

Approved  
Bohnen / Prisby

MINUTES  
VILLAGE OF HINSDALE  
HISTORIC PRESERVATION COMMISSION

October 3, 2018

Memorial Hall – Memorial Building, 19 East Chicago Avenue, Hinsdale

6:30 P.M.

---

Chairman Bohnen called the meeting of the Historic Preservation Commission (HPC) to order at 6:30 p.m. on October 3, 2018, in Memorial Hall in the Memorial Building, 19 East Chicago Avenue, Hinsdale IL.

Present: Chairman Bohnen, Commissioner Prisby, Commissioner Gonzalez, Commissioner Weinberger, Commissioner D’Arco, and Commissioner Williams (Commissioner Haarlow attended later, did not vote on minutes or public hearing item)

Absent:

Also Present: Chan Yu, Village Planner  
Applicant for case: HPC-07-2018

**Minutes**

Chairman Bohnen introduced the minutes from the September 5, 2018, meeting and asked for any comments.

With no comments, the HPC **unanimously approved, 6-0 (1 absent)** the minutes from the September 5, 2018, meeting.

**Public Hearing**

**Case HPC-07-2018 – 736 S. Park St. - Request for Certificate of Appropriateness to demolish and construct a new home in the Robbins Park Historic District**

**Please refer to Attachment 1, for the transcript for Public Hearing Case HPC-07-2018**

The applicant, represented by Patrick Fortelka (architect, Moment Design) presented the proposed plans of the new home, and described the existing home of 736 S. Park Street. He reviewed that the existing Tudor styled home has fallen into a state of disrepair, and in his opinion, doesn’t have a case to be saved. The new home would be approximately 5,500 SF with an European inspired exterior, featuring stucco cladding, cut limestone detail, slate roof, and copper accents.

Chairman Bohnen asked for comments by the HPC.

Commissioner Prisby asked what was wrong with the existing house.

The applicant responded it is beyond repair, been flooded a few times, and simply falling apart.

Chairman Bohnen expressed that he agreed with the poor condition of the existing home.

Commissioner Prisby asked if there is any historic significance to the house.

Commissioner Williams responded none that she is aware of.

Commissioner D'Arco asked if the use of stucco is demand driven, or a cost effective way of building.

Chairman Bohnen stated that he was not aware of any concerns with real stucco.

Commissioner Gonzalez asked if the proposed material is efis.

The applicant responded it is real concrete based stucco. He mentioned that they are seeing more demand for this and less stone, perhaps for a lighter color context.

Chairman Bohnen added it is a natural material, a great insulating material and supports it.

Commissioner Prisby said that he's seen more of it come through the office too.

Chairman Bohnen asked about the floor to ceiling windows, and the origins of that design.

The applicant responded most architects were taught to lean towards modern, and acknowledged not relevant to the western suburb market place. To that end, when given the opportunity, architects will try to inject some modern characteristics to traditional homes. He stated the windows capture the exterior landscape and light into the interiors of the rooms.

Chairman Bohnen expressed that he is not at ease with this look in the historic district. In general, it is concerning that the neighborhood is being developed with trends, such as a farmhouse design, without continuity.

Commissioner Prisby asked if the HPC feels this is a modern style.

Chairman Bohnen replied yes.

Commissioner D'Arco replied it is on the modern side.

The applicant stated the architectural form is very traditional, and there's a corner window on it that has a modern lean to it.

Commissioner Williams referenced the list of criteria that the HPC must review for a Certificate of Appropriateness, and that new construction in the district should be

compatible with the architectural styles, design standards, streetscapes, within such historic districts. Although it is an attractive home, she felt this is clearly not compatible with the neighborhood.

The applicant stated in studying the streetscape, it is along the lines of a Georgian, Tudor or French Provincial, which he's seen several in the neighborhood that are not great. He explained that his client asked him to reference the 2 homes on the corner of 8<sup>th</sup> and Elm Street.

Additional discussion of the features of the home and the comparison of it being modern versus traditional ensued.

The HPC unanimously approved the Certificate of Appropriateness to demolish the existing house, **6-0 (1 absent)**.

The HPC approved the proposed architecture, with the condition that the applicant return to the next meeting, with materials and material colors the HPC can review, **4-2 (1 absent)**.

### **Discussion - Memorial Hall 90<sup>th</sup> Anniversary Celebration**

Tom Lynch, of American Legion Post 250 discussed the refreshments, and is seeking for funding for beverages and snacks.

Chairman Bohnen asked if he had an estimate of the cost.

Mr. Lynch estimated around \$200.

Chainman Bohnen asked Chan about how the Village would feel about funding the light refreshments for the celebration.

Chan asked Mr. Lynch for a rough estimate of the number of people attending.

Mr. Lynch responded he doesn't know.

Commissioner Haarlow asked how many people will be there from the Legion.

Mr. Lynch estimated 25 people for the dedication, and 30-35 thereafter for the veteran's dinner.

Commissioner Haarlow added that it would be great to shop local for the event refreshments.

The HPC unanimously agreed to help grant the Legion \$200 towards refreshments for the event.

**Adjournment**

The HPC unanimously agreed to adjourn at 7:39 PM on October 3, 2018.

Respectfully Submitted,

**Chan Yu, Village Planner**

STATE OF ILLINOIS )  
 ) ss:  
COUNTY OF DU PAGE )

BEFORE THE VILLAGE OF HINSDALE  
HISTORIC PRESERVATION COMMISSION

IN THE MATTER OF: )  
 )  
CASE NO. HPC-07-2018 )  
 )  
736 South Park Street )

REPORT OF PROCEEDINGS had and testimony  
taken at the Public Hearing of the Certificate  
of Appropriateness in the above-entitled matter  
before the Hinsdale Historic Preservation  
Commission, at 19 East Chicago Avenue, Hinsdale,  
Illinois, on the 3rd day of October, 2018, at  
the hour of 6:33 p.m.

BOARD MEMBERS PRESENT:

- MR. JOHN BOHNEN, Chairman;
- MS. JANICE D'ARCO, Member;
- MR. FRANK GONZALEZ, Member;
- MS. SANDRA WILLIAMS, Member;
- MS. SHANNON WEINBERGER, Member;
- MR. JAMES PRISBY, Member;
- MR. BILL HAARLOW, Member.

1 ALSO PRESENT:  
 2 MR. CHAN YU, Village Planner;  
 3 MR. PATRICK FORTELKA and  
 4 MS. RAYNETTE BRADFORD, Moment Design;  
 5 MR. DAVE HELLYER, J. Jordan Homes.  
 6 \* \* \*  
 7 CHAIRMAN BOHNEN: Our first item on our  
 8 agenda tonight is the Case HPC-07-2018, the  
 9 request for a Certificate of Appropriateness to  
 10 demolish and construct a new home at 736 South  
 11 Park Street.  
 12 This is a public hearing. And so  
 13 anybody that intends to speak at the hearing, I  
 14 would ask that you now stand and be sworn in;  
 15 and we will get things going  
 16 (Mr. Patrick Fortelka sworn.)  
 17 CHAIRMAN BOHNEN: Okay. Would you  
 18 please state your name and your position on  
 19 this.  
 20 MR. FORTELKA: Yes. My name is Patrick  
 21 Fortelka. I'm with Moment Design. I'm the  
 22 architect that designed the house or the plans

06:33:15PM

06:33:48PM

1 for 736 South Park for John Poalella, who is the  
 2 client. The builder is J. Jordan. Dave Hellyer  
 3 is with us today from J. Jordan as well.  
 4 Unfortunately, the homeowners weren't able to  
 5 attend.  
 6 CHAIRMAN BOHNEN: Okay. And would you  
 7 like to present us with your -- We are just now  
 8 going to be talking about the demolition first I  
 9 guess?  
 10 MR. YU: It's for a demo and new  
 11 construction.  
 12 CHAIRMAN BOHNEN: And combine them  
 13 as --  
 14 MR. FORTELKA: Yes. There is an  
 15 existing -- I would call it a tudor-style  
 16 residence on the property that's fallen in  
 17 disrepair, definitely I don't think it has any  
 18 kind of case for being saved. That home will  
 19 be, hopefully, demolished. And we will be  
 20 building a new approximately 5,500 square foot,  
 21 1st and 2nd floor, sort of a European-inspired  
 22 exterior with a stucco cladding with cut

06:34:28PM

06:34:51PM

1 limestone details, slate roof, and copper  
 2 accents.  
 3 CHAIRMAN BOHNEN: Okay. Has everybody  
 4 had a chance to take a look at these plans?  
 5 Who would like to start with their  
 6 comments?  
 7 MR. PRISBY: Patrick, what's wrong with  
 8 the existing house? I didn't get a chance, too  
 9 busy this week. It's not in good shape?  
 10 CHAIRMAN BOHNEN: It's not in good  
 11 shape.  
 12 MR. FORTELKA: It's trashed. It is.  
 13 MR. PRISBY: Tell me what you really  
 14 think.  
 15 MR. FORTELKA: Yes. It's been flooded  
 16 a few times as well, in the lower level. And  
 17 it's just fallen on hard times. And yeah, it's  
 18 kind of fallen apart.  
 19 CHAIRMAN BOHNEN: I think if you had  
 20 looked at that, you wouldn't have a problem,  
 21 frankly, with demolishing.  
 22 MR. PRISBY: Is there any historic

06:35:37PM

06:35:53PM

1 significance to the house? I know with the age  
 2 is --  
 3 MS. WILLIAMS: None that I'm aware of.  
 4 MR. PRISBY: No. Okay.  
 5 CHAIRMAN BOHNEN: I don't think the  
 6 demolition is the issue. If there is an issue,  
 7 the discussion will center around what's going  
 8 to be built there.  
 9 MR. PRISBY: I will take your word for  
 10 it. If it's in bad shape, I'm good with that;  
 11 so demo I have no issue.  
 12 MS. WEINBERGER: It's definitely the  
 13 only old house left in that area.  
 14 CHAIRMAN BOHNEN: The one to the north  
 15 is coming down, too, though. There is two to  
 16 the north. They are both coming down.  
 17 MS. WEINBERGER: Okay. That's coming  
 18 before us?  
 19 CHAIRMAN BOHNEN: It hasn't come before  
 20 us. But the house, the Connecticut colonial, on  
 21 the west side is just south of the newer large  
 22 brick home that has been purchased, come down.

06:36:14PM

06:36:38PM

1 And I'm not sure about the one  
2 south of it. But the one south of it has been  
3 bastardized over the years from a design  
4 standpoint. And so I haven't heard that that's  
5 coming down. I don't know, just a rumor I had  
6 heard. Neither one has come before us.

7 MS. WILLIAMS: Okay.

8 CHAIRMAN BOHNEN: Basically everything  
9 but the three houses have been torn down on that  
10 block.

11 MS. WEINBERGER: The one across the  
12 street.

13 CHAIRMAN BOHNEN: Well, the one across  
14 the street, the Welden house, will be coming  
15 down.

16 MS. WEINBERGER: Okay.

17 CHAIRMAN BOHNEN: So rebuilding  
18 Hinsdale.

19 So your request, do you have any  
20 comments on the design in terms of streetscape  
21 for this home being built?

22 MS. D'ARCO: I just have a question

1 about the use of stucco. You see that a lot in  
2 some of the designs -- I have -- around town.  
3 And my only concern was that with that, being a  
4 realtor and sometimes working with buyers,  
5 stucco becomes an issue for them. And, you  
6 know, it's just because it has a stigma attached  
7 from it in years past. There are materials that  
8 we use.

9 Just seeing more and more of that  
10 going up around town, is that what you are  
11 seeing your buyers want? Or is that just a more  
12 cost effective way of --

13 CHAIRMAN BOHNEN: Are you talking about  
14 real stucco? I'm not aware of any concern about  
15 real stucco.

16 MR. GONZALEZ: It's not EIFS.

17 MR. FORTELKA: No, it's not. It's real  
18 concrete stucco. I was just going to explain  
19 this. There is some confusion in the  
20 marketplace over what's called EIFS or E-I-F-S,  
21 which is Styrofoam with a skim coat over it.  
22 This is real concrete-based stucco,

1 which is a terrific system. There are houses  
2 that are 100 years old that have stucco on them.  
3 So if maintained and done properly, it will be a  
4 good system.

5 We are seeing a little bit more,  
6 people requesting that, a little less stone, a  
7 little brighter kind of a color context, I  
8 think, too.

9 I have some concept photos that I  
10 got off the Internet just to give you guys kind  
11 of a basic feel of color and kind of the basic  
12 look of materials if you are interested.

13 CHAIRMAN BOHNEN: Stucco is a natural  
14 material, right?

15 MR. FORTELKA: It is.

16 CHAIRMAN BOHNEN: A great insulating  
17 material?

18 MR. FORTELKA: Yes.

19 CHAIRMAN BOHNEN: And I'm all for  
20 stucco.

21 MR. FORTELKA: Good.

22 CHAIRMAN BOHNEN: I'm not aware of

1 any market being influenced by stucco.

2 MR. FORTELKA: I have had clients be  
3 wary of it because they have heard the same  
4 thing.

5 CHAIRMAN BOHNEN: Well, then they don't  
6 know the difference between artificial --

7 MR. PRISBY: Once they have been  
8 educated, it's a terrific product.

9 CHAIRMAN BOHNEN: It's a different  
10 product.

11 MR. FORTELKA: It's essentially an inch  
12 of concrete on the outside of the house at the  
13 end of the day.

14 MR. PRISBY: Real stucco is very warm  
15 looking and feeling.

16 MR. FORTELKA: Yes.

17 MR. PRISBY: And the EFIS stuff, like  
18 the old Dryvit stuff, can be very sterile and  
19 cold.

20 CHAIRMAN BOHNEN: Yes.

21 MR. PRISBY: Completely different.

22 CHAIRMAN BOHNEN: That part doesn't

1 bother me.

2 MR. PRISBY: We are also seeing a lot  
3 of stucco come through the office, so I would  
4 concur with that.

5 CHAIRMAN BOHNEN: The question I guess  
6 I have, we've seen more and more of these  
7 windows go all the way down to the bottom.  
8 What's the origin of that design?

06:40:19PM

9 MR. FORTELKA: You know, just in  
10 design, kind of the way most architects are  
11 going to lean is modern is kind of the way we  
12 were schooled and kind of in our blood, not  
13 really relevant in the western suburbs  
14 marketplace. So when we get the opportunity, we  
15 try to interject a little bit of modern  
16 characteristics to traditional homes.

17 But I think it's starting to relate  
18 to clients, too. They see these things,  
19 especially on the interiors. It makes a big  
20 difference in the room when you can actually  
21 capture landscape with the inside of the house  
22 and bring a lot more light into the body of the

06:40:47PM

1 house.

2 So it's kind of a multitiered thing  
3 that it adds a little bit of modernity to the  
4 exterior, as well as making the interior a  
5 little more pleasant and bright.

6 CHAIRMAN BOHNEN: I get the interior  
7 light factor. It just seems to me to bastardize  
8 a recognizable design form by coming up with  
9 these extended windows, sort of a hybrid.

06:41:20PM

10 MR. FORTELKA: It is, indeed, a hybrid.

11 CHAIRMAN BOHNEN: Between a modern  
12 glass house and a traditional house. I was more  
13 curious about where we might find the origin of  
14 this kind of thing, and do we have a name for  
15 this now.

16 MR. FORTELKA: Not really. I wouldn't  
17 say there is a name to it. And I would say it's  
18 definitely a hybrid of the styles. I'm trying  
19 to think like how, you know, Frank Lloyd  
20 Wright --

06:41:41PM

21 CHAIRMAN BOHNEN: Van Der Rohe. I mean  
22 Van Der Rohe on one extreme and traditional

1 homes on the other. And when I see these  
2 windows, it strikes me as odd. And I'm seeing  
3 more and more of them. And I know how fast fads  
4 come and go.

5 At some point board and batten  
6 white houses with black window frames were --  
7 It sort of looks like Levitt town around here.

8 MR. FORTELKA: Yes.

06:42:13PM

9 CHAIRMAN BOHNEN: I guess that would be  
10 my only comment. From a design standpoint, I'm  
11 not yet at ease with this look.

12 MR. FORTELKA: With all the glass?

13 CHAIRMAN BOHNEN: Yes. From an  
14 exterior --

15 MR. FORTELKA: Yes. And we kind of  
16 condensed that just on that corner element to  
17 kind of mitigate it and didn't make a lot of  
18 other fenestration moves on the front of the  
19 house.

06:42:30PM

20 As we turn the corner and go  
21 towards the back, we definitely took some more  
22 risk with more glass on the back; but I was

1 cognizant of that in designing the front. I  
2 didn't want to go overboard.

3 CHAIRMAN BOHNEN: I guess what I'm  
4 asking is is this something that's client-driven  
5 or architect-driven to the client. Do you get a  
6 client that requests this type of fenestration?

7 MR. FORTELKA: No. It's more  
8 architect-driven. And typically what happens is  
9 when we get the opportunity to be creative,

06:42:56PM

10 clients go through our houses, they see it  
11 executed, and they want it. Or they drive by a  
12 house. We did a house --

13 CHAIRMAN BOHNEN: For better or for  
14 worse?

15 MR. FORTELKA: What's that?

16 CHAIRMAN BOHNEN: For better or for  
17 worse.

18 MR. FORTELKA: It's good for us.

19 CHAIRMAN BOHNEN: I understand.

06:43:08PM

20 MR. FORTELKA: We like kind of pushing  
21 the envelope with design.

22 CHAIRMAN BOHNEN: You do a little flare



1 with your design, getting away from traditional  
2 formula.

3 MR. FORTELKA: Yes.

4 CHAIRMAN BOHNEN: In our Robbins  
5 quadrant over there, as you probably know, like  
6 the glass house that was built south of 8th  
7 Street --

8 MR. FORTELKA: That's a rough one.

06:43:29PM

9 CHAIRMAN BOHNEN: -- that could not be  
10 built in the Robbins Historic District, that  
11 would not be tolerated.

12 MR. FORTELKA: That house is an  
13 imposition, I think, to the neighborhood, too.  
14 It was done almost in spite of the neighborhood.

15 Where with our design, we are trying to make  
16 this house kind of slip in but still have a  
17 little bit more fun with some of the  
18 architectural designs.

06:43:50PM

19 CHAIRMAN BOHNEN: Well, I'm not against  
20 innovation. I don't want you to think I am.  
21 I'm trying to get used to this.

22 MR. FORTELKA: Okay.

1 CHAIRMAN BOHNEN: So if somebody said  
2 to me what style is this house, I would be at a  
3 bit of a loss, frankly, to name it. And I  
4 wondered whether all you architects, that are  
5 creatively drawing things while people sleep, if  
6 you have got a name for this kind of  
7 fenestration.

06:44:19PM

8 MR. FORTELKA: Not yet. We throw the  
9 word around transitional when we don't want to  
10 use the word modern. I think that you would  
11 call this, you know, French Norman transitional  
12 or something.

13 MS. WILLIAMS: Wow.

14 CHAIRMAN BOHNEN: You might.

15 MR. FORTELKA: And I think we kind of  
16 have a tendency of trying to name something to  
17 get comfortable with it, so maybe the name will  
18 come over time.

06:44:38PM

19 CHAIRMAN BOHNEN: Yes.  
20 MR. GONZALEZ: I just wondered because  
21 I have seen some of the houses built, and you  
22 can see people walking in their pajamas to put

1 it nicely. Don't you know that we are driving  
2 by, we can see you clearly through the glass?  
3 That's --

4 MR. PRISBY: I really don't get that  
5 mentality, right? I mean I love big glass,  
6 right? But like in this town, I have seen a  
7 couple houses -- And you probably drew them,  
8 Patrick.

9 MR. FORTELKA: I drew them.

06:45:03PM

10 MR. PRISBY: Where you see people out  
11 in their back yard from out in the street. I  
12 don't know, I'm just a little more private than  
13 that. I don't get that aspect but, you know  
14 what, to each his own.

15 MR. FORTELKA: It's definitely a  
16 passion of mine. And it's definitely something  
17 I feel driven to -- especially when the weather  
18 is like this when it's starting to turn into  
19 winter, and you drive by somebody's house and  
20 the lights that are all on, and that warmth that  
21 you get from just experiencing somebody's house  
22 driving down the street, that's kind of what we

06:45:24PM

1 are trying to capture there, that transparency.  
2 And they make blinds so you can close them down  
3 but --

4 MR. PRISBY: I got it. No, I got it.

5 MR. GONZALEZ: All right. It's a  
6 nice house.

7 CHAIRMAN BOHNEN: Okay.

8 MR. PRISBY: And again here, like the  
9 Historic District, I'm always most concerned on  
10 these newer houses having solid material. So if  
11 we are dealing with brick, stucco, and  
12 limestone, and some of the other things that are  
13 going on in this house, to me then it fits in  
14 more with that District.

06:45:53PM

15 And at some point in time, I'm  
16 thinking 100 years from now, people will look  
17 back and say this is a historic home. It wasn't  
18 something pulled out of a book. Right? A name  
19 will come at some point.

06:46:19PM

20 CHAIRMAN BOHNEN: How do you feel about  
21 the standing seam metal roof that's over these?  
22 MR. PRISBY: I'm not a big fan of that,

1 I'm not.

2 MR. FORTELKA: It's tucked in there and  
3 it's going to be copper.

4 MS. D'ARCO: That's similar to what's  
5 on Oak and 8th right now?

6 CHAIRMAN BOHNEN: Yes, which is  
7 hideous.

8 MR. FORTELKA: That's a Kinner-coated  
9 material. This is going to be -- I'm pretty  
10 sure we are going to be using copper on that.

06:46:40PM

11 MR. GONZALEZ: But you haven't decided,  
12 that's what you are saying?

13 MR. FORTELKA: Yes. Materials are  
14 still, we are still doing material boards on it.

15 MR. GONZALEZ: Because you can purchase  
16 aluminum and have them coated green, and it  
17 looks like copper for most people.

18 MR. FORTELKA: Yes. Which if we are  
19 going to do copper, the idea is that it's going  
20 to be that more bronzy color over time. So we  
21 wouldn't want necessarily the green. It's more  
22 of that classic dark.

06:46:58PM

1 MR. FORTELKA: Yes. It will be a real  
2 natural, sort of cream-colored stucco on it and  
3 cut limestone.

4 CHAIRMAN BOHNEN: Well, I don't want to  
5 beat a horse on this; but as we see our  
6 traditional homes being knocked down and our new  
7 homes being built, we are not building  
8 traditional homes. It will be left to somebody  
9 else years from now to decide whether or not  
10 that was a good decision or not because,

06:48:24PM

11 obviously, many of us -- me -- are kind of stuck  
12 in our ways of what we like and what we want to  
13 see. And some of this, I have my doubts. But  
14 keeping in mind that there is an ordinance that  
15 does not allow any modern architecture to be  
16 built in the Robbins Historic area.

17 MR. FORTELKA: Understood.

18 CHAIRMAN BOHNEN: That's something I  
19 think everybody needs to consider when they are  
20 looking at plans for these homes.

06:48:57PM

21 I would even go one step farther.  
22 I have a little problem with Belgium farmhouses

1 MR. PRISBY: More of a bronze kind  
2 of --

3 MR. FORTELKA: Yes.

4 CHAIRMAN BOHNEN: Well --

5 MR. PRISBY: John, you know my opinion  
6 on these reviews.

7 CHAIRMAN BOHNEN: Well, Patrick, I  
8 guess I have to ask the question. So you have,  
9 you have or have not determined what the  
10 materials are going to be for this house?

06:47:24PM

11 MR. FORTELKA: Yes. We have made  
12 propositions to the client of what we would like  
13 to see as far as exterior materials go.  
14 J. Jordan is in the process of getting stucco  
15 samples together, and the metal roof is still  
16 sort of a bid issue. We have talked about zinc,  
17 we have talked about copper, and we have talked  
18 about clad aluminum as well. That said, no  
19 matter what, it's going to be a darker sort of a  
20 bronze or gunmetal color.

06:47:51PM

21 CHAIRMAN BOHNEN: It's going to be a  
22 metal roof with standing seams of some kind?

1 being plopped in Hinsdale. And I'm sure that  
2 some of them are going to be well-executed.  
3 But we end up with a hodgepodge of architecture  
4 and a lack of continuity in a historic  
5 neighborhood. And I mean the board and batten  
6 with the black windows and Belgian farmhouses,  
7 and God only knows what other things are  
8 tripping down the path, and they are momentary  
9 as we have seen.

06:49:47PM

10 MR. PRISBY: Yes.

11 CHAIRMAN BOHNEN: I think the net  
12 effect is that our Historic District is going to  
13 look a hell of a lot different than it did when  
14 we got it designated as such. I don't know how  
15 it will be appreciated by those that go on  
16 before us; but as I say, that's for somebody  
17 else to decide.

18 MR. PRISBY: So are you thinking that  
19 this is modern?

06:50:28PM

20 CHAIRMAN BOHNEN: Well, you know --

21 MS. D'ARCO: It's on the modern side.

22 CHAIRMAN BOHNEN: Yes. I mean --

1 MS. D'ARCO: But it's what --

2 MR. FORTELKA: I would say the

3 architectural form is very traditional, and

4 there is a corner window on it that has a little

5 modern lean to it. But --

6 MS. D'ARCO: Ultimately, I mean it's

7 flat, everything is flat, stucco. You have

8 modern windows. I mean it's a beautiful design.

9 MR. FORTELKA: It's a recognizable

10 residential form.

11 MS. D'ARCO: Right. It's just that

12 it's within a District where you are trying to

13 preserve some character. It's not happening.

14 You are not the first and the last.

15 MS. WILLIAMS: One of the criteria that

16 is listed that we have to go through for a

17 Certificate of Appropriateness is New

18 construction in the District should be

19 compatible with the architectural styles, design

20 standards, and streetscapes within such historic

21 district.

22 This clearly is not. I think it's

06:50:33PM

06:50:56PM

1 I studied under that type of architecture. My

2 point is it does remind me of Bauhaus. You

3 can't see it so much on the plans. But when you

4 look at the elevations, it is very similar. I

5 don't know if this one has a ring to it. Even

6 the numbers have a style to it.

7 MS. WEINBERGER: It looks very --

8 MR. FORTELKA: Those are actually art

9 deco details, referencing, again, French

10 architecture, how do I integrate modern into a

11 French-styled home. I looked heavily into art

12 deco. So that's kind of where you are picking

13 up that kind 1920s European-vibe to it, which

14 let's face it, that was invented in the 1920s,

15 so that was 100 years ago. Maybe that was

16 modern then and now we are bringing it back a

17 little bit; and it feels a little bit new to us,

18 too.

19 But there is a house on the corner

20 of 8th and Elm I believe --

21 MR. GONZALEZ: Art deco and Bauhaus,

22 they overlap a little bit.

06:52:18PM

06:52:45PM

1 a very attractive home.

2 MR. FORTELKA: And in studying the

3 streetscape, I would be relegated to a Georgian

4 or tudor-style home or a French provincial,

5 which we have seen several of those done in that

6 neighborhood that are not great.

7 The client actually came to us

8 referencing a house on -- Those two big ones on

9 the corner of 8th and Elm I think it is, which

10 weren't executed great. So we kind of had our

11 hands full with how do we kind of direct this

12 design to get sort of this French European

13 context without it being too western-suburban

14 looking for lack of a better term.

15 MR. GONZALEZ: You know, when I look at

16 the design, it reminds me of Bauhaus. That's

17 what I wrote.

18 MS. WEINBERGER: That's exactly what.

19 MR. GONZALEZ: Except to me it's

20 modern, hands down. As the Walter Willoughbys

21 large windows and things like that, I mean

22 that -- It is what it is. I understand that.

06:51:30PM

06:51:52PM

1 MR. FORTELKA: Yes. I think they

2 definitely relate to each other.

3 MR. GONZALEZ: Yes.

4 MR. FORTELKA: I would say probably art

5 deco came first and Bauhaus was a reaction to

6 that.

7 MS. WEINBERGER: And this is a dark

8 slate roof that you are proposing?

9 MR. FORTELKA: It will be a gray slate.

10 It will be monochromatic.

11 I can't, I don't know the address

12 of this house that's being renovated right now.

13 I'm pretty sure it was 7th and 8th. Is it the

14 old --

15 CHAIRMAN BOHNEN: Oh, Bunker's house.

16 MR. FORTELKA: And they have got this

17 kind of cool corner window.

18 MR. GONZALEZ: How old is that house?

19 CHAIRMAN BOHNEN: 20 years.

20 MR. FORTELKA: We are trying to harken

21 back to that a little bit, kind of that classic

22 roaring '20s kind of a vibe with the inside of

06:53:08PM

06:53:29PM

1 this house.  
 2 They have a little flat roof  
 3 element on the covered entry as well. So not  
 4 that we are trying to copy this house, but we  
 5 did do a due diligence trying to find something  
 6 that made sense with what the clients were  
 7 after.  
 8 MR. GONZALEZ: Okay.  
 9 MR. FORTELKA: We are trying.  
 10 CHAIRMAN BOHNEN: I don't mean to be  
 11 critical.  
 12 MS. WEINBERGER: So I have a question.  
 13 If we approve this, then what if all the  
 14 materials change?  
 15 CHAIRMAN BOHNEN: They can't.  
 16 MS. D'ARCO: They are in the process.  
 17 MR. GONZALEZ: They haven't selected  
 18 them yet.  
 19 CHAIRMAN BOHNEN: Then you have to  
 20 give -- If there is a potentiality of the  
 21 materials changing, then you have to give a  
 22 conditional -- If you want to approve this, you

06:53:55PM

06:54:12PM

1 design?  
 2 But then, you know, we are looking  
 3 at it before the materials are selected. And  
 4 then materials are selected and they change, and  
 5 then it's built. And then we all say, oh, what  
 6 the heck happened.  
 7 CHAIRMAN BOHNEN: Well, the one that  
 8 comes to mind was when we had the Kennas here  
 9 talking about the Codes and the building going  
 10 on on 3rd Street. And Carrie Kenna, represented  
 11 Kenna Builders, made the remark they hadn't  
 12 decided whether or not to use stone or something  
 13 else. And it was a real, a basic decision.  
 14 And on that basis, we gave a  
 15 conditional approval to the design; and we'd  
 16 give final approval when they come back to us  
 17 with their materials. So if that were an issue  
 18 here in your minds, then you would propose it as  
 19 such.  
 20 MS D'ARCO: Could you see the materials  
 21 changing drastically? When we are talking  
 22 about -- Is it really just a metal roof?

06:55:20PM

06:55:55PM

1 give a conditional approval based on the final  
 2 materials.  
 3 MR. FORTELKA: The materials won't  
 4 change but colors might, which I'm pretty sure  
 5 you guys don't have jurisdiction over color; do  
 6 you?  
 7 CHAIRMAN BOHNEN: Yes, we do.  
 8 Absolutely.  
 9 MR. FORTELKA: Oh, I wasn't aware of  
 10 it.  
 11 CHAIRMAN BOHNEN: Streetscape.  
 12 MR. FORTELKA: The last one we did we  
 13 were talking about painting the brick and we  
 14 didn't paint it. You said it didn't matter.  
 15 CHAIRMAN BOHNEN: Streetscape is kind  
 16 of our rule.  
 17 MR. PRISBY: We didn't say we were  
 18 happy about that.  
 19 MS. WEINBERGER: That happens to us  
 20 somewhat often. And so how do we get ahead of  
 21 that yet be respectful to the clients and the  
 22 architects and the builders to look at the

06:54:33PM

06:54:48PM

1 MR. FORTELKA: If you just scroll up  
 2 and down, that's a two-page concept image board  
 3 we did. Just to kind of give you a basic look  
 4 and feel what it's going to look like with the  
 5 stucco finish. There is a couple pictures of  
 6 some slate roofs. It will be a dark clad window  
 7 as well.  
 8 MR. PRISBY: So those are concepts that  
 9 haven't been locked in, right? Which I think is  
 10 Shannon's point.  
 11 MR. FORTELKA: It's going to be in that  
 12 neighborhood, but the client has signed off on  
 13 concept for sure.  
 14 MR. PRISBY: It's a little touchy  
 15 because there have been a couple houses that  
 16 have come through here -- which you guys hadn't  
 17 done, it was a different person, I'm not going  
 18 to name names -- that had kind have the recycled  
 19 brick. We are not going to paint it, not going  
 20 to paint it. Frank and I both went out to the  
 21 job site review, said, Well, we would like to  
 22 keep this as raw brick.

06:56:25PM

06:56:43PM

1 Six months later, it's all white.  
 2 It's all white. Nothing ever came of it, right?  
 3 There was no one from the Village went back out  
 4 there. What are you going to do at that point?  
 5 It's already painted, right?  
 6 MR. FORTELKA: It's interesting, yes.  
 7 MR. PRISBY: So it's become a little  
 8 bit more of a touchy subject. But then the  
 9 Codes, I know, Frank, did you ever go talk to  
 10 the Codes or to Kenna; right? The house is  
 11 done. So, again --  
 12 MR. GONZALEZ: What are we --  
 13 MR. PRISBY: It was a conditional  
 14 approval and nothing ever followed up with that.  
 15 MS. WEINBERGER: Right. Well, kind of  
 16 what happened to your porch.  
 17 MR. PRISBY: Correct. Right.  
 18 MS. WEINBERGER: Same thing.  
 19 MR. PRISBY: Stuff was changed, right.  
 20 Well, he had to change it.  
 21 MR. GONZALEZ: That's different.  
 22 MR. PRISBY: And it's still not good

06:57:10PM

06:57:27PM

1 district -- but on other houses like, you know  
 2 it's like we lose power, too.  
 3 MR. PRISBY: But what's happening to us  
 4 here, even if they get in front of us -- Let's  
 5 say, you know, they buy the house. We think  
 6 it's a great idea to look at the design  
 7 materials or have a meeting with this us. We  
 8 think this should have a red brick and match  
 9 with the streetscape or pick up on these  
 10 tudorish elements, right?  
 11 They go, No, we are not doing that.  
 12 And then we end up with this. So does that  
 13 help? Are we really even achieving anything  
 14 with that? And I'm hoping some of this comes  
 15 out of the changes that are being discussed.  
 16 MS. WEINBERGER: Yes.  
 17 MS. WILLIAMS: And some attempts at  
 18 standards for design, which right now we don't  
 19 have. You mentioned pushing the envelope a  
 20 little. I'm not sure if pushing the envelope is  
 21 a good idea in the historic district. But we  
 22 don't have any standards to fall on, design

06:58:49PM

06:59:12PM

1 but it was still changed.  
 2 MR. GONZALEZ: It still has the --  
 3 MR. PRISBY: Then he did a side rail on  
 4 that house that doesn't match the front so --  
 5 What are you laughing at?  
 6 MR. FORTELKA: Don't look through my  
 7 personal pictures on there, John.  
 8 CHAIRMAN BOHNEN: If Judge Kavanaugh  
 9 had these, we probably wouldn't be up here.  
 10 MR. FORTELKA: I like beer, drink beer.  
 11 MR. PRISBY: Because I think it's more  
 12 of -- It's conceptual but it's not locked in,  
 13 right?  
 14 I don't know how many times I tell  
 15 somebody, Hey, I think this will be great in a  
 16 sage green; they go, that's terrific, we are  
 17 making it brown. Right?  
 18 MR. FORTELKA: And as a designer, we've  
 19 lost control over materials because it's the  
 20 clients' house. And ultimately, we will make  
 21 suggestions all day long, and if they want to  
 22 paint the house purple -- not in the historic

06:57:54PM

06:58:22PM

1 standards, to fall back on.  
 2 MS. WEINBERGER: And this style is  
 3 almost reliant on your material selection.  
 4 Because what happens if they say they want a  
 5 stone home, then does this plan even work? I  
 6 mean so you feel confident that they are happy  
 7 with this idea of stucco?  
 8 MR. FORTELKA: That's 100 percent, yes.  
 9 Definitely. Yes. We are over budget, too, so  
 10 we are not getting --  
 11 MR. PRISBY: So like as part of that,  
 12 these two covered front porches, right, they  
 13 have these walls with the limestone coping that  
 14 goes around the whole thing. And it's recessed  
 15 behind that almost like it's a lower roof to  
 16 cover that area behind that coping.  
 17 MR. FORTELKA: Yes.  
 18 MR. PRISBY: Looking at the wall  
 19 section you have on A3.1, very unique, very  
 20 creative; right? But what it's doing to the  
 21 architecture, and you know, we are creating  
 22 these almost like barrier walls in front of the

06:59:43PM

07:00:13PM

1 house as opposed to what looks like a covered  
2 porch. I think that really goes back to what  
3 Frank was talking about with the Bauhaus  
4 architecture. Right?

5 MR. FORTELKA: And it's not necessarily  
6 a barrier but a process. Instead of just  
7 walking up to the door under some columns that  
8 there is a little bit more process to experience  
9 the house. Not in an unfriendly way, but just  
10 again more of kind of taking some turns instead  
11 of just being presented the house.

07:00:43PM

12 MR. PRISBY: From a design standpoint,  
13 I get that. I respect that, right? I just get  
14 back to the whole conversation of in this  
15 District. Right? I just don't know.

16 MR. FORTELKA: Right. And whether or  
17 not it's forwarding good design or just a series  
18 of material executions. If I copied a really  
19 good old tudor house that everybody would be  
20 good with that, but is that really best for the  
21 neighborhood, what the clients want, and  
22 property values and all of that? So it is --

07:01:09PM

1 MR. PRISBY: Just this neighborhood,  
2 that's the big thing. I'm with you as far as --  
3 I'm tired of -- Back, what was it, 20 years ago  
4 everybody was building a red brick Georgian. Or  
5 everybody is doing a low arch window or doing  
6 French country, right?

7 And we spent more time as  
8 professionals copying history instead of  
9 creating history. And I love trying to come up  
10 with something new and creative and doing  
11 something a little different from the standard  
12 norms here.

07:01:43PM

13 Again, it just gets back to on this  
14 Board in this District, how far can we go with  
15 creating our own history and still blend in with  
16 the historic neighborhood.

17 And I may be on an island with this  
18 group on that. But, okay, I don't know.

19 CHAIRMAN BOHNEN: Where would you like  
20 to go?

07:02:19PM

21 MR. FORTELKA: York Tavern.

22 MR. FRANK GONZALEZ: It would be nice

1 if we could get a sense of the material and what  
2 they are agreeing on. When will you know that,  
3 the actual color and all that?

4 MR. FORTELKA: I don't have concept  
5 boards even put together yet. Typically  
6 J. Jordan makes like a little house, stands  
7 about 8-foot tall with a roof on it.

8 MR. GONZALEZ: A model, an actual  
9 model?

10 MR. FORTELKA: Like a real mockup.

11 MR. GONZALEZ: A mockup, okay.

12 MR. FORTELKA: That takes quite a bit  
13 of time, of course, to execute it. We might be  
14 able to do some smaller like chips or -- With  
15 stucco, it's so hard, though, because that's a  
16 field application. It's not something I can go  
17 to the paint store and get.

18 MR. GONZALEZ: So they will build a  
19 model to show the colors. And then what if they  
20 don't like it after they doing the mockup? What  
21 do you do, another mockup?

22 MR. FORTELKA: Yes. Typically.

07:02:49PM

07:03:11PM

1 Usually we nail it, though, so --

2 MR. HELLYER: That's true.

3 MR. FORTELKA: A lot of thought goes  
4 into it before we get to that.

5 MR. GONZALEZ: It's funny, not really.  
6 I know for commercial clients, they still do  
7 those mockups. But it's getting to a point  
8 where it's just not for a lot of construction.  
9 They are just moving on. Yes, we like the  
10 drawings, show us something in 3D and CAD, and  
11 move on.

12 MR. FORTELKA: Yes. And the bigger  
13 samples are definitely very helpful I think.

14 (Enter Mr. Bill Haarlow.)

15 MR. PRISBY: So, Frank, so let's say it  
16 gets approved conditionally for the materials.

17 MR. GONZALEZ: We get invited to see  
18 the mockup.

19 MR. PRISBY: And we get invited to see  
20 the mockup, the client says, We love this.

21 And you and I go, We hate this.

22 MR. FORTELKA: Oh, you will like it.

07:03:37PM

07:03:54PM

1 MR. PRISBY: Hypothetical, right?  
 2 MR. FORTELKA: I understand.  
 3 MR. GONZALEZ: Bring your spray can.  
 4 MR. PRISBY: What do we do?  
 5 MS. WEINBERGER: What do we do? It  
 6 still happened.  
 7 MR. PRISBY: Right?  
 8 MR. GONZALEZ: But at least we had an  
 9 opportunity to be part of it much more closer to  
 10 the end, you know, the design, the end decision  
 11 of the design. That's all we can do.  
 12 CHAIRMAN BOHNEN: As long as the  
 13 current ordinance says --  
 14 MR. GONZALEZ: Right.  
 15 CHAIRMAN BOHNEN: So having batted that  
 16 around, where do you want to go?  
 17 MS. WILLIAMS: I think the architects,  
 18 I think the architects have to come up with the  
 19 motion.  
 20 MR. PRISBY: Go ahead, Frank.  
 21 MR. GONZALEZ: Okay. The motion is  
 22 that we get invited to see the mockup.

07:04:15PM

07:04:48PM

1 MR. PRISBY: So you would approve it  
 2 conditionally?  
 3 MR. GONZALEZ: I don't know. No,  
 4 that's not what I'm saying. I would want to see  
 5 what's finally decided and say, you know what,  
 6 we did what we could and that's it. Because if  
 7 we can offer opinions or thoughts, that's better  
 8 than being out of the loop.  
 9 MS D'ARCO: Maybe we should start with  
 10 approving the demolition because that comes  
 11 first. Right? That's part of it.  
 12 MS. WEINBERGER: Is it two separate  
 13 motions?  
 14 MR. YU: Yes.  
 15 MS. D'ARCO: I will motion to approve  
 16 the demolition of 736 South Park.  
 17 CHAIRMAN BOHNEN: Second?  
 18 MR. PRISBY: I will second.  
 19 CHAIRMAN BOHNEN: All in favor say aye.  
 20 (A chorus of ayes.)  
 21 CHAIRMAN BOHNEN: Okay.  
 22 MR. GONZALEZ: You've got another

07:05:16PM

07:05:34PM

1 thought?  
 2 MR. PRISBY: Not at the moment.  
 3 But I'm just, I'm trying to think.  
 4 A lot of times these mockups happen when they  
 5 are already in construction. So are they --  
 6 MR. GONZALEZ: Right. But, yes, that's  
 7 true. Having said that, they are still having  
 8 completed -- You haven't completed the envelope  
 9 of the building, right?  
 10 MR. PRISBY: Correct. They are trying  
 11 to pull a permit to get started.  
 12 MR. GONZALEZ: Right.  
 13 MR. PRISBY: So I think you still end  
 14 up having to either approve or not.  
 15 CHAIRMAN BOHNEN: Maybe we should do  
 16 what we used to do commercial construction and  
 17 issue foundation permits and then issue  
 18 superstructure permits.  
 19 MR. PRISBY: I don't think we have the  
 20 ability to do that, do we?  
 21 CHAIRMAN BOHNEN: I'm asking my friend  
 22 Chan over there. People come in starting with

07:06:11PM

07:06:30PM

1 the job and as they are making the decisions,  
 2 they get into the upgrades, we can have another  
 3 meeting. Is that something that's feasible? I  
 4 mean it's done all over the country. I don't  
 5 know whether it's done residentially.  
 6 MR. YU: Unfortunately, I don't review  
 7 the building permits for residential. But I  
 8 have never seen a color building permit before.  
 9 What I do is I look at what was approved here  
 10 and I compare it to the building permit they  
 11 submit. And if there is something that's  
 12 drastically different or the language that says  
 13 stucco here and it's a different material than  
 14 what you guys approved, then they have to come  
 15 back with the revised plan to you.  
 16 CHAIRMAN BOHNEN: What I'm saying is to  
 17 get these people off and running, we have  
 18 approved the demolition, and they want to get in  
 19 the ground, have we ever considered giving  
 20 two-stage construction permits like they do for  
 21 commercial?  
 22 MR. YU: It's never happened.

07:07:03PM

07:07:29PM

1 CHAIRMAN BOHNEN: Never happened.  
 2 MR. GONZALEZ: Never happened.  
 3 MR. FORTELKA: Can I make a suggestion?  
 4 CHAIRMAN BOHNEN: Sure.  
 5 MR. FORTELKA: In moving forward,  
 6 perhaps you add to your requirements that during  
 7 this meeting that we bring materials with us.  
 8 If it's a brick or stone house, it's a little  
 9 bit more difficult; but we could definitely  
 10 bring sample boards.  
 11 CHAIRMAN BOHNEN: You mean to the  
 12 hearing?  
 13 MR. FORTELKA: I could definitely get  
 14 window cladding, roofing samples. So you could  
 15 at least hit sort of the three big materials  
 16 that you are looking for. That's a pretty  
 17 simple thing. Or if I would have known going  
 18 into this, I probably could have pulled off  
 19 something close on the stucco.  
 20 MR. PRISBY: That's a good point, at  
 21 least the changes we are talking about.  
 22 MS. WEINBERGER: That would be great.

07:07:55PM

07:08:15PM

1 MS. D'ARCO: So what's our concern, is  
 2 it the metal roof that we are concerned about as  
 3 far as change?  
 4 MR. GONZALEZ: The color of the stucco,  
 5 the color of the metal roof. And I, I don't  
 6 know --  
 7 MS. D'ARCO: Because it sounds like the  
 8 stucco is going to be a cream color.  
 9 MR. GONZALEZ: Yes.  
 10 MR. FORTELKA: Off-white.  
 11 MS. D'ARCO: That's not going to be  
 12 green. It's not going to be green. That's  
 13 pretty standard. So we are talking about the  
 14 roof.  
 15 MS. WEINBERGER: And we are really only  
 16 talking about the flat roofs?  
 17 MR. GONZALEZ: No. The flat roof you  
 18 wouldn't see.  
 19 MR. FORTELKA: You won't see any metal  
 20 roof around the front. It's tucked around the  
 21 sides.  
 22 MS. D'ARCO: So when you said the

07:09:13PM

07:09:31PM

1 MR. GONZALEZ: Hopefully the client is  
 2 agreeing with those samples.  
 3 MR. FORTELKA: Yes. It would be  
 4 helpful if they were here tonight because I know  
 5 they would back it up and say they are onboard  
 6 with this aesthetic.  
 7 MR. GONZALEZ: Maybe the thought would  
 8 be bring the samples and hope that the clients  
 9 come to this next meeting.  
 10 CHAIRMAN BOHNEN: So in the interim --  
 11 MS. WEINBERGER: Conditional?  
 12 CHAIRMAN BOHNEN: -- a conditional  
 13 approval based on the design?  
 14 MS. WILLIAMS: Because it's the color  
 15 that you have an issue with, not so much the  
 16 material? Because he said it will be cream  
 17 color.  
 18 MR. GONZALEZ: No. I don't have an  
 19 issue with stucco being there.  
 20 CHAIRMAN BOHNEN: No. I don't have any  
 21 issue.  
 22 MS. WILLIAMS: So the color --

07:08:37PM

07:08:55PM

1 options were between copper and something  
 2 else --  
 3 MR. FORTELKA: It's a colored-aluminum  
 4 roof that you typically see.  
 5 MS. D'ARCO: Would we have an issue in  
 6 any of those if there was a change?  
 7 CHAIRMAN BOHNEN: The material itself?  
 8 MS. D'ARCO: Yes.  
 9 CHAIRMAN BOHNEN: No.  
 10 MS. D'ARCO: Yes. So then I guess I'm  
 11 questioning what is it that we --  
 12 MR. PRISBY: Step back. Are we in  
 13 general going to be okay with the architecture?  
 14 Because I know that was an earlier discussion  
 15 here --  
 16 CHAIRMAN BOHNEN: I haven't heard.  
 17 MR. PRISBY: -- of approving the  
 18 architecture with a condition they come back  
 19 here in one month with finished materials to  
 20 present to the Board?  
 21 CHAIRMAN BOHNEN: That would be a  
 22 practical way for all concerned. It gets them

07:09:49PM

07:10:12PM



1 started, gets you --

2 MR. PRISBY: I would think so. They

3 get into construction. They can build -- If we

4 are comfortable with the architecture, if they

5 get four votes --

6 CHAIRMAN BOHNEN: Again, I don't know

7 how to address the fenestration any differently

8 than I already have.

9 MR. PRISBY: Right.

10 CHAIRMAN BOHNEN: I guess that's a

11 question for the Commission.

12 MR. PRISBY: Right, it is. Because you

13 could vote no, and then they could --

14 So let me start by, I guess, making

15 a motion to approve the architecture under the

16 condition that they come back in to the next

17 meeting with materials that we can review and

18 approve.

19 CHAIRMAN BOHNEN: Make sense?

20 MS. WEINBERGER: Yes.

21 MR. GONZALEZ: Yes, makes sense.

22 MR. PRISBY: And at that point we may

07:10:36PM

07:11:08PM

1 MR. FORTELKA: Cut stone.

2 MR. GONZALEZ: Cut stone. Sample of

3 the stone.

4 MR. PRISBY: Roof shingle.

5 MR. GONZALEZ: Roof shingle. I see

6 some cedar siding for specification. I see

7 color, cedar siding, if it's going to be

8 stained -- Not raw.

9 MR. FORTELKA: Understood.

10 MR. PRISBY: We all know what cedar

11 looks like. It's the color we are looking for.

12 MR. GONZALEZ: Anything else? I --

13 MR. FORTELKA: Okay.

14 MS. WEINBERGER: So that was a motion?

15 MR. PRISBY: That was a motion, yes.

16 MS. WEINBERGER: I will second it.

17 CHAIRMAN BOHNEN: All those in favor?

18 (A chorus of ayes.)

19 CHAIRMAN BOHNEN: All those opposed?

20 Nay.

21 MS. D'ARCO: Nay.

22 I will explain why. Because I feel

07:12:17PM

07:12:47PM

1 get less than four votes, and then I don't know

2 what happens at that point if that happens.

3 CHAIRMAN BOHNEN: Let's see, maybe the

4 ordinance changed.

5 MR. PRISBY: You are dreaming.

6 So I will make that motion.

7 CHAIRMAN BOHNEN: Do we have a second?

8 MS. WEINBERGER: Got that, Chan?

9 MR. GONZALEZ: Let's just go through

10 the materials we want to see because we have

11 gone through a few different -- I don't know --

12 several. So it's going to be the roof,

13 stucco -- I don't know -- window if they want?

14 MR. PRISBY: I would like to see window

15 color.

16 MR. GONZALEZ: Window color.

17 MR. PRISBY: I don't think it needs to

18 be a whole sample, just color.

19 MR. GONZALEZ: Just a sample color. Is

20 there any stone on this building? Oh, there is

21 some.

22 MR. PRISBY: There is some limestone.

07:11:33PM

07:11:55PM

1 like we go in circles, and we come back to the

2 Board. You told us today it's going to be

3 stucco. It's going to be a couple of variations

4 of stucco that you are going to bring forward,

5 and we get to decide what it is. We are not

6 becoming a design review board, which is not our

7 function. We can approve and disprove what they

8 bring forward. And ultimately, you will go to

9 the Village; and the client will most likely get

10 what they want if it's not something we

11 approved.

12 I just want to be mindful of your

13 time, I want to be mindful of our time. And

14 realistically, if you are telling us these are

15 going to be the materials, these are some of the

16 options today, if we don't have a problem of

17 zinc, copper, or clad aluminum today, we

18 shouldn't have a problem a month from now. And

19 the same thing goes for stucco, and the same

20 thing goes for the color of the windows. If

21 it's a slate or dark gray, it's going to be

22 gray. So I just --

07:13:13PM

07:13:35PM

1 CHAIRMAN BOHNEN: What about the color  
2 of the roof?

3 MS. D'ARCO: Or the color of the roof.  
4 Right? But I think ultimately even if we  
5 disapprove the color of the roof, it's just  
6 going to start to go on record.

7 MS. WEINBERGER: You are not  
8 disagreeing with the design, you are disagreeing  
9 with the process?

07:13:58PM 10 MS. D'ARCO: I'm disagreeing with the  
11 process because I feel like if we are okay with  
12 architecture, you have already laid it out, you  
13 are okay with it. We don't all agree that  
14 that's what we want to see in a historic  
15 district, but we are approving it. We are  
16 approving the architecture.

17 And now we are coming down to the  
18 nitty-gritty of color and this and that. And I  
19 just don't feel like that's our function. And

07:14:21PM 20 this is why I'm voting no because I feel like we  
21 are just going to waste time and resources.

22 And I think it's a waste to some

1 degree of our time to have to review this when  
2 in the end it's going to go over our head,  
3 whether we like the gray color you pick or not  
4 on the roof, or whether or not it may end up  
5 being full-blown gold copper. Hopefully not, I  
6 can't see that. I can't see that happening.  
7 But it's not within the style that's presented  
8 in this town. I just would prefer not to have  
9 to go through all this again. I think it's just  
10 a wasted effort, and that's where --

07:14:56PM 11 Even tonight we can't come to an  
12 agreement on how we want to put our motion  
13 forward, which is sometimes a little  
14 frustrating. And I'm just being honest and I'm  
15 all about efficiency. And I think we have, as a  
16 Commission, we need to come together. And we  
17 have been trying to do this for a long time on  
18 what we can really opine on that is valuable to  
19 you. And we always are late in the game.

07:15:25PM 20 And whether Frank and Jim go out  
21 there and look at the materials and look at a  
22 mockup and have you do a mockup, I don't know

1 how effective that's going to be. And that's  
2 what just what I have seen. And I haven't  
3 been on the Board that long. But over the  
4 last couple of years, that seems to be the  
5 process.

6 If we are agreeing on the home and  
7 the materials that are being -- unless they are  
8 drastically different, I would say we should  
9 just make our motion to approve. Not why we are  
10 here, so that's where I stand.

11 CHAIRMAN BOHNEN: Okay. So it is  
12 approved with conditions. Jim, sound good?

13 MR. PRISBY: Great.

14 CHAIRMAN BOHNEN: Anything further,  
15 Patrick?

16 MR. FORTELKA: No. I think we are  
17 good.

18 CHAIRMAN BOHNEN: We will serve to  
19 close the public hearing.

20 \* \* \*

21 (Which were all the proceedings had  
22 in the above-entitled cause.)

1 STATE OF ILLINOIS )  
 ) ss.  
2 COUNTY OF DU PAGE )

3

4 I, JANICE H. HEINEMANN, CSR, RDR, CRR,  
5 do hereby certify that I am a court reporter  
6 doing business in the State of Illinois, that I  
7 reported in shorthand the testimony given at the  
8 hearing of said cause, and that the foregoing is  
9 a true and correct transcript of my shorthand  
10 notes so taken as aforesaid.

7

8

9 \_\_\_\_\_  
10 Janice H. Heinemann CSR, RDR, CRR  
License No 084-001391

10

11

12

13

14

15

16

17

18

19

20

21

22

	<b>appreciated</b> [1] - 21:15	24:2, 24:21, 25:5, 34:3	38:15, 39:17, 39:19, 39:21, 40:15, 40:21, 41:16, 42:1, 42:4, 42:11, 43:10, 43:12, 43:20, 45:7, 45:9, 45:16, 45:21, 46:6, 46:10, 46:19, 47:3, 47:7, 48:17, 48:19, 50:1, 52:11, 52:14, 52:18	13:13, 13:16, 13:19, 13:22, 14:4, 14:9, 14:19, 15:1, 15:14, 15:19, 17:7, 17:20, 18:6, 19:4, 19:7, 19:21, 20:4, 20:18, 21:11, 21:20, 21:22, 25:15, 25:19, 26:10, 26:15, 26:19, 27:7, 27:11, 27:15, 28:7, 31:8, 35:19, 38:12, 38:15, 39:17, 39:19, 39:21, 40:15, 40:21, 41:16, 42:1, 42:4, 42:11, 43:10, 43:12, 43:20, 45:7, 45:9, 45:16, 45:21, 46:6, 46:10, 46:19, 47:3, 47:7, 48:17, 48:19, 50:1, 52:11, 52:14, 52:18
<b>'20s</b> [1] - 25:22	<b>Appropriateness</b> [1] - 22:17	<b>beat</b> [1] - 20:5	<b>book</b> [1] - 17:18	<b>Chan</b> [2] - 40:22, 47:8
<b>1</b>	<b>approval</b> [5] - 27:1, 28:15, 28:16, 30:14, 43:13	<b>beautiful</b> [1] - 22:8	<b>bother</b> [1] - 10:1	<b>chance</b> [2] - 4:4, 4:8
<b>100</b> [4] - 8:2, 17:16, 24:15, 33:8	<b>approve</b> [9] - 26:13, 26:22, 39:1, 39:15, 40:14, 46:15, 46:18, 49:7, 52:9	<b>become</b> [1] - 30:7	<b>bottom</b> [1] - 10:7	<b>change</b> [6] - 26:14, 27:4, 28:4, 30:20, 44:3, 45:6
<b>1920s</b> [2] - 24:13, 24:14	<b>approved</b> [6] - 37:16, 41:9, 41:14, 41:18, 49:11, 52:12	<b>becomes</b> [1] - 7:5	<b>brick</b> [8] - 5:22, 17:11, 27:13, 29:19, 29:22, 32:8, 35:4, 42:8	<b>changed</b> [3] - 30:19, 31:1, 47:4
<b>2</b>	<b>approving</b> [4] - 39:10, 45:17, 50:15, 50:16	<b>becoming</b> [1] - 49:6	<b>bright</b> [1] - 11:5	<b>changes</b> [2] - 32:15, 42:21
<b>20</b> [2] - 25:19, 35:3	<b>arch</b> [1] - 35:5	<b>beer</b> [2] - 31:10	<b>brighter</b> [1] - 8:7	<b>changing</b> [2] - 26:21, 28:21
<b>3</b>	<b>architect</b> [2] - 13:5, 13:8	<b>behind</b> [2] - 33:15, 33:16	<b>bring</b> [7] - 10:22, 38:3, 42:7, 42:10, 43:8, 49:4, 49:8	<b>character</b> [1] - 22:13
<b>3D</b> [1] - 37:10	<b>architect-driven</b> [2] - 13:5, 13:8	<b>Belgian</b> [1] - 21:6	<b>bringing</b> [1] - 24:16	<b>characteristics</b> [1] - 10:16
<b>3rd</b> [1] - 28:10	<b>architects</b> [5] - 10:10, 15:4, 27:22, 38:17, 38:18	<b>Belgium</b> [1] - 20:22	<b>bronze</b> [2] - 19:1, 19:20	<b>chips</b> [1] - 36:14
<b>7</b>	<b>architectural</b> [3] - 14:18, 22:3, 22:19	<b>best</b> [1] - 34:20	<b>bronzy</b> [1] - 18:20	<b>chorus</b> [2] - 39:20, 48:18
<b>736</b> [1] - 39:16	<b>architecture</b> [12] - 20:15, 21:3, 24:1, 24:10, 33:21, 34:4, 45:13, 45:18, 46:4, 46:15, 50:12, 50:16	<b>better</b> [4] - 13:13, 13:16, 23:14, 39:7	<b>brown</b> [1] - 31:17	<b>circles</b> [1] - 49:1
<b>7th</b> [1] - 25:13	<b>area</b> [3] - 5:13, 20:16, 33:16	<b>between</b> [3] - 9:6, 11:11, 45:1	<b>budget</b> [1] - 33:9	<b>clad</b> [3] - 19:18, 29:6, 49:17
<b>8</b>	<b>art</b> [4] - 24:8, 24:11, 24:21, 25:4	<b>bid</b> [1] - 19:16	<b>build</b> [2] - 36:18, 46:3	<b>cladding</b> [1] - 42:14
<b>8-foot</b> [1] - 36:7	<b>artificial</b> [1] - 9:6	<b>big</b> [6] - 10:19, 16:5, 17:22, 23:8, 35:2, 42:15	<b>builders</b> [1] - 27:22	<b>classic</b> [2] - 18:22, 25:21
<b>8th</b> [5] - 14:6, 18:5, 23:9, 24:20, 25:13	<b>aspect</b> [1] - 16:13	<b>Bill</b> [1] - 37:14	<b>Builders</b> [1] - 28:11	<b>clearly</b> [2] - 16:2, 22:22
<b>A</b>	<b>attached</b> [1] - 7:6	<b>bit</b> [13] - 8:5, 10:15, 11:3, 14:17, 15:3, 24:17, 24:22, 25:21, 30:8, 34:8, 36:12, 42:9	<b>building</b> [8] - 20:7, 28:9, 35:4, 40:9, 41:7, 41:8, 41:10, 47:20	<b>client</b> [9] - 13:4, 13:5, 13:6, 19:12, 23:7, 29:12, 37:20, 43:1, 49:9
<b>A3.1</b> [1] - 33:19	<b>attempts</b> [1] - 32:17	<b>black</b> [2] - 12:6, 21:6	<b>Bunker's</b> [1] - 25:15	<b>client-driven</b> [1] - 13:4
<b>ability</b> [1] - 40:20	<b>attractive</b> [1] - 23:1	<b>blend</b> [1] - 35:15	<b>busy</b> [1] - 4:9	<b>clients</b> [8] - 9:2, 10:18, 13:10, 26:6, 27:21, 34:21, 37:6, 43:8
<b>able</b> [1] - 36:14	<b>aware</b> [4] - 5:3, 7:14, 8:22, 27:9	<b>blinds</b> [1] - 17:2	<b>buy</b> [1] - 32:5	<b>clients'</b> [1] - 31:20
<b>above-entitled</b> [1] - 52:22	<b>aye</b> [1] - 39:19	<b>block</b> [1] - 6:10	<b>buyers</b> [2] - 7:4, 7:11	<b>close</b> [3] - 17:2, 42:19, 52:19
<b>above-entitled</b> [1] - 52:22	<b>eyes</b> [2] - 39:20, 48:18	<b>blood</b> [1] - 10:12	<b>C</b>	<b>closer</b> [1] - 38:9
<b>absolutely</b> [1] - 27:8		<b>blown</b> [1] - 51:5	<b>CAD</b> [1] - 37:10	<b>coat</b> [1] - 7:21
<b>accents</b> [1] - 4:2		<b>board</b> [4] - 12:5, 21:5, 29:2, 49:6	<b>capture</b> [2] - 10:21, 17:1	<b>coated</b> [2] - 18:8,
<b>achieving</b> [1] - 32:13		<b>Board</b> [4] - 35:14, 45:20, 49:2, 52:3	<b>Carrie</b> [1] - 28:10	
<b>actual</b> [2] - 36:3, 36:8		<b>boards</b> [3] - 18:14, 36:5, 42:10	<b>cedar</b> [3] - 48:6, 48:7, 48:10	
<b>add</b> [1] - 42:6		<b>body</b> [1] - 10:22	<b>center</b> [1] - 5:7	
<b>address</b> [2] - 25:11, 46:7		<b>BOHNEN</b> [86] - 4:3, 4:10, 4:19, 5:5, 5:14, 5:19, 6:8, 6:13, 6:17, 7:13, 8:13, 8:16, 8:19, 8:22, 9:5, 9:9, 9:20, 9:22, 10:5, 11:6, 11:11, 11:21, 12:9, 12:13, 13:3, 13:13, 13:16, 13:19, 13:22, 14:4, 14:9, 14:19, 15:1, 15:14, 15:19, 17:7, 17:20, 18:6, 19:4, 19:7, 19:21, 20:4, 20:18, 21:11, 21:20, 21:22, 25:15, 25:19, 26:10, 26:15, 26:19, 27:7, 27:11, 27:15, 28:7, 31:8, 35:19, 38:12,	<b>Certificate</b> [1] - 22:17	
<b>adds</b> [1] - 11:3			<b>CHAIRMAN</b> [86] - 4:3, 4:10, 4:19, 5:5, 5:14, 5:19, 6:8, 6:13, 6:17, 7:13, 8:13, 8:16, 8:19, 8:22, 9:5, 9:9, 9:20, 9:22, 10:5, 11:6, 11:11, 11:21, 12:9, 12:13, 13:3,	
<b>aesthetic</b> [1] - 43:6				
<b>age</b> [1] - 5:1				
<b>ago</b> [2] - 24:15, 35:3				
<b>agree</b> [1] - 50:13				
<b>agreeing</b> [3] - 36:2, 43:2, 52:6				
<b>agreement</b> [1] - 51:12				
<b>ahead</b> [2] - 27:20, 38:20				
<b>allow</b> [1] - 20:15				
<b>almost</b> [4] - 14:14, 33:3, 33:15, 33:22				
<b>aluminum</b> [4] - 18:16, 19:18, 45:3, 49:17				
<b>apart</b> [1] - 4:18				
<b>application</b> [1] - 36:16				
	<b>B</b>			
	<b>bad</b> [1] - 5:10			
	<b>barrier</b> [2] - 33:22, 34:6			
	<b>based</b> [3] - 7:22, 27:1, 43:13			
	<b>basic</b> [4] - 8:11, 28:13, 29:3			
	<b>basis</b> [1] - 28:14			
	<b>bastardize</b> [1] - 11:7			
	<b>bastardized</b> [1] - 6:3			
	<b>battered</b> [1] - 38:15			
	<b>batten</b> [2] - 12:5, 21:5			
	<b>Bauhaus</b> [5] - 23:16,			

<p>18:16  <b>Codes</b> [3] - 28:9, 30:9, 30:10  <b>cognizant</b> [1] - 13:1  <b>cold</b> [1] - 9:19  <b>colonial</b> [1] - 5:20  <b>color</b> [25] - 8:7, 8:11, 18:20, 19:20, 27:5, 36:3, 41:8, 43:14, 43:17, 43:22, 44:4, 44:5, 44:8, 47:15, 47:16, 47:18, 47:19, 48:7, 48:11, 49:20, 50:1, 50:3, 50:5, 50:18, 51:3  <b>colored</b> [2] - 20:2, 45:3  <b>colored-aluminum</b> [1] - 45:3  <b>colors</b> [2] - 27:4, 36:19  <b>columns</b> [1] - 34:7  <b>comfortable</b> [2] - 15:17, 46:4  <b>coming</b> [7] - 5:15, 5:16, 5:17, 6:5, 6:14, 11:8, 50:17  <b>comment</b> [1] - 12:10  <b>comments</b> [2] - 4:6, 6:20  <b>commercial</b> [3] - 37:6, 40:16, 41:21  <b>Commission</b> [2] - 46:11, 51:16  <b>compare</b> [1] - 41:10  <b>compatible</b> [1] - 22:19  <b>completed</b> [2] - 40:8  <b>completely</b> [1] - 9:21  <b>concept</b> [4] - 8:9, 29:2, 29:13, 36:4  <b>concepts</b> [1] - 29:8  <b>conceptual</b> [1] - 31:12  <b>concern</b> [3] - 7:3, 7:14, 44:1  <b>concerned</b> [3] - 17:9, 44:2, 45:22  <b>concrete</b> [3] - 7:18, 7:22, 9:12  <b>concrete-based</b> [1] - 7:22  <b>concur</b> [1] - 10:4  <b>condensed</b> [1] - 12:16  <b>condition</b> [2] - 45:18, 46:16  <b>conditional</b> [6] - 26:22, 27:1, 28:15, 30:13, 43:11, 43:12  <b>conditionally</b> [2] - 37:16, 39:2  <b>conditions</b> [1] - 52:12</p>	<p><b>confident</b> [1] - 33:6  <b>confusion</b> [1] - 7:19  <b>Connecticut</b> [1] - 5:20  <b>consider</b> [1] - 20:19  <b>considered</b> [1] - 41:19  <b>construction</b> [6] - 22:18, 37:8, 40:5, 40:16, 41:20, 46:3  <b>context</b> [2] - 8:7, 23:13  <b>continuity</b> [1] - 21:4  <b>control</b> [1] - 31:19  <b>conversation</b> [1] - 34:14  <b>cool</b> [1] - 25:17  <b>copied</b> [1] - 34:18  <b>coping</b> [2] - 33:13, 33:16  <b>copper</b> [9] - 4:1, 18:3, 18:10, 18:17, 18:19, 19:17, 45:1, 49:17, 51:5  <b>copy</b> [1] - 26:4  <b>copying</b> [1] - 35:8  <b>corner</b> [6] - 12:16, 12:20, 22:4, 23:9, 24:19, 25:17  <b>Correct</b> [1] - 40:10  <b>correct</b> [1] - 30:17  <b>cost</b> [1] - 7:12  <b>country</b> [2] - 35:6, 41:4  <b>couple</b> [5] - 16:7, 29:5, 29:15, 49:3, 52:4  <b>course</b> [1] - 36:13  <b>cover</b> [1] - 33:16  <b>covered</b> [3] - 26:3, 33:12, 34:1  <b>cream</b> [3] - 20:2, 43:16, 44:8  <b>cream-colored</b> [1] - 20:2  <b>creating</b> [3] - 33:21, 35:9, 35:15  <b>creative</b> [3] - 13:9, 33:20, 35:10  <b>creatively</b> [1] - 15:5  <b>criteria</b> [1] - 22:15  <b>critical</b> [1] - 26:11  <b>curious</b> [1] - 11:13  <b>current</b> [1] - 38:13  <b>cut</b> [3] - 20:3, 48:1, 48:2</p>	<p>28:20, 39:9, 39:15, 44:1, 44:7, 44:11, 44:22, 45:5, 45:8, 45:10, 48:21, 50:3, 50:10  <b>dark</b> [4] - 18:22, 25:7, 29:6, 49:21  <b>darker</b> [1] - 19:19  <b>dealing</b> [1] - 17:11  <b>decide</b> [3] - 20:9, 21:17, 49:5  <b>decided</b> [3] - 18:11, 28:12, 39:5  <b>decision</b> [3] - 20:10, 28:13, 38:10  <b>decisions</b> [1] - 41:1  <b>deco</b> [4] - 24:9, 24:12, 24:21, 25:5  <b>definitely</b> [10] - 5:12, 11:18, 12:21, 16:15, 16:16, 25:2, 33:9, 37:13, 42:9, 42:13  <b>degree</b> [1] - 51:1  <b>demo</b> [1] - 5:11  <b>demolishing</b> [1] - 4:21  <b>demolition</b> [4] - 5:6, 39:10, 39:16, 41:18  <b>Der</b> [2] - 11:21, 11:22  <b>design</b> [25] - 6:3, 6:20, 10:8, 10:10, 11:8, 12:10, 13:21, 14:1, 14:15, 22:8, 22:19, 23:12, 23:16, 28:1, 28:15, 32:6, 32:18, 32:22, 34:12, 34:17, 38:10, 38:11, 43:13, 49:6, 50:8  <b>designated</b> [1] - 21:14  <b>designer</b> [1] - 31:18  <b>designing</b> [1] - 13:1  <b>designs</b> [2] - 7:2, 14:18  <b>details</b> [2] - 4:1, 24:9  <b>determined</b> [1] - 19:9  <b>difference</b> [2] - 9:6, 10:20  <b>different</b> [10] - 9:9, 9:21, 21:13, 29:17, 30:21, 35:11, 41:12, 41:13, 47:11, 52:8  <b>differently</b> [1] - 46:7  <b>difficult</b> [1] - 42:9  <b>diligence</b> [1] - 26:5  <b>direct</b> [1] - 23:11  <b>disagreeing</b> [3] - 50:8, 50:10  <b>disapprove</b> [1] - 50:5  <b>discussed</b> [1] - 32:15  <b>discussion</b> [2] - 5:7, 45:14</p>	<p><b>disprove</b> [1] - 49:7  <b>District</b> [8] - 14:10, 17:9, 17:14, 21:12, 22:12, 22:18, 34:15, 35:14  <b>district</b> [4] - 22:21, 32:1, 32:21, 50:15  <b>done</b> [7] - 8:3, 14:14, 23:5, 29:17, 30:11, 41:4, 41:5  <b>door</b> [1] - 34:7  <b>doubts</b> [1] - 20:13  <b>down</b> [14] - 5:15, 5:16, 5:22, 6:5, 6:9, 6:15, 10:7, 16:22, 17:2, 20:6, 21:8, 23:20, 29:2, 50:17  <b>drastically</b> [3] - 28:21, 41:12, 52:8  <b>drawing</b> [1] - 15:5  <b>drawings</b> [1] - 37:10  <b>dreaming</b> [1] - 47:5  <b>drew</b> [2] - 16:7, 16:9  <b>drink</b> [1] - 31:10  <b>drive</b> [2] - 13:11, 16:19  <b>driven</b> [4] - 13:4, 13:5, 13:8, 16:17  <b>driving</b> [2] - 16:1, 16:22  <b>Dryvit</b> [1] - 9:18  <b>due</b> [1] - 26:5  <b>during</b> [1] - 42:6</p>	<p>16:17  <b>essentially</b> [1] - 9:11  <b>European</b> [2] - 23:12, 24:13  <b>European-vibe</b> [1] - 24:13  <b>exactly</b> [1] - 23:18  <b>except</b> [1] - 23:19  <b>execute</b> [1] - 36:13  <b>executed</b> [3] - 13:11, 21:2, 23:10  <b>executions</b> [1] - 34:18  <b>existing</b> [1] - 4:8  <b>experience</b> [1] - 34:8  <b>experiencing</b> [1] - 16:21  <b>explain</b> [2] - 7:18, 48:22  <b>extended</b> [1] - 11:9  <b>exterior</b> [3] - 11:4, 12:14, 19:13  <b>extreme</b> [1] - 11:22</p>
<b>F</b>				
<p><b>face</b> [1] - 24:14  <b>factor</b> [1] - 11:7  <b>fads</b> [1] - 12:3  <b>fall</b> [2] - 32:22, 33:1  <b>fallen</b> [2] - 4:17, 4:18  <b>fan</b> [1] - 17:22  <b>far</b> [4] - 19:13, 35:2, 35:14, 44:3  <b>farmhouses</b> [2] - 20:22, 21:6  <b>fast</b> [1] - 12:3  <b>favor</b> [2] - 39:19, 48:17  <b>feasible</b> [1] - 41:3  <b>fenestration</b> [4] - 12:18, 13:6, 15:7, 46:7  <b>few</b> [2] - 4:16, 47:11  <b>field</b> [1] - 36:16  <b>final</b> [2] - 27:1, 28:16  <b>finally</b> [1] - 39:5  <b>finish</b> [1] - 29:5  <b>finished</b> [1] - 45:19  <b>first</b> [3] - 22:14, 25:5, 39:11  <b>fits</b> [1] - 17:13  <b>flare</b> [1] - 13:22  <b>flat</b> [5] - 22:7, 26:2, 44:16, 44:17  <b>flooded</b> [1] - 4:15  <b>followed</b> [1] - 30:14  <b>form</b> [3] - 11:8, 22:3, 22:10  <b>formula</b> [1] - 14:2  <b>FORTELK</b> [1] - 25:4</p>				
<b>E</b>				
<p><b>ease</b> [1] - 12:11  <b>educated</b> [1] - 9:8  <b>effect</b> [1] - 21:12  <b>effective</b> [2] - 7:12, 52:1  <b>efficiency</b> [1] - 51:15  <b>effort</b> [1] - 51:10  <b>EFIS</b> [1] - 9:17  <b>EIFS</b> [3] - 7:16, 7:20  <b>either</b> [1] - 40:14  <b>element</b> [2] - 12:16, 26:3  <b>elements</b> [1] - 32:10  <b>elevations</b> [1] - 24:4  <b>Elm</b> [2] - 23:9, 24:20  <b>end</b> [8] - 9:13, 21:3, 32:12, 38:10, 40:13, 51:2, 51:4  <b>Enter</b> [1] - 37:14  <b>entitled</b> [1] - 52:22  <b>entry</b> [1] - 26:3  <b>envelope</b> [4] - 13:21, 32:19, 32:20, 40:8  <b>especially</b> [2] - 10:19,</p>				
<b>D</b>				
<p><b>D'ARCO</b> [20] - 6:22, 18:4, 21:21, 22:1, 22:6, 22:11, 26:16,</p>				

<p><b>FORTELKA</b> [77] - 4:12, 4:15, 7:17, 8:15, 8:18, 8:21, 9:2, 9:11, 9:16, 10:9, 11:10, 11:16, 12:8, 12:12, 12:15, 13:7, 13:15, 13:18, 13:20, 14:3, 14:8, 14:12, 14:22, 15:8, 15:15, 16:9, 16:15, 18:2, 18:8, 18:13, 18:18, 19:3, 19:11, 20:1, 20:17, 22:2, 22:9, 23:2, 24:8, 25:1, 25:9, 25:16, 25:20, 26:9, 27:3, 27:9, 27:12, 29:1, 29:11, 30:6, 31:6, 31:10, 31:18, 33:8, 33:17, 34:5, 34:16, 35:21, 36:4, 36:10, 36:12, 36:22, 37:3, 37:12, 37:22, 38:2, 42:3, 42:5, 42:13, 43:3, 44:10, 44:19, 45:3, 48:1, 48:9, 48:13, 52:16</p> <p><b>forward</b> [4] - 42:5, 49:4, 49:8, 51:13</p> <p><b>forwarding</b> [1] - 34:17</p> <p><b>foundation</b> [1] - 40:17</p> <p><b>four</b> [2] - 46:5, 47:1</p> <p><b>frames</b> [1] - 12:6</p> <p><b>FRANK</b> [1] - 35:22</p> <p><b>Frank</b> [7] - 11:19, 29:20, 30:9, 34:3, 37:15, 38:20, 51:20</p> <p><b>frankly</b> [2] - 4:21, 15:3</p> <p><b>French</b> [6] - 15:11, 23:4, 23:12, 24:9, 24:11, 35:6</p> <p><b>French-styled</b> [1] - 24:11</p> <p><b>friend</b> [1] - 40:21</p> <p><b>front</b> [7] - 12:18, 13:1, 31:4, 32:4, 33:12, 33:22, 44:20</p> <p><b>frustrating</b> [1] - 51:14</p> <p><b>full</b> [2] - 23:11, 51:5</p> <p><b>full-blown</b> [1] - 51:5</p> <p><b>fun</b> [1] - 14:17</p> <p><b>function</b> [2] - 49:7, 50:19</p> <p><b>funny</b> [1] - 37:5</p>	<p>35:4</p> <p><b>glass</b> [6] - 11:12, 12:12, 12:22, 14:6, 16:2, 16:5</p> <p><b>God</b> [1] - 21:7</p> <p><b>gold</b> [1] - 51:5</p> <p><b>GONZALEZ</b> [43] - 7:16, 15:20, 17:5, 18:11, 18:15, 23:15, 23:19, 24:21, 25:3, 25:18, 26:8, 26:17, 30:12, 30:21, 31:2, 35:22, 36:8, 36:11, 36:18, 37:5, 37:17, 38:3, 38:8, 38:14, 38:21, 39:3, 39:22, 40:6, 40:12, 42:2, 43:1, 43:7, 43:18, 44:4, 44:9, 44:17, 46:21, 47:9, 47:16, 47:19, 48:2, 48:5, 48:12</p> <p><b>gray</b> [4] - 25:9, 49:21, 49:22, 51:3</p> <p><b>great</b> [7] - 8:16, 23:6, 23:10, 31:15, 32:6, 42:22, 52:13</p> <p><b>green</b> [5] - 18:16, 18:21, 31:16, 44:12</p> <p><b>gritty</b> [1] - 50:18</p> <p><b>ground</b> [1] - 41:19</p> <p><b>group</b> [1] - 35:18</p> <p><b>guess</b> [7] - 10:5, 12:9, 13:3, 19:8, 45:10, 46:10, 46:14</p> <p><b>gunmetal</b> [1] - 19:20</p> <p><b>guys</b> [4] - 8:10, 27:5, 29:16, 41:14</p>	<p>43:4</p> <p><b>hideous</b> [1] - 18:7</p> <p><b>Hinsdale</b> [2] - 6:18, 21:1</p> <p><b>Historic</b> [4] - 14:10, 17:9, 20:16, 21:12</p> <p><b>historic</b> [8] - 4:22, 17:17, 21:4, 22:20, 31:22, 32:21, 35:16, 50:14</p> <p><b>history</b> [3] - 35:8, 35:9, 35:15</p> <p><b>hit</b> [1] - 42:15</p> <p><b>hodgepodge</b> [1] - 21:3</p> <p><b>home</b> [8] - 5:22, 6:21, 17:17, 23:1, 23:4, 24:11, 33:5, 52:6</p> <p><b>homes</b> [6] - 10:16, 12:1, 20:6, 20:7, 20:8, 20:20</p> <p><b>honest</b> [1] - 51:14</p> <p><b>hope</b> [1] - 43:8</p> <p><b>hopefully</b> [2] - 43:1, 51:5</p> <p><b>hoping</b> [1] - 32:14</p> <p><b>horse</b> [1] - 20:5</p> <p><b>house</b> [40] - 4:8, 5:1, 5:13, 5:20, 6:14, 9:12, 10:21, 11:1, 11:12, 12:19, 13:12, 14:6, 14:12, 14:16, 15:2, 16:19, 16:21, 17:6, 17:13, 19:10, 23:8, 24:19, 25:12, 25:15, 25:18, 26:1, 26:4, 30:10, 31:4, 31:20, 31:22, 32:5, 34:1, 34:9, 34:11, 34:19, 36:6, 42:8</p> <p><b>houses</b> [9] - 6:9, 8:1, 12:6, 13:10, 15:21, 16:7, 17:10, 29:15, 32:1</p> <p><b>hybrid</b> [3] - 11:9, 11:10, 11:18</p> <p><b>hypothetical</b> [1] - 38:1</p>	<p><b>instead</b> [3] - 34:6, 34:10, 35:8</p> <p><b>insulating</b> [1] - 8:16</p> <p><b>integrate</b> [1] - 24:10</p> <p><b>interested</b> [1] - 8:12</p> <p><b>interesting</b> [1] - 30:6</p> <p><b>interim</b> [1] - 43:10</p> <p><b>interior</b> [2] - 11:4, 11:6</p> <p><b>interiors</b> [1] - 10:19</p> <p><b>interject</b> [1] - 10:15</p> <p><b>Internet</b> [1] - 8:10</p> <p><b>invented</b> [1] - 24:14</p> <p><b>invited</b> [3] - 37:17, 37:19, 38:22</p> <p><b>island</b> [1] - 35:17</p> <p><b>issue</b> [12] - 5:6, 5:11, 7:5, 19:16, 28:17, 40:17, 43:15, 43:19, 43:21, 45:5</p> <p><b>itself</b> [1] - 45:7</p>	<p><b>landscape</b> [1] - 10:21</p> <p><b>language</b> [1] - 41:12</p> <p><b>large</b> [2] - 5:21, 23:21</p> <p><b>last</b> [3] - 22:14, 27:12, 52:4</p> <p><b>late</b> [1] - 51:19</p> <p><b>laughing</b> [1] - 31:5</p> <p><b>lean</b> [2] - 10:11, 22:5</p> <p><b>least</b> [3] - 38:8, 42:15, 42:21</p> <p><b>left</b> [2] - 5:13, 20:8</p> <p><b>less</b> [2] - 8:6, 47:1</p> <p><b>level</b> [1] - 4:16</p> <p><b>Levitt</b> [1] - 12:7</p> <p><b>light</b> [2] - 10:22, 11:7</p> <p><b>lights</b> [1] - 16:20</p> <p><b>likely</b> [1] - 49:9</p> <p><b>limestone</b> [5] - 4:1, 17:12, 20:3, 33:13, 47:22</p>
<p><b>G</b></p>	<p><b>H</b></p>	<p><b>I</b></p>	<p><b>J</b></p> <p><b>Jim</b> [2] - 51:20, 52:12</p> <p><b>job</b> [2] - 29:21, 41:1</p> <p><b>John</b> [2] - 19:5, 31:7</p> <p><b>Jordan</b> [2] - 19:14, 36:6</p> <p><b>Judge</b> [1] - 31:8</p> <p><b>jurisdiction</b> [1] - 27:5</p>	<p><b>listed</b> [1] - 22:16</p> <p><b>Lloyd</b> [1] - 11:19</p> <p><b>locked</b> [2] - 29:9, 31:12</p> <p><b>look</b> [15] - 4:4, 8:12, 12:11, 17:16, 21:13, 23:15, 24:4, 27:22, 29:3, 29:4, 31:6, 32:6, 41:9, 51:21</p> <p><b>looked</b> [2] - 4:20, 24:11</p> <p><b>looking</b> [7] - 9:15, 20:20, 23:14, 28:2, 33:18, 42:16, 48:11</p> <p><b>looks</b> [5] - 12:7, 18:17, 24:7, 34:1, 48:11</p> <p><b>loop</b> [1] - 39:8</p> <p><b>lose</b> [1] - 32:2</p> <p><b>loss</b> [1] - 15:3</p> <p><b>lost</b> [1] - 31:19</p> <p><b>love</b> [3] - 16:5, 35:9, 37:20</p> <p><b>low</b> [1] - 35:5</p> <p><b>lower</b> [2] - 4:16, 33:15</p>
<p><b>game</b> [1] - 51:19</p> <p><b>general</b> [1] - 45:13</p> <p><b>Georgian</b> [2] - 23:3,</p>	<p><b>Haarlow</b> [1] - 37:14</p> <p><b>hands</b> [2] - 23:11, 23:20</p> <p><b>happy</b> [2] - 27:18, 33:6</p> <p><b>hard</b> [2] - 4:17, 36:15</p> <p><b>harken</b> [1] - 25:20</p> <p><b>hate</b> [1] - 37:21</p> <p><b>head</b> [1] - 51:2</p> <p><b>heard</b> [4] - 6:4, 6:6, 9:3, 45:16</p> <p><b>hearing</b> [2] - 42:12, 52:19</p> <p><b>heavily</b> [1] - 24:11</p> <p><b>heck</b> [1] - 28:6</p> <p><b>hell</b> [1] - 21:13</p> <p><b>HELLYER</b> [1] - 37:2</p> <p><b>help</b> [1] - 32:13</p> <p><b>helpful</b> [2] - 37:13,</p>	<p><b>idea</b> [4] - 18:19, 32:6, 32:21, 33:7</p> <p><b>image</b> [1] - 29:2</p> <p><b>imposition</b> [1] - 14:13</p> <p><b>inch</b> [1] - 9:11</p> <p><b>indeed</b> [1] - 11:10</p> <p><b>influenced</b> [1] - 9:1</p> <p><b>innovation</b> [1] - 14:20</p> <p><b>inside</b> [2] - 10:21, 25:22</p>	<p><b>K</b></p> <p><b>Kavanaugh</b> [1] - 31:8</p> <p><b>keep</b> [1] - 29:22</p> <p><b>keeping</b> [1] - 20:14</p> <p><b>Kenna</b> [3] - 28:10, 28:11, 30:10</p> <p><b>Kennas</b> [1] - 28:8</p> <p><b>kind</b> [31] - 4:18, 8:7, 8:10, 8:11, 10:10, 10:11, 10:12, 11:2, 11:14, 12:15, 12:17, 13:20, 14:16, 15:6, 15:15, 16:22, 19:1, 19:22, 20:11, 23:10, 23:11, 24:12, 24:13, 25:17, 25:21, 25:22, 27:15, 29:3, 29:18, 30:15, 34:10</p> <p><b>Kinner</b> [1] - 18:8</p> <p><b>Kinner-coated</b> [1] - 18:8</p> <p><b>knocked</b> [1] - 20:6</p> <p><b>known</b> [1] - 42:17</p> <p><b>knows</b> [1] - 21:7</p>	<p><b>M</b></p> <p><b>maintained</b> [1] - 8:3</p> <p><b>market</b> [1] - 9:1</p> <p><b>marketplace</b> [2] - 7:20, 10:14</p> <p><b>match</b> [2] - 31:4, 32:8</p> <p><b>material</b> [11] - 8:14, 8:17, 17:10, 18:9, 18:14, 33:3, 34:18, 36:1, 41:13, 43:16, 45:7</p> <p><b>materials</b> [23] - 7:7, 8:12, 19:10, 19:13, 26:14, 26:21, 27:2,</p>
<p><b>L</b></p> <p><b>lack</b> [2] - 21:4, 23:14</p> <p><b>laid</b> [1] - 50:12</p>			<p><b>L</b></p> <p><b>lack</b> [2] - 21:4, 23:14</p> <p><b>laid</b> [1] - 50:12</p>	

<p>27:3, 28:3, 28:4, 28:17, 28:20, 31:19, 32:7, 37:16, 42:7, 42:15, 45:19, 46:17, 47:10, 49:15, 51:21, 52:7</p> <p><b>Materials</b> [1] - 18:13</p> <p><b>matter</b> [2] - 19:19, 27:14</p> <p><b>mean</b> [11] - 11:21, 16:5, 21:5, 21:22, 22:6, 22:8, 23:21, 26:10, 33:6, 41:4, 42:11</p> <p><b>meeting</b> [5] - 32:7, 41:3, 42:7, 43:9, 46:17</p> <p><b>mentality</b> [1] - 16:5</p> <p><b>mentioned</b> [1] - 32:19</p> <p><b>metal</b> [7] - 17:21, 19:15, 19:22, 28:22, 44:2, 44:5, 44:19</p> <p><b>might</b> [4] - 11:13, 15:14, 27:4, 36:13</p> <p><b>mind</b> [2] - 20:14, 28:8</p> <p><b>mindful</b> [2] - 49:12, 49:13</p> <p><b>minds</b> [1] - 28:18</p> <p><b>mine</b> [1] - 16:16</p> <p><b>mitigate</b> [1] - 12:17</p> <p><b>mockup</b> [9] - 36:10, 36:11, 36:20, 36:21, 37:18, 37:20, 38:22, 51:22</p> <p><b>mockups</b> [2] - 37:7, 40:4</p> <p><b>model</b> [3] - 36:8, 36:9, 36:19</p> <p><b>modern</b> [12] - 10:11, 10:15, 11:11, 15:10, 20:15, 21:19, 21:21, 22:5, 22:8, 23:20, 24:10, 24:16</p> <p><b>modernity</b> [1] - 11:3</p> <p><b>moment</b> [1] - 40:2</p> <p><b>momentary</b> [1] - 21:8</p> <p><b>monochromatic</b> [1] - 25:10</p> <p><b>month</b> [2] - 45:19, 49:18</p> <p><b>months</b> [1] - 30:1</p> <p><b>most</b> [4] - 10:10, 17:9, 18:17, 49:9</p> <p><b>motion</b> [9] - 38:19, 38:21, 39:15, 46:15, 47:6, 48:14, 48:15, 51:12, 52:9</p> <p><b>motions</b> [1] - 39:13</p> <p><b>move</b> [1] - 37:11</p> <p><b>moves</b> [1] - 12:18</p>	<p><b>moving</b> [2] - 37:9, 42:5</p> <p><b>MR</b> [186] - 4:7, 4:12, 4:13, 4:15, 4:22, 5:4, 5:9, 7:16, 7:17, 8:15, 8:18, 8:21, 9:2, 9:7, 9:11, 9:14, 9:16, 9:17, 9:21, 10:2, 10:9, 11:10, 11:16, 12:8, 12:12, 12:15, 13:7, 13:15, 13:18, 13:20, 14:3, 14:8, 14:12, 14:22, 15:8, 15:15, 15:20, 16:4, 16:9, 16:10, 16:15, 17:4, 17:5, 17:8, 17:22, 18:2, 18:8, 18:11, 18:13, 18:15, 18:18, 19:1, 19:3, 19:5, 19:11, 20:1, 20:17, 21:10, 21:18, 22:2, 22:9, 23:2, 23:15, 23:19, 24:8, 24:21, 25:1, 25:3, 25:4, 25:9, 25:16, 25:18, 25:20, 26:8, 26:9, 26:17, 27:3, 27:9, 27:12, 27:17, 29:1, 29:8, 29:11, 29:14, 30:6, 30:7, 30:12, 30:13, 30:17, 30:19, 30:21, 30:22, 31:2, 31:3, 31:6, 31:10, 31:11, 31:18, 32:3, 33:8, 33:11, 33:17, 33:18, 34:5, 34:12, 34:16, 35:1, 35:21, 35:22, 36:4, 36:8, 36:10, 36:11, 36:12, 36:18, 36:22, 37:2, 37:3, 37:5, 37:12, 37:15, 37:17, 37:19, 37:22, 38:1, 38:2, 38:3, 38:4, 38:7, 38:8, 38:14, 38:20, 38:21, 39:1, 39:3, 39:14, 39:18, 39:22, 40:2, 40:6, 40:10, 40:12, 40:13, 40:19, 41:6, 41:22, 42:2, 42:3, 42:5, 42:13, 42:20, 43:1, 43:3, 43:7, 43:18, 44:4, 44:9, 44:10, 44:17, 44:19, 45:3, 45:12, 45:17, 46:2, 46:9, 46:12, 46:21, 46:22, 47:5, 47:9, 47:14, 47:16, 47:17, 47:19, 47:22, 48:1, 48:2, 48:4, 48:5,</p>	<p>48:9, 48:10, 48:12, 48:13, 48:15, 52:13, 52:16</p> <p><b>MS</b> [51] - 5:3, 5:12, 5:17, 6:7, 6:11, 6:16, 6:22, 15:13, 18:4, 21:21, 22:1, 22:6, 22:11, 22:15, 23:18, 24:7, 25:7, 26:12, 26:16, 27:19, 28:20, 30:15, 30:18, 32:16, 32:17, 33:2, 38:5, 38:17, 39:9, 39:12, 39:15, 42:22, 43:11, 43:14, 43:22, 44:1, 44:7, 44:11, 44:15, 44:22, 45:5, 45:8, 45:10, 46:20, 47:8, 48:14, 48:16, 48:21, 50:3, 50:7, 50:10</p> <p><b>multitiered</b> [1] - 11:2</p>	<p><b>numbers</b> [1] - 24:6</p> <hr/> <p style="text-align: center;"><b>O</b></p> <hr/> <p><b>Oak</b> [1] - 18:5</p> <p><b>obviously</b> [1] - 20:11</p> <p><b>odd</b> [1] - 12:2</p> <p><b>off-white</b> [1] - 44:10</p> <p><b>offer</b> [1] - 39:7</p> <p><b>office</b> [1] - 10:3</p> <p><b>often</b> [1] - 27:20</p> <p><b>old</b> [6] - 5:13, 8:2, 9:18, 25:14, 25:18, 34:19</p> <p><b>onboard</b> [1] - 43:5</p> <p><b>Once</b> [1] - 9:7</p> <p><b>one</b> [14] - 5:14, 6:1, 6:2, 6:6, 6:11, 6:13, 11:22, 14:8, 20:21, 24:5, 27:12, 28:7, 30:3, 45:19</p> <p><b>One</b> [1] - 22:15</p> <p><b>ones</b> [1] - 23:8</p> <p><b>opine</b> [1] - 51:18</p> <p><b>opinion</b> [1] - 19:5</p> <p><b>opinions</b> [1] - 39:7</p> <p><b>opportunity</b> [3] - 10:14, 13:9, 38:9</p> <p><b>opposed</b> [2] - 34:1, 48:19</p> <p><b>options</b> [2] - 45:1, 49:16</p> <p><b>ordinance</b> [3] - 20:14, 38:13, 47:4</p> <p><b>origin</b> [2] - 10:8, 11:13</p> <p><b>outside</b> [1] - 9:12</p> <p><b>overboard</b> [1] - 13:2</p> <p><b>overlap</b> [1] - 24:22</p> <p><b>own</b> [2] - 16:14, 35:15</p> <hr/> <p style="text-align: center;"><b>P</b></p> <hr/> <p><b>page</b> [1] - 29:2</p> <p><b>paint</b> [5] - 27:14, 29:19, 29:20, 31:22, 36:17</p> <p><b>painted</b> [1] - 30:5</p> <p><b>painting</b> [1] - 27:13</p> <p><b>pajamas</b> [1] - 15:22</p> <p><b>Park</b> [1] - 39:16</p> <p><b>part</b> [4] - 9:22, 33:11, 38:9, 39:11</p> <p><b>passion</b> [1] - 16:16</p> <p><b>past</b> [1] - 7:7</p> <p><b>path</b> [1] - 21:8</p> <p><b>Patrick</b> [4] - 4:7, 16:8, 19:7, 52:15</p> <p><b>people</b> [8] - 8:6, 15:5, 15:22, 16:10, 17:16, 18:17, 40:22, 41:17</p>	<p><b>percent</b> [1] - 33:8</p> <p><b>perhaps</b> [1] - 42:6</p> <p><b>permit</b> [3] - 40:11, 41:8, 41:10</p> <p><b>permits</b> [4] - 40:17, 40:18, 41:7, 41:20</p> <p><b>person</b> [1] - 29:17</p> <p><b>personal</b> [1] - 31:7</p> <p><b>photos</b> [1] - 8:9</p> <p><b>pick</b> [2] - 32:9, 51:3</p> <p><b>picking</b> [1] - 24:12</p> <p><b>pictures</b> [2] - 29:5, 31:7</p> <p><b>plan</b> [2] - 33:5, 41:15</p> <p><b>plans</b> [3] - 4:4, 20:20, 24:3</p> <p><b>pleasant</b> [1] - 11:5</p> <p><b>plopped</b> [1] - 21:1</p> <p><b>point</b> [10] - 12:5, 17:15, 17:19, 24:2, 29:10, 30:4, 37:7, 42:20, 46:22, 47:2</p> <p><b>porch</b> [2] - 30:16, 34:2</p> <p><b>porches</b> [1] - 33:12</p> <p><b>potentiality</b> [1] - 26:20</p> <p><b>power</b> [1] - 32:2</p> <p><b>practical</b> [1] - 45:22</p> <p><b>prefer</b> [1] - 51:8</p> <p><b>present</b> [1] - 45:20</p> <p><b>presented</b> [2] - 34:11, 51:7</p> <p><b>preserve</b> [1] - 22:13</p> <p><b>pretty</b> [5] - 18:9, 25:13, 27:4, 42:16, 44:13</p> <p><b>PRISBY</b> [61] - 4:7, 4:13, 4:22, 5:4, 5:9, 9:7, 9:14, 9:17, 9:21, 10:2, 16:4, 16:10, 17:4, 17:8, 17:22, 19:1, 19:5, 21:10, 21:18, 27:17, 29:8, 29:14, 30:7, 30:13, 30:17, 30:19, 30:22, 31:3, 31:11, 32:3, 33:11, 33:18, 34:12, 35:1, 37:15, 37:19, 38:1, 38:4, 38:7, 38:20, 39:1, 39:18, 40:2, 40:10, 40:13, 40:19, 42:20, 45:12, 45:17, 46:2, 46:9, 46:12, 46:22, 47:5, 47:14, 47:17, 47:22, 48:4, 48:10, 48:15, 52:13</p> <p><b>private</b> [1] - 16:12</p> <p><b>problem</b> [4] - 4:20, 20:22, 49:16, 49:18</p> <p><b>proceedings</b> [1] -</p>
---	---	--	---	--

<p>52:21  <b>process</b> [7] - 19:14,                  26:16, 34:6, 34:8,                  50:9, 50:11, 52:5  <b>product</b> [2] - 9:8, 9:10  <b>professionals</b> [1] -                  35:8  <b>properly</b> [1] - 8:3  <b>property</b> [1] - 34:22  <b>propose</b> [1] - 28:18  <b>proposing</b> [1] - 25:8  <b>propositions</b> [1] -                  19:12  <b>provincial</b> [1] - 23:4  <b>public</b> [1] - 52:19  <b>pull</b> [1] - 40:11  <b>pulled</b> [2] - 17:18,                  42:18  <b>purchase</b> [1] - 18:15  <b>purchased</b> [1] - 5:22  <b>purple</b> [1] - 31:22  <b>pushing</b> [3] - 13:20,                  32:19, 32:20  <b>put</b> [3] - 15:22, 36:5,                  51:12</p>	<p><b>relevant</b> [1] - 10:13  <b>reliant</b> [1] - 33:3  <b>remark</b> [1] - 28:11  <b>remind</b> [1] - 24:2  <b>reminds</b> [1] - 23:16  <b>renovated</b> [1] - 25:12  <b>represented</b> [1] -                  28:10  <b>request</b> [1] - 6:19  <b>requesting</b> [1] - 8:6  <b>requests</b> [1] - 13:6  <b>requirements</b> [1] -                  42:6  <b>residential</b> [2] - 22:10,                  41:7  <b>residentially</b> [1] - 41:5  <b>resources</b> [1] - 50:21  <b>respect</b> [1] - 34:13  <b>respectful</b> [1] - 27:21  <b>review</b> [5] - 29:21,                  41:6, 46:17, 49:6,                  51:1  <b>reviews</b> [1] - 19:6  <b>revised</b> [1] - 41:15  <b>ring</b> [1] - 24:5  <b>risk</b> [1] - 12:22  <b>roaring</b> [1] - 25:22  <b>Robbins</b> [3] - 14:4,                  14:10, 20:16  <b>Rohe</b> [2] - 11:21,                  11:22  <b>roof</b> [22] - 4:1, 17:21,                  19:15, 19:22, 25:8,                  26:2, 28:22, 33:15,                  36:7, 44:2, 44:5,                  44:14, 44:17, 44:20,                  45:4, 47:12, 48:4,                  48:5, 50:2, 50:3,                  50:5, 51:4  <b>roofing</b> [1] - 42:14  <b>roofs</b> [2] - 29:6, 44:16  <b>room</b> [1] - 10:20  <b>rough</b> [1] - 14:8  <b>rule</b> [1] - 27:16  <b>rumor</b> [1] - 6:5  <b>running</b> [1] - 41:17</p>	<p><b>second</b> [3] - 39:18,                  47:7, 48:16  <b>section</b> [1] - 33:19  <b>see</b> [27] - 7:1, 10:18,                  12:1, 13:10, 15:22,                  16:2, 16:10, 19:13,                  20:5, 20:13, 24:3,                  28:20, 37:17, 37:19,                  38:22, 39:4, 44:18,                  44:19, 45:4, 47:3,                  47:10, 47:14, 48:5,                  48:6, 50:14, 51:6  <b>seeing</b> [5] - 7:9, 7:11,                  8:5, 10:2, 12:2  <b>selected</b> [3] - 26:17,                  28:3, 28:4  <b>selection</b> [1] - 33:3  <b>sense</b> [4] - 26:6, 36:1,                  46:19, 46:21  <b>separate</b> [1] - 39:12  <b>series</b> [1] - 34:17  <b>serve</b> [1] - 52:18  <b>several</b> [2] - 23:5,                  47:12  <b>Shannon's</b> [1] - 29:10  <b>shape</b> [3] - 4:9, 4:11,                  5:10  <b>shingle</b> [2] - 48:4,                  48:5  <b>show</b> [2] - 36:19,                  37:10  <b>side</b> [3] - 5:21, 21:21,                  31:3  <b>sides</b> [1] - 44:21  <b>siding</b> [2] - 48:6, 48:7  <b>signed</b> [1] - 29:12  <b>significance</b> [1] - 5:1  <b>similar</b> [2] - 18:4, 24:4  <b>simple</b> [1] - 42:17  <b>site</b> [1] - 29:21  <b>six</b> [1] - 30:1  <b>skim</b> [1] - 7:21  <b>slate</b> [5] - 4:1, 25:8,                  25:9, 29:6, 49:21  <b>sleep</b> [1] - 15:5  <b>slip</b> [1] - 14:16  <b>smaller</b> [1] - 36:14  <b>solid</b> [1] - 17:10  <b>sometimes</b> [2] - 7:4,                  51:13  <b>somewhat</b> [1] - 27:20  <b>sort</b> [7] - 11:9, 12:7,                  19:16, 19:19, 20:2,                  23:12, 42:15  <b>sound</b> [1] - 52:12  <b>sounds</b> [1] - 44:7  <b>South</b> [1] - 39:16  <b>south</b> [4] - 5:21, 6:2,                  14:6  <b>specification</b> [1] -</p>	<p>48:6  <b>spent</b> [1] - 35:7  <b>spite</b> [1] - 14:14  <b>spray</b> [1] - 38:3  <b>stage</b> [1] - 41:20  <b>stained</b> [1] - 48:8  <b>stand</b> [1] - 52:10  <b>standard</b> [2] - 35:11,                  44:13  <b>standards</b> [4] - 22:20,                  32:18, 32:22, 33:1  <b>standing</b> [2] - 17:21,                  19:22  <b>standpoint</b> [3] - 6:4,                  12:10, 34:12  <b>stands</b> [1] - 36:6  <b>start</b> [4] - 4:5, 39:9,                  46:14, 50:6  <b>started</b> [2] - 40:11,                  46:1  <b>starting</b> [3] - 10:17,                  16:18, 40:22  <b>step</b> [2] - 20:21, 45:12  <b>sterile</b> [1] - 9:18  <b>stigma</b> [1] - 7:6  <b>still</b> [12] - 14:16,                  18:14, 19:15, 30:22,                  31:1, 31:2, 35:15,                  37:6, 38:6, 40:7,                  40:13  <b>stone</b> [8] - 8:6, 28:12,                  33:5, 42:8, 47:20,                  48:1, 48:2, 48:3  <b>store</b> [1] - 36:17  <b>street</b> [4] - 6:12, 6:14,                  16:11, 16:22  <b>Street</b> [2] - 14:7, 28:10  <b>Streetscape</b> [1] -                  27:11  <b>streetscape</b> [4] - 6:20,                  23:3, 27:15, 32:9  <b>streetscapes</b> [1] -                  22:20  <b>strikes</b> [1] - 12:2  <b>stucco</b> [28] - 7:1, 7:5,                  7:14, 7:15, 7:18,                  7:22, 8:2, 8:13, 8:20,                  9:1, 9:14, 10:3,                  17:11, 19:14, 20:2,                  22:7, 29:5, 33:7,                  36:15, 41:13, 42:19,                  43:19, 44:4, 44:8,                  47:13, 49:3, 49:4,                  49:19  <b>stuck</b> [1] - 20:11  <b>studied</b> [1] - 24:1  <b>studying</b> [1] - 23:2  <b>stuff</b> [3] - 9:17, 9:18,                  30:19  <b>style</b> [5] - 15:2, 23:4,</p>	<p>24:6, 33:2, 51:7  <b>styled</b> [1] - 24:11  <b>styles</b> [2] - 11:18,                  22:29  <b>styrofoam</b> [1] - 7:21  <b>subject</b> [1] - 30:8  <b>submit</b> [1] - 41:11  <b>suburban</b> [1] - 23:13  <b>suburbs</b> [1] - 10:13  <b>suggestion</b> [1] - 42:3  <b>suggestions</b> [1] -                  31:21  <b>superstructure</b> [1] -                  40:18  <b>system</b> [2] - 8:1, 8:4</p>	
<p style="text-align: center;"><b>Q</b></p>					
<p><b>quadrant</b> [1] - 14:5  <b>questioning</b> [1] -                  45:11  <b>quite</b> [1] - 36:12</p>					
<p style="text-align: center;"><b>R</b></p>					
<p><b>rail</b> [1] - 31:3  <b>raw</b> [2] - 29:22, 48:8  <b>reaction</b> [1] - 25:5  <b>real</b> [8] - 7:14, 7:15,                  7:17, 7:22, 9:14,                  20:1, 28:13, 36:10  <b>realistically</b> [1] -                  49:14  <b>really</b> [12] - 4:13,                  10:13, 11:16, 16:4,                  28:22, 32:13, 34:2,                  34:18, 34:20, 37:5,                  44:15, 51:18  <b>realtor</b> [1] - 7:4  <b>rebuilding</b> [1] - 6:17  <b>recessed</b> [1] - 33:14  <b>recognizable</b> [2] -                  11:8, 22:9  <b>record</b> [1] - 50:6  <b>recycled</b> [1] - 29:18  <b>red</b> [2] - 32:8, 35:4  <b>referencing</b> [2] - 23:8,                  24:9  <b>relate</b> [2] - 10:17, 25:2  <b>relegated</b> [1] - 23:3</p>					
<p style="text-align: center;"><b>S</b></p>					
	<p><b>sage</b> [1] - 31:16  <b>sample</b> [4] - 42:10,                  47:18, 47:19, 48:2  <b>samples</b> [5] - 19:15,                  37:13, 42:14, 43:2,                  43:8  <b>schooled</b> [1] - 10:12  <b>scroll</b> [1] - 29:1  <b>seam</b> [1] - 17:21  <b>seams</b> [1] - 19:22  <b>Second</b> [1] - 39:17</p>	<p><b>see</b> [27] - 7:1, 10:18,                  12:1, 13:10, 15:22,                  16:2, 16:10, 19:13,                  20:5, 20:13, 24:3,                  28:20, 37:17, 37:19,                  38:22, 39:4, 44:18,                  44:19, 45:4, 47:3,                  47:10, 47:14, 48:5,                  48:6, 50:14, 51:6  <b>seeing</b> [5] - 7:9, 7:11,                  8:5, 10:2, 12:2  <b>selected</b> [3] - 26:17,                  28:3, 28:4  <b>selection</b> [1] - 33:3  <b>sense</b> [4] - 26:6, 36:1,                  46:19, 46:21  <b>separate</b> [1] - 39:12  <b>series</b> [1] - 34:17  <b>serve</b> [1] - 52:18  <b>several</b> [2] - 23:5,                  47:12  <b>Shannon's</b> [1] - 29:10  <b>shape</b> [3] - 4:9, 4:11,                  5:10  <b>shingle</b> [2] - 48:4,                  48:5  <b>show</b> [2] - 36:19,                  37:10  <b>side</b> [3] - 5:21, 21:21,                  31:3  <b>sides</b> [1] - 44:21  <b>siding</b> [2] - 48:6, 48:7  <b>signed</b> [1] - 29:12  <b>significance</b> [1] - 5:1  <b>similar</b> [2] - 18:4, 24:4  <b>simple</b> [1] - 42:17  <b>site</b> [1] - 29:21  <b>six</b> [1] - 30:1  <b>skim</b> [1] - 7:21  <b>slate</b> [5] - 4:1, 25:8,                  25:9, 29:6, 49:21  <b>sleep</b> [1] - 15:5  <b>slip</b> [1] - 14:16  <b>smaller</b> [1] - 36:14  <b>solid</b> [1] - 17:10  <b>sometimes</b> [2] - 7:4,                  51:13  <b>somewhat</b> [1] - 27:20  <b>sort</b> [7] - 11:9, 12:7,                  19:16, 19:19, 20:2,                  23:12, 42:15  <b>sound</b> [1] - 52:12  <b>sounds</b> [1] - 44:7  <b>South</b> [1] - 39:16  <b>south</b> [4] - 5:21, 6:2,                  14:6  <b>specification</b> [1] -</p>		<p>48:6  <b>spent</b> [1] - 35:7  <b>spite</b> [1] - 14:14  <b>spray</b> [1] - 38:3  <b>stage</b> [1] - 41:20  <b>stained</b> [1] - 48:8  <b>stand</b> [1] - 52:10  <b>standard</b> [2] - 35:11,                  44:13  <b>standards</b> [4] - 22:20,                  32:18, 32:22, 33:1  <b>standing</b> [2] - 17:21,                  19:22  <b>standpoint</b> [3] - 6:4,                  12:10, 34:12  <b>stands</b> [1] - 36:6  <b>start</b> [4] - 4:5, 39:9,                  46:14, 50:6  <b>started</b> [2] - 40:11,                  46:1  <b>starting</b> [3] - 10:17,                  16:18, 40:22  <b>step</b> [2] - 20:21, 45:12  <b>sterile</b> [1] - 9:18  <b>stigma</b> [1] - 7:6  <b>still</b> [12] - 14:16,                  18:14, 19:15, 30:22,                  31:1, 31:2, 35:15,                  37:6, 38:6, 40:7,                  40:13  <b>stone</b> [8] - 8:6, 28:12,                  33:5, 42:8, 47:20,                  48:1, 48:2, 48:3  <b>store</b> [1] - 36:17  <b>street</b> [4] - 6:12, 6:14,                  16:11, 16:22  <b>Street</b> [2] - 14:7, 28:10  <b>Streetscape</b> [1] -                  27:11  <b>streetscape</b> [4] - 6:20,                  23:3, 27:15, 32:9  <b>streetscapes</b> [1] -                  22:20  <b>strikes</b> [1] - 12:2  <b>stucco</b> [28] - 7:1, 7:5,                  7:14, 7:15, 7:18,                  7:22, 8:2, 8:13, 8:20,                  9:1, 9:14, 10:3,                  17:11, 19:14, 20:2,                  22:7, 29:5, 33:7,                  36:15, 41:13, 42:19,                  43:19, 44:4, 44:8,                  47:13, 49:3, 49:4,                  49:19  <b>stuck</b> [1] - 20:11  <b>studied</b> [1] - 24:1  <b>studying</b> [1] - 23:2  <b>stuff</b> [3] - 9:17, 9:18,                  30:19  <b>style</b> [5] - 15:2, 23:4,</p>	<p style="text-align: center;"><b>T</b></p> <p><b>tall</b> [1] - 36:7  <b>Tavern</b> [1] - 35:21  <b>tendency</b> [1] - 15:16  <b>term</b> [1] - 23:14  <b>terms</b> [1] - 6:20  <b>terrific</b> [3] - 8:1, 9:8,                  31:16  <b>thinking</b> [2] - 17:16,                  21:18  <b>thoughts</b> [1] - 39:7  <b>three</b> [2] - 6:9, 42:15  <b>throw</b> [1] - 15:8  <b>tired</b> [1] - 35:3  <b>today</b> [3] - 49:2,                  49:16, 49:17  <b>together</b> [3] - 19:15,                  36:5, 51:16  <b>tolerated</b> [1] - 14:11  <b>tonight</b> [2] - 43:4,                  51:11  <b>took</b> [1] - 12:21  <b>torn</b> [1] - 6:9  <b>touchy</b> [2] - 29:14,                  30:8  <b>towards</b> [1] - 12:21  <b>town</b> [5] - 7:2, 7:10,                  12:7, 16:6, 51:8  <b>traditional</b> [7] - 10:16,                  11:12, 11:22, 14:1,                  20:6, 20:8, 22:3  <b>transitional</b> [2] - 15:9,                  15:11  <b>transparency</b> [1] -                  17:1  <b>trashed</b> [1] - 4:12  <b>tripping</b> [1] - 21:8  <b>true</b> [2] - 37:2, 40:7  <b>try</b> [1] - 10:15  <b>trying</b> [14] - 11:18,                  14:15, 14:21, 15:16,                  17:1, 22:12, 25:20,                  26:4, 26:5, 26:9,</p>

<p>35:9, 40:3, 40:10, 51:17 <b>tucked</b> [2] - 18:2, 44:20 <b>tudor</b> [2] - 23:4, 34:19 <b>tudor-style</b> [1] - 23:4 <b>tudorish</b> [1] - 32:10 <b>turn</b> [2] - 12:20, 16:18 <b>turns</b> [1] - 34:10 <b>two</b> [6] - 5:15, 23:8, 29:2, 33:12, 39:12, 41:20 <b>two-page</b> [1] - 29:2 <b>two-stage</b> [1] - 41:20 <b>type</b> [2] - 13:6, 24:1 <b>typically</b> [4] - 13:8, 36:5, 36:22, 45:4</p>	<p><b>wary</b> [1] - 9:3 <b>waste</b> [2] - 50:21, 50:22 <b>wasted</b> [1] - 51:10 <b>ways</b> [1] - 20:12 <b>weather</b> [1] - 16:17 <b>week</b> [1] - 4:9 <b>WEINBERGER</b> [23] - 5:12, 5:17, 6:11, 6:16, 23:18, 24:7, 25:7, 26:12, 27:19, 30:15, 30:18, 32:16, 33:2, 38:5, 39:12, 42:22, 43:11, 44:15, 46:20, 47:8, 48:14, 48:16, 50:7 <b>Welden</b> [1] - 6:14 <b>well-executed</b> [1] - 21:2 <b>west</b> [1] - 5:21 <b>western</b> [2] - 10:13, 23:13 <b>western-suburban</b> [1] - 23:13 <b>white</b> [4] - 12:6, 30:1, 30:2, 44:10 <b>whole</b> [3] - 33:14, 34:14, 47:18 <b>WILLAMS</b> [1] - 6:7 <b>WILLIAMS</b> [7] - 5:3, 15:13, 22:15, 32:17, 38:17, 43:14, 43:22 <b>Willoughbys</b> [1] - 23:20 <b>Window</b> [1] - 47:16 <b>window</b> [8] - 12:6, 22:4, 25:17, 29:6, 35:5, 42:14, 47:13, 47:14 <b>windows</b> [7] - 10:7, 11:9, 12:2, 21:6, 22:8, 23:21, 49:20 <b>winter</b> [1] - 16:19 <b>wondered</b> [2] - 15:4, 15:20 <b>word</b> [3] - 5:9, 15:9, 15:10 <b>worse</b> [2] - 13:14, 13:17 <b>wow</b> [1] - 15:13 <b>Wright</b> [1] - 11:20 <b>wrote</b> [1] - 23:17</p>	<p><b>York</b> [1] - 35:21 <b>YU</b> [3] - 39:14, 41:6, 41:22</p>
<p><b>U</b></p>	<p><b>ultimately</b> [4] - 22:6, 31:20, 49:8, 50:4 <b>under</b> [3] - 24:1, 34:7, 46:15 <b>understood</b> [2] - 20:17, 48:9 <b>unfortunately</b> [1] - 41:6 <b>unfriendly</b> [1] - 34:9 <b>unique</b> [1] - 33:19 <b>unless</b> [1] - 52:7 <b>up</b> [15] - 7:10, 11:8, 21:3, 24:13, 29:1, 30:14, 31:9, 32:9, 32:12, 34:7, 35:9, 38:18, 40:14, 43:5, 51:4 <b>upgrades</b> [1] - 41:2</p>	<p><b>Z</b></p>
<p><b>ultimately</b> [4] - 22:6, 31:20, 49:8, 50:4 <b>under</b> [3] - 24:1, 34:7, 46:15 <b>understood</b> [2] - 20:17, 48:9 <b>unfortunately</b> [1] - 41:6 <b>unfriendly</b> [1] - 34:9 <b>unique</b> [1] - 33:19 <b>unless</b> [1] - 52:7 <b>up</b> [15] - 7:10, 11:8, 21:3, 24:13, 29:1, 30:14, 31:9, 32:9, 32:12, 34:7, 35:9, 38:18, 40:14, 43:5, 51:4 <b>upgrades</b> [1] - 41:2</p>	<p><b>V</b></p>	<p><b>zinc</b> [2] - 19:16, 49:17</p>
<p><b>valuable</b> [1] - 51:18 <b>values</b> [1] - 34:22 <b>Van</b> [2] - 11:21, 11:22 <b>variations</b> [1] - 49:3 <b>vibe</b> [2] - 24:13, 25:22 <b>Village</b> [2] - 30:3, 49:9 <b>vote</b> [1] - 46:13 <b>votes</b> [2] - 46:5, 47:1 <b>voting</b> [1] - 50:20</p>	<p><b>W</b></p>	<p><b>Y</b></p>
<p><b>walking</b> [2] - 15:22, 34:7 <b>wall</b> [1] - 33:18 <b>walls</b> [2] - 33:13, 33:22 <b>Walter</b> [1] - 23:20 <b>warm</b> [1] - 9:14 <b>warmth</b> [1] - 16:20</p>	<p><b>yard</b> [1] - 16:11 <b>years</b> [9] - 6:3, 7:7, 8:2, 17:16, 20:9, 24:15, 25:19, 35:3, 52:4</p>	