 5 very gingerbread playfulness that a kid would do, and we  
 6 like it, and we don't want to take it away. I think if I  
 7 were to take it away, everybody would say, Well, why are  
 8 you taking that away? Is that adding to symmetry, or is  
 9 it taking away from the symmetry?  
 10 There's that window on one side and there's  
 11 another one on the other side.  
 12 So there are moments like that that I hear  
 13 you. I struggle. It's complicated. It's not necessarily  
 14 my language. I probably wouldn't have done it that way,  
 15 but I also understand that this architect had moments that  
 16 aren't necessarily symmetrical.  
 17 The carport, when you look at the original  
 18 carport drawing, the original carport on AO 3, this  
 19 original, the composition of this drawing is not  
 20 symmetrical.  
 21 If you want to be a purist about it, if you  
 22 look at the architect and what he was trying to do, if you  
 23 tell me that this is symmetrical, then we really have some  
 24 issues, because it's not symmetrical. I'm talking about  
 25 the existing south elevation. The existing south

1 elevation, there is nothing symmetrical about that south  
 2 elevation.  
 3 MR. FULLERTON: Well, the one portion of the  
 4 wall which has got the arch on the bottom, the three  
 5 arches on the bottom and five windows above it, that's  
 6 pretty symmetrical. It's a composition.  
 7 MR. MEDINA: But that wing, that wing of a  
 8 house that you would enter from the side, so it's a side  
 9 entry house where you kind of come in through that  
 10 carport, and the balance, the balance, it's not the kind  
 11 of symmetry -- and listen, I get it. It's complicated. I  
 12 feel the same angst with it, but I think that this  
 13 compositional part -- but look at how they ended it, look  
 14 at how they end it. He ends it with some little kind of  
 15 crenellation at the balustrade at the very end of that  
 16 facade. You see what I'm talking about right here?  
 17 He ends it there on that corner.  
 18 MR. FULLERTON: I'm not arguing with you at  
 19 all about the symmetry aspect of this. I think there's  
 20 some areas of the facade that have noticeable symmetry and  
 21 there are areas that don't, and I think the whole  
 22 composition is a spectacular home, and I don't think it  
 23 depends on symmetry at all.  
 24 I think it's just, it's massing, and it's  
 25 symmetry in certain areas of that massing.

1 MR. MEDINA: Right.  
 2 MR. FULLERTON: And each one of those  
 3 massings stand alone in composition. I think it's a  
 4 beautiful home and one of the ones I wish was in my  
 5 neighborhood.  
 6 MR. MAXWELL: You live three houses away.  
 7 MR. FULLERTON: No, but anyway, I think it's  
 8 a tough one because it's on an odd lot, and you see the  
 9 whole home. Most of our homes, you don't even see the  
 10 side elevations. You see just the front. You don't see  
 11 the rear or anything.  
 12 And here a tremendous amount of effort has  
 13 been put into the design of three sides of a four-sided  
 14 object, so I think it's pretty welcome.  
 15 MS. SPAIN: You know, through the years I've  
 16 walked this property multiple times, and I don't think, I  
 17 don't think we ever saw an actual addition come through,  
 18 so it's nice to see that they're finally getting something  
 19 because I know they've tried for years to figure something  
 20 out.  
 21 MR. FULLERTON: I think the only mistake you  
 22 might have made in your presentation was making a big deal  
 23 out of symmetry.  
 24 MR. MEDINA: No, it's a great conversation.  
 25 It's a great conversation to have someone that cares to

1 talk about symmetry as long as we have.  
 2 Quite frankly, I'm going to tell you, I  
 3 always appreciate coming up and talking to you and getting  
 4 some kind of feedback and resistance to a certain extent  
 5 so I can see how much I really truly believe in what I set  
 6 out to do.  
 7 I don't think it's an arbitrary decision, and  
 8 it's not only about this, a very two-dimensional kind of  
 9 architecture. I think there's a three-dimensional quality  
 10 to it.  
 11 MR. FULLERTON: Absolutely.  
 12 MR. MEDINA: And I think that that's what  
 13 makes this building really sort of spectacular in so many  
 14 ways because at first it was like, Wow, this is going to  
 15 be interesting. This is going to be challenging.  
 16 MR. FULLERTON: Ready for a motion?  
 17 MR. MENENDEZ: Mr. Durana, do you have any  
 18 questions?  
 19 MR. DURANA: I'm good.  
 20 MR. MENENDEZ: You're good? Mr. Medina,  
 21 staff has indicated some conditions that they want  
 22 exercised here. Have you reviewed them? Are you okay  
 23 with these conditions?  
 24 MR. MEDINA: Am I okay with the conditions?  
 25 Yes, I'm okay with them.

1 It's on the principal street, and this house is incredibly  
 2 symmetrical.  
 3 And you have done a wonderful job I think  
 4 trying to slide this thing in here, and I think that the  
 5 placement of the window more to replicate the one to the  
 6 west, which is over a very similar opening, I think would  
 7 be a great contribution to that, and I think that that's  
 8 very important to do that.  
 9 There's plenty of wall space there for other  
 10 things, and it would, and it would balance out the facade,  
 11 and that's, I would like to add that.  
 12 MR. FULLERTON: Michael, does it affect  
 13 anything on the inside?  
 14 MR. MAXWELL: Yes, I did. I looked on the  
 15 inside too. I think that there's plenty of room in there.  
 16 Okay?  
 17 MR. FULLERTON: What sheet are you looking at  
 18 when you're looking at that?  
 19 MR. MAXWELL: Right now for the inside -- for  
 20 the outside, I'm looking at BOA 4.1, and on the inside I'm  
 21 looking at BOA 1.2, and I mean there's quite a bit of wall  
 22 space in there. I mean, I'm not worried about that  
 23 whatsoever.  
 24 MR. EHRENHAFT: So Michael, you're looking at  
 25 the south well elevation on the bottom of 4.1.

1 MR. MENENDEZ: You're okay with the  
 2 conditions.  
 3 MS. KAUTZ: Can we -- I know one of the  
 4 second conditions have to do with the scallops to  
 5 differentiate them or revise them, and then Number Eight  
 6 has to do with the windowsills and the stucco texture on  
 7 the addition to be differentiated.  
 8 So I think if you want to do smooth stucco on  
 9 the addition, that would take care of Condition Number  
 10 Two.  
 11 MR. MEDINA: I'm sorry? It's hard to  
 12 understand us all with our masks on.  
 13 MS. KAUTZ: Sorry. If you look at Condition  
 14 Number Seven, it states that the windowsills and the  
 15 stucco texture on the addition are to be differentiated  
 16 from the existings. They're not exactly the same.  
 17 MR. MEDINA: Yes.  
 18 MS. KAUTZ: If you would like to stipulate  
 19 that there's smooth stucco on the addition, that will  
 20 eliminate the Condition Number Two regarding the scallops,  
 21 so the entire addition would be smooth stucco, and then  
 22 that would differentiate it.  
 23 MR. MAXWELL: I would like to add the window  
 24 on the second floor. You know, contrary to the discussion  
 25 that's gone on, this is the principal facade that is seen.

1 MR. MAXWELL: I'm sorry?  
 2 MR. EHRENHAFT: Then the window that is on  
 3 the second floor, to the extreme right above the second --  
 4 MR. MAXWELL: Yes, above the second archway.  
 5 MR. EHRENHAFT: -- the bay --  
 6 MR. MAXWELL: Presently labeled Window Ten.  
 7 MR. EHRENHAFT: -- you are proposing that  
 8 there be perhaps a second window to the left of that to  
 9 add some balance? Is that what you're saying?  
 10 MR. MAXWELL: Yes, that it would be added as  
 11 such and it would be centered over the opening like the  
 12 window to its west.  
 13 MR. EHRENHAFT: I see.  
 14 MR. MAXWELL: So in other words you would  
 15 have more of a pair there.  
 16 MS. KAUTZ: You want to make a motion with  
 17 that condition added, then you may do so.  
 18 MR. MAXWELL: Yes. I'd like to make a motion  
 19 to add that to the conditions.  
 20 MS. KAUTZ: And approve -- a motion to add,  
 21 so, to approve the project adding that condition.  
 22 MR. DURANA: And the smooth stucco.  
 23 MS. KAUTZ: Yes.  
 24 MR. MAXWELL: Yes. The stucco is fine.  
 25 MR. FULLERTON: One thing about -- I'm sorry.

1 Did I interrupt?  
 2 MR. MENENDEZ: I was just going to ask, the  
 3 house will not be restuccoed, correct?  
 4 MS. KAUTZ: Correct.  
 5 MR. FULLERTON: The original house.  
 6 MR. MENENDEZ: The original.  
 7 MR. FULLERTON: And that has a texture on it.  
 8 MR. MENENDEZ: Right.  
 9 MS. KAUTZ: Correct.  
 10 MR. FULLERTON: The thing I object to about  
 11 new smooth stucco is corner beads.  
 12 MR. MEDINA: I don't do corner beads.  
 13 MR. FULLERTON: I think I've said that a  
 14 thousand times.  
 15 MR. MEDINA: I don't do corner beads.  
 16 MR. FULLERTON: Good.  
 17 MR. MEDINA: I don't do corner beads.  
 18 MR. MAXWELL: You've got a really good  
 19 plasterer.  
 20 MR. MEDINA: An old time plasterer can do it.  
 21 MR. FULLERTON: You almost have to do that by  
 22 hand.  
 23 MR. MAXWELL: That's fine.  
 24 MR. FULLERTON: Okay. That's my only  
 25 objection to smooth stucco.

1 MR. MAXWELL: Yes.  
 2 THE ADMINISTRATIVE ASSISTANT: Miss Spain?  
 3 MS. SPAIN: Okay. Yes.  
 4 THE ADMINISTRATIVE ASSISTANT: Motion passes.  
 5 MR. MENENDEZ: All right.  
 6 MR. MEDINA: Thank you.  
 7 MR. MENENDEZ: Thank you.  
 8 MS. SPAIN: Very nice seeing you, John.  
 9 MR. MEDINA: It's always great to see you.  
 10 MS. SPAIN: Really nice seeing you. I saw  
 11 your wife at the Merrick House the other day, and it's  
 12 just nice seeing you.  
 13 MR. MEDINA: I feel the same way.  
 14 MR. MENENDEZ: Okay. The next item is  
 15 special certificate of appropriateness, Case File COA (SP)  
 16 2019-018 revised, an application for the issuance of a  
 17 special certificate of appropriateness for the property at  
 18 1258 Obispo Avenue, a contributing resource within Obispo  
 19 Avenue Historic District, legally describe as Lots One and  
 20 Two, Block Three, Coral Gables Section E, according to the  
 21 plat thereof as recorded in Plat Book Eight at Page 13 of  
 22 the public records of Miami-Dade County, Florida.  
 23 The application requesting design approval  
 24 for an addition and alterations to the residence and site  
 25 work was granted approval with conditions on November

1 MR. MENENDEZ: Are you going to make a motion  
 2 then?  
 3 MR. MAXWELL: I thought I just did.  
 4 MR. MENENDEZ: Okay.  
 5 MR. MAXWELL: Did you get that down?  
 6 MS. KAUTZ: Uh-huh.  
 7 MR. MAXWELL: Is that fine? Okay. So that  
 8 would be Number 11 or Number 10?  
 9 MS. KAUTZ: We'll renumber them since the  
 10 first one is now gone, so we'll take care of it, but  
 11 you're adding that condition.  
 12 MR. MAXWELL: Yes. Thank you.  
 13 MR. MENENDEZ: Is there a second?  
 14 MR. EHRENHAFT: I will second.  
 15 MR. MENENDEZ: Mr. Ehrenhaft seconds it. Can  
 16 we get a roll call, please?  
 17 THE ADMINISTRATIVE ASSISTANT: Mr. Durana?  
 18 MR. DURANA: Yes.  
 19 THE ADMINISTRATIVE ASSISTANT: Mr. Fullerton?  
 20 MR. FULLERTON: Yes.  
 21 THE ADMINISTRATIVE ASSISTANT: Mr. Ehrenhaft?  
 22 MR. EHRENHAFT: Yes.  
 23 THE ADMINISTRATIVE ASSISTANT: Mr. Menendez?  
 24 MR. MENENDEZ: Yes.  
 25 THE ADMINISTRATIVE ASSISTANT: Mr. Maxwell?

1 20th, 2019.  
 2 The application requests design approval for  
 3 a revision to the approved certificate of appropriateness  
 4 for the removal and replacement of the roof and floor  
 5 frame.  
 6 MS. KAUTZ: Thank you. The location map, you  
 7 guys probably are familiar with the property. This as you  
 8 mentioned came before the board --  
 9 (Reporter clarification.)  
 10 MS. KAUTZ: Sorry. This came before the  
 11 board in 2019, and at the time the certificate of  
 12 appropriateness did not include the removal of the roof  
 13 structure or the floor framing.  
 14 This is a contributing residence within the  
 15 Obispo Avenue Historic District. It was constructed in  
 16 1950. This is the 1940s photo. It has had very few  
 17 alterations or no additions over the years, and as we  
 18 brought to you before, we just are not comfortable signing  
 19 off on the removal of two of the structural systems of the  
 20 house.  
 21 So we've brought other ones to you before.  
 22 We won't sign off on them administratively, so they're  
 23 here for your review.  
 24 MR. VAZQUEZ: Good afternoon. How you guys  
 25 doing?



1 THE COURT REPORTER: Please state your name.  
 2 MR. VAZQUEZ: Oh, I'm sorry. Giorty Vazquez,  
 3 G-I-O-R-T-Y, V-A-Z-Q-U-E-Z.  
 4 So basically we took over for construction  
 5 documents for this house after it had been reviewed and  
 6 approved. When we started doing the investigation of  
 7 existing conditions and walk-throughs to start getting the  
 8 construction documents ready, we encountered several areas  
 9 where there's deterioration and defects of the existing  
 10 roofing members and the floor joist members.  
 11 So I believe there was a document that you  
 12 have that was prepared by a structural engineer attesting  
 13 to that.  
 14 So what we're proposing to do is essentially  
 15 keep the roof line exactly as what it is now, just  
 16 replacing the existing framing system that's there now  
 17 with roof trusses, and, but the roof will remain exactly  
 18 as it is. As you can see, this is the drawings that you  
 19 reviewed and approved, and these are our drawings which  
 20 show that the roof line remains exactly the same.  
 21 Essentially what's happening is the bones are  
 22 damaged, and we are, you know, we have to comply with  
 23 certain structural conditions, excuse me, for an addition  
 24 and renovation of this size, so you know, we're proposing  
 25 to have the roof members approved by new trusses, but

1 again, the roof line remains the same. Excuse me.  
 2 This is a picture of the house as it is now  
 3 and what would be the front elevation.  
 4 And this is the other relevant elevation.  
 5 Again, this is from the set that was reviewed and approved  
 6 by the board for the design, and this is from our  
 7 construction document set which again shows the same exact  
 8 design with the roof line remaining the same as it is now.  
 9 Obviously in this area you can see the  
 10 addition, so that's added.  
 11 So we're not proposing to change the look of  
 12 the roof line in any way, just, again, just take care of  
 13 what the structural deficiencies are.  
 14 That's a picture from that side, another one.  
 15 So the addition then would continue from that point on  
 16 towards the back.  
 17 The other point, so the other point that  
 18 we're trying to have reviewed is that just as the roof  
 19 members were found to be deficient, and structurally also,  
 20 the floor joist system had some issues.  
 21 So at that point when we realized that it had  
 22 to be replaced anyways, and the addition was approved to  
 23 be a foot lower than the existing home, we thought it  
 24 would be a good idea to have that floor elevation continue  
 25 into the house, into the existing home.

1 The area that's immediately adjacent to the  
 2 entrance remain at the existing elevation inside because  
 3 it's dictated by the entrance steps, but then once -- this  
 4 is, I'm sorry, this is from the approved set design, and  
 5 this is from our construction documents set.  
 6 So as you can see, immediately after you  
 7 enter the house, then the house -- the floor drops the one  
 8 foot to meet the rest of the house which is the addition.  
 9 Again, there's no changes that we are  
 10 proposing as far as this is concerned that reflect on the  
 11 outside or how the house looks from the outside. It's  
 12 simply a change in the inside to better conform with the  
 13 roof -- excuse me, with the finished floor elevation of  
 14 the addition and to improve or change the structural  
 15 members that are deficient. That's it.  
 16 MS. SPAIN: Can I ask you a question about  
 17 that?  
 18 MR. VAZQUEZ: Sure.  
 19 MS. SPAIN: What happens to the windowsill  
 20 height if you lower the floor on the inside?  
 21 MR. VAZQUEZ: They remain the same.  
 22 MS. SPAIN: Well, but a foot higher.  
 23 MR. VAZQUEZ: A foot, yeah, but the window is  
 24 actually pretty low.  
 25 MS. SPAIN: Are they?

1 MR. VAZQUEZ: Yeah. They're very large  
 2 windows, yeah, and in the bedrooms they remain the same  
 3 height because the bedrooms are to the left, left of the  
 4 entrance. Any questions?  
 5 MR. MENENDEZ: Is there anyone in the  
 6 audience who would like to speak in favor of this project?  
 7 Anyone would like to speak in opposition to this project?  
 8 Okay. Questions.  
 9 MR. FULLERTON: Are you demolishing the  
 10 entire existing house?  
 11 MR. VAZQUEZ: I'm sorry?  
 12 MR. FULLERTON: It looks like on your  
 13 demolition plan here on the existing house plan, it's all  
 14 in dotted lines. Are you modifying the walls?  
 15 MR. VAZQUEZ: No, not the walls.  
 16 MR. FULLERTON: So you're not moving the  
 17 house closer to the property line?  
 18 MR. VAZQUEZ: No. The walls are remaining  
 19 exactly where they are. The only thing that we're  
 20 proposing to remove are the framing members of the roof  
 21 and the floor, and we are proposing to install the new  
 22 roof with the exact same pitch and look as the existing  
 23 one.  
 24 MR. FULLERTON: I heard that part. Okay, so  
 25 what is --

1 MR. EHRENHAFT: Kara -- I'm sorry. You go  
 2 ahead.  
 3 MR. FULLERTON: No, you.  
 4 MR. EHRENHAFT: Okay. You had concerns that  
 5 the way the drawings were that they had not specified in  
 6 their drawings that the dimensions of the roof overhang  
 7 soffits could possibly be changed with what their drawings  
 8 looked like. Is that what you're saying?  
 9 MS. KAUTZ: The drawings, I mean, the  
 10 drawing, there's no change in the drawings, but the  
 11 details --  
 12 MR. EHRENHAFT: No details.  
 13 MS. KAUTZ: -- there was no detail --  
 14 MR. EHRENHAFT: Right.  
 15 MS. KAUTZ: -- of that condition. The  
 16 dimensions aren't there. There's no, you know, there's no  
 17 supporting documentation of what it looks like now and how  
 18 they're going to achieve that when it moves forward, if it  
 19 moves forward.  
 20 MR. EHRENHAFT: I personally think that  
 21 specifics in terms of dimensions and everything should be  
 22 present for the staff to review. You know?  
 23 MR. VAZQUEZ: If I may, the overhang  
 24 dimension is the same as exists right now.  
 25 MS. KAUTZ: But what is it?

1 painted tongue and groove. That, we inherited that.  
 2 That's not something that we came up with.  
 3 MS. KAUTZ: But this condition doesn't exist  
 4 now.  
 5 MR. VAZQUEZ: No, yeah. So the condition  
 6 that you have there now is a straight fascia which is not  
 7 great for water, so the one change, yes, that we are  
 8 proposing is an angled fascia with metal flashing that  
 9 would keep the water away from the bottom of the overhang.  
 10 That is different, yes.  
 11 The condition that's there now is frankly not  
 12 great for water. It's just straight fascia.  
 13 MR. FULLERTON: This section shows the floor  
 14 higher than --  
 15 MR. VAZQUEZ: Sorry.  
 16 MR. FULLERTON: Now this section shows the  
 17 floor higher than grade. Is that accurate?  
 18 MR. VAZQUEZ: Sorry?  
 19 MR. FULLERTON: This section shows the floor  
 20 a foot --  
 21 MR. VAZQUEZ: That section, if I remember  
 22 correctly, it's taken through the addition part of the  
 23 house, so it shows the floor at minus one, you know, in  
 24 reference to the existing home.  
 25 MR. FULLERTON: So this floor is different

1 MR. VAZQUEZ: It's two feet.  
 2 MS. KAUTZ: But you need to have a drawing  
 3 that --  
 4 MR. VAZQUEZ: There's, we have the typical  
 5 wall section that shows that.  
 6 MS. SPAIN: Is that part of these drawings?  
 7 MR. VAZQUEZ: I don't think we submitted that  
 8 because the issues that I thought were going to be  
 9 discussed was just the roof line and the the floors, so  
 10 no, we did not submit the typical wall section.  
 11 MR. DURANA: I think on A 4 it shows --  
 12 MR. FULLERTON: This shows a wall section.  
 13 MS. KAUTZ: Yes. A Nine is the one you  
 14 e-mailed to me.  
 15 MR. VAZQUEZ: Yeah. It wasn't part of the  
 16 original submittal but I e-mailed it to -- yeah.  
 17 MS. KAUTZ: Yes.  
 18 MR. VAZQUEZ: I didn't know they made it in.  
 19 Sorry.  
 20 MS. KAUTZ: But that typical condition on A  
 21 Nine if you look at the photographs doesn't reflect what's  
 22 there now, and so that just needs to be established.  
 23 MR. VAZQUEZ: Okay. What's there now is some  
 24 sort of white painted wood planking and it was part of the  
 25 approval, the previous approval to have it replaced with

1 from the, on this section, this is A Nine, shows the floor  
 2 showing --  
 3 MS. KAUTZ: John, can you speak --  
 4 MR. FULLERTON: -- at one foot six or so  
 5 below -- I mean above existing grade.  
 6 MS. SPAIN: I can't find A Nine.  
 7 MR. VAZQUEZ: Right, yeah, because that's  
 8 what we -- I believe I have to comply with for flood  
 9 elevation. The home, it's a little bit higher than that.  
 10 MS. SPAIN: I got it, maybe.  
 11 MR. FULLERTON: I misunderstood then. I  
 12 thought you were walking down into the house.  
 13 MR. VAZQUEZ: So when you enter, you know,  
 14 through the addition portion of the home, you enter a foot  
 15 lower than what we have now in just stand-alone. If you  
 16 enter on the original home, you're a foot higher than the  
 17 addition.  
 18 So what we are proposing to do is immediately  
 19 after you enter the house is the foyer, and then you come  
 20 down two steps to meet the addition.  
 21 MR. FULLERTON: I really don't care one way  
 22 or the other actually. It's your presentation, but it  
 23 just looked like an odd drawing after you described it,  
 24 what I interpreted it as differently, so no big deal.  
 25 MS. SPAIN: So my one comment is the only

1 time that we've done this in the past, it's never looked  
 2 like the original. For some reason, it has never, even  
 3 though the drawings are there and the dimensions are there  
 4 and everything is laid out, it somehow doesn't look like  
 5 the original.  
 6 I know it's possible to make it look like the  
 7 original, but I don't remember a case that actually has in  
 8 the past.  
 9 And I keep driving by Santa Maria Street to  
 10 see that home because the board approved the roof coming  
 11 off of that, and but I haven't been -- I don't know if  
 12 it's done. I haven't been past for a while, but that is  
 13 probably the only one that possibly looks like it did, but  
 14 I know we've been through this before.  
 15 MS. KAUTZ: Our concern is just you're  
 16 leaving three walls standing, you're leaving three walls  
 17 standing of a contributing source in a district, so.  
 18 MS. SPAIN: Yes, that's an issue.  
 19 MR. MENENDEZ: Mr. Durana, any questions?  
 20 MR. DURANA: Not right now.  
 21 MR. MENENDEZ: Mr. Maxwell?  
 22 MR. MAXWELL: I got a lot, but none right  
 23 now.  
 24 MR. MENENDEZ: Mr. Ehrenhaft, any more  
 25 questions?

1 MR. EHRENHAFT: No. I'd just like to clarify  
 2 when I was making my prior comments, I had not seen an A  
 3 Nine. It had been folded up inside several other pieces  
 4 of papers and not appended behind the stapled materials,  
 5 so.  
 6 MR. FULLERTON: Is this a contributing house  
 7 in a district? Is that why there's no staff explanation  
 8 of the historic aspect of it?  
 9 MS. KAUTZ: What do you mean?  
 10 MR. FULLERTON: Well, in the other ones we've  
 11 seen extensive research going into details and  
 12 architecture, but I don't see that here.  
 13 MS. KAUTZ: No, just a brief intro to it, and  
 14 I mean, it's pretty straightforward what they're asking  
 15 and what we're recommending, so there wasn't a whole lot  
 16 of --  
 17 MS. SPAIN: And it's also not individually  
 18 designated.  
 19 MS. KAUTZ: Right.  
 20 MS. SPAIN: It's within a district, so the  
 21 information would not be as extensive.  
 22 MR. MENENDEZ: Would anybody like to make a  
 23 motion?  
 24 MS. SPAIN: I'm not making a motion.  
 25 MR. MENENDEZ: Does anyone have any more

1 questions?  
 2 MS. SPAIN: So if this application is denied,  
 3 how would they go about repairing the roof structure? Is  
 4 that possible, to sister-up beams or something? I mean,  
 5 how does that work if, in fact, it's not structurally  
 6 sound? Can it be repaired?  
 7 MR. FULLERTON: Well, apparently so. They  
 8 have plans and engineering --  
 9 MS. SPAIN: To repair it, is what I'm saying.  
 10 MR. FULLERTON: Yes, to repair it.  
 11 MR. VAZQUEZ: We have plans to replace.  
 12 MS. SPAIN: I think the plan is to replace  
 13 it, but I'm saying if they don't take it off, is it  
 14 possible to actually repair it and not remove the roof  
 15 structure? I just don't know enough.  
 16 MR. DURANA: I mean, you can, but it can get  
 17 pricey and sometimes it's cheaper just to remove it and  
 18 put new, you know, pre-fab trusses. The safety, I mean  
 19 for me personally, I'm okay with the trusses being  
 20 removed.  
 21 I'm just, I'm not understanding really the  
 22 floor joist component up in like where -- because Dona  
 23 brings up a point with the windows. I don't know if  
 24 they're really taking them into account, you know, because  
 25 if you drop everything a foot down, those windows are

1 going to look, you know, real high up.  
 2 MR. VAZQUEZ: No, because like I said, it  
 3 happens in the living area of the existing home and the  
 4 window, which is visible in the front elevation.  
 5 MR. DURANA: So the foyer --  
 6 MR. VAZQUEZ: It's a large window anyways.  
 7 MR. DURANA: So it would affect where, the  
 8 foyer, right?  
 9 MR. VAZQUEZ: Beyond the foyer, so  
 10 essentially if you're looking at the plans to the right of  
 11 the foyer.  
 12 MR. DURANA: So Bedroom Two would be lower?  
 13 MR. VAZQUEZ: The one on the extreme right,  
 14 yes.  
 15 MR. MAXWELL: So essentially you're going to  
 16 end up with three walls, no roof, and no floor.  
 17 MS. SPAIN: Right.  
 18 MR. MAXWELL: You're going to take out all  
 19 the windows and replace them, so we're just going to have  
 20 three walls that we're going to preserve.  
 21 MR. VAZQUEZ: Exactly.  
 22 MR. MAXWELL: That's really all we're doing.  
 23 MR. VAZQUEZ: Right.  
 24 MR. MAXWELL: We're doing, it's a total  
 25 facade-a-ecture, right?

1 MR. VAZQUEZ: Yes, essentially. Well, I mean  
 2 the structure is defective so it needs to be dealt with in  
 3 some way.  
 4 MR. MAXWELL: You know, but the construction  
 5 could be fixed. I mean, we don't know that, okay, and  
 6 because no investigation -- I mean it's just a visual  
 7 investigation, that's all it is. I mean, that's all that  
 8 you've presented to us.  
 9 So here is the question. What kind of floor  
 10 do you have in the original part of the house?  
 11 MR. VAZQUEZ: In terms of finish, or the  
 12 system?  
 13 MR. MAXWELL: What is the floor?  
 14 MR. VAZQUEZ: I believe what's there now,  
 15 it's some sort of wood flooring.  
 16 MR. MAXWELL: So it's like a Cuban tile  
 17 floor?  
 18 MR. DURANA: No. I think he said wood.  
 19 MS. KAUTZ: Wood.  
 20 MR. VAZQUEZ: Wood, I believe what's there  
 21 now is some sort of wood flooring.  
 22 MR. FULLERTON: And the structure is wood  
 23 also?  
 24 MR. VAZQUEZ: Wood joists, yes, with a crawl  
 25 space underneath.

1 MR. FULLERTON: Crawl space.  
 2 MR. VAZQUEZ: Yes.  
 3 MR. MAXWELL: There's no trusses in the  
 4 house. It's all wood framing. It's all hand framed.  
 5 MR. MENENDEZ: What percentage of the  
 6 existing framing can be salvaged?  
 7 MR. VAZQUEZ: I have to refer you to the  
 8 report from the structural engineer. I don't have that  
 9 number offhand.  
 10 MS. SPAIN: All right. I'm going to make a  
 11 motion to -- wait, I can't find my -- for staff, the staff  
 12 recommendation to deny this, and let's just see what  
 13 happens.  
 14 MR. MENENDEZ: Do I have a second?  
 15 MR. EHRENHAFT: I'll second.  
 16 THE ADMINISTRATIVE ASSISTANT: Mr. Menendez?  
 17 MR. CEBALLOS: Before we take a role call, I  
 18 would just ask that the board articulate the reasons for  
 19 denial. I know that there was discussion about the  
 20 interior floor. That should not be considered as part of  
 21 the factors, so just if you could articulate in any way, I  
 22 would appreciate it.  
 23 MR. VAZQUEZ: If I may, what do you mean,  
 24 let's see what happens? I mean what --  
 25 MS. SPAIN: I want to see what happens on the

1 vote. I'm not comfortable with the amount of demolition  
 2 that is happening on a contributing structure in a  
 3 district, and so my motion is to deny this application  
 4 based on that.  
 5 MR. VAZQUEZ: So the same amount of  
 6 demolition would have to occur for a repair. The roof  
 7 finish --  
 8 MS. SPAIN: I don't believe that's the case,  
 9 but I made my motion. Is there a second?  
 10 MR. MAXWELL: I'll second Mrs. Spain's  
 11 motion.  
 12 THE ADMINISTRATIVE ASSISTANT: Who seconded?  
 13 MR. EHRENHAFT: I had already seconded it,  
 14 but that's fine.  
 15 MR. MAXWELL: Well, we've got a second  
 16 second.  
 17 MR. EHRENHAFT: Exactly.  
 18 MR. MAXWELL: You want to go for a third  
 19 second?  
 20 MR. EHRENHAFT: No, that's fine.  
 21 MR. MENENDEZ: Please don't confuse him any  
 22 more.  
 23 THE ADMINISTRATIVE ASSISTANT: You want me to  
 24 take roll call?  
 25 MS. KAUTZ: Yes.

1 MR. FULLERTON: Would you repeat the motion  
 2 again, Dona, to deny?  
 3 MS. SPAIN: It's to deny the application.  
 4 MR. DURANA: Can I ask one question? So the  
 5 house itself is not historic. It's just in a historic  
 6 district. Right?  
 7 MS. KAUTZ: It's considered historic because  
 8 it is a contributing resource in a historic district.  
 9 MS. SPAIN: And that is the same as an  
 10 individual designation. The only difference is the amount  
 11 of research that's done, but you get the same benefits,  
 12 the same tax breaks, whatever. Everything else is exactly  
 13 the same as an individual designation, so this is a  
 14 historic property.  
 15 MR. FULLERTON: I have a question then. If  
 16 we deny it, what can anybody do with that house?  
 17 MS. KAUTZ: Repair it.  
 18 MR. FULLERTON: I mean, if he says he's going  
 19 to put the new roof on because it's structurally unsound  
 20 and it will be exactly the way it is today, and then there  
 21 will be an addition put onto it, which I think we feel is  
 22 okay -- I'm not sure about that, I don't want to speak for  
 23 everybody -- I don't know what anybody can do then if they  
 24 can't take the roof off and fix it.  
 25 MR. DURANA: I mean, this one is not, what

1 they're asking to do is not much different than what we  
 2 approved in Santa Maria.  
 3 MS. SPAIN: That's right.  
 4 MR. DURANA: That house is basically just  
 5 concrete walls, I mean.  
 6 MS. KAUTZ: That's right.  
 7 MR. FULLERTON: So I personally don't see how  
 8 -- I think he's between a rock and a hard spot. If you  
 9 can't fix the house that's falling down around him, if  
 10 that's the case, then what can anybody do to it? They all  
 11 have to come to us, and we are going to tell them the same  
 12 thing every time?  
 13 MR. MAXWELL: I don't believe so.  
 14 MS. KAUTZ: I mean, it might be useful to  
 15 have the structural engineer here to actually report on  
 16 his findings because they were talking about, you know,  
 17 damage to numerous wood members. What does that mean?  
 18 Can they be repaired?  
 19 MR. FULLERTON: You can see the pictures,  
 20 there's a lot of rotten wood there with a screw driver  
 21 sticking in through it. That doesn't mean it's all that  
 22 terrible, but I say maybe getting the structural engineer  
 23 here.  
 24 MS. SPAIN: We can do that. I mean, there  
 25 might be a drawing that they could submit showing the

1 fails.  
 2 MS. KAUTZ: To be continued.  
 3 MR. FULLERTON: I'll make a motion that we  
 4 ask the applicant to come in for a second try at this with  
 5 his structural engineer that knows this building inside  
 6 and out and can make us feel better about what might  
 7 happen.  
 8 MR. DURANA: Or to propose an option of what  
 9 a repair would look like.  
 10 MR. FULLERTON: Yes.  
 11 MR. DURANA: You know, let's try to work with  
 12 them.  
 13 MS. SPAIN: Yeah.  
 14 MR. MAXWELL: I mean, you don't need to  
 15 remove the floor. Okay? I mean, basically what I'm  
 16 reading through this, is it's really nice to have one  
 17 level floor. Okay? I mean, if it was my house, I'd want  
 18 the same thing.  
 19 It's a historic home, okay. It's in a  
 20 historic neighborhood. The owner knew when they got it,  
 21 you know, and they're proposing this, that they have to  
 22 come before the board, and staff makes it pretty clear  
 23 kind of what the criteria is.  
 24 And if you'll forgive me just for a moment,  
 25 you know I've been in the business for over 40 years. You

1 areas on some type of a plan, but my motion still stands  
 2 and we have a second. I think we should call roll.  
 3 MR. FULLERTON: I just feel it's not fair to  
 4 basically put a roadblock for anybody who comes in with  
 5 any kind of a plan for that house.  
 6 MR. MENENDEZ: Okay. We have a motion and a  
 7 second, so let's go through with the vote.  
 8 THE ADMINISTRATIVE ASSISTANT: Mr. Menendez?  
 9 MR. MENENDEZ: I agree with Miss Spain. That  
 10 would be a yes?  
 11 MS. SPAIN: Yes.  
 12 THE ADMINISTRATIVE ASSISTANT: Yes.  
 13 MR. MENENDEZ: Okay.  
 14 THE ADMINISTRATIVE ASSISTANT: Mr. Ehrenhaft?  
 15 MR. EHRENHAF: Yes.  
 16 THE ADMINISTRATIVE ASSISTANT: Mr. Maxwell?  
 17 MR. MAXWELL: Yes.  
 18 THE ADMINISTRATIVE ASSISTANT: Miss Spain?  
 19 MS. SPAIN: Yes.  
 20 THE ADMINISTRATIVE ASSISTANT: Mr. Fullerton?  
 21 MR. FULLERTON: No.  
 22 THE ADMINISTRATIVE ASSISTANT: Mr. Durana?  
 23 MR. DURANA: No.  
 24 MS. SPAIN: It failed.  
 25 THE ADMINISTRATIVE ASSISTANT: Okay. Motion

1 can repair these things. Okay? They can be repaired, and  
 2 you know, and the floor can be maintained in place as well  
 3 as the roof.  
 4 I understand you're going to put new roof  
 5 tiles on. I understand you're going to put a new roof on,  
 6 but you're also going to put in new windows and a whole  
 7 bunch of other things, you know, and I think that for the  
 8 most part, you've endeavored in the architectural plans to  
 9 be sympathetic.  
 10 You know, come back and solve those two  
 11 things, okay, and I think that's where you're going to get  
 12 beyond where you are today. Okay?  
 13 The question is do we just preserve three  
 14 walls, period, okay, or do we preserve kind of an  
 15 integrity of the house knowing what it is that the  
 16 criteria for preservation is and it's laid out in here.  
 17 MR. VAZQUEZ: So again, I understand what  
 18 you're saying, but whether it's a repair or a complete  
 19 replacement, the roof finish still needs to come off the  
 20 roof, the plywood needs to still come off, and probably  
 21 the majority of the roof members still need to come off,  
 22 whether they're going to be replaced or repaired.  
 23 MR. MAXWELL: I understand that.  
 24 MR. VAZQUEZ: So you're still going to end up  
 25 with three walls at some point that are going to then be

1 reroofed.  
 2 MR. MAXWELL: You know, and if we did this to  
 3 another, to a 1924 building, it would be same thing, so  
 4 you know, I mean, the criteria is the criteria, and we  
 5 need to begin to do that.  
 6 And I understand where you're coming from,  
 7 okay, I mean having been in the building business.  
 8 MR. VAZQUEZ: So is the criteria to keep some  
 9 of the original framing members, is that what it is?  
 10 Because --  
 11 MR. MAXWELL: No. Come back with a solution  
 12 that addresses the questions that the committee has  
 13 raised.  
 14 MR. VAZQUEZ: I'm sorry?  
 15 MR. MAXWELL: I said come back with solutions  
 16 and evidence. Mr. Fullerton has laid that out for you  
 17 pretty well. Bring your engineer back, okay, take a look  
 18 at saving the floors, tell us what it is that you can do  
 19 that addresses the questions that are being posed, and  
 20 we're happy to have you back.  
 21 MR. FULLERTON: If I could clarify my  
 22 position, first of all, I don't think this qualifies as a  
 23 historic home. It's in a historic district. Is that  
 24 correct?  
 25 MS. KAUTZ: It's the same thing.

1 MR. FULLERTON: Well, by definition, by  
 2 historic preservation?  
 3 MS. KAUTZ: No. It meets the criteria.  
 4 MR. FULLERTON: You could have a house in the  
 5 district that was built ten years ago and it would go  
 6 through the same process.  
 7 MS. KAUTZ: It's a noncontributing residence.  
 8 MS. SPAIN: That would be a noncontributing.  
 9 MS. KAUTZ: It is not the same process.  
 10 MS. SPAIN: That would be a noncontributing  
 11 property in a district and it would not go through the  
 12 same process.  
 13 MR. FULLERTON: Well, if it had certain  
 14 qualities about it, we could say that it was contributing.  
 15 I don't see anything special about this house that makes  
 16 it contributing, but I'm not going to argue that question.  
 17 And the second thing I feel is I don't care  
 18 where the floors go in that house.  
 19 MS. SPAIN: But the issue with the floors, I  
 20 think, I don't believe we can get into that because it's a  
 21 completely interior issue.  
 22 MR. FULLERTON: It's the inside, yeah, and  
 23 who cares --  
 24 MS. SPAIN: The roof, if they're taking it  
 25 off and rebuilding it.

1 MR. FULLERTON: Absolutely. The roof is key.  
 2 The floors, I don't care where you put them.  
 3 MR. VAZQUEZ: If I may, that was our original  
 4 impression, that the interior of the house --  
 5 MR. FULLERTON: That's correct.  
 6 MS. SPAIN: Right.  
 7 MR. VAZQUEZ: Right.  
 8 MR. FULLERTON: That's correct.  
 9 MR. VAZQUEZ: And we're trying to preserve  
 10 the look of the house on the outside exactly as it is.  
 11 MR. FULLERTON: And I think that's what we're  
 12 looking for and how it fits into the new vision you have  
 13 for that house, and I think that's what the key is for us,  
 14 to make sure that is in keeping with the neighborhood,  
 15 with the historic neighborhood.  
 16 It doesn't have to be repetitive detailing or  
 17 anything like that, but it just has to be respectful of  
 18 the existing neighborhood, and whether you put the floors  
 19 20 foot below where they are now, I don't care. You just  
 20 have a nice pool inside.  
 21 MR. MENENDEZ: I would ask you to regroup  
 22 with your engineer, perhaps touch bases again with Kara  
 23 and the department, and come back and see us.  
 24 MR. VAZQUEZ: Okay.  
 25 MR. MENENDEZ: Okay.

1 MS. KAUTZ: I think the city attorney wants  
 2 to say something, and John also did make a motion.  
 3 MR. FULLERTON: No, I didn't intend it.  
 4 Well, yeah, I did.  
 5 MS. KAUTZ: You did.  
 6 MS. SPAIN: What was your motion? I'm sorry,  
 7 I missed it.  
 8 MS. KAUTZ: It was a motion to bring the  
 9 structural engineer to the next meeting to discuss.  
 10 MR. FULLERTON: So to extend -- what do you  
 11 mean?  
 12 MR. CEBALLOS: I believe the intent is you're  
 13 seeking to make a motion to defer the item.  
 14 MR. FULLERTON: There you go. I couldn't  
 15 think --  
 16 MR. CEBALLOS: And allow the applicant to  
 17 make some sort of revisions and bring you additional  
 18 information.  
 19 MR. FULLERTON: Yes.  
 20 MR. CEBALLOS: And I believe the board  
 21 members have already discussed what I was originally going  
 22 to bring up, that I don't believe the interior floor  
 23 structure has any bearing on this discussion.  
 24 MR. FULLERTON: Correct, correct.  
 25 MR. MENENDEZ: Okay, but we've already voted.

1 MR. CEBALLOS: You voted but the motion  
 2 failed.  
 3 MS. SPAIN: Now you're voting to defer.  
 4 MR. CEBALLOS: So no action has been taken.  
 5 Now another motion has been made to defer. If there's a  
 6 second, there should be another vote.  
 7 MS. SPAIN: I second that.  
 8 MR. MENENDEZ: Okay. Call the roll.  
 9 THE ADMINISTRATIVE ASSISTANT: Mr. Durana?  
 10 MR. DURANA: Yes.  
 11 THE ADMINISTRATIVE ASSISTANT: Mr. Fullerton?  
 12 MR. FULLERTON: Yes.  
 13 THE ADMINISTRATIVE ASSISTANT: Mr. Ehrenhaft?  
 14 MR. EHREHAFT: Yes.  
 15 THE ADMINISTRATIVE ASSISTANT: Mr. Menendez?  
 16 MR. MENENDEZ: Yes.  
 17 THE ADMINISTRATIVE ASSISTANT: Mr. Maxwell?  
 18 MR. MAXWELL: Yes.  
 19 THE ADMINISTRATIVE ASSISTANT: Miss Spain?  
 20 MS. SPAIN: Yes.  
 21 MS. KAUTZ: Thank you.  
 22 MR. VAZQUEZ: Can I hear clarification what  
 23 the motion is? I'm sorry, there was so much back and  
 24 forth. I got the part about coming back.  
 25 MS. KAUTZ: Yes.

1 MR. VAZQUEZ: Right.  
 2 MS. KAUTZ: The motion was to defer the item  
 3 to allow you to come back, bring more evidence to the  
 4 board that supports what you're asking for.  
 5 MR. VAZQUEZ: But there was a portion of the  
 6 motion about the existing floor, wasn't there?  
 7 MS. KAUTZ: No. He was clarifying, the city  
 8 attorney was clarifying.  
 9 MR. FULLERTON: What I was saying is you can  
 10 do whatever you want to with the floor.  
 11 MR. VAZQUEZ: Oh, got you.  
 12 MR. MAXWELL: I mean, John, this house is  
 13 older than you. We should declare you historic.  
 14 MR. FULLERTON: Nothing is older than me.  
 15 MR. MENENDEZ: We tried several times.  
 16 MR. VAZQUEZ: Thank you.  
 17 MR. MENENDEZ: Thank you. Okay. Mr. Adams,  
 18 are there any discussion items?  
 19 MR. FULLERTON: What happened to the -- isn't  
 20 there one on Castillo?  
 21 MR. MENENDEZ: Where?  
 22 MR. FULLERTON: There was something on  
 23 Castillo. Did I make that up?  
 24 MR. MENENDEZ: Okay. Can I continue? Thank  
 25 you. Are there any discussion items?

1 MR. ADAMS: Discussion items, updates,  
 2 informational items.  
 3 MR. MENENDEZ: Exactly, old business, new  
 4 business.  
 5 MR. ADAMS: Thank you. I don't know if  
 6 you're aware, but the last commission meeting there was  
 7 some concerns raised about the Mediterranean style bonus  
 8 and how it's being applied, and Mr. Pardo (phonetic) was  
 9 quite vocal on how this is being applied to new  
 10 construction, and Gus can keep me correct here.  
 11 Ultimately the decision was there was going  
 12 to be a moratorium on all final development orders for 60  
 13 days.  
 14 MR. CEBALLOS: The moratorium was until the  
 15 next commission meeting, if I'm not mistaken.  
 16 MR. ADAMS: Right.  
 17 MR. CEBALLOS: And that is only in regards to  
 18 development orders and building permits issued with Med  
 19 bonuses.  
 20 MR. ADAMS: Right, and so basically a  
 21 committee was formed to provide input into the application  
 22 of this bonus program. I've been asked to sit in on the  
 23 meetings to provide information from a historic point of  
 24 view.  
 25 I'm not part of the panel, but I will be

1 there to answer questions, provide advice, so that's  
 2 really just as an update for you if you weren't aware that  
 3 this was actually in process, and they have been tasked,  
 4 as Gus said, to move on this very quickly so the first  
 5 meeting is tomorrow.  
 6 So I'll be attending that. I think you'll be  
 7 there as well, Gus, and there is a panel of, I believe  
 8 it's six members who will be providing advice to the  
 9 commissioners on the future application of this.  
 10 MR. CEBALLOS: It's seven members.  
 11 MR. FULLERTON: Who is on that panel?  
 12 MR. ADAMS: Seven members.  
 13 MR. CEBALLOS: Its' seven members. Five  
 14 members are appointed by each commissioner, one person,  
 15 the other is a city architect, and the final person was an  
 16 appointee by the entire board which I believe was already  
 17 appointed, I believe Mr. Pratt, if I'm not mistaken.  
 18 MS. SPAIN: Glen Pratt.  
 19 MR. FULLERTON: Glen Pratt.  
 20 MR. MENENDEZ: I think Robert Behar is also  
 21 on that.  
 22 MR. ADAMS: I have the list of the members if  
 23 you want them.  
 24 MR. DURANA: I think Mitch is on it too,  
 25 Mitch Alvarez.

1 MR. MENENDEZ: I don't remember that.  
 2 MR. ADAMS: The list I have is Juan Riescal  
 3 (phonetic) who is the city architect, Glen Pratt, Lily  
 4 Bermillo, Javi Salmon, Felix Pardo, Aramis Alvarez, and  
 5 Robert Behar.  
 6 MR. FULLERTON: They're all architects.  
 7 MR. ADAMS: Yes.  
 8 MR. FULLERTON: That's interesting.  
 9 MR. CEBALLOS: That was a requirement of the  
 10 board.  
 11 MR. ADAMS: So that's just as an update.  
 12 MR. FULLERTON: Is it appropriate for us to  
 13 have a conversation about the idea of getting rid of the  
 14 five percent, that five percent FAR for Mediterranean?  
 15 MR. ADAMS: I think actually what the panel  
 16 are tasked with, with discussing and providing information  
 17 to the commission. I wouldn't have any actual input into  
 18 the decision. I'm just there to provide advice. I'm not  
 19 a panel member.  
 20 MS. SPAIN: Are those meetings open to the  
 21 public?  
 22 MR. CEBALLOS: That's my understanding, yes.  
 23 MR. FULLERTON: I'm sorry, I didn't hear  
 24 that.  
 25 MS. SPAIN: I was wondering whether the

1 along, at least to provide advice or input or answer  
 2 questions.  
 3 MR. FULLERTON: Because I think it's been a  
 4 good thing for our downtown in general. It's made a big  
 5 difference in development and the quality of development.  
 6 Otherwise we'd get a whole different approach to  
 7 architecture, which is not a bad thing, but I don't know.  
 8 MS. KAUTZ: You have knowledge of it because  
 9 you've used it, you're an architect in practice, but this  
 10 board doesn't really have any purview or any sort of  
 11 working knowledge of the Med bonus and how it works  
 12 because nothing has ever come before you that uses it.  
 13 MR. FULLERTON: It's sort of an architectural  
 14 zoning code issue. All right, sorry to waste the time,  
 15 guys.  
 16 MR. ADAMS: Staff are currently undergoing  
 17 training for the introduction of the electronic plan  
 18 review. That should be introduced soon which will  
 19 obviously have an effect on how you have plans to review  
 20 at the board meetings as well because we're going  
 21 paperless.  
 22 And we have a meeting with the  
 23 representatives of the development department coming up,  
 24 and I will be asking what your requirements will be, how  
 25 you will have the application sent to you, how you'll be

1 committee meetings were open to the public.  
 2 MR. CEBALLOS: It is a sunshine meeting, so  
 3 yes.  
 4 MR. FULLERTON: Well, is it appropriate for  
 5 boards to have an opinion, collective opinion?  
 6 MR. MAXWELL: I don't know whether we can  
 7 have an opinion on that right now, I mean.  
 8 MR. CEBALLOS: In this particular time, they  
 9 haven't asked, but I assume if the board asks -- if the  
 10 committee asks, then the board can chime in.  
 11 MR. MAXWELL: What if the board asks the  
 12 committee to have input or at least some kind of review  
 13 process or some kind of review and comment process?  
 14 MR. CEBALLOS: We'll cross that bridge when  
 15 we get to it. If they need additional information,  
 16 they're seeking additional information from historic,  
 17 we'll review what the specific request is and I'll provide  
 18 an update.  
 19 MR. FULLERTON: I think it would be  
 20 interesting for somebody to, staff or somebody to tell, I  
 21 don't know if it's appropriate or not, to tell either the  
 22 commission or the group that's studying it whether -- I  
 23 mean tell them that, you know, it's important to us too,  
 24 what they decide.  
 25 MR. ADAMS: That was why I was invited to go

1 expected to review them, how you will be expected to look  
 2 at them in the board meetings because we're going  
 3 paperless, so I can hopefully get you an update at the  
 4 next meeting, at least to head's up of where things are  
 5 going.  
 6 And we did do that in Miami, had a lot of  
 7 positives, and some negatives more to do with the general  
 8 public learning how to now submit applications  
 9 electronically, some issues with the boards when they were  
 10 first reviewing the applications and some issues with the  
 11 board when they were at the meetings and having to have  
 12 screens open.  
 13 So I'll try and get you an update as to  
 14 exactly what your requirements will be and then how you  
 15 will be reviewing plans in the future.  
 16 And certainly in Miami I think there was some  
 17 issues with some board members' computers being too slow  
 18 and the plans being too large, so I will try and get all  
 19 those issues cleared up and give you an update at the next  
 20 meeting as to how that's going to move ahead.  
 21 MR. FULLERTON: Will that go to the  
 22 presenters who send or give you electronic things? Will  
 23 the requirements for those drawings which we will see  
 24 electronically, will they be, would there an outline of  
 25 some sort that describes in detail the kind of line weight



1 that we need on these electronic drawings?  
2 Because there was only one or two drawings  
3 among all of these that are clear to me. They are  
4 terrible, and I have been complaining about that for years  
5 and years and years, because half of the -- because the  
6 whole thing about the symmetry and all that of this  
7 complicated one, half of that is because you can't tell  
8 what is a portion, a specific portion of that elevation  
9 because the lines are so light and then the windows are so  
10 dark, and it's just terrible to try to figure out what  
11 they're saying.

12 And I have a hard time with it and I know the  
13 people that are not architects up here must have a  
14 terrible time with it.

15 So I hope the definitions of what we expect  
16 on these drawings can be tight enough so that we get good,  
17 readable documents.

18 MR. ADAMS: I mean, I believe different  
19 architects have different styles in preparing drawings,  
20 but we will have certain requirements as to resolution and  
21 size and scaling.

22 MR. MENENDEZ: I think we need guidelines as  
23 to what we require to review as a board. For instance,  
24 the board of architects, you know what you have to present  
25 to the board of architects. They tell you very clearly.

1 drawing on his computer, there are all kinds of different  
2 colored lines, and it's a massive, potentially massive  
3 complicated situation with five, ten, twenty different  
4 colors on it. Each of those colors when it's printed out  
5 has a line weight.

6 Now, if the city can designate the line  
7 weights used on the drawings that -- in my office a yellow  
8 line was always a heavy line. A white line was a less  
9 heavy line, you know, so by looking at that colored mass  
10 of drawing or lines, you could tell more or less what it's  
11 going to look like.

12 So if we stipulate that the line weights will  
13 be these colors and they will be expected to be printed  
14 with these line weights, you know, yellow is this, blue is  
15 this --

16 MR. ADAMS: I can check all of that when I  
17 bring you all the information, because at the moment we  
18 haven't really discussed how boards will be reviewing it,  
19 but that is one of the things I intend to ask.

20 MR. FULLERTON: Because I can tell you with  
21 the color of this dark line defining that opening is  
22 probably four times wider than the line that designates  
23 the wall in which it's going to be placed.

24 MR. ADAMS: I can get all that, I can get all  
25 that information. This is just a head's up, this is

1 So maybe the Historic department needs some  
2 sort of guidelines to state specifically what we are  
3 looking at and what we need to see.

4 MR. FULLERTON: Do you not get the same set  
5 of plans as the board of architects gets?

6 MR. MAXWELL: We don't need them.

7 MR. FULLERTON: Well, all of these have been  
8 presented to the board of architects, and I'm not sure if  
9 it's the same document, but those guys can read plans.

10 MS. KAUTZ: But a lot of times when you get  
11 the 11-by-17 copies, their drawings are 24-by-36 --

12 MR. FULLERTON: Right.

13 MS. KAUTZ: -- line weights, so when it gets  
14 reduced and copied, it messes everything up.

15 MR. ADAMS: For clarification, when something  
16 is submitted electronically, every department can review  
17 it at the same time so you will have exactly the same  
18 submittal that the board of architects, building, zoning,  
19 because one application was entered into the system and  
20 everyone has the ability to review it at the same time  
21 which is obviously going to hopefully speed things up as  
22 well.

23 MR. FULLERTON: But just for your  
24 information, and I know you guys know a lot about this and  
25 probably more than I do, but when an architect has a

1 coming.

2 MR. FULLERTON: I'm sorry for complicating  
3 it.

4 MR. ADAMS: Staff are currently doing the  
5 training, but obviously we will need to pass on to the  
6 board at some point, you know, how things are going to  
7 change, and I prefer to do that earlier rather than later.

8 So it's just a head's up that we have the  
9 meeting coming up and we'll be asking these questions, and  
10 if you have other questions, e-mail them to us and we'll  
11 bring them up at the meeting for clarification.

12 MR. MAXWELL: Well, one of those questions  
13 would be, I mean a set of plans is broken up into site,  
14 architectural, plumbing. I mean, there's no reason we  
15 couldn't add a section that would say preservation and it  
16 would clearly delineate exactly what is to be there and  
17 clearly delineate materials, et cetera, that would address  
18 a lot of what Mr. Fullerton is saying, and it would really  
19 help us, and I can read plans incredibly well, but if --

20 MR. FULLERTON: It would basically simplify  
21 the drawings.

22 MR. ADAMS: Well, again, I would suggest if  
23 you send your questions to us, and we could get answers  
24 for you.

25 MR. MAXWELL: It's a point for discussion,

1 and ideally it's to make it as simple as possible and as  
 2 clear as possible.  
 3 I mean, one of the things that we don't  
 4 really get here is we talk about stucco, and so I'm  
 5 actually going to use this to lead into the next thing I'd  
 6 like to talk about, which is in general.  
 7 It would be very interesting to see what kind  
 8 of stucco people are using, particularly if you're using  
 9 it to repair a historic home because Portland cement  
 10 stucco did not exist in the 1920s, and people are  
 11 renovating and using that material. Okay.  
 12 They are not repairing, you know, according  
 13 to what's happening, and that actually causes more  
 14 problems because the two materials don't mate.  
 15 Now, to push this into another level, our  
 16 public works department needs to be informed of these  
 17 things too, particularly when it comes to preservation of  
 18 historic monuments. Take, for example, the recent car  
 19 accident at the Columbus Circle. The wall is being  
 20 repaired, but the wall is being repaired with concrete,  
 21 with Portland cement rather than a lye cement.  
 22 The same thing goes for the traffic circle  
 23 there at the Granada Fountain. All you got to do is look  
 24 at the repaired pieces on there and say, Gee, why didn't  
 25 they get something on there, use the same material?

1 documents.  
 2 MR. ADAMS: I understand that it's a big  
 3 change, and I understand that it might be different, but  
 4 this is city policy and this is the way it's moving  
 5 forward. The intent of the city is going paperless by  
 6 2022.  
 7 MR. EHRENHAFT: I understand, but what I'm  
 8 saying if they can get their materials to you earlier, it  
 9 will give your staff a longer period of time to be able to  
 10 provide the packets so that you know --  
 11 MR. ADAMS: Well, we are going to be  
 12 relatively okay because we are getting 43-inch screens.  
 13 MS. KAUTZ: He's talking about being, like  
 14 being able to be given the documents to them further in  
 15 advance than what they're getting now.  
 16 MR. EHRENHAFT: Right.  
 17 MS. KAUTZ: So it's a scheduling issue of  
 18 when we require documents be submitted to us so that we  
 19 can turn them around to you to give you more time to read  
 20 them.  
 21 MR. EHRENHAFT: What Kara does for us is  
 22 magnificent and it's perfectly adequate. She always gets  
 23 the stuff to us at least by the Saturday prior to our  
 24 meeting, sometimes on a Friday, but mostly firmly by the  
 25 Saturday prior to our meeting.

1 MR. ADAMS: Exactly.  
 2 MR. MAXWELL: It's that kind of thing, it's  
 3 those little details. It's like jewelry, it just makes  
 4 everything so beautiful here.  
 5 MR. EHRENHAFT: Mr. Adams, may I interject?  
 6 Are you done?  
 7 MR. MAXWELL: Yes, I'm finished. Thank you.  
 8 MR. EHRENHAFT: Okay, I'm sorry. From the  
 9 perspective of board members being able to review  
 10 materials, okay, it's very easy when we've got packets of  
 11 papers, okay. I would request that you think about  
 12 requiring applicants to submit drawings, completed  
 13 requests to you with more anticipation than they do at  
 14 this point.  
 15 I don't know how long you are holding  
 16 materials from all the applicants before you're able to  
 17 put our packets together, but I can tell you that if I am  
 18 having to sit at my computer monitor and flip, try to flip  
 19 back and forth from --  
 20 MR. FULLERTON: Yes.  
 21 MR. EHRENHAFT: -- one digital document to  
 22 another, I'm going to get, at least initially, bogged down  
 23 in a quagmire, and it's going to take much, much longer I  
 24 believe to review recommendations and have thoughtfully  
 25 considered them in light of all the details on all the

1 But I can conceive of a situation where it  
 2 would take me much longer to review the materials because  
 3 I am having to do it digitally.  
 4 MR. DURANA: That is true, that is going to  
 5 be very true.  
 6 MR. ADAMS: Okay.  
 7 MS. KAUTZ: I understand.  
 8 MR. EHRENHAFT: So I would ask that if your  
 9 applicants and their agents can get the materials to us a  
 10 bit sooner so that we can have a couple of more days to  
 11 review the packets, it would be very helpful.  
 12 MR. ADAMS: As I said, we'll get all the  
 13 details at the meeting and we'll bring it to the next  
 14 board meeting and we'll be able to field questions there  
 15 once we get the information.  
 16 MR. EHRENHAFT: Thank you.  
 17 MR. ADAMS: On the 7th of July, I attended a  
 18 Merrick House event, and it was basically a sort of thank  
 19 you event for all the sponsoring organizations I think.  
 20 Dona was there as well, and it was quite well attended.  
 21 There were 41 people there, and this was in anticipation  
 22 of the Merrick House opening to the public on July 10,  
 23 which it did, and the head docent there had actually said  
 24 over the past two weekends they had 39 visitors which I  
 25 think is a pretty healthy number considering they just

1 opened again.  
 2 And then sticking with the Merrick House, on  
 3 July 15th they actually won the 2021 City Beautiful award  
 4 from the chamber of commerce for being the most  
 5 Gable-esque property. That's just some information that  
 6 the Merrick House is open back up and is winning awards  
 7 and everything is looking up for the Merrick House, and I  
 8 think that's all.  
 9 MR. MENENDEZ: I think the museum won an  
 10 award as well.  
 11 MS. KAUTZ: They did, the AIA, Adapt Over  
 12 Use.  
 13 MR. MENENDEZ: By the AIA, correct?  
 14 MS. KAUTZ: Yes.  
 15 MR. ADAMS: That's everything I have.  
 16 MR. MENENDEZ: Is there anything else?  
 17 MR. EHRENHAFT: I have one more question, the  
 18 matter of reappointment or appointment of chair and vice  
 19 chair. I would like to request if it's possible, since we  
 20 are without three of our members, to delay possibly until  
 21 next month so it would be nice if we had all nine people.  
 22 MS. KAUTZ: Yes,  
 23 MR. EHRENHAFT: I was coming prepared to make  
 24 a motion but I would think it might be best to wait.  
 25 MS. KAUTZ: Okay.

1 MR. MENENDEZ: Second.  
 2 MR. DURANA: Second.  
 3 MR. MENENDEZ: Mr. Durana seconded. Okay,  
 4 we're adjourned. All in favor say aye.  
 5 THE BOARD MEMBERS: Aye (collectively).  
 6 (Thereupon, proceedings were concluded at 6:40 p.m.)  
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1 MR. EHRENHAFT: Does anybody disagree with  
 2 that?  
 3 MS. SPAIN: I think that's fine.  
 4 MR. FULLERTON: No.  
 5 MR. ADAMS: That's it.  
 6 MR. EHRENHAFT: Okay. Also parking passes,  
 7 our dashboard passes.  
 8 MS. SPAIN: It was in the packet.  
 9 MR. MENENDEZ: They were in the packet.  
 10 MS. KAUTZ: I gave them out to you at the  
 11 last meeting. You didn't get one because you were just  
 12 reappointed. The rest of you should have yours.  
 13 MR. EHRENHAFT: It's fine.  
 14 MS. KAUTZ: I'll get them to you.  
 15 MR. FULLERTON: I did get a cookbook in the  
 16 packet. Thank you. That was really neat.  
 17 MR. MENENDEZ: Okay. Nothing else then?  
 18 MS. KAUTZ: The cookbooks were from the  
 19 economic development in lieu of the board and committee,  
 20 you know, function that they have every year because they  
 21 couldn't have one, so those were thank-yous for  
 22 participating.  
 23 MR. FULLERTON: That was really nice.  
 24 MR. MENENDEZ: Do I have a motion to adjourn?  
 25 MR. FULLERTON: So moved.

1 CERTIFICATE  
 2 STATE OF FLORIDA)  
 3 COUNTY OF DADE)  
 4 I, DOREEN M. STRAUSS, do here by certify that  
 5 the foregoing pages, numbered from 1 to including 108,  
 6 represent a true and accurate transcription of the record  
 7 of the proceedings in the above-mentioned case.  
 8 WITNESS my hand in the City of Miami this 18th  
 9 day of July, 2021.

Doreen M. Strauss





<b>A</b>				
<b>ability</b> 2:24 5:18 7:6 98:20	104:6,12,17 105:15 106:5	4:24 6:10,15 6:23 7:14	40:20	<b>application</b> 26:16,23 27:19 34:19 35:2
<b>able</b> 29:3 45:20 102:9,16 103:9 103:14 104:14	<b>Adapt</b> 105:11	25:23,25 26:2 26:4,6,8,10	<b>Alicia</b> 5:25 7:10	36:5 63:16,23 64:2 75:2 79:3 80:3 91:21 92:9 95:25 98:19
<b>above-mentio...</b> 108:7	<b>adaptation</b> 11:14	29:4 34:2,4,6,8 34:10,12,14	<b>aligned</b> 52:9,10	<b>alignment</b> 52:15
<b>abruptly</b> 16:11	<b>add</b> 27:22,24 37:22 40:10 58:23 59:11 60:9,19,20 100:15	36:11 62:17,19 62:21,23,25 63:2,4 78:16 79:12,23 82:8 82:12,14,16,18 82:20,22,25 89:9,11,13,15 89:17,19	<b>allow</b> 37:16 88:16 90:3	<b>almost-100-ye...</b> 23:9
<b>absence</b> 7:10,24 7:25 8:12	<b>added</b> 60:10,17 66:10	<b>administratively</b> 64:22	<b>alterations</b> 26:24 35:3 63:24 64:17	<b>alterations</b> 26:24
<b>absences</b> 5:23 6:8,12	<b>adding</b> 27:16 54:8 60:21 62:11	<b>adoption</b> 2:15 3:5	<b>Alvarez</b> 92:25 93:4	<b>applications</b> 2:25 96:8,10
<b>Absolutely</b> 57:11 87:1	<b>addition</b> 18:1,22 18:25 19:8,18 19:24 20:2 26:24 27:17 28:16 32:15 35:3,25 36:3 37:18 39:20 47:8,15,17 48:25 50:17 56:17 58:7,9 58:15,19,21 63:24 65:23 66:10,15,22 67:8,14 71:22 72:14,17,20 80:21	<b>advance</b> 103:15	<b>amenities</b> 12:8	<b>applied</b> 91:8,9
<b>accept</b> 22:21 23:16	<b>advised</b> 5:3	<b>advice</b> 92:1,8 93:18 95:1	<b>amount</b> 24:8 52:3 56:12 79:1,5 80:10	<b>appointed</b> 2:10 92:14,17
<b>access</b> 19:1 45:20	<b>advisory</b> 3:10,17	<b>aerial</b> 17:21	<b>and/or</b> 2:21	<b>appointee</b> 92:16
<b>accessible</b> 35:10 35:11	<b>aesthetic</b> 9:21	<b>aesthetically</b> 30:17	<b>angled</b> 71:8	<b>appointment</b> 105:18
<b>accident</b> 101:19	<b>aesthetically</b> 30:17	<b>affect</b> 5:17 28:25 59:12 76:7	<b>angles</b> 51:24	<b>appreciate</b> 25:4 51:13 57:3 78:22
<b>account</b> 40:17 75:24	<b>affirmative</b> 2:14 7:3	<b>affirmative</b> 2:14 7:3	<b>angst</b> 55:12	<b>approach</b> 51:8 95:6
<b>accurate</b> 71:17 108:6	<b>afternoon</b> 2:1 3:1 28:9 64:24	<b>afternoon</b> 2:1 3:1 28:9 64:24	<b>announced</b> 11:18 15:21	<b>appropriate</b> 32:21,22 93:12 94:4,21
<b>achieve</b> 69:18	<b>agenda</b> 4:3 5:4 34:17	<b>agenda</b> 4:3 5:4 34:17	<b>answer</b> 92:1 95:1	<b>appropriateness</b> 26:15,17 27:13 34:18,20 63:15 63:17 64:3,12
<b>acoustics</b> 36:22	<b>agents</b> 104:9	<b>agents</b> 104:9	<b>answers</b> 100:23	<b>approval</b> 3:5 4:3 13:6 22:11 25:17 26:23 27:22 28:2,2 33:3 35:2 63:23,25 64:2 70:25,25
<b>acres</b> 11:19	<b>ago</b> 7:10 86:5	<b>ago</b> 7:10 86:5	<b>anticipated</b> 16:2	<b>approve</b> 4:6 6:8 6:11 7:10,23 23:17 60:20,21
<b>act</b> 5:8	<b>agree</b> 30:5 47:24 48:15 82:9	<b>agree</b> 30:5 47:24 48:15 82:9	<b>anticipation</b> 102:13 104:21	<b>approved</b> 36:5 64:3 65:6,19 65:25 66:5,22 67:4 73:10 81:2
<b>action</b> 3:7,8,12 3:14 89:4	<b>agrees</b> 37:24	<b>agrees</b> 37:24	<b>anybody</b> 4:5 29:14 31:6 46:13 74:22 80:16,23 81:10 82:4 106:1	<b>approval</b> 3:5 4:3 13:6 22:11 25:17 26:23 27:22 28:2,2 33:3 35:2 63:23,25 64:2 70:25,25
<b>activities</b> 2:19	<b>ahead</b> 69:2 96:20	<b>ahead</b> 69:2 96:20	<b>anyway</b> 56:7	<b>approve</b> 4:6 6:8 6:11 7:10,23 23:17 60:20,21
<b>acts</b> 2:17	<b>AIA</b> 105:11,13	<b>AIA</b> 105:11,13	<b>anyways</b> 66:22 76:6	<b>approved</b> 36:5 64:3 65:6,19 65:25 66:5,22 67:4 73:10 81:2
<b>actual</b> 56:17 93:17	<b>Albambra</b> 34:21 34:22 35:7,11 37:10,14 39:15	<b>Albambra</b> 34:21 34:22 35:7,11 37:10,14 39:15	<b>AO</b> 54:18	<b>approximately</b> 27:17
<b>Adams</b> 1:19 5:21 5:24 6:8 9:5 22:17,20 23:23 90:17 91:1,5 91:16,20 92:12 92:22 93:2,7 93:11,15 94:25 95:16 97:18 98:15 99:16,24 100:4,22 102:1 102:5 103:2,11	<b>addresses</b> 85:12 85:19	<b>addresses</b> 85:12 85:19	<b>apex</b> 38:3	<b>April</b> 11:17 14:22
	<b>adequate</b> 103:22	<b>adequate</b> 103:22	<b>apparently</b> 75:7	
	<b>adjacent</b> 67:1	<b>adjacent</b> 67:1	<b>appears</b> 37:3	
	<b>adjourn</b> 106:24	<b>adjourn</b> 106:24	<b>appended</b> 74:4	
	<b>adjourned</b> 107:4	<b>adjourned</b> 107:4	<b>applicant</b> 83:4 88:16	
	<b>Administrative</b> 1:21 4:12,14 4:16,18,20,22	<b>Administrative</b> 1:21 4:12,14 4:16,18,20,22	<b>applicants</b> 7:2 102:12,16 104:9	

<b>Aramis</b> 93:4	<b>arguing</b> 55:18	<b>atop</b> 35:25	46:15 66:16	<b>behalf</b> 22:20
<b>arbitrary</b> 57:7	<b>argument</b> 49:20	<b>attached</b> 17:24	84:10 85:11,15	<b>Behar</b> 92:20
<b>arch</b> 40:1 41:7,7	<b>arrows</b> 47:5	18:24	85:17,20 87:23	93:5
41:7,8 46:20	<b>article</b> 9:16	<b>attaches</b> 18:21	89:23,24 90:3	<b>belabor</b> 52:6
46:24 53:16	11:18	<b>attended</b> 104:17	102:19 105:6	<b>believe</b> 30:17
55:4	<b>articulate</b> 78:18	104:20	<b>backyard</b> 35:13	31:5 57:5
<b>archaeological</b>	78:21	<b>attending</b> 92:6	36:2	65:11 72:8
9:21	<b>artifacts</b> 2:7	<b>attesting</b> 65:12	<b>bad</b> 95:7	77:14,20 79:8
<b>arched</b> 17:15	<b>asked</b> 91:22 94:9	<b>attorney</b> 1:20	<b>badly</b> 48:1	81:13 86:20
18:11 20:7	<b>asking</b> 14:24	88:1 90:8	<b>balance</b> 48:20	88:12,20,22
40:1	74:14 81:1	<b>attracted</b> 10:23	49:1 55:10,10	92:7,16,17
<b>arches</b> 55:5	90:4 95:24	<b>audience</b> 25:11	59:10 60:9	97:18 102:24
<b>architect</b> 9:14	100:9	25:12 29:17,18	<b>balcony</b> 18:12	<b>beneath</b> 40:2
14:1 19:20	<b>asks</b> 94:9,10,11	68:6	20:10,22 40:13	<b>benefits</b> 80:11
27:4,20 35:17	<b>aspect</b> 39:12	<b>audio</b> 9:7	<b>balustrade</b> 55:15	<b>Bermillo</b> 93:4
36:10 54:15,22	49:24 55:19	<b>audio/visual</b>	<b>barrel</b> 17:12	<b>best</b> 37:25
92:15 93:3	74:8	22:15	29:9	105:24
95:9 98:25	<b>aspects</b> 12:7	<b>authorities</b> 13:6	<b>based</b> 9:25 22:13	<b>better</b> 32:6
<b>architects</b> 29:12	37:3,4	<b>authority</b> 3:10	79:4	36:21 37:20
36:6 93:6	<b>Assistant</b> 1:20	3:18	<b>bases</b> 87:22	67:12 83:6
97:13,19,24,25	1:20,21 4:12	<b>auxiliary</b> 18:1	<b>basically</b> 65:4	<b>beyond</b> 76:9
98:5,8,18	4:14,16,18,20	18:22 19:8,18	81:4 82:4	84:12
<b>architectural</b>	4:22,24 6:10	<b>available</b> 2:22	83:15 91:20	<b>big</b> 41:19 43:16
9:22 10:9,11	6:15,23 7:14	<b>Avenue</b> 8:25 9:9	100:20 104:18	56:22 72:24
10:14 11:8	25:23,25 26:2	9:25 10:16,20	<b>bathroom</b> 27:23	95:4 103:2
19:12,15 22:13	26:4,6,8,10	11:12 13:20	<b>bay</b> 17:11,23	<b>Biltmore</b> 10:18
84:8 95:13	29:4 34:2,4,6,8	14:18 17:3	18:25 19:6	15:23
100:14	34:10,12,14	19:14 21:4,15	45:19 60:5	<b>Bird</b> 11:21
<b>architecturally</b>	36:11 62:17,19	22:5,13,23	<b>bays</b> 42:22 44:20	<b>bit</b> 36:15 49:16
2:6	62:21,23,25	23:18,25 26:18	<b>beads</b> 61:11,12	59:21 72:9
<b>architecture</b>	63:2,4 78:16	27:2 63:18,19	61:15,17	104:10
11:10 17:6	79:12,23 82:8	64:15	<b>beams</b> 75:4	<b>block</b> 9:1 26:19
21:25 22:3	82:12,14,16,18	<b>avoid</b> 30:25	<b>bearing</b> 17:14	34:23 35:7,7
37:2 50:10,11	82:20,22,25	<b>award</b> 105:3,10	42:13,19 88:23	63:20
57:9 74:12	89:9,11,13,15	<b>awards</b> 105:6	<b>bears</b> 21:12	<b>blocked</b> 20:7
95:7	89:17,19	<b>aware</b> 91:6 92:2	<b>beautiful</b> 11:1	<b>blue</b> 12:14 99:14
<b>archway</b> 60:4	<b>associated</b> 10:5	<b>aye</b> 6:11,13 7:18	24:17 37:12	<b>BOA</b> 59:20,21
<b>area</b> 12:13,14	18:11	7:19,22 8:6,8	56:4 102:4	<b>board</b> 1:4,15,15
15:23 16:1,14	<b>Association</b>	8:18 107:4,5	105:3	1:16,16,17 2:3
17:1,4 29:12	22:21 23:11,20		<b>beauty</b> 30:18	2:9,11,13,25
31:1 45:19	<b>assume</b> 94:9	<b>B</b>	<b>bed</b> 50:21	3:9,10,16,18
66:9 67:1 76:3	<b>Asturia</b> 26:18	<b>B</b> 11:25 34:23	<b>bedroom</b> 40:11	3:19,23 5:3,4,5
<b>areas</b> 55:20,21	27:2	<b>Bache-Wiig</b> 5:25	40:11 48:20	5:11,12,13,14
55:25 65:8	<b>asymmetrical</b>	7:11	76:12	5:17 6:13 7:2
82:1	38:23 43:11	<b>back</b> 18:25 24:9	<b>bedrooms</b> 68:2,3	7:22 8:6,18
<b>argue</b> 53:25	<b>asymmetry</b>	27:9 28:12,16	<b>began</b> 12:6,9	23:15 27:20
86:16	43:13 51:2	28:17 45:19	14:6	29:12,20 30:11

32:9 36:5	<b>Broadway</b> 51:8	<b>caption</b> 14:15	88:20 89:1,4	10:14
46:13 64:8,11	<b>broken</b> 100:13	<b>car</b> 101:18	91:14,17 92:10	<b>characterized</b>
66:6 73:10	<b>brought</b> 64:18	<b>Carbonell</b> 23:19	92:13 93:9,22	10:11
78:18 83:22	64:21	<b>care</b> 43:24 58:9	94:2,8,14	<b>characterizes</b>
88:20 90:4	<b>Bruce</b> 1:15 4:1	62:10 66:12	<b>cement</b> 101:9,21	22:1
92:16 93:10	23:23 32:20	72:21 86:17	101:21	<b>charged</b> 2:5
94:9,10,11	<b>Buckminster</b>	87:2,19	<b>center</b> 13:17	<b>Charles</b> 15:10
95:10,20 96:2	37:5	<b>carefully</b> 37:1	38:16 49:24	<b>cheaper</b> 75:17
96:11,17 97:23	<b>build</b> 13:7 14:2	38:25	53:8 54:3	<b>check</b> 99:16
97:24,25 98:5	24:9	<b>cares</b> 56:25	<b>centered</b> 18:6	<b>chime</b> 94:10
98:8,18 100:6	<b>building</b> 13:10	86:23	60:11	<b>chimney</b> 17:13
102:9 104:14	13:11 16:9,18	<b>carport</b> 35:10	<b>century</b> 11:1	18:14
106:19 107:5	18:1 19:13	36:1 37:20,21	<b>certain</b> 50:25	<b>choose</b> 7:5
<b>boards</b> 2:20 94:5	20:12 28:12,16	40:7,7,8,9 41:1	52:3 55:25	<b>Christ</b> 15:7
96:9 99:18	28:21 29:1	41:1,1 54:17	57:4 65:23	<b>church</b> 9:14
<b>bogged</b> 102:22	36:24,24 37:18	54:18,18 55:10	86:13 97:20	12:11,16,20
<b>bones</b> 65:21	37:25 38:3	<b>carports</b> 44:19	<b>certainly</b> 96:16	13:3,5,8,12,13
<b>bonus</b> 91:7,22	39:20 40:7	<b>carve</b> 40:12	<b>certificate</b> 26:15	13:21 14:1,5,5
95:11	42:9 49:13,14	<b>cascading</b> 17:16	26:17 27:13	14:12,21 15:1
<b>bonuses</b> 91:19	51:2 52:2	18:7	34:18,20 63:15	15:5,7,14,19
<b>Book</b> 9:3 26:20	57:13 83:5	<b>case</b> 8:23 25:11	63:17 64:3,11	15:24 16:1,14
34:24 63:21	85:3,7 91:18	25:13 26:15	<b>certify</b> 108:4	21:5,7,9 23:2
<b>boom</b> 10:24	98:18	29:17,19 34:18	<b>Cesar</b> 5:25 8:10	<b>church's</b> 15:2,20
16:19	<b>buildings</b> 2:6	46:10,11 63:15	8:12	<b>churches</b> 12:8
<b>bottom</b> 52:9	<b>built</b> 16:7 17:1,4	73:7 79:8	<b>cetera</b> 100:17	<b>circle</b> 34:21,22
53:22 55:4,5	21:20 23:3	81:10 108:7	<b>chair</b> 105:18,19	101:19,22
59:25 71:9	86:5	<b>casement</b> 17:17	<b>Chairperson</b>	<b>circled</b> 13:18
<b>bought</b> 24:13	<b>bunch</b> 84:7	20:16 29:13	1:14	<b>circular</b> 18:3
<b>Boulevard</b> 10:20	<b>business</b> 83:25	<b>casements</b> 29:14	<b>challenging</b>	<b>city</b> 1:3,20 2:2,8
<b>Boulevards</b>	85:7 91:3,4	<b>cases</b> 53:10	57:15	2:11,17,19,20
13:15	<b>businesses</b> 12:6	<b>Castilian</b> 38:4	<b>chamber</b> 105:4	2:21,22 3:7,8,9
<b>boundaries</b>	<b>button</b> 28:8	38:10	<b>chance</b> 30:7	3:13,16,16,21
11:20		<b>Castillo</b> 90:20,23	<b>change</b> 32:9	3:21,22 9:22
<b>breaks</b> 80:12	<b>C</b>	<b>castle-like</b> 38:4	66:11 67:12,14	10:8,25,25
<b>bridge</b> 94:14	<b>C</b> 26:19 108:1,1	<b>Cataloia</b> 21:15	69:10 71:7	11:3 17:5
<b>brief</b> 74:13	<b>call</b> 3:22 33:25	<b>Catalonia</b> 8:25	100:7 103:3	21:10,18 22:2
<b>bring</b> 28:12	62:16 78:17	9:8,24 10:16	<b>changed</b> 69:7	22:10 27:4,8
85:17 88:8,17	79:24 82:2	10:20 11:12	<b>changes</b> 4:4,5	35:15 88:1
88:22 90:3	89:8	13:20 14:18	19:16 20:20	90:7 92:15
99:17 100:11	<b>calling</b> 46:17	17:3 19:14	67:9	93:3 99:6
104:13	<b>campaign</b> 13:10	21:4 22:5,12	<b>changing</b> 20:4	103:4,5 105:3
<b>brings</b> 75:23	<b>cannery</b> 41:7	22:23 23:18,25	<b>Chapter</b> 3:20	108:8
<b>BRIT</b> 29:6 30:9	46:24	25:17	<b>character</b> 9:20	<b>city's</b> 3:20 11:6
30:23 31:4,11	<b>capsulization</b>	<b>causes</b> 101:13	28:13	16:24 21:21
<b>Britt</b> 28:5,9,10	47:2	<b>Ceballos</b> 1:20	<b>character-defi...</b>	22:23 23:3,16
31:24 32:1,4	<b>capsulizations</b>	6:17,19,24 7:1	17:8,20 18:9	<b>clad</b> 17:12
32:11 34:16	46:21	78:17 88:12,16	<b>characteristics</b>	<b>claims</b> 3:20

<b>clarification</b> 36:8 64:9 89:22 98:15 100:11	<b>combination</b> 16:4 17:12	<b>comparison</b> 19:11	107:6	78:20 80:7
<b>clarify</b> 33:19 74:1 85:21	<b>combined</b> 11:9	<b>complaining</b> 97:4	<b>conclusion</b> 21:3 36:9	102:25
<b>clarifying</b> 90:7,8	<b>come</b> 7:20 50:6 55:9 56:17	<b>complete</b> 14:4 84:18	<b>concrete</b> 81:5 101:20	<b>considering</b> 104:25
<b>clear</b> 41:6 51:25 83:22 97:3 101:2	<b>comes</b> 5:14 82:4 101:17	<b>completed</b> 15:19 102:12	<b>condition</b> 40:23 42:17 53:9 58:9,13,20 60:17,21 62:11 69:15 70:20 71:3,5,11	<b>consistent</b> 32:21
<b>cleared</b> 96:19	<b>comfortable</b> 64:18 79:1	<b>completely</b> 86:21	<b>conditions</b> 27:21 28:1,3 29:10 30:3,6,8,10 32:3 33:19 36:7 57:21,23 57:24 58:2,4 60:19 63:25 65:7,23	<b>constitute</b> 2:13
<b>clearly</b> 18:21 97:25 100:16 100:17	<b>coming</b> 57:3 73:10 85:6 89:24 95:23 100:1,9 105:23	<b>completion</b> 14:12	<b>configurations</b> 31:8	<b>constructed</b> 21:16 22:25 27:4 64:15
<b>clerk</b> 2:19,22	<b>comment</b> 38:1 44:4,10 72:25 94:13	<b>complex</b> 15:24 16:14 49:25	<b>configuration</b> 19:4 35:12	<b>construction</b> 10:15 12:5 14:5,14 16:6 65:4,8 66:7 67:5 77:4 91:10
<b>climate</b> 11:13	<b>comments</b> 27:24 74:2	<b>complicated</b> 54:13 55:11 97:7 99:3	<b>confirm</b> 33:18	<b>contact</b> 5:13
<b>close</b> 25:14 46:12	<b>commerce</b> 105:4	<b>complicating</b> 100:2	<b>confirmed</b> 2:12	<b>contained</b> 20:23
<b>closer</b> 68:17	<b>commission</b> 2:10 2:12,21 3:16 91:6,15 93:17 94:22	<b>comply</b> 65:22 72:8	<b>conform</b> 67:12	<b>context</b> 17:2
<b>closets</b> 40:15	<b>commissioner</b> 3:7 92:14	<b>component</b> 75:22	<b>confuse</b> 79:21	<b>continue</b> 30:18 50:11 66:15,24 90:24
<b>clouded</b> 29:11	<b>commissioners</b> 92:9	<b>composition</b> 37:6 41:16 54:19 55:6,22 56:3	<b>Congratulations</b> 26:12	<b>continued</b> 83:2
<b>Club</b> 9:1 10:17 12:14 13:9 16:3 17:1 21:22	<b>committee</b> 3:9 3:16 85:12 91:21 94:1,10 94:12 106:19	<b>compositional</b> 37:13 53:12,25 53:25 55:13	<b>congregation</b> 13:7,23 14:24 15:7	<b>continues</b> 15:6
<b>cluster</b> 48:23	<b>committees</b> 2:20	<b>compositionally</b> 43:12 50:5	<b>congregational</b> 9:14 12:11,18 12:20 13:6 14:21 15:14,19 21:5 23:2	<b>continuing</b> 10:6
<b>COA</b> 26:15 34:18 63:15	<b>commonly</b> 11:9	<b>comprised</b> 2:9 18:3	<b>connected</b> 20:1	<b>contrary</b> 58:24
<b>cobbles</b> 46:19	<b>communication</b> 5:7,8,9,16,16 5:17	<b>computer</b> 99:1 102:18	<b>consensus</b> 52:5	<b>contributed</b> 10:7
<b>Coconut</b> 12:21	<b>communications</b> 5:2,6	<b>computers</b> 96:17	<b>conserve</b> 37:19 40:9	<b>contributes</b> 22:7
<b>code</b> 3:21 9:17 9:24 31:5 95:14	<b>communities</b> 11:4	<b>conceive</b> 104:1	<b>consider</b> 5:18 41:13	<b>contributing</b> 34:21 63:18 64:14 73:17 74:6 79:2 80:8 86:14,16
<b>coins</b> 39:2	<b>community</b> 10:4 12:7 13:17	<b>conceived</b> 10:22	<b>consideration</b> 3:1 8:24 9:9 25:5	<b>contribution</b> 59:7
<b>collection</b> 22:8		<b>concentrate</b> 12:7	<b>considered</b> 11:3	<b>convenient</b> 49:9
<b>collective</b> 94:5		<b>concern</b> 41:4 73:15		<b>conversation</b> 5:8 56:24,25 93:13
<b>collectively</b> 6:13 7:22 8:6,18 107:5		<b>concerned</b> 41:5 43:10 67:10		<b>cookbook</b> 106:15
<b>color</b> 99:21		<b>concerns</b> 15:4 69:4 91:7		<b>cookbooks</b> 106:18
<b>colored</b> 99:2,9		<b>concluded</b> 22:16		<b>cool</b> 24:20
<b>colors</b> 99:4,4,13				<b>copied</b> 98:14
<b>Columbus</b> 13:14 13:16 15:20 101:19				<b>copies</b> 98:11
<b>column</b> 43:2,7,8 43:16				<b>copy</b> 2:21
				<b>Coral</b> 1:3 2:3,4 2:18 3:21,22



9:1,13,17 10:16,22 11:14 11:17 12:23 13:1,15 14:21 15:14 16:6,21 16:25 21:5,16 22:1,3,7,21 23:1,12,13,20 26:19 27:11 34:23 51:19 63:20 <b>Cordoba</b> 10:21 <b>corner</b> 17:21,24 18:24,24 35:9 35:23 39:22,23 39:24 40:18,19 40:20,22,25 44:7 49:16,17 49:22,23 53:4 53:9,14 55:17 61:11,12,15,17 <b>corners</b> 53:5 <b>corporation</b> 3:3 <b>correct</b> 28:4 44:23,24 61:3 61:4,9 85:24 87:5,8 88:24 88:24 91:10 105:13 <b>corrections</b> 4:4,5 <b>correctly</b> 71:22 <b>correspondence</b> 5:8 <b>costs</b> 13:11 <b>cottage</b> 27:11,15 <b>council</b> 3:11,18 <b>counterparts</b> 16:15 <b>Country</b> 9:1 10:17 12:13 13:9 16:3,25 21:21 <b>County</b> 9:4 26:21 34:25 63:22 108:3 <b>couple</b> 36:7 40:15 104:10	<b>course</b> 15:20,25 <b>COURT</b> 25:7 45:14 65:1 <b>courtyard</b> 40:12 40:13 42:17 52:3 <b>covered</b> 19:1,23 44:18 <b>crawl</b> 77:24 78:1 <b>create</b> 11:2 12:23 37:17,19 50:9 52:3 <b>created</b> 16:17 <b>creates</b> 41:16 <b>creating</b> 13:17 21:24 <b>crenellation</b> 54:2 55:15 <b>crenellations</b> 53:15 <b>crenillations</b> 39:2 <b>crenille</b> 41:17 <b>criteria</b> 9:17,24 10:1,2,5,9,13 33:8 83:23 84:16 85:4,4,8 86:3 <b>cross</b> 17:14 94:14 <b>cruciform</b> 18:4 21:13 23:6 <b>Cuban</b> 77:16 <b>cues</b> 50:15 <b>cultural</b> 9:21 10:2,3 22:9,13 <b>culturally</b> 15:17 <b>current</b> 20:16 <b>currently</b> 95:16 100:4 <b>cut-out</b> 18:4 <hr/> <b>D</b> <hr/> <b>d</b> 76:19 <b>Dade</b> 26:21 108:3 <b>damage</b> 81:17	<b>damaged</b> 65:22 <b>dark</b> 97:10 99:21 <b>dashboard</b> 106:7 <b>date</b> 20:1,15 21:1 <b>David</b> 28:9 <b>day</b> 15:12 17:2 24:16 63:11 108:9 <b>days</b> 91:13 104:10 <b>De</b> 13:21 <b>deal</b> 16:8 41:19 43:16 56:22 72:24 <b>dealt</b> 77:2 <b>dear</b> 12:10 23:23 <b>death</b> 12:24 <b>decade</b> 13:4 <b>decades</b> 16:2 <b>decide</b> 37:11 94:24 <b>decided</b> 37:19 <b>decision</b> 3:7,8,12 3:14 57:7 91:11 93:18 <b>decision-making</b> 3:14 <b>declare</b> 90:13 <b>decorative</b> 17:14 17:15 18:16 19:10 <b>dedicated</b> 14:22 <b>defeat</b> 3:6 <b>defective</b> 77:2 <b>defects</b> 65:9 <b>defer</b> 7:5 88:13 89:3,5 90:2 <b>deferrals</b> 5:20,21 <b>deficiencies</b> 66:13 <b>deficient</b> 66:19 67:15 <b>defined</b> 3:2 5:7 <b>defining</b> 99:21	<b>definitely</b> 42:5 <b>definition</b> 86:1 <b>definitions</b> 97:15 <b>degree</b> 23:9 <b>delay</b> 105:20 <b>delineate</b> 100:16 100:17 <b>demolishing</b> 68:9 <b>demolition</b> 68:13 79:1,6 <b>denial</b> 78:19 <b>denied</b> 75:2 <b>denominational</b> 14:23 <b>denoted</b> 19:21 <b>deny</b> 78:12 79:3 80:2,3,16 <b>department</b> 87:23 95:23 98:1,16 101:16 <b>departure</b> 16:22 <b>depends</b> 55:23 <b>depicts</b> 19:3 <b>Depression</b> 16:5 16:7 <b>describe</b> 36:23 63:19 <b>described</b> 9:1 13:13 26:19 34:22 72:23 <b>describes</b> 96:25 <b>deserves</b> 13:17 <b>design</b> 14:2 21:24 26:23 28:14 35:2,19 56:13 63:23 64:2 66:6,8 67:4 <b>designate</b> 24:22 99:6 <b>designated</b> 24:11 27:8,11 27:12 74:18 <b>designates</b> 99:22 <b>designation</b> 8:24 9:9,10,17,23	20:18 22:12,22 23:8,17,24 80:10,13 <b>designed</b> 9:12 19:20 21:4,19 23:2 <b>designer</b> 39:4 <b>designs</b> 11:8 <b>DeSoto</b> 13:14 <b>destroy</b> 50:8 <b>detail</b> 41:17 69:13 96:25 <b>detailed</b> 20:18 <b>detailing</b> 87:16 <b>details</b> 69:11,12 74:11 102:3,25 104:13 <b>deterioration</b> 65:9 <b>devastating</b> 16:4 <b>developed</b> 16:3 16:15 <b>developing</b> 11:19 <b>development</b> 11:8 16:1 21:16 23:4 91:12,18 95:5 95:5,23 106:19 <b>developmental</b> 11:6 21:21 <b>diagonal</b> 51:7 <b>diagram</b> 37:10 <b>dictated</b> 67:3 <b>difference</b> 31:15 48:12 80:10 95:5 <b>different</b> 41:11 47:22 48:9 71:10,25 81:1 95:6 97:18,19 99:1,3 103:3 <b>differentiate</b> 58:5,22 <b>differentiated</b> 58:7,15 <b>differently</b> 72:24
---	--	--	--	--

<b>difficult</b> 36:2 37:11	<b>divided</b> 11:6,25 31:12	99:1,10	70:16	19:9 29:1,1 31:10 40:9,20
<b>digital</b> 102:21	<b>docent</b> 104:23	<b>drawings</b> 20:16	<b>earlier</b> 27:7	40:24 42:8
<b>digitally</b> 104:3	<b>document</b> 65:11	65:18,19 69:5	100:7 103:8	48:22 49:10
<b>dignitaries</b>	66:7 98:9	69:6,7,9,10	<b>early</b> 11:1 16:10	52:24,24 53:11
14:23	102:21	70:6 73:3	17:5,6 21:21	53:13 54:25
<b>dimension</b> 69:24	<b>documentation</b>	96:23 97:1,2	22:2 23:3	55:1,2 59:25
<b>dimensions</b> 69:6	69:17	97:16,19 98:11	35:22	66:3,4,24 67:2
69:16,21 73:3	<b>documents</b> 65:5	99:7 100:21	<b>east</b> 11:21 14:8	67:13 72:9
<b>direct</b> 11:22	65:8 67:5	102:12	18:13 19:9	76:4 97:8
<b>direction</b> 40:21	97:17 103:1,14	<b>dresser</b> 50:20	<b>easy</b> 49:2 102:10	<b>elevations</b> 56:10
<b>directly</b> 40:1	103:18	<b>drew</b> 10:25	<b>echoed</b> 19:5	<b>eligible</b> 9:25
<b>disagree</b> 49:7	<b>doing</b> 24:10 32:7	<b>drinking</b> 36:18	<b>economic</b> 10:4	<b>eliminate</b> 44:20
50:25 106:1	64:25 65:6	<b>drive</b> 37:3 38:24	106:19	48:4 58:20
<b>disapproval</b> 3:5	76:22,24 100:4	39:12 49:16	<b>effect</b> 38:4 95:19	<b>eliminated</b> 43:21
<b>discernible</b>	<b>dominated</b>	<b>driven</b> 49:12	<b>effort</b> 39:8 56:12	44:15,15
20:21	16:23	<b>driver</b> 81:20	<b>Ehrenhaft</b> 1:15	<b>ElizaBeth</b> 24:25
<b>disclose</b> 5:6	<b>Dona</b> 1:16 3:25	<b>driving</b> 73:9	4:1,7,16,17	<b>embodies</b> 10:13
<b>disclosure</b> 2:16	37:1 75:22	<b>drop</b> 36:19	6:18 7:13,25	<b>employed</b> 3:3
<b>discuss</b> 45:24	80:2 104:20	75:25	8:8 25:23,24	<b>encasing</b> 20:5
88:9	<b>donated</b> 9:15	<b>drops</b> 67:7	30:17 31:6	<b>enclosed</b> 18:25
<b>discussed</b> 70:9	13:19 21:6	<b>dryer</b> 45:12	34:2,3 52:17	19:23,25 20:20
88:21 99:18	<b>donating</b> 13:12	<b>due</b> 15:3	52:20,22 53:1	21:2 40:2 41:2
<b>discussing</b> 93:16	<b>door</b> 20:4,8	<b>Durana</b> 1:17	53:3,18,20,23	<b>encloses</b> 39:16
<b>discussion</b> 25:15	25:18 30:12,13	3:25 4:12,13	59:24 60:2,5,7	<b>enclosing</b> 20:3
29:20 45:4	30:13,14,24,25	8:2,10,13	60:13 62:14,15	20:13
46:13 58:24	31:4,8,13,18	25:20,21,22	62:21,22 69:1	<b>encountered</b>
78:19 88:23	32:13,18 43:19	26:4,5 29:24	69:4,12,14,20	65:8
90:18,25 91:1	43:21 44:15	31:9 34:8,9	73:24 74:1	<b>encourage</b> 3:5
100:25	45:7,11	50:23 57:17,19	78:15 79:13,17	<b>encroach</b> 28:23
<b>discussions</b>	<b>doors</b> 20:23	60:22 62:17,18	79:20 82:14,15	<b>endeavor</b> 12:10
41:25	30:15,20 31:7	70:11 73:19,20	89:13,14 102:5	15:15
<b>dishes</b> 32:7	31:7,22 32:24	75:16 76:5,7	102:8,21 103:7	<b>endeavored</b> 84:8
<b>distance</b> 49:14	33:4 38:17	76:12 77:18	103:16,21	<b>ended</b> 55:13
<b>distinct</b> 2:7	39:3	80:4,25 81:4	104:8,16	<b>ends</b> 40:19 55:14
16:22	<b>Doreen</b> 108:4,13	82:22,23 83:8	105:17,23	55:17
<b>distinctive</b> 10:11	<b>dotted</b> 68:14	83:11 89:9,10	106:1,6,13	<b>engaging</b> 2:19
17:13,25 19:4	<b>double</b> 37:8 38:2	92:24 104:4	<b>Eight</b> 9:3,16	<b>engineer</b> 28:4,5
<b>distinguishes</b>	38:16 42:4,11	107:2,3	26:21 58:5	65:12 78:8
32:16	<b>downtown</b> 95:4	<b>duties</b> 14:11	63:21	81:15,22 83:5
<b>distinguishing</b>	<b>Dr</b> 23:19	<b>dynamic</b> 39:13	<b>either</b> 20:19 49:3	85:17 87:22
10:14	<b>drastic</b> 16:5	39:13	94:21	88:9
<b>district</b> 34:22	<b>drawers</b> 50:21	<hr/>	<b>electronic</b> 95:17	<b>engineering</b> 75:8
63:19 64:15	<b>drawing</b> 49:11	<b>E</b>	96:22 97:1	<b>enhance</b> 50:11
73:17 74:7,20	52:18 54:18,19	<b>E</b> 63:20 108:1,1	<b>electronically</b>	<b>enormous</b> 24:8
79:3 80:6,8	69:10 70:2	<b>e-mail</b> 23:22	96:9,24 98:16	<b>ensemble</b> 20:24
85:23 86:5,11	72:23 81:25	100:10	<b>elements</b> 11:9	<b>enter</b> 55:8 67:7
		<b>e-mailed</b> 70:14	<b>elevation</b> 18:14	

72:13,14,16,19	68:22	<b>extensive</b> 74:11	<b>father</b> 12:16,22	21:20,23 23:2
<b>entered</b> 98:19	<b>exactly</b> 58:16	74:21	13:3 15:16	<b>Fink's</b> 22:1
<b>entire</b> 3:13 49:15	65:15,17,20	<b>extent</b> 57:4	21:7	<b>firmly</b> 103:24
58:21 68:10	68:19 76:21	<b>exterior</b> 39:19	<b>favor</b> 7:17,17,21	<b>first</b> 8:23 9:5
92:16	79:17 80:12,20	<b>extreme</b> 60:3	8:4,5,16 25:11	11:4 12:21
<b>entirely</b> 37:13	87:10 91:3	76:13	29:17 46:10	14:7 20:10
<b>entity</b> 3:3	96:14 98:17		68:6 107:4	21:9 45:19
<b>entrance</b> 67:2,3	100:16 102:1	<b>F</b>	<b>feature</b> 18:2	50:6 52:14
68:4	<b>examination</b>	<b>F</b> 108:1	40:14 41:21	57:14 62:10
<b>entrances</b> 12:4	19:13	<b>fabric</b> 21:24	42:4	85:22 92:4
35:14	<b>example</b> 18:18	22:7	<b>features</b> 17:9,20	96:10
<b>entry</b> 14:19	27:6 52:24	<b>facade</b> 17:15,17	18:9 23:5	<b>fits</b> 87:12
17:11,23 19:6	101:18	18:10,17 19:6	27:14	<b>Fitzgerald</b> 23:23
19:23 20:3,4,8	<b>excellent</b> 24:25	20:4,6,9,23	<b>February</b> 14:18	<b>five</b> 2:13,14 7:2
45:7,13,16,17	<b>excessive</b> 48:3	21:12 23:6	<b>feedback</b> 57:4	7:8 10:5 34:23
55:9	<b>excuse</b> 65:23	37:13,21 42:15	<b>feel</b> 30:21 36:14	34:25 55:5
<b>environment</b>	66:1 67:13	49:1 52:1,8,10	36:21 38:21	92:13 93:14,14
10:10	<b>excused</b> 5:22	52:15 53:17	39:24 51:13	99:3
<b>envisioned</b> 21:18	7:10,24 8:1,11	55:16,20 58:25	55:12 63:13	<b>fix</b> 80:24 81:9
<b>era</b> 10:10 16:7	<b>exemplifies</b> 10:3	59:10	80:21 82:3	<b>fixed</b> 77:5
16:13,20 17:6	11:13	<b>facade-a-tecture</b>	83:6 86:17	<b>flanked</b> 20:9,24
17:6	<b>exercised</b> 57:22	76:25	<b>feet</b> 27:17 37:22	<b>flashing</b> 71:8
<b>Esplanade</b> 13:16	<b>exhibits</b> 17:8	<b>facades</b> 19:2	39:21 70:1	<b>flat</b> 48:10
15:21	<b>exist</b> 71:3 101:10	35:24 49:23	<b>Felix</b> 93:4	<b>Flatiron</b> 36:24
<b>espoused</b> 11:14	<b>existence</b> 5:15	<b>face</b> 28:8 50:16	<b>field</b> 104:14	37:9
<b>Esq</b> 1:20	<b>existing</b> 28:22	54:2	<b>figure</b> 56:19	<b>flattened</b> 49:9
<b>essence</b> 36:25	29:10 36:1	<b>faces</b> 40:12	97:10	<b>flip</b> 27:23 45:11
<b>essentially</b> 65:14	41:6,7,9,21	<b>facia</b> 71:6,8,12	<b>File</b> 8:23 26:15	102:18,18
65:21 76:10,15	54:25,25 65:7	<b>fact</b> 7:4 42:11	34:18 63:15	<b>flood</b> 72:8
77:1	65:9,16 66:23	50:3,10 75:5	<b>fill</b> 14:8	<b>floor</b> 17:12 40:5
<b>establish</b> 12:20	66:25 67:2	<b>factors</b> 78:21	<b>final</b> 91:12 92:15	40:6 42:10
13:3,5,7	68:10,13,22	<b>Fadel</b> 37:23	<b>finally</b> 8:19	48:20 52:14
<b>established</b> 21:9	71:24 72:5	<b>failed</b> 82:24 89:2	56:18	58:24 60:3
70:22	76:3 78:6	<b>fails</b> 83:1	<b>find</b> 36:2 42:19	64:4,13 65:10
<b>establishing</b>	87:18 90:6	<b>Failure</b> 2:23	72:6 78:11	66:20,24 67:7
23:7	<b>existings</b> 58:16	<b>fair</b> 82:3	<b>findings</b> 81:16	67:13,20 68:21
<b>estate</b> 10:24	<b>exists</b> 31:7 69:24	<b>fairlyland</b> 13:16	<b>fine</b> 31:18,22	71:13,17,19,23
13:12	<b>expect</b> 97:15	<b>falling</b> 81:9	32:16,22 48:17	71:25 72:1
<b>et</b> 100:17	<b>expected</b> 96:1,1	<b>false</b> 3:20	60:24 61:23	75:22 76:16
<b>event</b> 104:18,19	99:13	<b>familiar</b> 64:7	62:7 79:14,20	77:9,13,17
<b>everybody</b> 6:11	<b>experienced</b>	<b>family</b> 12:19	106:3,13	78:20 83:15,17
7:7 54:3,7	16:9	14:17	<b>finial</b> 53:22	84:2 88:22
80:23	<b>explanation</b> 74:7	<b>fan</b> 20:24	<b>finish</b> 77:11 79:7	90:6,10
<b>evidence</b> 5:18	<b>exposed</b> 39:18	<b>far</b> 29:6 52:7	84:19	<b>flooring</b> 77:15
85:16 90:3	<b>extant</b> 19:12	67:10 93:14	<b>finished</b> 14:16	77:21
<b>ex</b> 5:1,6,7,15	20:20	<b>fascinating</b>	67:13 102:7	<b>floors</b> 70:9 85:18
<b>exact</b> 20:1 66:7	<b>extend</b> 88:10	24:15	<b>Fink</b> 9:14 14:2	86:18,19 87:2

87:18	31:7,8 32:18	89:11,12 90:9	63:20	38:10,21 40:18
<b>Florida</b> 9:4	32:24	90:14,19,22	<b>gain</b> 13:5	42:3,19 48:7
10:24 12:19	<b>Friday</b> 103:24	92:11,19 93:6	<b>garage</b> 17:25	69:1 75:3
26:22 35:1	<b>frog</b> 36:14	93:8,12,23	18:21,23 19:1	79:18 82:7
63:22 108:2	<b>front</b> 11:17	94:4,19 95:3	19:3,9,19 20:1	86:5,11,18
<b>fold</b> 51:16	17:15,17 18:10	95:13 96:21	35:9 42:8,21	88:14 94:25
<b>folded</b> 74:3	19:6 20:3,4,6,8	98:4,7,12,23	43:19,21,23	96:21
<b>followed</b> 16:16	20:13,23 21:12	99:20 100:2,18	44:6,13,15,21	<b>God</b> 24:18
16:21	23:6 28:25	100:20 102:20	45:1,6,18 52:1	<b>goes</b> 35:7 52:11
<b>follows</b> 9:7	29:1 40:9 52:7	106:4,15,23,25	52:1	101:22
<b>foot</b> 66:23 67:8	56:10 66:3	<b>fully</b> 19:7	<b>garage's</b> 19:5	<b>going</b> 6:21 28:23
67:22,23 71:20	76:4	<b>fully-conceived</b>	<b>Garcia-Pons</b>	29:8 31:17
72:4,14,16	<b>frontage</b> 35:14	11:2	5:25 8:12	36:23 37:9
75:25 87:19	<b>fronts</b> 36:25	<b>function</b> 106:20	<b>Garden</b> 10:25	40:8,10 41:21
<b>footprint</b> 28:18	<b>Fuller</b> 37:5	<b>fund-raise</b> 13:7	<b>Gee</b> 101:24	41:21,22,23
<b>forced</b> 50:16	<b>Fullerton</b> 1:16	<b>funding</b> 13:11	<b>general</b> 37:6	47:4 48:18
<b>foregoing</b> 108:5	4:1,14,15 6:3,6	<b>funkiness</b> 51:3	95:4 96:7	49:7 57:2,14
<b>foreseeably</b> 3:15	7:7,12,18 25:2	<b>funky</b> 39:5 54:4	101:6	57:15 61:2
<b>forgive</b> 83:24	25:16,25 26:1	<b>furniture</b> 40:16	<b>generally</b> 11:20	62:1 69:18
<b>form</b> 19:16	29:22 30:5,15	40:17	48:24	70:8 74:11
<b>formed</b> 91:21	30:21 31:3,19	<b>further</b> 103:14	<b>geometries</b> 50:4	76:1,15,18,19
<b>forth</b> 50:21	33:3,9,11,15	<b>future</b> 92:9	<b>geometry</b> 39:13	76:20 78:10
89:24 102:19	33:21,23 34:4	96:15	40:3	80:18 81:11
<b>forward</b> 28:8	34:5 44:23		<b>George</b> 9:14,15	84:4,5,6,11,22
32:3 69:18,19	45:2,9,11	<b>G</b>	11:14,16 12:22	84:24,25 86:16
103:5	46:16,21 47:1	<b>G</b> 12:12 15:1,10	12:25 14:2	88:21 91:11
<b>found</b> 27:7	47:6 55:3,18	<b>G-I-O-R-T-Y</b>	15:15 21:6,20	95:20 96:2,5
66:19	56:2,7,21	65:3	23:2	96:20 98:21
<b>founder</b> 11:14	57:11,16 59:12	<b>gable</b> 21:13	<b>George's</b> 12:18	99:11,23 100:6
21:6	59:17 60:25	<b>gable-end</b> 18:3	<b>Gerald</b> 19:20	101:5 102:22
<b>founding</b> 15:14	61:5,7,10,13	<b>Gable-esque</b>	<b>getting</b> 56:18	102:23 103:5
21:11 22:3	61:16,21,24	105:5	57:3 65:7	103:11 104:4
<b>Fountain</b> 101:23	62:19,20 68:9	<b>gabled</b> 17:22	81:22 93:13	<b>golf</b> 15:20,25
<b>four</b> 10:1,3	68:12,16,24	18:16 23:6	103:12,15	<b>good</b> 2:1 28:9
99:22	69:3 70:12	29:9 38:2	<b>gingerbread</b>	29:22,24 33:8
<b>four-sided</b> 56:13	71:13,16,19,25	<b>Gables</b> 1:3 2:3,4	54:5	57:19,20 61:16
<b>foyer</b> 72:19 76:5	72:4,11,21	2:18 3:21,23	<b>Giorty</b> 65:2	61:18 64:24
76:8,9,11	74:6,10 75:7	9:1,13,17	<b>give</b> 38:19 96:19	66:24 95:4
<b>frame</b> 18:7 64:5	75:10 77:22	10:16,22 11:14	96:22 103:9,19	97:16
<b>framed</b> 78:4	78:1 80:1,15	11:17 12:23	<b>given</b> 7:4 103:14	<b>grade</b> 71:17 72:5
<b>framing</b> 64:13	80:18 81:7,19	13:1 14:21	<b>gives</b> 36:10	<b>Granada</b> 10:20
65:16 68:20	82:3,20,21	15:14 16:6,21	<b>glass</b> 30:12,24	27:3 101:23
78:4,6 85:9	83:3,10 85:16	16:25 21:5,16	31:21 32:13	<b>granted</b> 63:25
<b>frankly</b> 57:2	85:21 86:1,4	22:1,4,7,21	36:17	<b>grapefruits</b>
71:11	86:13,22 87:1	23:1,12,14,21	<b>Glen</b> 92:18,19	12:24
<b>French</b> 20:23	87:5,8,11 88:3	26:19 27:11	93:3	<b>Greasly</b> 12:17
30:12,13,15,19	88:10,14,19,24	34:23 51:19	<b>go</b> 31:23 37:9	<b>great</b> 16:5 24:19

24:21,24,25 47:6 56:24,25 59:7 63:9 71:7 71:12 <b>green</b> 19:24 <b>groove</b> 71:1 <b>ground</b> 16:11 42:10 <b>group</b> 94:22 <b>Grove</b> 12:21 <b>guess</b> 29:14 <b>guidelines</b> 97:22 98:2 <b>GUIN</b> 9:8 <b>Gus</b> 91:10 92:4,7 <b>Gustavo</b> 1:20 <b>guys</b> 30:14 41:13 52:4 64:7,24 95:15 98:9,24	99:25 100:8 <b>health</b> 15:3 <b>healthy</b> 104:25 <b>hear</b> 45:14,23 54:12 89:22 93:23 <b>heard</b> 3:15 5:12 68:24 <b>hearing</b> 5:10 25:14 46:12 <b>heart</b> 12:10 50:7 <b>heavy</b> 99:8,9 <b>height</b> 67:20 68:3 <b>help</b> 100:19 <b>helped</b> 12:20,22 <b>helpful</b> 104:11 <b>Herald</b> 14:15 <b>heritage</b> 2:8 9:22 22:10 <b>hey</b> 38:19 <b>high</b> 23:9 36:15 76:1 <b>higher</b> 67:22 71:14,17 72:9 72:16 <b>highly</b> 13:2 36:25 <b>hinge</b> 38:16 <b>hinged</b> 37:8 38:2 42:4 <b>hip</b> 29:9 <b>hipped</b> 17:25 <b>hired</b> 14:1 <b>historic</b> 1:4,19 1:20 2:3,5,25 3:23 8:24 9:10 9:18,19,25 15:6 19:11,15 20:25 22:6,7 22:12,20,22 23:5,11,13,15 23:20,24 26:18 27:9 34:22 63:19 64:15 74:8 80:5,5,7,8 80:14 83:19,20	85:23,23 86:2 87:15 90:13 91:23 94:16 98:1 101:9,18 <b>historical</b> 2:8 9:21 10:2,3 11:7 22:13 23:10 24:11 <b>historically</b> 15:16 <b>history</b> 10:10 11:6 22:9 24:12 <b>hit</b> 36:15 <b>hodgepodge</b> 50:4 <b>holding</b> 102:15 <b>home</b> 10:18 11:12 14:20 15:11 17:3,8 17:20 18:2,18 18:21,23 19:12 19:17 21:12,15 22:1 24:17 55:22 56:4,9 66:23,25 71:24 72:9,14,16 73:10 76:3 83:19 85:23 101:9 <b>home's</b> 18:14 19:6 <b>homeowner</b> 28:3 <b>homes</b> 12:5 16:6 16:20 17:2 21:20 23:3 27:7 33:4 56:9 <b>homestead</b> 11:23 12:13 <b>honor</b> 13:3 21:7 <b>hope</b> 6:7 28:13 97:15 <b>hopefully</b> 96:3 98:21 <b>host</b> 14:23 <b>hotel</b> 10:18 15:20,23,24	16:2,14 <b>house</b> 17:22 20:1 24:8,16,21,24 27:3,10,14 30:18 32:15 33:4,5 45:18 45:21 49:21,25 50:13,15 51:19 51:25 55:8,9 59:1 61:3,5 63:11 64:20 65:5 66:2,25 67:7,7,8,11 68:10,13,17 71:23 72:12,19 74:6 77:10 78:4 80:5,16 81:4,9 82:5 83:17 84:15 86:4,15,18 87:4,10,13 90:12 104:18 104:22 105:2,6 105:7 <b>houses</b> 33:6,14 56:6 <b>hurricane</b> 16:4	<b>important</b> 37:12 38:13 59:8 94:23 <b>impression</b> 87:4 <b>improve</b> 67:14 <b>improves</b> 36:22 <b>incentives</b> 16:9 <b>inception</b> 16:24 <b>include</b> 17:10 18:10 64:12 <b>included</b> 14:11 20:3 <b>including</b> 3:9,17 17:11,14 108:5 <b>incorporated</b> 27:25 <b>incredibly</b> 59:1 100:19 <b>indicate</b> 13:2 19:13 20:12 <b>indicated</b> 57:21 <b>indicative</b> 21:17 22:2 <b>individual</b> 3:2 80:10,13 <b>individually</b> 74:17 <b>industry</b> 16:9 <b>information</b> 74:21 88:18 91:23 93:16 94:15,16 98:24 99:17,25 104:15 105:5 <b>informational</b> 91:2 <b>informed</b> 7:2 101:16 <b>infrastructure</b> 12:3 <b>inherited</b> 12:24 71:1 <b>initial</b> 11:7,22 21:13,16 <b>initially</b> 102:22 <b>inner</b> 40:12,13 <b>input</b> 91:21
<hr/> <b>H</b> <hr/> <b>H</b> 9:14 14:1 21:20 23:2 <b>half</b> 42:6 97:5,7 <b>hallmark</b> 18:2 <b>halt</b> 16:11 <b>hand</b> 61:22 78:4 108:8 <b>handful</b> 21:20 23:3 <b>hanging</b> 49:4 <b>Hannock</b> 15:10 <b>happen</b> 39:8 83:7 <b>happened</b> 90:19 <b>happening</b> 65:21 79:2 101:13 <b>happens</b> 67:19 76:3 78:13,24 78:25 <b>happy</b> 33:12 85:20 <b>hard</b> 58:11 81:8 97:12 <b>harkening</b> 21:13 <b>head</b> 104:23 <b>head's</b> 96:4				<hr/> <b>I</b> <hr/> <b>idea</b> 24:17 66:24 93:13 <b>ideally</b> 32:4 101:1 <b>ideals</b> 11:13 21:17 <b>illustrated</b> 16:13 <b>illustrates</b> 19:7 <b>immediately</b> 67:1,6 72:18 <b>impact</b> 16:5 <b>impacting</b> 44:14 <b>impart</b> 2:7 <b>impartially</b> 5:18 <b>implementation</b> 16:8 <b>importance</b> 23:12

93:17 94:12 95:1 <b>insert</b> 50:15 <b>inserted</b> 20:8 41:24 <b>inset</b> 18:3 <b>inside</b> 39:11 40:4 59:13,15 59:19,20 67:2 67:12,20 74:3 83:5 86:22 87:20 <b>install</b> 68:21 <b>instance</b> 97:23 <b>institution</b> 10:6 <b>instrumental</b> 21:24 <b>integral</b> 15:13 21:11 <b>integrity</b> 19:15 22:6 23:10 84:15 <b>intend</b> 88:3 99:19 <b>intending</b> 28:15 <b>intent</b> 88:12 103:5 <b>intentionally</b> 53:11 <b>interest</b> 9:20 <b>interesting</b> 39:17 57:15 93:8 94:20 101:7 <b>interior</b> 10:19 42:17 78:20 86:21 87:4 88:22 <b>interject</b> 102:5 <b>internal</b> 45:7 <b>internally</b> 45:4 <b>interpretation</b> 50:10 <b>interpreted</b> 72:24 <b>interrupt</b> 61:1 <b>interventions</b>	20:19 <b>intro</b> 74:13 <b>introduced</b> 95:18 <b>introduction</b> 95:17 <b>investigation</b> 65:6 77:6,7 <b>invited</b> 14:7 94:25 <b>isjust</b> 73:15 <b>issuance</b> 26:16 34:19 63:16 <b>issue</b> 5:14 31:16 31:23 46:7 73:18 86:19,21 95:14 103:17 <b>issued</b> 91:18 <b>issues</b> 43:20 54:24 66:20 70:8 96:9,10 96:17,19 <b>it?'</b> 14:16 <b>Italian</b> 11:10 <b>item</b> 4:3 8:23 26:14 34:17 63:14 88:13 90:2 <b>items</b> 5:4 7:6 29:12 90:18,25 91:1,2 <b>Its'</b> 92:13	90:12 <b>joist</b> 65:10 66:20 75:22 <b>joists</b> 77:24 <b>Jose</b> 37:23 <b>Juan</b> 93:2 <b>July</b> 1:5 3:23 104:17,22 105:3 108:9	<b>keep</b> 54:3 65:15 71:9 73:9 85:8 91:10 <b>keeping</b> 24:10 29:13 87:14 <b>key</b> 21:23 87:1 87:13 <b>keystone</b> 41:16 <b>kicked</b> 13:10 <b>kid</b> 54:5 <b>kind</b> 31:10 35:12 36:2,24 37:17 38:9 39:5,24 40:3,13 51:2 55:9,10,14 57:4,8 77:9 82:5 83:23 84:14 94:12,13 96:25 101:7 102:2 <b>kinds</b> 99:1 <b>kitchen</b> 32:6 45:18 <b>knew</b> 83:20 <b>know</b> 24:12 30:24 31:6,12 31:18,21 32:8 32:17,21 35:16 36:22 37:5,10 38:11,16 39:5 40:23 41:13,14 42:2,2 43:12 43:25 45:1 47:23 48:13,16 48:22,25 49:1 49:2,19,20 50:14,19,20,24 51:9,10,15 52:13 53:17 56:15,19 58:3 58:24 65:22,24 69:16,22 70:18 71:23 72:13 73:6,11,14 75:15,18,23,24 76:1 77:4,5 78:19 80:23	81:16 83:11,21 83:25 84:2,7 84:10 85:2,4 91:5 94:6,21 94:23 95:7 97:12,24 98:24 98:24 99:9,14 100:6 101:12 102:15 103:10 106:20 <b>knowing</b> 84:15 <b>knowledge</b> 95:8 95:11 <b>known</b> 11:10 12:23 <b>knows</b> 83:5
	<b>J</b>			<b>L</b>
	<b>January</b> 14:9 15:25 <b>Javi</b> 93:4 <b>Jersey</b> 14:8 <b>Jeune</b> 11:21 <b>jewelry</b> 102:3 <b>job</b> 14:11 25:1 29:22,24 59:3 <b>Joe</b> 25:9 <b>John</b> 1:16 4:1 33:7,14 36:13 46:16 63:8 72:3 88:2	<b>K</b> <b>Kara</b> 1:20 28:11 32:12 37:1 43:15 50:14 52:17 69:1 87:22 103:21 <b>Karelia</b> 23:19 <b>Kautz</b> 1:20 7:16 7:20 24:3,19 27:1 28:7 30:7 30:11 32:14,20 32:25 33:18,22 35:5 42:21,24 43:4,6,9 44:3,7 44:10,17 45:3 45:10,13,15,16 45:23 46:1,5,8 52:6,21 58:3 58:13,18 60:16 60:20,23 61:4 61:9 62:6,9 64:6,10 69:9 69:13,15,25 70:2,13,17,20 71:3 72:3 73:15 74:9,13 74:19 77:19 79:25 80:7,17 81:6,14 83:2 85:25 86:3,7,9 88:1,5,8 89:21 89:25 90:2,7 95:8 98:10,13 103:13,17 104:7 105:11 105:14,22,25 106:10,14,18		<b>labeled</b> 60:6 <b>laid</b> 73:4 84:16 85:16 <b>land</b> 9:14 11:19 11:25 12:25 13:13,18,19 21:6 35:6 <b>landing</b> 31:1,3 31:16 <b>landmark</b> 9:10 9:19,25 23:17 26:18 27:9 <b>Landmarks</b> 9:18 <b>landscape</b> 16:24 <b>language</b> 49:22 50:11 54:14 <b>large</b> 44:25 68:1 76:6 96:18 <b>larger</b> 49:3 <b>laryngitis</b> 36:15 <b>late</b> 12:3 14:4 15:1 16:10,25 <b>launch</b> 11:16 <b>launched</b> 13:1 <b>laundry</b> 43:20 43:22 44:4,6 44:13 45:4,19 46:1,3,4,6 <b>Le</b> 11:21

<b>lead</b> 101:5	<b>little</b> 32:8 36:15	<b>looked</b> 59:14	29:7	60:18,24 61:18
<b>leads</b> 45:18	36:19 38:14,15	69:8 72:23	<b>major</b> 11:7	61:23 62:3,5,7
<b>lean</b> 16:17	38:25 41:6,8	73:1	<b>majority</b> 84:21	62:12,25 63:1
<b>lean-to</b> 19:24	41:17 42:2,6	<b>looking</b> 35:23	<b>making</b> 41:5	73:21,22 76:15
<b>learning</b> 96:8	46:19 47:22	49:6,8,10,13	47:22 56:22	76:18,22,24
<b>leave</b> 32:11	49:16 52:11	51:7 52:7,18	74:2,24	77:4,13,16
42:18 43:23	53:21 55:14	59:17,18,20,21	<b>managed</b> 13:5	78:3 79:10,15
<b>leaving</b> 73:16,16	72:9 102:3	59:24 76:10	40:12	79:18 81:13
<b>left</b> 18:10,13	<b>live</b> 13:22 25:17	87:12 98:3	<b>manager</b> 2:11	82:16,17 83:14
19:3,7 20:25	56:6	99:9 105:7	3:8	84:23 85:2,11
53:20 60:8	<b>living</b> 76:3	<b>looks</b> 29:22	<b>map</b> 12:1,15	85:15 89:17,18
68:3,3	<b>load</b> 42:13,18	31:10 38:9	13:18,24 27:2	90:12 94:6,11
<b>legal</b> 3:3	<b>lobbying</b> 2:19	39:14 40:25	35:6 64:6	98:6 100:12,25
<b>legally</b> 8:25	<b>lobbyist</b> 2:17 3:2	41:12,17 48:17	<b>Maria</b> 43:18	102:2,7
26:18 34:22	<b>Lobbyists</b> 2:16	67:11 68:12	73:9 81:2	<b>mean</b> 32:4,14,17
63:19	<b>local</b> 8:24 9:10	69:17 73:13	<b>Martinez</b> 23:19	42:2,20 43:2
<b>lemon</b> 36:19	9:19,25 22:11	<b>lot</b> 9:1 10:19	<b>masks</b> 58:12	44:19 48:20
<b>let's</b> 40:24 50:16	23:8,17,24	26:19 28:12	<b>masonry</b> 18:7	52:11 59:21,22
51:16,17,23,23	26:18 27:9	45:8 56:8	<b>mass</b> 99:9	69:9 72:5 74:9
54:2 78:12,24	<b>located</b> 13:24	73:22 74:15	<b>Massachusetts</b>	74:14 75:4,16
82:7 83:11	20:17 35:16	81:20 96:6	12:18	75:18 77:1,5,6
<b>letter</b> 22:22	42:10	98:10,24	<b>massing</b> 17:11	77:7 78:23,24
<b>letters</b> 22:17	<b>location</b> 13:24	100:18	55:24,25	80:18,25 81:5
<b>level</b> 49:1 83:17	27:1 35:5 36:2	<b>lots</b> 12:5 34:23	<b>massings</b> 56:3	81:14,17,21,24
101:15	53:5 64:6	63:19	<b>massive</b> 99:2,2	83:14,15,17
<b>LHD</b> 8:24	<b>locations</b> 20:21	<b>love</b> 47:1	<b>master</b> 28:19	85:4,7 88:11
<b>library</b> 28:19	<b>long</b> 57:1 102:15	<b>low</b> 29:7 39:14	<b>match</b> 28:20	90:12 94:7,23
30:13	<b>longer</b> 102:23	67:24	29:13	97:18 100:13
<b>lieu</b> 106:19	103:9 104:2	<b>lower</b> 32:5,6	<b>mate</b> 101:14	100:14 101:3
<b>life</b> 10:7	<b>longitudinally</b>	66:23 67:20	<b>material</b> 44:1	<b>Med</b> 91:18 95:11
<b>light</b> 31:12 40:23	51:10	72:15 76:12	101:11,25	<b>Medina</b> 36:13
97:9 102:25	<b>look</b> 31:13,18	<b>lye</b> 101:21	<b>materials</b> 29:8	36:13,13,18,21
<b>lights</b> 31:12	37:10 38:25	<b>Lyons</b> 1:21	74:4 100:17	42:23 43:1,5,8
<b>Lily</b> 93:3	39:9 40:11		101:14 102:10	43:10 44:5,9
<b>limited</b> 3:9,17	41:11 42:1	<b>M</b>	102:16 103:8	44:12 45:22,25
<b>line</b> 20:24 29:2	43:11,15 48:21	<b>M</b> 108:4,13	104:2,9	46:3,6,19,22
65:15,20 66:1	49:9,21,22	<b>M-E-D-I-N-A</b>	<b>matter</b> 5:19	46:24 47:3,10
66:8,12 68:17	50:3,13,13	36:14	39:10 105:18	47:13,17,20,24
70:9 96:25	51:1,13,22,23	<b>magnificent</b>	<b>matters</b> 5:12	48:2,6,15 49:5
98:13 99:5,6,8	52:23 54:17,22	103:22	<b>Maxwell</b> 1:15	50:24 52:17,19
99:8,8,9,12,14	55:13,13 58:13	<b>main</b> 17:22 20:1	4:1,9,10,20,21	52:23 53:2,4
99:21,22	66:11 68:22	<b>maintain</b> 28:13	8:15 26:6,7	53:19,21,24
<b>lines</b> 32:7 68:14	70:21 73:4,6	28:22 29:7	29:25 33:7,13	55:7 56:1,24
97:9 99:2,10	76:1 83:9	37:18 50:17	33:16 34:10,11	57:12,20,24
<b>list</b> 92:22 93:2	85:17 87:10	<b>maintained</b>	48:8,16 56:6	58:11,17 61:12
<b>listed</b> 15:5	96:1 99:11	24:17 84:2	58:23 59:14,19	61:15,17,20
<b>listen</b> 52:5 55:11	101:23	<b>maintaining</b>	60:1,4,6,10,14	63:6,9,13

<b>Mediterranean</b> 11:11,13 16:23 17:7 21:19,25 35:19 91:7 93:14	8:19,23 22:19 24:1,4,6,21,24 25:3,6,10,19 25:21 26:2,3 26:11,14 29:16 30:3 31:24 32:2,10,12,19 32:23 33:2,6 33:10,16,25 34:6,7,15 46:9 57:17,20 58:1 61:2,6,8 62:1,4 62:13,15,23,24 63:5,7,14 68:5 73:19,21,24 74:22,25 78:5 78:14,16 79:21 82:6,8,9,13 87:21,25 88:25 89:8,15,16 90:15,17,21,24 91:3 92:20 93:1 97:22	<b>Miami-Dade</b> 9:4 34:25 63:22 <b>Michael</b> 1:15 4:1 49:7 59:12,24 <b>microphone</b> 28:8 <b>mid-point</b> 13:21 <b>mike</b> 29:5 <b>minister</b> 12:18 15:3 <b>minor</b> 28:1 32:9 <b>minus</b> 71:23 <b>minutes</b> 4:4,5 7:9 <b>mirror</b> 29:10 <b>missed</b> 43:25 88:7 <b>mistake</b> 56:21 <b>mistaken</b> 91:15 92:17 <b>misunderstood</b> 72:11 <b>Mitch</b> 92:24,25 <b>modern</b> 11:4 <b>modern-day</b> 36:24 <b>modifications</b> 3:6 <b>modifying</b> 68:14 <b>moment</b> 24:5 41:15 83:24 99:17 <b>moments</b> 39:11 43:11 50:22 54:12,15 <b>Monica</b> 43:18 <b>monitor</b> 102:18 <b>month</b> 14:9 105:21 <b>monuments</b> 101:18 <b>Moorish</b> 11:9 <b>moratorium</b> 91:12,14 <b>motion</b> 2:15 4:6 4:24 6:11,16 6:19,22 7:23	8:12,13 26:10 26:11 33:2,19 34:14 57:16 60:16,18,20 62:1 63:4 74:23,24 78:11 79:3,9,11 80:1 82:1,6,25 83:3 88:2,6,8,13 89:1,5,23 90:2 90:6 105:24 106:24 <b>motions</b> 7:3 <b>motivated</b> 13:3 <b>move</b> 4:7 7:25 25:16 33:3 43:17 48:18 51:21 92:4 96:20 <b>moved</b> 7:12,14 12:19 14:17 106:25 <b>movements</b> 11:1 <b>moves</b> 69:18,19 <b>moving</b> 49:19 68:16 103:4 <b>mullion</b> 42:11 <b>multiple</b> 56:16 <b>muntins</b> 38:19 38:19,20,22 <b>museum</b> 105:9	19:15 <b>neat</b> 106:16 <b>necessarily</b> 38:7 51:24 54:13,16 <b>necessary</b> 2:14 <b>need</b> 4:11 6:5,10 6:15 7:8,15 8:20 36:17 42:1 44:18 46:1,3 70:2 83:14 84:21 85:5 94:15 97:1,22 98:3,6 100:5 <b>needed</b> 40:16 <b>needs</b> 70:22 77:2 84:19,20 98:1 101:16 <b>negatives</b> 96:7 <b>neighborhood</b> 10:18 56:5 83:20 87:14,15 87:18 <b>neighborhoods</b> 2:7 13:22 <b>neighbors</b> 33:11 <b>never</b> 38:1 42:16 49:13 51:5,25 73:1,2 <b>new</b> 12:5,10 13:5 13:7 14:8,20 16:5,8 17:1 41:1,6,22 46:23 61:11 65:25 68:21 75:18 80:19 84:4,5,6 87:12 91:3,9 <b>News</b> 11:18 <b>nice</b> 24:22 56:18 63:8,10,12 83:16 87:20 105:21 106:23 <b>Nike</b> 42:3 <b>nine</b> 2:9 9:1 70:13,21 72:1 72:6 74:3
<b>member</b> 1:15,15 1:16,16,17 5:10,11,14,14 14:2 21:23 93:19 <b>member's</b> 5:18 <b>members</b> 2:9,13 5:5 6:13 7:4,22 8:6,18 65:10 65:10,25 66:19 67:15 68:20 81:17 84:21 85:9 88:21 92:8,10,12,13 92:14,22 102:9 105:20 107:5 <b>members'</b> 96:17 <b>memorandum</b> 5:9 <b>Menendez</b> 1:14 2:1 4:2,8,10,18 4:19 5:1,22 6:2 6:5,7,9,14,22 6:25 7:9,15,19 7:21,23 8:3,5,7 8:9,11,14,16	<b>mentioned</b> 28:11 64:8 <b>Merrick</b> 9:15 10:25 11:15,18 12:6,12,17 13:1,2,5,10,19 14:6 15:1,15 21:6,8,18 63:11 104:18 104:22 105:2,6 105:7 <b>Merrick's</b> 11:16 11:23 14:2 21:23 <b>messes</b> 40:3 98:14 <b>metal</b> 71:8 <b>method</b> 10:15 <b>Miami</b> 10:23 11:18 14:15 96:6,16 108:8	<b>Mitch</b> 92:24,25 <b>modern</b> 11:4 <b>modern-day</b> 36:24 <b>modifications</b> 3:6 <b>modifying</b> 68:14 <b>moment</b> 24:5 41:15 83:24 99:17 <b>moments</b> 39:11 43:11 50:22 54:12,15 <b>Monica</b> 43:18 <b>monitor</b> 102:18 <b>month</b> 14:9 105:21 <b>monuments</b> 101:18 <b>Moorish</b> 11:9 <b>moratorium</b> 91:12,14 <b>motion</b> 2:15 4:6 4:24 6:11,16 6:19,22 7:23	<b>N</b> <b>name</b> 25:8 28:7 28:9 36:12 65:1 <b>Nancy</b> 1:21 <b>nation</b> 9:22 10:24 <b>national</b> 13:6 15:6 16:21 <b>nature</b> 5:5 <b>Navarre</b> 37:10 37:13 38:24 39:15 52:13 <b>near</b> 10:18 12:10 <b>nearly</b> 14:16	



105:21	<b>offensive</b> 51:1	<b>one-car</b> 44:25	18:23 20:23	<b>panel</b> 91:25 92:7
<b>ninth</b> 2:11	<b>offered</b> 12:1	<b>one-story</b> 17:25	28:15 30:23	92:11 93:15,19
<b>no-brainer</b>	14:10	19:18 27:7,16	88:21	<b>paperless</b> 95:21
51:20	<b>offhand</b> 78:9	<b>ones</b> 56:4 64:21	<b>originated</b> 5:16	96:3 103:5
<b>noble</b> 13:15,21	<b>office</b> 2:22 23:17	74:10	<b>ornamented</b>	<b>papers</b> 74:4
<b>noncontributing</b>	99:7	<b>open</b> 29:20 40:2	16:22	102:11
86:7,8,10	<b>Officer</b> 1:19,20	46:13 93:20	<b>outline</b> 96:24	<b>parcel</b> 35:6,7
<b>north</b> 19:2 20:6	<b>official</b> 11:16	94:1 96:12	<b>outlined</b> 9:24	<b>Pardo</b> 91:8 93:4
20:9 52:24	<b>officially</b> 3:22	105:6	11:23 12:14	<b>Parent</b> 8:22
<b>northeast</b> 35:9	<b>oftentimes</b> 37:11	<b>opened</b> 14:24	<b>outside</b> 5:10	<b>parking</b> 44:18
<b>northern</b> 16:15	<b>Oh</b> 24:18 29:6	15:25 105:1	59:20 67:11,11	44:19,20 106:6
<b>Note</b> 18:23 19:9	43:19 46:21	<b>opening</b> 17:15	87:10	<b>parsonage</b> 9:13
<b>notes</b> 36:15	65:2 90:11	18:11 20:11,22	<b>oval</b> 39:3	13:19,24 14:3
<b>notice</b> 5:1 24:16	<b>okay</b> 4:6,10 5:1	21:1 59:6	<b>overdone</b> 48:2	14:4,18 15:9
53:4	5:22 6:2,5,9,14	60:11 99:21	<b>overhang</b> 69:6	15:11 18:5
<b>noticeable</b> 55:20	6:18,25,25	104:22	69:23 71:9	21:5,7,14 23:1
<b>November</b> 63:25	7:10,21,23 8:3	<b>openings</b> 20:7,9	<b>overlooks</b> 40:14	23:7
<b>number</b> 2:18	8:16,23 25:14	20:20	<b>overseeing</b> 14:12	<b>part</b> 9:2,20
27:3 33:20,21	25:19,21 29:16	<b>opinion</b> 94:5,5,7	<b>owner</b> 9:11	12:14 17:1
35:15 48:20	29:19 30:8,14	<b>opposition</b> 25:13	22:24 28:10	21:11,22 22:8
58:5,9,14,20	31:25 32:10,12	29:19 46:11	37:23 50:20	27:18,21 28:2
62:8,8 78:9	33:16,22 34:15	68:7	83:20	32:16 36:4,8
104:25	34:17 36:20	<b>optimism</b> 16:17	<b>owners</b> 24:1	39:18 48:21
<b>numbered</b> 108:5	43:4,6,7 46:5,8	<b>option</b> 83:8		55:13 68:24
<b>numbers</b> 16:21	46:12 52:22	<b>options</b> 46:2	<b>P</b>	70:6,15,24
<b>numerous</b> 81:17	57:22,24,25	<b>orange</b> 14:8	<b>P</b> 1:16	71:22 77:10
	58:1 59:16	19:22	<b>p.m</b> 3:24 107:6	78:20 84:8
<b>O</b>	61:24 62:4,7	<b>order</b> 3:24	<b>pace</b> 12:4	89:24 91:25
<b>Obispo</b> 63:18,18	63:3,14 68:8	<b>orders</b> 91:12,18	<b>packet</b> 27:25	<b>parte</b> 5:2,6,7,15
64:15	68:24 69:4	<b>ordinance</b> 2:18	106:8,9,16	<b>PARTICIPA...</b>
<b>object</b> 56:14	70:23 75:19	2:21 3:6,20	<b>packets</b> 102:10	1:13
61:10	77:5 80:22	<b>organizations</b>	102:17 103:10	<b>participating</b>
<b>objection</b> 61:25	82:6,13,25	104:19	104:11	106:22
<b>objections</b> 30:10	83:15,17,19	<b>original</b> 18:5	<b>page</b> 9:3 11:18	<b>particular</b> 12:9
<b>obscured</b> 19:4	84:1,11,12,14	19:3,9,12,23	26:21 34:25	52:15 94:8
<b>obviate</b> 48:13	85:7,17 87:24	19:25 20:10,13	35:22 40:25	<b>particularly</b>
<b>obviously</b> 66:9	87:25 88:25	20:19 21:23	63:21	101:8,17
95:19 98:21	89:8 90:17,24	27:5,14 28:13	<b>pages</b> 108:5	<b>partnership</b> 3:3
100:5	101:11 102:8	28:17,18 29:14	<b>paid</b> 3:4	<b>parts</b> 37:20,25
<b>occur</b> 79:6	102:10,11	35:16 39:4	<b>painful</b> 32:8	<b>party</b> 5:16
<b>occurred</b> 11:17	103:12 104:6	47:11,13 54:17	<b>painted</b> 70:24	<b>pass</b> 7:3 100:5
20:2	105:25 106:6	54:18,19 61:5	71:1	<b>passage</b> 3:6
<b>occurs</b> 18:16	106:17 107:3	61:6 70:16	<b>pair</b> 60:15	<b>passed</b> 4:25
<b>October</b> 15:9	<b>old</b> 61:20 91:3	72:16 73:2,5,7	<b>Palm</b> 14:22	<b>passes</b> 26:10,11
27:9	<b>older</b> 90:13,14	77:10 85:9	<b>Palmar</b> 24:5,7	34:14 63:4
<b>odd</b> 41:12 43:15	<b>once</b> 6:6 67:3	87:3	24:14 25:4,9,9	106:6,7
56:8 72:23	104:15	<b>originally</b> 10:22	26:13	<b>pastor</b> 12:21

13:22 14:7 <b>Pastors</b> 13:4 <b>pay</b> 14:25 <b>pedestal</b> 13:14 <b>Peggy</b> 6:1 7:24 <b>people</b> 97:13 101:8,10 104:21 105:21 <b>percent</b> 13:11 93:14,14 <b>percentage</b> 78:5 <b>perfectly</b> 52:9,10 103:22 <b>period</b> 3:13 10:15 11:8 32:22 84:14 103:9 <b>periods</b> 11:7 <b>permanent</b> 14:7 <b>permit</b> 19:3 20:16 27:3 35:15 <b>permits</b> 91:18 <b>person</b> 2:17 92:14,15 <b>personally</b> 15:15 69:20 75:19 81:7 <b>personnel</b> 3:13 <b>perspective</b> 49:15 102:9 <b>phase</b> 21:21 23:4 <b>phonetic</b> 91:8 93:3 <b>photo</b> 14:13,14 16:13 17:21 18:13,15,17,20 19:7,8,20 20:25 27:10 64:16 <b>photographs</b> 15:22 18:11 70:21 <b>photos</b> 19:5,11 35:21,22 <b>physical</b> 42:24 <b>pick</b> 49:16,17,22	<b>picked</b> 50:14 <b>picture</b> 66:2,14 <b>pictured</b> 14:19 <b>pictures</b> 81:19 <b>picturesque</b> 16:23 <b>piece</b> 40:22 50:15 <b>pieces</b> 47:22 49:23 74:3 101:24 <b>pilasters</b> 20:10 20:24 21:2 <b>pitch</b> 68:22 <b>Pitt</b> 19:20 <b>place</b> 5:10 53:8 84:2 <b>placed</b> 99:23 <b>placement</b> 59:5 <b>Places</b> 15:6 <b>plan</b> 17:12 40:5 68:13,13 75:12 82:1,5 95:17 <b>planes</b> 17:10 <b>planking</b> 70:24 <b>planned</b> 11:4 <b>planning</b> 28:17 <b>plans</b> 15:19 19:12 27:5 35:16 75:8,11 76:10 84:8 95:19 96:15,18 98:5,9 100:13 100:19 <b>Plantation</b> 12:23 <b>planter</b> 20:5 <b>plasterer</b> 61:19 61:20 <b>plat</b> 9:2,3 26:20 26:20 34:24,24 63:21,21 <b>play</b> 9:5 <b>played</b> 9:7 <b>playfulness</b> 54:5 <b>playing</b> 22:15 <b>Plaza</b> 13:21 <b>plazas</b> 12:4	13:15 <b>please</b> 5:3 6:17 6:19 8:17 9:6 22:19,21 25:7 33:18 34:1 62:16 65:1 79:21 <b>pleasure</b> 30:2 <b>plenty</b> 46:2 59:9 59:15 <b>plumbing</b> 100:14 <b>Plymouth</b> 12:20 <b>plywood</b> 84:20 <b>point</b> 9:6 44:1 48:16 49:5 50:25 66:15,17 66:17,21 75:23 84:25 91:23 100:6,25 102:14 <b>pointed</b> 19:24 <b>points</b> 36:8 53:4 <b>policy</b> 103:4 <b>political</b> 10:3 <b>pool</b> 39:17 87:20 <b>porch</b> 18:25 19:23 20:3,13 31:1 <b>portion</b> 25:15 46:12 55:3 72:14 90:5 97:8,8 <b>Portland</b> 101:9 101:21 <b>portrays</b> 10:10 <b>posed</b> 85:19 <b>position</b> 85:22 <b>positive</b> 7:8 <b>positives</b> 96:7 <b>possible</b> 6:17 31:13 73:6 75:4,14 101:1 101:2 105:19 <b>possibly</b> 69:7 73:13 105:20 <b>post</b> 16:16	<b>potentially</b> 99:2 <b>Powell</b> 14:8,11 14:13,17,23 15:2 <b>Power</b> 9:5 <b>practice</b> 95:9 <b>Pratt</b> 92:17,18 92:19 93:3 <b>pre-fab</b> 75:18 <b>precisely</b> 38:2 <b>prefer</b> 32:23 100:7 <b>preference</b> 30:12 30:20 32:17 <b>premier</b> 15:19 <b>premise</b> 22:3 <b>prepared</b> 65:12 105:23 <b>preparing</b> 97:19 <b>present</b> 2:24 3:25 7:5 15:8 15:12 17:2 24:1 69:22 97:24 <b>presentation</b> 36:10,16 56:22 72:22 <b>presentations</b> 2:20 3:19 <b>presented</b> 5:19 77:8 98:8 <b>presenters</b> 96:22 <b>Presently</b> 60:6 <b>preservation</b> 1:4 1:19,20 2:3,5 2:25 3:23 22:21,24 23:8 23:11,13,15,16 23:20 84:16 86:2 100:15 101:17 <b>preservationist</b> 41:5 <b>preserve</b> 37:2 38:13 76:20 84:13,14 87:9 <b>presided</b> 14:23	<b>president</b> 23:20 <b>pretty</b> 55:6 56:14 67:24 74:14 83:22 85:17 104:25 <b>prevents</b> 42:13 <b>previous</b> 19:20 19:25 70:25 <b>pricey</b> 75:17 <b>primarily</b> 15:24 <b>prime</b> 13:12,14 <b>principal</b> 3:4 58:25 59:1 <b>printed</b> 99:4,13 <b>prior</b> 2:19 74:2 103:23,25 <b>probably</b> 42:11 43:25 54:14 64:7 73:13 84:20 98:25 99:22 <b>problem</b> 40:2 <b>problems</b> 101:14 <b>proceedings</b> 107:6 108:7 <b>process</b> 3:14 51:17 86:6,9 86:12 92:3 94:13,13 <b>profile</b> 29:8 <b>progenitor</b> 14:25 <b>program</b> 91:22 <b>progressing</b> 12:4 <b>prohibit</b> 2:24 <b>project</b> 27:16 28:6 60:21 68:6,7 <b>projected</b> 13:11 <b>projecting</b> 17:10 17:11,18 <b>prominent</b> 17:13 <b>prominently</b> 17:7 <b>promotes</b> 23:12 <b>proof</b> 2:23 <b>property</b> 8:25 9:8,23 13:14
---	--	--	--	---

15:11,13 18:20 19:14 21:10 22:5,12 23:9 23:24 26:17 27:2 28:10 34:20 35:6,8 35:10 36:3 37:24 56:16 63:17 64:7 68:17 80:14 86:11 105:5	<b>purist</b> 50:7 54:21 <b>purple</b> 11:23 19:21 <b>purpose</b> 9:15 21:13 <b>pursuant</b> 2:17 <b>pursue</b> 12:9 <b>purview</b> 95:10 <b>push</b> 101:15 <b>put</b> 28:16,18 30:4 31:10 32:3 41:10 42:14 44:12 49:2 50:20 51:20 56:13 75:18 80:19,21 82:4 84:4,5,6 87:2,18 102:17 <b>putting</b> 30:25 32:15 40:4	85:12,19 92:1 95:2 100:9,10 100:12,23 104:14 <b>quickly</b> 92:4 <b>quite</b> 38:6 57:2 59:21 91:9 104:20 <b>quorum</b> 2:14	105:18 <b>rear</b> 18:1,16,20 19:19,25 27:17 28:20 35:10 56:11 <b>reason</b> 73:2 100:14 <b>reasoning</b> 31:1 33:1 52:12 <b>reasons</b> 78:18 <b>rebuilding</b> 86:25 <b>recapitulated</b> 30:19 <b>recessed</b> 17:10 17:17 18:19 <b>recommend</b> 28:2 <b>recommendati...</b> 3:8,12,15 23:16 78:12 <b>recommendati...</b> 102:24 <b>recommended</b> 22:23 <b>recommending</b> 74:15 <b>recommends</b> 22:11 <b>reconsider</b> 51:23 <b>record</b> 5:15 22:18 25:8 28:7 108:6 <b>recorded</b> 9:3 26:20 34:24 63:21 <b>recording</b> 9:7 22:15 <b>records</b> 9:4 13:2 19:13 20:12 26:21 34:25 63:22 <b>recreational</b> 12:8 <b>rectangle</b> 13:25 <b>rectangular</b> 20:6 51:10 <b>rectilinear</b> 17:11 <b>Red</b> 11:22	<b>reduced</b> 21:1 98:14 <b>refer</b> 78:7 <b>reference</b> 71:24 <b>referring</b> 46:17 <b>reflect</b> 29:10 67:10 70:21 <b>reflects</b> 49:11 <b>regarding</b> 5:1,12 5:19 58:20 <b>regards</b> 42:8 43:20 91:17 <b>register</b> 2:18,23 15:6 <b>registration</b> 2:16 2:24 <b>regroup</b> 87:21 <b>regularly</b> 2:2 <b>relatively</b> 103:12 <b>relevant</b> 66:4 <b>remain</b> 65:17 67:2,21 68:2 <b>remainder</b> 11:25 <b>remained</b> 15:2 <b>remaining</b> 66:8 68:18 <b>remains</b> 17:4 65:20 66:1 <b>remedial</b> 27:13 <b>remember</b> 71:21 73:7 93:1 <b>reminder</b> 18:4 22:9 <b>removal</b> 64:4,12 64:19 <b>remove</b> 68:20 75:14,17 83:15 <b>removed</b> 20:14 21:2 75:20 <b>renamed</b> 12:13 <b>renovating</b> 101:11 <b>renovation</b> 65:24 <b>renumber</b> 62:9 <b>reorienting</b> 20:8 <b>repair</b> 75:9,10
<b>proportions</b> 37:19 <b>propose</b> 83:8 <b>proposed</b> 30:23 35:25 44:6 <b>proposing</b> 28:18 31:11 32:6 48:11 60:7 65:14,24 66:11 67:10 68:20,21 71:8 72:18 83:21 <b>prosperity</b> 16:16 <b>protection</b> 2:5 <b>protrude</b> 29:3 <b>protruding</b> 17:16 18:7,19 <b>proud</b> 24:7 <b>provide</b> 2:23 40:23 91:21,23 92:1 93:18 94:17 95:1 103:10 <b>provided</b> 19:1 <b>provides</b> 18:17 <b>providing</b> 92:8 93:16 <b>public</b> 5:10,11 9:3 25:14 26:21 34:25 46:12 63:22 93:21 94:1 96:8 101:16 104:22 <b>published</b> 14:15 <b>pulpit</b> 14:9	<b>Q</b> <b>quagmire</b> 102:23 <b>qualified</b> 27:15 <b>qualifies</b> 85:22 <b>qualities</b> 37:8 86:14 <b>quality</b> 22:8 38:23 39:6 57:9 95:5 <b>quasi-judicial</b> 3:10,17 5:4,5 5:11,12 <b>question</b> 38:14 38:18 40:25 42:9 48:8,18 52:25 53:2 67:16 77:9 80:4,15 84:13 86:16 105:17 <b>questions</b> 29:15 29:21 44:2 46:14 57:18 68:4,8 73:19 73:25 75:1	<b>R</b> <b>R</b> 108:1 <b>raged</b> 16:17 <b>raised</b> 85:13 91:7 <b>rapid</b> 16:1 <b>read</b> 14:16 22:18 24:18 98:9 100:19 103:19 <b>readable</b> 97:17 <b>readily</b> 45:21 <b>reading</b> 43:6 49:18 83:16 <b>reads</b> 44:22 <b>ready</b> 57:16 65:8 <b>real</b> 10:24 13:12 30:9 39:6 76:1 <b>reality</b> 50:1 <b>realize</b> 50:4 <b>realized</b> 66:21 <b>really</b> 24:7 25:5 28:25 30:9 35:22 37:15,17 38:12,25 39:11 42:16 48:1,11 48:13,19,21 50:18,18 54:23 57:5,13 61:18 63:10 72:21 75:21,24 76:22 83:16 92:2 95:10 99:18 100:18 101:4 106:16,23 <b>reappointed</b> 106:12 <b>reappointment</b>		

75:14 79:6	<b>required</b> 24:4	14:7,11,13,17	80:6 81:3,6	<b>rounds</b> 41:15
80:17 83:9	<b>requirement</b>	14:22 15:1,2	87:6,7 90:1	<b>run</b> 44:1
84:1,18 101:9	31:5 93:9	21:8	91:16,20 94:7	<b>running</b> 51:9
<b>repaired</b> 75:6	<b>requirements</b>	<b>review</b> 27:20	95:14 98:12	<b>runs</b> 43:5
81:18 84:1,22	95:24 96:14,23	30:7 64:23	103:16	
101:20,20,24	97:20	69:22 94:12,13	<b>right-hand</b>	<b>S</b>
<b>repairing</b> 75:3	<b>requires</b> 5:5 7:2	94:17 95:18,19	17:21	<b>safety</b> 75:18
101:12	<b>requiring</b> 102:12	96:1 97:23	<b>Road</b> 11:21,21	<b>sale</b> 12:1,5
<b>repeal</b> 3:5	<b>reroofed</b> 85:1	98:16,20 102:9	11:22	<b>sales</b> 11:22,24
<b>repeat</b> 80:1	<b>research</b> 74:11	102:24 104:2	<b>roadblock</b> 82:4	<b>Salmon</b> 93:4
<b>repetitive</b> 49:22	80:11	104:11	<b>roads</b> 12:3	<b>salvaged</b> 78:6
87:16	<b>residence</b> 9:12	<b>reviewed</b> 3:15	<b>Robert</b> 92:20	<b>Santa</b> 73:9 81:2
<b>replace</b> 75:11,12	21:3 22:25	57:22 65:5,19	93:5	<b>Saturday</b> 103:23
76:19	26:24 35:3	66:5,18	<b>rock</b> 81:8	103:25
<b>replaced</b> 20:14	63:24 64:14	<b>reviewing</b> 96:10	<b>Rolando</b> 6:1	<b>save</b> 30:24
20:15 66:22	86:7	96:15 99:18	7:24	<b>saving</b> 85:18
70:25 84:22	<b>residences</b> 17:1	<b>revise</b> 58:5	<b>role</b> 78:17	<b>saw</b> 31:14 56:17
<b>replacement</b>	17:4 22:8	<b>revised</b> 63:16	<b>roll</b> 33:17,25	63:10
64:4 84:19	<b>residential</b> 10:17	<b>revision</b> 64:3	62:16 79:24	<b>saying</b> 32:20
<b>replacing</b> 65:16	13:22	<b>revisions</b> 88:17	82:2 89:8	47:8 49:20
<b>replicate</b> 59:5	<b>residents</b> 2:4	<b>Revival</b> 11:11	<b>Romeo/Juliet</b>	51:11 60:9
<b>report</b> 20:18	<b>resigned</b> 15:3	16:23 17:7	40:13	69:8 75:9,13
23:8 24:18,25	<b>resistance</b> 57:4	21:19,25 35:19	<b>roof</b> 17:12,23,25	84:18 90:9
24:25 35:21	<b>resolution</b> 3:7	<b>rhythm</b> 52:14	17:25 18:25	97:11 100:18
36:9 78:8	97:20	<b>rid</b> 46:6 93:13	19:4 29:2,2,9	103:8
81:15	<b>resolves</b> 46:7	<b>Riescal</b> 93:2	38:2 64:4,12	<b>says</b> 38:7 50:14
<b>Reporter</b> 25:7	<b>resource</b> 34:21	<b>right</b> 2:1 7:6 8:9	65:15,17,17,20	51:18 80:18
45:14 64:9	63:18 80:8	8:20 12:1	65:25 66:1,8	<b>scaling</b> 97:21
65:1	<b>resources</b> 23:13	14:13 18:12,15	66:12,18 67:13	<b>scallop</b> 47:22
<b>represent</b> 108:6	<b>respectful</b> 87:17	18:17 19:8	68:20,22 69:6	<b>scallops</b> 41:7,8
<b>representative</b>	<b>rest</b> 28:20 49:21	26:11,14 32:19	70:9 73:10	41:11,14,25
17:5	67:8 106:12	33:9 36:1 37:9	75:3,14 76:16	42:1,2 46:15
<b>representatives</b>	<b>restore</b> 28:17	37:23 39:21	79:6 80:19,24	46:17 47:9
95:23	<b>restuccoed</b> 61:3	41:8 42:2,14	84:3,4,5,19,20	58:4,20
<b>represents</b> 19:22	<b>resulted</b> 16:18	42:18 44:7,7	84:21 86:24	<b>scheduled</b> 2:2
22:1	<b>resulting</b> 15:23	45:10,17,18,25	87:1	<b>scheduling</b>
<b>request</b> 94:17	<b>resurgence</b>	47:12,15 48:14	<b>roofing</b> 29:8	103:17
102:11 105:19	16:10	50:14 52:8	65:10	<b>schools</b> 12:8
<b>requested</b> 9:10	<b>retained</b> 3:4	53:1,2,5,11,15	<b>roofs</b> 17:22 29:9	<b>screen</b> 20:7
22:24 27:18	19:14 23:9	53:20,22 54:4	29:10	<b>screens</b> 96:12
29:13 36:4	<b>retains</b> 15:12	55:16 56:1	<b>room</b> 27:22	103:12
<b>requesting</b> 63:23	17:2 21:10	59:19 60:3	37:17 44:4,6	<b>screw</b> 81:20
<b>requests</b> 5:24	22:6 23:5	61:8 63:5	45:4 46:1,3,4,7	<b>se</b> 35:13
26:23 35:2	<b>return</b> 27:14	69:14,24 72:7	59:15	<b>search</b> 14:6
64:2 102:13	<b>revamp</b> 13:9	73:20,22 74:19	<b>rotten</b> 81:20	<b>second</b> 4:8,9
<b>require</b> 97:23	<b>revamped</b> 12:12	76:8,10,13,17	<b>rough</b> 47:9,11	7:13 8:2,14,15
103:18	<b>Reverend</b> 12:17	76:23,25 78:10	<b>round</b> 53:13	23:22 25:19,20

33:10,13 35:21 40:6 41:1 44:14 48:19 49:3 52:14 58:4,24 60:3,3 60:4,8 62:13 62:14 78:14,15 79:9,10,15,16 79:19 82:2,7 83:4 86:17 89:6,7 107:1,2 <b>secondary</b> 52:2 <b>seconded</b> 33:16 79:12,13 107:3 <b>seconds</b> 4:10 25:22 62:15 <b>section</b> 9:2,16 10:17 11:23 12:12,14 13:10 16:3 21:22 26:19 34:23 63:20 70:5,10 70:12 71:13,16 71:19,21 72:1 100:15 <b>sections</b> 11:25 27:7 <b>see</b> 17:20 28:11 29:11 35:21 38:17 39:12,19 40:7,24 42:16 42:20 48:22 49:13 55:16 56:8,9,10,10 56:18 57:5 60:13 63:9 65:18 66:9 67:6 73:10 74:12 78:12,24 78:25 81:7,19 86:15 87:23 96:23 98:3 101:7 <b>seeing</b> 63:8,10 63:12 <b>seeking</b> 88:13 94:16	<b>seeks</b> 3:4 <b>seen</b> 12:1 15:22 18:10 19:19 20:25 29:3 38:2 42:6 47:24,25 48:1 58:25 74:2,11 <b>selected</b> 2:11 <b>semi-enclosed</b> 41:2 <b>semi-parapet</b> 39:16 <b>send</b> 96:22 100:23 <b>sense</b> 18:17 44:17 45:8 47:19,21 <b>sent</b> 95:25 <b>separated</b> 42:21 <b>separately</b> 6:4 <b>sermons</b> 14:10 <b>serve</b> 9:13 15:7 21:4 23:1 45:5 <b>served</b> 12:21 22:8 <b>service</b> 14:24 <b>set</b> 39:3 57:5 66:5,7 67:4,5 98:4 100:13 <b>set-backs</b> 28:23 <b>seven</b> 2:10 26:19 58:14 92:10,12 92:13 <b>shadow</b> 31:15 <b>shaped</b> 18:4 <b>shapes</b> 17:17 <b>shed</b> 17:23,25 18:24 19:4 <b>sheet</b> 59:17 <b>shoot</b> 47:5 <b>short</b> 40:21 53:7 <b>show</b> 17:19 35:23 65:20 <b>showed</b> 43:15 <b>shower</b> 27:24 <b>showing</b> 72:2 81:25	<b>shows</b> 14:13 18:14,15,18,21 19:5 66:7 70:5 70:11,12 71:13 71:16,19,23 72:1 <b>shrinks</b> 53:14 <b>side</b> 10:20 18:13 37:11,14 41:8 41:11 45:12,17 51:15,18 52:13 53:16 54:10,11 55:8,8 56:10 66:14 <b>sides</b> 40:16 42:3 56:13 <b>sight</b> 32:6 <b>sign</b> 64:22 <b>significance</b> 10:2 10:9 21:10 22:14 <b>significant</b> 9:20 10:6 15:17 <b>significantly</b> 22:6 <b>signing</b> 64:18 <b>sill</b> 18:8 <b>sills</b> 17:16,18 18:19 <b>similar</b> 20:10 59:6 <b>simple</b> 30:1 101:1 <b>simplify</b> 100:20 <b>simply</b> 44:16 67:12 <b>Simultaneously</b> 12:22 <b>Sincerely</b> 23:19 <b>single-family</b> 9:12 10:18 15:11 16:6,20 17:2 21:3 22:25 <b>single-hung</b> 20:14 <b>sir</b> 30:22	<b>sister-up</b> 75:4 <b>sit</b> 40:1 91:22 102:18 <b>site</b> 26:24 35:3 35:12 37:16 63:24 100:13 <b>sited</b> 13:20 35:9 <b>sites</b> 2:6 <b>siting</b> 35:20 <b>sits</b> 10:19 <b>situation</b> 99:3 104:1 <b>six</b> 7:8 34:23 72:4 92:8 <b>size</b> 65:24 97:21 <b>slide</b> 17:21 19:22 19:25 59:4 <b>slider</b> 31:16 <b>slides</b> 17:19 <b>sliding</b> 30:12,14 30:23 31:7,18 31:21 32:13 <b>slow</b> 96:17 <b>small</b> 16:10 18:24 38:20 <b>smaller</b> 27:6 <b>smooth</b> 41:20,22 47:8,9,16,18 48:5,6 58:8,19 58:21 60:22 61:11,25 <b>social</b> 10:4 <b>soffits</b> 69:7 <b>sold</b> 15:9 <b>Solomon</b> 12:17 12:17 15:1 21:8 <b>Solomon's</b> 12:24 <b>solution</b> 85:11 <b>solutions</b> 85:15 <b>solve</b> 84:10 <b>somebody</b> 94:20 94:20 <b>somewhat</b> 39:25 51:3 <b>soon</b> 95:18 <b>sooner</b> 104:10	<b>sorry</b> 29:6 39:21 45:16,23 58:11 58:13 60:1,25 64:10 65:2 67:4 68:11 69:1 70:19 71:15,18 85:14 88:6 89:23 93:23 95:14 100:2 102:8 <b>sort</b> 32:16 37:18 38:2,3,23 39:2 39:4,7,12,15 39:16 40:12,14 40:19 41:24 42:5 49:4 50:15,19 51:8 51:16,21 53:7 53:10 57:13 70:24 77:15,21 88:17 95:10,13 96:25 98:2 104:18 <b>Soto</b> 13:21 <b>sound</b> 75:6 <b>source</b> 73:17 <b>south</b> 10:19,24 12:13 29:1 52:24 53:10,13 54:25,25 55:1 59:25 <b>southern</b> 48:22 <b>southwest</b> 17:24 <b>SP</b> 26:15 34:18 63:15 <b>space</b> 24:8 28:19 30:24,25 40:4 40:10,17 44:18 44:19 50:19 59:9,22 77:25 78:1 <b>Spain</b> 1:16 3:25 4:22,23 6:21 8:4 24:12,15 24:20,22 26:8 26:9 30:1 31:14,20 34:12
---	--	---	---	---

34:13 36:17,20 44:25 46:15,18 46:20,23 47:7 47:12,15,19,21 48:1,4,14 56:15 63:2,3,8 63:10 67:16,19 67:22,25 70:6 72:6,10,25 73:18 74:17,20 74:24 75:2,9 75:12 76:17 78:10,25 79:8 80:3,9 81:3,24 82:9,11,18,19 82:24 83:13 86:8,10,19,24 87:6 88:6 89:3 89:7,19,20 92:18 93:20,25 106:3,8 <b>Spain's</b> 79:10 <b>Spanish</b> 11:9 <b>speak</b> 24:2 25:11 25:12 29:17,18 46:10,11 68:6 68:7 72:3 80:22 <b>speaking</b> 8:21 14:14 <b>spearheaded</b> 15:15 <b>special</b> 13:17 26:15,16 34:17 34:19 63:15,17 86:15 <b>specific</b> 94:17 97:8 <b>specifically</b> 11:8 98:2 <b>specifics</b> 69:21 <b>specified</b> 69:5 <b>spectacular</b> 55:22 57:13 <b>speed</b> 98:21 <b>spiritual</b> 14:25 <b>sponsoring</b>	104:19 <b>spot</b> 81:8 <b>square</b> 19:10 27:17 37:22 38:15 39:21 51:10 <b>stack</b> 18:14 <b>staff</b> 2:20 22:11 22:24 28:1 30:4 32:3 33:19 36:9 57:21 69:22 74:7 78:11,11 83:22 94:20 95:16 100:4 103:9 <b>staff's</b> 23:8 <b>stairs</b> 20:5 <b>stand</b> 14:25 56:3 <b>stand-alone</b> 72:15 <b>standing</b> 73:16 73:17 <b>stands</b> 82:1 <b>stapled</b> 74:4 <b>starburst</b> 19:10 <b>start</b> 49:18 65:7 <b>started</b> 65:6 <b>state</b> 5:15 9:22 25:7 28:7 36:11 65:1 98:2 108:2 <b>stated</b> 7:9 13:20 <b>states</b> 11:5 23:23 58:14 <b>static</b> 39:12 <b>steps</b> 14:19 67:3 72:20 <b>sticking</b> 81:21 105:2 <b>stipulate</b> 58:18 99:12 <b>stipulations</b> 32:2 <b>stones</b> 39:8 <b>stood</b> 52:16 <b>stoop</b> 19:1,25 <b>storage</b> 27:22	28:19 <b>stories</b> 38:11 <b>story</b> 20:10 27:8 28:20 38:10,11 <b>straight</b> 49:10 49:14 51:24 71:6,12 <b>straightforward</b> 74:14 <b>Strauss</b> 108:4,13 <b>street</b> 10:21 28:24 39:20 59:1 73:9 <b>streets</b> 51:9 <b>strong</b> 52:15 <b>strongly</b> 38:21 39:24 51:13 <b>structural</b> 64:19 65:12,23 66:13 67:14 78:8 81:15,22 83:5 88:9 <b>structurally</b> 66:19 75:5 80:19 <b>structure</b> 19:19 42:23 43:1,2,5 64:13 75:3,15 77:2,22 79:2 88:23 <b>structures</b> 2:6 <b>struggle</b> 41:10 54:13 <b>stucco</b> 17:13 18:18 20:21 41:15,20,20,22 41:23 47:8,9 47:11,14 48:5 48:6,9,12 58:6 58:8,15,19,21 60:22,24 61:11 61:25 101:4,8 101:10 <b>studying</b> 94:22 <b>stuff</b> 103:23 <b>style</b> 10:12,14 11:11 16:22,23	17:7,9 19:17 21:19 30:18 91:7 <b>styles</b> 97:19 <b>subject</b> 3:19 <b>subjective</b> 39:25 <b>submit</b> 70:10 81:25 96:8 102:12 <b>submittal</b> 70:16 98:18 <b>submitted</b> 70:7 98:16 103:18 <b>substantial</b> 12:4 19:16 <b>substantially</b> 10:7 <b>Subtle</b> 20:20 <b>suburb</b> 10:23 <b>successful</b> 11:24 <b>suggest</b> 100:22 <b>suggested</b> 30:13 <b>suite</b> 28:19 <b>Sunday</b> 14:22 <b>sunshine</b> 94:2 <b>super</b> 24:7 <b>support</b> 22:17 22:22 23:24 <b>supporting</b> 69:17 <b>supports</b> 90:4 <b>supposed</b> 24:10 <b>sure</b> 24:6 30:11 38:6 67:18 80:22 87:14 98:8 <b>surround</b> 18:7 <b>surrounding</b> 15:24 <b>surrounds</b> 17:16 <b>swear</b> 8:21 <b>swearing</b> 8:20 <b>sweat</b> 31:20 <b>swing</b> 13:15 30:24 31:4,17 <b>swinging</b> 31:13 <b>swoosh</b> 42:3	<b>symmetrical</b> 37:4,14,15,15 39:9 42:12,15 48:23 49:3 50:1,2 51:4,5,6 51:21 53:24 54:1,16,20,23 54:24 55:1,6 59:2 <b>symmetrically</b> 49:10,11 <b>symmetry</b> 43:13 43:13,14 49:24 51:1,25 52:3,8 54:8,9 55:11 55:19,20,23,25 56:23 57:1 97:6 <b>sympathetic</b> 84:9 <b>synthetic</b> 41:16 <b>system</b> 65:16 66:20 77:12 98:19 <b>systems</b> 64:19 <hr/> <b>T</b> <hr/> <b>T</b> 108:1,1 <b>T-shaped</b> 17:22 <b>take</b> 7:15 13:4 28:15,17 51:9 52:4 54:6,7 58:9 62:10 66:12 75:13 76:18 78:17 79:24 80:24 85:17 101:18 102:23 104:2 <b>taken</b> 15:22 43:23 71:22 89:4 <b>takes</b> 5:10 30:25 53:12 54:4 <b>talk</b> 29:4 57:1 101:4,6 <b>talking</b> 46:18 47:2 54:24
---	--	---	--	---

55:16 57:3 81:16 103:13 <b>Tamiami</b> 11:20 <b>tandem</b> 20:12 <b>tapered</b> 18:14 <b>task</b> 32:8 <b>tasked</b> 92:3 93:16 <b>taught</b> 38:6,8 <b>tax</b> 80:12 <b>team</b> 14:2 21:24 <b>tell</b> 31:15 42:1 49:21 51:13 52:18 54:23 57:2 81:11 85:18 94:20,21 94:23 97:7,25 99:10,20 102:17 <b>ten</b> 12:25 13:11 60:6 86:5 99:3 <b>tends</b> 50:5 <b>terms</b> 69:21 77:11 <b>terrace</b> 40:2,10 41:2,2,3 <b>terrible</b> 81:22 97:4,10,14 <b>tertiary</b> 52:2 <b>texture</b> 18:18 48:10,12 58:6 58:15 61:7 <b>textured</b> 17:13 41:20,22 47:11 47:13 <b>thank</b> 6:24 8:7 8:19 25:6,6 26:12,13 27:1 34:15 35:5 44:2 62:12 63:6,7 64:6 89:21 90:16,17 90:24 91:5 102:7 104:16 104:18 106:16 <b>thank-yous</b> 106:21	<b>theoretically</b> 44:20 <b>thereof</b> 9:2 26:20 34:24 63:21 <b>thing</b> 50:4 51:23 53:14 59:4 60:25 61:10 68:19 81:12 83:18 85:3,25 86:17 95:4,7 97:6 101:5,22 102:2 <b>thingies</b> 36:19 42:3 <b>things</b> 39:19 40:4 50:18 59:10 84:1,7 84:11 96:4,22 98:21 99:19 100:6 101:3,17 <b>think</b> 30:15 31:18,22 32:23 37:24 38:20 39:3,9,23 42:1 42:6 43:16 45:22 46:18 47:19,21 48:7 49:2,6,8,8 50:14,25 51:12 51:22 52:6,7 54:1,6 55:12 55:19,21,22,24 56:3,7,14,16 56:17,21 57:7 57:9,12 58:8 59:3,4,6,7,15 61:13 69:20 70:7,11 75:12 77:18 80:21 81:8 82:2 84:7 84:11 85:22 86:20 87:11,13 88:1,15 92:6 92:20,24 93:15 94:19 95:3 96:16 97:22	102:11 104:19 104:25 105:8,9 105:24 106:3 <b>third</b> 79:18 <b>Thomas</b> 14:8 <b>thought</b> 47:1 62:3 66:23 70:8 72:12 <b>thoughtfully</b> 102:24 <b>thousand</b> 61:14 <b>three</b> 5:24 7:4 11:7 33:4,4,14 33:20,21 48:20 53:14 55:4 56:6,13 63:20 73:16,16 76:16 76:20 84:13,25 105:20 <b>three-dimensi...</b> 57:9 <b>throat</b> 36:14 <b>tight</b> 97:16 <b>tile</b> 17:12 29:9 77:16 <b>tiles</b> 84:5 <b>till</b> 33:23,24 <b>time</b> 3:13,24 16:15 32:21,21 38:24 50:6,19 50:21 61:20 64:11 73:1 81:12 94:8 95:14 97:12,14 98:17,20 103:9 103:19 <b>times</b> 49:12 56:16 61:14 90:15 98:10 99:22 <b>today</b> 5:20,23 8:21 80:20 84:12 <b>tomorrow</b> 92:5 <b>tongue</b> 71:1 <b>top</b> 39:7 52:9 53:14	<b>total</b> 76:24 <b>touch</b> 87:22 <b>tough</b> 56:8 <b>tower</b> 15:23 <b>traffic</b> 101:22 <b>Trail</b> 11:21 <b>training</b> 95:17 100:5 <b>transcription</b> 108:6 <b>transferring</b> 15:10 <b>transformation</b> 49:18 <b>treatment</b> 13:18 <b>tremendous</b> 56:12 <b>trends</b> 10:4 16:21 <b>triangle</b> 38:12 <b>triangular</b> 35:7 <b>tribute</b> 12:16 14:25 15:16 <b>tried</b> 37:5 52:2 56:19 90:15 <b>tropical</b> 13:16 37:18 <b>true</b> 104:4,5 108:6 <b>truly</b> 57:5 <b>trusses</b> 65:17,25 75:18,19 78:3 <b>trust</b> 3:10,18 <b>trustees</b> 14:6,10 <b>try</b> 39:8 43:17 50:10,11,17 53:17 83:4,11 96:13,18 97:10 102:18 <b>trying</b> 28:22 29:7 30:25 31:12 37:2 40:8 51:4 54:22 59:4 66:18 87:9 <b>turn</b> 28:3 103:19 <b>turret</b> 38:10,10	42:7 <b>twenty</b> 99:3 <b>twice</b> 35:20 <b>two</b> 10:13 14:10 18:10 22:17 27:21 32:16 35:14,22 36:8 36:25 38:11,17 40:18,22 42:11 42:21 44:19 58:10,20 63:20 64:19 70:1 72:20 76:12 84:10 97:2 101:14 104:24 <b>two-car</b> 43:23 44:13,14 <b>two-dimensio...</b> 57:8 <b>two-story</b> 17:22 <b>type</b> 22:2 52:2 82:1 <b>types</b> 17:12,18 <b>typical</b> 70:4,10 70:20 <b>typically</b> 13:4 31:21
<hr/> <b>U</b> <hr/>				
<b>Uh-huh</b> 62:6 <b>Ultimately</b> 91:11 <b>undergoing</b> 95:16 <b>underneath</b> 77:25 <b>understand</b> 7:7 31:16 32:25 41:4 48:11 49:5 51:11 54:15 58:12 84:4,5,17,23 85:6 103:2,3,7 104:7 <b>understanding</b> 23:12 44:21 75:21 93:22 <b>underway</b> 14:5				

<p><b>undeveloped</b> 15:25  <b>unique</b> 23:5 37:8 39:5,6  <b>United</b> 11:4 15:7  <b>unknown</b> 20:2 20:15 21:1 27:4  <b>unprecedented</b> 16:18  <b>unsound</b> 80:19  <b>unusual</b> 35:6,8 35:12,18,19 36:25 39:1 42:5 50:6 51:3 54:4  <b>update</b> 92:2 93:11 94:18 96:3,13,19  <b>updates</b> 91:1  <b>upper</b> 49:1  <b>use</b> 15:10,11 18:5 29:8 101:5,25 105:12  <b>useful</b> 81:14  <b>uses</b> 95:12  <b>usual</b> 25:2</p> <hr/> <p style="text-align: center;"><b>V</b></p> <hr/> <p><b>V-A-Z-Q-U-E-Z</b>  65:3  <b>valid</b> 51:12  <b>value</b> 9:20  <b>variances</b> 27:18 36:4  <b>various</b> 17:17  <b>vaulted</b> 18:7  <b>Vazquez</b> 64:24 65:2,2 67:18 67:21,23 68:1 68:11,15,18 69:23 70:1,4,7 70:15,18,23 71:5,15,18,21 72:7,13 75:11 76:2,6,9,13,21</p>	<p>76:23 77:1,11 77:14,20,24  78:2,7,23 79:5 84:17,24 85:8 85:14 87:3,7,9 87:24 89:22 90:1,5,11,16  <b>vent</b> 18:3,6 19:10 21:13  <b>vents</b> 17:14 18:16 23:6  <b>verbal</b> 5:9  <b>versus</b> 30:12 41:20  <b>vice</b> 105:18  <b>vicinity</b> 11:22  <b>view</b> 28:24 50:9 51:8,12 91:24  <b>views</b> 35:23  <b>vigorously</b> 12:9  <b>visible</b> 18:4 22:9 76:4  <b>vision</b> 11:2 87:12  <b>visit</b> 13:23  <b>visitors</b> 10:23 104:24  <b>visual</b> 77:6  <b>vocal</b> 91:9  <b>voice</b> 7:16,17  <b>vote</b> 6:3,5 7:15 7:16,17 8:3,17 79:1 82:7 89:6  <b>voted</b> 88:25 89:1  <b>votes</b> 2:14 7:3,8  <b>voting</b> 89:3</p> <hr/> <p style="text-align: center;"><b>W</b></p> <hr/> <p><b>wait</b> 33:23,24 78:11 105:24  <b>walk</b> 24:15 45:5  <b>walk-throughs</b> 65:7  <b>walked</b> 56:16  <b>walking</b> 72:12  <b>wall</b> 19:5,6 39:14,16 40:15</p>	<p>40:16,21 42:13 42:19,22,25 43:2,14 44:16 49:17,17 50:19 53:6,7 55:4 59:9,21 70:5 70:10,12 99:23 101:19,20  <b>walls</b> 17:15 18:10 68:14,15 68:18 73:16,16 76:16,20 81:5 84:14,25  <b>want</b> 33:11 38:19 41:10 43:17 51:12 54:6,21 57:21 58:8 60:16 78:25 79:18,23 80:22 83:17 90:10 92:23  <b>wanted</b> 24:11 32:9 43:23  <b>wants</b> 6:11 37:14 51:15 54:3 88:1  <b>war</b> 16:11,16  <b>Warren</b> 1:19  <b>wasn't</b> 30:11 70:15 74:15 90:6  <b>waste</b> 95:14  <b>watch</b> 24:9  <b>water</b> 36:17,19 39:17 71:7,9 71:12  <b>way</b> 10:6 12:6 13:16 24:10 30:19 44:21 45:6 47:10 48:7 49:6,7 50:6,7 54:14 63:13 66:12 69:5 72:21 77:3 78:21 80:20 103:4  <b>ways</b> 57:14</p>	<p><b>we'll</b> 32:11 62:9 62:10 94:14,17 100:9,10 104:12,13,14  <b>we're</b> 24:7,9,10 28:16,22,23 29:7,8,9,13 30:25 32:5 40:7,8,8,9 41:20 65:14,24 66:11,18 68:19 74:15 76:19,20 76:22,24 85:20 87:9,11 95:20 96:2 107:4  <b>we've</b> 36:23 52:2 64:21 73:1,14 74:10 79:15 88:25 102:10  <b>wedge</b> 38:3  <b>weekends</b> 104:24  <b>weight</b> 96:25 99:5  <b>weights</b> 98:13 99:7,12,14  <b>welcome</b> 2:2 56:14  <b>went</b> 44:9  <b>weren't</b> 92:2  <b>west</b> 11:21 19:2 20:4 27:3 45:17 59:6 60:12  <b>whatsoever</b> 59:23  <b>white</b> 39:7 70:24 99:8  <b>wider</b> 99:22  <b>wife</b> 63:11  <b>willing</b> 50:8  <b>window</b> 17:16 18:6 20:5,7 21:2 27:22,23 32:7 38:15 39:22,23,23,25 40:21,24,25</p>	<p>42:10,14 48:19 49:2,4 51:20 53:5,7,9,13,16 53:19,21 54:3 54:10 58:23 59:5 60:2,6,8 60:12 67:23 76:4,6  <b>windows</b> 17:17 18:19 20:14,15 20:16 29:13 30:19 40:18,18 40:23 42:11 48:23 49:19,23 53:15 55:5 68:2 75:23,25 76:19 84:6 97:9  <b>window sill</b> 32:5 67:19  <b>window sills</b> 58:6 58:14  <b>wing</b> 17:15 18:10 19:5,6 37:19 49:16 55:7,7  <b>winning</b> 105:6  <b>wish</b> 7:5 56:4  <b>WITNESS</b> 108:8  <b>won</b> 105:3,9  <b>wonderful</b> 59:3  <b>wondering</b> 93:25  <b>wood</b> 70:24 77:15,18,19,20 77:21,22,24 78:4 81:17,20  <b>word</b> 52:8  <b>words</b> 48:9 60:14  <b>work</b> 22:2 26:25 27:13 28:12 35:4 42:18 43:12 50:5,18 63:25 75:5 83:11</p>
--	--	--	--	--



<b>worked</b> 37:1	<b>02</b> 31:10	<b>1940s</b> 16:10	<b>447</b> 35:15
<b>worker</b> 14:14		27:10 64:16	
<b>working</b> 95:11	<b>1</b>	<b>1948</b> 16:13 19:8	<b>5</b>
<b>works</b> 37:6 38:5	<b>1</b> 108:5	19:21	<b>50-foot-by-13...</b>
38:13 46:8	<b>1,000</b> 49:12	<b>1950</b> 64:16	10:19
95:11 101:16	<b>1,200</b> 11:19	<b>1950s</b> 16:18,25	<b>50/50</b> 38:22
<b>worried</b> 59:22	<b>1.2</b> 59:21	<b>1960s</b> 16:18	51:14
<b>worthy</b> 2:6	<b>10</b> 62:8 104:22	<b>1970s</b> 28:15	<b>500</b> 39:21
<b>wouldn't</b> 31:20	<b>100</b> 19:15	<b>1978</b> 15:5	<b>5th</b> 14:22
44:14 54:14	<b>1014</b> 8:25 9:8,24	<b>1980</b> 19:23 20:2	
93:17	10:16 11:12	20:13	<b>6</b>
<b>Wow</b> 57:14	13:20 14:18	<b>19th</b> 11:1	<b>6:40</b> 107:6
<b>write</b> 23:23	17:3 19:14		<b>60</b> 91:12
<b>written</b> 5:9	21:4,15 22:5	<b>2</b>	<b>620</b> 39:21
<b>wrote</b> 13:4	22:12,23 23:17	<b>20</b> 87:19	
	23:25	<b>2006-11</b> 2:18	<b>7</b>
<b>X</b>	<b>1021</b> 26:17	<b>2012</b> 27:9	<b>7th</b> 104:17
<b>Xavier</b> 1:17 3:25	<b>1026</b> 25:17	<b>2019</b> 64:1,11	
	<b>108</b> 9:3 108:5	<b>2019-018</b> 63:16	<b>8</b>
<b>Y</b>	<b>11</b> 62:8	<b>2021</b> 1:5 3:24	<b>8-103</b> 9:16
<b>yeah</b> 31:11 32:4	<b>11-by-17</b> 98:11	27:21 105:3	<b>80/20</b> 51:14
32:14 39:8	<b>111</b> 34:25	108:9	<b>817</b> 34:20
43:19 44:5,9	<b>117</b> 27:3	<b>2021-002</b> 8:24	
45:22 47:20	<b>1258</b> 63:18	<b>2021-007</b> 26:16	<b>9</b>
48:6,6 51:16	<b>13</b> 20:13 63:21	<b>2021-008</b> 34:19	<b>900</b> 27:17
51:18 67:23	<b>13th</b> 27:21	<b>2022</b> 103:6	
68:1,2 70:15	<b>15th</b> 105:3	<b>20th</b> 11:1 64:1	
70:16 71:5	<b>16th</b> 11:17	<b>21</b> 1:5 9:1	
72:7 83:13	<b>17</b> 26:19	<b>21st</b> 3:23	
86:22 88:4	<b>1899</b> 12:19	<b>24-by-36</b> 98:11	
<b>year</b> 15:18 36:6	<b>18th</b> 108:8	<b>26</b> 26:21	
106:20	<b>1911</b> 12:25		
<b>years</b> 12:25 13:8	<b>1920s</b> 10:25	<b>3</b>	
16:12,17 17:5	21:25 35:22	<b>3</b> 54:18	
19:15 56:15,19	101:10	<b>31</b> 34:23	
64:17 83:25	<b>1921</b> 11:17	<b>387</b> 37:22	
86:5 97:4,5,5	<b>1922</b> 12:2,3 27:4	<b>39</b> 3:20 104:24	
<b>yellow</b> 13:18,25	<b>1923</b> 12:12,15		<b>4</b>
99:7,14	13:9 21:7	<b>4</b> 70:11	
<b>youth</b> 12:19	<b>1924</b> 9:13 14:1,4	<b>4.1</b> 40:25 52:19	
	19:3 21:4 23:1	52:20,23 59:20	
<b>Z</b>	85:3	59:25	
<b>zoning</b> 9:17	<b>1925</b> 14:15,19,22	<b>4:03</b> 3:24	
43:20 44:3,11	15:9,18	<b>40</b> 83:25	
44:12 95:14	<b>1926</b> 15:25 16:5	<b>41</b> 104:21	
98:18	<b>1927</b> 15:3	<b>43-inch</b> 103:12	
<b>0</b>	<b>1930s</b> 16:10		

