

CITY OF JACKSONVILLE  
HISTORIC PRESERVATION  
COMMISSION

Proceedings held on Wednesday, October 23, 2024,  
commencing at 3:00 p.m., at the Ed Ball Building,  
Hearing Room 1002, 214 North Hogan Street, Jacksonville,  
Florida, before Diane M. Tropa, FPR, a Notary Public in  
and for the State of Florida at Large.

PRESENT:

MICHAEL MONTOYA, Chair.  
ETHAN GREGORY, Vice Chair.  
WILLIAM HOFF, Secretary.  
BECKY MORGAN, Commission Member.

ALSO PRESENT:

ARIMUS WELLS, Planning and Development Dept.  
BRITTANY FIGUEROA, Planning and Development.  
DARINDA REDDICK, Planning and Development.  
CALEB ARSENAULT, Planning and Development.  
SHANNON MACGILLIS, Office of General Counsel.  
CARLA LOPERA, Office of General Counsel.

- - -

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 commissioner.  
2 THE CHAIRMAN: Michael Montoya, chair.  
3 So, welcome, everybody.  
4 We're just going to go through some  
5 general announcements and then we'll get  
6 started.  
7 We ask, as a courtesy, that you please  
8 silence your cell phones. We also ask that  
9 during the meeting there are no public displays  
10 of support or opposition and to please keep any  
11 private conversations at a low tone so the  
12 meeting is not disrupted.  
13 We'll be taking a ten-minute break every  
14 two hours, if the meeting goes that long.  
15 If you wish to speak before the Commission  
16 today, we ask that you have filled out a  
17 speaker's card and give it to a member of  
18 staff. Please mark on the card whether you are  
19 for or against the item and please write down  
20 the item number.  
21 These proceedings are being recorded by a  
22 court reporter, so it's important that when you  
23 do speak that you speak into the microphone.  
24 When you come forward, please state your  
25 name and your address into the mic for the  
Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 PROCEEDINGS  
2 October 23, 2024 3:00 p.m.  
3 THE CHAIRMAN: Good afternoon.  
4 Welcome, everybody, to the Jacksonville  
5 Historic Preservation Commission meeting,  
6 Wednesday, October 23rd, 2024, at -- let the  
7 record show it's 3:01 p.m.  
8 We'll start with introductions.  
9 And do you want to start us off, Arimus?  
10 MR. WELLS: Arimus Wells, Planning and  
11 Development Department.  
12 MS. LOPERA: Carla Lopera, Office of  
13 General Counsel.  
14 MS. MacGILLIS: Shannon MacGillis, backup,  
15 Office of General Counsel.  
16 MS. REDDICK: Darinda Reddick.  
17 MR. ARSENAULT: Caleb Arsenault, Planning  
18 and Development Department.  
19 THE CHAIRMAN: Thank you.  
20 And commissioners.  
21 COMMISSIONER MORGAN: Becky Morgan,  
22 commissioner.  
23 COMMISSIONER HOFF: William Hoff,  
24 commissioner.  
25 COMMISSIONER GREGORY: Ethan Gregory,  
Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 record and wait to be sworn in.  
2 Only one person may speak at a time. We  
3 ask that the presentations be focused and  
4 concise, limited to the criteria upon which our  
5 decision must be based.  
6 And please note that you have three  
7 minutes to speak before the Commission,  
8 including the applicants, unless there's been a  
9 request and an approval by me for a longer  
10 time.  
11 There are timers in view, so please pay  
12 attention to that.  
13 Staff will announce when time is up. And  
14 if you're in the middle of a sentence, you  
15 certainly may conclude your sentence, but no  
16 more.  
17 If you're providing materials today for  
18 the Commission members to consider, a minimum  
19 of ten copies are required that you provide to  
20 the Commission staff.  
21 Any tangible material submitted with a  
22 speaker's presentation, such as documents,  
23 photographs, plans, drawings, et cetera, will  
24 become part of the public record. It will be  
25 kept by the Commission staff; therefore, please  
Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

5

1 retain a copy of anything submitted if it's  
 2 needed for yourself.  
 3 That's the end of the general  
 4 announcements.  
 5 Would any commissioner like to make a  
 6 motion regarding last month's meeting minutes?  
 7 COMMISSIONER GREGORY: Motion to approve  
 8 the minutes from the September 25th, 2024,  
 9 meeting.  
 10 COMMISSIONER HOFF: I will second.  
 11 THE CHAIRMAN: All those in favor?  
 12 COMMISSION MEMBERS: Aye.  
 13 THE CHAIRMAN: Let it be known the meeting  
 14 minutes from last month's meeting on  
 15 September 25th, 2024, are approved.  
 16 All right. So let's get started with the  
 17 agenda. We are going to make an adjustment to  
 18 the agenda today because we have visitors from  
 19 out of town to make a presentation, so we're  
 20 going to go -- we're going to go through --  
 21 under the Information section, M, the  
 22 Springfield, University of Florida, Mid-Century  
 23 survey presentation moved to the front.  
 24 If you would come forward.  
 25 (Ms. Stevenson approaches the podium.)  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

6

1 THE CHAIRMAN: Thank you.  
 2 MS. STEVENSON: Thank you.  
 3 Good afternoon, everyone.  
 4 Thank you so much, Mr. Chair, for  
 5 accommodating the request to speak first.  
 6 My name is Linda Stevenson. I'm a  
 7 professor at the University of Florida in the  
 8 Historic Preservation program. And we spent  
 9 the last six months, basically, doing a  
 10 historic resource survey update in Springfield,  
 11 so I would like to share the presentation with  
 12 you today.  
 13 So we're going to start out here with this  
 14 really lovely building from 1968. And,  
 15 actually, it is the Union Hall of the Union of  
 16 Bricklayers, Masons, and Plasterers. And it  
 17 represents, really, this beautiful craft of  
 18 Mid-Century construction, which is a theme that  
 19 you'll see perhaps throughout our presentation.  
 20 Next slide, please.  
 21 I would like to thank very much several  
 22 people that were extremely helpful to our  
 23 project.  
 24 I'd like to thank Arimus Wells for  
 25 providing guidance and leadership on the  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

7

1 project itself.  
 2 We worked closely with SPAR, Mike Haskins,  
 3 Bill Hoff, and Kenny Logsdon, participated in  
 4 walking tours with us and gave us a lot of  
 5 background information.  
 6 Kiley Secrest, who is a librarian with the  
 7 Jacksonville Public Library and a resident of  
 8 Springfield, also provided us valuable,  
 9 historical information.  
 10 And Mike Montoya -- in fact, the whole  
 11 project came about because of a discussion with  
 12 our program chair, Dr. Larkin, and -- and  
 13 Mike Montoya about a year or two ago,  
 14 basically, about updating the survey for  
 15 Springfield.  
 16 Next slide, please.  
 17 So today I'd like to give you a quick  
 18 introduction about the project, talk briefly  
 19 about our research methods, a little bit of  
 20 history that we've uncovered in the community,  
 21 share our research findings, and then move on  
 22 to recommendations and some ideas for next  
 23 steps.  
 24 So, basically, our project goals were --  
 25 we had three essential tasks that were a part  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

8

1 of the Florida Division of Historical Resources  
 2 grant project that funded our work here. The  
 3 first one was to really develop a context to  
 4 understand Mid-Century development in  
 5 Springfield.  
 6 The community has been heavily researched  
 7 up until about the 1930s. The original survey  
 8 work was done in 1974, and then a complete  
 9 survey done in 1985. But at that point in  
 10 time, with the 50-year, you know, rule,  
 11 basically, or understanding, the -- so most of  
 12 the projects that were recorded at that point  
 13 date from the 1930s or earlier.  
 14 We also were charged with identifying and  
 15 documenting at least 400 Florida Master Site  
 16 File forms. And then, lastly, capturing all of  
 17 that information in a geospatial database that  
 18 we can share with the City after that.  
 19 Next slide, please.  
 20 So the existing district boundaries -- the  
 21 light pink here is actually the historic -- the  
 22 local district boundary. And then the magenta  
 23 line is, in fact, the current National Register  
 24 boundary.  
 25 And as we were developing the project, we  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 actually expanded our search a little bit  
 2 slightly outside these boundaries, and I'll  
 3 show you that in a little bit.  
 4 Next slide, please.  
 5 So the existing 1985 survey documented  
 6 over 1,800 structures. And when we received  
 7 the roster list from the Division of Historical  
 8 Resources, there were 1,805 standing  
 9 structures. And on that list, nine of them  
 10 were noted as demolished. There are, in fact,  
 11 more that have been demolished, but the -- the  
 12 official list had nine.

13 And then another 56 -- the number itself  
 14 was number emptied, which meant that file was  
 15 consolidated with another site or it was  
 16 removed at some point in the history.

17 So that left us about 1,740 sites for a  
 18 potential review. And nine of those sites were  
 19 actually related to the parks, so that included  
 20 things like memorials and bridges and so forth.

21 So we decided to really focus on standing  
 22 structures. So we didn't really readdress the  
 23 park at this point for this particular project.

24 So our scope, again, was to identify and  
 25 document about 400 sites. Our project duration

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 was from December of 2023 to July of 2024.

2 And I will mention that one of the  
 3 limitations that we ran up against with this  
 4 project was a limitation on our scope, our  
 5 schedule, and our funding.

6 So one of the outcomes of this project is  
 7 a recommendation to do additional survey work  
 8 in Springfield, to reexamine the existing  
 9 historic resources that were there. And by  
 10 doing that, all 1,740 of them -- we examined a  
 11 number of them, but we didn't get to all 1,740  
 12 in this particular go-round.

13 So the idea would be that, then, if one  
 14 wished to expand the historical context or the  
 15 list of contributing structures, incorporating  
 16 buildings that have aged into consideration for  
 17 historic resources, you could do that with a  
 18 more complete data set. And I have some ideas  
 19 about how might be accomplished.

20 Next slide, please.

21 So research methods. Basically, there's  
 22 three parts, generally, to our research. There  
 23 is our archival research from a number of  
 24 different sources; the property appraiser's  
 25 database; state and local data sets. Local

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 informants were extremely important to us in  
 2 terms of identifying resources.

3 There's also the fieldwork components, so  
 4 we compare what we find in the historical  
 5 record, in our research, with what's actually  
 6 in front of us in the field. And that's really  
 7 kind of an iterative process, and that's what  
 8 helped us define the resources we wanted to  
 9 record.

10 And then, lastly, we identified -- from  
 11 that whole group of resources, we picked our --  
 12 essentially, almost 400 sites to include in  
 13 this project.

14 And I just want to mention that -- you  
 15 know, the local people and the local sources  
 16 were extremely valuable in terms of finding  
 17 places and having good information.

18 So this map actually shows the old survey  
 19 with the -- all the little dots there are  
 20 original 1985 survey sites.

21 We divided the project into these seven  
 22 sectors just to help us geographically study  
 23 different areas.

24 And another task was to review all of the  
 25 previous historic resource surveys and other

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 reports from the Division of Historical  
 2 Resources that relate to this community.

3 Next slide, please.

4 And also look at the -- a couple of  
 5 existing National Register properties in the  
 6 area, including, of course, the Henry Klutho  
 7 residence that was recorded in 1978 under the  
 8 criterion for architecture; and the Jewish  
 9 Community Center, or the Job Corps building,  
 10 which was nominated in 2021.

11 And the building there pictured is -- was  
 12 built in 1950, with an addition in 1957, so it  
 13 met our Mid-Century criteria, and it was found  
 14 significant under education and as well as  
 15 social history of the community. And,  
 16 unfortunately, of course, the -- the synagogue  
 17 to which this facility was tied burned down in  
 18 2011.

19 Next slide, please.

20 Another great resource is the 1951 Sanborn  
 21 map, which is an overlay on the 1913 map. So  
 22 this was extremely helpful for us to look at  
 23 late 1930s, 1940s, and that very early 1950s  
 24 period in the community to understand what had  
 25 changed over time.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 Next slide, please.  
2 And some other studies that helped us with  
3 our Mid-Century context. So in our program at  
4 UF, we published a couple of studies in 2018  
5 and 2019. One dealt with Florida's Mid-Century  
6 Modern heritage, and we looked at architecture  
7 across the state and had several examples that  
8 we pulled from Jacksonville as well. And that  
9 really helped us understand the forces acting  
10 on development and architecture during this  
11 time period.

12 And then the next year we did a similar  
13 study on single-family housing, and we took a  
14 look at what happened post-war period in  
15 Florida in terms of housing types and  
16 architectural styles.

17 And then the other one -- sorry. The  
18 other study that was really helpful was the  
19 Mid-Century Modern architecture study that was  
20 done in 2008. And it was an exhibit done in  
21 conjunction with the Cummer Art Museum and  
22 sponsored by AIA Jacksonville, DOCA/MOMA  
23 Florida.

24 Next slide, please.

25 So our field -- the way we gathered our  
Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 And then we can also capture our  
2 photographs -- next slide, please.  
3 And that's all integrated into each of the  
4 site files. So all of that information is  
5 handy in one geospatial database at the end of  
6 all of this.

7 Next slide, please.

8 So how did we pick our 400 sites out of  
9 the many, many more that we examined? So we  
10 categorized resources in -- into three basic  
11 categories.

12 The first thing -- our first charge was,  
13 of course, Mid-Century resources. That was the  
14 purpose of our grant. We didn't have 400  
15 Mid-Century resources in Springfield. They  
16 just aren't there, so -- but what we did come  
17 up with was about a hundred-or-so resources  
18 that fit this criteria for our survey.

19 We also looked at any structure that was  
20 built before 1980 located in the alleyways that  
21 were excluded from previous surveys. This is  
22 where the local informants really helped us  
23 identify buildings, apartments, dwelling units,  
24 those sorts of things that were not included in  
25 the original survey, and that became really

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 field data -- I just wanted to share this with  
2 you -- is -- we've developed a proprietary app  
3 at UF. Basically, our ideas -- eventually, it  
4 will be an open-source app that other  
5 communities can use. We've been working  
6 closely with the Division of Historical  
7 Resources on developing this app. And the idea  
8 is that in the future other communities can  
9 actually use this resource.

10 And we actually developed this in  
11 conjunction with Pinellas County, and they are  
12 using it now for their local community surveys  
13 as well.

14 So, basically, what it does is it captures  
15 the data that you would put on the Florida  
16 Master Site File form, locations. It pinpoints  
17 the geographic locations, so that references it  
18 in our database, and then --

19 Next slide, please.

20 We also capture a lot of the architectural  
21 information that you would find on a Florida  
22 Master Site File form, things like materials  
23 used, shape of the roof, architectural styles,  
24 dates, a little bit of history about the  
25 building.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 important.

2 I'll mention here, we didn't do things  
3 like little garages. We didn't really  
4 include -- because those are ancillary to the  
5 main building usually, but we did find a number  
6 of very interesting dwelling units and, in  
7 fact, this wonderful barn I'll show you  
8 momentarily.

9 And then the third -- sorry -- the third  
10 category was -- we looked at existing  
11 contributing resources that had some  
12 alterations to them, and we wanted to capture  
13 those to represent what's happened to these  
14 resources over time.

15 Next slide, please.

16 So just a quick thing about the history in  
17 Springfield. Continue -- next slide, please.

18 So Springfield, you know, begins around  
19 1869 when Norton acquires the Hogan's donation,  
20 and that -- that parcel is identified. And  
21 then it develops through the creation of the  
22 public waterworks building in the 1880s, and  
23 the railroads also wrapping around the north  
24 and east sides of that community in the 1880's  
25 as well.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 Springfield was also the site of the  
2 subtropical expositions which were designed to  
3 encourage tourism to come to Jacksonville at  
4 that point.

5 And then, in particular, Springfield  
6 really got its impetus for growth after the  
7 1901 fire, when people were escaping downtown  
8 and Springfield was really the closest place to  
9 reestablish a community. So a population surge  
10 after the 1901 Great Fire.

11 Springfield was, essentially, pretty much  
12 built out by the early 1920s. So while the  
13 rest of the area may have been experiencing the  
14 building boom, Springfield's building boom came  
15 a little bit earlier in that regard.

16 And the other interesting thing about the  
17 community is how transportation systems have  
18 affected its development. So we go from the  
19 horse-drawn street cars, eventually to the  
20 automobiles.

21 And then in Springfield, you see some of  
22 the auto dealership buildings become important  
23 landmarks in that community as well, at both  
24 the south and the north end.

25 Next slide, please.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 So one of the important events that  
2 happened that had a profound effect on  
3 Springfield's development was the -- that  
4 zoning ordinance of 1925 that expanded  
5 commercial development into residential areas.

6 And according to various sources,  
7 including the original surveys, the National  
8 Register nomination, that had a -- what was  
9 perceived as a fairly negative effect,  
10 somewhat, on the character of the community  
11 during this time period as well.

12 During the depression, there was not a lot  
13 of new construction. There were a number of  
14 small cottages and there were a couple of  
15 landmarked buildings, but, generally speaking,  
16 it was -- it was fairly quiet during this  
17 particular period.

18 And then after World War II, we really see  
19 a change in the urban form of this community  
20 here, and particularly at the north end of the  
21 community where the industrial area borders the  
22 railroads and -- as well as some of the kinds  
23 of buildings that you see starting to be built  
24 in the community, commercial and residential.

25 So here's an example of some of that

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 post-war redevelopment. The 1985 Florida  
2 Master Site File for the building at 1101 North  
3 Main Street here shows that this much earlier  
4 building had been modified somewhat  
5 significantly by that point with the stucco  
6 coating, with the awning -- aluminum awning  
7 windows that substituted for the original  
8 windows. You can see that in the signage in  
9 the storefront.

10 And then, of course, that building has  
11 subsequently been rehabilitated and is now the  
12 home of the -- the beautiful mural that  
13 indicates that it's the community of  
14 Springfield.

15 Some other things that were important that  
16 happened during this period were social  
17 movements, the shift in populations, and in  
18 particular the historic preservation movement  
19 has had a really deep effect on Springfield for  
20 the good, starting in the 1970s and actually  
21 moving all the way through to today, you see  
22 that -- this -- the impact of the idea of how  
23 important it is to preserve a community,  
24 reflected in the community today.

25 Next slide, please.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 So some of the buildings moved around.  
2 So, in this case, the buildings that were on  
3 the north side of West 12th Street, where the  
4 school is now, they were actually relocated in  
5 1990 as part of this historic preservation  
6 movement in that community, and they've been  
7 relocated into the community as well.

8 So the Springfield Sampler newsletter from  
9 2015, essentially, reprinted the article of  
10 1990 that described this movement of these  
11 structures in -- back into the community.

12 Next slide, please.

13 And this legacy of important  
14 architecture -- innovation and architecture  
15 continues.

16 So in 1958, the Jacksonville chapter of  
17 the American Institute of Architects had an  
18 exhibit of Jacksonville's notable architecture  
19 at the art museum. Of the 40 buildings shown,  
20 two were essentially from the preWorld War II  
21 era. And renowned Mid-Century architect Robert  
22 Broward writes an article for *Florida Architect*  
23 magazine in July of that year, and he  
24 talks about how this innovative work of Henry  
25 Klutho -- in terms of bringing the Prairie

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 style to this region -- continues through this  
2 legacy of Mid-Century Modern architecture  
3 today.

4 Next slide, please.

5 And so within Springfield, you had, of  
6 course, the home of Henry Klutho and some other  
7 buildings he designed. Works by Roy Benjamin,  
8 a contemporary architect of that period. And  
9 then the legacy of Roy Benjamin moves into KBJ  
10 Architects, which continues today as an  
11 important firm. And you have a representative  
12 building in the community on Main Street of KBJ  
13 Architects that's Mid-Century as well.

14 So, basically, our findings were -- we  
15 identified these -- we selected these 400 sites  
16 to represent what we saw. We produced a -- of  
17 the 400, 142 new forms, and then the balance  
18 were updated forms, a final survey report, and  
19 that geospatial database. So these were the  
20 three work products that came out of our  
21 project.

22 Next slide, please.

23 So here -- the blue overlay on top of the  
24 original pink historic district, it shows a  
25 little bit of the area. So you can see we kind

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 Mid-Century resources. So they're -- range --  
2 everything from a really fine example of  
3 Mid-Century Modern church architecture here,  
4 which I know was designated, I think, a few  
5 years ago, locally, here.

6 So the Mount Sinai Missionary Baptist  
7 Church from 1959, and it's got these really  
8 great characteristics. It's very sculptural.  
9 It's got that really beautiful interior  
10 sanctuary space that's held up by Glulam beams  
11 and exposed roof decking -- very characteristic  
12 of this time period -- that play of solids and  
13 voids in the facade, that large window in the  
14 east gable end, and really a lack of applied  
15 ornamentation, but it's -- the form itself is  
16 the ornamentation of this building.

17 Next slide, please.

18 And it ranges from that high style  
19 architecture all the way to simple vernacular  
20 masonry buildings like this -- this little  
21 structure that's on the alleyway, and it shares  
22 the parcel with the church at 25 West 9th  
23 Street, but it's not identified on the Florida  
24 Master Site File, and it's just -- in fact, it  
25 doesn't actually -- its footprint doesn't even

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 of expanded our boundary a little bit to en- --  
2 capture some of the sites around the railroad.

3 We have one very interesting property to  
4 the north, and one off to the west of Hogan's  
5 Creek, and one to the south. And then the --  
6 the little edge of pink is actually the park  
7 structures that we decided to not address in  
8 our survey because they were not buildings, per  
9 se. They were just objects, usually.

10 Next slide, please.

11 And then, when you look at our geospatial  
12 database here, we can sort things by the year  
13 built, we can sort it by the style of  
14 architecture. So this gives us a lot of really  
15 rich data that we can pull off of this database  
16 as a result.

17 So this particular graphic here is just  
18 showing this breakout of our recorded resources  
19 and the architectural styles that were assigned  
20 to those.

21 Next slide, please.

22 So I just want to share with you some of  
23 the -- sort of the -- well, hallmarks of what  
24 we found.

25 So our first category were these  
Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 show up, in fact, on the property appraiser  
2 website, so --

3 But it's, again, a very simple masonry  
4 vernacular construction. And there's quite a  
5 few of these throughout the community as well.  
6 Next slide.

7 So our second category were structures  
8 that were on the alleys, excluded from previous  
9 surveys. So this is a great one that Kiley  
10 Secret identified for us. It is sort of an  
11 18- -- we think 1890s era, Queen Anne Revival  
12 barn. It sits on its own parcel, right off of  
13 the alleyway, and it's not associated with any  
14 of the houses because the houses around it are  
15 actually a little bit later, so --

16 And it -- it's very much in keeping with  
17 this -- this particular style pattern book by  
18 George Barber, *Cottage Souvenir* book from 1891.  
19 And you can just see, it has a lot of the  
20 characteristics of Queen Anne with this complex  
21 roof form, the cladding material variety, and  
22 that elaborate ornamentation. And there's a  
23 little spindle, for example -- they -- the turn  
24 spindle under the gable end on the north side  
25 of the building. So it's got some really great

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 characteristics to it.  
 2 Next slide, please.  
 3 And then, again, back down to a very  
 4 simple building. This little 1935 cottage  
 5 structure at 421-and-a-half East 5th Street.  
 6 The house at 421 isn't there anymore, so it's  
 7 just -- this is the little structure that  
 8 remains.  
 9 Next slide, please.  
 10 And then Category 3 were these previously  
 11 recorded buildings with alterations. So this  
 12 was an interesting example -- actually, it  
 13 should be 2202 North Main Street. Built in  
 14 1927, and it was a wholesale notions warehouse  
 15 kind of building at that -- according to the  
 16 1951 Sanborn map.  
 17 So in the 1985 photograph, for the Florida  
 18 Master Site File, it still had its industrial  
 19 steel windows that were characteristic of this  
 20 kind of building. But by 2024, you can see  
 21 that those windows were replaced with smaller  
 22 aluminum units and stucco infill, but you can  
 23 still read the original openings. So while it  
 24 is a change, I think it -- it's still -- the  
 25 building still retains enough of its

Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 early ranch from 1954.  
 2 And then there's a little cluster on Ionia  
 3 Street of four ranch houses that, essentially,  
 4 have the same pattern to them. They're wood  
 5 frame, in this particular group, and they date  
 6 from the late '70s. So you can see the range  
 7 of Mid-Century, residential, single-family.  
 8 Next slide, please.  
 9 For multifamily, there are -- there are  
 10 two really remarkable examples here. The one  
 11 on the left, Hogan's Creek tower, great example  
 12 of brutalist architecture by Theodore, or  
 13 "Ted," Pappas, from the mid '70s.  
 14 And then on the right, interestingly,  
 15 Jackson [sic] Housing Authority, another  
 16 brutalist building designed, actually, by  
 17 Herschel Shepard, who is a renowned historic  
 18 preservation architect, and this is one of  
 19 Herschel's early works here.  
 20 And then lower left, you know, you've got  
 21 a nice, two-story, brick -- basic brick  
 22 apartment building. And then on the right a  
 23 six-unit masonry building. Again, from the  
 24 '50s.  
 25 Industrial buildings. There's a great

Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 character-defining features to have what we  
 2 would consider integrity for a historic  
 3 district.  
 4 And then just a random selection of  
 5 different kinds of buildings. So Mid-Century  
 6 commercial buildings. Again, everything from a  
 7 utilitarian little corner store, concrete block  
 8 building, to KBJ Architects bank building,  
 9 which is very much in the -- in the Mid-Century  
 10 style, to the SPAR Council building from 1956  
 11 to this really interesting -- and this is a  
 12 little bit outside of Springfield, just to the  
 13 north, but the Winn-Lovett grocery store. It's  
 14 the last one of these remaining, apparently, in  
 15 the area of this particular Mid-Century Modern  
 16 kind of architecture from 1948.  
 17 Next slide, please.  
 18 So on the single-family side, we've got  
 19 everything from minimal traditional, a little  
 20 brick house here in 1940. The one adjacent to  
 21 it, upper right, 1942, to ranch houses.  
 22 There's a few of them kind of sprinkled through  
 23 the community. The one on the lower left is,  
 24 actually, on West -- I think it's 9th, I think,  
 25 or 10th. And, again, it's a -- you know, an

Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 collection of industrial buildings here, so --  
 2 the factory at 12th and Pearl, for example,  
 3 that expands and has multiple additions that  
 4 date from the '20s all the way through the  
 5 Mid-Century period.  
 6 If you go a little further up Pearl, right  
 7 by the -- the train tracks, there's this  
 8 wonderful, little, very traditional building,  
 9 but built in 1950, that is owned by the City.  
 10 The warehouse on the lower -- again, you  
 11 know, very -- you know, sort of industrial, a  
 12 vernacular building, metal warehouse, 1952.  
 13 And then on Liberty Street, the former  
 14 cigar factory has been, of course, quite  
 15 significantly modified, but that originally  
 16 dates from 1949.  
 17 Next slide, please.  
 18 So here's some thoughts on maybe expanding  
 19 the historic context for Springfield. So the  
 20 original designation was based on -- the idea  
 21 was this development of residential suburbs,  
 22 late 19th and early 20th century, and it was  
 23 found significant for National Register  
 24 criterion A, dealing with events; and C,  
 25 dealing with architecture and design.

Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 So some thoughts on maybe expanding these  
2 criteria for a future perhaps expansion of the  
3 district would be to consider the importance of  
4 the industry and manufacturing hubs, the impact  
5 of the railroads that define that community  
6 boundary on the north side and east side of  
7 Springfield is -- is one option.

8 Another is that -- sort of that history,  
9 the cycles of commercial development from the  
10 1925 zoning all the way up through the '70s.

11 And, again, cycles of decline and  
12 revitalization, how that happens in the  
13 community and how Springfield is kind of a --  
14 in a microcosm, really represents what's  
15 happened, really, in Florida in terms of this  
16 entire time period.

17 The post-war reconstruction of the Urban  
18 Core then leads to post-war reconstruction in  
19 Springfield as well.

20 The importance of social reform movements,  
21 particularly public services, you know,  
22 particularly public housing, for example, and  
23 those two great examples within the community  
24 there, the brutalist building by Ted Pappas and  
25 Herschel Shepard's building as another example.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 in particular the -- the tower that we've  
2 already seen; and, of course, the -- the  
3 Singletary [sic] Citizens Center there, which  
4 is a -- again, a really strong example of  
5 brutalist architecture, really beautiful  
6 building.

7 And then also just the fact that the  
8 Winn-Lovett grocery store is the last one of  
9 this particular design remaining. That, I  
10 think, has some important merit as well.

11 Next slide, please.

12 And then -- so some recommendations on  
13 next steps.

14 Again, additional phased survey projects  
15 to reexamine all of the remaining resources in  
16 the community. See what's still there from the  
17 1985 survey, what's been torn down. And then  
18 consider how you can integrate this Mid-Century  
19 in -- into maybe expanding the -- the  
20 significance of that community.

21 Another thought was, maybe there was some  
22 multiple property cover nominations for the  
23 National Register.

24 And some ideas on themes were doing one on  
25 perhaps brutalist architecture because

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 And, of course, the Singleton Center, which is  
2 a really remarkable piece of architecture also.

3 And then for criterion C perhaps consider  
4 these trends in modern architecture from the  
5 '40s to the early 1980s. International style,  
6 brutalism, Mid-Century Modern.

7 And I -- I'll just mention this quickly.  
8 While this is not a current recommendation,  
9 it's something for future historians to think  
10 about, which is, in the late 20th and early  
11 21st century there was a move towards  
12 neotraditional design, which is an important  
13 part of the Springfield community in terms of  
14 rebuilding there, and I think that's something  
15 in -- in another 30 years or so future  
16 historians may want to consider that when they  
17 examine the context of this community as well  
18 and the impact of that.

19 Next slide, please.

20 So on to the recommendations.

21 Next slide.

22 So a couple of thoughts on the national  
23 future -- National Register nominations that  
24 may be of interest. Two of them are, of  
25 course, you know, the works of Ted Pappas, and

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 Jacksonville has a really strong tradition of  
2 that kind of architecture here, or works by  
3 notable Mid-Century architects, of which there  
4 are quite a number.

5 Maybe building types, like the -- all the  
6 great Mid-Century churches throughout this  
7 region here, very strong.

8 And architectural works associated with  
9 specific groups. For example, the Jewish  
10 heritage of Jacksonville is a very interesting  
11 story as well that could be told through its  
12 architecture.

13 You could update the community design  
14 guidelines to include guidance for Mid-Century  
15 resources and rehabilitating those.

16 Another thought was the neighborhood  
17 overlay districts for maybe a smaller area,  
18 like the warehouse district, if you wanted  
19 specific design guidelines for that area as  
20 well. That could be something to examine  
21 further.

22 And then also have some opportunities to  
23 really promote this legacy of this quality  
24 Mid-Century architecture that you find in the  
25 community.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300



1 So there's a few more next steps on the  
2 next slide.

3 Public education programs are always  
4 great. Updating -- again, updating the  
5 development design standards for Mid-Century  
6 resources for the community.

7 Public heritage programs. SPAR has such a  
8 strong program in terms of public events that  
9 may be incorporating some of the Mid-Century  
10 heritage which would be quite interesting as  
11 well.

12 The volunteer survey training, I mentioned  
13 this because we've developed kind of a best  
14 practices for doing this in communities. And  
15 we've done this in Pinellas County extensively  
16 where we go into the community, a  
17 representative from -- from the University of  
18 Florida, and we usually work with the local  
19 preservation groups there, volunteers that are  
20 interested in learning about architecture.

21 We prepare a little guide to architecture  
22 for them and we pair up a citizen with somebody  
23 that has maybe a little experience in  
24 conducting surveys and knows a little about  
25 architecture. And then that way they learn

Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 some of the built -- some of the buildings that  
2 we've seen in the presentation today, even in  
3 their sort of time -- although, certainly I put  
4 them in the category of Mid-Century Modern  
5 or -- they seem to -- some of them seem to be  
6 down the ripple of the stone of the event  
7 rather than at the historic -- closer to the  
8 beginning of the event.

9 And so I'm wondering how, like -- can you  
10 elaborate on how you determine the building is  
11 really a Mid-Century Modern building? Does  
12 that make any sense?

13 Like, it's built -- you know, like, there  
14 are some building here on the riverfront that  
15 are not as old as some of the other truly,  
16 like, Mid-Century Modern or UN -- like, the  
17 United Nations-inspired kinds of buildings that  
18 we have down here in downtown Jacksonville.

19 MS. STEVENSON: Yeah.

20 THE CHAIRMAN: Just wondering about that.  
21 There's some flexibility there --

22 MS. STEVENSON: Oh, yeah, because -- well,  
23 I'll tell you what we did. When did we our  
24 Mid-Century studies at UF for -- statewide, we  
25 essentially took the time period -- we took '35

Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 to -- what to record and what's important. And  
2 we find that's really effective for grabbing a  
3 lot of information about a community quickly  
4 and not having to wait to -- for grant funding  
5 to do this. So that -- that's a whole option  
6 that could be viable for Springfield.

7 And then maybe creating a story map or  
8 online dissemination of the Mid-Century  
9 resources there.

10 And then also preparing some content for  
11 historic markers is another -- as a last  
12 thought for right now.

13 So with that, I'm going to end, and I  
14 thank you for your attention, and I'm happy to  
15 answer any questions.

16 THE CHAIRMAN: Thank you so much.

17 That was a wonderful presentation.

18 Do we have any questions or discussion for  
19 Linda?

20 COMMISSION MEMBERS: (No response.)

21 THE CHAIRMAN: You know, I just have one  
22 question, having been here for a long -- a long  
23 time. Let's leave it at that.

24 You know, looking at the architecture and  
25 the history of architecture in Jacksonville,

Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 to '75 as kind of our general time frame. And  
2 Mid-Century isn't really a style; it's kind of  
3 a period. So that's the other thing. It's a  
4 very big tent to include a lot of buildings  
5 within that. That's true.

6 COMMISSIONER HOFF: Through the Chair, I  
7 was wondering, do you plan to -- you included a  
8 number of recommendations and potential next  
9 steps. Do you plan to help entities move  
10 forward with those or -- or are you going to  
11 wait to be asked to help move forward with  
12 those?

13 MS. STEVENSON: Oh, well, you know, I  
14 think it's a really great community. I'm happy  
15 to help, so I'll just say that.

16 THE CHAIRMAN: Thank you so much.

17 MS. STEVENSON: Thank you.

18 COMMISSIONER HOFF: Thank you.

19 THE CHAIRMAN: Thank you.

20 All right. Back to business.

21 We'll continue on now with the agenda as  
22 is, and we'll move on to the deferred items.

23 We'll start with COA-23-28339, 3664  
24 Richmond Street; Number 2, COA-23-29186, 2799  
25 Selma Street; Number 3, COA-24-31124, 3629

Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 Richmond Street; Number 4, COA-24-31263, 1281  
2 Ingleside Avenue; Number 5, COA-24-31275, 128  
3 6th Street East; Number 6, REHAB-24-03, 157 8th  
4 Street East.

5 So those are the deferred items on the  
6 agenda.

7 And then moving on to the consent agenda,  
8 we have item number -- actually, we're going to  
9 pull Item Number 1, please. We'll pull that  
10 off the consent agenda and put it on the COA  
11 agenda.

12 So we have two items on the consent  
13 agenda: COA-24-30961 at 1135 Walnut Street in  
14 Springfield; and then COA-24-31005, 2749  
15 Downing Street in Riverside/Avondale.

16 And we'll entertain a motion.

17 If there's anyone here today to speak to  
18 any of these two consent agenda items, please  
19 come forward.

20 (Audience member approaches the podium.)

21 AUDIENCE MEMBER: My name is -- I'm  
22 representing the -- Item Number 1 -- 31107.

23 My name is Ognjen Vojnovic.

24 THE CHAIRMAN: You're on the first one?

25 MR. VOJNOVIC: Yeah.

Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 THE CHAIRMAN: Sir, we've pulled that to  
2 the COA agenda, so we'll hear that one later.

3 MR. VOJNOVIC: Oh, okay.

4 THE CHAIRMAN: Okay. Thank you.

5 Great. So when we get to that one, you  
6 can come back up. All right?

7 Is there anyone else today that wishes to  
8 speak to consent agenda item -- either Number 2  
9 or 3 on the consent agenda?

10 AUDIENCE MEMBER: I'm here representing  
11 Number 2.

12 THE CHAIRMAN: Come on forward.

13 (Audience member approaches the podium.)

14 AUDIENCE MEMBER: I'm just here to  
15 represent them on the -- on behalf of Five  
16 Star, LLC. I never did -- I'm really just  
17 here -- they told me I need to be here.

18 THE CHAIRMAN: You're just here to  
19 represent them?

20 AUDIENCE MEMBER: Yes.

21 THE CHAIRMAN: Okay.

22 All right. If you have no -- if they have  
23 no objection to the consent agenda, then --

24 AUDIENCE MEMBER: No, no objection.

25 THE CHAIRMAN: Okay.

Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 All right. Is there anyone else here  
2 today that wishes to speak to a consent agenda  
3 item?

4 AUDIENCE MEMBERS: (No response.)

5 THE CHAIRMAN: No? Okay.

6 All right. Then we'll entertain a motion.

7 COMMISSIONER GREGORY: Motion to approve  
8 consent agenda Items Number 2 and 3.

9 COMMISSIONER HOFF: I will second.

10 THE CHAIRMAN: Any discussion?

11 COMMISSION MEMBERS: (No response.)

12 THE CHAIRMAN: All those in favor?

13 COMMISSION MEMBERS: Aye.

14 THE CHAIRMAN: All those opposed?

15 COMMISSION MEMBERS: (No response.)

16 THE CHAIRMAN: So let it be known that  
17 consent agenda items 2 and 3 have been  
18 approved.

19 Now, if you're here today in regards to  
20 one of those two consent agenda items that were  
21 approved, you're certainly welcome to stay for  
22 the rest of the meeting, but you're also free  
23 to go because they have been approved.

24 And then Number 1, sir, we're going to  
25 hear that later on in the COAs, not right now.

Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 We'll call you up, sir.

2 MR. VOJNOVIC: (Inaudible.)

3 THE CHAIRMAN: So now we'll move on to  
4 Item D, previously deferred items to be heard,  
5 and we'll start -- let me see. We only have  
6 one. COA-24-31092, 3633 Richmond Street, in  
7 Riverside Avondale.

8 We'll hear a report from staff.

9 MR. WELLS: Thank you.

10 This is application COA-24-31092 for the  
11 property located at 3633 Richmond Street. So,  
12 once again, this is a previously deferred item.  
13 A couple of cycles ago, the Commission wanted  
14 to -- wanted staff to dig a little bit deeper  
15 and update their staff report in regards to  
16 demolition of the accessory structure, which is  
17 a contributing structure.

18 Since that time, staff has reviewed the  
19 request. We did update our staff report to  
20 include some additional analysis regarding the  
21 structural condition of that carport.

22 From our analysis, we did provide a letter  
23 from an architect known as David Case. His  
24 licensure is included within the book package,  
25 but, essentially, the letter found that the

Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 structure is buried into the slope of the  
2 property and is now removed -- has now removed  
3 a large oak tree that compromises its  
4 foundation, which has led to water infiltration  
5 and deterioration.

6 So again, some photos are included within  
7 the staff report, as well as the overall book  
8 package, that confirmed the condition and the  
9 extent of that deterioration.

10 So other than that, we do stand by our  
11 original report, including demolition of the  
12 contributing accessory structure as well as new  
13 construction for the addition. And so we  
14 forward to you a recommendation for approval  
15 with the conditions noted in the report.

16 THE CHAIRMAN: All right. Thank you.

17 We will officially open the public  
18 hearing. Is there anyone here to -- I'm sorry,  
19 do commissioners have any questions for staff?

20 COMMISSIONER GREGORY: Through the Chair,  
21 yes, I did have a question for the staff.

22 Was the finding that -- due to the  
23 building being built into the slope, that water  
24 was soaking into the concrete?

25 I'm looking at the photos here. It looks  
Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 MR. GREER: Sorry. Jumped the gun.

2 THE REPORTER: If you would raise your  
3 right hand for me, please.

4 MR. GREER: (Complies.)

5 THE REPORTER: Do you affirm that the  
6 testimony you are about to give will be the  
7 truth, the whole truth, and nothing but the  
8 truth?

9 MR. GREER: Yes.

10 THE REPORTER: Thank you.

11 THE CHAIRMAN: Thank you.

12 So if you don't have a statement, I guess  
13 I would -- I would just ask you, do you have  
14 any objection to the conditions?

15 MR. GREER: No. Like Arimus said, it's,  
16 you know, built into the grade, which is  
17 causing pretty severe water intrusion and --

18 THE CHAIRMAN: Okay.

19 MR. GREER: Yeah.

20 THE CHAIRMAN: All right. Well, if we  
21 need you to come back up --

22 MR. GREER: Perfect.

23 THE CHAIRMAN: -- we'll ask you.

24 MR. GREER: Thank you.

25 THE CHAIRMAN: Is there anyone else here  
Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 kind of like water is getting into there and  
2 causing cracking and deterioration of the  
3 building. Is that correct?

4 MR. WELLS: Through the Chair to  
5 Commissioner Gregory, that is correct.

6 COMMISSIONER GREGORY: Okay. Thank you.

7 THE CHAIRMAN: Any other questions for  
8 staff?

9 COMMISSION MEMBERS: (No response.)

10 THE CHAIRMAN: Is the applicant here  
11 today?

12 (Audience member approaches the podium.)

13 THE CHAIRMAN: Please state your name and  
14 address and be sworn in.

15 AUDIENCE MEMBER: Daniel Greer.

16 I just didn't know if y'all had any  
17 questions or -- after seeing the photos.

18 THE CHAIRMAN: Okay. You don't have any  
19 statement to make or anything like that?

20 MR. GREER: No. I know we had discussed  
21 it two meetings ago. Didn't know if -- I --  
22 after seeing the photos, I didn't know if you  
23 had any other questions or --

24 THE CHAIRMAN: Did you swear him in?

25 THE REPORTER: No.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 today to speak on this application?

2 AUDIENCE MEMBERS: (No response.)

3 THE CHAIRMAN: No? All right. Then we'll  
4 close the public hearing, and I'll entertain a  
5 motion.

6 COMMISSIONER GREGORY: Motion to approve  
7 COA-24-31092, 3633 Richmond Street.

8 MS. LOPERA: With any staff conditions?

9 COMMISSIONER GREGORY: With the -- approve  
10 with the conditions that are on the -- on the  
11 report here.

12 COMMISSIONER HOFF: I will second that.

13 THE CHAIRMAN: All right. Discussion?

14 COMMISSIONER GREGORY: I think the  
15 additional photos and the letter from the  
16 architect as well as staff's recommendations  
17 are enough for me to say that the condition is  
18 being deteriorated by the water intruding by  
19 the slope there.

20 I mean, we live -- in Florida it rains a  
21 lot, and then the -- the ground stays pretty  
22 soggy a lot of the year. And that's just  
23 deteriorating the concrete and the -- the  
24 structure here.

25 I would agree with the report at this

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 point.

2 COMMISSIONER HOFF: I have a -- through  
3 the Chair, I guess, to either staff or the  
4 applicant. Could you speak to how long the  
5 structure has been built into the slope?

6 MR. WELLS: Through the Chair, I'll have  
7 to defer to the applicant on that one.

8 (Mr. Greer approaches the podium.)

9 MR. GREER: To our knowledge, that's how  
10 it's been for years, yeah.

11 There used to be some large trees on the  
12 front right corner that had been removed but  
13 have -- have cracked both the stem wall and the  
14 slab as well.

15 At the back of the garage, it's about 3,  
16 3-and-a-half feet below grade back there, so it  
17 wouldn't be an easy task to remedy that.

18 COMMISSIONER HOFF: That was my question.

19 THE CHAIRMAN: Any other discussion?

20 COMMISSION MEMBERS: (No response.)

21 THE CHAIRMAN: No?

22 COMMISSIONER HOFF: My thought is that,  
23 you know, if this were a more significant  
24 structure, then I may feel differently about  
25 this, but I'm leaning towards approval as well.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 COMMISSIONER GREGORY: Through the Chair,  
2 I agree with Commissioner Hoff.

3 With it being a detached additional  
4 structure. And also, from the report, it looks  
5 like it wasn't always a garage; it was a  
6 carport. It's been modified, must have been  
7 multiple times, but it's not anywhere near what  
8 its original structure was possibly.

9 THE CHAIRMAN: Yeah. If there's no  
10 further discussion, then I say we put it up for  
11 a vote.

12 All those in favor to approve with staff  
13 recommendations -- conditions?

14 COMMISSION MEMBERS: Aye.

15 THE CHAIRMAN: All those opposed?

16 COMMISSION MEMBERS: (No response.)

17 THE CHAIRMAN: Let it be known that  
18 COA-24-31092, at 3633 Richmond Street, has been  
19 approved with staff conditions.

20 All right. And now we'll move on to F,  
21 the historic designations. We'll start with  
22 LM-24-06, at 740 Van Buren Street.

23 MR. WELLS: To the Chair, this is actually  
24 a deferral, no report. We'll take this up next  
25 cycle.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 THE CHAIRMAN: All right. So that will be  
2 deferred. And we'll defer that to the next  
3 meeting on -- in September? I'm sorry,  
4 November?

5 MR. WELLS: To the Chair, yes.

6 THE CHAIRMAN: November 13th, 2024?

7 MR. WELLS: Yes.

8 THE CHAIRMAN: So next is LM-24-07 at 1220  
9 16th Street East.

10 We'll hear a staff report.

11 MR. WELLS: All right. Thank you.

12 So this is a landmark report, LM-24-07,

13 for the property located at 1220 East 16th

14 Street. This is known as the original --

15 originally titled Duval County Public School

16 Number 8. Historically, it's been known as the

17 J. Allen Axson Elementary School.

18 So in accordance with our section  
19 criteria, we found that this property -- which  
20 was requesting a local landmark designation, we  
21 found that it met three of the seven criteria.

22 The first one relates to its being a  
23 significant reminder of the cultural,  
24 historical, architectural or archaeological  
25 heritage of the city, state, or nation.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 So once again, this school represents a  
2 part of the rapid residential growth of  
3 Jacksonville following the 1901 fire. It  
4 represents a significant institution in the  
5 East Springfield/Phoenix neighborhood.

6 So after the Great Fire of May 3rd, 1901,  
7 suburban growth began to accelerate following  
8 the extension of the streetcar lines, along  
9 with the opening of new businesses and  
10 industries, the expansion of the Main Street  
11 line.

12 The Jacksonville Street Railway Company  
13 opened within Phoenix Park, along the St. Johns  
14 River. And after opening in September of  
15 1901 -- and known as a trolley park -- the  
16 purpose of the park was to encourage weekend  
17 use of the streetcars.

18 East Springfield and Phoenix and Long  
19 Branch were served by two elementary schools,  
20 both which are, of course, currently closed.  
21 So J. Allen Axson Elementary School originally  
22 served whites, whereas Long Branch Elementary  
23 School, located on Franklin Street, opened for  
24 black students.

25 J. Allen Axson was built in three

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 different parts. So the original building was  
2 built in 1910 from a design -- which we heard  
3 earlier from the UF presentation -- Roy  
4 Benjamin, who is a prominent architect.

5 The original part of the school has the  
6 same basic design and floor plans as two other  
7 schools, so -- which are Lackawanna Elementary  
8 School and Fairfield Public School, which were  
9 also both built in 1910.

10 The J. Allen Axson Elementary School was  
11 one of the five schools constructed between  
12 1910 and 1911. The school was funded as part  
13 of a bond issue, which allowed for eight  
14 classroom additions, which was added in 1915,  
15 which was also designed by Roy Benjamin.

16 The school expanded again in 1926 by  
17 contractor O.P. Woodcock, who, again, used  
18 designs by Roy Benjamin. And the school was  
19 eventually named from Duval County Public  
20 School Number 8 to J. Allen Axson in 1956.

21 So the school reflects the continued  
22 change in school design that started in the  
23 19th century with an emphasis on fresh air,  
24 light, space, and sanitation. And which, of  
25 course, continued into the 20th century.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 also been installed. And the current owner is  
2 also an architect, urban designer, a general  
3 contractor, and developer.

4 So we stand by our findings. And, again,  
5 we found that this meets three out of the seven  
6 criterion, and we forward a recommendation for  
7 approval of the school.

8 THE CHAIRMAN: Commissioners, any  
9 questions for staff?

10 COMMISSION MEMBERS: (No response.)

11 THE CHAIRMAN: Well, let's go ahead and  
12 open the public hearing.

13 Is there anyone here to speak on this  
14 landmark designation?

15 (Audience member approaches the podium.)

16 THE CHAIRMAN: Please state your name and  
17 address and we'll swear you in.

18 AUDIENCE MEMBER: Carmen Godwin.

19 Do you need my address also?

20 THE CHAIRMAN: Yes, please.

21 MS. GODWIN: 4834 Malpas Lane, 32210.

22 (Raises right hand.)

23 THE REPORTER: Do you affirm that the  
24 testimony you are about to give will be the  
25 truth, the whole truth, and nothing but the

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 The second criteria relates to it being  
2 identified as a work of a master builder,  
3 designer, or architect. So, in this instance,  
4 this would relate to Architect Roy A.  
5 Benjamin.

6 So Roy A. Benjamin is credited with the  
7 design of many notable buildings, particularly  
8 theaters within Jacksonville and throughout the  
9 Southeast U.S.

10 So Benjamin was the architect for the  
11 Imperial Theatre, which is now demolished. The  
12 Palace Theatre, which is also now demolished.  
13 But currently existing we have the San Marco  
14 Theatre, the Riverside Theatre, and the Florida  
15 Theatre. He's also designed the Scottish Rite  
16 Masonic Temple, the Jacksonville Jewish Center,  
17 and different structures within Memorial Park.

18 The third criterion relates to its  
19 suitability for preservation or restoration.  
20 So according to the application itself and  
21 staff's findings, we found that the building is  
22 suitable for preservation and restoration.

23 Efforts are already underway to save the  
24 building's integrity. This includes debris  
25 removal and cleanup. Security measures have

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 truth?

2 MS. GODWIN: I do.

3 THE REPORTER: Thank you.

4 MS. GODWIN: Hi. I'm here in support of  
5 this landmark application, School Number 8,  
6 located in the East Springfield/Phoenix  
7 neighborhood.

8 It was originally constructed in 1910 as a  
9 63-by-36 brick schoolhouse, and the additions  
10 were constructed in 1915 and 1926. Now, those  
11 additions were constructed during the historic  
12 period, so they are part of the historic  
13 fabric.

14 The building does meet at least -- well,  
15 we considered four criteria. I'm only going to  
16 support the three that the staff has supported.

17 Its a significant reminder of our city's  
18 heritage. The school operated for over 95  
19 years as an educational institution. Its  
20 construction was the result of the growth and  
21 expansion of the city during the first quarter  
22 of the 20th century.

23 The relatively quick expansion of the  
24 building in two additional stages in the first  
25 15 years attest to the rapid growth of

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 Jacksonville during the time of World War I.  
2 The school exemplifies the importance of  
3 the City -- that the City placed on its public  
4 institutions. These buildings were meant to be  
5 monuments to the City's dedication to  
6 education. They hired master architects and  
7 master builders, and they used quality  
8 materials in the construction of these  
9 buildings.

10 The architectural design of this building  
11 and its ornamentation are characteristic of  
12 other educational buildings constructed during  
13 this same time period.

14 Next, it does qualify as being identified  
15 by the work of a master architect and master  
16 builder, as both the original and both of the  
17 additions were constructed by the same team.

18 Architect Roy Benjamin is one of  
19 Jacksonville's most well known architects. He  
20 specialized in theater architecture. He's  
21 credited with building over 200 theaters  
22 throughout the country. As mentioned, the  
23 Florida Theatre, the Riverside and San Marco  
24 Theatres are just a couple of those that you  
25 can still see today here in Jacksonville.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 Benjamin also assisted with the design of  
2 Riverside's Memorial Park, alongside the  
3 Olmstead brothers. And he designed two of the  
4 major apartment buildings on that park, the  
5 San Juline and the Park Lane, which was one of  
6 Jacks- -- one of Florida's first high-rises.

7 He designed many other apartment  
8 buildings, as well as several of the city's  
9 institutional buildings; the Elks Club  
10 building, Fire Station Number 4, and the  
11 Scottish Rite Masonic Temple being just three  
12 of those.

13 He also designed the personal home of  
14 Leon Cheek, which is now one of the most  
15 notable historic mansions in Riverside's  
16 historic district.

17 O.P. Woodcock built many of the buildings  
18 alongside him, and he's one of the most  
19 prolific builders during the first half of the  
20 20th century. He built hundreds of major  
21 buildings in the Urban Core. His firm  
22 constructed all of the buildings and residences  
23 that were part of the original San Jose Estates  
24 development, including the San Jose Hotel which  
25 is now the Bolles School. And dozens of his

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 buildings are now listed as landmark  
2 structures, including the Masonic Temple, John  
3 Gorrie Junior High School, and the Willow  
4 Branch Library.

5 And, finally, the building is suitable for  
6 preservation. Many architectural elements  
7 remain intact on the building and efforts have  
8 already begun to preserve its history and  
9 integrity.

10 The current owner is an architect, urban  
11 designer, general contractor, and developer.  
12 He has reestablished connections to JEA power  
13 and electric and water. He's cleaned up the  
14 property, removed graffiti, and installed  
15 fences and multiple security measures which  
16 will keep the building safe from -- from  
17 demolition.

18 The owners have already created concept  
19 plans for new uses on the structure and are  
20 working with engineers and experts to ensure  
21 the building is not only renovated and  
22 adaptively reused, but also that significant  
23 architectural elements are preserved in that  
24 process.

(Timer notification.)

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 MS. GODWIN: I'm happy to answer any  
2 questions you might have.

3 THE CHAIRMAN: Thank you.

4 MS. GODWIN: All right. Thank you.

5 The owner is actually here to speak as  
6 well, Rudy Alegre.

7 (Audience member approaches the podium.)

8 AUDIENCE MEMBER: Hello. Hello, everyone.

9 THE CHAIRMAN: Please state your name and  
10 address, and she'll --

11 AUDIENCE MEMBER: My name --

12 THE CHAIRMAN: -- swear you in.

13 AUDIENCE MEMBER: -- is Rudy Alegre.

14 And you need something else?

15 THE REPORTER: Your address, please.

16 MR. ALEGRE: 423 Jessie Street,  
17 Jacksonville.

18 THE REPORTER: Thank you.

19 MR. ALEGRE: Thank you.

20 THE REPORTER: If you would raise your  
21 right hand for me, please.

22 MR. ALEGRE: Oh, sorry.

23 (Complies.)

24 THE REPORTER: Do you affirm that the  
25 testimony you are about to give will be the

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 truth, the whole truth, and nothing but the  
 2 truth?  
 3 MR. ALEGRE: I do.  
 4 THE REPORTER: Thank you.  
 5 MR. ALEGRE: Thank you.  
 6 Good afternoon.  
 7 I'm Rudy Alegre. I was born in Argentina.  
 8 And we had a very passionate feelings for  
 9 architecture my entire life, and I earned my  
 10 master's degree in architecture and urban  
 11 design back in 1986. Very soon after that, I  
 12 was invited to move to California and work for  
 13 several top-of-the-line architectural firms  
 14 too. Worked with -- we got a lot of beautiful  
 15 projects and awards too.  
 16 I moved to Jacksonville four years ago. I  
 17 love this place. And soon after that, my  
 18 friend Elizabeth, (inaudible) too, called me  
 19 about this particular building after doing  
 20 investments, mostly in residential areas, like  
 21 Springfield and Phoenix.  
 22 So I went to see the building, and we took  
 23 over the ownership back in 19- -- I mean,  
 24 sorry, 2023, a year and a half ago.  
 25 We met a few times with Mr. Folks and Lisa  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 single-loaded corridors that allow natural  
 2 life -- light flow through from east to west,  
 3 north to south. And this layout is very rare,  
 4 even in modern design. It creates a sense of  
 5 openness and vitality throughout the building,  
 6 brings all natural lights and ventilation to  
 7 it. Something that -- it doesn't happen today.  
 8 Anyway, the brickwork is exceptional too.  
 9 (Timer notification.)  
 10 MR. ALEGRE: Okay. (Inaudible) and all  
 11 that, and I hope we can preserve it. That's  
 12 (inaudible).  
 13 Thank you.  
 14 Any questions? And I'm here.  
 15 THE CHAIRMAN: Any questions?  
 16 COMMISSION MEMBERS: (No response.)  
 17 MR. ALEGRE: Thank you very much.  
 18 THE CHAIRMAN: Thank you. Thank you very  
 19 much.  
 20 MR. ALEGRE: Appreciate it.  
 21 THE CHAIRMAN: Is there anyone else here  
 22 today to speak to this landmark designation --  
 23 application?  
 24 AUDIENCE MEMBERS: (No response.)  
 25 THE CHAIRMAN: No? All right. We'll  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 Sheppard about this particular project and the  
 2 ideas to bring it alive. Everybody was very  
 3 enthusiastic and very happy with it.  
 4 The technicality of it -- what drew me to  
 5 this school, Number 8, was the sheer brilliance  
 6 of the architectural design and craftsmanship.  
 7 The building expands approximately 50,000  
 8 square feet across the two floors, designed by  
 9 the talented architect Roy Benjamin.  
 10 He looked at this site and decided to  
 11 create it -- two (inaudible) wings from east to  
 12 west, and connect them by another same  
 13 proportions of (inaudible) from north to south,  
 14 then connected that with three post  
 15 (inaudible). And to the front of Franklin  
 16 Street, a (inaudible) building with several  
 17 (inaudible) and symmetrical distribution.  
 18 To finish that particular cubic space, he  
 19 put a particular pyramid roof in contrast to  
 20 all the rest of the flat roof. Why I mention  
 21 this is because of the unique elements that it  
 22 has.  
 23 Sorry, I'm a little nervous, but I'm not  
 24 good at speaking.  
 25 Anyway, the (inaudible), 10-foot-wide,  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 close the public hearing and I'll entertain a  
 2 motion.  
 3 COMMISSIONER GREGORY: Motion to approve  
 4 LM-24-07 for the property at 1220 16th Street  
 5 East.  
 6 COMMISSIONER HOFF: I will second.  
 7 THE CHAIRMAN: Any discussion?  
 8 COMMISSIONER HOFF: Through the Chair to  
 9 the applicant, I just want to say that this is  
 10 a really exciting project and thank you for  
 11 doing this.  
 12 MR. ALEGRE: Thank you.  
 13 THE CHAIRMAN: Any other discussion?  
 14 COMMISSION MEMBERS: (No response.)  
 15 THE CHAIRMAN: I think we all agree with  
 16 that statement, Commissioner Hoff.  
 17 It's an excellent project. And this is  
 18 the second time today that I've heard about Roy  
 19 Benjamin, so I'm very excited because he's  
 20 really one of my fav- -- he's my favorite  
 21 Jacksonville architect, so ...  
 22 No more discussion? I say we put it to  
 23 the vote.  
 24 All those in favor?  
 25 COMMISSION MEMBERS: Aye.  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 THE CHAIRMAN: All those opposed?  
 2 COMMISSION MEMBERS: (No response.)  
 3 THE CHAIRMAN: So let it be known that  
 4 LM- -- application 24-07 at 1220 16th Street  
 5 East has been approved.  
 6 MR. ALEGRE: Thank you.  
 7 THE CHAIRMAN: All right. So we'll move  
 8 on to the COA section. We're going to start  
 9 with the one that we pulled from the consent  
 10 agenda. Item COA- -- or, I'm sorry,  
 11 application COA-24-31107 at 2nd Street East in  
 12 Springfield.  
 13 So we'll open the public hearing and hear  
 14 a staff report.  
 15 MR. WELLS: Thank you.  
 16 So this is COA-24-31107 for the property  
 17 located at 0 2nd Street East. So this is a  
 18 request to permit for a single-family, new  
 19 construction, a two-story home. So this will  
 20 be located within the Springfield Historic  
 21 District.  
 22 As designed, the proposed two-story home  
 23 will consist of a gabled roof, a brick tile  
 24 finish on the foundation, a porte cochere, and  
 25 a covered full-width porch.  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 The primary materials include Fiberglass  
 2 shingles for the roof, 2-over-2 windows, Hardie  
 3 board lap siding, a wood railing, and tapered  
 4 columns with caps and bases.  
 5 Overall, we -- we evaluated this  
 6 application in accordance with our design  
 7 guidelines, as well as our Ordinance Code  
 8 criteria for new construction. We found that  
 9 it was consistent and compatible. And as such,  
 10 we forwarded a recommendation for approval with  
 11 the conditions noted in the report.  
 12 Since the publishing of the report, we did  
 13 receive some comments from SPAR, which is the  
 14 neighborhood organization for Springfield,  
 15 which -- Commissioners, you should have a hard  
 16 copy printout of their two comments.  
 17 So the first one just relates to just them  
 18 having some mixed feelings about the carport or  
 19 porte cochere. And the second component is  
 20 regarding whether or not the property will  
 21 connect to JEA water and sewer or will it have  
 22 its own well and septic system.  
 23 And so if they -- if the applicant chooses  
 24 to do the latter, then staff would recommend  
 25 adding a condition that relates to the well  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 system being located within the rear property.  
 2 That's something that we do want to get into  
 3 the posture of doing for future new  
 4 constructions. We just missed it on this one,  
 5 so --  
 6 Other than that, we stand by our original  
 7 report but with that additional condition.  
 8 THE CHAIRMAN: Thank you.  
 9 Do we have any -- commissioners have any  
 10 questions for staff?  
 11 COMMISSION MEMBERS: (No response.)  
 12 THE CHAIRMAN: Is there anyone here to  
 13 speak to this COA today?  
 14 AUDIENCE MEMBER: (Indicating.)  
 15 THE CHAIRMAN: Please come forward.  
 16 The applicant, rather.  
 17 (Audience member approaches the podium.)  
 18 THE CHAIRMAN: State your name and  
 19 address, please, and she'll swear you in.  
 20 AUDIENCE MEMBER: Ognjen Vojnovic, 33  
 21 Katie Creek, St. Augustine.  
 22 THE REPORTER: If you would raise your  
 23 right hand for me, please.  
 24 MR. VOJNOVIC: (Complies.)  
 25 THE REPORTER: Do you affirm that the  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 testimony you are about to give will be the  
 2 truth, the whole truth, and nothing but the  
 3 truth?  
 4 MR. VOJNOVIC: I do.  
 5 THE REPORTER: Thank you.  
 6 MR. VOJNOVIC: Yeah.  
 7 Good afternoon again.  
 8 THE CHAIRMAN: Good afternoon.  
 9 MR. VOJNOVIC: Just to say that they will  
 10 comply with whatever (inaudible). (Inaudible)  
 11 went back and forth with the historic  
 12 department, and we addressed -- we addressed, I  
 13 mean, the drawings, but, you know, there are  
 14 some outstanding that (inaudible) just comply  
 15 with.  
 16 And we will -- I think during the  
 17 construction -- regardless on the permit during  
 18 the construction process, the constructor and  
 19 myself coordinated with the City as much as  
 20 needed to (inaudible) all the -- the guidelines  
 21 and the rules and to stay with the --  
 22 compliance of the -- and to continue the legacy  
 23 of -- of the neighborhood, and of the -- to  
 24 keep it historic.  
 25 That's it.  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300



1 THE CHAIRMAN: Thank you.  
 2 Do we have any questions for the  
 3 applicant?  
 4 COMMISSIONER GREGORY: Yes.  
 5 Through the Chair, we -- one thing we want  
 6 to confirm is that this -- this lot is on City  
 7 water and sewer; is that correct?  
 8 MR. VOJNOVIC: Yeah.  
 9 COMMISSIONER GREGORY: Okay. Thank you.  
 10 MR. VOJNOVIC: Yeah.  
 11 THE CHAIRMAN: Any other questions for the  
 12 applicant?  
 13 COMMISSION MEMBERS: (No response.)  
 14 THE CHAIRMAN: No? Okay.  
 15 Thank you, sir. If we need you to come  
 16 back up, we'll call you. Thank you.  
 17 Is there anyone else here today that  
 18 wishes to speak to this COA application?  
 19 AUDIENCE MEMBERS: (No response.)  
 20 THE CHAIRMAN: No? All right. We'll  
 21 close the public hearing and entertain a  
 22 motion.  
 23 COMMISSIONER GREGORY: Motion to approve  
 24 COA-24-31107 for the property at 0 2nd Street  
 25 East, approve with the conditions, and adding a  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 Chair, so I think that the design of the  
 2 single-family home is perfectly fine. I do  
 3 think that the scale of the porte cochere is a  
 4 little too large compared to the home.  
 5 This is -- I'm just kind of going back in  
 6 my memory here. This is probably the first new  
 7 construction single-family home with a porte  
 8 cochere that I can recall. And looking at some  
 9 of the historic ones in the neighborhood,  
 10 I'm -- I'm familiar with the neighborhood. So  
 11 I found, I don't know, probably about five or  
 12 six, including 1214 Hubbard, 1644 Pearl, 1424  
 13 Pearl, 133 West 5th, and 1206 Hubbard. Those  
 14 are typically larger homes, wider homes with a  
 15 porte cochere that is in a smaller scale  
 16 compared to the house. And they all have flat  
 17 roofs as well. The only exception that I found  
 18 was 1424 North Pearl, which is a smaller home,  
 19 but the porte cochere is very small.  
 20 So I just want to have a discussion about  
 21 that. Although there's not many of them -- I  
 22 do think having one is okay as long as it's not  
 23 out of scale to the home. And, for me, it  
 24 looks like it's a little too prominent.  
 25 MR. VOJNOVIC: Would you scroll down to  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 condition that if a well system is needed, it  
 2 be put in the rear of the home, in the  
 3 backyard.  
 4 COMMISSIONER HOFF: I will second for  
 5 discussion.  
 6 (Mr. Vojnovic exits the proceedings.)  
 7 THE CHAIRMAN: Oh, sir. Sir, could you --  
 8 did you hear the -- did you hear the condition  
 9 that was added to the approval? Are you okay  
 10 with that?  
 11 MR. VOJNOVIC: Yes.  
 12 THE CHAIRMAN: Could you state that for  
 13 the record, into the microphone, that you're  
 14 okay with that?  
 15 MR. VOJNOVIC: Yeah. Yeah, fine.  
 16 THE CHAIRMAN: Okay. Thank you.  
 17 Just -- well, maybe just wait until we  
 18 vote. Okay?  
 19 MR. VOJNOVIC: Can I go now?  
 20 THE CHAIRMAN: And then that way -- it  
 21 won't take that long. Thank you.  
 22 Is there any more discussion since we --  
 23 is there any discussion since we have the  
 24 second?  
 25 COMMISSIONER HOFF: So -- through the  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 the (inaudible) views if you have it? You  
 2 don't have that? So you don't have it?  
 3 Yeah, that one.  
 4 I don't know -- too -- it is -- proportion  
 5 is relative, but it is also, like,  
 6 mathematically established.  
 7 We had it first, like -- the historic  
 8 comments department -- we widened it to 7 feet,  
 9 plus the -- the illusion of the out [sic]  
 10 proportion could go from the -- from the height  
 11 itself. The house is elevated, I think  
 12 30 inches, plus the front columns that may  
 13 bring the illusion of the side maybe to go --  
 14 so up to almost 10, 11 feet.  
 15 So we had it -- we had the -- the driveway  
 16 originally 7, but then put the -- per  
 17 recommendation of the historic department, move  
 18 it out to -- to 10.  
 19 Now, looking from different views, you  
 20 know, especially from the eye level, as you  
 21 approaching to the house, you may not have that  
 22 impression like you have it on the flat  
 23 elevation, 3D. That -- that's why I always  
 24 provide the -- either to the client, so you can  
 25 have a better -- better impression.  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 That flat elevation, this is -- this is  
2 more like just a graphic in- -- interpretation,  
3 but I think it -- more realistic scale is the  
4 one -- the prospective view, especially from  
5 the height of the eye level of about 5'4" or  
6 something like that. And that -- that scale  
7 is, I think, on the -- the second on the right  
8 of view 3. It's more -- it's more realistic.

9 And comparing that view to the flat  
10 elevation, you know, it create two different  
11 illusion, two different perception of the -- of  
12 the scale, especially, you know, approaching  
13 more and more to the house.

14 So this is all relative. But, you know,  
15 there was a function, you know, to add that.

16 We also told that -- instead -- instead, a  
17 flat roof -- originally maybe being done as you  
18 mentioned. I think a more compatible  
19 architectural -- architectural being done  
20 until -- in compliance with the -- with the  
21 historical rules, you know, that shed roof --  
22 like the lower roof pitch would contribute a  
23 little bit more and better and for a better  
24 curb appeal to the overall -- overall house,  
25 and, you know, keeping it all in --

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 Because why porch has to be flat? Why  
2 always the porch -- it can be that -- the  
3 detached garage. If you have detached  
4 garage -- I don't have to have detached garage,  
5 but still respecting -- in respect to the -- to  
6 the historic features and elements, you know.

7 So that's for -- maybe a -- a step ahead,  
8 if nobody had it. Maybe we are the first one  
9 or ...

10 COMMISSIONER HOFF: So through the Chair  
11 to the applicant, did you mention that the  
12 driveway was originally proposed as 7 feet in  
13 width?

14 MR. VOJNOVIC: Yeah. It was 7, you know,  
15 with the -- in mind that the car still can go  
16 through, but, you know, the -- the rule is  
17 to -- to keep the driveway 10 feet, and that's  
18 why we widen it.

19 COMMISSIONER HOFF: Okay. So I -- I'll  
20 just state my preference.

21 I think that if the width of the porte  
22 cochere was reduced and came in towards the  
23 side of the house, roughly a third, a few feet,  
24 that that would be a more appropriate scale and  
25 in line with the other porte cocheres and

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 proportions that are in the neighborhood, so --  
2 MR. VOJNOVIC: It may be more  
3 proportionate to the other one in the  
4 neighborhood or the -- or in the -- around in  
5 the neighborhood, but it may not be with the  
6 house itself. Then you getting, like, a  
7 skinny -- a tower-looking entrance.

8 I'm fine. You know, I will accept any  
9 recommendation.

10 One of the reasons -- if you move it in,  
11 let's say then being consistent with the  
12 pilaster, with the -- with the column base,  
13 then that would move in.

14 You know, you have -- we can keep 10 feet  
15 driveway width, but, you know, once you move in  
16 the -- the pilasters supporting -- supporting  
17 tapered columns with the base -- with the brick  
18 base -- so, you know, we will go down to -- as  
19 we had it previously, like, to 7, 7-and-a-half,  
20 or maybe maximum to 8.

21 The car can still go through. You know,  
22 so, if you -- if your -- if your concern is  
23 still about the proportion, maybe we can cut  
24 off -- I would think about cutting off. So  
25 basically, leaving the front shed on the -- on

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 the -- on the height of it, and then  
2 dropping -- dropping the porch roof down. You  
3 know, that's possible too. We can do that  
4 if -- if necessary, you know. And I don't know  
5 how to proceed with that, but --

6 THE CHAIRMAN: You know, I think that  
7 proportion is a very subjective thing. And so  
8 I would say -- the idea of reducing the width  
9 of the driveway gives me concern in terms of --  
10 you know, a standard parking space is like  
11 9 feet wide, and I don't think I would want to  
12 go any less wide than that, especially with  
13 today's vehicles, they're much bigger.

14 So I'm not as concerned with the width of  
15 it. I'm -- frankly -- I'm actually quite okay  
16 with it is my point of view. The only thing I  
17 would say -- (microphone failure), right? But  
18 it's unfair to do that.

19 I think that the 6/12 pitch of the main  
20 body of the house and then the 3/12 pitch of  
21 the porch, it -- maybe if the -- if the porch  
22 and the porte cochere had a 4/12 pitch, it  
23 might give the roof just a slight bit more mass  
24 and still be able to be underneath the window  
25 sill. It would create more -- it would create

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 more height in the porch and the porte cochere.  
2 It would shift the proportion just a little  
3 bit. I don't think there would be any extreme  
4 cost related to that.

5 MR. VOJNOVIC: No.

6 THE CHAIRMAN: But you'd still have a wide  
7 enough driveway that -- I mean, I don't have a  
8 pickup truck, but I've seen a lot of them in  
9 the neighborhood, right? And I don't think I'd  
10 want to be driving one with any less -- and I'd  
11 be -- I wouldn't want to drive it to my house  
12 with anything less than 10 feet, if that's --  
13 that's getting a little bit -- it's too narrow.

14 But I think that -- irregardless of that,  
15 I think it's a -- there are more things that  
16 play than just the width of the driveway and  
17 the height. There are other things in the --  
18 in the formula too.

19 And maybe the -- maybe the request might  
20 be to reconsider it because we don't have  
21 real -- we don't have real specific criteria  
22 when it comes to proportion, so it does end up  
23 being subjective. And maybe that's a question  
24 for staff.

25 MR. WELLS: Through the Chair to the  
Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 Commission, actually, I -- I just want to  
2 provide some context here.  
3 So as the applicant has alluded to, they  
4 have worked with our section to -- initially,  
5 to revise their plans. And so when they  
6 originally submitted the application, they did  
7 have a 7-foot-wide porte cochere. We did look  
8 at the site plan, and we looked at the average  
9 width of SUVs, which range from 6-and-a-half to  
10 7 feet. We just found that it wouldn't be  
11 functional. And later down the road, they  
12 would be -- most likely have to apply for a  
13 minor mod to expand the width of the porte  
14 cochere.

15 So we did ask them to expand it slightly.  
16 They did have a little bit more room on the  
17 side yard. And so this is -- hence, this new  
18 elevation plan.

19 And then, secondly, on the roof pitch for  
20 the porte cochere, originally they did submit a  
21 4/12 roof pitch. It was slightly right below  
22 the window sill, and it -- this -- it did  
23 appear to be just -- just slightly awkward, so  
24 we did ask them to lower the pitch, but --

25 Yeah, that -- that's all I wanted to add.  
Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 COMMISSIONER GREGORY: So through the  
2 Chair, you're saying that the -- you changed  
3 the roof pitch. It was coming, like, just --  
4 coming right below the window, almost like your  
5 roof is running into the bottom of the window  
6 kind of feel to it?

7 MR. WELLS: Exactly.

8 THE CHAIRMAN: If I think about it  
9 being -- and maybe this is also -- in working  
10 it out with staff -- this is a question to you,  
11 but when I imagine it being a 7-foot-wide  
12 drive, then it's even more vertical in its  
13 proportion. And is that part of what led you

14 to recommend the widening of it, Arimus, or --  
15 MR. WELLS: Through the Chair -- or to the  
16 Chair, that is correct. That is one -- another  
17 component of it, just the verticality of it.

18 THE CHAIRMAN: Any more discussion or  
19 questions for the applicant?

20 COMMISSIONER MORGAN: Through the Chair, I  
21 just want to follow up a little bit on what  
22 Commissioner Hoff said.

23 I think that the proportion -- and this is  
24 an opinion. I think the part that's throwing  
25 me is -- I think what you've done here is

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 unique in that you've added a feature which is  
2 not typical and almost disguised it as a  
3 wraparound porch. And I think it's  
4 sophisticated and I think it's nice.

5 I think the -- the thing that looks off to  
6 me is that -- generally, the wraparound porch  
7 would have equal depths on each side, and I  
8 think that that, at a glance, is what's kind of  
9 throwing it because it takes away from that  
10 more historic feature. That's what I'm seeing.

11 I understand the technical constraints. I  
12 understand it all -- can't always be exactly  
13 right, but I think that's what it is, to me,  
14 especially in the 3D. You know, a trained eye  
15 can tell very clearly that they're not the same  
16 depths. It almost ruins the sort of illusion.

17 MR. VOJNOVIC: Yeah.

18 COMMISSIONER MORGAN: Yeah.

19 MR. VOJNOVIC: And, you know, there is  
20 always ways to lower this if you have the  
21 impression of the height here and the -- and  
22 the height at -- about the -- the first --  
23 between the two left columns. You always can  
24 provide some decorative lattice or something to  
25 lower that impression. There are always ways,

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 you know.

2 And as Mr. Montoya said, the proportion is

3 always subjective, I think, you know.

4 COMMISSIONER MORGAN: And it --

5 MR. VOJNOVIC: Somebody likes me tiny,

6 somebody not, so -- I have a great proportion,

7 but we don't know.

8 THE CHAIRMAN: Well-played.

9 MR. VOJNOVIC: Long legs, maybe short --

10 short --

11 THE CHAIRMAN: So here's the thing. We

12 have a -- we have a motion on the floor with an

13 amendment regarding the well. We don't have

14 any amendment regarding the porte cochere or

15 the porch, and I'm hearing some different

16 points of view about different things, but I

17 think we need to -- I suggest we either sort

18 of -- either ask more questions or have more

19 direct discussion or provide another amendment

20 or -- or we vote.

21 COMMISSIONER HOFF: So through the Chair,

22 I don't think proportion is subjective because

23 it can be measured. And if you look at the

24 existing historic porte cocheres, they are a

25 significantly smaller width compared to the

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 single-family home than --

2 THE CHAIRMAN: Sorry for the interruption,

3 Bill, but the -- just so you know, the image on

4 the screen is the previous 4/12 pitch on the --

5 MR. VOJNOVIC: This is not correct.

6 THE CHAIRMAN: That's what I'm telling

7 him.

8 This is the previous one, just for

9 comparison. This is the 4/12 pitch on the

10 porch and the porte cochere as opposed to the

11 one that was submitted.

12 MR. VOJNOVIC: That's (inaudible).

13 COMMISSIONER HOFF: Yeah. So if you look

14 at the historic porte cocheres, they are

15 notably less wide compared to the single-family

16 homes that they are attached to, compared to

17 this new one here. So, you know -- so just

18 wanted to make that note.

19 So I would like to make an amendment. Do

20 I need to -- because there's already an

21 amendment on the floor.

22 MS. LOPERA: So through the Chair to

23 Commissioner Hoff, there actually isn't an

24 amendment on the floor.

25 The amendment was to approve with staff

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 conditions, plus an additional condition, which

2 was if a well is needed for water service that

3 it would be located to the rear of the

4 property.

5 COMMISSIONER HOFF: Thank you.

6 MS. LOPERA: That's the motion before you.

7 If you want to move an amendment, that

8 would be appropriate at this time.

9 COMMISSIONER HOFF: Okay. So I would like

10 to move -- make an amendment to -- let's see,

11 to reduce the driveway from 10 feet to 8 feet.

12 MR. VOJNOVIC: Now, here is your

13 subjective proportion --

14 THE CHAIRMAN: Sir --

15 MR. VOJNOVIC: -- and my subjective

16 proportion. I mean --

17 MS. LOPERA: So I did not hear a second,

18 so that amendment fails for lack of a second.

19 You're back to your amendment, which was

20 to approve with the staff conditions, plus the

21 additional condition of the -- pertaining to

22 the well.

23 THE CHAIRMAN: If there's no further

24 amendments, then I say we vote.

25 So we're voting to approve with

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 conditions, and also the motion to -- if the --

2 if the water -- if the water services --

3 well -- to move the well -- make sure the well

4 is in the rear of the property.

5 All those in favor?

6 COMMISSIONER GREGORY: Aye.

7 COMMISSIONER MORGAN: Aye.

8 THE CHAIRMAN: Aye.

9 All those opposed?

10 COMMISSIONER HOFF: Nay.

11 THE CHAIRMAN: So let be it be known that

12 it is approved with a vote of three to one.

13 Thank you. You're approved. Thank you,

14 sir. Thank you for your patience.

15 MR. VOJNOVIC: Thank you.

16 (Discussion held off the record.)

17 THE CHAIRMAN: Yes, Commissioner Hoff was

18 the nay.

19 So now back to the consent agenda -- I'm

20 sorry, the Certificates of Appropriateness,

21 Section G. We're now with COA-24-31433. This

22 is at 2131 St. Johns Avenue in St. Johns

23 Quarter.

24 We'll open the public hearing and hear a

25 staff report.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 MS. FIGUEROA: This report is for  
2 COA-24-31433, located at 2131 St. Johns Avenue.  
3 This COA is for the replacement of 17 windows  
4 on a contributing two-story structure within  
5 the Riverside Avondale Historic District.

6 Located on an interior lot, the  
7 residential structure is a masonry,  
8 vernacular-style home that can be characterized  
9 by its red brick exterior, shingled hip and  
10 valley roof, concrete arch doorway, and  
11 1-over-1 windows.

12 The structure has a total of 33 windows.  
13 As proposed, the applicant is seeking to  
14 replace 17 original wood windows with a  
15 1-over-1 Acclaim Fibrex window product.

16 According to the applicant, the 17 subject  
17 windows have a few panes made of Plexiglass,  
18 have broken and missing glass, and have rot.  
19 During the site visit at the property, the  
20 applicant stated that no repair attempts have  
21 been made.

22 The subject windows did not appear to show  
23 signs of irreparability.

24 Staff recommends cleaning the windows  
25 using nonabrasive cleaning methods, replacing  
Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 the few Plexiglass panes with new glass,  
2 replacing broken glass panes, removing vines  
3 that have grown inside glass pane gaps,  
4 repairing wood, putty, pulleys, and painting,  
5 which can all be approved administratively.

6 It is staff's recommendation that this  
7 scope of work is denied as the windows are not  
8 beyond reasonable repair.

9 THE CHAIRMAN: Thank you.

10 Do we have any questions for staff from  
11 the commissioners?

12 COMMISSION MEMBERS: (No response.)

13 THE CHAIRMAN: No?

14 Is the applicant here today?

15 AUDIENCE MEMBER: (Indicating.)

16 THE CHAIRMAN: Please come forward.  
17 (Audience member approaches the podium.)

18 THE CHAIRMAN: Just state your name and  
19 address and she'll swear you in.

20 AUDIENCE MEMBER: Good afternoon.  
21 Bryce Krampert, 12724 Gran Bay Parkway  
22 West, Suite 410, Jacksonville, Florida 32259.  
23 (Discussion held off the record.)

24 MR. KRAMPERT: All right. I want to  
25 provide a little extra details about the  
Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 property in question here.

2 This property was originally constructed  
3 in 1929. There have been no permits,  
4 improvements, or maintenance or any discernable  
5 human activity on this property for the last  
6 20 years. In fact, the deteriorated condition  
7 of the property has given it a reputation for  
8 being haunted. If only this hearing was next  
9 Thursday.

10 This full scope of renovations for this  
11 property will be substantial. There has been  
12 exposure to the elements, inside and out as  
13 well, as no maintenance, as previously  
14 discussed. So this does include the windows.

15 There are a total of 33 windows.  
16 Originally, it was thought to be 34, but due to  
17 the deteriorating condition of the windows and  
18 fence, there was a miscalculation. Sixteen of  
19 those windows have been approved for  
20 replacement. We are here requesting the  
21 remaining 17.

22 As you will see in the following pictures,  
23 these windows cannot be replaced -- or  
24 repaired. Even if they could be repaired, half  
25 of the windows would be new, half of the  
Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 windows would be old. So there -- there  
2 wouldn't be the same historical impact.

3 The owner of this property appreciates the  
4 historical significance of this property and  
5 wishes to maintain that as much as possible.

6 The property immediately adjacent to his  
7 property is a new construction, and that's  
8 where half of the windows face that we are  
9 seeking to be replaced here today.

10 As you'll see in these pictures, in  
11 windows 1, 2, and 3, they're -- there's rotted  
12 wood, hardware and Plexiglas that -- that all  
13 needs to be replaced.

14 And windows 8 to 11, you will see that, as  
15 windows have been lodged open for years, they  
16 even -- there is an active birds nest.  
17 Fortunately, that bird will have to be evicted,  
18 but maybe it will find refuge in the adjacent  
19 foliage.

20 And Windows 4 to 15, there's more rotted  
21 wood and hardware.

22 Now, the condition of this wood obviously  
23 varies angle by angle. In the next slide you  
24 will see that, from some angles, the wood would  
25 look usable, but in others, the entire bottom

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 has rotted and is missing.  
 2 My client wishes to --  
 3 (Timer notification.)  
 4 MR. KRAMPERT: Thank you.  
 5 I appreciate it.  
 6 THE CHAIRMAN: Thank you.  
 7 Do we have any questions for the  
 8 applicant -- for the representative?  
 9 COMMISSION MEMBERS: (No response.)  
 10 THE CHAIRMAN: Thank you. If it comes up,  
 11 we'll -- we'll ask you to come back up.  
 12 MR. KRAMPERT: Appreciate it.  
 13 THE CHAIRMAN: Is there anyone else here  
 14 today to speak to this COA?  
 15 AUDIENCE MEMBERS: (No response.)  
 16 THE CHAIRMAN: All right. Then we will  
 17 close the public hearing and entertain a  
 18 motion.  
 19 COMMISSIONER HOFF: Through the Chair, I  
 20 will make a motion to -- actually, let me take  
 21 that back.  
 22 Okay. Through the Chair, I will make a  
 23 motion to deny COA-24-31433.  
 24 COMMISSIONER MORGAN: Second.  
 25 THE CHAIRMAN: Discussion?  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 COMMISSIONER HOFF: Through the Chair to  
 2 staff, so is your -- I believe it was noted  
 3 that it was reported to you that no attempt had  
 4 be made at repair. Is that the primary or one  
 5 of the primary reasons for the recommendation?  
 6 MS. FIGUEROA: Through the Chair to the  
 7 Commission, so mainly we were trying to find  
 8 any kind of rot or deterioration.  
 9 And originally, the applicant, under a  
 10 previous COA, wanted to replace all the  
 11 windows. At the staff level, we were able to  
 12 approve 16. And the other ones, you know, just  
 13 had some chipped paint on them, no significant  
 14 rot, and, of course, had Plexiglass in some  
 15 panes or had some cracked glass, and we're  
 16 willing to work with the applicant to help them  
 17 repair the windows.  
 18 MR. WELLS: Through the Chair to  
 19 Commissioner Hoff, if I may just add, in terms  
 20 of just our approach to windows replacement  
 21 applications, we do ask initially for the  
 22 applicant to demonstrate if they've ever  
 23 attempted window repairs.  
 24 And if not, they can always get a letter  
 25 from a certified window contract expert -- or  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 window contractor or restoration company to  
 2 demonstrate that the windows are indeed beyond  
 3 repair.  
 4 COMMISSIONER GREGORY: Through the Chair,  
 5 a question for staff on this.  
 6 Do you feel that replacing some of the  
 7 windows and being next to the original windows  
 8 keeps the look consistent across the front  
 9 elevation of the house?  
 10 MS. FIGUEROA: Through the Chair to the  
 11 Commission, yes. Since they're offering to --  
 12 for the previously approved windows, since it's  
 13 a Fibrex wood blend product, we feel that that  
 14 would mesh well with the existing historic wood  
 15 ones.  
 16 COMMISSIONER HOFF: Through the Chair,  
 17 question for the applicant.  
 18 (Mr. Krampert approaches the podium.)  
 19 COMMISSIONER HOFF: In the presentation,  
 20 you mentioned that the owner has had multiple  
 21 general contractors agree that most of these  
 22 remaining 17 windows are irreplaceable or more  
 23 costly to repair. Do you have documentation of  
 24 those opinions by multiple general contractors?  
 25 MR. KRAMPERT: Not presently, but we would  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 be happy to provide those.  
 2 COMMISSIONER HOFF: In follow-up, do you  
 3 know if those general contractors are familiar  
 4 with historic renovations and have successfully  
 5 done these before?  
 6 MR. KRAMPERT: Yes. Yes. As listed on  
 7 there as well, my client has performed more  
 8 than 200 of these, historical and not, and has  
 9 a lot of familiarity with these. And the --  
 10 and the contractors -- and those -- those are  
 11 the contractors that he has used.  
 12 COMMISSIONER GREGORY: So something for us  
 13 to discuss here is, do we want to offer the  
 14 option to defer if he had a letter from a  
 15 general contractor that -- that was familiar  
 16 with the historic windows, or are we looking to  
 17 make a decision today based on staff's  
 18 recommendations?  
 19 THE CHAIRMAN: Who are you asking that  
 20 question?  
 21 COMMISSIONER GREGORY: To the Commission  
 22 here, if we wanted to consider that.  
 23 THE CHAIRMAN: Okay. Well, I have a --  
 24 before we answer that, I would have a question  
 25 for staff in this regard because we've heard  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 previous applicants with similar situations, in  
2 fact, in this area -- in this district or near  
3 this district, and they're --

4 You know, RAP has recommended historic  
5 window restorers who have looked at windows and  
6 said "restorable" and who have looked at  
7 windows and said "not."

8 Was that suggestion made to the owner or  
9 was there discussion about that? Because  
10 that's a different kind of contractor than a  
11 general contractor.

12 MR. WELLS: To the Chair, and actually to  
13 the Commission, my understanding is, yes. So  
14 that -- that's the approach that we use for all  
15 applicants, including this one in particular.

16 Because of the condition of the windows,  
17 originally they did request wholesale window  
18 replacement. We did a site visit. We pushed  
19 back initially and told them that -- which  
20 windows were deemed repairable and irreparable.

21 So one of the recommendations that we had  
22 from the -- from the onset is to obtain a  
23 window restoration letter or something of that  
24 sort.

25 THE CHAIRMAN: And so then I would say  
Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 that maybe before it's a question for us, it's  
2 a question for the applicant's representative.

3 Is that something that you would  
4 entertain, to defer and come back with expert  
5 testimony?

6 MR. KRAMPERT: Yes. Absolutely.

7 THE CHAIRMAN: Okay. Then, yes, I  
8 think -- that's a good question, Commissioner  
9 Gregory.

10 Commissioners.

11 COMMISSIONER HOFF: Through the Chair, I  
12 would just like to also say that, you know, as  
13 Chair Montoya mentioned, not all general  
14 contractors are familiar with historic  
15 renovations. So if you do want to come back  
16 with expert testimony, then I would encourage  
17 you to engage --

18 It says here that you've had multiple  
19 general contractors (microphone failure), so I  
20 would encourage you to get those opinions from  
21 the multiple general contractors, and even  
22 approach one of the suggested specialists that  
23 RAP can provide. So those will have more  
24 weight than just, you know, a -- someone not as  
25 familiar.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 THE CHAIRMAN: I would like to emphasize  
2 that. I'm certainly going to really pay  
3 attention to historic window restorers who have  
4 worked in the -- our districts, and have been  
5 on multiple projects as a third party.

6 MR. KRAMPERT: Absolutely.

7 THE CHAIRMAN: So are you -- do you want  
8 to defer and try to collect more information,  
9 yeah?

10 MR. KRAMPERT: Please.

11 THE CHAIRMAN: Okay. So let it be known  
12 we're going to defer COA application  
13 COA-24-31169.

14 Do you think you can have that information  
15 by the next meeting on November 13th?

16 MR. KRAMPERT: I would believe so, yes.

17 THE CHAIRMAN: So we will defer this COA  
18 until November 13th, 2024.

19 Thank you.

20 MR. KRAMPERT: Thank you.

21 THE CHAIRMAN: All right. So that  
22 concludes the COAs.

23 I'm so sorry. We deferred COA-24-31433.

24 And now we'll move on to COA-24-31169,  
25 2351 Riverside Avenue.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 We will open the public hearing.

2 I'll correct myself again and say that  
3 COA-24-31169 is also being deferred until the  
4 November 13th meeting.

5 And now we'll move on to public comments.  
6 Do we have --

7 We have no minor mods. We're moving to  
8 public comment.

9 Is there anyone here to speak today?

10 AUDIENCE MEMBERS: (No response.)

11 THE CHAIRMAN: No. Then we will move on  
12 to New Business.

13 MR. WELLS: All right. Thank you.

14 So this is a National Register nomination.  
15 It's been a few months since we've had one,  
16 but, essentially, this is a recommendation from  
17 the Commission, if you all elect to approve  
18 this, to nominate the Clara White Mission to be  
19 added on the National Register of Historic  
20 Places.

21 So this property is located at 611 West  
22 Ashley Street. And, essentially, a letter has  
23 been drafted on behalf of the Commission by  
24 Commissioner Montoya -- or Chair Montoya.

25 And so this property, in essence, is a

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 nonprofit entity that provides homeless  
2 prevention services through advocacy, housing,  
3 and job training.

4 The letter before you -- again, this is a  
5 draft that speaks to the historic significance  
6 of the property, the cultural, historic --  
7 cultural significance of the -- of it as well.

8 This property is located -- or associated  
9 with Eartha Mary Magdalene White, who is known  
10 for her humanitarian work.

11 This building is located within the  
12 historic LaVilla neighborhood and it was  
13 designed by Henry John Klutho, as well as  
14 Alfred E. McClure and George Holmes.

15 And so, again, if you-all recommend  
16 approval of this letter, it would be forwarded  
17 to the Florida Department of State for --  
18 Division of Resources [sic].

19 MS. LOPERA: So through the Chair, I would  
20 like you all to vote on this. If someone could  
21 move to approve this letter of support, that  
22 would be great.

23 COMMISSIONER GREGORY: I'll make a motion  
24 to approve the letter of support for the Clara  
25 White Mission to be designated on the National  
Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 Register of Historic Places.

2 COMMISSIONER MORGAN: Second.

3 THE CHAIRMAN: Is there any discussion  
4 about this, or do you want to go to the vote,  
5 or statements?

6 COMMISSION MEMBERS: (No response.)

7 THE CHAIRMAN: All right. All those in  
8 favor?

9 COMMISSION MEMBERS: Aye.

10 THE CHAIRMAN: All those opposed?

11 COMMISSION MEMBERS: (No response.)

12 THE CHAIRMAN: So that's approved.

13 MS. LOPERA: Through the Chair, thank you  
14 all.

15 Just when you issue something as, you  
16 know, the Commission, using your collective  
17 voice to support something, I like you all to  
18 vote on that so it truly is your collective  
19 voice, so thank you.

20 THE CHAIRMAN: Then the -- some new  
21 business with the 2025 COA matrix.

22 MR. WELLS: Thank you.

23 It's about that time to approve the next  
24 iteration of the COA matrix. So, once again,  
25 we do this on an annual basis, in the fall

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 time. And so this is where staff is tasked to  
2 review the current matrix and make any  
3 modifications that are responsive to the needs  
4 of the community, as well as just some things  
5 that we're seeing and -- and trend- --  
6 trend-wise through our COA applications.

7 So we try to do this on an incremental  
8 basis. Nothing that really is too exhaustive  
9 or things that we saw were -- need to be  
10 changed outright.

11 But, essentially, we had a couple of  
12 modifications, so I'll just scroll through them  
13 here.

14 And so the first one is on Page 2 of the  
15 matrix. This is Item Number 7. So this is  
16 more of a clarifying clause here we added. We  
17 changed out the language to allow for  
18 compatible materials versus incompatible  
19 materials. Again, this is just more a  
20 clarifying piece. The wood, cementitious metal  
21 products are already permitted. It's just more  
22 of a clarifying clause that we wanted to  
23 address.

24 The next one is Item Number 9. So this is  
25 something that we had on the agenda last

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 Commission meeting, but, essentially, we  
2 received a couple of applications that -- for  
3 COA reroofs, where the applications were  
4 requesting to change the material because it  
5 conflicted with the Florida Building Code  
6 requirement.

7 The Florida Building Code requires that  
8 roof pitches that are under 2/12 have either  
9 modified (inaudible) or they have metal --  
10 metal material. So these historic homes, some  
11 of them already had the shingles on them, or  
12 composition shingles, and so they needed to  
13 change the material.

14 And so we wanted to add in some language  
15 to address that because, again, we have  
16 received an uptick in that, and so we added  
17 that on the administrative side and on the  
18 Commission side.

19 And the last change we added in here is on  
20 23 for fences. So the current matrix did not  
21 contemplate for our fencing and wall  
22 guidelines, so we want to just add in the wall  
23 portion because we do allow for that now.

24 And, actually, I take that back. I have  
25 two more amendments.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300



1 So on Number 24, this is for existing  
2 driveways and new driveways. This is just  
3 clarifying language. We already permit for  
4 this, but we just wanted to make it transparent  
5 for the public. So this is driveway aprons can  
6 be poured concrete.

7 And then the last portion is on Number 30.  
8 This is for decorative walls. Again, because  
9 we created the new fencing/wall guidelines,  
10 this language is already included within that  
11 supplement. So we just -- rather than having a  
12 redundancy, we just thought it would be prudent  
13 to eliminate it here and then just have  
14 customers refer to that new supplement.

15 THE CHAIRMAN: Any questions about that?

16 COMMISSIONER HOFF: Through the Chair to  
17 staff, so was this draft included in the book?

18 If so, I missed it. Is it -- do we have time  
19 to ponder this and vote at another date?

20 MR. WELLS: Through the Chair to  
21 Commissioner Hoff, the COA matrix, the red-line  
22 version -- so the version I'm looking at right  
23 now and I have on the screen was included in  
24 the book. It was also sent out to SPAR and RAP  
25 two weeks ago for the draft agenda.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 about these red lines that give you concern or  
2 you just want to --

3 COMMISSIONER HOFF: So I would have to go  
4 back and look at them all and look at the  
5 language.

6 If there's a time-sensitive need for the  
7 roofing portion, then that's not one of the  
8 items that I would need to think more about.

9 THE CHAIRMAN: Then also -- it's a  
10 question for staff.

11 If this is voted on today and we approve  
12 the red lines, can it be amended between now  
13 and 2025, or is this one -- if we approve it,  
14 is it a -- it's a done deal and it's in there?

15 I just want to understand the -- I want  
16 the commissioners to understand the complete  
17 landscape.

18 MS. LOPERA: To the Chair, and through the  
19 Chair to the Commission, this document is  
20 generally updated once a year. That's kind of  
21 the practice they've started.

22 But that being said, you can always bring  
23 up, of your own volition, an amendment at  
24 another time if you wanted to change something  
25 on the matrix.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 But, in essence, the idea was to have the  
2 Commission approve the red-line changes now, at  
3 this meeting.

4 COMMISSIONER HOFF: Gotcha.

5 So I got the book last Friday afternoon,  
6 and I just -- I just would need to look it over  
7 again and see how it may impact things  
8 practically before voting, for me.

9 THE CHAIRMAN: Question for staff.

10 Is there a specific deadline attached with  
11 this that a delay would interfere with? Or not  
12 a delay, but a postponement?

13 MR. WELLS: Through the Chair to the  
14 Commission, there is a need, just based on the  
15 Florida Building Code conflicting portion.

16 We -- there is a desire from the Department to  
17 get this approved as soon as possible because  
18 this is something that was -- we were informed  
19 about last month.

20 And usually we give you-all two-month  
21 cycles to review, but we just -- from the  
22 Department's standpoint, we just want to get  
23 this approved as soon as possible.

24 THE CHAIRMAN: So question for  
25 Commissioner Hoff. Is there something specific

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 COMMISSIONER MORGAN: Through the Chair to  
2 staff, I do have a specific question about the  
3 red lines, and maybe just more for my  
4 knowledge.

5 The roof material changes from a metal  
6 shingle not being in line with the Florida  
7 Building Code, what are the acceptable  
8 alternatives that the staff would be  
9 recommending?

10 MR. WELLS: So through the Chair to  
11 Commissioner Morgan, what we're seeing is the  
12 reverse. So I'll pass out a handout to help  
13 clarify. Give me one second.

14 So, again, the handout is being passed  
15 out.

16 What we're seeing is, we have these older  
17 structures that -- not necessarily designated  
18 as contributing, so -- in most instances  
19 they're just noncontributing structures. They  
20 have a low roof pitch that's less than 2/12  
21 units, and they were originally built with some  
22 type of slate shingles or -- or at some point  
23 replaced with composition shingles.

24 And so now, because there's been an update  
25 to the Florida Building Code, there's a

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

101

1 requirement that roof pitches that are less  
 2 than 2/12 units be replaced with either  
 3 metal -- so a metal option, or rolled roofing,  
 4 modified (inaudible).  
 5 So those would be the only two options  
 6 that would be -- it would be -- have to have  
 7 (microphone failure).  
 8 COMMISSIONER MORGAN: Thank you.  
 9 COMMISSIONER GREGORY: So it sounds like  
 10 it's really adding in metal as an option for  
 11 that, and a potential for it to be more  
 12 historic -- be -- have an historic-looking  
 13 option for the neighborhood?  
 14 MR. WELLS: Through the Chair to  
 15 Commissioner Gregory, in some instances, yes.  
 16 If anything, we are probably -- because  
 17 we're seeing these on single-family structures,  
 18 we would probably have the applicant go to a  
 19 metal option rather than rolled roofing.  
 20 COMMISSIONER HOFF: Through the Chair to  
 21 staff, just looking over the matrix, so on  
 22 Number 23, talking about fences, putting  
 23 fencing in between incompatible uses, what's --  
 24 can you explain when uses are incompatible?  
 25 MR. WELLS: Through the Chair to  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

102

1 Commissioner Hoff, this is something that we  
 2 consult with the Current Planning Division --  
 3 so they have oversight over the Zoning Code.  
 4 And so, essentially speaking, I mean,  
 5 incompatible uses is typically when we have  
 6 residential uses that abut nonresidential uses.  
 7 And so it could -- that would have to be either  
 8 an office or a commercial use or something of  
 9 that sort, but it does not mean residential to  
 10 residential. So it could not -- it does not  
 11 mean single-family to multifamily, but again,  
 12 residential to nonresidential.  
 13 COMMISSIONER HOFF: Gotcha. Okay.  
 14 So I have -- I mean, I'd have to look it  
 15 over, and that -- that answers my question.  
 16 THE CHAIRMAN: By that, Commissioner Hoff,  
 17 do you mean you're no longer interested in a  
 18 postponement of voting?  
 19 COMMISSIONER HOFF: That is correct.  
 20 THE CHAIRMAN: Is there any more  
 21 discussion?  
 22 COMMISSION MEMBERS: (No response.)  
 23 THE CHAIRMAN: No? Then I say we put this  
 24 to the vote.  
 25 Well, first of all, I need a motion.  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

103

1 COMMISSIONER HOFF: Through the Chair, I  
 2 will motion to accept the proposed 2025 COA  
 3 matrix as included in the book.  
 4 COMMISSIONER GREGORY: Second.  
 5 THE CHAIRMAN: All those in favor?  
 6 COMMISSION MEMBERS: Aye.  
 7 THE CHAIRMAN: So it's approved.  
 8 We'll go to the -- we're in the  
 9 information section.  
 10 MR. WELLS: All right. To the Commission,  
 11 we are, again, nearing the end of the year, so  
 12 we want to remind you all -- or update you all  
 13 about the 2025 JHPC dates and deadlines.  
 14 I did include a memo in here because we  
 15 are making some organizational changes as well.  
 16 So starting in 2025, with the first meeting,  
 17 all Historic Preservation Commission meetings  
 18 will begin at 1:00 p.m. as opposed to 3:00 p.m.  
 19 now. They will remain in here, in this  
 20 location.  
 21 And then the second piece to that is just  
 22 the hearing dates and deadlines. The  
 23 sufficiency deadline and the payment deadlines  
 24 have been revised for Commission-related COAs  
 25 in order to allow staff some more time to  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

104

1 evaluate and prepare their staff reports.  
 2 So just doing some internal review and  
 3 research, we found that the time between  
 4 paying -- the applicant to pay for their  
 5 application and for staff to have their draft  
 6 report written, it was around nine days, which  
 7 is a quick turnaround as opposed to other  
 8 entities of the Department, so we wanted to  
 9 allow some more time for staff to thoroughly  
 10 prepare.  
 11 And then one thing while you all are  
 12 reviewing that, I will send this out as meeting  
 13 invites for next year, but I will, of course,  
 14 require you all to RSVP in advance too when the  
 15 book goes out.  
 16 THE CHAIRMAN: Awesome.  
 17 COMMISSIONER GREGORY: Do we need to vote  
 18 on this or is this just --  
 19 MS. LOPERA: No.  
 20 COMMISSIONER GREGORY: Okay.  
 21 MR. WELLS: Last thing, this is pending  
 22 legislation. So no new items have been taken  
 23 action on since last month's meeting.  
 24 However, we have had some new ordinances  
 25 introduced. So I won't go over the first one  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 because that's just been languishing here, but  
2 the next three items, these are landmarks. So  
3 the first one is the Confederate cemetery at  
4 538 Ellis Road South. This will be going to  
5 the Land Use and Zoning Committee for action on  
6 November 6th, and that's a Wednesday, at  
7 5:00 p.m.

8 And the same thing for Ordinances -7071  
9 and -7072. So these are nonresidential  
10 buildings. These are sister properties. And  
11 this is at 801 and 821 North Jefferson Street.

12 And these are for local landmark designations.  
13 (Discussion held off the record.)

14 MR. WELLS: And then the last two  
15 ordinances, these are newer ones, but this is  
16 Ordinance 2024-0801, and this is for ad valorem  
17 property tax exemption for a residential  
18 property located at 2728 Herschel Street. This  
19 will be going to the Neighborhoods Committee on  
20 November 4th, as well as the Finance Committee  
21 on November 6th.

22 And the last amendment, this is something  
23 that we will be introducing to the  
24 Neighborhoods Committee on November 4th, Rules  
25 Committee on November 4th as well, and then the

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 going to be thought through, I think, by -- to  
2 see how and if that could be done. And I  
3 haven't heard anything about that.

4 Kind of one thought that has been thrown  
5 around by others that are interested in this is  
6 that perhaps it could be incorporated into the  
7 annual neighborhood awards since there's  
8 already an event for that, that it could be  
9 worked into that somehow.

10 So I wanted to see if there's been any  
11 more thoughts on that.

12 And then second, I believe there's a -- so  
13 in reviewing all of the ordinances for the demo  
14 by neglect task force, I came upon one about  
15 bus shelters. So this body is supposed to  
16 approve the design of new bus shelters within  
17 local and nationally designated historic  
18 districts.

19 So I noticed one new bus shelter that is  
20 kind of a new design that's meant to highlight  
21 certain fantastic things about the Eastside,  
22 but that did not come before us, so I notified  
23 Mr. Wells about that. And I think that he  
24 mentioned that he was going to speak about it  
25 here.

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 Finance Committee on November 6th, but this is  
2 Ordinance 2024-0847. This is an amendment to  
3 the Restore Endangered Historic Adaptable  
4 Buildings, or REHAB for short, special revenue  
5 fund guidelines.

6 So staff is working with the Downtown  
7 Investment Authority as well as the Office of  
8 Economic Development to make some updates to  
9 the guidelines in order to simplify the  
10 application process and streamline our  
11 organizational oversight in the program.

12 End of report.

13 Nothing to report for Public Works  
14 improvement projects.

15 THE CHAIRMAN: All right. Thank you.  
16 Thank you, Arimus.

17 I think that ends our agenda for today.

18 Is there anything any of the commissioners  
19 would like to state?

20 COMMISSIONER HOFF: Yeah. Through the  
21 Chair, two things real quick.

22 One, back in January, at the beginning of  
23 the year, we discussed how it would be really  
24 fantastic to bring back some form of the annual  
25 historic preservation awards. And that was

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 MR. WELLS: Through the Chair to  
2 Commissioner Hoff and to the Commission as  
3 well, there is some language, again, in the  
4 Ordinance Code that states that the Commission  
5 shall review new bus transit stations, and so  
6 that entity shall provide at least three  
7 different designs, and you shall vote on one of  
8 them.

9 That does not happen that often, and so  
10 it's something that's -- it's an underutilized  
11 portion of our code, and so I told Commissioner  
12 Hoff that I'm looking into it because it does  
13 require me to coordinate with JTA, or the  
14 Jacksonville Transit Authority, to investigate  
15 and understand what exactly happened here, and  
16 so I should have some updates at the next  
17 meeting.

18 COMMISSIONER HOFF: Okay. Could you speak  
19 to ideas around the annual awards coming back  
20 in some form at some time?

21 MR. WELLS: Through the Chair to  
22 Commissioner Hoff, we have had that discussion  
23 with our -- my director, and just the  
24 Department overall. We are exploring some  
25 ideas, but that -- just to confirm too, we are

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 looking to bring that back in some type of  
2 capacity.

3 The last discussion we did have was  
4 possibly having it -- some type of function of  
5 the Commission where people would come to the  
6 meeting and be presented with an award, but we  
7 are exploring some ideas as well -- or larger  
8 ideas as well.

9 COMMISSIONER HOFF: Thank you.

10 THE CHAIRMAN: Anything else?

11 COMMISSIONER MORGAN: I would just like to  
12 say thank you to all of you that were working  
13 with you for that lovely presentation. I  
14 thought that was phenomenal. Some of my  
15 favorite buildings are in Springfield, so  
16 thanks.

17 THE CHAIRMAN: That sounds like a good  
18 note to end on if there's nothing else.

19 With that, we are adjourned.

20 (The foregoing proceedings were adjourned  
21 at 5:09 p.m.)

22 - - -

23  
24  
25

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 CERTIFICATE OF REPORTER

2

3 STATE OF FLORIDA)  
4 )  
5 COUNTY OF DUVAL )

6  
7

8 I, Diane M. Tropa, Florida Professional  
9 Reporter, certify that I was authorized to and did  
10 stenographically report the foregoing proceedings and  
11 that the transcript is a true and complete record of my  
12 stenographic notes.

13  
14

15 DATED this 4th day of November 2024.

16  
17

18 \_\_\_\_\_  
19 Diane M. Tropa  
20 Florida Professional Reporter

21  
22  
23  
24  
25

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

	<p><b>1891</b> [1] - 24:18  <b>19</b> [1] - 57:23  <b>1901</b> [5] - 17:7, 17:10, 48:3, 48:6, 48:15  <b>1910</b> [4] - 49:2, 49:9, 49:12, 52:8  <b>1911</b> [1] - 49:12  <b>1913</b> [1] - 12:21  <b>1915</b> [2] - 49:14, 52:10  <b>1920s</b> [1] - 17:12  <b>1925</b> [2] - 18:4, 29:10  <b>1926</b> [2] - 49:16, 52:10  <b>1927</b> [1] - 25:14  <b>1929</b> [1] - 83:3  <b>1930s</b> [3] - 8:7, 8:13, 12:23  <b>1935</b> [1] - 25:4  <b>1940</b> [1] - 26:20  <b>1940s</b> [1] - 12:23  <b>1942</b> [1] - 26:21  <b>1948</b> [1] - 26:16  <b>1949</b> [1] - 28:16  <b>1950</b> [2] - 12:12, 28:9  <b>1950s</b> [1] - 12:23  <b>1951</b> [2] - 12:20, 25:16  <b>1952</b> [1] - 28:12  <b>1954</b> [1] - 27:1  <b>1956</b> [2] - 26:10, 49:20  <b>1957</b> [1] - 12:12  <b>1958</b> [1] - 20:16  <b>1959</b> [1] - 23:7  <b>1968</b> [1] - 6:14  <b>1970s</b> [1] - 19:20  <b>1974</b> [1] - 8:8  <b>1978</b> [1] - 12:7  <b>1980</b> [1] - 15:20  <b>1980s</b> [1] - 30:5  <b>1985</b> [6] - 8:9, 9:5, 11:20, 19:1, 25:17, 31:17  <b>1986</b> [1] - 57:11  <b>1990</b> [2] - 20:5, 20:10  <b>19th</b> [2] - 28:22, 49:23  <b>1:00</b> [1] - 103:18</p>	<p><b>2019</b> [1] - 13:5  <b>2021</b> [1] - 12:10  <b>2023</b> [2] - 10:1, 57:24  <b>2024</b> [10] - 1:6, 2:1, 2:6, 5:8, 5:15, 10:1, 25:20, 47:6, 91:18, 110:15  <b>2024-0801</b> [1] - 105:16  <b>2024-0847</b> [1] - 106:2  <b>2025</b> [5] - 94:21, 99:13, 103:2, 103:13, 103:16  <b>20th</b> [5] - 28:22, 30:10, 49:25, 52:22, 54:20  <b>2131</b> [2] - 80:22, 81:2  <b>214</b> [1] - 1:8  <b>21st</b> [1] - 30:11  <b>2202</b> [1] - 25:13  <b>23</b> [4] - 1:6, 2:1, 96:20, 101:22  <b>2351</b> [1] - 91:25  <b>23rd</b> [1] - 2:6  <b>24</b> [1] - 97:1  <b>24-07</b> [1] - 61:4  <b>25</b> [1] - 23:22  <b>25th</b> [2] - 5:8, 5:15  <b>2728</b> [1] - 105:18  <b>2749</b> [1] - 37:14  <b>2799</b> [1] - 36:24  <b>2nd</b> [3] - 61:11, 61:17, 65:24</p>	<p><b>4</b></p> <p><b>4</b> [3] - 37:1, 54:10, 84:20  <b>4/12</b> [4] - 72:22, 74:21, 78:4, 78:9  <b>40</b> [1] - 20:19  <b>400</b> [7] - 8:15, 9:25, 11:12, 15:8, 15:14, 21:15, 21:17  <b>410</b> [1] - 82:22  <b>421</b> [1] - 25:6  <b>421-and-a-half</b> [1] - 25:5  <b>423</b> [1] - 56:16  <b>4834</b> [1] - 51:21  <b>4th</b> [4] - 105:20, 105:24, 105:25, 110:15</p>	<p><b>801</b> [1] - 105:11  <b>821</b> [1] - 105:11  <b>8th</b> [1] - 37:3</p>
<p><b>0</b></p> <p><b>0</b> [2] - 61:17, 65:24</p>				<p><b>9</b></p> <p><b>9</b> [2] - 72:11, 95:24  <b>95</b> [1] - 52:18  <b>9th</b> [2] - 23:22, 26:24</p>
<p><b>1</b></p> <p><b>1</b> [4] - 37:9, 37:22, 39:24, 84:11  <b>1,740</b> [3] - 9:17, 10:10, 10:11  <b>1,800</b> [1] - 9:6  <b>1,805</b> [1] - 9:8  <b>1-over-1</b> [2] - 81:11, 81:15  <b>10</b> [6] - 68:14, 68:18, 70:17, 71:14, 73:12, 79:11  <b>10-foot-wide</b> [1] - 58:25  <b>1002</b> [1] - 1:8  <b>10th</b> [1] - 26:25  <b>11</b> [2] - 68:14, 84:14  <b>1101</b> [1] - 19:2  <b>1135</b> [1] - 37:13  <b>1206</b> [1] - 67:13  <b>1214</b> [1] - 67:12  <b>1220</b> [4] - 47:8, 47:13, 60:4, 61:4  <b>12724</b> [1] - 82:21  <b>128</b> [1] - 37:2  <b>1281</b> [1] - 37:1  <b>12th</b> [2] - 20:3, 28:2  <b>133</b> [1] - 67:13  <b>13th</b> [4] - 47:6, 91:15, 91:18, 92:4  <b>142</b> [1] - 21:17  <b>1424</b> [2] - 67:12, 67:18  <b>15</b> [2] - 52:25, 84:20  <b>157</b> [1] - 37:3  <b>16</b> [1] - 86:12  <b>1644</b> [1] - 67:12  <b>16th</b> [4] - 47:9, 47:13, 60:4, 61:4  <b>17</b> [5] - 81:3, 81:14, 81:16, 83:21, 87:22  <b>18</b> [1] - 24:11  <b>1869</b> [1] - 16:19  <b>1880's</b> [1] - 16:24  <b>1880s</b> [1] - 16:22  <b>1890s</b> [1] - 24:11</p>				<p><b>A</b></p> <p><b>able</b> [2] - 72:24, 86:11  <b>absolutely</b> [2] - 90:6, 91:6  <b>abut</b> [1] - 102:6  <b>accelerate</b> [1] - 48:7  <b>accept</b> [2] - 71:8, 103:2  <b>acceptable</b> [1] - 100:7  <b>accessory</b> [2] - 40:16, 41:12  <b>Acclaim</b> [1] - 81:15  <b>accommodating</b> [1] - 6:5  <b>accomplished</b> [1] - 10:19  <b>accordance</b> [2] - 47:18, 62:6  <b>according</b> [4] - 18:6, 25:15, 50:20, 81:16  <b>acquires</b> [1] - 16:19  <b>acting</b> [1] - 13:9  <b>action</b> [2] - 104:23, 105:5  <b>active</b> [1] - 84:16  <b>activity</b> [1] - 83:5  <b>ad</b> [1] - 105:16  <b>Adaptable</b> [1] - 106:3  <b>adaptively</b> [1] - 55:22  <b>add</b> [5] - 69:15, 74:25, 86:19, 96:14, 96:22  <b>added</b> [7] - 49:14, 66:9, 76:1, 92:19, 95:16, 96:16, 96:19  <b>adding</b> [3] - 62:25, 65:25, 101:10  <b>addition</b> [2] - 12:12, 41:13  <b>additional</b> [9] - 10:7, 31:14, 40:20, 44:15, 46:3, 52:24, 63:7, 79:1, 79:21  <b>additions</b> [5] - 28:3, 49:14, 52:9, 52:11, 53:17  <b>address</b> [11] - 3:25, 22:7, 42:14, 51:17, 51:19, 56:10, 56:15, 63:19, 82:19, 95:23,</p>
	<p><b>2</b></p> <p><b>2</b> [7] - 36:24, 38:8, 38:11, 39:8, 39:17, 84:11, 95:14  <b>2-over-2</b> [1] - 62:2  <b>2/12</b> [3] - 96:8, 100:20, 101:2  <b>20</b> [1] - 83:6  <b>200</b> [2] - 53:21, 88:8  <b>2008</b> [1] - 13:20  <b>2011</b> [1] - 12:18  <b>2015</b> [1] - 20:9  <b>2018</b> [1] - 13:4</p>	<p><b>3</b></p> <p><b>3</b> [8] - 25:10, 36:25, 38:9, 39:8, 39:17, 45:15, 69:8, 84:11  <b>3-and-a-half</b> [1] - 45:16  <b>3/12</b> [1] - 72:20  <b>30</b> [3] - 30:15, 68:12, 97:7  <b>31107</b> [1] - 37:22  <b>32210</b> [1] - 51:21  <b>32259</b> [1] - 82:22  <b>33</b> [3] - 63:20, 81:12, 83:15  <b>34</b> [1] - 83:16  <b>3629</b> [1] - 36:25  <b>3633</b> [4] - 40:6, 40:11, 44:7, 46:18  <b>3664</b> [1] - 36:23  <b>3:00</b> [3] - 1:7, 2:1, 103:18  <b>3:01</b> [1] - 2:7  <b>3D</b> [2] - 68:23, 76:14  <b>3rd</b> [1] - 48:6</p>	<p><b>5</b></p> <p><b>5</b> [1] - 37:2  <b>5'4</b> [1] - 69:5  <b>50,000</b> [1] - 58:7  <b>50-year</b> [1] - 8:10  <b>538</b> [1] - 105:4  <b>56</b> [1] - 9:13  <b>5:00</b> [1] - 105:7  <b>5:09</b> [1] - 109:21  <b>5th</b> [2] - 25:5, 67:13</p>	
		<p><b>6</b></p> <p><b>6</b> [1] - 37:3  <b>6-and-a-half</b> [1] - 74:9  <b>6/12</b> [1] - 72:19  <b>611</b> [1] - 92:21  <b>63-by-36</b> [1] - 52:9  <b>6th</b> [4] - 37:3, 105:6, 105:21, 106:1</p>		
		<p><b>7</b></p> <p><b>7</b> [7] - 68:8, 68:16, 70:12, 70:14, 71:19, 74:10, 95:15  <b>7-and-a-half</b> [1] - 71:19  <b>7-foot-wide</b> [2] - 74:7, 75:11  <b>7071</b> [1] - 105:8  <b>7072</b> [1] - 105:9  <b>740</b> [1] - 46:22</p>		
		<p><b>8</b></p> <p><b>8</b> [7] - 47:16, 49:20, 52:5, 58:5, 71:20, 79:11, 84:14</p>		

<p>96:15  <b>addressed</b> [2] - 64:12  <b>adjacent</b> [3] - 26:20,  84:6, 84:18  <b>adjourned</b> [2] -  109:19, 109:20  <b>adjustment</b> [1] - 5:17  <b>administrative</b> [1] -  96:17  <b>administratively</b> [1] -  82:5  <b>advance</b> [1] - 104:14  <b>advocacy</b> [1] - 93:2  <b>affected</b> [1] - 17:18  <b>affirm</b> [4] - 43:5,  51:23, 56:24, 63:25  <b>afternoon</b> [7] - 2:3,  6:3, 57:6, 64:7, 64:8,  82:20, 98:5  <b>aged</b> [1] - 10:16  <b>agenda</b> [22] - 5:17,  5:18, 36:21, 37:6,  37:7, 37:10, 37:11,  37:13, 37:18, 38:2,  38:8, 38:9, 38:23,  39:2, 39:8, 39:17,  39:20, 61:10, 80:19,  95:25, 97:25, 106:17  <b>ago</b> [7] - 7:13, 23:5,  40:13, 42:21, 57:16,  57:24, 97:25  <b>agree</b> [4] - 44:25,  46:2, 60:15, 87:21  <b>ahead</b> [2] - 51:11, 70:7  <b>AIA</b> [1] - 13:22  <b>air</b> [1] - 49:23  <b>Alegre</b> [3] - 56:6,  56:13, 57:7  <b>ALEGRE</b> [10] - 56:16,  56:19, 56:22, 57:3,  57:5, 59:10, 59:17,  59:20, 60:12, 61:6  <b>Alfred</b> [1] - 93:14  <b>alive</b> [1] - 58:2  <b>Allen</b> [5] - 47:17,  48:21, 48:25, 49:10,  49:20  <b>alleys</b> [1] - 24:8  <b>alleyway</b> [2] - 23:21,  24:13  <b>alleyways</b> [1] - 15:20  <b>allow</b> [5] - 59:1, 95:17,  96:23, 103:25, 104:9  <b>allowed</b> [1] - 49:13  <b>alluded</b> [1] - 74:3  <b>almost</b> [5] - 11:12,  68:14, 75:4, 76:2,  76:16  <b>alongside</b> [2] - 54:2,  54:18</p>	<p><b>ALSO</b> [1] - 1:16  <b>alterations</b> [2] - 16:12,  25:11  <b>alternatives</b> [1] -  100:8  <b>aluminum</b> [2] - 19:6,  25:22  <b>amended</b> [1] - 99:12  <b>amendment</b> [14] -  77:13, 77:14, 77:19,  78:19, 78:21, 78:24,  78:25, 79:7, 79:10,  79:18, 79:19, 99:23,  105:22, 106:2  <b>amendments</b> [2] -  79:24, 96:25  <b>American</b> [1] - 20:17  <b>analysis</b> [2] - 40:20,  40:22  <b>ancillary</b> [1] - 16:4  <b>angle</b> [2] - 84:23  <b>angles</b> [1] - 84:24  <b>Anne</b> [2] - 24:11,  24:20  <b>announcement</b> [1] - 4:13  <b>announcements</b> [2] -  3:5, 5:4  <b>annual</b> [4] - 94:25,  106:24, 107:7,  108:19  <b>answer</b> [3] - 34:15,  56:1, 88:24  <b>answers</b> [1] - 102:15  <b>anyway</b> [2] - 58:25,  59:8  <b>apartment</b> [3] - 27:22,  54:4, 54:7  <b>apartments</b> [1] - 15:23  <b>app</b> [3] - 14:2, 14:4,  14:7  <b>appeal</b> [1] - 69:24  <b>appear</b> [2] - 74:23,  81:22  <b>applicant</b> [22] - 42:10,  45:4, 45:7, 60:9,  62:23, 63:16, 65:3,  65:12, 70:11, 74:3,  75:19, 81:13, 81:16,  81:20, 82:14, 85:8,  86:9, 86:16, 86:22,  87:17, 101:18, 104:4  <b>applicant's</b> [1] - 90:2  <b>applicants</b> [3] - 4:8,  89:1, 89:15  <b>application</b> [13] -  40:10, 44:1, 50:20,  52:5, 59:23, 61:4,  61:11, 62:6, 65:18,  74:6, 91:12, 104:5,  106:10</p>	<p><b>applications</b> [4] -  86:21, 95:6, 96:2,  96:3  <b>applied</b> [1] - 23:14  <b>apply</b> [1] - 74:12  <b>appraiser</b> [1] - 24:1  <b>appraiser's</b> [1] - 10:24  <b>appreciate</b> [3] - 59:20,  85:5, 85:12  <b>appreciates</b> [1] - 84:3  <b>approach</b> [3] - 86:20,  89:14, 90:22  <b>approaches</b> [10] -  5:25, 37:20, 38:13,  42:12, 45:8, 51:15,  56:7, 63:17, 82:17,  87:18  <b>approaching</b> [2] -  68:21, 69:12  <b>appropriate</b> [2] -  70:24, 79:8  <b>Appropriateness</b> [1] -  80:20  <b>approval</b> [7] - 4:9,  41:14, 45:25, 51:7,  62:10, 66:9, 93:16  <b>approve</b> [20] - 5:7,  39:7, 44:6, 44:9,  46:12, 60:3, 65:23,  65:25, 78:25, 79:20,  79:25, 86:12, 92:17,  93:21, 93:24, 94:23,  98:2, 99:11, 99:13,  107:16  <b>approved</b> [15] - 5:15,  39:18, 39:21, 39:23,  46:19, 61:5, 80:12,  80:13, 82:5, 83:19,  87:12, 94:12, 98:17,  98:23, 103:7  <b>aprons</b> [1] - 97:5  <b>arch</b> [1] - 81:10  <b>archaeological</b> [1] -  47:24  <b>architect</b> [14] - 20:21,  21:8, 27:18, 40:23,  44:16, 49:4, 50:3,  50:10, 51:2, 53:15,  53:18, 55:10, 58:9,  60:21  <b>Architect</b> [2] - 20:22,  50:4  <b>architects</b> [3] - 32:3,  53:6, 53:19  <b>Architects</b> [4] - 20:17,  21:10, 21:13, 26:8  <b>architectural</b> [13] -  13:16, 14:20, 14:23,  22:19, 32:8, 47:24,  53:10, 55:6, 55:23,</p>	<p>57:13, 58:6, 69:19  <b>architecture</b> [29] -  12:8, 13:6, 13:10,  13:19, 20:14, 20:18,  21:2, 22:14, 23:3,  23:19, 26:16, 27:12,  28:25, 30:2, 30:4,  31:5, 31:25, 32:2,  32:12, 32:24, 33:20,  33:21, 33:25, 34:24,  34:25, 53:20, 57:9,  57:10  <b>archival</b> [1] - 10:23  <b>area</b> [8] - 12:6, 17:13,  18:21, 21:25, 26:15,  32:17, 32:19, 89:2  <b>areas</b> [3] - 11:23, 18:5,  57:20  <b>Argentina</b> [1] - 57:7  <b>ARIMUS</b> [1] - 1:17  <b>Arimus</b> [6] - 2:9, 2:10,  6:24, 43:15, 75:14,  106:16  <b>ARSENAULT</b> [2] -  1:18, 2:17  <b>Arsenault</b> [1] - 2:17  <b>art</b> [1] - 20:19  <b>Art</b> [1] - 13:21  <b>article</b> [2] - 20:9,  20:22  <b>Ashley</b> [1] - 92:22  <b>assigned</b> [1] - 22:19  <b>assisted</b> [1] - 54:1  <b>associated</b> [3] -  24:13, 32:8, 93:8  <b>attached</b> [2] - 78:16,  98:10  <b>attempt</b> [1] - 86:3  <b>attempted</b> [1] - 86:23  <b>attempts</b> [1] - 81:20  <b>attention</b> [3] - 4:12,  34:14, 91:3  <b>attest</b> [1] - 52:25  <b>Audience</b> [7] - 37:20,  38:13, 42:12, 51:15,  56:7, 63:17, 82:17  <b>AUDIENCE</b> [20] -  37:21, 38:10, 38:14,  38:20, 38:24, 39:4,  42:15, 44:2, 51:18,  56:8, 56:11, 56:13,  59:24, 63:14, 63:20,  65:19, 82:15, 82:20,  85:15, 92:10  <b>Augustine</b> [1] - 63:21  <b>Authority</b> [3] - 27:15,  106:7, 108:14  <b>authorized</b> [1] - 110:8  <b>auto</b> [1] - 17:22  <b>automobiles</b> [1] -</p>	<p>17:20  <b>Avenue</b> [4] - 37:2,  80:22, 81:2, 91:25  <b>average</b> [1] - 74:8  <b>Avondale</b> [2] - 40:7,  81:5  <b>award</b> [1] - 109:6  <b>awards</b> [4] - 57:15,  106:25, 107:7,  108:19  <b>awesome</b> [1] - 104:16  <b>awkward</b> [1] - 74:23  <b>awning</b> [2] - 19:6  <b>Axson</b> [5] - 47:17,  48:21, 48:25, 49:10,  49:20  <b>Aye</b> [6] - 5:12, 39:13,  60:25, 80:6, 94:9,  103:6  <b>aye</b> [3] - 46:14, 80:7,  80:8</p>
<b>B</b>				
<p><b>background</b> [1] - 7:5  <b>backup</b> [1] - 2:14  <b>backyard</b> [1] - 66:3  <b>balance</b> [1] - 21:17  <b>Ball</b> [1] - 1:7  <b>bank</b> [1] - 26:8  <b>Baptist</b> [1] - 23:6  <b>Barber</b> [1] - 24:18  <b>barn</b> [2] - 16:7, 24:12  <b>base</b> [3] - 71:12,  71:17, 71:18  <b>based</b> [4] - 4:5, 28:20,  88:17, 98:14  <b>bases</b> [1] - 62:4  <b>basic</b> [3] - 15:10,  27:21, 49:6  <b>basis</b> [2] - 94:25, 95:8  <b>Bay</b> [1] - 82:21  <b>beams</b> [1] - 23:10  <b>beautiful</b> [5] - 6:17,  19:12, 23:9, 31:5,  57:14  <b>became</b> [1] - 15:25  <b>Becky</b> [1] - 2:21  <b>BECKY</b> [1] - 1:14  <b>become</b> [2] - 4:24,  17:22  <b>began</b> [1] - 48:7  <b>begin</b> [1] - 103:18  <b>beginning</b> [2] - 35:8,  106:22  <b>begins</b> [1] - 16:18  <b>begun</b> [1] - 55:8  <b>behalf</b> [2] - 38:15,  92:23  <b>below</b> [3] - 45:16,</p>				

<p>74:21, 75:4  <b>Benjamin</b> [12] - 21:7, 21:9, 49:4, 49:15, 49:18, 50:5, 50:6, 50:10, 53:18, 54:1, 58:9, 60:19  <b>best</b> [1] - 33:13  <b>better</b> [4] - 68:25, 69:23  <b>between</b> [5] - 49:11, 76:23, 99:12, 101:23, 104:3  <b>beyond</b> [2] - 82:8, 87:2  <b>big</b> [1] - 36:4  <b>bigger</b> [1] - 72:13  <b>Bill</b> [2] - 7:3, 78:3  <b>bird</b> [1] - 84:17  <b>birds</b> [1] - 84:16  <b>bit</b> [16] - 7:19, 9:1, 9:3, 14:24, 17:15, 21:25, 22:1, 24:15, 26:12, 40:14, 69:23, 72:23, 73:3, 73:13, 74:16, 75:21  <b>black</b> [1] - 48:24  <b>blend</b> [1] - 87:13  <b>block</b> [1] - 26:7  <b>blue</b> [1] - 21:23  <b>board</b> [1] - 62:3  <b>body</b> [2] - 72:20, 107:15  <b>Bolles</b> [1] - 54:25  <b>bond</b> [1] - 49:13  <b>book</b> [9] - 24:17, 24:18, 40:24, 41:7, 97:17, 97:24, 98:5, 103:3, 104:15  <b>boom</b> [2] - 17:14  <b>borders</b> [1] - 18:21  <b>born</b> [1] - 57:7  <b>bottom</b> [2] - 75:5, 84:25  <b>boundaries</b> [2] - 8:20, 9:2  <b>boundary</b> [4] - 8:22, 8:24, 22:1, 29:6  <b>Branch</b> [3] - 48:19, 48:22, 55:4  <b>break</b> [1] - 3:13  <b>breakout</b> [1] - 22:18  <b>brick</b> [7] - 26:20, 27:21, 52:9, 61:23, 71:17, 81:9  <b>Bricklayers</b> [1] - 6:16  <b>brickwork</b> [1] - 59:8  <b>bridges</b> [1] - 9:20  <b>briefly</b> [1] - 7:18  <b>brilliance</b> [1] - 58:5  <b>bring</b> [5] - 58:2, 68:13,</p>	<p>99:22, 106:24, 109:1  <b>bringing</b> [1] - 20:25  <b>brings</b> [1] - 59:6  <b>BRITTANY</b> [1] - 1:17  <b>broken</b> [2] - 81:18, 82:2  <b>brothers</b> [1] - 54:3  <b>Broward</b> [1] - 20:22  <b>brutalism</b> [1] - 30:6  <b>brutalist</b> [5] - 27:12, 27:16, 29:24, 31:5, 31:25  <b>Bryce</b> [1] - 82:21  <b>builder</b> [2] - 50:2, 53:16  <b>builders</b> [2] - 53:7, 54:19  <b>building</b> [52] - 6:14, 12:9, 12:11, 14:25, 16:5, 16:22, 17:14, 19:2, 19:4, 19:10, 21:12, 23:16, 24:25, 25:4, 25:15, 25:20, 25:25, 26:8, 26:10, 27:16, 27:22, 27:23, 28:8, 28:12, 29:24, 29:25, 31:6, 32:5, 35:10, 35:11, 35:14, 41:23, 42:3, 49:1, 50:21, 52:14, 52:24, 53:10, 53:21, 54:10, 55:5, 55:7, 55:16, 55:21, 57:19, 57:22, 58:7, 58:16, 59:5, 93:11  <b>Building</b> [6] - 1:7, 96:5, 96:7, 98:15, 100:7, 100:25  <b>building's</b> [1] - 50:24  <b>Buildings</b> [1] - 106:4  <b>buildings</b> [32] - 10:16, 15:23, 17:22, 18:15, 18:23, 20:1, 20:2, 20:19, 21:7, 22:8, 23:20, 25:11, 26:5, 26:6, 27:25, 28:1, 35:1, 35:17, 36:4, 50:7, 53:4, 53:9, 53:12, 54:4, 54:8, 54:9, 54:17, 54:21, 54:22, 55:1, 105:10, 109:15  <b>built</b> [18] - 12:12, 15:20, 17:12, 18:23, 22:13, 25:13, 28:9, 35:1, 35:13, 41:23, 43:16, 45:5, 48:25, 49:2, 49:9, 54:17, 54:20, 100:21  <b>Buren</b> [1] - 46:22</p>	<p><b>buried</b> [1] - 41:1  <b>burned</b> [1] - 12:17  <b>bus</b> [4] - 107:15, 107:16, 107:19, 108:5  <b>business</b> [2] - 36:20, 94:21  <b>Business</b> [1] - 92:12  <b>businesses</b> [1] - 48:9</p>	<p style="text-align: center;"><b>C</b></p>	<p><b>CALEB</b> [1] - 1:18  <b>caleb</b> [1] - 2:17  <b>California</b> [1] - 57:12  <b>cannot</b> [1] - 83:23  <b>capacity</b> [1] - 109:2  <b>caps</b> [1] - 62:4  <b>capture</b> [4] - 14:20, 15:1, 16:12, 22:2  <b>captures</b> [1] - 14:14  <b>capturing</b> [1] - 8:16  <b>car</b> [2] - 70:15, 71:21  <b>card</b> [2] - 3:17, 3:18  <b>CARLA</b> [1] - 1:19  <b>Carla</b> [1] - 2:12  <b>Carmen</b> [1] - 51:18  <b>carport</b> [3] - 40:21, 46:6, 62:18  <b>cars</b> [1] - 17:19  <b>case</b> [1] - 20:2  <b>Case</b> [1] - 40:23  <b>categories</b> [1] - 15:11  <b>categorized</b> [1] - 15:10  <b>Category</b> [1] - 25:10  <b>category</b> [4] - 16:10, 22:25, 24:7, 35:4  <b>causing</b> [2] - 42:2, 43:17  <b>cell</b> [1] - 3:8  <b>cementitious</b> [1] - 95:20  <b>cemetery</b> [1] - 105:3  <b>Center</b> [4] - 12:9, 30:1, 31:3, 50:16  <b>century</b> [6] - 28:22, 30:11, 49:23, 49:25, 52:22, 54:20  <b>Century</b> [33] - 5:22, 6:18, 8:4, 12:13, 13:3, 13:5, 13:19, 15:13, 15:15, 20:21, 21:2, 21:13, 23:1, 23:3, 26:5, 26:9, 26:15, 27:7, 28:5, 30:6, 31:18, 32:3, 32:6, 32:14, 32:24, 33:5, 33:9, 34:8, 35:4, 35:11, 35:16,</p>	<p>35:24, 36:2  <b>certain</b> [1] - 107:21  <b>certainly</b> [4] - 4:15, 35:3, 39:21, 91:2  <b>CERTIFICATE</b> [1] - 110:1  <b>Certificates</b> [1] - 80:20  <b>certified</b> [1] - 86:25  <b>certify</b> [1] - 110:8  <b>cetera</b> [1] - 4:23  <b>chair</b> [2] - 3:2, 7:12  <b>Chair</b> [50] - 1:13, 1:13, 6:4, 36:6, 41:20, 42:4, 45:3, 45:6, 46:1, 46:23, 47:5, 60:8, 65:5, 67:1, 70:10, 73:25, 75:2, 75:15, 75:16, 75:20, 77:21, 78:22, 85:19, 85:22, 86:1, 86:6, 86:18, 87:4, 87:10, 87:16, 89:12, 90:11, 90:13, 92:24, 93:19, 94:13, 97:16, 97:20, 98:13, 99:18, 99:19, 100:1, 100:10, 101:14, 101:20, 101:25, 103:1, 106:21, 108:1, 108:21  <b>CHAIRMAN</b> [125] - 2:3, 2:19, 3:2, 5:11, 5:13, 6:1, 34:16, 34:21, 35:20, 36:16, 36:19, 37:24, 38:1, 38:4, 38:12, 38:18, 38:21, 38:25, 39:5, 39:10, 39:12, 39:14, 39:16, 40:3, 41:16, 42:7, 42:10, 42:13, 42:18, 42:24, 43:11, 43:18, 43:20, 43:23, 43:25, 44:3, 44:13, 45:19, 45:21, 46:9, 46:15, 46:17, 47:1, 47:6, 47:8, 51:8, 51:11, 51:16, 51:20, 56:3, 56:9, 56:12, 59:15, 59:18, 59:21, 59:25, 60:7, 60:13, 60:15, 61:1, 61:3, 61:7, 63:8, 63:12, 63:15, 63:18, 64:8, 65:1, 65:11, 65:14, 65:20, 66:7, 66:12, 66:16, 66:20, 72:6, 73:6, 75:8, 75:18, 77:8, 77:11, 78:2, 78:6, 79:14, 79:23, 80:8, 80:11, 80:17, 82:9,</p>	<p>82:13, 82:16, 82:18, 85:6, 85:10, 85:13, 85:16, 85:25, 88:19, 88:23, 89:25, 90:7, 91:1, 91:7, 91:11, 91:17, 91:21, 92:11, 94:3, 94:7, 94:10, 94:12, 94:20, 97:15, 98:9, 98:24, 99:9, 102:16, 102:20, 102:23, 103:5, 103:7, 104:16, 106:15, 109:10, 109:17  <b>change</b> [7] - 18:19, 25:24, 49:22, 96:4, 96:13, 96:19, 99:24  <b>changed</b> [4] - 12:25, 75:2, 95:10, 95:17  <b>changes</b> [3] - 98:2, 100:5, 103:15  <b>chapter</b> [1] - 20:16  <b>character</b> [2] - 18:10, 26:1  <b>character-defining</b> [1] - 26:1  <b>characteristic</b> [3] - 23:11, 25:19, 53:11  <b>characteristics</b> [3] - 23:8, 24:20, 25:1  <b>characterized</b> [1] - 81:8  <b>charge</b> [1] - 15:12  <b>charged</b> [1] - 8:14  <b>Cheek</b> [1] - 54:14  <b>chipped</b> [1] - 86:13  <b>chooses</b> [1] - 62:23  <b>church</b> [2] - 23:3, 23:22  <b>Church</b> [1] - 23:7  <b>churches</b> [1] - 32:6  <b>cigar</b> [1] - 28:14  <b>citizen</b> [1] - 33:22  <b>Citizens</b> [1] - 31:3  <b>city</b> [2] - 47:25, 52:21  <b>City</b> [6] - 8:18, 28:9, 53:3, 64:19, 65:6  <b>CITY</b> [1] - 1:1  <b>city's</b> [2] - 52:17, 54:8  <b>City's</b> [1] - 53:5  <b>cladding</b> [1] - 24:21  <b>Clara</b> [2] - 92:18, 93:24  <b>clarify</b> [1] - 100:13  <b>clarifying</b> [4] - 95:16, 95:20, 95:22, 97:3  <b>classroom</b> [1] - 49:14  <b>clause</b> [2] - 95:16, 95:22  <b>cleaned</b> [1] - 55:13</p>
--	---	---	---	---	---	--

<p><b>cleaning</b> [2] - 81:24, 81:25  <b>cleanup</b> [1] - 50:25  <b>clearly</b> [1] - 76:15  <b>client</b> [3] - 68:24, 85:2, 88:7  <b>close</b> [4] - 44:4, 60:1, 65:21, 85:17  <b>closed</b> [1] - 48:20  <b>closely</b> [2] - 7:2, 14:6  <b>closer</b> [1] - 35:7  <b>closest</b> [1] - 17:8  <b>Club</b> [1] - 54:9  <b>cluster</b> [1] - 27:2  <b>COA</b> [17] - 37:10, 38:2, 61:8, 61:10, 63:13, 65:18, 81:3, 85:14, 86:10, 91:12, 91:17, 94:21, 94:24, 95:6, 96:3, 97:21, 103:2  <b>COA-23-28339</b> [1] - 36:23  <b>COA-23-29186</b> [1] - 36:24  <b>COA-24-30961</b> [1] - 37:13  <b>COA-24-31005</b> [1] - 37:14  <b>COA-24-31092</b> [4] - 40:6, 40:10, 44:7, 46:18  <b>COA-24-31107</b> [3] - 61:11, 61:16, 65:24  <b>COA-24-31124</b> [1] - 36:25  <b>COA-24-31169</b> [3] - 91:13, 91:24, 92:3  <b>COA-24-31263</b> [1] - 37:1  <b>COA-24-31275</b> [1] - 37:2  <b>COA-24-31433</b> [4] - 80:21, 81:2, 85:23, 91:23  <b>COAs</b> [3] - 39:25, 91:22, 103:24  <b>coating</b> [1] - 19:6  <b>cochere</b> [14] - 61:24, 62:19, 67:3, 67:8, 67:15, 67:19, 70:22, 72:22, 73:1, 74:7, 74:14, 74:20, 77:14, 78:10  <b>cocheres</b> [3] - 70:25, 77:24, 78:14  <b>code</b> [1] - 108:11  <b>Code</b> [8] - 62:7, 96:5, 96:7, 98:15, 100:7, 100:25, 102:3, 108:4  <b>collect</b> [1] - 91:8</p>	<p><b>collection</b> [1] - 28:1  <b>collective</b> [2] - 94:16, 94:18  <b>column</b> [1] - 71:12  <b>columns</b> [4] - 62:4, 68:12, 71:17, 76:23  <b>coming</b> [3] - 75:3, 75:4, 108:19  <b>commencing</b> [1] - 1:7  <b>comment</b> [1] - 92:8  <b>comments</b> [4] - 62:13, 62:16, 68:8, 92:5  <b>commercial</b> [5] - 18:5, 18:24, 26:6, 29:9, 102:8  <b>COMMISSION</b> [24] - 1:3, 5:12, 34:20, 39:11, 39:13, 39:15, 42:9, 45:20, 46:14, 46:16, 51:10, 59:16, 60:14, 60:25, 61:2, 63:11, 65:13, 82:12, 85:9, 94:6, 94:9, 94:11, 102:22, 103:6  <b>Commission</b> [27] - 1:14, 2:5, 3:15, 4:7, 4:18, 4:20, 4:25, 40:13, 74:1, 86:7, 87:11, 88:21, 89:13, 92:17, 92:23, 94:16, 96:1, 96:18, 98:2, 98:14, 99:19, 103:10, 103:17, 103:24, 108:2, 108:4, 109:5  <b>Commission-related</b> [1] - 103:24  <b>Commissioner</b> [18] - 42:5, 46:2, 60:16, 75:22, 78:23, 80:17, 86:19, 90:8, 92:24, 97:21, 98:25, 100:11, 101:15, 102:1, 102:16, 108:2, 108:11, 108:22  <b>COMMISSIONER</b> [69] - 2:21, 2:23, 2:25, 5:7, 5:10, 36:6, 36:18, 39:7, 39:9, 41:20, 42:6, 44:6, 44:9, 44:12, 44:14, 45:2, 45:18, 45:22, 46:1, 60:3, 60:6, 60:8, 65:4, 65:9, 65:23, 66:4, 66:25, 70:10, 70:19, 75:1, 75:20, 76:18, 77:4, 77:21, 78:13, 79:5, 79:9, 80:6, 80:7,</p>	<p>80:10, 85:19, 85:24, 86:1, 87:4, 87:16, 87:19, 88:2, 88:12, 88:21, 90:11, 93:23, 94:2, 97:16, 98:4, 99:3, 100:1, 101:8, 101:9, 101:20, 102:13, 102:19, 103:1, 103:4, 104:17, 104:20, 106:20, 108:18, 109:9, 109:11  <b>commissioner</b> [4] - 2:22, 2:24, 3:1, 5:5  <b>Commissioners</b> [1] - 62:15  <b>commissioners</b> [8] - 2:20, 41:19, 51:8, 63:9, 82:11, 90:10, 99:16, 106:18  <b>Committee</b> [6] - 105:5, 105:19, 105:20, 105:24, 105:25, 106:1  <b>communities</b> [3] - 14:5, 14:8, 33:14  <b>Community</b> [1] - 12:9  <b>community</b> [37] - 7:20, 8:6, 12:2, 12:15, 12:24, 14:12, 16:24, 17:9, 17:17, 17:23, 18:10, 18:19, 18:21, 18:24, 19:13, 19:23, 19:24, 20:6, 20:7, 20:11, 21:12, 24:5, 26:23, 29:5, 29:13, 29:23, 30:13, 30:17, 31:16, 31:20, 32:13, 32:25, 33:6, 33:16, 34:3, 36:14, 36:4  <b>Company</b> [1] - 48:12  <b>company</b> [1] - 87:1  <b>compare</b> [1] - 11:4  <b>compared</b> [5] - 67:4, 67:16, 77:25, 78:15, 78:16  <b>comparing</b> [1] - 69:9  <b>comparison</b> [1] - 78:9  <b>compatible</b> [3] - 62:9, 69:18, 95:18  <b>complete</b> [4] - 8:8, 10:18, 99:16, 110:10  <b>complex</b> [1] - 24:20  <b>compliance</b> [2] - 64:22, 69:20  <b>Complies</b> [3] - 43:4, 56:23, 63:24  <b>comply</b> [2] - 64:10, 64:14</p>	<p><b>component</b> [2] - 62:19, 75:17  <b>components</b> [1] - 11:3  <b>composition</b> [2] - 96:12, 100:23  <b>compromises</b> [1] - 41:3  <b>concept</b> [1] - 55:18  <b>concern</b> [3] - 71:22, 72:9, 99:1  <b>concerned</b> [1] - 72:14  <b>concise</b> [1] - 4:4  <b>conclude</b> [1] - 4:15  <b>concludes</b> [1] - 91:22  <b>concrete</b> [5] - 26:7, 41:24, 44:23, 81:10, 97:6  <b>condition</b> [13] - 40:21, 41:8, 44:17, 62:25, 63:7, 66:1, 66:8, 79:1, 79:21, 83:6, 83:17, 84:22, 89:16  <b>conditions</b> [11] - 41:15, 43:14, 44:8, 44:10, 46:13, 46:19, 62:11, 65:25, 79:1, 79:20, 80:1  <b>conducting</b> [1] - 33:24  <b>Confederate</b> [1] - 105:3  <b>confirm</b> [2] - 65:6, 108:25  <b>confirmed</b> [1] - 41:8  <b>conflicted</b> [1] - 96:5  <b>conflicting</b> [1] - 98:15  <b>conjunction</b> [2] - 13:21, 14:11  <b>connect</b> [2] - 58:12, 62:21  <b>connected</b> [1] - 58:14  <b>connections</b> [1] - 55:12  <b>consent</b> [13] - 37:7, 37:10, 37:12, 37:18, 38:8, 38:9, 38:23, 39:2, 39:8, 39:17, 39:20, 61:9, 80:19  <b>consider</b> [7] - 4:18, 26:2, 29:3, 30:3, 30:16, 31:18, 88:22  <b>consideration</b> [1] - 10:16  <b>considered</b> [1] - 52:15  <b>consist</b> [1] - 61:23  <b>consistent</b> [3] - 62:9, 71:11, 87:8  <b>consolidated</b> [1] - 9:15  <b>constraints</b> [1] - 76:11  <b>constructed</b> [8] -</p>	<p>49:11, 52:8, 52:10, 52:11, 53:12, 53:17, 54:22, 83:2  <b>construction</b> [12] - 6:18, 18:13, 24:4, 41:13, 52:20, 53:8, 61:19, 62:8, 64:17, 64:18, 67:7, 84:7  <b>constructions</b> [1] - 63:4  <b>constructor</b> [1] - 64:18  <b>consult</b> [1] - 102:2  <b>contemplate</b> [1] - 96:21  <b>contemporary</b> [1] - 21:8  <b>content</b> [1] - 34:10  <b>context</b> [6] - 8:3, 10:14, 13:3, 28:19, 30:17, 74:2  <b>continue</b> [3] - 16:17, 36:21, 64:22  <b>continued</b> [2] - 49:21, 49:25  <b>continues</b> [3] - 20:15, 21:1, 21:10  <b>contract</b> [1] - 86:25  <b>contractor</b> [7] - 49:17, 51:3, 55:11, 87:1, 88:15, 89:10, 89:11  <b>contractors</b> [8] - 87:21, 87:24, 88:3, 88:10, 88:11, 90:14, 90:19, 90:21  <b>contrast</b> [1] - 58:19  <b>contribute</b> [1] - 69:22  <b>contributing</b> [6] - 10:15, 16:11, 40:17, 41:12, 81:4, 100:18  <b>conversations</b> [1] - 3:11  <b>coordinate</b> [1] - 108:13  <b>coordinated</b> [1] - 64:19  <b>copies</b> [1] - 4:19  <b>copy</b> [2] - 5:1, 62:16  <b>Core</b> [2] - 29:18, 54:21  <b>corner</b> [2] - 26:7, 45:12  <b>Corps</b> [1] - 12:9  <b>correct</b> [7] - 42:3, 42:5, 65:7, 75:16, 78:5, 92:2, 102:19  <b>corridors</b> [1] - 59:1  <b>cost</b> [1] - 73:4  <b>costly</b> [1] - 87:23  <b>Cottage</b> [1] - 24:18  <b>cottage</b> [1] - 25:4</p>
--	--	---	---	---



<p><b>cottages</b> [1] - 18:14  <b>Council</b> [1] - 26:10  <b>Counsel</b> [4] - 1:19, 1:19, 2:13, 2:15  <b>country</b> [1] - 53:22  <b>County</b> [4] - 14:11, 33:15, 47:15, 49:19  <b>COUNTY</b> [1] - 110:4  <b>couple</b> [8] - 12:4, 13:4, 18:14, 30:22, 40:13, 53:24, 95:11, 96:2  <b>course</b> [13] - 12:6, 12:16, 15:13, 19:10, 21:6, 28:14, 30:1, 30:25, 31:2, 48:20, 49:25, 86:14, 104:13  <b>court</b> [1] - 3:22  <b>courtesy</b> [1] - 3:7  <b>cover</b> [1] - 31:22  <b>covered</b> [1] - 61:25  <b>cracked</b> [2] - 45:13, 86:15  <b>cracking</b> [1] - 42:2  <b>craft</b> [1] - 6:17  <b>craftsmanship</b> [1] - 58:6  <b>create</b> [4] - 58:11, 69:10, 72:25  <b>created</b> [2] - 55:18, 97:9  <b>creates</b> [1] - 59:4  <b>creating</b> [1] - 34:7  <b>creation</b> [1] - 16:21  <b>credited</b> [2] - 50:6, 53:21  <b>Creek</b> [3] - 22:5, 27:11, 63:21  <b>criteria</b> [10] - 4:4, 12:13, 15:18, 29:2, 47:19, 47:21, 50:1, 52:15, 62:8, 73:21  <b>criterion</b> [5] - 12:8, 28:24, 30:3, 50:18, 51:6  <b>cubic</b> [1] - 58:18  <b>cultural</b> [3] - 47:23, 93:6, 93:7  <b>Cummer</b> [1] - 13:21  <b>curb</b> [1] - 69:24  <b>current</b> [6] - 8:23, 30:8, 51:1, 55:10, 95:2, 96:20  <b>Current</b> [1] - 102:2  <b>customers</b> [1] - 97:14  <b>cut</b> [1] - 71:23  <b>cutting</b> [1] - 71:24  <b>cycle</b> [1] - 46:25  <b>cycles</b> [4] - 29:9, 29:11, 40:13, 98:21</p>	<p style="text-align: center;"><b>D</b></p> <p><b>Daniel</b> [1] - 42:15  <b>DARINDA</b> [1] - 1:18  <b>darinda</b> [1] - 2:16  <b>data</b> [5] - 10:18, 10:25, 14:1, 14:15, 22:15  <b>database</b> [7] - 8:17, 10:25, 14:18, 15:5, 21:19, 22:12, 22:15  <b>date</b> [4] - 8:13, 27:5, 28:4, 97:19  <b>DATED</b> [1] - 110:15  <b>dates</b> [4] - 14:24, 28:16, 103:13, 103:22  <b>David</b> [1] - 40:23  <b>days</b> [1] - 104:6  <b>deadline</b> [2] - 98:10, 103:23  <b>deadlines</b> [3] - 103:13, 103:22, 103:23  <b>deal</b> [1] - 99:14  <b>dealership</b> [1] - 17:22  <b>dealing</b> [2] - 28:24, 28:25  <b>dealt</b> [1] - 13:5  <b>debris</b> [1] - 50:24  <b>December</b> [1] - 10:1  <b>decided</b> [3] - 9:21, 22:7, 58:10  <b>decision</b> [2] - 4:5, 88:17  <b>decking</b> [1] - 23:11  <b>decline</b> [1] - 29:11  <b>decorative</b> [2] - 76:24, 97:8  <b>dedication</b> [1] - 53:5  <b>deemed</b> [1] - 89:20  <b>deep</b> [1] - 19:19  <b>deeper</b> [1] - 40:14  <b>defer</b> [7] - 45:7, 47:2, 88:14, 90:4, 91:8, 91:12, 91:17  <b>deferral</b> [1] - 46:24  <b>deferred</b> [7] - 36:22, 37:5, 40:4, 40:12, 47:2, 91:23, 92:3  <b>define</b> [2] - 11:8, 29:5  <b>defining</b> [1] - 26:1  <b>degree</b> [1] - 57:10  <b>delay</b> [2] - 98:11, 98:12  <b>demo</b> [1] - 107:13  <b>demolished</b> [4] - 9:10, 9:11, 50:11, 50:12  <b>demolition</b> [3] - 40:16, 41:11, 55:17</p>	<p><b>demonstrate</b> [2] - 86:22, 87:2  <b>denied</b> [1] - 82:7  <b>deny</b> [1] - 85:23  <b>Department</b> [6] - 2:11, 2:18, 93:17, 98:16, 104:8, 108:24  <b>department</b> [3] - 64:12, 68:8, 68:17  <b>Department's</b> [1] - 98:22  <b>depression</b> [1] - 18:12  <b>Dept</b> [1] - 1:17  <b>depths</b> [2] - 76:7, 76:16  <b>described</b> [1] - 20:10  <b>design</b> [19] - 28:25, 30:12, 31:9, 32:13, 32:19, 33:5, 49:2, 49:6, 49:22, 50:7, 53:10, 54:1, 57:11, 58:6, 59:4, 62:6, 67:1, 107:16, 107:20  <b>designated</b> [4] - 23:4, 93:25, 100:17, 107:17  <b>designation</b> [4] - 28:20, 47:20, 51:14, 59:22  <b>designations</b> [2] - 46:21, 105:12  <b>designed</b> [11] - 17:2, 21:7, 27:16, 49:15, 50:15, 54:3, 54:7, 54:13, 58:8, 61:22, 93:13  <b>designer</b> [3] - 50:3, 51:2, 55:11  <b>designs</b> [2] - 49:18, 108:7  <b>desire</b> [1] - 98:16  <b>detached</b> [4] - 46:3, 70:3, 70:4  <b>details</b> [1] - 82:25  <b>deteriorated</b> [2] - 44:18, 83:6  <b>deteriorating</b> [2] - 44:23, 83:17  <b>deterioration</b> [4] - 41:5, 41:9, 42:2, 86:8  <b>determine</b> [1] - 35:10  <b>develop</b> [1] - 8:3  <b>developed</b> [3] - 14:2, 14:10, 33:13  <b>developer</b> [2] - 51:3, 55:11  <b>developing</b> [2] - 8:25, 14:7  <b>Development</b> [7] -</p>	<p>1:17, 1:17, 1:18, 1:18, 2:11, 2:18, 106:8  <b>development</b> [9] - 8:4, 13:10, 17:18, 18:3, 18:5, 28:21, 29:9, 33:5, 54:24  <b>develops</b> [1] - 16:21  <b>Diane</b> [3] - 1:9, 110:7, 110:18  <b>different</b> [12] - 10:24, 11:23, 26:5, 49:1, 50:17, 68:19, 69:10, 69:11, 77:15, 77:16, 89:10, 108:7  <b>differently</b> [1] - 45:24  <b>dig</b> [1] - 40:14  <b>direct</b> [1] - 77:19  <b>director</b> [1] - 108:23  <b>discernable</b> [1] - 83:4  <b>discuss</b> [1] - 88:13  <b>discussed</b> [3] - 42:20, 83:14, 106:23  <b>discussion</b> [21] - 7:11, 34:18, 39:10, 44:13, 45:19, 46:10, 60:7, 60:13, 60:22, 66:5, 66:22, 66:23, 67:20, 75:18, 77:19, 85:25, 89:9, 94:3, 102:21, 108:22, 109:3  <b>Discussion</b> [3] - 80:16, 82:23, 105:13  <b>disguised</b> [1] - 76:2  <b>displays</b> [1] - 3:9  <b>disrupted</b> [1] - 3:12  <b>dissemination</b> [1] - 34:8  <b>distribution</b> [1] - 58:17  <b>District</b> [2] - 61:21, 81:5  <b>district</b> [9] - 8:20, 8:22, 21:24, 26:3, 29:3, 32:18, 54:16, 89:2, 89:3  <b>districts</b> [3] - 32:17, 91:4, 107:18  <b>divided</b> [1] - 11:21  <b>Division</b> [6] - 8:1, 9:7, 12:1, 14:6, 93:18, 102:2  <b>DOCA/MOMA</b> [1] - 13:22  <b>document</b> [2] - 9:25, 99:19  <b>documentation</b> [1] - 87:23  <b>documented</b> [1] - 9:5  <b>documenting</b> [1] -</p>	<p>8:15  <b>documents</b> [1] - 4:22  <b>donation</b> [1] - 16:19  <b>done</b> [11] - 8:8, 8:9, 13:20, 33:15, 69:17, 69:19, 75:25, 88:5, 99:14, 107:2  <b>doorway</b> [1] - 81:10  <b>dots</b> [1] - 11:19  <b>down</b> [10] - 3:19, 12:17, 25:3, 31:17, 35:6, 35:18, 67:25, 71:18, 72:2, 74:11  <b>Downing</b> [1] - 37:15  <b>Downtown</b> [1] - 106:6  <b>downtown</b> [2] - 17:7, 35:18  <b>dozens</b> [1] - 54:25  <b>Dr</b> [1] - 7:12  <b>draft</b> [4] - 93:5, 97:17, 97:25, 104:5  <b>drafted</b> [1] - 92:23  <b>drawings</b> [2] - 4:23, 64:13  <b>drawn</b> [1] - 17:19  <b>drew</b> [1] - 58:4  <b>drive</b> [2] - 73:11, 75:12  <b>driveway</b> [9] - 68:15, 70:12, 70:17, 71:15, 72:9, 73:7, 73:16, 79:11, 97:5  <b>driveways</b> [2] - 97:2  <b>driving</b> [1] - 73:10  <b>dropping</b> [2] - 72:2  <b>due</b> [2] - 41:22, 83:16  <b>duration</b> [1] - 9:25  <b>during</b> [14] - 3:9, 13:10, 18:11, 18:12, 18:16, 19:16, 52:11, 52:21, 53:1, 53:12, 54:19, 64:16, 64:17, 81:19  <b>DUVAL</b> [1] - 110:4  <b>Duval</b> [2] - 47:15, 49:19  <b>dwelling</b> [2] - 15:23, 16:6</p> <p style="text-align: center;"><b>E</b></p> <p><b>early</b> [7] - 12:23, 17:12, 27:1, 27:19, 28:22, 30:5, 30:10  <b>earned</b> [1] - 57:9  <b>Eartha</b> [1] - 93:9  <b>East</b> [12] - 25:5, 37:3, 37:4, 47:9, 47:13, 48:5, 52:6, 60:5, 61:5, 61:11, 61:17, 65:25</p>
--	---	---	---	---

<p><b>east</b> [6] - 16:24, 23:14, 29:6, 48:18, 58:11, 59:2  <b>Eastside</b> [1] - 107:21  <b>easy</b> [1] - 45:17  <b>Economic</b> [1] - 106:8  <b>Ed</b> [1] - 1:7  <b>edge</b> [1] - 22:6  <b>education</b> [3] - 12:14, 33:3, 53:6  <b>educational</b> [2] - 52:19, 53:12  <b>effect</b> [3] - 18:2, 18:9, 19:19  <b>effective</b> [1] - 34:2  <b>efforts</b> [2] - 50:23, 55:7  <b>eight</b> [1] - 49:13  <b>either</b> [8] - 38:8, 45:3, 68:24, 77:17, 77:18, 96:8, 101:2, 102:7  <b>elaborate</b> [2] - 24:22, 35:10  <b>elect</b> [1] - 92:17  <b>electric</b> [1] - 55:13  <b>elementary</b> [1] - 48:19  <b>Elementary</b> [5] - 47:17, 48:21, 48:22, 49:7, 49:10  <b>elements</b> [5] - 55:6, 55:23, 58:21, 70:6, 83:12  <b>elevated</b> [1] - 68:11  <b>elevation</b> [5] - 68:23, 69:1, 69:10, 74:18, 87:9  <b>eliminate</b> [1] - 97:13  <b>Elizabeth</b> [1] - 57:18  <b>Elks</b> [1] - 54:9  <b>Ellis</b> [1] - 105:4  <b>emphasis</b> [1] - 49:23  <b>emphasize</b> [1] - 91:1  <b>emptied</b> [1] - 9:14  <b>en</b> [1] - 22:1  <b>encourage</b> [4] - 17:3, 48:16, 90:16, 90:20  <b>end</b> [11] - 5:3, 15:5, 17:24, 18:20, 23:14, 24:24, 34:13, 73:22, 103:11, 106:12, 109:18  <b>Endangered</b> [1] - 106:3  <b>ends</b> [1] - 106:17  <b>engage</b> [1] - 90:17  <b>engineers</b> [1] - 55:20  <b>ensure</b> [1] - 55:20  <b>entertain</b> [7] - 37:16, 39:6, 44:4, 60:1, 65:21, 85:17, 90:4</p>	<p><b>enthusiastic</b> [1] - 58:3  <b>entire</b> [3] - 29:16, 57:9, 84:25  <b>entities</b> [2] - 36:9, 104:8  <b>entity</b> [2] - 93:1, 108:6  <b>entrance</b> [1] - 71:7  <b>equal</b> [1] - 76:7  <b>era</b> [2] - 20:21, 24:11  <b>escaping</b> [1] - 17:7  <b>especially</b> [5] - 68:20, 69:4, 69:12, 72:12, 76:14  <b>essence</b> [2] - 92:25, 98:1  <b>essential</b> [1] - 7:25  <b>essentially</b> [12] - 11:12, 17:11, 20:9, 20:20, 27:3, 35:25, 40:25, 92:16, 92:22, 95:11, 96:1, 102:4  <b>established</b> [1] - 68:6  <b>Estates</b> [1] - 54:23  <b>et</b> [1] - 4:23  <b>Ethan</b> [1] - 2:25  <b>ETHAN</b> [1] - 1:13  <b>evaluate</b> [1] - 104:1  <b>evaluated</b> [1] - 62:5  <b>event</b> [3] - 35:6, 35:8, 107:8  <b>events</b> [3] - 18:1, 28:24, 33:8  <b>eventually</b> [3] - 14:3, 17:19, 49:19  <b>evicted</b> [1] - 84:17  <b>exactly</b> [3] - 75:7, 76:12, 108:15  <b>examine</b> [2] - 30:17, 32:20  <b>examined</b> [2] - 10:10, 15:9  <b>example</b> [10] - 18:25, 23:2, 24:23, 25:12, 27:11, 28:2, 29:22, 29:25, 31:4, 32:9  <b>examples</b> [3] - 13:7, 27:10, 29:23  <b>excellent</b> [1] - 60:17  <b>exception</b> [1] - 67:17  <b>exceptional</b> [1] - 59:8  <b>excited</b> [1] - 60:19  <b>exciting</b> [1] - 60:10  <b>excluded</b> [2] - 15:21, 24:8  <b>exemplifies</b> [1] - 53:2  <b>exemption</b> [1] - 105:17  <b>exhaustive</b> [1] - 95:8  <b>exhibit</b> [2] - 13:20, 20:18</p>	<p><b>existing</b> [9] - 8:20, 9:5, 10:8, 12:5, 16:10, 50:13, 77:24, 87:14, 97:1  <b>exits</b> [1] - 66:6  <b>expand</b> [3] - 10:14, 74:13, 74:15  <b>expanded</b> [4] - 9:1, 18:4, 22:1, 49:16  <b>expanding</b> [3] - 28:18, 29:1, 31:19  <b>expands</b> [2] - 28:3, 58:7  <b>expansion</b> [4] - 29:2, 48:10, 52:21, 52:23  <b>experience</b> [1] - 33:23  <b>experiencing</b> [1] - 17:13  <b>expert</b> [3] - 86:25, 90:4, 90:16  <b>experts</b> [1] - 55:20  <b>explain</b> [1] - 101:24  <b>exploring</b> [2] - 108:24, 109:7  <b>exposed</b> [1] - 23:11  <b>expositions</b> [1] - 17:2  <b>exposure</b> [1] - 83:12  <b>extension</b> [1] - 48:8  <b>extensively</b> [1] - 33:15  <b>extent</b> [1] - 41:9  <b>exterior</b> [1] - 81:9  <b>extra</b> [1] - 82:25  <b>extreme</b> [1] - 73:3  <b>extremely</b> [4] - 6:22, 11:1, 11:16, 12:22  <b>eye</b> [3] - 68:20, 69:5, 76:14</p>	<p><b>familiarity</b> [1] - 88:9  <b>family</b> [10] - 13:13, 26:18, 27:7, 61:18, 67:2, 67:7, 78:1, 78:15, 101:17, 102:11  <b>fantastic</b> [2] - 106:24, 107:21  <b>fav</b> [1] - 60:20  <b>favor</b> [7] - 5:11, 39:12, 46:12, 60:24, 80:5, 94:8, 103:5  <b>favorite</b> [2] - 60:20, 109:15  <b>feature</b> [2] - 76:1, 76:10  <b>features</b> [2] - 26:1, 70:6  <b>feelings</b> [2] - 57:8, 62:18  <b>feet</b> [13] - 45:16, 58:8, 68:8, 68:14, 70:12, 70:17, 70:23, 71:14, 72:11, 73:12, 74:10, 79:11  <b>fence</b> [1] - 83:18  <b>fences</b> [3] - 55:15, 96:20, 101:22  <b>fencing</b> [2] - 96:21, 101:23  <b>fencing/wall</b> [1] - 97:9  <b>few</b> [9] - 23:4, 24:5, 26:22, 33:1, 57:25, 70:23, 81:17, 82:1, 92:15  <b>Fiberglass</b> [1] - 62:1  <b>Fibrex</b> [2] - 81:15, 87:13  <b>field</b> [3] - 11:6, 13:25, 14:1  <b>fieldwork</b> [1] - 11:3  <b>FIGUEROA</b> [4] - 1:17, 81:1, 86:6, 87:10  <b>File</b> [6] - 8:16, 14:16, 14:22, 19:2, 23:24, 25:18  <b>file</b> [1] - 9:14  <b>files</b> [1] - 15:4  <b>filled</b> [1] - 3:16  <b>final</b> [1] - 21:18  <b>finally</b> [1] - 55:5  <b>Finance</b> [2] - 105:20, 106:1  <b>findings</b> [4] - 7:21, 21:14, 50:21, 51:4  <b>fine</b> [4] - 23:2, 66:15, 67:2, 71:8  <b>finish</b> [2] - 58:18, 61:24  <b>fire</b> [2] - 17:7, 48:3</p>	<p><b>Fire</b> [3] - 17:10, 48:6, 54:10  <b>firm</b> [2] - 21:11, 54:21  <b>firms</b> [1] - 57:13  <b>first</b> [21] - 6:5, 8:3, 15:12, 22:25, 37:24, 47:22, 52:21, 52:24, 54:6, 54:19, 62:17, 67:6, 68:7, 70:8, 76:22, 95:14, 102:25, 103:16, 104:25, 105:3  <b>fit</b> [1] - 15:18  <b>five</b> [2] - 49:11, 67:11  <b>Five</b> [1] - 38:15  <b>flat</b> [7] - 58:20, 67:16, 68:22, 69:1, 69:9, 69:17, 70:1  <b>flexibility</b> [1] - 35:21  <b>floor</b> [4] - 49:6, 77:12, 78:21, 78:24  <b>floors</b> [1] - 58:8  <b>Florida</b> [28] - 1:9, 1:10, 5:22, 6:7, 8:1, 8:15, 13:15, 13:23, 14:15, 14:21, 19:1, 20:22, 23:23, 25:17, 29:15, 33:18, 44:20, 50:14, 53:23, 82:22, 93:17, 96:5, 96:7, 98:15, 100:6, 100:25, 110:7, 110:18  <b>FLORIDA</b> [1] - 110:3  <b>Florida's</b> [2] - 13:5, 54:6  <b>flow</b> [1] - 59:2  <b>focus</b> [1] - 9:21  <b>focused</b> [1] - 4:3  <b>foliage</b> [1] - 84:19  <b>Folks</b> [1] - 57:25  <b>follow</b> [2] - 75:21, 88:2  <b>follow-up</b> [1] - 88:2  <b>following</b> [3] - 48:3, 48:7, 83:22  <b>footprint</b> [1] - 23:25  <b>force</b> [1] - 107:14  <b>forces</b> [1] - 13:9  <b>foregoing</b> [2] - 109:20, 110:9  <b>form</b> [7] - 14:16, 14:22, 18:19, 23:15, 24:21, 106:24, 108:20  <b>former</b> [1] - 28:13  <b>forms</b> [3] - 8:16, 21:17, 21:18  <b>formula</b> [1] - 73:18  <b>forth</b> [2] - 9:20, 64:11  <b>fortunately</b> [1] - 84:17</p>
<b>F</b>				
<p><b>fabric</b> [1] - 52:13  <b>facade</b> [1] - 23:13  <b>face</b> [1] - 84:8  <b>facility</b> [1] - 12:17  <b>fact</b> [9] - 7:10, 8:23, 9:10, 16:7, 23:24, 24:1, 31:7, 83:6, 89:2  <b>factory</b> [2] - 28:2, 28:14  <b>fails</b> [1] - 79:18  <b>failure</b> [2] - 72:17, 90:19  <b>failure</b> [1] - 101:7  <b>Fairfield</b> [1] - 49:8  <b>fairly</b> [2] - 18:9, 18:16  <b>fall</b> [1] - 94:25  <b>familiar</b> [5] - 67:10, 88:3, 88:15, 90:14, 90:25</p>				

<p><b>forward</b> [10] - 3:24, 5:24, 36:10, 36:11, 37:19, 38:12, 41:14, 51:6, 63:15, 82:16  <b>forwarded</b> [2] - 62:10, 93:16  <b>foundation</b> [2] - 41:4, 61:24  <b>four</b> [3] - 27:3, 52:15, 57:16  <b>FPR</b> [1] - 1:9  <b>frame</b> [2] - 27:5, 36:1  <b>Franklin</b> [2] - 48:23, 58:15  <b>frankly</b> [1] - 72:15  <b>free</b> [1] - 39:22  <b>fresh</b> [1] - 49:23  <b>Friday</b> [1] - 98:5  <b>friend</b> [1] - 57:18  <b>front</b> [7] - 5:23, 11:6, 45:12, 58:15, 68:12, 71:25, 87:8  <b>full</b> [2] - 61:25, 83:10  <b>full-width</b> [1] - 61:25  <b>function</b> [2] - 69:15, 109:4  <b>functional</b> [1] - 74:11  <b>fund</b> [1] - 106:5  <b>funded</b> [2] - 8:2, 49:12  <b>funding</b> [2] - 10:5, 34:4  <b>future</b> [6] - 14:8, 29:2, 30:9, 30:15, 30:23, 63:3</p>	<p>15:5, 21:19, 22:11  <b>given</b> [1] - 83:7  <b>glance</b> [1] - 76:8  <b>glass</b> [5] - 81:18, 82:1, 82:2, 82:3, 86:15  <b>Glulam</b> [1] - 23:10  <b>go-round</b> [1] - 10:12  <b>goals</b> [1] - 7:24  <b>Godwin</b> [1] - 51:18  <b>GODWIN</b> [5] - 51:21, 52:2, 52:4, 56:1, 56:4  <b>Gorrie</b> [1] - 55:3  <b>gotcha</b> [2] - 98:4, 102:13  <b>grabbing</b> [1] - 34:2  <b>grade</b> [2] - 43:16, 45:16  <b>graffiti</b> [1] - 55:14  <b>Gran</b> [1] - 82:21  <b>grant</b> [3] - 8:2, 15:14, 34:4  <b>graphic</b> [2] - 22:17, 69:2  <b>Great</b> [2] - 17:10, 48:6  <b>great</b> [13] - 12:20, 23:8, 24:9, 24:25, 27:11, 27:25, 29:23, 32:6, 33:4, 36:14, 38:5, 77:6, 93:22  <b>Greer</b> [2] - 42:15, 45:8  <b>GREER</b> [9] - 42:20, 43:1, 43:4, 43:9, 43:15, 43:19, 43:22, 43:24, 45:9  <b>GREGORY</b> [24] - 1:13, 2:25, 5:7, 39:7, 41:20, 42:6, 44:6, 44:9, 44:14, 46:1, 60:3, 65:4, 65:9, 65:23, 75:1, 80:6, 87:4, 88:12, 88:21, 93:23, 101:9, 103:4, 104:17, 104:20  <b>Gregory</b> [4] - 2:25, 42:5, 90:9, 101:15  <b>grocery</b> [2] - 26:13, 31:8  <b>ground</b> [1] - 44:21  <b>group</b> [2] - 11:11, 27:5  <b>groups</b> [2] - 32:9, 33:19  <b>grown</b> [1] - 82:3  <b>growth</b> [5] - 17:6, 48:2, 48:7, 52:20, 52:25  <b>guess</b> [2] - 43:12, 45:3  <b>guidance</b> [2] - 6:25, 32:14  <b>guide</b> [1] - 33:21</p>	<p><b>guidelines</b> [8] - 32:14, 32:19, 62:7, 64:20, 96:22, 97:9, 106:5, 106:9  <b>gun</b> [1] - 43:1</p>	<p style="text-align: center;"><b>H</b></p>	<p><b>half</b> [5] - 54:19, 57:24, 83:24, 83:25, 84:8  <b>Hall</b> [1] - 6:15  <b>hallmarks</b> [1] - 22:23  <b>hand</b> [4] - 43:3, 51:22, 56:21, 63:23  <b>handout</b> [2] - 100:12, 100:14  <b>handy</b> [1] - 15:5  <b>happy</b> [5] - 34:14, 36:14, 56:1, 58:3, 88:1  <b>hard</b> [1] - 62:15  <b>Hardie</b> [1] - 62:2  <b>hardware</b> [2] - 84:12, 84:21  <b>Haskins</b> [1] - 7:2  <b>haunted</b> [1] - 83:8  <b>hear</b> [9] - 38:2, 39:25, 40:8, 47:10, 61:13, 66:8, 79:17, 80:24  <b>heard</b> [5] - 40:4, 49:2, 60:18, 88:25, 107:3  <b>hearing</b> [12] - 41:18, 44:4, 51:12, 60:1, 61:13, 65:21, 77:15, 80:24, 83:8, 85:17, 92:1, 103:22  <b>Hearing</b> [1] - 1:8  <b>heavily</b> [1] - 8:6  <b>height</b> [7] - 68:10, 69:5, 72:1, 73:1, 73:17, 76:21, 76:22  <b>held</b> [5] - 1:6, 23:10, 80:16, 82:23, 105:13  <b>hello</b> [2] - 56:8  <b>help</b> [6] - 11:22, 36:9, 36:11, 36:15, 86:16, 100:12  <b>helped</b> [4] - 11:8, 13:2, 13:9, 15:22  <b>helpful</b> [3] - 6:22, 12:22, 13:18  <b>hence</b> [1] - 74:17  <b>Henry</b> [4] - 12:6, 20:24, 21:6, 93:13  <b>heritage</b> [6] - 13:6, 32:10, 33:7, 33:10, 47:25, 52:18  <b>Herschel</b> [3] - 27:17, 29:25, 105:18  <b>Herschel's</b> [1] - 27:19</p>	<p><b>hi</b> [1] - 52:4  <b>high</b> [2] - 23:18, 54:6  <b>High</b> [1] - 55:3  <b>high-rises</b> [1] - 54:6  <b>highlight</b> [1] - 107:20  <b>hip</b> [1] - 81:9  <b>hired</b> [1] - 53:6  <b>historians</b> [2] - 30:9, 30:16  <b>historic</b> [41] - 6:10, 8:21, 10:9, 10:17, 11:25, 19:18, 20:5, 21:24, 26:2, 27:17, 28:19, 34:11, 35:7, 46:21, 52:11, 52:12, 54:15, 54:16, 64:11, 64:24, 67:9, 68:7, 68:17, 70:6, 76:10, 77:24, 78:14, 87:14, 88:4, 88:16, 89:4, 90:14, 91:3, 93:5, 93:6, 93:12, 96:10, 101:12, 106:25, 107:17  <b>HISTORIC</b> [1] - 1:2  <b>Historic</b> [8] - 2:5, 6:8, 61:20, 81:5, 92:19, 94:1, 103:17, 106:3  <b>historic-looking</b> [1] - 101:12  <b>Historical</b> [4] - 8:1, 9:7, 12:1, 14:6  <b>historical</b> [8] - 7:9, 10:14, 11:4, 47:24, 69:21, 84:2, 84:4, 88:8  <b>historically</b> [1] - 47:16  <b>history</b> [8] - 7:20, 9:16, 12:15, 14:24, 16:16, 29:8, 34:25, 55:8  <b>Hoff</b> [15] - 2:23, 7:3, 46:2, 60:16, 75:22, 78:23, 80:17, 86:19, 97:21, 98:25, 102:1, 102:16, 108:2, 108:12, 108:22  <b>HOFF</b> [37] - 1:14, 2:23, 5:10, 36:6, 36:18, 39:9, 44:12, 45:2, 45:18, 45:22, 60:6, 60:8, 66:4, 66:25, 70:10, 70:19, 77:21, 78:13, 79:5, 79:9, 80:10, 85:19, 86:1, 87:16, 87:19, 88:2, 90:11, 97:16, 98:4, 99:3, 101:20, 102:13, 102:19, 103:1, 106:20,</p>	<p>108:18, 109:9  <b>Hogan</b> [1] - 1:8  <b>Hogan's</b> [3] - 16:19, 22:4, 27:11  <b>Holmes</b> [1] - 93:14  <b>home</b> [13] - 19:12, 21:6, 54:13, 61:19, 61:22, 66:2, 67:2, 67:4, 67:7, 67:18, 67:23, 78:1, 81:8  <b>homeless</b> [1] - 93:1  <b>homes</b> [4] - 67:14, 78:16, 96:10  <b>hope</b> [1] - 59:11  <b>horse</b> [1] - 17:19  <b>horse-drawn</b> [1] - 17:19  <b>Hotel</b> [1] - 54:24  <b>hours</b> [1] - 3:14  <b>house</b> [12] - 25:6, 26:20, 67:16, 68:11, 68:21, 69:13, 69:24, 70:23, 71:6, 72:20, 73:11, 87:9  <b>houses</b> [4] - 24:14, 26:21, 27:3  <b>Housing</b> [1] - 27:15  <b>housing</b> [4] - 13:13, 13:15, 29:22, 93:2  <b>Hubbard</b> [2] - 67:12, 67:13  <b>hubs</b> [1] - 29:4  <b>human</b> [1] - 83:5  <b>humanitarian</b> [1] - 93:10  <b>hundred</b> [1] - 15:17  <b>hundred-or-so</b> [1] - 15:17  <b>hundreds</b> [1] - 54:20</p>
<p style="text-align: center;"><b>G</b></p>	<p><b>gable</b> [2] - 23:14, 24:24  <b>gabled</b> [1] - 61:23  <b>gaps</b> [1] - 82:3  <b>garage</b> [5] - 45:15, 46:5, 70:3, 70:4  <b>garages</b> [1] - 16:3  <b>gathered</b> [1] - 13:25  <b>general</b> [13] - 3:5, 5:3, 36:1, 51:2, 55:11, 87:21, 87:24, 88:3, 88:15, 89:11, 90:13, 90:19, 90:21  <b>General</b> [4] - 1:19, 1:19, 2:13, 2:15  <b>generally</b> [4] - 10:22, 18:15, 76:6, 99:20  <b>geographic</b> [1] - 14:17  <b>geographically</b> [1] - 11:22  <b>George</b> [2] - 24:18, 93:14  <b>geospatial</b> [4] - 8:17,</p>	<p style="text-align: center;"><b>I</b></p>	<p><b>idea</b> [6] - 10:13, 14:7, 19:22, 28:20, 72:8, 98:1  <b>ideas</b> [9] - 7:22, 10:18, 14:3, 31:24, 58:2, 108:19, 108:25, 109:7, 109:8  <b>identified</b> [7] - 11:10, 16:20, 21:15, 23:23, 24:10, 50:2, 53:14  <b>identify</b> [2] - 9:24, 15:23  <b>identifying</b> [2] - 8:14, 11:2  <b>Il</b> [2] - 18:18, 20:20  <b>illusion</b> [4] - 68:9, 68:13, 69:11, 76:16  <b>image</b> [1] - 78:3</p>			

<p><b>imagine</b> [1] - 75:11  <b>immediately</b> [1] - 84:6  <b>impact</b> [5] - 19:22, 29:4, 30:18, 84:2, 98:7  <b>Imperial</b> [1] - 50:11  <b>impetus</b> [1] - 17:6  <b>importance</b> [3] - 29:3, 29:20, 53:2  <b>important</b> [12] - 3:22, 11:1, 16:1, 17:22, 18:1, 19:15, 19:23, 20:13, 21:11, 30:12, 31:10, 34:1  <b>impression</b> [4] - 68:22, 68:25, 76:21, 76:25  <b>improvement</b> [1] - 106:14  <b>improvements</b> [1] - 83:4  <b>inaudible</b> [13] - 40:2, 57:18, 58:11, 58:13, 58:16, 58:17, 58:25, 59:10, 64:10, 64:14, 64:20, 68:1, 96:9  <b>inaudible</b> [5] - 58:15, 59:12, 64:10, 78:12, 101:4  <b>inches</b> [1] - 68:12  <b>include</b> [8] - 11:12, 16:4, 32:14, 36:4, 40:20, 62:1, 83:14, 103:14  <b>included</b> [9] - 9:19, 15:24, 36:7, 40:24, 41:6, 97:10, 97:17, 97:23, 103:3  <b>includes</b> [1] - 50:24  <b>including</b> [8] - 4:8, 12:6, 18:7, 41:11, 54:24, 55:2, 67:12, 89:15  <b>incompatible</b> [4] - 95:18, 101:23, 101:24, 102:5  <b>incorporated</b> [1] - 107:6  <b>incorporating</b> [2] - 10:15, 33:9  <b>incremental</b> [1] - 95:7  <b>indeed</b> [1] - 87:2  <b>indicates</b> [1] - 19:13  <b>indicating</b> [2] - 63:14, 82:15  <b>industrial</b> [5] - 18:21, 25:18, 27:25, 28:1, 28:11  <b>industries</b> [1] - 48:10  <b>industry</b> [1] - 29:4</p>	<p><b>infill</b> [1] - 25:22  <b>infiltration</b> [1] - 41:4  <b>informants</b> [2] - 11:1, 15:22  <b>information</b> [10] - 7:5, 7:9, 8:17, 11:17, 14:21, 15:4, 34:3, 91:8, 91:14, 103:9  <b>Information</b> [1] - 5:21  <b>informed</b> [1] - 98:18  <b>Ingleside</b> [1] - 37:2  <b>innovation</b> [1] - 20:14  <b>innovative</b> [1] - 20:24  <b>inside</b> [2] - 82:3, 83:12  <b>inspired</b> [1] - 35:17  <b>installed</b> [2] - 51:1, 55:14  <b>instance</b> [1] - 50:3  <b>instances</b> [2] - 100:18, 101:15  <b>instead</b> [2] - 69:16  <b>Institute</b> [1] - 20:17  <b>institution</b> [2] - 48:4, 52:19  <b>institutional</b> [1] - 54:9  <b>institutions</b> [1] - 53:4  <b>intact</b> [1] - 55:7  <b>integrate</b> [1] - 31:18  <b>integrated</b> [1] - 15:3  <b>integrity</b> [3] - 26:2, 50:24, 55:9  <b>interest</b> [1] - 30:24  <b>interested</b> [3] - 33:20, 102:17, 107:5  <b>interesting</b> [7] - 16:6, 17:16, 22:3, 25:12, 26:11, 32:10, 33:10  <b>interestingly</b> [1] - 27:14  <b>interfere</b> [1] - 98:11  <b>interior</b> [2] - 23:9, 81:6  <b>internal</b> [1] - 104:2  <b>international</b> [1] - 30:5  <b>interpretation</b> [1] - 69:2  <b>interruption</b> [1] - 78:2  <b>introduced</b> [1] - 104:25  <b>introducing</b> [1] - 105:23  <b>introduction</b> [1] - 7:18  <b>introductions</b> [1] - 2:8  <b>intruding</b> [1] - 44:18  <b>intrusion</b> [1] - 43:17  <b>investigate</b> [1] - 108:14  <b>Investment</b> [1] - 106:7  <b>investments</b> [1] -</p>	<p>57:20  <b>invited</b> [1] - 57:12  <b>invites</b> [1] - 104:13  <b>lonia</b> [1] - 27:2  <b>irregardless</b> [1] - 73:14  <b>irreparability</b> [1] - 81:23  <b>irreparable</b> [1] - 89:20  <b>irreplaceable</b> [1] - 87:22  <b>issue</b> [2] - 49:13, 94:15  <b>item</b> [6] - 3:19, 3:20, 37:8, 38:8, 39:3, 40:12  <b>Item</b> [6] - 37:9, 37:22, 40:4, 61:10, 95:15, 95:24  <b>items</b> [10] - 36:22, 37:5, 37:12, 37:18, 39:17, 39:20, 40:4, 99:8, 104:22, 105:2  <b>Items</b> [1] - 39:8  <b>iteration</b> [1] - 94:24  <b>iterative</b> [1] - 11:7  <b>itself</b> [6] - 7:1, 9:13, 23:15, 50:20, 68:11, 71:6</p> <p style="text-align: center;"><b>J</b></p> <p><b>Jacks</b> [1] - 54:6  <b>Jackson</b> [1] - 27:15  <b>JACKSONVILLE</b> [1] - 1:1  <b>Jacksonville</b> [22] - 1:8, 2:4, 7:7, 13:8, 13:22, 17:3, 20:16, 32:1, 32:10, 34:25, 35:18, 48:3, 48:12, 50:8, 50:16, 53:1, 53:25, 56:17, 57:16, 60:21, 82:22, 108:14  <b>Jacksonville's</b> [2] - 20:18, 53:19  <b>January</b> [1] - 106:22  <b>JEA</b> [2] - 55:12, 62:21  <b>Jefferson</b> [1] - 105:11  <b>Jessie</b> [1] - 56:16  <b>Jewish</b> [3] - 12:8, 32:9, 50:16  <b>JHPC</b> [1] - 103:13  <b>job</b> [1] - 93:3  <b>Job</b> [1] - 12:9  <b>John</b> [2] - 55:2, 93:13  <b>Johns</b> [4] - 48:13, 80:22, 81:2  <b>Jose</b> [2] - 54:23, 54:24  <b>JTA</b> [1] - 108:13</p>	<p><b>Juline</b> [1] - 54:5  <b>July</b> [2] - 10:1, 20:23  <b>jumped</b> [1] - 43:1  <b>Junior</b> [1] - 55:3</p> <p style="text-align: center;"><b>K</b></p> <p><b>Katie</b> [1] - 63:21  <b>KBJ</b> [3] - 21:9, 21:12, 26:8  <b>keep</b> [5] - 3:10, 55:16, 64:24, 70:17, 71:14  <b>keeping</b> [2] - 24:16, 69:25  <b>keeps</b> [1] - 87:8  <b>Kenny</b> [1] - 7:3  <b>kept</b> [1] - 4:25  <b>Kiley</b> [2] - 7:6, 24:9  <b>kind</b> [20] - 11:7, 21:25, 25:15, 25:20, 26:16, 26:22, 29:13, 32:2, 33:13, 36:1, 36:2, 42:1, 67:5, 75:6, 76:8, 86:8, 89:10, 99:20, 107:4, 107:20  <b>kinds</b> [3] - 18:22, 26:5, 35:17  <b>Klutho</b> [4] - 12:6, 20:25, 21:6, 93:13  <b>knowledge</b> [2] - 45:9, 100:4  <b>known</b> [12] - 5:13, 39:16, 40:23, 46:17, 47:14, 47:16, 48:15, 53:19, 61:3, 80:11, 91:11, 93:9  <b>knows</b> [1] - 33:24  <b>Krampert</b> [2] - 82:21, 87:18  <b>KRAMPERT</b> [10] - 82:24, 85:4, 85:12, 87:25, 88:6, 90:6, 91:6, 91:10, 91:16, 91:20</p> <p style="text-align: center;"><b>L</b></p> <p><b>lack</b> [2] - 23:14, 79:18  <b>Lackawanna</b> [1] - 49:7  <b>Land</b> [1] - 105:5  <b>landmark</b> [7] - 47:12, 47:20, 51:14, 52:5, 55:1, 59:22, 105:12  <b>landmarked</b> [1] - 18:15  <b>landmarks</b> [2] - 17:23, 105:2  <b>landscape</b> [1] - 99:17  <b>Lane</b> [2] - 51:21, 54:5  <b>language</b> [6] - 95:17,</p>	<p>96:14, 97:3, 97:10, 99:5, 108:3  <b>languishing</b> [1] - 105:1  <b>lap</b> [1] - 62:3  <b>Large</b> [1] - 1:10  <b>large</b> [4] - 23:13, 41:3, 45:11, 67:4  <b>larger</b> [2] - 67:14, 109:7  <b>Larkin</b> [1] - 7:12  <b>last</b> [17] - 5:6, 5:14, 6:9, 26:14, 31:8, 34:11, 83:5, 95:25, 96:19, 97:7, 98:5, 98:19, 104:21, 104:23, 105:14, 105:22, 109:3  <b>lastly</b> [2] - 8:16, 11:10  <b>late</b> [4] - 12:23, 27:6, 28:22, 30:10  <b>latter</b> [1] - 62:24  <b>lattice</b> [1] - 76:24  <b>LaVilla</b> [1] - 93:12  <b>layout</b> [1] - 59:3  <b>leadership</b> [1] - 6:25  <b>leads</b> [1] - 29:18  <b>leaning</b> [1] - 45:25  <b>learn</b> [1] - 33:25  <b>learning</b> [1] - 33:20  <b>least</b> [3] - 8:15, 52:14, 108:6  <b>leave</b> [1] - 34:23  <b>leaving</b> [1] - 71:25  <b>led</b> [2] - 41:4, 75:13  <b>left</b> [5] - 9:17, 26:23, 27:11, 27:20, 76:23  <b>legacy</b> [5] - 20:13, 21:2, 21:9, 32:23, 64:22  <b>legislation</b> [1] - 104:22  <b>legs</b> [1] - 77:9  <b>Leon</b> [1] - 54:14  <b>less</b> [6] - 72:12, 73:10, 73:12, 78:15, 100:20, 101:1  <b>letter</b> [1] - 40:22, 40:25, 44:15, 86:24, 88:14, 89:23, 92:22, 93:4, 93:16, 93:21, 93:24  <b>level</b> [3] - 68:20, 69:5, 86:11  <b>Liberty</b> [1] - 28:13  <b>librarian</b> [1] - 7:6  <b>Library</b> [2] - 7:7, 55:4  <b>licensure</b> [1] - 40:24  <b>life</b> [2] - 57:9, 59:2  <b>light</b> [3] - 8:21, 49:24,</p>
---	--	--	--	---

<p>59:2  <b>lights</b> [1] - 59:6  <b>likely</b> [1] - 74:12  <b>limitation</b> [1] - 10:4  <b>limitations</b> [1] - 10:3  <b>limited</b> [1] - 4:4  <b>Linda</b> [2] - 6:6, 34:19  <b>line</b> [7] - 8:23, 48:11, 57:13, 70:25, 97:21, 98:2, 100:6  <b>lines</b> [4] - 48:8, 99:1, 99:12, 100:3  <b>Lisa</b> [1] - 57:25  <b>list</b> [4] - 9:7, 9:9, 9:12, 10:15  <b>listed</b> [2] - 55:1, 88:6  <b>live</b> [1] - 44:20  <b>LLC</b> [1] - 38:16  <b>LM</b> [1] - 61:4  <b>LM-24-06</b> [1] - 46:22  <b>LM-24-07</b> [3] - 47:8, 47:12, 60:4  <b>loaded</b> [1] - 59:1  <b>local</b> [11] - 8:22, 10:25, 11:15, 14:12, 15:22, 33:18, 47:20, 105:12, 107:17  <b>locally</b> [1] - 23:5  <b>located</b> [15] - 15:20, 40:11, 47:13, 48:23, 52:6, 61:17, 61:20, 63:1, 79:3, 81:2, 81:6, 92:21, 93:8, 93:11, 105:18  <b>location</b> [1] - 103:20  <b>locations</b> [2] - 14:16, 14:17  <b>lodged</b> [1] - 84:15  <b>Logsdon</b> [1] - 7:3  <b>look</b> [13] - 12:4, 12:22, 13:14, 22:11, 74:7, 77:23, 78:13, 84:25, 87:8, 98:6, 99:4, 102:14  <b>looked</b> [7] - 13:6, 15:19, 16:10, 58:10, 74:8, 89:5, 89:6  <b>looking</b> [11] - 34:24, 41:25, 67:8, 68:19, 71:7, 88:16, 97:22, 101:12, 101:21, 108:12, 109:1  <b>looks</b> [4] - 41:25, 46:4, 67:24, 76:5  <b>LOPERA</b> [10] - 1:19, 2:12, 44:8, 78:22, 79:6, 79:17, 93:19, 94:13, 99:18, 104:19  <b>Lopera</b> [1] - 2:12  <b>love</b> [1] - 57:17</p>	<p><b>lovely</b> [2] - 6:14, 109:13  <b>Lovett</b> [2] - 26:13, 31:8  <b>low</b> [2] - 3:11, 100:20  <b>lower</b> [7] - 26:23, 27:20, 28:10, 69:22, 74:24, 76:20, 76:25</p> <p style="text-align: center;"><b>M</b></p> <p><b>macGILLIS</b> [1] - 2:14  <b>MACGILLIS</b> [1] - 1:19  <b>MacGillis</b> [1] - 2:14  <b>magazine</b> [1] - 20:23  <b>Magdalene</b> [1] - 93:9  <b>magenta</b> [1] - 8:22  <b>main</b> [2] - 16:5, 72:19  <b>Main</b> [4] - 19:3, 21:12, 25:13, 48:10  <b>maintain</b> [1] - 84:5  <b>maintenance</b> [2] - 83:4, 83:13  <b>major</b> [2] - 54:4, 54:20  <b>Malpas</b> [1] - 51:21  <b>mansions</b> [1] - 54:15  <b>manufacturing</b> [1] - 29:4  <b>map</b> [5] - 11:18, 12:21, 25:16, 34:7  <b>Marco</b> [2] - 50:13, 53:23  <b>mark</b> [1] - 3:18  <b>markers</b> [1] - 34:11  <b>Mary</b> [1] - 93:9  <b>Masonic</b> [3] - 50:16, 54:11, 55:2  <b>masonry</b> [4] - 23:20, 24:3, 27:23, 81:7  <b>Masons</b> [1] - 6:16  <b>mass</b> [1] - 72:23  <b>Master</b> [6] - 8:15, 14:16, 14:22, 19:2, 23:24, 25:18  <b>master</b> [5] - 50:2, 53:6, 53:7, 53:15  <b>master's</b> [1] - 57:10  <b>material</b> [6] - 4:21, 24:21, 96:4, 96:10, 96:13, 100:5  <b>materials</b> [6] - 4:17, 14:22, 53:8, 62:1, 95:18, 95:19  <b>mathematically</b> [1] - 68:6  <b>matrix</b> [9] - 94:21, 94:24, 95:2, 95:15, 96:20, 97:21, 99:25, 101:21, 103:3  <b>maximum</b> [1] - 71:20</p>	<p><b>McClure</b> [1] - 93:14  <b>mean</b> [10] - 44:20, 57:23, 64:13, 73:7, 79:16, 102:4, 102:9, 102:11, 102:14, 102:17  <b>meant</b> [3] - 9:14, 53:4, 107:20  <b>measured</b> [1] - 77:23  <b>measures</b> [2] - 50:25, 55:15  <b>meet</b> [1] - 52:14  <b>meeting</b> [19] - 2:5, 3:9, 3:12, 3:14, 5:6, 5:9, 5:13, 5:14, 39:22, 47:3, 91:15, 92:4, 96:1, 98:3, 103:16, 104:12, 104:23, 108:17, 109:6  <b>meetings</b> [2] - 42:21, 103:17  <b>meets</b> [1] - 51:5  <b>MEMBER</b> [14] - 37:21, 38:10, 38:14, 38:20, 38:24, 42:15, 51:18, 56:8, 56:11, 56:13, 63:14, 63:20, 82:15, 82:20  <b>member</b> [8] - 3:17, 37:20, 38:13, 42:12, 51:15, 56:7, 63:17, 82:17  <b>Member</b> [1] - 1:14  <b>MEMBERS</b> [29] - 5:12, 34:20, 39:4, 39:11, 39:13, 39:15, 42:9, 44:2, 45:20, 46:14, 46:16, 51:10, 59:16, 59:24, 60:14, 60:25, 61:2, 63:11, 65:13, 65:19, 82:12, 85:9, 85:15, 92:10, 94:6, 94:9, 94:11, 102:22, 103:6  <b>members</b> [1] - 4:18  <b>memo</b> [1] - 103:14  <b>Memorial</b> [2] - 50:17, 54:2  <b>memorials</b> [1] - 9:20  <b>memory</b> [1] - 67:6  <b>mention</b> [6] - 10:2, 11:14, 16:2, 30:7, 58:20, 70:11  <b>mentioned</b> [6] - 33:12, 53:22, 69:18, 87:20, 90:13, 107:24  <b>merit</b> [1] - 31:10  <b>mesh</b> [1] - 87:14  <b>met</b> [3] - 12:13, 47:21, 57:25</p>	<p><b>metal</b> [9] - 28:12, 95:20, 96:9, 96:10, 100:5, 101:3, 101:10, 101:19  <b>methods</b> [3] - 7:19, 10:21, 81:25  <b>mic</b> [1] - 3:25  <b>Michael</b> [1] - 3:2  <b>MICHAEL</b> [1] - 1:13  <b>microcosm</b> [1] - 29:14  <b>microphone</b> [5] - 3:23, 66:13, 72:17, 90:19, 101:7  <b>mid</b> [1] - 27:13  <b>Mid</b> [33] - 5:22, 6:18, 8:4, 12:13, 13:3, 13:5, 13:19, 15:13, 15:15, 20:21, 21:2, 21:13, 23:1, 23:3, 26:5, 26:9, 26:15, 27:7, 28:5, 30:6, 31:18, 32:3, 32:6, 32:14, 32:24, 33:5, 33:9, 34:8, 35:4, 35:11, 35:16, 35:24, 36:2  <b>Mid-Century</b> [33] - 5:22, 6:18, 8:4, 12:13, 13:3, 13:5, 13:19, 15:13, 15:15, 20:21, 21:2, 21:13, 23:1, 23:3, 26:5, 26:9, 27:7, 28:5, 30:6, 31:18, 32:3, 32:6, 32:14, 32:24, 33:5, 33:9, 34:8, 35:4, 35:11, 35:16, 35:24, 36:2  <b>Middle-Century</b> [33] - 5:22, 6:18, 8:4, 12:13, 13:3, 13:5, 13:19, 15:13, 15:15, 20:21, 21:2, 21:13, 23:1, 23:3, 26:5, 26:9, 26:15, 27:7, 28:5, 30:6, 31:18, 32:3, 32:6, 32:14, 32:24, 33:5, 33:9, 34:8, 35:4, 35:11, 35:16, 35:24, 36:2  <b>middle</b> [1] - 4:14  <b>might</b> [4] - 10:19, 56:2, 72:23, 73:19  <b>Mike</b> [3] - 7:2, 7:10, 7:13  <b>mind</b> [1] - 70:15  <b>minimal</b> [1] - 26:19  <b>minimum</b> [1] - 4:18  <b>minor</b> [2] - 74:13, 92:7  <b>minute</b> [1] - 3:13  <b>minutes</b> [4] - 4:7, 5:6, 5:8, 5:14  <b>miscalculation</b> [1] - 83:18  <b>missed</b> [2] - 63:4, 97:18  <b>missing</b> [2] - 81:18, 85:1  <b>Mission</b> [2] - 92:18, 93:25  <b>Missionary</b> [1] - 23:6  <b>mixed</b> [1] - 62:18</p>	<p><b>mod</b> [1] - 74:13  <b>modern</b> [2] - 30:4, 59:4  <b>Modern</b> [9] - 13:6, 13:19, 21:2, 23:3, 26:15, 30:6, 35:4, 35:11, 35:16  <b>modifications</b> [2] - 95:3, 95:12  <b>modified</b> [5] - 19:4, 28:15, 46:6, 96:9, 101:4  <b>mods</b> [1] - 92:7  <b>momentarily</b> [1] - 16:8  <b>month</b> [2] - 98:19, 98:20  <b>month's</b> [3] - 5:6, 5:14, 104:23  <b>months</b> [2] - 6:9, 92:15  <b>MONTOYA</b> [1] - 1:13  <b>Montoya</b> [7] - 3:2, 7:10, 7:13, 77:2, 90:13, 92:24  <b>monuments</b> [1] - 53:5  <b>MORGAN</b> [11] - 1:14, 2:21, 75:20, 76:18, 77:4, 80:7, 85:24, 94:2, 100:1, 101:8, 109:11  <b>Morgan</b> [2] - 2:21, 100:11  <b>most</b> [7] - 8:11, 53:19, 54:14, 54:18, 74:12, 87:21, 100:18  <b>mostly</b> [1] - 57:20  <b>motion</b> [20] - 5:6, 5:7, 37:16, 39:6, 39:7, 44:5, 44:6, 60:2, 60:3, 65:22, 65:23, 77:12, 79:6, 80:1, 85:18, 85:20, 85:23, 93:23, 102:25, 103:2  <b>Mount</b> [1] - 23:6  <b>move</b> [20] - 7:21, 30:11, 36:9, 36:11, 36:22, 40:3, 46:20, 57:12, 61:7, 68:17, 71:10, 71:13, 71:15, 79:7, 79:10, 80:3, 91:24, 92:5, 92:11, 93:21  <b>moved</b> [3] - 5:23, 20:1, 57:16  <b>movement</b> [3] - 19:18, 20:6, 20:10  <b>movements</b> [2] - 19:17, 29:20  <b>moves</b> [1] - 21:9  <b>moving</b> [3] - 19:21,</p>
--	---	--	--	--

<p>37:7, 92:7 <b>MR</b> [81] - 2:10, 2:17, 37:25, 38:3, 40:2, 40:9, 42:4, 42:20, 43:1, 43:4, 43:9, 43:15, 43:19, 43:22, 43:24, 45:6, 45:9, 46:23, 47:5, 47:7, 47:11, 56:16, 56:19, 56:22, 57:3, 57:5, 59:10, 59:17, 59:20, 60:12, 61:6, 61:15, 63:24, 64:4, 64:6, 64:9, 65:8, 65:10, 66:11, 66:15, 66:19, 67:25, 70:14, 71:2, 73:5, 73:25, 75:7, 75:15, 76:17, 76:19, 77:5, 77:9, 78:5, 78:12, 79:12, 79:15, 80:15, 82:24, 85:4, 85:12, 86:18, 87:25, 88:6, 89:12, 90:6, 91:6, 91:10, 91:16, 91:20, 92:13, 94:22, 97:20, 98:13, 100:10, 101:14, 101:25, 103:10, 104:21, 105:14, 108:1, 108:21 <b>MS</b> [24] - 2:12, 2:14, 2:16, 6:2, 35:19, 35:22, 36:13, 36:17, 44:8, 51:21, 52:2, 52:4, 56:1, 56:4, 78:22, 79:6, 79:17, 81:1, 86:6, 87:10, 93:19, 94:13, 99:18, 104:19 <b>multifamily</b> [2] - 27:9, 102:11 <b>multiple</b> [9] - 28:3, 31:22, 46:7, 55:15, 87:20, 87:24, 90:18, 90:21, 91:5 <b>mural</b> [1] - 19:12 <b>Museum</b> [1] - 13:21 <b>museum</b> [1] - 20:19 <b>must</b> [2] - 4:5, 46:6</p>	<p>12:5, 18:7, 28:23, 30:23, 31:23, 92:14, 92:19, 93:25 <b>national</b> [1] - 30:22 <b>nationally</b> [1] - 107:17 <b>Nations</b> [1] - 35:17 <b>Nations-inspired</b> [1] - 35:17 <b>natural</b> [2] - 59:1, 59:6 <b>nay</b> [2] - 80:10, 80:18 <b>near</b> [2] - 46:7, 89:2 <b>nearing</b> [1] - 103:11 <b>necessarily</b> [1] - 100:17 <b>necessary</b> [1] - 72:4 <b>need</b> [14] - 38:17, 43:21, 51:19, 56:14, 65:15, 77:17, 78:20, 95:9, 98:6, 98:14, 99:6, 99:8, 102:25, 104:17 <b>needed</b> [5] - 5:2, 64:20, 66:1, 79:2, 96:12 <b>needs</b> [2] - 84:13, 95:3 <b>negative</b> [1] - 18:9 <b>neglect</b> [1] - 107:14 <b>neighborhood</b> [14] - 32:16, 48:5, 52:7, 62:14, 64:23, 67:9, 67:10, 71:1, 71:4, 71:5, 73:9, 93:12, 101:13, 107:7 <b>Neighborhoods</b> [2] - 105:19, 105:24 <b>neotraditional</b> [1] - 30:12 <b>nervous</b> [1] - 58:23 <b>nest</b> [1] - 84:16 <b>never</b> [1] - 38:16 <b>new</b> [24] - 18:13, 21:17, 41:12, 48:9, 55:19, 61:18, 62:8, 63:3, 67:6, 74:17, 78:17, 82:1, 83:25, 84:7, 94:20, 97:2, 97:9, 97:14, 104:22, 104:24, 107:16, 107:19, 107:20, 108:5 <b>New</b> [1] - 92:12 <b>newer</b> [1] - 105:15 <b>newsletter</b> [1] - 20:8 <b>next</b> [50] - 6:20, 7:16, 7:22, 8:19, 9:4, 10:20, 12:3, 12:19, 13:1, 13:12, 13:24, 14:19, 15:2, 15:7, 16:15, 16:17, 17:25, 19:25, 20:12, 21:4,</p>	<p>21:22, 22:10, 22:21, 23:17, 24:6, 25:2, 25:9, 26:17, 27:8, 28:17, 30:19, 30:21, 31:11, 31:13, 33:1, 33:2, 36:8, 46:24, 47:2, 47:8, 53:14, 83:8, 84:23, 87:7, 91:15, 94:23, 95:24, 104:13, 105:2, 108:16 <b>nice</b> [2] - 27:21, 76:4 <b>nine</b> [4] - 9:9, 9:12, 9:18, 104:6 <b>nobody</b> [1] - 70:8 <b>nominate</b> [1] - 92:18 <b>nominated</b> [1] - 12:10 <b>nomination</b> [2] - 18:8, 92:14 <b>nominations</b> [2] - 30:23, 31:22 <b>nonabusive</b> [1] - 81:25 <b>noncontributing</b> [1] - 100:19 <b>nonprofit</b> [1] - 93:1 <b>nonresidential</b> [3] - 102:6, 102:12, 105:9 <b>North</b> [5] - 1:8, 19:2, 25:13, 67:18, 105:11 <b>north</b> [10] - 16:23, 17:24, 18:20, 20:3, 22:4, 24:24, 26:13, 29:6, 58:13, 59:3 <b>Norton</b> [1] - 16:19 <b>notable</b> [4] - 20:18, 32:3, 50:7, 54:15 <b>notably</b> [1] - 78:15 <b>Notary</b> [1] - 1:9 <b>note</b> [3] - 4:6, 78:18, 109:18 <b>noted</b> [4] - 9:10, 41:15, 62:11, 86:2 <b>notes</b> [1] - 110:11 <b>nothing</b> [7] - 43:7, 51:25, 57:1, 64:2, 95:8, 106:13, 109:18 <b>noticed</b> [1] - 107:19 <b>notification</b> [3] - 55:25, 59:9, 85:3 <b>notified</b> [1] - 107:22 <b>notions</b> [1] - 25:14 <b>November</b> [12] - 47:4, 47:6, 91:15, 91:18, 92:4, 105:6, 105:20, 105:21, 105:24, 105:25, 106:1, 110:15 <b>Number</b> [21] - 36:24, 36:25, 37:1, 37:2,</p>	<p>37:3, 37:9, 37:22, 38:8, 38:11, 39:8, 39:24, 47:16, 49:20, 52:5, 54:10, 58:5, 95:15, 95:24, 97:1, 97:7, 101:22 <b>number</b> [10] - 3:20, 9:13, 9:14, 10:11, 10:23, 16:5, 18:13, 32:4, 36:8, 37:8</p>	<p>99:7, 99:13, 100:13, 104:11, 104:25, 105:3, 106:22, 107:4, 107:14, 107:19, 108:7 <b>ones</b> [4] - 67:9, 86:12, 87:15, 105:15 <b>online</b> [1] - 34:8 <b>onset</b> [1] - 89:22 <b>open</b> [7] - 14:4, 41:17, 51:12, 61:13, 80:24, 84:15, 92:1 <b>open-source</b> [1] - 14:4 <b>opened</b> [2] - 48:13, 48:23 <b>opening</b> [2] - 48:9, 48:14 <b>openings</b> [1] - 25:23 <b>openness</b> [1] - 59:5 <b>operated</b> [1] - 52:18 <b>opinion</b> [1] - 75:24 <b>opinions</b> [2] - 87:24, 90:20 <b>opportunities</b> [1] - 32:22 <b>opposed</b> [8] - 39:14, 46:15, 61:1, 78:10, 80:9, 94:10, 103:18, 104:7 <b>opposition</b> [1] - 3:10 <b>option</b> [7] - 29:7, 34:5, 88:14, 101:3, 101:10, 101:13, 101:19 <b>options</b> [1] - 101:5 <b>order</b> [2] - 103:25, 106:9 <b>ordinance</b> [1] - 18:4 <b>Ordinance</b> [4] - 62:7, 105:16, 106:2, 108:4 <b>ordinances</b> [3] - 104:24, 105:15, 107:13 <b>Ordinances</b> [1] - 105:8 <b>organization</b> [1] - 62:14 <b>organizational</b> [2] - 103:15, 106:11 <b>original</b> [18] - 8:7, 11:20, 15:25, 18:7, 19:7, 21:24, 25:23, 28:20, 41:11, 46:8, 47:14, 49:1, 49:5, 53:16, 54:23, 63:6, 81:14, 87:7 <b>originally</b> [14] - 28:15, 47:15, 48:21, 52:8, 68:16, 69:17, 70:12,</p>
<b>N</b>				
<p><b>name</b> [10] - 3:25, 6:6, 37:21, 37:23, 42:13, 51:16, 56:9, 56:11, 63:18, 82:18 <b>named</b> [1] - 49:19 <b>narrow</b> [1] - 73:13 <b>nation</b> [1] - 47:25 <b>National</b> [9] - 8:23,</p>	<p><b>New</b> [1] - 92:12 <b>newer</b> [1] - 105:15 <b>newsletter</b> [1] - 20:8 <b>next</b> [50] - 6:20, 7:16, 7:22, 8:19, 9:4, 10:20, 12:3, 12:19, 13:1, 13:12, 13:24, 14:19, 15:2, 15:7, 16:15, 16:17, 17:25, 19:25, 20:12, 21:4,</p>	<p>21:22, 22:10, 22:21, 23:17, 24:6, 25:2, 25:9, 26:17, 27:8, 28:17, 30:19, 30:21, 31:11, 31:13, 33:1, 33:2, 36:8, 46:24, 47:2, 47:8, 53:14, 83:8, 84:23, 87:7, 91:15, 94:23, 95:24, 104:13, 105:2, 108:16 <b>nice</b> [2] - 27:21, 76:4 <b>nine</b> [4] - 9:9, 9:12, 9:18, 104:6 <b>nobody</b> [1] - 70:8 <b>nominate</b> [1] - 92:18 <b>nominated</b> [1] - 12:10 <b>nomination</b> [2] - 18:8, 92:14 <b>nominations</b> [2] - 30:23, 31:22 <b>nonabusive</b> [1] - 81:25 <b>noncontributing</b> [1] - 100:19 <b>nonprofit</b> [1] - 93:1 <b>nonresidential</b> [3] - 102:6, 102:12, 105:9 <b>North</b> [5] - 1:8, 19:2, 25:13, 67:18, 105:11 <b>north</b> [10] - 16:23, 17:24, 18:20, 20:3, 22:4, 24:24, 26:13, 29:6, 58:13, 59:3 <b>Norton</b> [1] - 16:19 <b>notable</b> [4] - 20:18, 32:3, 50:7, 54:15 <b>notably</b> [1] - 78:15 <b>Notary</b> [1] - 1:9 <b>note</b> [3] - 4:6, 78:18, 109:18 <b>noted</b> [4] - 9:10, 41:15, 62:11, 86:2 <b>notes</b> [1] - 110:11 <b>nothing</b> [7] - 43:7, 51:25, 57:1, 64:2, 95:8, 106:13, 109:18 <b>noticed</b> [1] - 107:19 <b>notification</b> [3] - 55:25, 59:9, 85:3 <b>notified</b> [1] - 107:22 <b>notions</b> [1] - 25:14 <b>November</b> [12] - 47:4, 47:6, 91:15, 91:18, 92:4, 105:6, 105:20, 105:21, 105:24, 105:25, 106:1, 110:15 <b>Number</b> [21] - 36:24, 36:25, 37:1, 37:2,</p>	<p><b>O</b> <b>O.P</b> [2] - 49:17, 54:17 <b>oak</b> [1] - 41:3 <b>objection</b> [3] - 38:23, 38:24, 43:14 <b>objects</b> [1] - 22:9 <b>obtain</b> [1] - 89:22 <b>obviously</b> [1] - 84:22 <b>October</b> [3] - 1:6, 2:1, 2:6 <b>OF</b> [4] - 1:1, 110:1, 110:3, 110:4 <b>offer</b> [1] - 88:13 <b>offering</b> [1] - 87:11 <b>office</b> [1] - 102:8 <b>Office</b> [5] - 1:19, 1:19, 2:12, 2:15, 106:7 <b>official</b> [1] - 9:12 <b>officially</b> [1] - 41:17 <b>often</b> [1] - 108:9 <b>Ognjen</b> [2] - 37:23, 63:20 <b>old</b> [3] - 11:18, 35:15, 84:1 <b>older</b> [1] - 100:16 <b>Olmstead</b> [1] - 54:3 <b>once</b> [5] - 40:12, 48:1, 71:15, 94:24, 99:20 <b>one</b> [70] - 4:2, 8:3, 10:2, 10:6, 10:13, 13:5, 13:17, 15:5, 18:1, 22:3, 22:4, 22:5, 24:9, 26:14, 26:20, 26:23, 27:10, 27:18, 29:7, 31:8, 31:24, 34:21, 37:24, 38:2, 38:5, 39:20, 40:6, 45:7, 47:22, 49:11, 53:18, 54:5, 54:6, 54:14, 54:18, 60:20, 61:9, 62:17, 63:4, 65:5, 67:22, 68:3, 69:4, 70:8, 71:3, 71:10, 73:10, 75:16, 78:8, 78:11, 78:17, 80:12, 86:4, 89:15, 89:21, 90:22, 92:15, 95:14, 95:24,</p>	<p>99:7, 99:13, 100:13, 104:11, 104:25, 105:3, 106:22, 107:4, 107:14, 107:19, 108:7 <b>ones</b> [4] - 67:9, 86:12, 87:15, 105:15 <b>online</b> [1] - 34:8 <b>onset</b> [1] - 89:22 <b>open</b> [7] - 14:4, 41:17, 51:12, 61:13, 80:24, 84:15, 92:1 <b>open-source</b> [1] - 14:4 <b>opened</b> [2] - 48:13, 48:23 <b>opening</b> [2] - 48:9, 48:14 <b>openings</b> [1] - 25:23 <b>openness</b> [1] - 59:5 <b>operated</b> [1] - 52:18 <b>opinion</b> [1] - 75:24 <b>opinions</b> [2] - 87:24, 90:20 <b>opportunities</b> [1] - 32:22 <b>opposed</b> [8] - 39:14, 46:15, 61:1, 78:10, 80:9, 94:10, 103:18, 104:7 <b>opposition</b> [1] - 3:10 <b>option</b> [7] - 29:7, 34:5, 88:14, 101:3, 101:10, 101:13, 101:19 <b>options</b> [1] - 101:5 <b>order</b> [2] - 103:25, 106:9 <b>ordinance</b> [1] - 18:4 <b>Ordinance</b> [4] - 62:7, 105:16, 106:2, 108:4 <b>ordinances</b> [3] - 104:24, 105:15, 107:13 <b>Ordinances</b> [1] - 105:8 <b>organization</b> [1] - 62:14 <b>organizational</b> [2] - 103:15, 106:11 <b>original</b> [18] - 8:7, 11:20, 15:25, 18:7, 19:7, 21:24, 25:23, 28:20, 41:11, 46:8, 47:14, 49:1, 49:5, 53:16, 54:23, 63:6, 81:14, 87:7 <b>originally</b> [14] - 28:15, 47:15, 48:21, 52:8, 68:16, 69:17, 70:12,</p>

<p>74:6, 74:20, 83:2, 83:16, 86:9, 89:17, 100:21  <b>ornamentation</b> [4] - 23:15, 23:16, 24:22, 53:11  <b>outcomes</b> [1] - 10:6  <b>outright</b> [1] - 95:10  <b>outside</b> [2] - 9:2, 26:12  <b>outstanding</b> [1] - 64:14  <b>overall</b> [5] - 41:7, 62:5, 69:24, 108:24  <b>overlay</b> [3] - 12:21, 21:23, 32:17  <b>oversight</b> [2] - 102:3, 106:11  <b>own</b> [3] - 24:12, 62:22, 99:23  <b>owned</b> [1] - 28:9  <b>owner</b> [6] - 51:1, 55:10, 56:5, 84:3, 87:20, 89:8  <b>owners</b> [1] - 55:18  <b>ownership</b> [1] - 57:23</p>	<p>19:18, 22:17, 24:17, 26:15, 27:5, 31:1, 31:9, 57:19, 58:1, 58:18, 58:19, 89:15  <b>particularly</b> [4] - 18:20, 29:21, 29:22, 50:7  <b>parts</b> [2] - 10:22, 49:1  <b>party</b> [1] - 91:5  <b>pass</b> [1] - 100:12  <b>passed</b> [1] - 100:14  <b>passionate</b> [1] - 57:8  <b>pattern</b> [2] - 24:17, 27:4  <b>pay</b> [3] - 4:11, 91:2, 104:4  <b>paying</b> [1] - 104:4  <b>payment</b> [1] - 103:23  <b>Pearl</b> [5] - 28:2, 28:6, 67:12, 67:13, 67:18  <b>pending</b> [1] - 104:21  <b>people</b> [4] - 6:22, 11:15, 17:7, 109:5  <b>per</b> [2] - 22:8, 68:16  <b>perceived</b> [1] - 18:9  <b>perception</b> [1] - 69:11  <b>perfect</b> [1] - 43:22  <b>perfectly</b> [1] - 67:2  <b>performed</b> [1] - 88:7  <b>perhaps</b> [5] - 6:19, 29:2, 30:3, 31:25, 107:6  <b>period</b> [14] - 12:24, 13:11, 13:14, 18:11, 18:17, 19:16, 21:8, 23:12, 28:5, 29:16, 35:25, 36:3, 52:12, 53:13  <b>permit</b> [3] - 61:18, 64:17, 97:3  <b>permits</b> [1] - 83:3  <b>permitted</b> [1] - 95:21  <b>person</b> [1] - 4:2  <b>personal</b> [1] - 54:13  <b>pertaining</b> [1] - 79:21  <b>phased</b> [1] - 31:14  <b>phenomenal</b> [1] - 109:14  <b>Phoenix</b> [3] - 48:13, 48:18, 57:21  <b>phones</b> [1] - 3:8  <b>photograph</b> [1] - 25:17  <b>photographs</b> [2] - 4:23, 15:2  <b>photos</b> [5] - 41:6, 41:25, 42:17, 42:22, 44:15  <b>pick</b> [1] - 15:8</p>	<p><b>picked</b> [1] - 11:11  <b>pickup</b> [1] - 73:8  <b>pictured</b> [1] - 12:11  <b>pictures</b> [2] - 83:22, 84:10  <b>piece</b> [3] - 30:2, 95:20, 103:21  <b>pilaster</b> [1] - 71:12  <b>pilasters</b> [1] - 71:16  <b>Pinellas</b> [2] - 14:11, 33:15  <b>pink</b> [3] - 8:21, 21:24, 22:6  <b>pinpoints</b> [1] - 14:16  <b>pitch</b> [11] - 69:22, 72:19, 72:20, 72:22, 74:19, 74:21, 74:24, 75:3, 78:4, 78:9, 100:20  <b>pitches</b> [2] - 96:8, 101:1  <b>place</b> [2] - 17:8, 57:17  <b>placed</b> [1] - 53:3  <b>places</b> [1] - 11:17  <b>Places</b> [2] - 92:20, 94:1  <b>plan</b> [4] - 36:7, 36:9, 74:8, 74:18  <b>Planning</b> [7] - 1:17, 1:17, 1:18, 1:18, 2:10, 2:17, 102:2  <b>plans</b> [4] - 4:23, 49:6, 55:19, 74:5  <b>Plasterers</b> [1] - 6:16  <b>play</b> [2] - 23:12, 73:16  <b>played</b> [1] - 77:8  <b>Plexiglas</b> [1] - 84:12  <b>Plexiglass</b> [3] - 81:17, 82:1, 86:14  <b>plus</b> [4] - 68:9, 68:12, 79:1, 79:20  <b>podium</b> [10] - 5:25, 37:20, 38:13, 42:12, 45:8, 51:15, 56:7, 63:17, 82:17, 87:18  <b>point</b> [9] - 8:9, 8:12, 9:16, 9:23, 17:4, 19:5, 45:1, 72:16, 100:22  <b>points</b> [1] - 77:16  <b>ponder</b> [1] - 97:19  <b>population</b> [1] - 17:9  <b>populations</b> [1] - 19:17  <b>porch</b> [11] - 61:25, 70:1, 70:2, 72:2, 72:21, 73:1, 76:3, 76:6, 77:15, 78:10  <b>porte</b> [17] - 61:24, 62:19, 67:3, 67:7,</p>	<p>67:15, 67:19, 70:21, 70:25, 72:22, 73:1, 74:7, 74:13, 74:20, 77:14, 77:24, 78:10, 78:14  <b>portion</b> [5] - 96:23, 97:7, 98:15, 99:7, 108:11  <b>possible</b> [4] - 72:3, 84:5, 98:17, 98:23  <b>possibly</b> [2] - 46:8, 109:4  <b>post</b> [5] - 13:14, 19:1, 29:17, 29:18, 58:14  <b>post-war</b> [4] - 13:14, 19:1, 29:17, 29:18  <b>postponement</b> [2] - 98:12, 102:18  <b>posture</b> [1] - 63:3  <b>potential</b> [3] - 9:18, 36:8, 101:11  <b>poured</b> [1] - 97:6  <b>power</b> [1] - 55:12  <b>practically</b> [1] - 98:8  <b>practice</b> [1] - 99:21  <b>practices</b> [1] - 33:14  <b>Prairie</b> [1] - 20:25  <b>preference</b> [1] - 70:20  <b>prepare</b> [3] - 33:21, 104:1, 104:10  <b>preparing</b> [1] - 34:10  <b>PRESENT</b> [2] - 1:12, 1:16  <b>presentation</b> [10] - 4:22, 5:19, 5:23, 6:11, 6:19, 34:17, 35:2, 49:3, 87:19, 109:13  <b>presentations</b> [1] - 4:3  <b>presented</b> [1] - 109:6  <b>presently</b> [1] - 87:25  <b>Preservation</b> [3] - 2:5, 6:8, 103:17  <b>preservation</b> [8] - 19:18, 20:5, 27:18, 33:19, 50:19, 50:22, 55:6, 106:25  <b>PRESERVATION</b> [1] - 1:2  <b>preserve</b> [3] - 19:23, 55:8, 59:11  <b>preserved</b> [1] - 55:23  <b>pretty</b> [3] - 17:11, 43:17, 44:21  <b>prevention</b> [1] - 93:2  <b>previous</b> [7] - 11:25, 15:21, 24:8, 78:4, 78:8, 86:10, 89:1  <b>previously</b> [6] - 25:10,</p>	<p>40:4, 40:12, 71:19, 83:13, 87:12  <b>preWorld</b> [1] - 20:20  <b>primary</b> [3] - 62:1, 86:4, 86:5  <b>printout</b> [1] - 62:16  <b>private</b> [1] - 3:11  <b>proceed</b> [1] - 72:5  <b>Proceedings</b> [1] - 1:6  <b>proceedings</b> [4] - 3:21, 66:6, 109:20, 110:9  <b>process</b> [4] - 11:7, 55:24, 64:18, 106:10  <b>produced</b> [1] - 21:16  <b>product</b> [2] - 81:15, 87:13  <b>products</b> [2] - 21:20, 95:21  <b>Professional</b> [2] - 110:7, 110:18  <b>professor</b> [1] - 6:7  <b>profound</b> [1] - 18:2  <b>program</b> [5] - 6:8, 7:12, 13:3, 33:8, 106:11  <b>programs</b> [2] - 33:3, 33:7  <b>project</b> [17] - 6:23, 7:1, 7:11, 7:18, 7:24, 8:2, 8:25, 9:23, 9:25, 10:4, 10:6, 11:13, 11:21, 21:21, 58:1, 60:10, 60:17  <b>projects</b> [5] - 8:12, 31:14, 57:15, 91:5, 106:14  <b>prolific</b> [1] - 54:19  <b>prominent</b> [2] - 49:4, 67:24  <b>promote</b> [1] - 32:23  <b>properties</b> [2] - 12:5, 105:10  <b>property</b> [32] - 10:24, 22:3, 24:1, 31:22, 40:11, 41:2, 47:13, 47:19, 55:14, 60:4, 61:16, 62:20, 63:1, 65:24, 79:4, 80:4, 81:19, 83:1, 83:2, 83:5, 83:7, 83:11, 84:3, 84:4, 84:6, 84:7, 92:21, 92:25, 93:6, 93:8, 105:17, 105:18  <b>proportion</b> [13] - 68:4, 68:10, 71:23, 72:7, 73:2, 73:22, 75:13, 75:23, 77:2, 77:6, 77:22, 79:13, 79:16</p>
<b>P</b>				
<p><b>p.m</b> [7] - 1:7, 2:1, 2:7, 103:18, 105:7, 109:21  <b>package</b> [2] - 40:24, 41:8  <b>Page</b> [1] - 95:14  <b>paint</b> [1] - 86:13  <b>painting</b> [1] - 82:4  <b>pair</b> [1] - 33:22  <b>Palace</b> [1] - 50:12  <b>pane</b> [1] - 82:3  <b>panes</b> [4] - 81:17, 82:1, 82:2, 86:15  <b>Pappas</b> [3] - 27:13, 29:24, 30:25  <b>parcel</b> [3] - 16:20, 23:22, 24:12  <b>Park</b> [4] - 48:13, 50:17, 54:2, 54:5  <b>park</b> [5] - 9:23, 22:6, 48:15, 48:16, 54:4  <b>parking</b> [1] - 72:10  <b>parks</b> [1] - 9:19  <b>Parkway</b> [1] - 82:21  <b>part</b> [11] - 4:24, 7:25, 20:5, 30:13, 48:2, 49:5, 49:12, 52:12, 54:23, 75:13, 75:24  <b>participated</b> [1] - 7:3  <b>particular</b> [16] - 9:23, 10:12, 17:5, 18:17,</p>				

<p><b>proportionate</b> [1] - 71:3  <b>proportions</b> [2] - 58:13, 71:1  <b>proposed</b> [4] - 61:22, 70:12, 81:13, 103:2  <b>proprietary</b> [1] - 14:2  <b>prospective</b> [1] - 69:4  <b>provide</b> [10] - 4:19, 40:22, 68:24, 74:2, 76:24, 77:19, 82:25, 88:1, 90:23, 108:6  <b>provided</b> [1] - 7:8  <b>provides</b> [1] - 93:1  <b>providing</b> [2] - 4:17, 6:25  <b>prudent</b> [1] - 97:12  <b>Public</b> [6] - 1:9, 7:7, 47:15, 49:8, 49:19, 106:13  <b>public</b> [21] - 3:9, 4:24, 16:22, 29:21, 29:22, 33:3, 33:7, 33:8, 41:17, 44:4, 51:12, 53:3, 60:1, 61:13, 65:21, 80:24, 85:17, 92:1, 92:5, 92:8, 97:5  <b>published</b> [1] - 13:4  <b>publishing</b> [1] - 62:12  <b>pull</b> [3] - 22:15, 37:9  <b>pulled</b> [3] - 13:8, 38:1, 61:9  <b>pulleys</b> [1] - 82:4  <b>purpose</b> [2] - 15:14, 48:16  <b>pushed</b> [1] - 89:18  <b>put</b> [9] - 14:15, 35:3, 37:10, 46:10, 58:19, 60:22, 66:2, 68:16, 102:23  <b>putting</b> [1] - 101:22  <b>putty</b> [1] - 82:4  <b>pyramid</b> [1] - 58:19</p>	<p>85:7, 97:15  <b>quick</b> [5] - 7:17, 16:16, 52:23, 104:7, 106:21  <b>quickly</b> [2] - 30:7, 34:3  <b>quiet</b> [1] - 18:16  <b>quite</b> [5] - 24:4, 28:14, 32:4, 33:10, 72:15</p> <p style="text-align: center;"><b>R</b></p> <p><b>railing</b> [1] - 62:3  <b>railroad</b> [1] - 22:2  <b>railroads</b> [3] - 16:23, 18:22, 29:5  <b>Railway</b> [1] - 48:12  <b>rains</b> [1] - 44:20  <b>raise</b> [3] - 43:2, 56:20, 63:22  <b>Raises</b> [1] - 51:22  <b>ran</b> [1] - 10:3  <b>ranch</b> [3] - 26:21, 27:1, 27:3  <b>random</b> [1] - 26:4  <b>range</b> [3] - 23:1, 27:6, 74:9  <b>ranges</b> [1] - 23:18  <b>RAP</b> [3] - 89:4, 90:23, 97:24  <b>rapid</b> [2] - 48:2, 52:25  <b>rare</b> [1] - 59:3  <b>rather</b> [4] - 35:7, 63:16, 97:11, 101:19  <b>read</b> [1] - 25:23  <b>readdress</b> [1] - 9:22  <b>real</b> [3] - 73:21, 106:21  <b>realistic</b> [2] - 69:3, 69:8  <b>really</b> [41] - 6:14, 6:17, 8:3, 9:21, 9:22, 11:6, 13:9, 13:18, 15:22, 15:25, 16:3, 17:6, 17:8, 18:18, 19:19, 22:14, 23:2, 23:7, 23:9, 23:14, 24:25, 26:11, 27:10, 29:14, 29:15, 30:2, 31:4, 31:5, 32:1, 32:23, 34:2, 35:11, 36:2, 36:14, 38:16, 60:10, 60:20, 91:2, 95:8, 101:10, 106:23  <b>rear</b> [4] - 63:1, 66:2, 79:3, 80:4  <b>reasonable</b> [1] - 82:8  <b>reasons</b> [2] - 71:10, 86:5  <b>rebuilding</b> [1] - 30:14  <b>receive</b> [1] - 62:13  <b>received</b> [3] - 9:6, 96:2, 96:16</p>	<p><b>recommend</b> [3] - 62:24, 75:14, 93:15  <b>recommendation</b> [10] - 10:7, 30:8, 41:14, 51:6, 62:10, 68:17, 71:9, 82:6, 86:5, 92:16  <b>recommendations</b> [8] - 7:22, 30:20, 31:12, 36:8, 44:16, 46:13, 88:18, 89:21  <b>recommended</b> [1] - 89:4  <b>recommending</b> [1] - 100:9  <b>recommends</b> [1] - 81:24  <b>reconsider</b> [1] - 73:20  <b>reconstruction</b> [2] - 29:17, 29:18  <b>record</b> [11] - 2:7, 4:1, 4:24, 11:5, 11:9, 34:1, 66:13, 80:16, 82:23, 105:13, 110:10  <b>recorded</b> [5] - 3:21, 8:12, 12:7, 22:18, 25:11  <b>red</b> [6] - 81:9, 97:21, 98:2, 99:1, 99:12, 100:3  <b>red-line</b> [2] - 97:21, 98:2  <b>Reddick</b> [1] - 2:16  <b>REDDICK</b> [2] - 1:18, 2:16  <b>redevelopment</b> [1] - 19:1  <b>reduce</b> [1] - 79:11  <b>reduced</b> [1] - 70:22  <b>reducing</b> [1] - 72:8  <b>redundancy</b> [1] - 97:12  <b>reestablish</b> [1] - 17:9  <b>reestablished</b> [1] - 55:12  <b>reexamine</b> [2] - 10:8, 31:15  <b>refer</b> [1] - 97:14  <b>references</b> [1] - 14:17  <b>reflected</b> [1] - 19:24  <b>reflects</b> [1] - 49:21  <b>reform</b> [1] - 29:20  <b>refuge</b> [1] - 84:18  <b>regard</b> [2] - 17:15, 88:25  <b>regarding</b> [5] - 5:6, 40:20, 62:20, 77:13, 77:14  <b>regardless</b> [1] - 64:17</p>	<p><b>regards</b> [2] - 39:19, 40:15  <b>region</b> [2] - 21:1, 32:7  <b>Register</b> [9] - 8:23, 12:5, 18:8, 28:23, 30:23, 31:23, 92:14, 92:19, 94:1  <b>REHAB</b> [1] - 106:4  <b>REHAB-24-03</b> [1] - 37:3  <b>rehabilitated</b> [1] - 19:11  <b>rehabilitating</b> [1] - 32:15  <b>relate</b> [2] - 12:2, 50:4  <b>related</b> [3] - 9:19, 73:4, 103:24  <b>relates</b> [5] - 47:22, 50:1, 50:18, 62:17, 62:25  <b>relative</b> [2] - 68:5, 69:14  <b>relatively</b> [1] - 52:23  <b>relocated</b> [2] - 20:4, 20:7  <b>remain</b> [2] - 55:7, 103:19  <b>remaining</b> [5] - 26:14, 31:9, 31:15, 83:21, 87:22  <b>remains</b> [1] - 25:8  <b>remarkable</b> [2] - 27:10, 30:2  <b>remedy</b> [1] - 45:17  <b>remind</b> [1] - 103:12  <b>reminder</b> [2] - 47:23, 52:17  <b>removal</b> [1] - 50:25  <b>removed</b> [5] - 9:16, 41:2, 45:12, 55:14  <b>removing</b> [1] - 82:2  <b>renovated</b> [1] - 55:21  <b>renovations</b> [3] - 83:10, 88:4, 90:15  <b>renowned</b> [2] - 20:21, 27:17  <b>repair</b> [6] - 81:20, 82:8, 86:4, 86:17, 87:3, 87:23  <b>repairable</b> [1] - 89:20  <b>repaired</b> [2] - 83:24  <b>repairing</b> [1] - 82:4  <b>repairs</b> [1] - 86:23  <b>replace</b> [2] - 81:14, 86:10  <b>replaced</b> [6] - 25:21, 83:23, 84:9, 84:13, 100:23, 101:2  <b>replacement</b> [4] - 81:3, 83:20, 86:20,</p>	<p>89:18  <b>replacing</b> [3] - 81:25, 82:2, 87:6  <b>report</b> [23] - 21:18, 40:8, 40:15, 40:19, 41:7, 41:11, 41:15, 44:11, 44:25, 46:4, 46:24, 47:10, 47:12, 61:14, 62:11, 62:12, 63:7, 80:25, 81:1, 104:6, 106:12, 106:13, 110:9  <b>reported</b> [1] - 86:3  <b>reporter</b> [1] - 3:22  <b>REPORTER</b> [15] - 42:25, 43:2, 43:5, 43:10, 51:23, 52:3, 56:15, 56:18, 56:20, 56:24, 57:4, 63:22, 63:25, 64:5, 110:1  <b>Reporter</b> [2] - 110:8, 110:18  <b>reports</b> [2] - 12:1, 104:1  <b>represent</b> [4] - 16:13, 21:16, 38:15, 38:19  <b>representative</b> [4] - 21:11, 33:17, 85:8, 90:2  <b>representing</b> [2] - 37:22, 38:10  <b>represents</b> [4] - 6:17, 29:14, 48:1, 48:4  <b>reprinted</b> [1] - 20:9  <b>reputation</b> [1] - 83:7  <b>request</b> [6] - 4:9, 6:5, 40:19, 61:18, 73:19, 89:17  <b>requesting</b> [3] - 47:20, 83:20, 96:4  <b>require</b> [2] - 104:14, 108:13  <b>required</b> [1] - 4:19  <b>requirement</b> [2] - 96:6, 101:1  <b>requires</b> [1] - 96:7  <b>reroofs</b> [1] - 96:3  <b>research</b> [7] - 7:19, 7:21, 10:21, 10:22, 10:23, 11:5, 104:3  <b>researched</b> [1] - 8:6  <b>residence</b> [1] - 12:7  <b>residences</b> [1] - 54:22  <b>resident</b> [1] - 7:7  <b>residential</b> [12] - 18:5, 18:24, 27:7, 28:21, 48:2, 57:20, 81:7, 102:6, 102:9, 102:10, 102:12, 105:17</p>
<p style="text-align: center;"><b>Q</b></p> <p><b>qualify</b> [1] - 53:14  <b>quality</b> [2] - 32:23, 53:7  <b>Quarter</b> [1] - 80:23  <b>quarter</b> [1] - 52:21  <b>Queen</b> [2] - 24:11, 24:20  <b>questions</b> [18] - 34:15, 34:18, 41:19, 42:7, 42:17, 42:23, 51:9, 56:2, 59:14, 59:15, 63:10, 65:2, 65:11, 75:19, 77:18, 82:10,</p>				



**resource** [4] - 6:10, 11:25, 12:20, 14:9  
**Resources** [5] - 8:1, 9:8, 12:2, 14:7, 93:18  
**resources** [17] - 10:9, 10:17, 11:2, 11:8, 11:11, 15:10, 15:13, 15:15, 15:17, 16:11, 16:14, 22:18, 23:1, 31:15, 32:15, 33:6, 34:9  
**respect** [1] - 70:5  
**respecting** [1] - 70:5  
**response** [23] - 34:20, 39:4, 39:11, 39:15, 42:9, 44:2, 45:20, 46:16, 51:10, 59:16, 59:24, 60:14, 61:2, 63:11, 65:13, 65:19, 82:12, 85:9, 85:15, 92:10, 94:6, 94:11, 102:22  
**responsive** [1] - 95:3  
**rest** [3] - 17:13, 39:22, 58:20  
**restorable** [1] - 89:6  
**restoration** [4] - 50:19, 50:22, 87:1, 89:23  
**Restore** [1] - 106:3  
**restorers** [2] - 89:5, 91:3  
**result** [2] - 22:16, 52:20  
**retain** [1] - 5:1  
**retains** [1] - 25:25  
**reused** [1] - 55:22  
**revenue** [1] - 106:4  
**reverse** [1] - 100:12  
**review** [6] - 9:18, 11:24, 95:2, 98:21, 104:2, 108:5  
**reviewed** [1] - 40:18  
**reviewing** [2] - 104:12, 107:13  
**revise** [1] - 74:5  
**revised** [1] - 103:24  
**revitalization** [1] - 29:12  
**Revival** [1] - 24:11  
**rich** [1] - 22:15  
**Richmond** [6] - 36:24, 37:1, 40:6, 40:11, 44:7, 46:18  
**ripple** [1] - 35:6  
**rises** [1] - 54:6  
**Rite** [2] - 50:15, 54:11  
**River** [1] - 48:14  
**riverfront** [1] - 35:14

**Riverside** [5] - 40:7, 50:14, 53:23, 81:5, 91:25  
**Riverside's** [2] - 54:2, 54:15  
**Riverside/Avondale** [1] - 37:15  
**Road** [1] - 105:4  
**road** [1] - 74:11  
**Robert** [1] - 20:21  
**rolled** [2] - 101:3, 101:19  
**roof** [21] - 14:23, 23:11, 24:21, 58:19, 58:20, 61:23, 62:2, 69:17, 69:21, 69:22, 72:2, 72:23, 74:19, 74:21, 75:3, 75:5, 81:10, 96:8, 100:5, 100:20, 101:1  
**roofing** [3] - 99:7, 101:3, 101:19  
**roofs** [1] - 67:17  
**room** [1] - 74:16  
**Room** [1] - 1:8  
**roster** [1] - 9:7  
**rot** [3] - 81:18, 86:8, 86:14  
**rotted** [3] - 84:11, 84:20, 85:1  
**roughly** [1] - 70:23  
**round** [1] - 10:12  
**Roy** [10] - 21:7, 21:9, 49:3, 49:15, 49:18, 50:4, 50:6, 53:18, 58:9, 60:18  
**RSVP** [1] - 104:14  
**Rudy** [3] - 56:6, 56:13, 57:7  
**ruins** [1] - 76:16  
**rule** [2] - 8:10, 70:16  
**rules** [2] - 64:21, 69:21  
**Rules** [1] - 105:24  
**running** [1] - 75:5

**S**

**safe** [1] - 55:16  
**Sampler** [1] - 20:8  
**San** [5] - 50:13, 53:23, 54:5, 54:23, 54:24  
**Sanborn** [2] - 12:20, 25:16  
**sanctuary** [1] - 23:10  
**sanitation** [1] - 49:24  
**save** [1] - 50:23  
**saw** [2] - 21:16, 95:9  
**scale** [7] - 67:3, 67:15, 67:23, 69:3, 69:6,

69:12, 70:24  
**schedule** [1] - 10:5  
**School** [11] - 47:15, 47:17, 48:21, 48:23, 49:8, 49:10, 49:20, 52:5, 54:25, 55:3  
**school** [12] - 20:4, 48:1, 49:5, 49:12, 49:16, 49:18, 49:21, 49:22, 51:7, 52:18, 53:2, 58:5  
**schoolhouse** [1] - 52:9  
**schools** [3] - 48:19, 49:7, 49:11  
**scope** [4] - 9:24, 10:4, 82:7, 83:10  
**Scottish** [2] - 50:15, 54:11  
**screen** [2] - 78:4, 97:23  
**scroll** [2] - 67:25, 95:12  
**sculptural** [1] - 23:8  
**se** [1] - 22:9  
**search** [1] - 9:1  
**second** [19] - 5:10, 24:7, 39:9, 44:12, 50:1, 60:6, 60:18, 62:19, 66:4, 66:24, 69:7, 79:17, 79:18, 85:24, 94:2, 100:13, 103:4, 103:21, 107:12  
**secondly** [1] - 74:19  
**Secrest** [2] - 7:6, 24:10  
**Secretary** [1] - 1:14  
**Section** [1] - 80:21  
**section** [5] - 5:21, 47:18, 61:8, 74:4, 103:9  
**sectors** [1] - 11:22  
**security** [2] - 50:25, 55:15  
**see** [22] - 6:19, 17:21, 18:18, 18:23, 19:8, 19:21, 21:25, 24:19, 25:20, 27:6, 31:16, 40:5, 53:25, 57:22, 79:10, 83:22, 84:10, 84:14, 84:24, 98:7, 107:2, 107:10  
**seeing** [7] - 42:17, 42:22, 76:10, 95:5, 100:11, 100:16, 101:17  
**seeking** [2] - 81:13, 84:9  
**seem** [2] - 35:5

**selected** [1] - 21:15  
**selection** [1] - 26:4  
**Selma** [1] - 36:25  
**send** [1] - 104:12  
**sense** [2] - 35:12, 59:4  
**sensitive** [1] - 99:6  
**sent** [1] - 97:24  
**sentence** [2] - 4:14, 4:15  
**September** [4] - 5:8, 5:15, 47:3, 48:14  
**septic** [1] - 62:22  
**served** [2] - 48:19, 48:22  
**service** [1] - 79:2  
**services** [3] - 29:21, 80:2, 93:2  
**set** [1] - 10:18  
**sets** [1] - 10:25  
**seven** [3] - 11:21, 47:21, 51:5  
**several** [5] - 6:21, 13:7, 54:8, 57:13, 58:16  
**severe** [1] - 43:17  
**sewer** [2] - 62:21, 65:7  
**shall** [3] - 108:5, 108:6, 108:7  
**SHANNON** [1] - 1:19  
**Shannon** [1] - 2:14  
**shape** [1] - 14:23  
**share** [5] - 6:11, 7:21, 8:18, 14:1, 22:22  
**shares** [1] - 23:21  
**shed** [2] - 69:21, 71:25  
**sheer** [1] - 58:5  
**shelter** [1] - 107:19  
**shelters** [2] - 107:15, 107:16  
**Shepard** [1] - 27:17  
**Shepard's** [1] - 29:25  
**Sheppard** [1] - 58:1  
**shift** [2] - 19:17, 73:2  
**shingle** [1] - 100:6  
**shingled** [1] - 81:9  
**shingles** [5] - 62:2, 96:11, 96:12, 100:22, 100:23  
**short** [3] - 77:9, 77:10, 106:4  
**show** [5] - 2:7, 9:3, 16:7, 24:1, 81:22  
**showing** [1] - 22:18  
**shown** [1] - 20:19  
**shows** [3] - 11:18, 19:3, 21:24  
**sic** [3] - 27:15, 31:3, 68:9  
**sic** [1] - 93:18

**side** [11] - 20:3, 24:24, 26:18, 29:6, 68:13, 70:23, 74:17, 76:7, 96:17, 96:18  
**sides** [1] - 16:24  
**siding** [1] - 62:3  
**signage** [1] - 19:8  
**significance** [4] - 31:20, 84:4, 93:5, 93:7  
**significant** [8] - 12:14, 28:23, 45:23, 47:23, 48:4, 52:17, 55:22, 86:13  
**significantly** [3] - 19:5, 28:15, 77:25  
**signs** [1] - 81:23  
**silence** [1] - 3:8  
**sill** [2] - 72:25, 74:22  
**similar** [2] - 13:12, 89:1  
**simple** [3] - 23:19, 24:3, 25:4  
**simplify** [1] - 106:9  
**Sinai** [1] - 23:6  
**single** [11] - 13:13, 26:18, 27:7, 59:1, 61:18, 67:2, 67:7, 78:1, 78:15, 101:17, 102:11  
**single-family** [10] - 13:13, 26:18, 27:7, 61:18, 67:2, 67:7, 78:1, 78:15, 101:17, 102:11  
**single-loaded** [1] - 59:1  
**Singletary** [1] - 31:3  
**Singleton** [1] - 30:1  
**sister** [1] - 105:10  
**Site** [6] - 8:15, 14:16, 14:22, 19:2, 23:24, 25:18  
**site** [7] - 9:15, 15:4, 17:1, 58:10, 74:8, 81:19, 89:18  
**sites** [8] - 9:17, 9:18, 9:25, 11:12, 11:20, 15:8, 21:15, 22:2  
**sits** [1] - 24:12  
**situations** [1] - 89:1  
**six** [3] - 6:9, 27:23, 67:12  
**six-unit** [1] - 27:23  
**sixteen** [1] - 83:18  
**skinny** [1] - 71:7  
**slab** [1] - 45:14  
**slate** [1] - 100:22  
**slide** [33] - 6:20, 7:16, 8:19, 9:4, 10:20,

<p>12:3, 12:19, 13:1, 13:24, 14:19, 15:2, 15:7, 16:15, 16:17, 17:25, 19:25, 20:12, 21:4, 21:22, 22:10, 22:21, 23:17, 24:6, 25:2, 25:9, 26:17, 27:8, 28:17, 30:19, 30:21, 31:11, 33:2, 84:23</p> <p><b>slight</b> [1] - 72:23</p> <p><b>slightly</b> [4] - 9:2, 74:15, 74:21, 74:23</p> <p><b>slope</b> [4] - 41:1, 41:23, 44:19, 45:5</p> <p><b>small</b> [2] - 18:14, 67:19</p> <p><b>smaller</b> [5] - 25:21, 32:17, 67:15, 67:18, 77:25</p> <p><b>soaking</b> [1] - 41:24</p> <p><b>social</b> [3] - 12:15, 19:16, 29:20</p> <p><b>soggy</b> [1] - 44:22</p> <p><b>solids</b> [1] - 23:12</p> <p><b>someone</b> [2] - 90:24, 93:20</p> <p><b>somewhat</b> [2] - 18:10, 19:4</p> <p><b>soon</b> [4] - 57:11, 57:17, 98:17, 98:23</p> <p><b>sophisticated</b> [1] - 76:4</p> <p><b>sorry</b> [12] - 13:17, 16:9, 41:18, 43:1, 47:3, 56:22, 57:24, 58:23, 61:10, 78:2, 80:20, 91:23</p> <p><b>sort</b> [11] - 22:12, 22:13, 22:23, 24:10, 28:11, 29:8, 35:3, 76:16, 77:17, 89:24, 102:9</p> <p><b>sorts</b> [1] - 15:24</p> <p><b>sounds</b> [2] - 101:9, 109:17</p> <p><b>source</b> [1] - 14:4</p> <p><b>sources</b> [3] - 10:24, 11:15, 18:6</p> <p><b>South</b> [1] - 105:4</p> <p><b>south</b> [4] - 17:24, 22:5, 58:13, 59:3</p> <p><b>Southeast</b> [1] - 50:9</p> <p><b>Souvenir</b> [1] - 24:18</p> <p><b>space</b> [4] - 23:10, 49:24, 58:18, 72:10</p> <p><b>SPAR</b> [5] - 7:2, 26:10, 33:7, 62:13, 97:24</p> <p><b>speaker's</b> [2] - 3:17, 4:22</p>	<p><b>speaking</b> [3] - 18:15, 58:24, 102:4</p> <p><b>speaks</b> [1] - 93:5</p> <p><b>special</b> [1] - 106:4</p> <p><b>specialists</b> [1] - 90:22</p> <p><b>specialized</b> [1] - 53:20</p> <p><b>specific</b> [6] - 32:9, 32:19, 73:21, 98:10, 98:25, 100:2</p> <p><b>spent</b> [1] - 6:8</p> <p><b>spindle</b> [2] - 24:23, 24:24</p> <p><b>sponsored</b> [1] - 13:22</p> <p><b>Springfield</b> [32] - 5:22, 6:10, 7:8, 7:15, 8:5, 10:8, 15:15, 16:17, 16:18, 17:1, 17:5, 17:8, 17:11, 17:21, 19:14, 19:19, 20:8, 21:5, 26:12, 28:19, 29:7, 29:13, 29:19, 30:13, 34:6, 37:14, 48:18, 57:21, 61:12, 61:20, 62:14, 109:15</p> <p><b>Springfield's</b> [2] - 17:14, 18:3</p> <p><b>Springfield/Phoenix</b> [2] - 48:5, 52:6</p> <p><b>sprinkled</b> [1] - 26:22</p> <p><b>square</b> [1] - 58:8</p> <p><b>St</b> [5] - 48:13, 63:21, 80:22, 81:2</p> <p><b>staff</b> [46] - 3:18, 4:13, 4:20, 4:25, 40:8, 40:14, 40:15, 40:18, 40:19, 41:7, 41:19, 41:21, 42:8, 44:8, 45:3, 46:12, 46:19, 47:10, 51:9, 52:16, 61:14, 62:24, 63:10, 73:24, 75:10, 78:25, 79:20, 80:25, 81:24, 82:10, 86:2, 86:11, 87:5, 88:25, 95:1, 97:17, 98:9, 99:10, 100:2, 100:8, 101:21, 103:25, 104:1, 104:5, 104:9, 106:6</p> <p><b>staff's</b> [4] - 44:16, 50:21, 82:6, 88:17</p> <p><b>stages</b> [1] - 52:24</p> <p><b>stand</b> [3] - 41:10, 51:4, 63:6</p> <p><b>standard</b> [1] - 72:10</p> <p><b>standards</b> [1] - 33:5</p> <p><b>standing</b> [2] - 9:8, 9:21</p> <p><b>standpoint</b> [1] - 98:22</p> <p><b>Star</b> [1] - 38:16</p>	<p><b>start</b> [7] - 2:8, 2:9, 6:13, 36:23, 40:5, 46:21, 61:8</p> <p><b>started</b> [4] - 3:6, 5:16, 49:22, 99:21</p> <p><b>starting</b> [3] - 18:23, 19:20, 103:16</p> <p><b>state</b> [12] - 3:24, 10:25, 13:7, 42:13, 47:25, 51:16, 56:9, 63:18, 66:12, 70:20, 82:18, 106:19</p> <p><b>STATE</b> [1] - 110:3</p> <p><b>State</b> [2] - 1:10, 93:17</p> <p><b>statement</b> [3] - 42:19, 43:12, 60:16</p> <p><b>statements</b> [1] - 94:5</p> <p><b>states</b> [1] - 108:4</p> <p><b>statewide</b> [1] - 35:24</p> <p><b>Station</b> [1] - 54:10</p> <p><b>stations</b> [1] - 108:5</p> <p><b>stay</b> [2] - 39:21, 64:21</p> <p><b>stays</b> [1] - 44:21</p> <p><b>steel</b> [1] - 25:19</p> <p><b>stem</b> [1] - 45:13</p> <p><b>stenographic</b> [1] - 110:11</p> <p><b>stenographically</b> [1] - 110:9</p> <p><b>step</b> [1] - 70:7</p> <p><b>steps</b> [4] - 7:23, 31:13, 33:1, 36:9</p> <p><b>Stevenson</b> [2] - 5:25, 6:6</p> <p><b>STEVENSON</b> [5] - 6:2, 35:19, 35:22, 36:13, 36:17</p> <p><b>still</b> [12] - 25:18, 25:23, 25:24, 25:25, 31:16, 53:25, 70:5, 70:15, 71:21, 71:23, 72:24, 73:6</p> <p><b>stone</b> [1] - 35:6</p> <p><b>store</b> [3] - 26:7, 26:13, 31:8</p> <p><b>storefront</b> [1] - 19:9</p> <p><b>story</b> [6] - 27:21, 32:11, 34:7, 61:19, 61:22, 81:4</p> <p><b>streamline</b> [1] - 106:10</p> <p><b>Street</b> [36] - 1:8, 19:3, 20:3, 21:12, 23:23, 25:5, 25:13, 27:3, 28:13, 36:24, 36:25, 37:1, 37:3, 37:4, 37:13, 37:15, 40:6, 40:11, 44:7, 46:18, 46:22, 47:9, 47:14, 48:10, 48:12, 48:23,</p>	<p>56:16, 58:16, 60:4, 61:4, 61:11, 61:17, 65:24, 92:22, 105:11, 105:18</p> <p><b>street</b> [1] - 17:19</p> <p><b>streetcar</b> [1] - 48:8</p> <p><b>streetcars</b> [1] - 48:17</p> <p><b>strong</b> [4] - 31:4, 32:1, 32:7, 33:8</p> <p><b>structural</b> [1] - 40:21</p> <p><b>structure</b> [17] - 15:19, 23:21, 25:5, 25:7, 40:16, 40:17, 41:1, 41:12, 44:24, 45:5, 45:24, 46:4, 46:8, 55:19, 81:4, 81:7, 81:12</p> <p><b>structures</b> [12] - 9:6, 9:9, 9:22, 10:15, 20:11, 22:7, 24:7, 50:17, 55:2, 100:17, 100:19, 101:17</p> <p><b>stucco</b> [2] - 19:5, 25:22</p> <p><b>students</b> [1] - 48:24</p> <p><b>studies</b> [3] - 13:2, 13:4, 35:24</p> <p><b>study</b> [4] - 11:22, 13:13, 13:18, 13:19</p> <p><b>style</b> [8] - 21:1, 22:13, 23:18, 24:17, 26:10, 30:5, 36:2, 81:8</p> <p><b>styles</b> [3] - 13:16, 14:23, 22:19</p> <p><b>subject</b> [2] - 81:16, 81:22</p> <p><b>subjective</b> [6] - 72:7, 73:23, 77:3, 77:22, 79:13, 79:15</p> <p><b>submit</b> [1] - 74:20</p> <p><b>submitted</b> [4] - 4:21, 5:1, 74:6, 78:11</p> <p><b>subsequently</b> [1] - 19:11</p> <p><b>substantial</b> [1] - 83:11</p> <p><b>substituted</b> [1] - 19:7</p> <p><b>subtropical</b> [1] - 17:2</p> <p><b>suburban</b> [1] - 48:7</p> <p><b>suburbs</b> [1] - 28:21</p> <p><b>successfully</b> [1] - 88:4</p> <p><b>sufficiency</b> [1] - 103:23</p> <p><b>suggest</b> [1] - 77:17</p> <p><b>suggested</b> [1] - 90:22</p> <p><b>suggestion</b> [1] - 89:8</p> <p><b>suitability</b> [1] - 50:19</p> <p><b>suitable</b> [2] - 50:22, 55:5</p> <p><b>Suite</b> [1] - 82:22</p> <p><b>supplement</b> [2] -</p>	<p>97:11, 97:14</p> <p><b>support</b> [6] - 3:10, 52:4, 52:16, 93:21, 93:24, 94:17</p> <p><b>supported</b> [1] - 52:16</p> <p><b>supporting</b> [2] - 71:16</p> <p><b>supposed</b> [1] - 107:15</p> <p><b>surge</b> [1] - 17:9</p> <p><b>survey</b> [16] - 5:23, 6:10, 7:14, 8:7, 8:9, 9:5, 10:7, 11:18, 11:20, 15:18, 15:25, 21:18, 22:8, 31:14, 31:17, 33:12</p> <p><b>surveys</b> [6] - 11:25, 14:12, 15:21, 18:7, 24:9, 33:24</p> <p><b>SUVs</b> [1] - 74:9</p> <p><b>swear</b> [5] - 42:24, 51:17, 56:12, 63:19, 82:19</p> <p><b>sworn</b> [2] - 4:1, 42:14</p> <p><b>symmetrical</b> [1] - 58:17</p> <p><b>synagogue</b> [1] - 12:16</p> <p><b>system</b> [3] - 62:22, 63:1, 66:1</p> <p><b>systems</b> [1] - 17:17</p>
<b>T</b>				
<p><b>talented</b> [1] - 58:9</p> <p><b>talks</b> [1] - 20:24</p> <p><b>tangible</b> [1] - 4:21</p> <p><b>tapered</b> [2] - 62:3, 71:17</p> <p><b>task</b> [3] - 11:24, 45:17, 107:14</p> <p><b>tasked</b> [1] - 95:1</p> <p><b>tasks</b> [1] - 7:25</p> <p><b>tax</b> [1] - 105:17</p> <p><b>team</b> [1] - 53:17</p> <p><b>technical</b> [1] - 76:11</p> <p><b>technicality</b> [1] - 58:4</p> <p><b>Ted</b> [3] - 27:13, 29:24, 30:25</p> <p><b>Temple</b> [3] - 50:16, 54:11, 55:2</p> <p><b>ten</b> [2] - 3:13, 4:19</p> <p><b>ten-minute</b> [1] - 3:13</p> <p><b>tent</b> [1] - 36:4</p> <p><b>terms</b> [9] - 11:2, 11:16, 13:15, 20:25, 29:15, 30:13, 33:8, 72:9, 86:19</p> <p><b>testimony</b> [6] - 43:6, 51:24, 56:25, 64:1, 90:5, 90:16</p> <p><b>THE</b> [139] - 2:3, 2:19, 3:2, 5:11, 5:13, 6:1,</p>				

<p>34:16, 34:21, 35:20, 36:16, 36:19, 37:24, 38:1, 38:4, 38:12, 38:18, 38:21, 38:25, 39:5, 39:10, 39:12, 39:14, 39:16, 40:3, 41:16, 42:7, 42:10, 42:13, 42:18, 42:24, 42:25, 43:2, 43:5, 43:10, 43:11, 43:18, 43:20, 43:23, 43:25, 44:3, 44:13, 45:19, 45:21, 46:9, 46:15, 46:17, 47:1, 47:6, 47:8, 51:8, 51:11, 51:16, 51:20, 51:23, 52:3, 56:3, 56:9, 56:12, 56:15, 56:18, 56:20, 56:24, 57:4, 59:15, 59:18, 59:21, 59:25, 60:7, 60:13, 60:15, 61:1, 61:3, 61:7, 63:8, 63:12, 63:15, 63:18, 63:22, 63:25, 64:5, 64:8, 65:1, 65:11, 65:14, 65:20, 66:7, 66:12, 66:16, 66:20, 72:6, 73:6, 75:8, 75:18, 77:8, 77:11, 78:2, 78:6, 79:14, 79:23, 80:8, 80:11, 80:17, 82:9, 82:13, 82:16, 82:18, 85:6, 85:10, 85:13, 85:16, 85:25, 88:19, 88:23, 89:25, 90:7, 91:1, 91:7, 91:11, 91:17, 91:21, 92:11, 94:3, 94:7, 94:10, 94:12, 94:20, 97:15, 98:9, 98:24, 99:9, 102:16, 102:20, 102:23, 103:5, 103:7, 104:16, 106:15, 109:10, 109:17</p> <p><b>theater</b> [1] - 53:20 <b>theaters</b> [2] - 50:8, 53:21</p> <p><b>Theatre</b> [6] - 50:11, 50:12, 50:14, 50:15, 53:23</p> <p><b>Theatres</b> [1] - 53:24</p> <p><b>theme</b> [1] - 6:18</p> <p><b>themes</b> [1] - 31:24</p> <p><b>Theodore</b> [1] - 27:12</p> <p><b>therefore</b> [1] - 4:25</p> <p><b>they've</b> [3] - 20:6, 86:22, 99:21</p> <p><b>third</b> [5] - 16:9, 50:18,</p>	<p>70:23, 91:5</p> <p><b>thoroughly</b> [1] - 104:9</p> <p><b>thoughts</b> [4] - 28:18, 29:1, 30:22, 107:11</p> <p><b>three</b> [14] - 4:6, 7:25, 10:22, 15:10, 21:20, 47:21, 48:25, 51:5, 52:16, 54:11, 58:14, 80:12, 105:2, 108:6</p> <p><b>throughout</b> [6] - 6:19, 24:5, 32:6, 50:8, 53:22, 59:5</p> <p><b>throwing</b> [2] - 75:24, 76:9</p> <p><b>thrown</b> [1] - 107:4</p> <p><b>Thursday</b> [1] - 83:9</p> <p><b>tied</b> [1] - 12:17</p> <p><b>tile</b> [1] - 61:23</p> <p><b>time-sensitive</b> [1] - 99:6</p> <p><b>Timer</b> [3] - 55:25, 59:9, 85:3</p> <p><b>timers</b> [1] - 4:11</p> <p><b>tiny</b> [1] - 77:5</p> <p><b>titled</b> [1] - 47:15</p> <p><b>today</b> [29] - 3:16, 4:17, 5:18, 6:12, 7:17, 19:21, 19:24, 21:3, 21:10, 35:2, 37:17, 38:7, 39:2, 39:19, 42:11, 44:1, 53:25, 59:7, 59:22, 60:18, 63:13, 65:17, 82:14, 84:9, 85:14, 88:17, 92:9, 99:11, 106:17</p> <p><b>today's</b> [1] - 72:13</p> <p><b>tone</b> [1] - 3:11</p> <p><b>took</b> [4] - 13:13, 35:25, 57:22</p> <p><b>top</b> [2] - 21:23, 57:13</p> <p><b>top-of-the-line</b> [1] - 57:13</p> <p><b>torn</b> [1] - 31:17</p> <p><b>total</b> [2] - 81:12, 83:15</p> <p><b>tourism</b> [1] - 17:3</p> <p><b>tours</b> [1] - 7:4</p> <p><b>towards</b> [3] - 30:11, 45:25, 70:22</p> <p><b>tower</b> [3] - 27:11, 31:1, 71:7</p> <p><b>tower-looking</b> [1] - 71:7</p> <p><b>town</b> [1] - 5:19</p> <p><b>tracks</b> [1] - 28:7</p> <p><b>tradition</b> [1] - 32:1</p> <p><b>traditional</b> [2] - 26:19, 28:8</p> <p><b>train</b> [1] - 28:7</p> <p><b>trained</b> [1] - 76:14</p> <p><b>training</b> [2] - 33:12,</p>	<p>93:3</p> <p><b>transcript</b> [1] - 110:10</p> <p><b>transit</b> [1] - 108:5</p> <p><b>Transit</b> [1] - 108:14</p> <p><b>transparent</b> [1] - 97:4</p> <p><b>transportation</b> [1] - 17:17</p> <p><b>tree</b> [1] - 41:3</p> <p><b>trees</b> [1] - 45:11</p> <p><b>trend</b> [2] - 95:5, 95:6</p> <p><b>trend-wise</b> [1] - 95:6</p> <p><b>trends</b> [1] - 30:4</p> <p><b>trolley</b> [1] - 48:15</p> <p><b>Tropia</b> [3] - 1:9, 110:7, 110:18</p> <p><b>truck</b> [1] - 73:8</p> <p><b>true</b> [2] - 36:5, 110:10</p> <p><b>truly</b> [2] - 35:15, 94:18</p> <p><b>truth</b> [12] - 43:7, 43:8, 51:25, 52:1, 57:1, 57:2, 64:2, 64:3</p> <p><b>try</b> [2] - 91:8, 95:7</p> <p><b>trying</b> [1] - 86:7</p> <p><b>turn</b> [1] - 24:23</p> <p><b>turnaround</b> [1] - 104:7</p> <p><b>two</b> [30] - 3:14, 7:13, 20:20, 27:10, 27:21, 29:23, 30:24, 37:12, 37:18, 39:20, 42:21, 48:19, 49:6, 52:24, 54:3, 58:8, 58:11, 61:19, 61:22, 62:16, 69:10, 69:11, 76:23, 81:4, 96:25, 97:25, 98:20, 101:5, 105:14, 106:21</p> <p><b>two-month</b> [1] - 98:20</p> <p><b>two-story</b> [4] - 27:21, 61:19, 61:22, 81:4</p> <p><b>type</b> [3] - 100:22, 109:1, 109:4</p> <p><b>types</b> [2] - 13:15, 32:5</p> <p><b>typical</b> [1] - 76:2</p> <p><b>typically</b> [2] - 67:14, 102:5</p>	<p><b>underway</b> [1] - 50:23</p> <p><b>unfair</b> [1] - 72:18</p> <p><b>unfortunately</b> [1] - 12:16</p> <p><b>Union</b> [2] - 6:15</p> <p><b>unique</b> [2] - 58:21, 76:1</p> <p><b>unit</b> [1] - 27:23</p> <p><b>United</b> [1] - 35:17</p> <p><b>units</b> [5] - 15:23, 16:6, 25:22, 100:21, 101:2</p> <p><b>University</b> [3] - 5:22, 6:7, 33:17</p> <p><b>unless</b> [1] - 4:8</p> <p><b>up</b> [23] - 4:13, 8:7, 10:3, 15:17, 23:10, 24:1, 28:6, 29:10, 33:22, 38:6, 40:1, 43:21, 46:10, 46:24, 55:13, 65:16, 68:14, 73:22, 75:21, 85:10, 85:11, 88:2, 99:23</p> <p><b>update</b> [6] - 6:10, 32:13, 40:15, 40:19, 100:24, 103:12</p> <p><b>updated</b> [2] - 21:18, 99:20</p> <p><b>updates</b> [2] - 106:8, 108:16</p> <p><b>updating</b> [3] - 7:14, 33:4</p> <p><b>upper</b> [1] - 26:21</p> <p><b>uptick</b> [1] - 96:16</p> <p><b>urban</b> [4] - 18:19, 51:2, 55:10, 57:10</p> <p><b>Urban</b> [2] - 29:17, 54:21</p> <p><b>usable</b> [1] - 84:25</p> <p><b>uses</b> [6] - 55:19, 101:23, 101:24, 102:5, 102:6</p> <p><b>utilitarian</b> [1] - 26:7</p>	<p><b>versus</b> [1] - 95:18</p> <p><b>vertical</b> [1] - 75:12</p> <p><b>verticality</b> [1] - 75:17</p> <p><b>viable</b> [1] - 34:6</p> <p><b>Vice</b> [1] - 1:13</p> <p><b>view</b> [6] - 4:11, 69:4, 69:8, 69:9, 72:16, 77:16</p> <p><b>views</b> [2] - 68:1, 68:19</p> <p><b>vines</b> [1] - 82:2</p> <p><b>visit</b> [2] - 81:19, 89:18</p> <p><b>visitors</b> [1] - 5:18</p> <p><b>vitality</b> [1] - 59:5</p> <p><b>voice</b> [2] - 94:17, 94:19</p> <p><b>voids</b> [1] - 23:13</p> <p><b>Vojnovic</b> [3] - 37:23, 63:20, 66:6</p> <p><b>VOJNOVIC</b> [25] - 37:25, 38:3, 40:2, 63:24, 64:4, 64:6, 64:9, 65:8, 65:10, 66:11, 66:15, 66:19, 67:25, 70:14, 71:2, 73:5, 76:17, 76:19, 77:5, 77:9, 78:5, 78:12, 79:12, 79:15, 80:15</p> <p><b>volition</b> [1] - 99:23</p> <p><b>volunteer</b> [1] - 33:12</p> <p><b>volunteers</b> [1] - 33:19</p> <p><b>vote</b> [13] - 46:11, 60:23, 66:18, 77:20, 79:24, 80:12, 93:20, 94:4, 94:18, 97:19, 102:24, 104:17, 108:7</p> <p><b>voted</b> [1] - 99:11</p> <p><b>voting</b> [3] - 79:25, 98:8, 102:18</p>
<b>W</b>				
<b>V</b>				
<b>U</b>				
<p><b>U.S</b> [1] - 50:9</p> <p><b>UF</b> [4] - 13:4, 14:3, 35:24, 49:3</p> <p><b>UN</b> [1] - 35:16</p> <p><b>uncovered</b> [1] - 7:20</p> <p><b>under</b> [6] - 5:21, 12:7, 12:14, 24:24, 86:9, 96:8</p> <p><b>underneath</b> [1] - 72:24</p> <p><b>underutilized</b> [1] - 108:10</p>				
<p>Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0500</p>				

<p>65:7, 79:2, 80:2  <b>waterworks</b> [1] - 16:22  <b>ways</b> [2] - 76:20, 76:25  <b>website</b> [1] - 24:2  <b>Wednesday</b> [3] - 1:6, 2:6, 105:6  <b>weekend</b> [1] - 48:16  <b>weeks</b> [1] - 97:25  <b>weight</b> [1] - 90:24  <b>welcome</b> [3] - 2:4, 3:3, 39:21  <b>well-played</b> [1] - 77:8  <b>WELLS</b> [27] - 1:17, 2:10, 40:9, 42:4, 45:6, 46:23, 47:5, 47:7, 47:11, 61:15, 73:25, 75:7, 75:15, 86:18, 89:12, 92:13, 94:22, 97:20, 98:13, 100:10, 101:14, 101:25, 103:10, 104:21, 105:14, 108:1, 108:21  <b>wells</b> [1] - 107:23  <b>Wells</b> [2] - 2:10, 6:24  <b>West</b> [6] - 20:3, 23:22, 26:24, 67:13, 82:22, 92:21  <b>west</b> [3] - 22:4, 58:12, 59:2  <b>whereas</b> [1] - 48:22  <b>White</b> [3] - 92:18, 93:9, 93:25  <b>whites</b> [1] - 48:22  <b>whole</b> [7] - 7:10, 11:11, 34:5, 43:7, 51:25, 57:1, 64:2  <b>wholesale</b> [2] - 25:14, 89:17  <b>wide</b> [4] - 72:11, 72:12, 73:6, 78:15  <b>widen</b> [1] - 70:18  <b>widened</b> [1] - 68:8  <b>widening</b> [1] - 75:14  <b>wider</b> [1] - 67:14  <b>width</b> [10] - 61:25, 70:13, 70:21, 71:15, 72:8, 72:14, 73:16, 74:9, 74:13, 77:25  <b>William</b> [1] - 2:23  <b>WILLIAM</b> [1] - 1:14  <b>willing</b> [1] - 86:16  <b>Willow</b> [1] - 55:3  <b>window</b> [13] - 23:13, 72:24, 74:22, 75:4, 75:5, 81:15, 86:23, 86:25, 87:1, 89:5, 89:17, 89:23, 91:3</p>	<p><b>Windows</b> [1] - 84:20  <b>windows</b> [37] - 19:7, 19:8, 25:19, 25:21, 62:2, 81:3, 81:11, 81:12, 81:14, 81:17, 81:22, 81:24, 82:7, 83:14, 83:15, 83:17, 83:19, 83:23, 83:25, 84:1, 84:8, 84:11, 84:14, 84:15, 86:11, 86:17, 86:20, 87:2, 87:7, 87:12, 87:22, 88:16, 89:5, 89:7, 89:16, 89:20  <b>wings</b> [1] - 58:11  <b>Winn</b> [2] - 26:13, 31:8  <b>Winn-Lovett</b> [2] - 26:13, 31:8  <b>wise</b> [1] - 95:6  <b>wish</b> [1] - 3:15  <b>wished</b> [1] - 10:14  <b>wishes</b> [5] - 38:7, 39:2, 65:18, 84:5, 85:2  <b>wonderful</b> [3] - 16:7, 28:8, 34:17  <b>wondering</b> [3] - 35:9, 35:20, 36:7  <b>wood</b> [11] - 27:4, 62:3, 81:14, 82:4, 84:12, 84:21, 84:22, 84:24, 87:13, 87:14, 95:20  <b>Woodcock</b> [2] - 49:17, 54:17  <b>Works</b> [1] - 106:13  <b>works</b> [5] - 21:7, 27:19, 30:25, 32:2, 32:8  <b>World</b> [2] - 18:18, 53:1  <b>wraparound</b> [2] - 76:3, 76:6  <b>wrapping</b> [1] - 16:23  <b>write</b> [1] - 3:19  <b>writes</b> [1] - 20:22  <b>written</b> [1] - 104:6</p>	<p><b>yourself</b> [1] - 5:2</p> <hr/> <p style="text-align: center;"><b>Z</b></p> <hr/> <p><b>zoning</b> [2] - 18:4, 29:10  <b>Zoning</b> [2] - 102:3, 105:5</p>
	<p style="text-align: center;"><b>Y</b></p> <hr/> <p><b>y'all</b> [1] - 42:16  <b>yard</b> [1] - 74:17  <b>year</b> [10] - 7:13, 13:12, 20:23, 22:12, 44:22, 57:24, 99:20, 103:11, 104:13, 106:23  <b>years</b> [8] - 23:5, 30:15, 45:10, 52:19, 52:25, 57:16, 83:6, 84:15  <b>you-all</b> [2] - 93:15, 98:20</p>	