

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

IN THE CITY OF CHESTERFIELD
STATE OF MISSOURI

ARCHITECTURAL REVIEW BOARD
SPECIAL MEETING

CHESTERFIELD CITY HALL
690 CHESTERFIELD PARKWAY WEST
CHESTERFIELD, MO 63017

SEPTEMBER 4, 2024
5:30 P.M.

Court Reporter:
Georgia B. Northway, RPR, CCR
Missouri CCR #1401
Lexitas Legal - St. Louis
711 North Eleventh Street
St. Louis, Missouri 63101
(314) 644-2191

A P P E A R A N C E S

CITY OF CHESTERFIELD ARCHITECTURAL REVIEW BOARD MEMBERS:

Mick Weber - Chairman
Scott Starling - Vice Chair
Matt Adams
John Lavrich
Susan Lew
Kirstopher Mehrtens
Doug DeLong

CITY OF CHESTERFIELD STAFF:

Shilpi Bharti - City Planner
Alyssa Ahner - Senior Planner/Staff Liaison
Justin Wyse - Director of Planning

CITY OF CHESTERFIELD LEGAL COUNSEL:

Christopher Graville
13354 Manchester Road, Suite 210
St. Louis, MO 63131
636-778-9810

ON BEHALF OF GATEWAY STUDIOS:

Stephen L. Kling, Jr.
JENKINS & KLING, P.C.
150 North Meramec Avenue
Suite 400
St. Louis, MO 63105
314.721.2525

Jerry Kerr - Vice Chair, Gateway Studios
Stephen Garrett - Principal; Wiss, Janney,
Elstner Associates
James Reed - Thermocromex National Sales Manager
Eric Witthaus
Brian Carp

* * * * *

(Starting time of the meeting: 5:30 p.m.)

CHAIRMAN WEBER: The second order of business is the Gateway Studio, Lot 1A Amended Architectural Elevations for a studio building, located on a 19.3 tract of land, zoned "PC," Planned Commercial District, located on the north side of Chesterfield Airport Road and east of Spirit of St. Louis Boulevard.

And for this, the planner will actually make the presentation on the project.

And the way this will work is the petitioners, if called upon, announce your name so that it's very clear as to who is speaking.

And we will discuss at the table our comments, and if you can't hear what we're saying, we can always speak up. We want everybody to hear exactly what's going on.

And again, if you get called upon to bring clarity to a question or comment, announce who you are, who you're with, and we will formalize the questions from that point.

MS. BHARTI: Thank you, Mick. Good evening. I'm Shilpi Bharti for the City of Chesterfield, and this is a special ARB meeting for Amended Architectural Elevation for Gateway Studios, Lot 1A.

1 Mainly, this is to address the concern that was
2 raised by ARB back in November of 2023.

3 Like most of you know, the Gateway Studio is
4 under construction, and most of the building is up on
5 the site.

6 So the concern raised by the ARB was the quality
7 of the precast concrete on these two rear buildings and
8 that there's some metal; applicant is addressing that
9 concern.

10 So up on the screen, I have the aerial of the
11 subject site. The site is located at an intersection of
12 Chesterfield Airport Road and Spirit of St. Louis
13 Boulevard.

14 Up on the screen, I have the previously-approved
15 elevation and the material that got reviewed by the ARB
16 board members back in 2021, and I'm going to read the
17 details that are up on the screen.

18 The Gateway Studios buildings consists of three
19 spaces; office space, studio spaces, and supporting
20 spaces. Most of those buildings are up on-site, except
21 the office space.

22 Again, in 2023, applicant submitted an AAE, which
23 is an Amended Architectural Elevation. With that
24 request, applicant proposed a screened wall for rooftop
25 mechanical equipment, and they were also proposing ACP

1 cladding for some portion of the curtain wall to be
2 located on the main office building.

3 And as I mentioned before in the same meeting,
4 ARB expressed a concern regarding the quality of the
5 exposed concrete on the studio building.

6 At that time, applicant then had an option how
7 they would be addressing it. So at that time, applicant
8 agreed to return to the ARB review once an option for
9 addressing the exposed concrete had been finalized.

10 So with this submittal of AAE, applicant is
11 proposing a treatment, which is Thermocromex limestone
12 plaster cladding for the exposed concrete of the studio
13 building.

14 The material specification of that Thermocromex
15 treatment is in the packet, and you can refer to page
16 number 17 of your packet.

17 In addition to that, applicant would also like to
18 request to have concrete panel for the screen wall
19 instead of metal panel, which got approved back in 2023
20 for a screen wall for mechanical equipment that will be
21 placed on the roof of the supporting spaces.

22 Also on the screen, I have the best area
23 pictures. So the applicant has used this treatment on
24 the side and the interior wall of the building. And
25 most of the ARB members have already reviewed that

1 sample on-site.

2 Up on the screen, I have examples of the
3 buildings that use this Thermocromex treatment.

4 Up on the screen, I have the rendering that got
5 reviewed by the ARB and the existing site picture. And
6 the proposed treatment would improve -- like the
7 Thermocromex -- would improve the consistency in the
8 appearance of the panels and would closely match to the
9 rendering that was presented in front of the ARB.

10 This is just a summary, what got approved back in
11 2024. And now applicant is coming up with an option to
12 address the ARB concern by providing a Thermocromex
13 treatment.

14 And also, they are requesting to have a concrete
15 panel for the screen walls, and those screen walls will
16 be up on the supporting space buildings, and those are
17 shown in the red box.

18 This concludes my presentation. Applicant also
19 has its presentation and will follow after mine.

20 MR. KLING: Thank you. Good evening to you all.
21 Thank you for letting me address you, and I promise I
22 won't be real long, maybe 10 or 15 minutes to give you
23 an overview. You have a lengthy packet already, and it
24 will obviously answer a lot of questions.

25 For the record, my name is Stephen L. Kling,

1 Junior, attorney with Jenkins and Kling, PC. We have
2 offices in 150 North Meramec Avenue, Suite 400, Clayton,
3 Missouri 63105. And I'm here tonight representing
4 Gateway Studios, LLC.

5 And as Shilpi showed you, the original site -- if
6 you can switch there, Shilpi. Gateway Studios is the
7 owner of the subject property that we'll be talking
8 about tonight.

9 Before I introduce some of the representatives
10 and experts that are here to answer questions, I have a
11 few housekeeping matters.

12 The first of which is, as mentioned, we do have a
13 court reporter here. I'll reiterate one more time, if
14 you could try to identify yourself to the court
15 reporter.

16 I have given her a list with everyone's name, I
17 think, on there. But it would be helpful if you could
18 identify yourself when you speak.

19 Secondly, if I could have someone -- I checked
20 myself, but if I could have someone from the City, for
21 the record, acknowledge that public posting of this
22 meeting was made?

23 MS. BHARTI: So there was no public hearing
24 usually for the ARB. But everything like the packet
25 went a week before last Thursday.

1 MR. KLING: And it was posted on the website?

2 MS. BHARTI: It was posted on the website. Yes.

3 MR. KLING: And then the last item, if someone
4 could confirm that there is indeed a quorum here tonight
5 of the Architectural Review Board?

6 CHAIRMAN WEBER: There is.

7 MR. KLING: And you are?

8 CHAIRMAN WEBER: I am Mick Weber, Chairman.

9 MR. KERR: For the court reporter. Thank you.
10 Very good. So I have with me tonight some
11 representatives and experts.

12 I have Jerry Kerr, who is the Vice Chair of
13 Gateway Studios here, as well as Brian Carp. Brian, I
14 don't know if you're going to say anything, but Brian is
15 here as well for Gateway.

16 I also have Stephen Garrett. He is a principal
17 with the firm of Wiss, Janney, Elstner Associates. He
18 is the author of the large report that's in your packet
19 about the situation and the various options that are
20 available.

21 And then we also have James Reed. James is the
22 national sales representative for Thermocromex.

23 So all of these people will be here and available
24 for questions after I finish my presentation.

25 So Shilpi, if you could put up the first slide,

1 please.

2 MS. BHARTI: This is the first slide.

3 MR. KLING: Oh, it is. All right. Thank you.
4 So I think you've seen these before. The first three
5 slides -- we can go through them rather quickly -- are
6 the architectural drawings that were submitted and
7 approved by you back in June of 2021.

8 Obviously, there were some amendments, but these
9 are the original plans.

10 And the purpose of this is to show you that there
11 are large segments of the exterior that were planned for
12 natural concrete tilt-up panels.

13 If you could go through the next slide, and then
14 quickly go to the next one as well.

15 Again, you've seen all these. But just -- go
16 ahead to the third one, please -- that there were
17 extensive areas.

18 And there were also architectural renderings that
19 were submitted. I have those for the next two slides,
20 if we could do slide four, please.

21 So again, you can see the large amount of natural
22 concrete tilt-up panels that were intended, and what it
23 was promised to look like in terms of the construction.

24 And one more, please, Shilpi. So those are the
25 slides.

1 The next couple slides are of the Pulitzer
2 building. Next slide please, Shilpi. So this shows the
3 Tadao Ando look that was hoped for with respect to the
4 project. It's an architectural style, and as you can
5 see, there's exposed tilt-up concrete panels.

6 Next slide, Shilpi. There's another picture of
7 it, and then one more. And I think there's one more
8 picture, just to remember -- I know you've seen these
9 before, but just to refresh your memory as to what was
10 presented.

11 So construction began towards the end of 2022.
12 And as the tilt-up panels were cast on-site and tilted
13 up onto the property, everyone began -- including the
14 owner and including the Architectural Review Board --
15 began to notice that there were a number of defects.

16 So the next several slides are going to be images
17 of defects. Here, you'll see with the arrow a
18 significant amount of discoloring.

19 Let me pause for a second and say the defects
20 really consist of two main varieties; one is the
21 discoloration, such as that you see there.

22 And the other is with respect to surface defects,
23 which primarily consists of indentations and holes.

24 Next slide.

25 Now this particular slide shows a device that

1 measures the depth of the indentations and holes. And
2 based on the use of that device, the range of depth of
3 the indentations range from about 1/4 inch all the way
4 up to about 1/2 inch.

5 More discolored panels there to the lower left;
6 and again, additional discolored panels there you can
7 see in a line, vertical -- or horizontal line there.
8 And then final one here, just more discoloration.

9 So the next one, here's a chart that was prepared
10 recently and updated by Gateway Studios, trying to
11 quantify how many of the panels were affected.

12 So you can see on there, this is in terms of --
13 I'm sorry, I said panels; square feet. This will show
14 you the amount of square footage.

15 Let me jump towards the bottom. So there's a
16 total of 130,000-odd square feet of the entire natural
17 concrete areas. There's 1200 feet that have been
18 identified as discolored.

19 There's 15,000-odd feet of ones that are going to
20 need patching because of the indentations and the holes.
21 And the next column just shows some of them actually
22 have both problems.

23 The next listing, around 5600 are panels that are
24 acceptable as poured.

25 And then we have a very large category of ones

1 that have yet to be determined. And Gateway Studios
2 made an assumption that 20 percent of those to-be
3 determined panels in area would in fact need some
4 correction.

5 So if you total all that up, it comes up to
6 50,000-odd square feet, which is almost 40 percent of
7 the exterior. Next slide, please.

8 So after the Architectural Review Board requested
9 several times that the contractor come back and address
10 the situation in terms of how would this be remedied,
11 Gateway Studios heard that there was a suggestion that
12 individual panels could be stained to match the area.
13 So in other words, they would stain the discolored and
14 the surface defect panels to match the existing
15 concrete.

16 And Gateway Studios had some serious doubts about
17 whether that would work and give the look that was
18 intended. And I'm going to stay on this exhibit for a
19 while, so if you want to sit down.

20 So Gateway Studios proceeded to hire an expert.
21 And the first expert they hired was Powers Brown
22 Architecture out of Texas.

23 And the reason they were hired; they were
24 recommended by a local concrete organization. Jeffrey
25 Brown of that firm is the former president of the

1 National Tilt Wall Association and also the author of a
2 book called, believe it or not, Tiltwallism: A Treatise
3 on Tilt Wall Construction; and therefore, considered an
4 expert. And his letter is in your packet.

5 There's a number of quotes from that particular
6 report, and I'm only going to read a couple of them that
7 I think are relevant for consideration tonight.

8 First, in his report, with respect defects in the
9 tilt concrete wall panels, quote: It is clear from the
10 -- that the form liner has in various ways failed in
11 numerous locations such that it will not provide the
12 Tadao Ando level of finish that was intended.

13 Second, he talked about the option of staining
14 and reviewing various options that could be involved.
15 And he said, quote: This will not look like natural
16 material; and given the unevenness, it will actually
17 exaggerate the areas patched, thus calling even more
18 attention to them, end quote.

19 And then finally, with respect to the option for
20 Thermocromex, he said, quote: I feel Thermocromex will
21 provide the only reliable remedy and will also come
22 closest to replicating the high-quality exterior
23 originally promised by the contractor, end quote.

24 And again, his letter report is in your packet
25 that was submitted several weeks ago.

1 After considering his report and wanting to be
2 sure to get a second, perhaps more detailed opinion --
3 because Mr. Brown's firm was a smaller firm -- the firm
4 of Wiss, Janney, Elstner Associates was recommended to
5 Gateway Studios.

6 And they are actually located in Illinois, very
7 familiar with the St. Louis area, and they have over six
8 decades of experience in structural concrete problems.
9 So we thought that would be ideal to not only get a
10 second opinion, but to get an in-depth opinion.

11 And they rendered a very extensive report that's
12 in your packet. And I'm going to read a few select
13 quotes from that report.

14 With respect to the tilt wall concrete panels,
15 quote: Overall, the in-place concrete tilt-up walls
16 clearly deviate from the project intent for a uniform,
17 untreated, and natural concrete appearance, end quote.

18 With respect to staining, quote: Surface stains
19 may not completely hide the repairs to surface defects,
20 and may not provide as uniform of an appearance relative
21 to either a decorative coating or a thin cementitious
22 coating, end quote.

23 Regarding Thermocromex, quote: This option would
24 retain most of the former liner -- form liner appearance
25 and would provide a more uniform appearance relative to

1 a surface staining treatment, end quote.

2 And another quote: A thin coating would likely
3 have better coverage over the repair surface defects, as
4 well as better masking of variations and substrate
5 color, end quote. And again, his report is in the
6 packet.

7 So what you see up here on the screen right now
8 is an example of light staining. And that was an option
9 that was considered by both of the professional experts.
10 Shilpi, if you could move to the next panel.

11 However, the problem with that is, as you can see
12 on the right, where there's considerable patching to be
13 done -- this is another project, not ours. And then the
14 light staining was applied to that, you can see there's
15 considerable bleed through.

16 Now I'm not a concrete expert, but as I
17 understand it -- and can certainly get into more deeply
18 with the experts if you want -- is that part of the
19 problem is that the patch material may be of a little
20 different consistency than that on the wall. And
21 therefore, it doesn't necessarily take the stain the
22 same way as the exterior wall would.

23 And in our opinion, clearly trying to stain
24 individual panels would be extremely difficult, trying
25 to match them against the panels that don't have any

1 defects to them.

2 If you could, Shilpi, move to the next slide.
3 This is a slide that Shilpi put up a few minutes ago.
4 It's also the two panels that were professionally done
5 at the site that are on the inside. And you can see
6 those there as an example.

7 This particular remedy would provide a coating on
8 all of the natural concrete panels. It would have a
9 thickness of approximately 1/4 to 3/8 of an inch. And
10 that coating would, at the same time, fill in all the
11 indentations and the other surface defects, the holes.

12 And so there wouldn't be a need for a patching
13 step except in extreme circumstances. And therefore, it
14 would be much easier to apply.

15 So again, we have Mr. Reed, who is the
16 representative here. But my understanding from his
17 literature is that some of the attributes of the
18 Thermocromex -- which are very attractive -- is one, it
19 will look very close to raw concrete, it can be applied
20 almost to any surface, it will fill in the surface
21 defects, i.e., no patching required, it will not fade
22 over time, it is almost maintenance free, and there's a
23 20-year material performance warranty.

24 And then, Shilpi, if you could quickly -- I think
25 you used these slides as well.

1 My understanding, there's no project in Missouri
2 that uses Thermocromex. But Thermocromex has been used
3 on a number of projects around the country.

4 Here is one of them at the Gaillard -- if I'm
5 pronouncing that right -- Performing Arts Center in
6 Charleston. Flip to the next one.

7 Here, it's used at SoFi Stadium in Englewood,
8 California. And then lastly, here is Bloomingdale's in
9 Palo Alto, California.

10 On their website, there's a whole bunch of other
11 examples, but I just had a few so you get a feel for
12 what the product can do.

13 I do want to mention one thing, and there is
14 unfortunately a timing issue that I would hope you would
15 take into consideration.

16 And that is that you're talking about a lot of
17 material that has to be mixed and prepared and shipped
18 here for application. And we've got weather issues
19 coming up with the winter.

20 So our hope is that you would consider and
21 approve this, and we could move forward with ordering
22 the product so that we could get it done before the bad
23 weather starts on us.

24 Otherwise, we would be into next year. And I
25 think that would not be preferable to anybody if that

1 could be avoided.

2 I do have a couple -- actually one housekeeping
3 matter at the end. So if I could reserve the right to
4 speak for one more minute at the end, and that's for the
5 purpose of making sure everything gets into the record
6 that we talked about tonight.

7 With that, we have our people here that are
8 available for your questions.

9 CHAIRMAN WEBER: Thank you for your presentation.
10 I think when we were at the site yesterday, there was
11 some questions that came up that we'll try to revisit
12 some of those questions since the experts are here.

13 But to back up a second before we dive right into
14 this, was part of the roof screening going to be part of
15 this review for this evening?

16 MR. KLING: Yes. So it was a little
17 back-and-forth on that.

18 And as we talked about, what Gateway Studios is
19 suggesting and hoping that you would approve is instead
20 of the original steel panels that would be colored like
21 the natural concrete, that they would use a
22 concrete-backed product that would match identically to
23 the Thermocromex.

24 And there was a question about the weight, or a
25 concern about the weight. And as I understand it, we're

1 talking thin panels, not the big, heavy, thick panels.

2 So the weight should not be a problem.

3 CHAIRMAN WEBER: Perfect. And it will have
4 button-type of design on the panel, just matching it?

5 MR. KERR: It will match pattern and color with
6 that.

7 MR. KLING: That's Jerry Kerr of Gateway Studios.

8 CHAIRMAN WEBER: And as far as the heights, were
9 there any concerns -- or we've noticed out at the site,
10 where it's framed now, we would need assurance that
11 where the panels anticipated to go with the top of the
12 elevation with that, that it would conceal -- can you go
13 back?

14 MS. BHARTI: Yes.

15 MR. MEHRTENS: The highway elevation?

16 MR. KLING: While she's going back, I'll let
17 Jerry Kerr -- I did bring that up with Jerry Kerr, your
18 questions about that.

19 MR. KERR: Hi. This is Jerry Kerr again. I
20 would say that it would be our intent to put the panels
21 up -- the concrete panels up so it closes it off.

22 So visibly, we now have removed that which is
23 behind it. And we examine it, if it needs to go up, we
24 raise it up before we apply the Thermocromex to it.

25 CHAIRMAN WEBER: Yeah. The issue that we

1 discussed out at the site was that the existing top
2 runner or track, if you will, doesn't necessarily align.
3 The top of the equipment is actually one more full
4 segment of panel taller?

5 MR. KLING: He's talking about way up here.

6 MR. KERR: And I would --

7 MR. MEHRTENS: To the west elevation. Yeah.

8 MR. KERR: What I would suggest is that we would
9 apply the concrete board to that frame that is there and
10 examine it from whatever place we want to examine it.

11 And if it needs to go up, we raise it another,
12 you know, whatever, 16 inches, whatever, up to the
13 next --

14 CHAIRMAN WEBER: Yeah. We're just talking one
15 reveal space that I think covers the area.

16 MR. KERR: By using the Thermocromex, I don't
17 think that it will be as obtrusive as using metal.

18 CHAIRMAN WEBER: Fair enough. And I think that
19 would be an acceptable solution, that substitution for
20 the metal panels, and that particular product should not
21 be a problem for aesthetic purposes.

22 Again, matching color, match in texture, look
23 identical to the exterior wall that's already there.

24 MR. KERR: And pattern as well.

25 CHAIRMAN WEBER: Okay. Now we can go back and --

1 MR. MEHRTENS: Hang on. Would that be the same
2 for all mechanical roof screens on the building?

3 MR. KERR: Yes. Except for the office building,
4 because they're not backing up to thermal -- to a
5 concrete wall.

6 The ones that are on top -- I think there's some
7 roof screening on top of the office building that is --
8 if you see that dark, the screens that are right up
9 there, that would still remain metal.

10 MR. KLING: I'm just trying to remind everyone
11 once again if they could identify who they are when
12 they're speaking, please.

13 MR. MEHRTENS: Kristopher Mehrtens.

14 MR. KLING: Thank you.

15 CHAIRMAN WEBER: It's a logical place to stop and
16 start.

17 MR. MEHRTENS: Yeah. I just wanted to be clear
18 where we're talking about.

19 CHAIRMAN WEBER: Any other questions on the roof
20 screen, anyone, before we shift around? Okay.

21 MR. STARLING: I do think we should add into the
22 record though that they're committing to the height to
23 conceal it as needed. They'll adjust the height as
24 needed.

25 COURT REPORTER: What's your name, please?

1 MR. STARLING: Scott Starling.

2 COURT REPORTER: Thank you.

3 CHAIRMAN WEBER: So who's ultimately going to be
4 making the motion? Should we jot it down, the details
5 of the notes and the recommendations?

6 Okay. If we could go back to the panel, the
7 mock-up that's out there that's interior.

8 I guess my first question is, we all wondered why
9 it was actually done interior. Because ideally, we
10 would never approve anything that wasn't in natural
11 daylight and/or in place from the exterior and outer --

12 MR. KERR: We did it on the outside first. And I
13 apologize that somehow that information did not get
14 transmitted.

15 But we did it up at the -- where the trailers
16 are, there's a wall up there that we did do it. It's
17 the same material that is on the inside.

18 But we had a little issue with vandalism by --
19 and so this one, we put inside the building with cameras
20 on it 24 hours a day so nothing happened to it.

21 And that was predominantly to get a
22 representative finish rather than the coloration. The
23 coloration is the same on the exterior panel that we did
24 up at the top. But we had some vandalism issues.

25 CHAIRMAN WEBER: Okay. The product itself; is it

1 a trowel-done material, or is it a painted-on type of --

2 MR. KERR: It is trowel done. And Jim can
3 probably -- but yes. We were there with the gentleman
4 that was applying it, and it is trowel-done. They use
5 a --

6 MR. REED: It's -- my name is Jim Reed. Can I
7 have 30 seconds?

8 CHAIRMAN WEBER: Sure.

9 MR. REED: The material is 100 percent limestone.
10 It's been around for 45 years; the manufacturer, 150
11 years.

12 It's pure limestone; it doesn't shrink, it has a
13 performance warranty, it won't let rain through, it's
14 breathable.

15 You never have to paint it because the pigments
16 we use are nonfading and organic color pigments. So
17 once that's on that building, it's there for life.

18 What you're going to see, why it gets that
19 natural look to it, is that unlike painting -- it goes
20 on at a 1/4 inch to a 1/2 inch thick. It can go up to
21 -- what we did at Gaillard was 2 inches. They wanted to
22 match tamped stone.

23 You guys are on the board, so you know about
24 matching up for historical and all that stuff. That's
25 what they wanted.

1 So later on, we scored joints that were 4 inches
2 wide and 2 inches deep to be able to do that.

3 But the product itself, the warranty -- the most
4 important, 20-year non-delamination. Its lifetime
5 attributes -- but insurance companies won't insure
6 lifetime. They will 20 years, so that's one.

7 It won't let the rain through, which is not an
8 issue on this one. And then of course, you've got the
9 nonfading.

10 And the nice thing on this particular project
11 that this is going to help -- and this is one of the, by
12 the way, they -- and then just so when you were asking,
13 because I know you don't know this product, and you
14 don't know who I am.

15 I'm a small company, the manufacturer may have
16 been around 150 years, but we have to do all of our own
17 merchandising and everything like that.

18 They do 75 percent of the historical buildings in
19 Europe. They've done the Louvre, Notre Dame, Masada in
20 Israel. They do almost all of it because it's that same
21 pure limestone that's been around for thousands of
22 years.

23 MR. STARLING: Do you consider it opaque?

24 MR. REED: Do I consider it opaque? Yes.

25 Because believe it or not, over CMU, we installed it 3/8

1 of an inch. Those joints won't come through nothing.

2 MR. MEHRTENS: You made a comment that it's
3 limestone in color, or a limestone product. Is it
4 actually limestone?

5 MR. REED: Pure limestone. It's not
6 cement-based, there's no -- it's not like Stoll will
7 tell you they've got a limestone product. Well, they
8 may have a teaspoon of limestone.

9 This is pure limestone. No impurities, no
10 aluminum sulfates, no --

11 MR. MEHRTENS: If it's a pure limestone product,
12 how do we get color? How do we get that gray color
13 then? Is it going to be tinted?

14 MR. REED: Yes. Great question. What we have --
15 because I don't care what you do, if it can't be done
16 out in the field, this is what you have. You got all
17 this variation for whatever reason.

18 Well, what we do is we use sealed pigment packs,
19 kind of like those that you use for clothes or a
20 dishwasher or whatever. The pigments in there are
21 self-dissolving.

22 That SoFi stadium you saw a picture of, they did
23 500,000 feet and did it all with custom colored pigment
24 packs. 500,000 feet with no colorations.

25 And the reason was, they wanted white, white,

1 white, white, white; and the only way you can get that
2 is titanium dioxide, which is outlawed in Europe.

3 So they had to bring in all these -- we got the
4 pigment manufacturers up Minnesota. So that's --
5 they're always nonfading and organic pigments, no matter
6 what we use.

7 MR. MEHRTENS: And as far as color consistency
8 from batch to batch to batch, consistent color?

9 MR. REED: Great questions. I wish I could bring
10 you along sometimes when I'm out there.

11 And here's the reasons for it. I showed you on
12 my regular proposal, one of the things that they have is
13 everything is computerized.

14 I didn't think about going there -- and none of
15 you are French, so I hope I'm not offending you. But
16 they had in them -- everything is computerized.

17 One of the things that it goes through is it
18 checks for impurities. But mostly, what I want to
19 address is the whiteness factor. The whiteness factor
20 from Bay 1 to Bay 40,000 is the exactly the same.

21 So it's like starting off with a gallon of white
22 paint. It's consistent. If you look on my website,
23 look at those buildings, you will not see any color
24 variation whatsoever.

25 And what's great with this is that -- especially

1 around the country, whether it be in California or
2 Florida or whatever, you get building movement. You
3 know, buildings are going to move, they're going to
4 shift, they're going to crack, there's CMU frames.

5 The beauty of this product is you get to patch it
6 because it's not shrinking. Let's say you do get a
7 crack; and you very well could, especially with that
8 massive of a building.

9 Because it's not shrinking, because our pigments
10 are nonfading, you can take that powder and put it right
11 into the crack.

12 And if it's a non-movement crack, you do it once
13 and you're done. If it's a movement crack, you got to
14 address it.

15 MR. MEHRTENS: But as far as how does that
16 translate in the field; you're talking about
17 computerized when it's mixed. But when it's in the
18 field and the bags are mixed --

19 MR. KLING: Can you guys slow down just a tad?
20 You're talking really fast.

21 MR. REED: Everything comes in a bag. All you do
22 is add water and pigment. That's it.

23 MR. MEHRTENS: Water and pigment together?

24 MR. REED: You have to have the water.

25 MR. MEHRTENS: I understand the water.

1 MR. REED: It comes in a bag, but it's premixed.
2 It's a premixed bag. Let's say you're going to use the
3 regular color that it comes in. All you do is add water
4 and you're done.

5 If it's tinted, there's two ways. If they're big
6 projects, we bring it in -- like Gaillard was brought in
7 tinted from the manufacturer. That's what we'll do on
8 this one. We've already done one, because it's a lot
9 less money from doing it.

10 So you know, that's where our quality control
11 comes in. You use one pigment pack, you put one in per
12 bag, and that 500,000 feet. We didn't have any issues.

13 Now that's our quality control. All you add --
14 water is the same, mortar mixers are the same. The
15 tools, the stucco applicators used are all the same.
16 You don't have to have trained applicators.

17 MR. MEHRTENS: So I heard 20-year product
18 warranty.

19 MR. REED: Yes, sir.

20 MR. MEHRTENS: What about installation warranty?
21 You can only warranty your product.

22 MR. REED: Depends on -- installation only,
23 they're a year. I don't know they're any more than -- I
24 don't know what your contracts say. Every contract I
25 see --

1 MR. MEHRTENS: What I'm saying --

2 MR. REED: -- one year, two years, five years.

3 MR. MEHRTENS: You talk about you don't need a
4 trained qualified installer, anybody can install it.

5 You're relying on the quality of the installer
6 for the quality of the product installation. So is
7 there not an installation warranty?

8 MR. REED: No. Because that comes from the
9 installers. Like buying carpet, same thing. You
10 wouldn't expect a carpet company to back up the carpet
11 installer. You expect them -- I understand what you're
12 saying.

13 MR. MEHRTENS: Well, my question is in the
14 installation of it. What happens if and when it fails?
15 Who's on the hook for that?

16 MR. REED: Well, one, we don't have any fails, so
17 I don't know.

18 MR. MEHRTENS: Okay.

19 MR. REED: I --

20 MR. STARLING: -- certified installers?

21 MR. REED: No. You don't have to. You add water
22 and a pigment bag and --

23 MR. MEHRTENS: Do you have any issues with
24 freeze/thaw?

25 MR. REED: With what?

1 MR. MEHRTENS: The freeze/thaw cycle.

2 MR. REED: Yes. Because it's water-based. So
3 you add water, so --

4 MR. MEHRTENS: Do you have any problems with the
5 top ends falling off?

6 MR. REED: You do, if you put it on and it
7 freezes too soon and you get cold, as you do with any
8 stucco product. It wouldn't be any different with the
9 40 degrees and under.

10 MR. STARLING: Before it cures?

11 MR. REED: I'm sorry?

12 MR. STARLING: Only before it cures?

13 MR. MEHRTENS: Right.

14 MR. REED: Before what cures?

15 MR. STARLING: Only before it cures.

16 MR. MEHRTENS: So if it gets on above 40
17 degrees --

18 MR. REED: You've got two hours, and then the
19 product weatherproofs the building.

20 CHAIRMAN WEBER: All right. Without getting into
21 more detail, I think we've hammered on a lot of
22 installation, a lot of things that would be -- not
23 necessarily beyond, but concerns.

24 I don't want to say that we are in any way,
25 because of these particular questions -- it's partly us

1 wanting to learn more about your products.

2 MR. REED: Absolutely.

3 CHAIRMAN WEBER: I think it's a dynamite product.

4 But one question I would have is that there's sealant
5 joints between some of these existing concrete panels.

6 How does it -- what is the interface between an
7 existing sealant joint and this product as it goes on?

8 There's a lot of touching of pliable materials.
9 Is that going to chip off? Is that going to be
10 something that -- it's just a question.

11 MR. REED: Two things that I've done without
12 seeing all the details, which I hadn't. So I'll give
13 you a normal answer, if I was talking to an architect or
14 a spec writer, or even -- one of the most nervous
15 presentations I ever did was WJE in Chicago, because
16 you're talking about the top-billing envelope
17 consultants in the country, and you know, asking them to
18 do that.

19 So there's two things. If it's an outside
20 corner, just like -- take one of those, and you've got
21 some outside corners, they should freeform it. That's
22 what we always tell them.

23 We don't want to use the plastic, we don't want
24 to use the metal beads if we don't have to around
25 windows and things like that. We near expansion joints.

1 I looked on the building today when we were
2 walking around it, and pour-in-place concrete, there
3 isn't too much. There is on CMU, but we mirror
4 expansion joints.

5 We can't bridge them. So normally, what we would
6 do is we would just put a --

7 CHAIRMAN WEBER: I guess what I'm --

8 MR. REED: Corner bead.

9 CHAIRMAN WEBER: -- going here, kind of concern.
10 I think you can do a lot of things with corners that
11 they used certain types of details there. I'm talking
12 about panel-to-panel joints.

13 MR. REED: They don't have any.

14 CHAIRMAN WEBER: There's bevelled edges that go
15 back into a sealant joint, I think in some locations, if
16 I'm not mistaken.

17 MR. KERR: There would be in those. I don't know
18 if those are bevelled where they butt up against each
19 other. I don't think that they are. That's my --

20 CHAIRMAN WEBER: May not be. But rounded -- I'm
21 trying to -- I guess I'm trying to look beyond if you're
22 going to get -- where you would have that soft-to-hard
23 edge of stopping a panel and starting, because you're
24 not going to be able to necessarily trowel over that
25 whole thing.

1 The other thing is all the buttons on this thing
2 are -- you know, depressions and everything else; is
3 that going to --

4 MR. KERR: So to be -- this is Jerry Kerr again.
5 I'm sorry. So you know, our concerns are identical to
6 yours.

7 As the owner of a generational building, we're
8 not selling this. Brian will die in this building.

9 MR. CARP: Not literally.

10 MR. KERR: We hope. So we, as an owner of the
11 building, have every concern that you do.

12 And I was there much of when this was being
13 installed, and those buttons were important to me. And
14 the installer that did that panel is the one that is
15 going to do it for us on the building.

16 And you know, they told me that this wouldn't be
17 the least of the application. They would bring in some
18 predesigned tools to get those chamfered edges so they
19 could run them down there and get them, and they would
20 have a better tool for the buttons.

21 Because we want it to look -- I mean, I wanted it
22 to look the same way you wanted it to look, right?

23 If you're asking me, would I prefer to have the
24 marbled paneled look that could have been created,
25 and was in some areas, created by the form liners;

1 absolutely, I would rather have that.

2 As he told me, I can't have that, so move on.

3 And so --

4 CHAIRMAN WEBER: My point -- we all have the same
5 concerns. We want to protect the quality for the City
6 of Chesterfield, as well as I know you want to protect
7 the quality of the longevity of the building as well.

8 And that's why we're just asking a multitude of
9 questions. A lot of these are probably design, beyond
10 our privy of -- yeah. If it looks like that, that's
11 great. Just move on with things.

12 But because of what this is going through, we
13 want to make sure everybody is on the same page with
14 that.

15 As far as the color -- and again, the things
16 you're describing about how you form a corner, how you
17 do a reveal, these would have all have been -- as with
18 any one of our architectural projects, we would have
19 requested that to be shown on a mock-up so we can say
20 that's what we expect to see a hundred more times on the
21 building. So that's why I would say.

22 The only thing we didn't see out here with the
23 mock-up was one, it wasn't outside; and two, it didn't
24 maybe cover some of the types of details that we were
25 trying to achieve with this material.

1 I think the material -- I think we're headed
2 definitely in the right direction with the material. I
3 don't think you're going to -- I don't think based on
4 where the building is at and what it is, I don't know
5 that -- I don't know of a better solution, quite
6 frankly. And obviously, that is up to you guys to
7 provide that.

8 From what I'm looking at, I would like to see
9 something true color exterior.

10 MR. MEHRTENS: Yep.

11 MR. KERR: And as I say, that does exist. It's
12 out there today. It's just up on the trailer and the
13 coloration is outside.

14 CHAIRMAN WEBER: It is out there already.
15 There's a mock-up out there with this material.

16 MR. KLING: If I could enter -- I sent Justin
17 yesterday, obviously after our meeting, a picture of
18 that panel and an aerial picture with an arrow showing
19 exactly where to go to see it.

20 CHAIRMAN WEBER: I didn't see that.

21 MR. KLING: I know that. It was afterward.

22 CHAIRMAN WEBER: I apologize for that. Because
23 that is -- that's the proof, right? That's the
24 thumbs-up kind of a deal on the panel itself.

25 As far as the weathering, if it gets up to a 1/2

1 inch, it would just be the freeze/thaw. But if you can
2 patch things that are appropriate, I guess that's -- are
3 they weathered inappropriately or whatever; I don't know
4 that that would be the case.

5 Looks like you've done some dynamite projects. I
6 noticed all of them here were in California and Florida,
7 which doesn't necessarily --

8 MR. REED: We did Epic in Madison.

9 CHAIRMAN WEBER: Okay. Colder weather.

10 MR. REED: -- medical building for the
11 chancellory on West Nyack --

12 CHAIRMAN WEBER: So colder environments --

13 MR. REED: -- down in New York City, did a
14 100,000 for --

15 CHAIRMAN WEBER: Okay. That's good to know.

16 MR. REED: -- developers in there. I've got a
17 list of northern climate zones.

18 But you see the big ones like this. See, what I
19 didn't show you from up -- it's like Epic Corp. was 3,
20 400,000 feet. Let's take pictures, and you can't.

21 CHAIRMAN WEBER: So there's definitely a lot of
22 confidence, I think, in the material. But I just think
23 it's -- again, if we could see it outside, we could have
24 a better idea what's going on here.

25 What was the thickness you troweled this on for

1 these panels here? I'm just curious. What thickness?

2 MR. REED: About a quarter inch. It might be,
3 where those divots are, it might be 3/8. But we
4 specified 1/4 inch. You only need 1/8 inch for all of
5 the performance things.

6 We put 1/4 inch because the poured-in-place
7 concrete is not smooth enough. So you have to give them
8 a little something extra to play with.

9 You're going to have even more so on this one,
10 because when I walked through, you've got those divots
11 on there.

12 CHAIRMAN WEBER: Yes. I was going to mention
13 that, and the telescoping of the patch.

14 MR. REED: Yes. And so what's good with that is
15 because when we do go over that with the material -- and
16 we can go any different thickness -- we automatically
17 fill all those in.

18 CHAIRMAN WEBER: Perfect.

19 MR. KERR: And may I say about the color, our
20 intent was with this color, he custom mixed this color
21 for us. It was to match, and we used paint deals to try
22 to match natural concrete as close as possible.

23 And of course, that varies depending on what you
24 do. But we picked some concrete and tried to hold paint
25 samples up, and paint samples up, and paint samples up

1 to try to find one that most closely resembled the
2 natural concrete. And that's what we came up with.

3 CHAIRMAN WEBER: So I guess what position now are
4 you guys looking for? Some type of thumbs-up, or vote
5 on that particular --

6 MR. KERR: Our goal is to try to get this under
7 way this fall, if possible.

8 And we have to order the material in France, and
9 it has to be mixed and stuff, and that's a few weeks.

10 MR. REED: One dialogue.

11 MR. KERR: And so, you know, we would like to get
12 this -- I mean, as far down the road as possible before
13 we have to shut down for the winter, if we have to.

14 And so, you know, time is of importance to us. I
15 mean, obviously we would like this project to be done.
16 We're a year and a half behind already. So we need to
17 get open.

18 We have some huge acts that are standing by, and
19 we would like to be as presentable as possible.

20 CHAIRMAN WEBER: And just for the record, what
21 we're responding to is exterior view only. Anything
22 interior, you guys can --

23 MR. KERR: Understood.

24 CHAIRMAN WEBER: You do what you want to do, and
25 if that's an interior finish, that's not part of our

1 review.

2 MR. KERR: I understand.

3 CHAIRMAN WEBER: We're talking about anything
4 that's visible from the exterior.

5 MR. KLING: Yes.

6 CHAIRMAN WEBER: And I'm assuming this would be
7 all across the panels you identified; some that needed
8 touch-up, some that didn't.

9 MR. KERR: The entire building. Anything that is
10 raw concrete that you can view from the exterior, we'll
11 have this application applied to it.

12 CHAIRMAN WEBER: Okay.

13 MR. KLING: And just to be clear, it's not the
14 dark and stained area, just the raw concrete.

15 CHAIRMAN WEBER: Right. Schedules for the raw
16 concrete that were put on the original elevation. All
17 right. Any other comments? John?

18 MR. LAVRICH: No.

19 MR. STARLING: I think it's a great-looking
20 solution. They should be congratulated for all of the
21 work.

22 The volumes of work that was done was very easy
23 to understand, everything about the project, from all
24 this data that was provided to us, and we appreciate it.

25 CHAIRMAN WEBER: Doug, not a whole a lot of

1 landscaping comments, I guess?

2 MR. DELONG: No.

3 MR. STARLING: The trees look good up against it.

4 CHAIRMAN WEBER: Chris, any additional comments?

5 MR. MEHRTENS: I do. You said it covered just
6 the natural raw concrete; is that correct?

7 MR. REED: That's correct.

8 MR. MEHRTENS: Is there any staining that needs
9 to be done for the darker concrete itself? Any damage,
10 defects, things of that sort?

11 MR. KERR: Actually, those turned out pretty good
12 from my perspective, and I looked at them pretty
13 closely.

14 When you start out where we started out, you look
15 at everything. And so we've examined the stained
16 concrete.

17 There's some areas that the stainers are going to
18 go back and rework on. But there is -- I mean,
19 blemishes and things, they just didn't have it.

20 They didn't use form liners on those either, so
21 this is a result of the failure of the installation of
22 the form liners, the -- I don't know what it is, and I
23 don't know that we'll ever know.

24 MR. MEHRTENS: Okay. And then as far as the
25 mock-up, you said that's outside by the trailer?

1 MR. KERR: Yes.

2 MR. MEHRTENS: How big is that? How big is the
3 mock-up?

4 MR. KERR: About the size of that wall over
5 there.

6 MR. MEHRTENS: And the reason I ask is, I'm
7 looking at it from a color consistency, texture
8 consistency, how it looks overall, how it looks in the
9 grand scheme of the building, how it looks in natural
10 daylight, things of that sort.

11 I'm just looking to get a -- what we saw
12 yesterday were two small panels inside. And I'm looking
13 to see a -- not the entire building, but seeing it in
14 the context of a bigger scale.

15 MR. KERR: We did two panels up there. We
16 thought that was sufficient for us to get an idea of
17 what it was.

18 MR. KLING: Jerry, isn't there on the top third
19 one, isn't that the concrete? Aren't there three
20 panels?

21 MR. KERR: You can see the difference, but --

22 MR. KLING: I'm saying they will be able to see
23 the contrast.

24 MR. KERR: They'll see the contrast. If he's
25 looking for a large representation of --

1 MR. KLING: I think he wanted to see it next to
2 the concrete, too.

3 MR. MEHRTENS: No. I wanted to see it next to
4 the building. You know, is there a spot outside the
5 building where the mock-up could be that we could stand
6 back 1500 feet, like the normal person would see it?

7 MR. KERR: It would delay us so much to do that.

8 MR. KLING: You could stand 1500 feet from the
9 one that's outside, but it's not next to the building.
10 It's way up where the trailers were, where we were
11 yesterday.

12 CHAIRMAN WEBER: If they can move it, if there's
13 a way to do that. I don't know.

14 MR. KERR: We need a crane to stand it up. It's
15 an actual poured-in-place. It's a representative wall
16 panel, and they needed a crane to stand it up.

17 CHAIRMAN WEBER: Is there representation of the
18 buttons and everything on it, and all the --

19 MR. KERR: I don't know if it has the buttons on
20 it.

21 MR. MEHRTENS: It does face the south. That
22 panel does face the south. So you would have natural
23 light on it.

24 MR. KLING: Shilpi, is there a way, if we send
25 this to you by e-mail, you could put it up on the

1 screen?

2 MS. BHARTI: Right now?

3 MR. KLING: Yeah.

4 MS. BHARTI: I can try.

5 MR. KLING: Eric, can you send that to her?

6 CHAIRMAN WEBER: Some of the earlier --

7 MR. KLING: Speak up a little bit.

8 CHAIRMAN WEBER: On some of the earlier pictures
9 we saw of the museum, it looked like there was -- over
10 time, it looked like there was a weathering kind of
11 thing going on. Will that take place on this particular
12 building as well?

13 MR. KERR: No.

14 CHAIRMAN WEBER: So it will stay --

15 MR. REED: The only reason you would see any
16 change to this product, that detail, that water detail
17 and the dirty water coming off.

18 One of the unique things about this that you
19 couldn't do with eaves or stucco or anything else is
20 that with chlorine or bleach, let's say you do get
21 dirty. These things happen. You can at least clean it,
22 but it doesn't affect it because of those pigments.

23 MR. MEHRTENS: When you say this bridges across
24 the typical concrete shrinkage cracks, things of that
25 sort.

1 MR. REED: Yes. Up to 1/8 inch.

2 MR. KLING: Do you all have any questions of
3 Stephen Garrett, while we're waiting on WJE?

4 I mean, you've had the whole report in there.
5 It's quite extensive, well done.

6 MR. GRAVILLE: Hopefully, you won't see anything
7 from my eleven-year-old daughter.

8 We're going through some things right now. So
9 that's the close up panel, right?

10 MR. KLING: Yes. So there's -- you can see all
11 three.

12 MR. MEHRTENS: So the bottom two panels are the
13 colored?

14 MR. KERR: Yes. That is the colored.

15 MR. MEHRTENS: Tell me what we're looking at.

16 MR. KERR: That is the same material applied but
17 with a finish that was vandalized.

18 MR. REED: Vandalized.

19 MR. MEHRTENS: Which part was vandalized?

20 MR. WITTHAUS: People stuck their fingers in it,
21 messed with it.

22 MR. MEHRTENS: Oh, okay. So they didn't graffiti
23 it or anything like that.

24 MR. KLING: No, no, no.

25 MR. MEHRTENS: Okay. Somebody stuck their finger

1 in it, wet concrete. Got it. Tried to plug the dam. I
2 understand.

3 MR. KLING: What was done on that one was, for
4 some reason, they wanted to change the finish on it.

5 MR. MEHRTENS: So the bottom two panels are the
6 same?

7 MR. KERR: They are.

8 MR. MEHRTENS: They look different.

9 MR. KERR: Well, this is wet. It hasn't fully
10 dried out. Where it's -- you know, I wouldn't say it's
11 wet.

12 MR. REED: And with concrete, you're going to
13 have variations.

14 MR. MEHRTENS: And also, we're looking at it from
15 10 feet away.

16 MR. REED: Yeah. You're going to see a double
17 refraction, because that's what you get with natural as
18 opposed to --

19 MR. MEHRTENS: Right. That's what I'm saying.
20 So we're standing 10 feet away. I live that road every
21 day.

22 MR. STARLING: And it lightens as it cures?

23 MR. REED: Yes. Substantially. We've had some
24 on there -- I get calls all the time, and you know, four
25 or five hours later --

1 MR. STARLING: And how long had it been on in
2 this application?

3 MR. REED: That, I don't know. I wasn't there.

4 MR. WITTHAUS: I thought that was within a week.
5 I can't remember.

6 MR. REED: Well, full exterior view, 90 days is
7 the proximity.

8 Because what we didn't go over is that what this
9 product and the binder is, it's a natural hydrated lime,
10 hydraulic lime. Instead of with water, it's a regular
11 hydrated lime. And so since it's not cement-based, you
12 get that much slower cure.

13 So that's why it takes two hours to get that, and
14 what we always say is for color uptake to kick in, it
15 depends on the humidity, the heat, if it's cold,
16 obviously. But we usually tell them 7 to 10 days for
17 the proper color to come it.

18 CHAIRMAN WEBER: Based on what we're looking at
19 here, is that --

20 MR. STARLING: I think that's adequate for my --

21 CHAIRMAN WEBER: Yeah. This will save us a trip.
22 Thank you.

23 MR. MEHRTENS: I would like to see it personally,
24 though.

25 MR. KLING: We could take you out there now if

1 you wanted to go see it now.

2 CHAIRMAN WEBER: Well, what I would like to do
3 is -- so we don't have to have a quorum again to
4 reassess some of the situations here, because I think
5 what they're asking us is to move forward.

6 So it's either a hold, it's either a go as
7 presented, or it's a go with recommendations.

8 And I think if we were to go, we could make the
9 recommendation that if anybody comes back and says they
10 reviewed the mock-up and it's not appropriate within the
11 next week, next couple of days --

12 MR. STARLING: Conditional approval.

13 MR. MEHRTENS: Yeah. It could be a conditional
14 approval. I'm okay with that.

15 CHAIRMAN WEBER: Yeah. Are you good with that?

16 MR. MEHRTENS: I'm okay with that.

17 CHAIRMAN WEBER: Let's -- somebody want to make a
18 motion?

19 MR. STARLING: I'll make a motion that we approve
20 -- well, I make a motion that we approve the project
21 with two conditions.

22 MR. MEHRTENS: Are we approving everything?

23 MR. STARLING: We're approving everything, right?

24 MS. BHARTI: Yes.

25 MR. STARLING: Because one of these is related to

1 the roof screening.

2 MS. BHARTI: Roof screening and the treatment.

3 MR. MEHRTENS: And architectural elevations.

4 MR. STARLING: One condition is that the roof
5 screening is of adequate height and moved to a position
6 to conceal the roof equipment.

7 And then the second one is we approve it on the
8 condition that we have the opportunity to review the
9 on-site mock-up, and we have the opportunity to comment
10 thereafter and request changes if necessary.

11 CHAIRMAN WEBER: Right. And I would put a time
12 duration on that so that the --

13 MR. STARLING: Sure. Within what?

14 MR. MEHRTENS: A week.

15 MR. STARLING: One week. That okay? Three days?
16 Sooner the better.

17 CHAIRMAN WEBER: Three days?

18 MR. STARLING: Three days.

19 CHAIRMAN WEBER: Okay. So we have a motion with
20 two recommendations.

21 MR. MEHRTENS: Two conditions.

22 CHAIRMAN WEBER: Two conditions. Okay. Do we
23 have a second?

24 MR. MEHRTENS: I'll second.

25 CHAIRMAN WEBER: So I have a motion and a second.

1 All in favor.

2 [UNANIMOUS VOTE OF AYE BY THE BOARD]

3 CHAIRMAN WEBER: Opposed? All right. The motion
4 carries.

5 MR. MEHRTENS: Thank you.

6 CHAIRMAN WEBER: Thank you for the level of
7 detail and the amount of work.

8 MR. MEHRTENS: Thank you for caring as much.

9 CHAIRMAN WEBER: And we have a five-minute wrap
10 up?

11 MR. KLING: I have a couple post-comments. First
12 of all, it's my understanding -- and please correct me
13 if I'm wrong -- that subject to the conditions that you
14 have imposed, this is the final approval. There's no
15 other steps in this process.

16 MR. GRAVILLE: That is my understanding. It goes
17 to Justin for approval.

18 MS. AHNER: Yes. Following the conditions being
19 met, it would go to Justin, the director of planning.

20 And I apologize; Alyssa Ahner, planner with the
21 City of Chesterfield. It would get sent for
22 administrative approval and the director of planning.

23 MR. MEHRTENS: So Justin will approve it. We
24 don't need to approve it by approving the meeting
25 minutes of this meeting?

1 MR. GRAVILLE: Correct. We'll take it from the
2 vote, and Justin will approve it, not based on the
3 minutes. He'll make sure the conditions are met.

4 We kind of talked with Mr. Kling and kind of
5 mapped this out, where it would go.

6 MR. MEHRTENS: Okay. Understood. Thank you.

7 MR. KLING: Second thing, just to make sure that
8 -- I want to make sure that everything is part of the
9 record: my submittal, my presentation tonight, the
10 slides that were -- Shilpi put up on the screen; that
11 that be made part of the record, and all of the
12 statements.

13 We will provide you with a copy of the transcript
14 that the court reporter took tonight. But my request is
15 to have all that part of the record for any possible
16 future use.

17 MR. GRAVILLE: Chair, I think you can just accept
18 it into the record without objection and move on to the
19 next item.

20 MR. KLING: Is that an acceptance?

21 CHAIRMAN WEBER: I mean, I don't know that we're
22 it.

23 MR. KLING: Well, for this record.

24 CHAIRMAN WEBER: The City of Chesterfield -- from
25 this point forward, the City of Chesterfield will give

1 all directives and authorities that we reviewed for
2 architectural items.

3 MR. KLING: I'm not asking for approval. I just
4 want to make sure everything gets in the record.

5 MR. GRAVILLE: He just wants to make sure that
6 all his presentation -- he just wants you to accept as
7 part of the record from the court reporter. So you can
8 say, I'll accept it as part of the record.

9 CHAIRMAN WEBER: We do accept it.

10 MR. KLING: Thank you.

11 CHAIRMAN WEBER: Okay. That would be the
12 conclusion of our unfinished business. We have one more
13 item we need to do. And you guys can be adjourned.

14 (WHEREIN, the meeting concluded at 6:33 p.m.)
15
16
17
18
19
20
21
22
23
24
25

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

CERTIFICATE OF REPORTER

STATE OF MISSOURI)
) ss.
CITY OF ST. LOUIS)

I, Georgia B. Northway, Registered Professional
Reporter, a Certified Court Reporter (MO), do hereby
certify that the meeting aforementioned was held on the
time and in the place previously described.

IN WITNESS WHEREOF, I have hereunto set my hand and
seal.

Georgia B Northway

1	3	A	
1 26:20	3 36:19	AAE 4:22 5:10	afterward 35:21
1/2 11:4 23:20 35:25	3/8 16:9 24:25 37:3	absolutely 31:2 34:1	agreed 5:8
1/4 11:3 16:9 23:20 37:4,6	30 23:7	accept 50:17 51:6, 8,9	ahead 9:16
1/8 37:4 44:1	4	acceptable 11:24 20:19	Ahner 49:18,20
10 6:22 45:15,20 46:16	4 24:1	acceptance 50:20	Airport 3:7 4:12
100 23:9	40 12:6 30:9,16	achieve 34:25	align 20:2
100,000 36:14	40,000 26:20	acknowledge 7:21	Alto 17:9
1200 11:17	400 7:2	ACP 4:25	aluminum 25:10
130,000-odd 11:16	400,000 36:20	acts 38:18	Alyssa 49:20
15 6:22	45 23:10	actual 42:15	Amended 3:4,24 4:23
15,000-odd 11:19	5	add 21:21 27:22 28:3,13 29:21 30:3	amendments 9:8
150 7:2 23:10 24:16	50,000-odd 12:6	addition 5:17	amount 9:21 10:18 11:14 49:7
1500 42:6,8	500,000 25:23,24 28:12	additional 11:6 40:4	and/or 22:11
16 20:12	5600 11:23	address 4:1 6:12, 21 12:9 26:19 27:14	Ando 10:3 13:12
17 5:16	5:30 3:2	addressing 4:8 5:7,9	announce 3:12,19
19.3 3:5	6	adequate 46:20 48:5	anticipated 19:11
1A 3:4,25	63105 7:3	adjourned 51:13	apologize 22:13 35:22 49:20
2	6:33 51:14	adjust 21:23	applicant 4:8,22, 24 5:6,7,10,17,23 6:11,18
2 23:21 24:2	7	administrative 49:22	application 17:18 33:17 39:11 46:2
20 12:2 24:6	7 46:16	aerial 4:10 35:18	applicators 28:15, 16
20-year 16:23 24:4 28:17	75 24:18	aesthetic 20:21	applied 15:14 16:19 39:11 44:16
2021 4:16 9:7	9	affect 43:22	apply 16:14 19:24 20:9
2022 10:11	90 46:6	affected 11:11	applying 23:4
2023 4:2,22 5:19			approval 47:12,14 49:14,17,22 51:3
2024 6:11			
24 22:20			

approve 17:21 18:19 22:10 47:19,20 48:7 49:23,24 50:2	authorities 51:1	bit 43:7	butt 32:18
approved 5:19 6:10 9:7	automatically 37:16	bleach 43:20	button-type 19:4
approving 47:22, 23 49:24	Avenue 7:2	bleed 15:15	buttons 33:1,13, 20 42:18,19
approximately 16:9	avoided 18:1	blemishes 40:19	buying 29:9
ARB 3:24 4:2,6,15 5:4,8,25 6:5,9,12 7:24	AYE 49:2	Bloomington's 17:8	
architect 31:13		board 4:16 8:5 10:14 12:8 20:9 23:23 49:2	C
architectural 3:4, 24 4:23 8:5 9:6,18 10:4,14 12:8 34:18 48:3 51:2	B	book 13:2	California 17:8,9 27:1 36:6
Architecture 12:22	back 4:2,16 5:19 6:10 9:7 12:9 18:13 19:13,16 20:25 22:6 29:10 32:15 40:18 42:6 47:9	bottom 11:15 44:12 45:5	called 3:12,18 13:2
area 5:22 12:3,12 14:7 20:15 39:14	back-and-forth 18:17	Boulevard 3:8 4:13	calling 13:17
areas 9:17 11:17 13:17 33:25 40:17	backing 21:4	box 6:17	calls 45:24
arrow 10:17 35:18	bad 17:22	breathable 23:14	cameras 22:19
Arts 17:5	bag 27:21 28:1,2, 12 29:22	Brian 8:13,14 33:8	care 25:15
Associates 8:17 14:4	bags 27:18	bridge 32:5	caring 49:8
Association 13:1	based 11:2 35:3 46:18 50:2	bridges 43:23	Carp 8:13 33:9
assuming 39:6	batch 26:8	bring 3:18 19:17 26:3,9 28:6 33:17	carpet 29:9,10
assumption 12:2	Bay 26:20	brought 28:6	carries 49:4
assurance 19:10	bead 32:8	Brown 12:21,25	case 36:4
attention 13:18	beads 31:24	Brown's 14:3	cast 10:12
attorney 7:1	beauty 27:5	building 3:5 4:4 5:2,5,13,24 10:2 21:2,3,7 22:19 23:17 27:2,8 30:19 32:1 33:7,8, 11,15 34:7,21 35:4 36:10 39:9 41:9,13 42:4,5,9 43:12	category 11:25
attractive 16:18	began 10:11,13,15	buildings 4:7,18, 20 6:3,16 24:18 26:23 27:3	cement-based 25:6 46:11
attributes 16:17 24:5	bevelled 32:14,18	bunch 17:10	cementitious 14:21
author 8:18 13:1	Bharti 3:22,23 7:23 8:2 9:2 19:14 43:2,4 47:24 48:2	business 3:3 51:12	Center 17:5
	big 19:1 28:5 36:18 41:2		certified 29:20
	bigger 41:14		Chair 8:12 50:17
	binder 46:9		Chairman 3:3 8:6, 8 18:9 19:3,8,25 20:14,18,25 21:15,19 22:3,25 23:8 30:20 31:3 32:7,9,14,20 34:4 35:14,20,22 36:9, 12,15,21 37:12,18

38:3,20,24 39:3,6, 12,15,25 40:4 42:12,17 43:6,8, 14 46:18,21 47:2, 15,17 48:11,17, 19,22,25 49:3,6,9 50:21,24 51:9,11	closes 19:21	30:23 33:5 34:5	consists 4:18 10:23
chamfered 33:18	closest 13:22	concluded 51:14	construction 4:4 9:23 10:11 13:3
chancellory 36:11	clothes 25:19	concludes 6:18	consultants 31:17
change 43:16 45:4	CMU 24:25 27:4 32:3	conclusion 51:12	context 41:14
Charleston 17:6	coating 14:21,22 15:2 16:7,10	concrete 4:7 5:5, 9,12,18 6:14 9:12, 22 10:5 11:17 12:15,24 13:9 14:8,14,15,17 15:16 16:8,19 18:21 19:21 20:9 21:5 31:5 32:2 37:7,22,24 38:2 39:10,14,16 40:6, 9,16 41:19 42:2 43:24 45:1,12	contract 28:24
chart 11:9	cold 30:7 46:15	concrete-backed 18:22	contractor 12:9 13:23
checked 7:19	colder 36:9,12	condition 48:4,8	contracts 28:24
checks 26:18	color 15:5 19:5 20:22 23:16 25:3, 12 26:7,8,23 28:3 34:15 35:9 37:19, 20 41:7 46:14,17	conditional 47:12, 13	contrast 41:23,24
Chesterfield 3:7, 23 4:12 34:6 49:21 50:24,25	coloration 22:22, 23 35:13	conditions 47:21 48:21,22 49:13,18 50:3	control 28:10,13
Chicago 31:15	colorations 25:24	confidence 36:22	copy 50:13
chip 31:9	colored 18:20 25:23 44:13,14	confirm 8:4	corner 31:20 32:8 34:16
chlorine 43:20	column 11:21	congratulated 39:20	corners 31:21 32:10
Chris 40:4	comment 3:19 25:2 48:9	considerable 15:12,15	Corp 36:19
circumstances 16:13	comments 3:14 39:17 40:1,4	consideration 13:7 17:15	correct 40:6,7 49:12 50:1
City 3:23 7:20 34:5 36:13 49:21 50:24,25	Commercial 3:6	consist 10:20	correction 12:4
cladding 5:1,12	committing 21:22	considered 13:3 15:9	country 17:3 27:1 31:17
clarity 3:19	companies 24:5	consistent 26:8, 22	couple 10:1 13:6 18:2 47:11 49:11
Clayton 7:2	company 24:15 29:10	consistency 6:7 15:20 26:7 41:7,8	court 7:13,14 8:9 21:25 22:2 50:14 51:7
clean 43:21	completely 14:19	consistent 26:8, 22	cover 34:24
clear 3:12 13:9 21:17 39:13	computerized 26:13,16 27:17		coverage 15:3
climate 36:17	conceal 19:12 21:23 48:6		covered 40:5
close 16:19 37:22 44:9	concern 4:1,6,9 5:4 6:12 18:25 32:9 33:11		covers 20:15
closely 6:8 38:1 40:13	concerns 19:9		crack 27:4,7,11, 12,13
			cracks 43:24
			crane 42:14,16

created 33:24,25	delay 42:7	District 3:6	entire 11:16 39:9 41:13
cure 46:12	DELONG 40:2	dive 18:13	envelope 31:16
cures 30:10,12,14, 15 45:22	depending 37:23	divots 37:3,10	environments 36:12
curious 37:1	depends 28:22 46:15	double 45:16	Epic 36:8,19
curtain 5:1	depressions 33:2	doubts 12:16	equipment 4:25 5:20 20:3 48:6
custom 25:23 37:20	depth 11:1,2	Doug 39:25	Eric 43:5
cycle 30:1	describing 34:16	drawings 9:6	Europe 24:19 26:2
<hr/> D <hr/>	design 19:4 34:9	dried 45:10	evening 3:22 6:20 18:15
	detail 30:21 43:16 49:7	duration 48:12	everyone's 7:16
	detailed 14:2	dynamite 31:3 36:5	exaggerate 13:17
	details 4:17 22:4 31:12 32:11 34:24	<hr/> E <hr/>	examine 19:23 20:10
dam 45:1	determined 12:1,3	e-mail 42:25	examined 40:15
damage 40:9	developers 36:16	earlier 43:6,8	examples 6:2 17:11
Dame 24:19	deviate 14:16	easier 16:14	exhibit 12:18
dark 21:8 39:14	device 10:25 11:2	east 3:8	exist 35:11
darker 40:9	dialogue 38:10	easy 39:22	existing 6:5 12:14 20:1 31:5,7
data 39:24	die 33:8	eaves 43:19	expansion 31:25 32:4
daughter 44:7	difference 41:21	edge 32:23	expect 29:10,11 34:20
day 22:20 45:21	difficult 15:24	edges 32:14 33:18	experience 14:8
daylight 22:11 41:10	dioxide 26:2	elevation 3:25 4:15,23 19:12,15 20:7 39:16	expert 12:20,21 13:4 15:16
days 46:6,16 47:11 48:15,17,18	direction 35:2	elevations 3:5 48:3	experts 7:10 8:11 15:9,18 18:12
deal 35:24	directives 51:1	eleven-year-old 44:7	exposed 5:5,9,12 10:5
deals 37:21	director 49:19,22	Elstner 8:17 14:4	expressed 5:4
decades 14:8	dirty 43:17,21	end 10:11 13:18, 23 14:17,22 15:1, 5 18:3,4	extensive 9:17 14:11 44:5
decorative 14:21	discoloration 10:21 11:8	ends 30:5	
deep 24:2	discolored 11:5,6, 18 12:13	Englewood 17:7	
deeply 15:17	discoloring 10:18	enter 35:16	
defect 12:14	discuss 3:14		
defects 10:15,17, 19,22 13:8 14:19 15:3 16:1,11,21 40:10	discussed 20:1		
degrees 30:9,17	dishwasher 25:20		

exterior 9:11 12:7
13:22 15:22 20:23
22:11,23 35:9
38:21 39:4,10
46:6

extra 37:8

extreme 16:13

extremely 15:24

F

face 42:21,22

fact 12:3

factor 26:19

fade 16:21

failed 13:10

fails 29:14,16

failure 40:21

Fair 20:18

fall 38:7

falling 30:5

familiar 14:7

fast 27:20

favor 49:1

feel 13:20 17:11

feet 11:13,16,17,
19 12:6 25:23,24
28:12 36:20 42:6,
8 45:15,20

field 25:16 27:16,
18

fill 16:10,20 37:17

final 11:8 49:14

finalized 5:9

finally 13:19

find 38:1

finger 44:25

fingers 44:20

finish 8:24 13:12
22:22 38:25 44:17
45:4

firm 8:17 12:25
14:3

five-minute 49:9

Flip 17:6

Florida 27:2 36:6

follow 6:19

footage 11:14

form 13:10 14:24
33:25 34:16
40:20,22

formalize 3:20

forward 17:21
47:5 50:25

frame 20:9

framed 19:10

frames 27:4

France 38:8

frankly 35:6

free 16:22

freeform 31:21

freeze/thaw 29:24
30:1 36:1

freezes 30:7

French 26:15

front 6:9

full 20:3 46:6

fully 45:9

future 50:16

G

Gaillard 17:4
23:21 28:6

gallon 26:21

Garrett 8:16 44:3

Gateway 3:4,25
4:3,18 7:4,6 8:13,
15 11:10 12:1,11,
16,20 14:5 18:18
19:7

generational 33:7

gentleman 23:3

give 6:22 12:17
31:12 37:7 50:25

goal 38:6

good 3:22 6:20
8:10 36:15 37:14
40:3,11 47:15

graffiti 44:22

grand 41:9

GRAVILLE 44:6
49:16 50:1,17
51:5

gray 25:12

great 25:14 26:9,
25 34:11

great-looking
39:19

guess 22:8 32:7,
21 36:2 38:3 40:1

guys 23:23 27:19
35:6 38:4,22
51:13

H

half 38:16

hammered 30:21

Hang 21:1

happen 43:21

happened 22:20

He'll 50:3

headed 35:1

hear 3:15,16

heard 12:11 28:17

hearing 7:23

heat 46:15

heavy 19:1

height 21:22,23
48:5

heights 19:8

helpful 7:17

hide 14:19

high-quality 13:22

highway 19:15

hire 12:20

hired 12:21,23

historical 23:24
24:18

hold 37:24 47:6

holes 10:23 11:1,
20 16:11

hook 29:15

hope 17:14,20
26:15 33:10

hoped 10:3

hoping 18:19

horizontal 11:7

hours 22:20 30:18
45:25 46:13

housekeeping
7:11 18:2

huge 38:18

humidity 46:15

hundred 34:20

hydrated 46:9,11

hydraulic 46:10	individual 12:12 15:24	Janney 8:17 14:4	23 51:3,10
<hr/>	information 22:13	Jeffrey 12:24	Kristopher 21:13
I	inside 16:5 22:17, 19 41:12	Jenkins 7:1	<hr/>
<hr/>	install 29:4	Jerry 8:12 19:7,17, 19 33:4 41:18	L
i.e. 16:21	installation 28:20, 22 29:6,7,14 30:22 40:21	Jim 23:2,6	land 3:6
idea 36:24 41:16	installed 24:25 33:13	John 39:17	landscaping 40:1
ideal 14:9	installer 29:4,5,11 33:14	joint 31:7 32:15	large 8:18 9:11,21 11:25 41:25
ideally 22:9	installers 29:9,20	joints 24:1 25:1 31:5,25 32:4,12	lastly 17:8
identical 20:23 33:5	insurance 24:5	jot 22:4	LAVRICH 39:18
identically 18:22	insure 24:5	jump 11:15	learn 31:1
identified 11:18 39:7	intended 9:22 12:18 13:12	June 9:7	left 11:5
identify 7:14,18 21:11	intent 14:16 19:20 37:20	Junior 7:1	lengthy 6:23
Illinois 14:6	interface 31:6	Justin 35:16 49:17,19,23 50:2	letter 13:4,24
images 10:16	interior 5:24 22:7, 9 38:22,25	<hr/>	letting 6:21
importance 38:14	intersection 4:11	K	level 13:12 49:6
important 24:4 33:13	introduce 7:9	<hr/>	life 23:17
imposed 49:14	involved 13:14	Kerr 8:9,12 19:5,7, 17,19 20:6,8,16, 24 21:3 22:12 23:2 32:17 33:4, 10 35:11 37:19 38:6,11,23 39:2,9 40:11 41:1,4,15, 21,24 42:7,14,19 43:13 44:14,16 45:7,9	lifetime 24:4,6
improve 6:6,7	Israel 24:20	kick 46:14	light 15:8,14 42:23
impurities 25:9 26:18	issue 17:14 19:25 22:18 24:8	kind 25:19 32:9 35:24 43:10 50:4	lightens 45:22
in-depth 14:10	issues 17:18 22:24 28:12 29:23	Kling 6:20,25 7:1 8:1,3,7 9:3 18:16 19:7,16 20:5 21:10,14 27:19 35:16,21 39:5,13 41:18,22 42:1,8, 24 43:3,5,7 44:2, 10,24 45:3 46:25 49:11 50:4,7,20,	lime 46:9,10,11
in-place 14:15	item 8:3 50:19 51:13		limestone 5:11 23:9,12 24:21 25:3,4,5,7,8,9,11
inappropriately 36:3	items 51:2		liner 13:10 14:24
inch 11:3,4 16:9 23:20 25:1 36:1 37:2,4,6 44:1	<hr/>		liners 33:25 40:20, 22
inches 20:12 23:21 24:1,2	J		list 7:16 36:17
including 10:13, 14	<hr/>		listing 11:23
indentations 10:23 11:1,3,20 16:11	James 8:21		literally 33:9
			literature 16:17
			live 45:20
			LLC 7:4
			local 12:24

located 3:5,7 4:11
5:2 14:6

locations 13:11
32:15

logical 21:15

long 6:22 46:1

longevity 34:7

looked 32:1 40:12
43:9,10

lot 3:4,25 6:24
17:16 28:8 30:21,
22 31:8 32:10
34:9 36:21 39:25

Louis 3:8 4:12
14:7

Louvre 24:19

lower 11:5

M

made 7:22 12:2
25:2 50:11

Madison 36:8

main 5:2 10:20

maintenance
16:22

make 3:9 34:13
47:8,17,19,20
50:3,7,8 51:4,5

making 18:5 22:4

manufacturer
23:10 24:15 28:7

manufacturers
26:4

mapped 50:5

marbleized 33:24

Masada 24:19

masking 15:4

massive 27:8

match 6:8 12:12,
14 15:25 18:22
19:5 20:22 23:22
37:21,22

matching 19:4
20:22 23:24

material 4:15 5:14
13:16 15:19 16:23
17:17 22:17 23:1,
9 34:25 35:1,2,15
36:22 37:15 38:8
44:16

materials 31:8

matter 18:3 26:5

matters 7:11

measures 11:1

mechanical 4:25
5:20 21:2

medical 36:10

meeting 3:2,24 5:3
7:22 35:17 49:24,
25 51:14

Mehrtens 19:15
20:7 21:1,13,17
25:2,11 26:7
27:15,23,25
28:17,20 29:1,3,
13,18,23 30:1,4,
13,16 35:10 40:5,
8,24 41:2,6 42:3,
21 43:23 44:12,
15,19,22,25 45:5,
8,14,19 46:23
47:13,16,22 48:3,
14,21,24 49:5,8,
23 50:6

members 4:16
5:25

memory 10:9

mention 17:13

37:12

mentioned 5:3
7:12

Meramec 7:2

merchandising
24:17

messed 44:21

met 49:19 50:3

metal 4:8 5:19
20:17,20 21:9
31:24

Mick 3:22 8:8

mine 6:19

Minnesota 26:4

minute 18:4

minutes 6:22 16:3
49:25 50:3

mirror 32:3

Missouri 7:3 17:1

mistaken 32:16

mixed 17:17
27:17,18 37:20
38:9

mixers 28:14

mock-up 22:7
34:19,23 35:15
40:25 41:3 42:5
47:10 48:9

money 28:9

mortar 28:14

motion 22:4
47:18,19,20
48:19,25 49:3

move 15:10 16:2
17:21 27:3 34:2,
11 42:12 47:5
50:18

moved 48:5

movement 27:2,
13

multitude 34:8

museum 43:9

N

national 8:22 13:1

natural 9:12,21
11:16 13:15 14:17
16:8 18:21 22:10
23:19 37:22 38:2
40:6 41:9 42:22
45:17 46:9

necessarily 15:21
20:2 30:23 32:24
36:7

needed 21:23,24
39:7 42:16

nervous 31:14

nice 24:10

non-delamination
24:4

non-movement
27:12

nonfading 23:16
24:9 26:5 27:10

normal 31:13 42:6

north 3:7 7:2

northern 36:17

notes 22:5

notice 10:15

noticed 19:9 36:6

Notre 24:19

November 4:2

number 5:16
10:15 13:5 17:3

numerous 13:11

Nyack 36:11	owner 7:7 10:14 33:7,10	patched 13:17	plastic 31:23
O	P	patching 11:20 15:12 16:12,21	play 37:8
objection 50:18	p.m. 3:2 51:14	pattern 19:5 20:24	pliable 31:8
obtrusive 20:17	pack 28:11	pause 10:19	plug 45:1
offending 26:15	packet 5:15,16 7:24 8:18 13:4,24 14:12 15:6	PC 3:6 7:1	point 3:21 34:4 50:25
office 4:19,21 5:2 21:3,7	packet already 6:23	people 8:23 18:7 44:20	portion 5:1
offices 7:2	packs 25:18,24	percent 12:2,6 23:9 24:18	position 38:3 48:5
on-site 4:20 6:1 10:12 48:9	paint 23:15 26:22 37:21,24,25	Perfect 19:3 37:18	post-comments 49:11
opaque 24:23,24	painting 23:19	performance 16:23 23:13 37:5	posted 8:1,2
open 38:17	Painted-on 23:1	Performing 17:5	posting 7:21
opinion 14:2,10 15:23	Palo 17:9	person 42:6	pour-in-place 32:2
opportunity 48:8, 9	panel 5:18,19 6:15 15:10 19:4 20:4 22:6,23 32:23 33:14 35:18,24 42:16,22 44:9	personally 46:23	poured 11:24
opposed 45:18 49:3	panel-to-panel 32:12	perspective 40:12	poured-in-place 37:6 42:15
option 5:6,8 6:11 13:13,19 14:23 15:8	paneled 33:24	petitioners 3:11	powder 27:10
options 8:19 13:14	panels 6:8 9:12,22 10:5,12 11:5,6,11, 13,23 12:3,12,14 13:9 14:14 15:24, 25 16:4,8 18:20 19:1,11,20,21 20:20 31:5 37:1 39:7 41:12,15,20 44:12 45:5	picked 37:24	Powers 12:21
order 3:3 38:8	part 15:18 18:14 38:25 44:19 50:8, 11,15 51:7,8	picture 6:5 10:6,8 25:22 35:17,18	precast 4:7
ordering 17:21	partly 30:25	pictures 5:23 36:20 43:8	predesigned 33:18
organic 23:16 26:5	patch 15:19 27:5 36:2 37:13	pigment 25:18,23 26:4 27:22,23 28:11 29:22	predominantly 22:21
organization 12:24		pigments 23:15, 16 25:20 26:5 27:9 43:22	prefer 33:23
original 7:5 9:9 18:20 39:16		place 20:10 21:15 22:11 43:11	preferable 17:25
originally 13:23		planned 3:6 9:11	premixed 28:1,2
outer 22:11		planner 3:9 49:20	prepared 11:9 17:17
outlawed 26:2		planning 49:19,22	presentable 38:19
overview 6:23		plans 9:9	presentation 3:10 6:18,19 8:24 18:9 50:9 51:6
		plaster 5:12	presentations 31:15
			presented 6:9 10:10 47:7

president 12:25	proposed 4:24 6:6	16:24	28:1,19,22 29:2,8, 16,19,21,25 30:2, 6,11,14,18 31:2, 11 32:8,13 36:8, 10,13,16 37:2,14 38:10 40:7 43:15 44:1,18 45:12,16, 23 46:3,6
pretty 40:11,12	proposing 4:25 5:11	quorum 8:4 47:3	refer 5:15
previously- approved 4:14	protect 34:5,6	quote 13:9,15,18, 20,23 14:15,17, 18,22,23 15:1,2,5	refraction 45:17
primarily 10:23	provide 13:11,21 14:20,25 16:7 35:7 50:13	quotes 13:5 14:13	refresh 10:9
principal 8:16	provided 39:24	<hr/> R <hr/>	regular 26:12 28:3 46:10
privy 34:10	providing 6:12	rain 23:13 24:7	reiterate 7:13
problem 15:11,19 19:2 20:21	proximity 46:7	raise 19:24 20:11	related 47:25
problems 11:22 14:8 30:4	public 7:21,23	raised 4:2,6	relative 14:20,25
proceeded 12:20	Pulitzer 10:1	range 11:2,3	relevant 13:7
process 49:15	pure 23:12 24:21 25:5,9,11	raw 16:19 39:10, 14,15 40:6	reliable 13:21
product 17:12,22 18:22 20:20 22:25 24:3,13 25:3,7,11 27:5 28:17,21 29:6 30:8,19 31:3, 7 43:16 46:9	purpose 9:10 18:5	read 4:16 13:6 14:12	relying 29:5
products 31:1	purposes 20:21	real 6:22	remain 21:9
professional 15:9	put 8:25 16:3 19:20 22:19 27:10 28:11 30:6 32:6 37:6 39:16 42:25 48:11 50:10	rear 4:7	remedied 12:10
professionally 16:4	<hr/> Q <hr/>	reason 12:23 25:17,25 41:6 43:15 45:4	remedy 13:21 16:7
project 3:10 10:4 14:16 15:13 17:1 24:10 38:15 39:23 47:20	qualified 29:4	reasons 26:11	remember 10:8 46:5
projects 17:3 28:6 34:18 36:5	quality 4:6 5:4 28:10,13 29:5,6 34:5,7	reassess 47:4	remind 21:10
promise 6:21	quantify 11:11	recently 11:10	removed 19:22
promised 9:23 13:23	quarter 37:2	recommendation 47:9	rendered 14:11
pronouncing 17:5	question 3:19 18:24 22:8 25:14 29:13 31:4,10	recommendations 22:5 47:7 48:20	rendering 6:4,9
proof 35:23	questions 3:20 6:24 7:10 8:24 18:8,11,12 19:18 21:19 26:9 30:25 34:9 44:2	recommended 12:24 14:4	renderings 9:18
proper 46:17	quickly 9:5,14	record 6:25 7:21 18:5 21:22 38:20 50:9,11,15,18,23 51:4,7,8	repair 15:3
property 7:7 10:13		red 6:17	repairs 14:19
proposal 26:12		Reed 8:21 16:15 23:6,9 24:24 25:5, 14 26:9 27:21,24	replicating 13:22
			report 8:18 13:6,8, 24 14:1,11,13 15:5 44:4
			reporter 7:13,15 8:9 21:25 22:2

50:14 51:7	rooftop 4:24	Shilpi 3:23 7:5,6 8:25 9:24 10:2,6 15:10 16:2,3,24 42:24 50:10	smooth 37:7
representation 41:25 42:17	rounded 32:20		Sofi 17:7 25:22
representative 8:22 16:16 22:22 42:15	run 33:19	shipped 17:17	soft-to-hard 32:22
representatives 7:9 8:11	runner 20:2	show 9:10 11:13 36:19	solution 20:19 35:5 39:20
representing 7:3	<hr/> S <hr/>	showed 7:5 26:11	Sooner 48:16
request 4:24 5:18 48:10 50:14	sales 8:22	showing 35:18	sort 40:10 41:10 43:25
requested 12:8 34:19	sample 6:1	shown 6:17 34:19	south 42:21,22
requesting 6:14	samples 37:25	shows 10:2,25 11:21	space 4:19,21 6:16 20:15
required 16:21	save 46:21	shrink 23:12	spaces 4:19,20 5:21
resembled 38:1	scale 41:14	shrinkage 43:24	speak 3:16 7:18 18:4 43:7
reserve 18:3	Schedules 39:15	shrinking 27:6,9	speaking 3:13 21:12
respect 10:3,22 13:8,19 14:14,18	scheme 41:9	shut 38:13	spec 31:14
responding 38:21	scored 24:1	side 3:7 5:24	special 3:24
result 40:21	Scott 22:1	significant 10:18	specification 5:14
retain 14:24	screen 4:10,14,17 5:18,20,22 6:2,4, 15 15:7 21:20 43:1 50:10	sir 28:19	Spirit 3:8 4:12
return 5:8	screened 4:24	sit 12:19	spot 42:4
reveal 20:15 34:17	screening 18:14 21:7 48:1,2,5	site 4:5,11 6:5 7:5 16:5 18:10 19:9 20:1	square 11:13,14, 16 12:6
review 5:8 8:5 10:14 12:8 18:15 39:1 48:8	screens 21:2,8	situation 8:19 12:10	St 3:8 4:12 14:7
reviewed 4:15 5:25 6:5 47:10 51:1	sealant 31:4,7 32:15	situations 47:4	stadium 17:7 25:22
reviewing 13:14	sealed 25:18	size 41:4	stain 12:13 15:21, 23
revisit 18:11	seconds 23:7	slide 8:25 9:2,13, 20 10:2,6,24,25 12:7 16:2,3	stained 12:12 39:14 40:15
rework 40:18	segment 20:4	slides 9:5,19,25 10:1,16 16:25 50:10	stainers 40:17
road 3:7 4:12 38:12 45:20	segments 9:11	slow 27:19	staining 13:13 14:18 15:1,8,14 40:8
roof 5:21 18:14 21:2,7,19 48:1,2, 4,6	select 14:12	slower 46:12	stains 14:18
	self-dissolving 25:21	small 24:15 41:12	stand 42:5,8,14,16
	selling 33:8	smaller 14:3	
	send 42:24 43:5		
	shift 21:20 27:4		

standing 38:18 45:20	submittal 5:10 50:9	tampered 23:22	time 3:2 5:6,7 7:13 16:10,22 38:14 43:10 45:24 48:11
Starling 21:21 22:1 24:23 29:20 30:10,12,15 39:19 40:3 45:22 46:1, 20 47:12,19,23,25 48:4,13,15,18	submitted 4:22 9:6,19 13:25	teaspoon 25:8	times 12:9 34:20
start 21:16 40:14	Substantially 45:23	telescoping 37:13	timing 17:14
started 40:14	substitution 20:19	terms 9:23 11:12 12:10	tinted 25:13 28:5,7
starting 3:2 26:21 32:23	substrate 15:4	Texas 12:22	titanium 26:2
starts 17:23	sufficient 41:16	texture 20:22 41:7	to-be 12:2
statements 50:12	suggest 20:8	thermal 21:4	today 32:1 35:12
stay 12:18 43:14	suggesting 18:19	Thermocromex 5:11,14 6:3,7,12 8:22 13:20 14:23 16:18 17:2 18:23 19:24 20:16	told 33:16 34:2
steel 18:20	suggestion 12:11	thick 19:1 23:20	tonight 7:3,8 8:4, 10 13:7 18:6 50:9, 14
step 16:13	Suite 7:2	thickness 16:9 36:25 37:1,16	tool 33:20
Stephen 6:25 8:16 44:3	sulfates 25:10	thin 14:21 15:2 19:1	tools 28:15 33:18
steps 49:15	summary 6:10	thing 17:13 24:10 29:9 32:25 33:1 34:22 43:11 50:7	top 19:11 20:1,3 21:6,7 22:24 30:5 41:18
Stoll 25:6	supporting 4:19 5:21 6:16	things 26:12,17 30:22 31:11,19,25 32:10 34:11,15 36:2 37:5 40:10, 19 41:10 43:18, 21,24 44:8	top-billing 31:16
stone 23:22	surface 10:22 12:14 14:18,19 15:1,3 16:11,20	thought 14:9 41:16 46:4	total 11:16 12:5
stop 21:15	switch 7:6	thousands 24:21	touch-up 39:8
stopping 32:23	<hr/> T <hr/>	thumbs-up 35:24 38:4	touching 31:8
structural 14:8	table 3:14	Thursday 7:25	track 20:2
stucco 28:15 30:8 43:19	tad 27:19	tilt 13:1,3,9 14:14	tract 3:6
stuck 44:20,25	Tadao 10:3 13:12	tilt-up 9:12,22 10:5,12 14:15	trailer 35:12 40:25
studio 3:4,5 4:3,19 5:5,12	takes 46:13	tilted 10:12	trailers 22:15 42:10
Studios 3:25 4:18 7:4,6 8:13 11:10 12:1,11,16,20 14:5 18:18 19:7	talk 29:3	Tiltwallism 13:2	trained 28:16 29:4
stuff 23:24 38:9	talked 13:13 18:6, 18 50:4		transcript 50:13
style 10:4	talking 7:7 17:16 19:1 20:5,14 21:18 27:16,20 31:13,16 32:11 39:3		translate 27:16
subject 4:11 7:7 49:13	taller 20:4		transmitted 22:14
			Treatise 13:2
			treatment 5:11,15, 23 6:3,6,13 15:1 48:2
			trees 40:3

trip 46:21	vandalized 44:17, 18,19	30:3 43:16,17 46:10	windows 31:25
trowel 23:2 32:24	variation 25:17 26:24	water-based 30:2	winter 17:19 38:13
trowel-done 23:1, 4	variations 15:4 45:13	ways 13:10 28:5	Wiss 8:17 14:4
troweled 36:25	varies 37:23	weather 17:18,23 36:9	WITTHAUS 44:20 46:4
true 35:9	varieties 10:20	weathered 36:3	WJE 31:15 44:3
turned 40:11	vertical 11:7	weathering 35:25 43:10	wondered 22:8
type 23:1 38:4	Vice 8:12	weatherproofs 30:19	words 12:13
types 32:11 34:24	view 38:21 39:10 46:6	Weber 3:3 8:6,8 18:9 19:3,8,25 20:14,18,25 21:15,19 22:3,25 23:8 30:20 31:3 32:7,9,14,20 34:4 35:14,20,22 36:9, 12,15,21 37:12,18 38:3,20,24 39:3,6, 12,15,25 40:4 42:12,17 43:6,8, 14 46:18,21 47:2, 15,17 48:11,17, 19,22,25 49:3,6,9 50:21,24 51:9,11	work 3:11 12:17 39:21,22 49:7
typical 43:24	visible 39:4		wrap 49:9
<hr/>	visibly 19:22		writer 31:14
U	volumes 39:22		wrong 49:13
<hr/>	vote 38:4 49:2 50:2		<hr/>
ultimately 22:3	<hr/>		Y
UNANIMOUS 49:2	W		<hr/>
understand 15:17 18:25 27:25 29:11 39:2,23 45:2	waiting 44:3		year 17:24 28:23 29:2 38:16
understanding 16:16 17:1 49:12, 16	walked 37:10		years 23:10,11 24:6,16,22 29:2
Understood 38:23 50:6	walking 32:2		yesterday 18:10 35:17 41:12 42:11
unevenness 13:16	wall 4:24 5:1,18, 20,24 13:1,3,9 14:14 15:20,22 20:23 21:5 22:16 41:4 42:15		York 36:13
unfinished 51:12	walls 6:15 14:15		<hr/>
uniform 14:16,20, 25	wanted 21:17 23:21,25 25:25 33:21,22 42:1,3 45:4 47:1	website 8:1,2 17:10 26:22	Z
unique 43:18	wanting 14:1 31:1	week 7:25 46:4 47:11 48:14,15	<hr/>
unlike 23:19	warranty 16:23 23:13 24:3 28:18, 20,21 29:7	weeks 13:25 38:9	zoned 3:6
untreated 14:17	water 27:22,23,24, 25 28:3,14 29:21	weight 18:24,25 19:2	zones 36:17
updated 11:10		west 20:7 36:11	
uptake 46:14		wet 45:1,9,11	
<hr/>		whatsoever 26:24	
V		white 25:25 26:1, 21	
<hr/>		whiteness 26:19	
vandalism 22:18, 24		wide 24:2	