

THE VILLAGE OF ESTERO
DESIGN REVIEW BOARD MEETING
WEDNESDAY, SEPTEMBER 2, 2020, 5:30 P.M.

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CAPTIONING WHICH SHOULD NEITHER BE RELIED UPON FOR COMPLETE
ACCURACY NOR USED AS A VERBATIM TRANSCRIPT.
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PROCEEDINGS MAY NEED TO HIRE A COURT REPORTER.

05:41:02 [SOUNDING GAVEL]
05:41:03 >>Barry Jones: ALL RIGHT.
05:41:04 WE'LL CALL THIS TO ORDER.
05:41:06 WE'LL START WITH THE PLEDGE OF ALLEGIANCE.
05:41:08 I PLEDGE ALLEGIANCE TO THE FLAG OF THE UNITED STATES OF
05:41:12 AMERICA, AND TO THE REPUBLIC, FOR WHICH IT STANDS, ONE
05:41:15 NATION UNDER GOD, INDIVISIBLE, WITH LIBERTY AND JUSTICE FOR
05:41:19 ALL.
05:41:24 >>Barry Jones: ALL RIGHT.
05:41:25 ROLL CALL?
05:41:28 >>Tammy Duran: BOARD MEMBER FREEDMAN?
05:41:31 BOARD MEMBER FREEDMAN?
05:41:34 BOARD MEMBER GLASS?
05:41:37 >>William Glass: HERE.
05:41:39 LATE.
05:41:39 HERE.
05:41:40 >>Tammy Duran: BOARD MEMBER SHEELEY IS ABSENT.

05:41:45 BOARD MEMBER WALLACE?
05:41:46 >>Jim Wallace: HERE.
05:41:48 >>Tammy Duran: AND CHAIRMAN JONES?
05:41:49 >>Barry Jones: HERE.
05:41:50 WE HAVE APPROVAL OF THE AGENDA.
05:41:53 DO I HAVE A MOTION?
05:41:53 I DON'T KNOW WHETHER THAT'S A SIGN OR A MOTION.
05:42:01 WOULD SOMEBODY MOVE TO APPROVE THE AGENDA?
05:42:05 SECOND.
05:42:06 ALL IN FAVOR SAY AYE.
05:42:07 AYE.
05:42:07 ON THE BUSINESS OF THE DAY, WE HAVE A COUPLE OF PUBLIC
05:42:11 HEARINGS AND A PUBLIC INFORMATION MEETING.
05:42:14 FOR PUBLIC HEARINGS, WE HAVE TO DO NON-DISCLOSURE AND THEN
05:42:18 WE HAVE TO SWEAR IN.
05:42:20 I'VE HAD NO MEETINGS WITH ANYBODY ON THIS.
05:42:23 HAS ANYBODY ELSE?
05:42:24 NO.

05:42:24 WE'RE GOOD WITH PUBLIC DISCLOSURE.
05:42:27 SWEARING IN.
05:42:29 >>Nancy Stroud: RIGHT.
05:42:33 I ASSUME YOU HAVE NOT HAD ANY EX PARTE COMMUNICATIONS ON ANY
05:42:38 OF THESE MATTERS.
05:42:39 THANK YOU.
05:42:39 AND ARE THERE ANY CONFLICTS FOR ANY OF THESE MATTERS?

05:42:43 >>Barry Jones: NONE.
05:42:45 >> NONE.
05:42:49 >>Nancy Stroud: MR. CHAIR, I HAVEN'T HEARD ANYTHING ABOUT
05:42:52 CONFLICTS.
05:42:52 >>Barry Jones: NO, I HAVE NO CONFLICTS.
05:42:54 >>Nancy Stroud: NO CONFLICTS.
05:42:57 THEN ANYBODY WHO IS GOING TO BE SPEAKING AT TONIGHT'S
05:43:02 MEETING ON ANY OF THE PUBLIC HEARING MATTERS, PLEASE STAND
05:43:07 AND RAISE THE RIGHT HAND.
05:43:12 DO YOU SWEAR OR AFFIRM THAT THE TESTIMONY THAT YOU ARE ABOUT
05:43:15 TO GIVE WILL BE THE TRUTH, THE WHOLE TRUTH, AND NOTHING BUT
05:43:19 THE TRUTH?
05:43:24 >>Barry Jones: THE FIRST ITEM ON THE AGENDA IS THE LONGITUDE
05:43:27 81 APARTMENTS.
05:43:29 IT'S THE ONE WE SAW IN A PUBLIC INFORMATION MEETING LAST
05:43:32 WEEK.
05:43:33 I HONESTLY CAN SAY I DID NOT GET TO GO BY THE BUILDINGS AND
05:43:37 LOOK AT THEM.
05:43:38 I DON'T KNOW IF ANYBODY ELSE DID OR NOT.
05:43:40 BUT THAT'S THE FIRST ITEM ON THE AGENDA.
05:43:42 >>Mary Gibbs: IF I CAN JUST REFRESH YOUR MEMORY A LITTLE BIT
05:43:46 FROM THE MEETING LAST WEEK, THE APPLICANT IS HERE, CAROLANN
05:43:49 SAENZ -- I KNOW I KEEP MISPRONOUNCING YOUR NAME -- AT THE
05:43:54 MEETING YOU ASKED IF SHE COULD REVERSE THE GRAYS BECAUSE THE
05:43:58 DARKER GRAY, THE TOP OF THE BUILDING, IF SHE COULD REVERSE

05:44:01 THEM AND BRING BACK ANYTHING SHE HAD THAT COULD SHOW SAMPLES
05:44:05 OF WHAT SHE WANTED TO DO.
05:44:07 I DO KNOW THAT SHE HAS COLORED SOME THINGS TO SHOW YOU
05:44:13 TONIGHT.
05:44:14 IF YOU JUST WANT ME TO TURN IT OVER TO HER IF YOU DON'T HAVE
05:44:17 ANY QUESTIONS.
05:44:18 >>Barry Jones: SOUNDS GOOD.
05:44:27 FIRST, WE MUST CLEAN.
05:44:29 I GAVE UP.
05:44:39 >>Carolann Saenz: WE WERE UNSUCCESSFUL AT GETTING A
05:44:42 RENDERING MADE LIKE WE HAD LAST WEEK -- I WAS UNSUCCESSFUL
05:44:47 AT GETTING A RENDERING MADE SO I COULD PUT IT ON THE BIG
05:44:50 SCREEN FOR YOU SO WE COULD SEE THE FLIP-FLOP VERSION OF WHAT
05:44:54 IT WOULD LOOK LIKE.

05:44:55 BUT AFTER REVIEWING THE PICTURES, THE BOTTOM PORTION OF THE
05:44:59 BUILDING IS MORE THAN 50% THE HEIGHT OF THE BUILDING.
05:45:03 IF WE FLIP THE COLORS AND MADE THE DARK GRAY ON THE BOTTOM,
05:45:07 A MAJORITY OF THE BUILDING WOULD BE GRAY.
05:45:09 SO WE WANTED TO PROVIDE THE OPTIONS, AS YOU GUYS SUGGESTED,
05:45:14 TO LIGHTEN THE DARKER GRAY A LITTLE BIT TO HELP OFFSET THE
05:45:18 OVERBEARING DARK GRAY COLOR.
05:45:22 HAD TO DO THIS IN AN ODD FASHION.
05:45:26 I APOLOGIZE IF THIS ISN'T IN A PRESENTATION FORMAT.
05:45:31 MAY I BRING THIS TO THEM SO THEY CAN SEE IT?
05:45:35 >>Barry Jones: SURE.

05:45:36 >>Carolann Saenz: OKAY.
05:45:38 SO YOU CAN SEE THE ORIGINAL GRAY THAT'S THERE ON THE PALETTE
05:45:52 COLOR, AND YOU CAN SEE WHERE THERE'S TWO GRAY PAINT MARKS
05:45:58 WHERE WE'VE ACTUALLY PAINTED OVER THE COLOR SWATCHES.
05:46:01 AND THIS ONE DEPICTS IT AS WELL.
05:46:04 SO BASICALLY WHAT WE DID, WE'VE ALREADY PURCHASED SOME OF
05:46:07 THIS PAINT, SO THIS DARK GRAY COLOR THAT WE HAVE, WE WANT TO
05:46:11 TONE IT DOWN AND LIGHTEN IT UP.
05:46:13 SO ORIGINAL IS WHAT YOU SEE ON THAT SWATCH, AND IT'S ALSO
05:46:19 HERE.
05:46:20 WE TRIED TO LIGHTEN IT WITH WHAT WE CURRENTLY HAD IN OUR
05:46:23 FIVE-GALLON BUCKET, DIDN'T WORK.
05:46:26 YOU CAN SEE IT DIDN'T MAKE MUCH OF A CHANGE.
05:46:30 WE'LL GO BACK TO SQUARE ONE AND MAKE THE SAME GRAY PALETTE
05:46:34 WE WANT BUT ONLY DO IT AT 50%, WHICH REALLY DOES LIGHTEN IT
05:46:38 UP.
05:46:38 YOU CAN SEE THAT ON THAT SWATCH WHERE WE PAINTED.
05:46:41 THE LIGHTER ONE IS ON TOP, AND THEN THE ONE WHERE IT'S ONLY
05:46:45 25% LIGHTER IS THE SECOND ONE.
05:46:47 SO WE FELT THAT 50% WOULD GIVE IT ENOUGH OF A CONTRAST TO
05:46:53 STILL HAVE THE GOAL THAT WE WERE LOOKING FOR BETWEEN THE
05:46:56 LIGHTER GRAY AND DARKER GRAY BUT STILL BE LIGHT ENOUGH TO
05:46:59 NOT BE AS DARK AS YOU GUYS MENTIONED LAST WEEK IT BEING SO
05:47:04 DARK.
05:47:10 >>William Glass: HOW MUCH OF THIS PROJECT HAD BEEN PAINTED

05:47:11 BEFORE YOU WERE CITED FOR NOT GETTING APPROVAL OR WHATEVER?
05:47:15 HOW MUCH OF THIS ARE YOU GOING TO HAVE TO REDO?
05:47:20 >>Carolann Saenz: TWO ENTIRE BUILDINGS AND THE CLUBHOUSE.
05:47:28 >>William Glass: I THINK I'M THE GUILTY PARTY THAT MENTIONED
05:47:31 GETTING THE DARKER GRAY TONED DOWN ON THE BOTTOM.
05:47:34 IT'S THE SAME SORT OF THING AS LOOKING AT A BUILDING THAT
05:47:40 HAS BRICK ON THE FACADE AND IT'S HANGING TEN FEET UP IN THE
05:47:44 AIR.
05:47:44 BRICK WANTS TO TOUCH THE GROUND.
05:47:46 THE DARKER COLOR WANTS TO COME OUT OF THE GROUND AND GO UP.

05:47:49 THAT'S WHY I MENTIONED IT.
05:47:51 IT MAY BE A PERSONAL, BUT I THINK IT WOULD MAKE THE BUILDING
05:47:55 LOOK BETTER.
05:47:56 EXPLAIN TO ME WHAT YOU'VE DONE HERE.
05:47:58 THE SPLOTCHES ARE WHAT NOW?
05:48:01 THAT IS THE MEDIUM GRAY INSTEAD OF THE GRAY SHINGLE?
05:48:05 >>Carolann Saenz: YES.
05:48:06 THE FOUR COLORS THERE RIGHT NOW ARE THE ORIGINAL -- THE
05:48:10 BLUE, THE WHITE, THE GRAY AND THEN THE DARKER GRAY.
05:48:14 THOSE ARE THE ORIGINAL COLORS THAT WE HAVE THAT WE'VE USED
05:48:16 ON THE BUILDING ALREADY.
05:48:18 THEN I BASICALLY TOOK A PAINTBRUSH AND PAINTED OVER THEM
05:48:21 WITH THE TWO NEW GRAY COLORS THAT WE WERE PROPOSING INSTEAD
05:48:24 OF THAT DARK GRAY.
05:48:26 SO THE COLOR THAT IS HAND PAINTED ON THERE --

05:48:29 >>William Glass: THIS IS IN LIEU OF ON THE ROCKS AND GRAY
05:48:32 SHINGLE.
05:48:33 >>Carolann Saenz: CORRECT.
05:48:34 ON THE ROCK WE WOULD KEEP.
05:48:35 THE ON THE ROCK WE WOULD KEEP.
05:48:37 THE GRAY SHINGLE IS WHAT WE WOULD --
05:48:39 >>Barry Jones: IT IS A GRAY SHINGLE MODIFIED.
05:48:41 >>Carolann Saenz: CORRECT.
05:48:43 >>William Glass: YOU'RE GOING TO FLIP THEM AND PUT THE
05:48:46 DARKER ONE ON THE BOTTOM?
05:48:47 >>Carolann Saenz: WE'RE HOPING TO GET APPROVAL TO LEAVE IT
05:48:49 AS IS WHERE WE HAVE THE LIGHTER ON THE BOTTOM AND THEN THE
05:48:52 DARKER ON THE TOP BECAUSE THE DARK IS ONLY AN ACCENT.
05:48:55 IT IS NOT THE ENTIRE TOP OF THE BUILDING.
05:48:57 THERE ARE ONLY LITTLE SECTIONS OF THE BUILDING WHERE IT HAS
05:48:59 THAT DARK COLOR.
05:49:00 YOU CAN SEE THAT IN THE PICTURES.
05:49:01 BUT WE FEEL LIKE IF WE FLIP THE SCHEME, A MAJORITY OF THE
05:49:05 BUILDING WOULD BE THE DARK GRAY AND THAT ISN'T THE LOOK WE
05:49:08 WERE REALLY LOOKING FOR.
05:49:10 >> THAT DARK GRAY IS NOT YOUR FRIEND IN FLORIDA EITHER.
05:49:13 THE DARKER THE COLOR, THE MORE HEAT IT ABSORBS AND THAT HEAT
05:49:20 TRANSFERS INTO THE BUILDING.
05:49:21 WHEN I SEE THAT DARK GRAY ON A BUILDING, YOU KNOW WHAT
05:49:24 THAT'S GOING TO DO.

05:49:25 OTHER THING, YOUR DOORS PAINTED THIS DARK BLUE, IF THEY ARE
05:49:29 POINTED SOUTH, THEY ARE GOING TO GET HOT.
05:49:33 JUST AN FYI.
05:49:37 I HAVE NO PROBLEM WITH IT.
05:49:42 THIS IS NICE WHAT THEY HAVE TONED DOWN.
05:49:49 >>Barry Jones: ANY OTHER COMMENT?

05:49:54 >>Jim Wallace: I'M UP IN CANADA SO I CAN'T SEE ANYTHING.
05:49:57 THIS IS JIM WALLACE.
05:49:59 WHEN I REFERRED BACK TO MY NOTES FROM LAST MEETING, WE
05:50:08 TALKED ABOUT THE INCONSISTENCY BETWEEN THE ROOF, TERRA-COTTA
05:50:16 AND THE BODY COLORS BEING USED ON THE BUILDING.
05:50:19 THE GRAY AND WHITE VERSUS THE TERRA-COTTA ROOF.
05:50:23 INCONSISTENCY OR INCOMPATIBILITY OF THAT.
05:50:27 MY UNDERSTANDING WAS THE APPLICANT WAS GOING TO GO AWAY AND
05:50:31 LOOK AT WAYS TO FIND SOME EARTH TONES TO ADD TO THE BUILDING
05:50:36 AND TAKE THE GRAY AND MAKE IT, IF THEY WANTED TO CONTINUE TO
05:50:40 USE SOME FORM OF GRAY, THAT IT WOULD BE A WARM GRAY.
05:50:45 I THINK IT WAS BILL GLASS WHO SUGGESTED PUTTING THE DARKER,
05:50:52 THE WARM GRAY, BUT THE GRAY ITSELF ON THE BOTTOM OF THE
05:50:56 BUILDING.
05:50:56 NOW IT SOUNDS LIKE WE'RE MOVING TOTALLY AWAY FROM EARTH
05:51:00 TONES AND TRYING TO CREATE COMPATIBILITY WITH THE ROOF TO
05:51:03 FIND A WAY FOR US TO APPROVE WHAT THE APPLICANT ORIGINALLY
05:51:07 WANTED TO DO.
05:51:08 I DON'T THINK THAT'S OUR JOB.

05:51:10 >>William Glass: WELL, THE GRAY -- JIM, THE GRAY THAT THEY
05:51:16 ARE SUGGESTING FOR THE GRAY SHINGLE IS NOT ANYWHERE NEAR AS
05:51:22 DARK AS IT WAS.
05:51:23 IT'S DARKER THAN ON THE ROCKS BUT IT'S NOT ANYWHERE NEAR AS
05:51:30 DARK AS WHAT IT WAS.
05:51:31 IT'S MORE COMPLEMENTARY NOW THAN IT IS FIGHTING EACH OTHER.

05:51:35 >>Jim Wallace: IS IT WARM?
05:51:40 >>William Glass: IS IT WARM?

05:51:41 YES.
05:51:45 GRAY SHINGLE WAS PRETTY STARK.
05:51:49 I THINK IT'S A BETTER COLOR FOR THE BUILDING.
05:51:52 IT'S MUCH LIGHTER.

05:51:57 I DON'T KNOW THAT WE CAN GET INTO THIS CONFLICT WITH THE
05:52:00 SHINGLES AND THE ROOF BECAUSE THE ROOF IS THE ROOF.

05:52:03 >>Carolann Saenz: IF I MAY, WE DID TOUCH ON THE ROOF WHERE
05:52:14 RIGHT NOW IT DOES HAVE THE DARKER STAINING ON IT.
05:52:19 YOU SUGGESTED WE NEED TO GET IT PRESSURE WASHED.
05:52:21 WITH GETTING IT PRESSURE WASHED, IT WILL BRIGHTEN IT UP A
05:52:25 LITTLE BIT AND HELP TIE IT INTO THE BRICK THAT WE ALREADY
05:52:28 HAVE ON THE BOTTOM OF THE BUILDINGS, WHICH WILL KIND OF HELP
05:52:30 GIVE IT THAT EARTHY TONE AND MIX IT, BLEND IT TOGETHER WELL
05:52:34 WITH THE GRAYS.

05:52:35 THE MAJORITY OF THE BUILDING ITSELF WILL BE THE LIGHTER GRAY
05:52:38 TONE, AND IT'S ONLY A SMALL PORTION OF THE BUILDING WITH
05:52:41 THAT DARKER GRAY ACCENT THAT WE'VE NOW TONED DOWN.

05:52:47 >>Jim Wallace: BUT THE CODE FOR ESTERO SPECIFICALLY TALKS TO
05:52:53 EARTH TONES.

05:52:54 IT DOESN'T TALK TO GRAYS AND WHITES, BLACKS AND WHITES,
05:52:57 ET CETERA.
05:52:58 THE APPLICANT IS LOOKING FOR A DEVIATION HERE FROM WHAT --
05:53:08 THE LOOK THAT IT WANTS OVERALL IN THE COMMUNITY.
05:53:14 I DON'T THINK WE SHOULD BE MAKING LARGE COMPROMISES FROM
05:53:19 WHAT ESTERO HAS ALREADY ESTABLISHED AS THE EARTH TONES -- I
05:53:24 MEAN, WE CAN STRETCH IT A LITTLE BIT, BUT TO ABANDON IT I
05:53:28 THINK IS FOLLY.
05:53:33 >>Carolann Saenz: I DO BELIEVE THAT THESE COLORS ARE NEUTRAL
05:53:35 IN NATURE.
05:53:36 MY OPINION IS THEY ARE EARTH TONE.
05:53:38 THEY MAY NOT BE YELLOW AND ORANGE, BUT IT'S IN LINE WITH
05:53:43 WHAT IS GOING ON IN ESTERO RIGHT NOW.
05:53:45 THERE ARE SEVERAL, YOU KNOW, COMMERCIAL BUILDINGS IN ESTERO
05:53:47 THAT HAVE THESE GRAY TONES.
05:53:49 I DON'T REALLY FEEL LIKE I'M THAT FAR OFF THAN, YOU KNOW,
05:53:54 THE COMPETITORS IN THE AREA.
05:53:55 >>Barry Jones: -- DIFFERENT THAN THE MATTHEW KRAGH BUILDING?
05:54:05 DO YOU SEE THIS THAT DIFFERENT IN COLOR FROM THE KRAGH
05:54:11 BUILDING THAT WE JUST RECENTLY APPROVED?
05:54:12 I AGREE WITH YOU ON THE ROOF.
05:54:12 IT'S AMAZING HOW MUCH BETTER THE METAL ROOF LOOKS THAN A
05:54:15 TILE ROOF AGAINST THESE COLORS.

05:54:17 IT'S LIKE IT WAS MADE FOR IT.
05:54:19 THE ROOF DOESN'T MATCH THESE COLORS.
05:54:21 I DON'T KNOW HOW MUCH LIGHTENING UP THE GRAY WOULD HELP, BUT
05:54:26 IT SHOULD HELP A SUBSTANTIAL AMOUNT BASED ON THE SWATCHES
05:54:29 THAT WE HAVE.
05:54:30 >>Mary Gibbs: MAY I ADD SOMETHING?
05:54:33 I THINK THAT THE MATTHEW KRAGH BUILDING THAT YOU'RE
05:54:36 REFERRING TO WAS MORE EARTH TONE IN THE DOCTOR'S OFFICE.
05:54:41 >>Barry Jones: THAT'S WHY MY WIFE DOESN'T PICK COLORS.
05:54:44 >>Mary Gibbs: IT WASN'T GRAY.
05:54:48 >>William Glass: MATT BROUGHT TWO BUILDINGS.
05:54:50 THE FIRST ONE WAS THE REALTOR OVER AT CORKSCREW AND IT WAS
05:54:54 WHITE ON WHITE.
05:54:54 THE LAST ONE, I DON'T REALLY REMEMBER THE EXACT COLOR COUNT.
05:55:02 THIS COLOR SCHEME WITH THE GRAYS IS SCREAMING FOR A METAL
05:55:06 ROOF.
05:55:07 IF YOU HAD A METAL ROOF ON THE BUILDING, THIS WOULD BE A
05:55:09 NO-BRAINER.
05:55:12 THE RED CLAY TILE ROOF IS REALLY PLAYING INTO THE EARTH
05:55:17 TONES ON THE BUILDING ORIGINALLY.
05:55:18 I DON'T KNOW WHAT THE FIX IS.
05:55:27 YOU UNDERSTAND, WE'RE CAUGHT BETWEEN WHAT THE LAND
05:55:30 DEVELOPMENT CODE SAYS AND PRACTICALITY AND WHERE THE MARKET
05:55:36 IS MOVING.

05:55:40 >>Jim Wallace: I'M NOT SURE THAT THE MARKET IS MOVING THERE.

05:55:47 HERTZ ARENA, WHITE, YELLOW, GRAY, THE HERTZ COLORS, I DON'T
05:55:52 THINK SHOULD DICTATE WHAT THE REST OF ESTERO LOOKS LIKE.
05:55:57 >>Carolann Saenz: IT'S NOT JUST HERTZ ARENA.
05:55:58 WE HAVE THE DENTAL OFFICE RIGHT THERE IN GRAND OAKS.
05:56:02 ON MY OTHER PRESENTATION, IT LISTED IT.
05:56:05 THERE'S ANOTHER RESTAURANT DOWN AT COASTAL VILLAGE.
05:56:11 THERE ARE OTHER -- TIDAL WATER.
05:56:17 >>Barry Jones: ARE YOU REFERRING TO SKILLET'S AND THE PIZZA
05:56:21 PLACE DOWN THERE?
05:56:23 >>Carolann Saenz: YES.
05:56:24 >>Barry Jones: THAT'S NOT IN THE VILLAGE, FYI.
05:56:35 >>William Glass: YOU SEE IN YOUR PHOTOGRAPH HERE, SEE THE
05:56:37 TOWER IN THE DISTANCE, AND YOU'VE GOT ABOUT A 2 ON 12 RAISED
05:56:43 SEAM METAL ROOF.
05:56:44 IF YOU LOOK AT THE ROOF ON TOP OF THIS GRAY COLOR IT LOOKS
05:56:48 TERRIFIC.
05:56:49 >>Barry Jones: EVEN THE MAIL KIOSK.
05:56:51 >>William Glass: BUT THE RED ROOF WITH THESE COLORS IS NOT
05:56:53 --
05:56:53 >>Barry Jones: LOOK AT THE MAIL KIOSK AND IT LOOKS NATURAL.
05:56:57 YOU LOOK AT THE BUILDING AND IT DOESN'T.
05:56:59 >>William Glass: THE MAIL KIOSK IS PERFECT.
05:57:01 RAISED METAL ROOF.
05:57:02 IT'S PERFECT.
05:57:03 THEN YOU ADD THE RED ROOF THAT'S ON ALL THESE BUILDINGS AND

05:57:06 IT JUST RRRH.
05:57:08 >>Carolann Saenz: THE CLUBHOUSE YOU MENTIONED YOU LIKE HOW
05:57:10 IT BLENDED, CORRECT?
05:57:12 BECAUSE THAT IS THE SAME ROOF ON ALL THE BUILDINGS.
05:57:15 >>William Glass: THIS IS THE CLUBHOUSE?
05:57:19 >>Carolann Saenz: YES, SIR.
05:57:19 >>William Glass: IT HAS THE RED TILE.
05:57:21 THE CONFLICT IS BETWEEN THE GRAYS AND THE RED TILE.
05:57:25 THEY ARE NOT WORKING TOGETHER.
05:57:27 I'M NOT SUGGESTING YOU GO REROOF YOUR BUILDING AND PUT A
05:57:31 METAL ROOF ON IT, BUT WITH THESE COLORS, IT WOULDN'T BE A
05:57:34 BAD IDEA.
05:57:36 I DON'T KNOW WHAT THE ANSWER IS, GANG.
05:57:38 I HAVE GREAT RESPECT FOR JIM AND HIS POINT.
05:57:45 >>Jim Wallace: I JUST DON'T THINK IT IS THE ROLE OF THE
05:57:48 DESIGN REVIEW BOARD TO BE REWRITING THE LAND DEVELOPMENT
05:57:52 CODE FOR ESTERO IN A MEETING TO ACCOMMODATE AN APPLICANT.
05:57:57 OUR HANDS ARE SOMEWHAT TIED BY -- AND I THINK THE VILLAGE
05:58:03 COUNCIL WOULD AGREE THAT THE DRB IS NOT SUPPOSED TO BE
05:58:08 REINTERPRETING WHAT THE LAND DEVELOPMENT CODE IS.

05:58:10 WE'RE SUPPOSED TO ENSURE THAT IT'S EXECUTED WELL, NOT WHAT
05:58:15 DEVIATIONS ARE ACCEPTABLE TO ESTERO.
05:58:20 >>Barry Jones: MARY, WHAT'S THE DEVIATION PROCESS ONE WOULD
05:58:22 GO THROUGH IF THEY WANTED TO USE A COLOR OTHER THAN A PASTEL
05:58:25 OR A WARM EARTH TONE?

05:58:27 DOES THAT PATH EXIST?
05:58:29 >>Mary Gibbs: I HAVE NOT SEEN ONE BECAUSE THE CODE SAYS THAT
05:58:36 IT'S A WARM EARTH TONES AND SUBDUED PASTELS.
05:58:41 IT DOESN'T SAY DEVIATIONS MAY BE GRANTED.
05:58:44 I DON'T EVEN KNOW THAT -- I KNOW --
05:58:48 >>Barry Jones: IT'S NOT A MINOR ZONING CASE OR ANYTHING LIKE
05:58:50 THAT WHERE PEOPLE WANT TO DO THINGS THAT DON'T MATCH UP WITH
05:58:54 THE LAND DEVELOPMENT CODE.
05:58:55 >>William Glass: WELL, THERE HAVE BEEN PLENTY OF PROJECTS
05:58:58 THAT HAVE COME THROUGH IN THE LAST FIVE YEARS THAT DON'T --
05:59:02 CASE IN POINT, THE LEE MEMORIAL HOSPITAL.
05:59:05 THAT'S AS MEDITERRANEAN AS MY SHOES.
05:59:09 IT WAS A GORGEOUS BUILDING AND WE APPROVED IT.
05:59:11 WE'RE IN THE MIDDLE OF REWRITING THE LAND DEVELOPMENT CODE
05:59:17 NOW, AND UNTIL WE'VE GOT A DRAFT TO WORK ON, I DON'T KNOW
05:59:21 WHAT TO DO.
05:59:22 I GUESS WE'VE GOT TO STICK WITH WHAT WE'VE GOT.
05:59:25 >>Mary Gibbs: WELL, IN THE CODE WE'RE WORKING ON, THE LEE
05:59:29 HEALTH BUILDING HAD ELEMENTS OF MEDITERRANEAN IN IT, BUT IT
05:59:33 WASN'T A STRICT MEDITERRANEAN.
05:59:35 >>William Glass: I'M HAVING A REAL TIME HEARING YOU.
05:59:43 IT'S THESE THINGS.
05:59:44 IT'S LIKE TALKING THROUGH A MUFFLER.
05:59:46 >>Mary Gibbs: LEE HEALTH HAD ELEMENTS OF MEDITERRANEAN BUT
05:59:49 LITTLE MODERN THAN YOUR STANDARD MEDITERRANEAN.

05:59:51 >>William Glass: LIKE A PRAIRIE STYLE BUILDING WITH EGYPTIAN
05:59:55 REVIVAL DETAIL ON IT.
05:59:56 HIT IT OUT OF THE PARK.
05:59:59 >>Mary Gibbs: IT WASN'T GRAY.
06:00:00 >>William Glass: IT WAS EARTH TONES.
06:00:04 >>Mary Gibbs: IT DID MEET THE COLOR SCHEME.
06:00:06 >>Jim Wallace: CIRCUS.
06:00:13 >>Barry Freedman: LET ME GIVE SOMETHING FROM A TOTALLY
06:00:15 DIFFERENT PERSPECTIVE.
06:00:16 I'M NOT A DESIGN ENGINEER, AND I'M NOT A LANDSCAPER, AND I'M
06:00:18 NOT AN ARCHITECT, AND I'M NOT A PAINTER.
06:00:21 BUT I OWN A HOME THAT I'VE JUST RECENTLY REPAINTED WITH A
06:00:24 SMOKE GRAY ROOF, WHITE, PRETTY MUCH WHAT THEY CALL SNOW
06:00:28 WHITE BASE AND GRAY TRIM IN A COMMUNITY THAT PRIDES ITSELF
06:00:33 ON HAVING MEDITERRANEAN COLORS, AND IT WAS ALL APPROVED
06:00:39 BECAUSE THERE SEEMS TO BE -- I UNDERSTAND WE CAN'T MAKE

06:00:42 CHANGES, BUT IT WAS EASILY APPROVED BY THE ARCHITECTURAL
06:00:45 REVIEW COMMITTEE BECAUSE IT JUST FIT THE COMMUNITY.
06:00:49 I'M NOT SO SURE THIS DOESN'T FIT THE COMMUNITY.
06:00:56 >>Mary Gibbs: IF I CAN COMMENT ON THAT, SINGLE-FAMILY HOMES
06:00:58 ARE EXEMPT.
06:00:58 SO WE'RE NOT REGULATING SINGLE-FAMILY.
06:01:00 >>Barry Freedman: I UNDERSTAND THAT, BUT THE ARCHITECTURAL
06:01:03 GUIDELINE I WAS FOLLOWING DID SAY IT WAS SUPPOSED TO HAVE
06:01:07 MEDITERRANEAN.

06:01:08 WE SUBMITTED IT AND APPROVED.
06:01:10 IT FIT THE COMMUNITY.
06:01:11 I'M WONDERING IF WE'RE ALLOWED TO DO SOMETHING THAT JUST
06:01:14 BECAUSE WE THINK IT FITS IN THE COMMUNITY.
06:01:15 IF FITS IN THE NEIGHBORHOOD THEY ARE IN.
06:01:20 >>Barry Jones: NANCY, ARE YOU WITH US?
06:01:25 >>Nancy Stroud: I'M HERE.
06:01:26 YES, THERE'S NOTHING IN THE STANDARDS FOR THE DESIGN REVIEW
06:01:30 COMMITTEE IN TERMS OF THE PAINTING STANDARDS THAT WOULD
06:01:35 ALLOW YOU TO DEVIATE BECAUSE OF OTHER BUILDINGS IN THE
06:01:41 COMMUNITY.
06:01:44 YOU HAVE YOUR STANDARD WHICH IS WARM TONES AND PASTELS.
06:01:54 >>Barry Jones: OKAY, THANK YOU.
06:01:55 UNFORTUNATELY, I BELIEVE THAT SEEMS TO BE THE CONSENSUS IS
06:02:03 THAT THE COLORS DON'T MEET THE DEFINITION OF WHAT'S REQUIRED
06:02:10 BY THE CODE AND THERE DOESN'T SEEM TO BE A PROCESS TO
06:02:13 DEVIATE FROM THAT.
06:02:14 SO WE COULD EITHER HAVE A MOTION AND VOTE ON IT AND HAVE IT
06:02:18 DENIED AND THEN HAVE YOU COME BACK TO ANOTHER PUBLIC
06:02:21 INFORMATION MEETING, OR WE CAN CONTINUE THIS AND YOU CAN
06:02:25 FIND SOME COLORS THAT WOULD BE CLASSIFIED AS WARM OR PASTELS
06:02:31 AND PROPOSE THOSE AS PART OF THIS APPLICATION.
06:02:34 >>William Glass: I HAVE ANOTHER IDEA FOR YOU.
06:02:37 FRANKLY, WHAT I WOULD SUGGEST YOU DO.
06:02:43 ONCE YOU CLEAN THE ROOF AND GET THE MOLD OFF OF IT, YOU CAN

06:02:46 CHANGE THE COLOR OF THAT ROOF.
06:02:51 IT'S A SEALER ROOF PAINT AND YOU CAN MAKE IT -- IF YOU COULD
06:02:55 MAKE THAT A VERY LIGHT GRAY, IT WILL WORK.
06:02:59 >>Barry Jones: I DON'T KNOW THAT THAT WILL CHANGE THE
06:03:00 DEFINITION OF THE COLOR.
06:03:02 >>Carolann Saenz: THE ISSUE WAS THE GRAY TONE.
06:03:03 >>Barry Jones: -- EARTH TONES AND PASTELS.
06:03:07 I DON'T THINK THAT THE COLOR PALETTE MEETS THE DEFINITION OF
06:03:10 EARTH TONES AND PASTELS.
06:03:12 >>Carolann Saenz: WHAT COLOR SCHEME FOR THIS EARTH TONE --
06:03:19 >>Barry Jones: I DON'T THINK THE COLORS WOULD HAVE TO CHANGE
06:03:21 THAT MUCH AS FAR AS THE SUBTLETIES TO THEM.

06:03:25 I'LL REFER TO OTHERS, BUT THERE'S A WAY TO TAKE SOME OF THE
06:03:28 COLORS AND MAKE THEM WARM, MAYBE.
06:03:31 >>Mary Gibbs: I HAVE A THOUGHT OR A COMMENT.
06:03:34 I DON'T KNOW IF THIS WOULD HELP OR NOT, BUT WHEN YOU LOOK AT
06:03:37 YOUR NEXT ITEM THAT'S SCHEDULED TONIGHT, YOU'RE GOING TO SEE
06:03:41 SOME GRAY, BUT SORT OF MINIMALLY GRAY WITH SOME OFF-WHITE
06:03:47 AND TERRA-COTTA THAT'S GOING TO BE EXPLAINED BY OUR NEXT --
06:03:52 >>Barry Jones: I THINK MR. McHARRIS WANTED TO MAKE A
06:03:55 CONTRIBUTION MAYBE TO THE EDUCATION OF THE BOARD OR
06:03:57 SOMETHING.
06:03:57 IS THERE A WAY TO MAKE COLORS WARMER, JOE?
06:04:01 IS THAT WHY YOU WERE RAISING YOUR HAND?
06:04:06 IF YOU DON'T MIND.

06:04:07 >>Mary Gibbs: MAY I SAY SOMETHING BECAUSE I WAS THINKING
06:04:10 THAT EITHER YOU COULD WAIT AND TAKE ACTION ON THIS UNTIL WE
06:04:15 HEAR THE NEXT CASE.
06:04:17 UNLESS THE APPLICANT -- UNLESS WE WANT TO TAKE PUBLIC INPUT
06:04:20 AND THERE'S SOMEBODY FROM THE PUBLIC WHO HAS A COMMENT.
06:04:23 MAYBE BEFORE YOU VOTE, WE NEED TO TAKE PUBLIC INPUT AND SEE
06:04:29 IF ANYBODY FROM THE PUBLIC HAS ANY INPUT.
06:04:32 >>Barry Jones: DO WE HAVE ANY PUBLIC INPUT BEFORE WE MOVE ON
06:04:35 TO A DISCUSSION?
06:04:37 MR. McHARRIS, HAVE YOU SUBMITTED A CARD?
06:04:47 >>William Glass: I WOULD SUGGEST THE SERGEANT AT ARMS
06:04:48 SHAKE HIM DOWN BEFORE YOU LET HIM IN HERE.
06:04:51 HE HOOKS A LITTLE SHADY TO ME.
06:04:53 [LAUGHTER]
06:04:54 >> I THINK THE ISSUE IS THERE ARE TWO TYPES OF GRAYS.
06:04:57 THERE IS A WARM GRAY AND A COOL GRAY.
06:05:01 THESE ARE FALLING INTO THE COOL GRAY CATEGORY VERSUS THE
06:05:04 WARM.
06:05:04 THE WARM HAS MORE EARTH TONES TO THEM.
06:05:11 THEY ALMOST SOMETIMES LOOK A LITTLE BIT BEIGY OR CREAM
06:05:18 VERSUS A DARKER, COOLER GRAY.
06:05:23 I THINK THAT'S WHAT YOU GUYS ARE HAVING AN ISSUE WITH.
06:05:27 GRAYS AREN'T THE ISSUE.
06:05:28 IT IS THE COOL GRAY VERSUS THE WARM GRAY, IF THAT MAKES
06:05:31 SENSE.

06:05:32 >>Barry Jones: IT DOES.
06:05:33 AND I UNDERSTAND.
06:05:35 I DON'T KNOW HOW TO ARTICULATE IT AS WELL AS YOU DID.
06:05:39 DOES THAT HELP YOU WHEN YOU GO BACK AND TALK TO YOUR PAINTER
06:05:41 AND SAY LET'S FIND A WAY TO MAKE THESE COLORS WARM?
06:05:44 >>Carolann Saenz: ABSOLUTELY.
06:05:46 >>Barry Jones: AND THERE MAY BE BLENDING OF ADDITIONAL
06:05:48 COLORS INTO THE PAINT THAT YOU ALREADY HAVE TO CREATE A

06:05:51 SWATCH AND BRING THOSE SWATCHES IN AND WE LOOK AT THEM AND
06:05:53 DETERMINE WHETHER THEY ARE WARM.
06:05:55 >>Jim Wallace: JIM WALLACE.
06:06:00 IF I CAN SAY ONE THING.
06:06:01 IF THE WHITE IS THE SAME CREAM AND WERE THE UPPER HALF OF
06:06:07 THE BUILDING -- I DON'T HAVE ANYTHING IN FRONT OF ME --
06:06:10 BASED ON WHAT BILL'S COMMENTS WERE LAST MEETING, IF THE GRAY
06:06:13 WAS WARMER AND THE WHITES WERE CREAMIER, THEN THERE'S A
06:06:22 POSSIBILITY -- I DON'T HAVE ANYTHING IN FRONT OF ME, I CAN'T
06:06:24 SEE IT BUT IN MY MIND, IT SEEMS TO ME, DEPENDING ON THE
06:06:28 ACCENTS OR WHATEVER THEY DO WITH THE ACCENTS, THERE IS A
06:06:31 POSSIBILITY THAT THEY CAN BRING THOSE COLORS INTO HARMONY
06:06:35 WITH THE ROOF.
06:06:35 >>Barry Jones: SO WE'RE WORKING FROM A ROOF TO A CREAM, TO A
06:06:43 WARMER GRAY AS WE GO FROM SKY TO GROUND, I THINK IS THE
06:06:48 INTENT.
06:06:48 AND WE ARE GOING TO NEED SOME SORT OF MOCKUPS, MOST PAINT

06:06:52 STORES CAN DO THESE.
06:06:54 THEY CAN PUT WHATEVER COLOR THEY WANT WHEREVER THEY WANT AND
06:06:56 GIVE YOU AN IMAGE BACK.
06:06:57 SO TO HELP FILL IT IN WITH THAT ROOF, WE'RE GOING TO NEED TO
06:07:03 SEE THAT VISUALLY, NOT JUST SOME COLOR SWATCHES.
06:07:07 >>William Glass: THE OTHER THING WE TALKED ABOUT IS, IT
06:07:10 WOULD BE A REALLY GOOD IDEA WHEN YOU CLEAN THE ROOF TO SEAL
06:07:13 IT.
06:07:13 IF YOU'RE SEALING IT ANYWAY, I WOULD HAVE A WHOLE LOT LESS
06:07:17 PALPITATIONS ONCE THE GRAYS GET SOFTENED UP IF THE ROOF
06:07:22 WASN'T THAT COLOR.
06:07:23 WHEN YOU LOOK AT THE DARK GRAY AGAINST THE RED, IT JUST
06:07:29 DOESN'T MARRY UP.
06:07:31 IT'S TOTALLY UP TO YOU.
06:07:33 WE HAVE NO JURISDICTION OVER THE COLOR OF YOUR ROOF.
06:07:35 BUT IF YOU'RE GOING TO SEAL IT ANYWAY, YOU'RE UP THERE DOING
06:07:40 IT ANYWAY.
06:07:43 YOU'LL FIND YOU HAVE TO CLEAN THESE ROOFS ABOUT EVERY TWO OR
06:07:45 THREE YEARS IF YOU DON'T DO ANYTHING.
06:07:47 IT'S ABOUT EVERY FIVE TO SEVEN IF YOU SEAL THEM.
06:07:51 YOUR MAINTENANCE WILL GO DOWN A LOT.
06:07:54 >>Carolann Saenz: YOUR SUGGESTION WOULD BE TO SEAL THE ROOFS
06:07:55 AND CHANGE THE COLOR, ESSENTIALLY.
06:07:57 >>William Glass: IT WOULD MARRY THIS SCHEME UP A WHOLE LOT
06:08:01 BETTER.

06:08:01 IF YOU LOOK AT THE COLORS AGAINST THE METAL ROOFS, IT WORKS.
06:08:07 >>Barry Jones: ALL YOU'RE GOING TO DO IS SOFTEN THAT
06:08:10 TERRA-COTTA AND IT WILL HELP THE TRANSITION TO THE CREAM
06:08:15 WHICH HELPS FADE INTO THE GRAY.

06:08:16 >>Carolann Saenz: WITH THESE COLORS WE ALREADY HAVE, YOU'RE
06:08:19 SAYING IT'S MORE OF A COOL GRAY VERSUS A WARM TONE.
06:08:23 >>Barry Jones: CORRECT.
06:08:25 >>Carolann Saenz: WE WOULD HAVE TO CHANGE THE TONE OF THE
06:08:27 GRAYS ANYWAY.
06:08:29 SO BASICALLY WE WON'T BE ABLE TO USE ANY OF THE GRAY COLORS
06:08:32 THAT WE CURRENTLY HAVE, IS THAT CORRECT?
06:08:34 >>Barry Jones: YOU CAN USE GRAY, BUT AS HE WAS TRYING TO SAY
06:08:39 THERE ARE DIFFERENT SHADES OF GRAY AND ONE WOULD BE MORE
06:08:42 TOWARDS A SOIL AND THE OTHER WOULD BE, I DON'T KNOW, MORE
06:08:45 TOWARDS THE SHINY GRAY OF METAL OR SOMETHING.
06:08:51 THE SOFT GRAY TO THE WARM GRAY PALETTE IS SOMETHING THAT
06:08:55 YOUR PAINT SUPPLIER, YOU NEED TO TELL THEM I NEED TO BE ON
06:08:58 THE VERY WARM END OF THAT PALETTE.
06:09:01 THERE ARE 50 DIFFERENT SHADES OF GRAY.
06:09:04 I SAID THAT OUT LOUD --
06:09:07 [LAUGHTER]
06:09:08 OKAY.
06:09:12 THERE ARE A THOUSAND DIFFERENT SHADES OF GRAY.
06:09:14 >>Jim Wallace: BILL, I CAN'T SEE ANYTHING.
06:09:20 THIS IS JIM WALLACE.

06:09:22 BUT ARE THERE ANY OPPORTUNITIES FOR ANY -- I CAN'T REMEMBER
06:09:27 IF THERE ARE SHUTTERS, CORBELS.
06:09:31 ARE THERE ANY OPPORTUNITIES FOR OTHER COLORS THAT WOULD MAKE
06:09:34 THE ROOF MAKE MORE SENSE?
06:09:36 >>Barry Jones: THERE'S WINDOW AND DOOR TRIM.
06:09:40 >>Jim Wallace: SMALL ACCENTS.
06:09:43 >>Barry Jones: WINDOW AND DOOR TRIM.
06:09:45 >>William Glass: HERE IS ANOTHER, FOR INSTANCE.
06:09:47 IF WE GET THESE COLORS STRAIGHTENED OUT, IF YOU'RE ABLE TO
06:09:50 GO BACK IN SOME OF THE WINDOWS AND PUT SOME SHORT AWNINGS TO
06:09:55 -- YOU BRING THE ROOF COLOR INTO THE FACADE SOMEHOW, THAT
06:10:00 WOULD HELP.
06:10:01 >>Jim Wallace: I WOULDN'T SAY A BURGUNDY, BUT A RUST, SOME
06:10:07 KIND OF DARK EARTH TONE IN THE AWNING OR SOMETHING THAT
06:10:11 SAYS, OH, YEAH, IT BELONGS TO THE ROOF.
06:10:14 >>William Glass: THAT WOULD PULL THE ROOF DOWN INTO THE
06:10:18 FACADE AND MAKE IT WORK BETTER.
06:10:22 >>Jim Wallace: FACE OF THE BUILDING AS WELL AS THE ROOF.
06:10:25 >>Carolann Saenz: WE HAVE BRICK AROUND THE BUILDING.
06:10:28 YOU WHAT SEE IT IN THE PICTURE HERE.
06:10:31 BUT SOME OF THE ENTRANCES TO THE BUILDING ACTUALLY HAVE A
06:10:34 BRICK COLUMN, SIMILAR TO WHAT WE HAVE AROUND THE CLUBHOUSE,
06:10:38 AND THAT REALLY IS WHAT HELPS TIE IN THE ROOF WITH THE
06:10:42 BUILDING.
06:10:42 >>Barry Jones: THE BRICK ISN'T GOING TO YOUR ROOF.

06:10:52 YOU GO BACK TO THE FIRST IMAGE, YOU CAN SEE THE BRICK AROUND
06:10:54 THE BASE.
06:10:55 IT IS A GRAY BRICK AND IT'S A WARM GRAY.
06:10:59 THERE YOU GO.
06:11:00 IF YOU LOOK AT THE METAL ROOFS THAT YOU HAVE OVER YOUR FIRE
06:11:03 DOOR AND OVER YOUR ENTRY, YOU SEE HOW MUCH BETTER THOSE
06:11:07 COMPLEMENT THE GRAY VERSUS THE TERRA-COTTA ROOF.
06:11:11 SO THE CHALLENGE IS GETTING A WARM GRAY AND GETTING A
06:11:13 PASTELISH, CREAMISH, SOFT COLOR TO BRING THE ROOF INTO THE
06:11:20 WARM GRAY, IF YOU WILL, AND YOU GET A GRADATION I THINK IS
06:11:26 WHAT IS THE WAY THIS WOULD NEED TO WORK IN ORDER TO SATISFY
06:11:30 THE CODE AS WE HAVE IT CURRENTLY.
06:11:34 WE HAVE TO STICK WITH THE WARM COLORS AND THE PASTELS AND
06:11:37 EARTH TONES.
06:11:38 AND YOU'RE FIGHTING YOURSELF WITH THAT ROOF COLOR, WHENEVER
06:11:42 THE ARCHITECT THROWS THAT ROOF, THAT BUILDING IS DESTINED TO
06:11:45 BECOME ONE COLOR OR ONE PALETTE OF COLORS, OTHERWISE IT
06:11:50 FIGHTS ITSELF.
06:11:52 WE UNDERSTAND BRANDING, AND WE WISH EACH BRAND THE BEST, BUT
06:11:57 IT'S REALLY NOT ESTERO'S THING TO MODIFY THEIR STANDARD TO
06:12:00 MEET SOMEBODY ELSE'S BRAND.
06:12:03 LOTS OF PEOPLE COULD TESTIFY TO THAT, I'M SURE.
06:12:06 WOULD YOU LIKE TO CONTINUE THIS AND COME BACK WITH A COLOR
06:12:11 PALETTE THAT MAYBE HELPS TRANSITION THE ROOF AND MEETS THE
06:12:14 DEFINITIONS CLOSER?

06:12:16 OR HOW WOULD YOU LIKE THIS TO PROCEED?
06:12:19 >>Carolann Saenz: QUICKEST WAY FOR US TO BE ABLE TO COME TO
06:12:24 AN AGREEMENT AND GET APPROVAL TO PAINT.
06:12:26 >>Barry Jones: SO IT WOULD PROBABLY BE A CONTINUATION.
06:12:28 YOU'LL HAVE TO COME BACK WITH ADDITIONAL COLORS.
06:12:30 LET THE RECORD REFLECT THAT THE APPLICANT REQUESTED A
06:12:33 CONTINUATION OF THE HEARING.
06:12:34 ALL IN FAVOR OF CONTINUATION SAY AYE.
06:12:35 THE AYES HAVE IT.
06:12:39 I KNOW WE'LL GET THROUGH THIS.
06:12:44 AT THE END, YOU'LL END UP WITH A BETTER PRODUCT, I THINK.
06:12:48 WE APPRECIATE YOUR EFFORTS.
06:12:50 >>William Glass: IF I COULD MAKE A SUGGESTION, I THINK YOU
06:12:52 NEED TO GET A QUARTERBACK ON THIS, SOMEBODY TO REALLY PULL
06:12:56 THIS TOGETHER THAT HAS A COLOR EYE.
06:12:58 THE GENTLEMAN STANDING RIGHT BEHIND YOU IS NOT BAD AT IT.
06:13:02 NOT BAD.
06:13:03 >>Barry Jones: ALL RIGHT.
06:13:07 THE NEXT ITEM ON THE AGENDA --
06:13:10 >>Tammy Duran: MARY, WE HAVE A PUBLIC COMMENT --
06:13:14 >>Barry Jones: 23421 WALDEN CENTER DRIVE.
06:13:18 THIS IS A REPAINT APPLICATION ALSO.

06:13:20 REFRESH MY MEMORY, MARY, THIS CAME IN AT ONE POINT AND IT
06:13:27 WAS A PASTEL BUILDING TO BEGIN WITH, CORRECT?
06:13:32 >>Mary Gibbs: I THINK WE MISSED A PUBLIC COMMENT CARD ON THE

06:13:35 LAST ITEM, WHICH THE CLERK DIDN'T --
06:13:38 >>Barry Jones: I'M SORRY.
06:13:42 >>Tammy Duran: IT'S AN E-COMMENT.
06:13:43 >>Barry Jones: AN E-COMMENT.
06:13:45 I APOLOGIZE.
06:13:47 >>Tammy Duran: FROM MICHAEL LARSON.
06:13:48 HE STATED, "LOOKS LIKE THEY DON'T NEED YOUR BOARD APPROVAL.
06:13:53 THEY'VE ALREADY BEGUN PAINTING."
06:13:56 >>Barry Jones: NANCY, THAT WOULD NOT MATERIALLY IMPACT MY
06:14:02 VOTE.
06:14:03 I CAN'T SPEAK FOR ANYBODY ELSE ON THE BOARD.
06:14:05 DO WE NEED TO HAVE ANOTHER VOTE AFTER HEARING THAT PUBLIC
06:14:08 COMMENT?
06:14:10 >>Nancy Stroud: IF YOU COULD GET A CONSENSUS FROM THE BOARD
06:14:12 THAT THEY WOULD STAND WITH THEIR VOTE THAT WOULD BE FINE.
06:14:16 >>Barry Jones: MR. GLASS, WOULD YOU AGREE?
06:14:18 >>William Glass: YES.
06:14:19 >>Barry Jones: DOES THAT CHANGE YOUR VOTE, MR. FREEDMAN?
06:14:19 MR. WALLACE?
06:14:20 >>Jim Wallace: I'M OKAY.
06:14:24 >>Barry Jones: THERE YOU GO, NANCY.
06:14:26 I THINK THAT'S A CONSENSUS.
06:14:28 >>Nancy Stroud: THANK YOU.
06:14:33 >>Barry Jones: THANK YOU FOR POINTING THAT OUT.
06:14:35 I APOLOGIZE FOR PUSHING THROUGH THAT.

06:14:39 >>William Glass: TEN LASHES AT THE END OF THE MEETING.
06:14:42 >>Barry Jones: I DID, I ASKED.
06:14:44 BILL SPOKE --
06:14:47 SO THIS BUILDING --
06:14:51 >>Mary Gibbs: WITH REGARD TO THIS BUILDING, YOU MAY REMEMBER
06:14:54 IT BECAUSE IT CAME IN QUITE A WHILE BACK, AND THE BUILDING
06:14:58 ITSELF WAS I THINK A KIND OF SAGE GREEN WITH SOME YELLOW AND
06:15:02 GOLD AND THE MEDITERRANEAN TILE ROOF.
06:15:07 AND AT THE TIME, IT CAME IN WITH A DIFFERENT APPLICANT.
06:15:10 THEY WANTED TO PAINT IT LIKE ALL GRAY.
06:15:14 AND THEN YOU CONTINUED IT AND SAID GO BACK.
06:15:18 THE GRAY DOESN'T MATCH THE ROOF AND IT DOESN'T REALLY FIT
06:15:21 THE ESTERO STYLE, AND IT DOESN'T MATCH ANYTHING AROUND IT.
06:15:24 SO GO BACK AND RETHINK IT.
06:15:27 WE DIDN'T HEAR FROM THEM AGAIN UNTIL RECENTLY WHEN WE HEARD
06:15:31 FROM THE NEW APPLICANT'S REPRESENTATIVE, JOE McHARRIS, AND
06:15:35 HE HAS SUBMITTED A NEW PROPOSAL TO TONE IT DOWN WITH A
06:15:39 DIFFERENT COLOR SCHEME, WHICH WE'LL LET HIM EXPLAIN.

06:15:46 >>Jim Wallace: MARY, WASN'T THE LAST PRESENTATION BLUE
06:15:52 AWNINGS OR SOMETHING?
06:15:58 >> YEAH, IT HAD BLUE AWNING.
06:16:01 >>Mary Gibbs: GRAY WITH BLUE AWNINGS.
06:16:05 >> JOSEPH McHARRIS, McHARRIS PLANNING AND DESIGN, HERE
06:16:10 REPRESENTING THE TERRACAP, THEIR BUILDING ON WALDEN DRIVE.
06:16:19 BEFORE YOU, YOU CAN SEE WE'RE HERE FOR A COMMERCIAL

06:16:24 STRUCTURE PAINT PERMIT.
06:16:26 THE LOCATION IS AT THE CORNER OF COCONUT AND U.S. 41 ON THE
06:16:33 SOUTHWEST SIDE.
06:16:36 ACROSS THE STREET IS SOME SHOPPING, BANKS.
06:16:45 FURTHER ACROSS THE STREET IS LEE HEALTH AND BONITA HEALTH
06:16:50 CENTER.
06:16:53 THE ORIGINAL COLORS FOR THE BUILDING IS A TERRA-COTTA TYPE
06:17:03 CONCRETE ROOF.
06:17:04 THEY HAD A SAGE.
06:17:05 THEY HAD AN ORANGE COLOR WITH WHITE TRIM AND BLUE AWNINGS.
06:17:14 AND THAT WAS THE EXISTING BUILDING.
06:17:16 WHERE IS THE ARROW?
06:17:37 OH.
06:17:37 I GOT IT.
06:17:39 WHEW.
06:17:45 AS YOU WILL NOTICE, TERRA-COTTA ROOF IS THE SAME.
06:17:48 WE ARE USING A WHITE.
06:17:53 IT'S SHERWIN WILLIAMS MODERNE WHITE, BUT THERE IS SOME WARM
06:17:59 GRAY INTO THAT COLOR.
06:18:01 IT IS NOT A PURE WHITE.
06:18:04 PURE WHITES POP OUT TOO MUCH.
06:18:07 AND THE TRIM FOR THAT MODERNE WHITE IS A SEDATE GRAY.
06:18:19 IT IS A WARM GRAY, NOT A COOL GRAY.
06:18:23 ON THE MAJOR PORTION OF THE BUILDING.
06:18:25 BUT BECAUSE THE BUILDING HAS A STEP, AND IF WE WERE TO PAINT

06:18:30 IT ALL WHITE OR ALL GRAY, IT WOULD BE MONOLITHIC.
06:18:35 THE RECESSED AREA AS PREVIOUSLY WAS DONE, IT IS BEING DONE
06:18:39 IN A SEPARATE COLOR, AND IT'S ACTUALLY THE REVERSE OF THE
06:18:43 MAIN BUILDING WHICH IS THE MODERNE AND SEDATE GRAY.
06:18:52 THE OTHER THING IS ORIGINALLY YOU DID SEE IT -- TYPICALLY
06:18:56 THEY HAVE A BLUE AWNING.
06:18:58 I TOLD THEM THAT THE BLUE AWNING WITH THE GRAY AND THE
06:19:01 TERRA-COTTA ROOF REALLY WASN'T CORRECT.
06:19:06 WE DECIDED TO USE A SUNBRELLA TERRA-COTTA COLOR TO PULL THE
06:19:12 ROOF COLOR THROUGH FROM THE TOP TO THE BOTTOM AND BALANCE IT
06:19:16 OUT BETWEEN THE TWO.
06:19:19 THOSE ARE THE COLORS AND THE DESIGN THAT WE WERE LOOKING FOR
06:19:25 IN TRYING TO MAKE SURE THAT THEY COULD GET APPROVED.
06:19:33 >>Barry Jones: JIM, CAN YOU SEE THE PRESENTATION?

06:19:39 >>Jim Wallace: I CAN, AND I THINK IT'S EXCELLENT.
06:19:42 >>Barry Jones: I JUST WANTED TO MAKE SURE YOU HAD VISUAL.
06:19:46 >>William Glass: THIS IS REALLY THE PRESENTATION THAT THE
06:19:49 YOUNG LADY WHO WAS JUST HERE SHOULD HAVE SEEN.
06:19:51 YOU'RE DOING EXACTLY WHAT I SAID, BRING THE COLOR DOWN INTO
06:19:54 THE BUILDING THAT WOULD MAKE THE RED ROOF WORK.
06:19:57 >> I ALSO SHOWED HER AN EXAMPLE OF COOL GRAYS IN A GRADATION
06:20:01 AND WARM GRAYS SO THAT SHE COULD UNDERSTAND THE DIFFERENCE
06:20:05 BEFORE SHE LEFT.
06:20:06 >>William Glass: IS SHE GOING TO GET AN INVOICE AT THE END
06:20:09 OF THE EVENING?

06:20:09 >> NO.
06:20:10 >>Jim Wallace: THE ONLY QUESTION I HAD IN LOOKING AT IT IS
06:20:17 HOW -- IS THE WHITE A CREAMY WHITE OR A WHITE, WHITE?
06:20:22 >> NO, IT IS NOT A WHITE, WHITE.
06:20:24 I WOULD NEVER RECOMMEND A WHITE, WHITE.
06:20:26 IT IS AN OFF-WHITE.
06:20:28 IT IS AN EARTH-TONE WHITE.
06:20:31 IT DOES HAVE A LITTLE ITTY BIT OF GRAY OR CREAM IN IT.
06:20:35 >>Jim Wallace: SOUNDS GOOD.
06:20:42 >>Barry Jones: DO WE HAVE ANY PUBLIC COMMENT?
06:20:45 >>Tammy Duran: NO COMMENT.
06:20:48 >>William Glass: MUCH BETTER.
06:20:51 >>Barry Jones: IT WAS THE EMBODIMENT.
06:20:55 NICE JOB OF GRAY IN THE ROOF.
06:21:00 >> I DIDN'T GRAY OUT THE ROOF.
06:21:02 >> IS THIS APPLICANT LOOKING FOR AN APPROVAL TONIGHT?
06:21:05 >>Barry Jones: THEY ARE.
06:21:06 >>Barry Freedman: I MOVE TO APPROVE.
06:21:07 >>William Glass: SECOND.
06:21:08 >>Barry Jones: ALL IN FAVOR SAY AYE.
06:21:11 >>Jim Wallace: AYE.
06:21:13 >> THANK YOU.
06:21:16 >>Barry Jones: THE LAST ONE IS A PUBLIC INFORMATION MEETING.
06:21:21 JOE, THIS ONE IS YOURS, TOO.
06:21:23 EXTRA SPACE OF COCONUT POINT.

06:21:31 >>Mary Gibbs: WE HAD A LITTLE CONFUSION ABOUT WHETHER WE
06:21:34 WERE SCHEDULING THIS AS AN INFORMATION MEETING.
06:21:38 BUT THE APPLICANT WANTED TO GET EVERYBODY'S INPUT SO THEY
06:21:41 CAN WORK ON -- I THINK THERE ARE GOING TO BE SOME REVISIONS
06:21:44 NEEDED.
06:21:46 THIS IS THE EXTRA SPACE IS THE STORAGE BUILDING AT COCONUT
06:21:49 ROAD AND U.S. 41 ON THE EAST SIDE, AND IT'S A VERY LARGE
06:21:55 BUILDING.
06:21:55 IT'S FOUR STORIES.
06:21:56 I THINK IT'S ABOUT A HUNDRED THOUSAND SQUARE FEET.

06:22:00 IT'S PART OF THE COCONUT POINT PROJECT.
06:22:04 SO THEY ARE PROPOSING TO REPAINT IT.
06:22:09 I'LL LET JOE EXPLAIN THE COLOR SCHEME FOR EXTRA SPACE
06:22:14 STORAGE.
06:22:14 I DID WANT TO SAY FROM THE STAFF PERSPECTIVE THAT WE HAVE
06:22:17 SENT SOME COMMENTS TO JOE BECAUSE WE THOUGHT THAT NEEDED
06:22:22 SOME WORK, THE ACTUAL ORIGINAL DESIGN WON AN AWARD IN THE
06:22:26 DESIGN AND COLOR SCHEME IS NICE AND KIND OF IN KEEPING WITH
06:22:32 THE WHOLE REST OF COCONUT POINT AND THE SURROUNDING AREA.
06:22:35 BECAUSE THE BUILDING IS SO LARGE, THE WAY IT'S PAINTED NOW,
06:22:39 IT BREAKS UP THE BUILDING, SO IT LOOKS LIKE A SERIES OF
06:22:42 SMALLER BUILDINGS.
06:22:43 THE PROPOSED COLOR SCHEME OF THE WHITES AND THE GRAY AND THE
06:22:47 GREEN REALLY, I THINK, IN OUR OPINION, MAKE THE BUILDING
06:22:51 LOOK MUCH BIGGER, KIND OF MORE MASSIVE.

06:22:53 AND THEN WE HAVE THE SAME ISSUE AGAIN THAT WAS JUST BROUGHT
06:22:56 UP AT THE PRIOR CASE, OF WHETHER THIS COMPLIES WITH THE CODE
06:23:01 BECAUSE THE COLOR SCHEME IS PRIMARILY WHITES AND GRAYS.
06:23:04 AND THAT'S NOT REALLY THE WARM EARTH TONES OR SUBDUED
06:23:08 PASTELS.
06:23:09 WE BROUGHT UP THOSE ISSUES.
06:23:12 AND ALSO, WE JUST WANTED TO MENTION THAT BECAUSE THIS IS
06:23:15 PART OF COCONUT POINT, IT'S GOING TO REQUIRE APPROVAL FROM
06:23:17 OAK BROOK PROPERTIES, WHO ALSO REVIEWS THE DESIGN.
06:23:22 THEY HAVE NOT DONE THAT YET.
06:23:24 I THINK THEY ARE IN THE PROCESS OF DOING THAT.
06:23:26 BUT WE'LL NEED SOME COMMENTS FROM THEM AS WELL.
06:23:28 IF YOU DON'T HAVE ANY OTHER QUESTIONS, WE'LL TURN IT OVER TO
06:23:32 JOE.
06:23:36 >> THAT WAS PERFECT, MARY.
06:23:38 OAK BROOK HAS SEEN THIS.
06:23:40 THEY WERE FINE WITH THE COLORS.
06:23:41 I'M STILL HAVING SOME CONCERNS.
06:23:44 I THINK STAFF -- BUT WE'RE ON THE RIGHT PATH WITH THE
06:23:49 CORPORATE ENTITY.
06:23:51 EVERYTHING THAT SHE SAID WAS CORRECT, ALTHOUGH OAK BROOK WAS
06:23:57 FINE WITH THE COLOR PALETTE, THEY ARE NOT OKAY WITH THE SIGN
06:24:03 PACKAGE OR TAKE IT OFF OR PUT IT ON.
06:24:07 THEY NEED TO UNDERSTAND THE SIGN PACKAGE.
06:24:09 SO THAT'S SOMETHING THAT WE'RE LOOKING AT ALSO.

06:24:12 >>Barry Jones: WHEN YOU SAY THE SIGN PACKAGE, ON THE
06:24:14 BUILDING OR ON THE GROUND?
06:24:16 >> ON THE BUILDING.
06:24:17 NOT ON THE GROUND.
06:24:18 THE GROUND WILL STAY THE SAME BECAUSE THAT'S COCONUT POINT.
06:24:21 THOSE ARE JUST THINGS THAT ARE ADDED TO THAT.

06:24:23 I'M SORRY.
06:24:24 IT IS BUILDING SIGNAGE, WHICH HAS TO BE REVIEWED.
06:24:28 THE COMMENTS FROM STAFF IS -- WELL, FIRST, LET ME GIVE YOU A
06:24:36 LITTLE BACKGROUND ON THE PROJECT.
06:24:38 IT CAME WITH 100% CORPORATE COLORS.
06:24:45 I SAID I WOULDN'T EVEN BRING THIS UNTIL THEY STARTED TO
06:24:50 REALLY LOOK AT DOWNGRADING THE COLORS AND THE INTENSITY OF
06:24:54 THE GREEN AND ET CETERA, ET CETERA, ET CETERA.
06:24:58 AS PART OF THAT, THEY DID GET A LITTLE BIT OF APPROVAL FROM
06:25:02 OAK BROOK, AND I WANTED TO BRING IT TO YOU SO YOU COULD SEE
06:25:07 IT.
06:25:07 I THINK STAFF'S COMMENTS ARE ON -- WITH TAKING A BUILDING
06:25:14 THAT IS A LARGE BUILDING THAT WAS PREVIOUSLY BROKE DOWN WITH
06:25:19 MULTIPLE COLOR SCHEMES TO MAKE IT LOOK LIKE MULTIPLE
06:25:24 BUILDINGS, TO PAINT IT A THREE-COLOR BUILDING COLOR DOES
06:25:29 MAKE IT LOOK BIGGER THAN IT HAS IN THE PAST, AND JUST WHAT I
06:25:36 THINK EXTRA SPACE SHOULD BE DOING IS CONTINUING WITH TONING
06:25:42 DOWN THE GRAYS TO A WARM GRAY, BUT ALSO BRINGING IN SOME
06:25:47 OTHER COLORS TO BREAK THE BUILDING DOWN, STILL APPLYING A

06:25:53 LITTLE BIT OF CORPORATE IMAGE, BUT ALSO APPLYING COMMUNITY
06:26:01 IMAGE.
06:26:02 ONE OF THE OTHER THINGS THAT STAFF BROUGHT UP -- AND I AGREE
06:26:05 100% -- IS THAT EVERY SINGLE DOOR ON THAT PLACE IS PAINTED
06:26:12 GREEN AND IT'S A LITTLE OVER -- OVER-MARKETING, BRANDING,
06:26:20 WHATEVER YOU WANT TO CALL IT.
06:26:22 SO WE ARE IN THE PROCESS OF GETTING A LITTLE BIT MORE
06:26:28 DEVELOPMENT FROM CORPORATE, THEN GETTING DIRECTION FROM
06:26:36 THEM.
06:26:37 I WANTED THEM TO KNOW THAT WE HAD TALKED TO THE DRB AND THAT
06:26:41 THEY HAD SEEN IT, AND I WOULD HOPE THAT IF THEY LISTEN, I
06:26:49 WOULD BE ABLE TO COME BACK WITH A FINAL PRODUCT THAT MEETS
06:26:53 WITH STAFF'S APPROVAL AND MEETS WITH YOUR APPROVAL.
06:26:57 BUT THIS IS JUST AN INFORMATION MEETING, THAT WE ARE WORKING
06:27:04 ON THAT.
06:27:05 >>Barry Jones: THANK YOU.
06:27:06 I WOULD MIRROR WHAT STAFF HAS ALREADY TOLD YOU.
06:27:11 SIMPLE THING IS TAKE A BIG BUILDING AND MAKE IT LOOK SMALL,
06:27:14 AND IT'S GOING TO TAKE SOME VERTICAL DIFFERENTIAL TO DO
06:27:17 THAT.
06:27:18 I DID HAVE A QUESTION ABOUT THE DOORS.
06:27:22 TYPICALLY, WHEN WE SEE STORAGE DOORS FACING A ROAD LIKE
06:27:26 THAT, THERE'S USUALLY A REQUIREMENT FOR AN ENHANCED BUFFER
06:27:29 ALONG THE ROADWAY THERE.
06:27:30 DO YOU KNOW IF THAT BUFFER HAS A MINIMUM MAINTENANCE HEIGHT

06:27:33 OR ANYTHING LIKE THAT TO MAKE THE DOORS VISIBLE NOW?
06:27:39 >> JOE: NO, I DON'T.

06:27:41 I DO KNOW THIS PROPERTY WAS NOT ZONED FOR STORAGE.
06:27:44 IT WENT THROUGH SPECIAL EXCEPTION.
06:27:46 THAT'S WHY IT'S PROBABLY THE MOST BEST-LOOKING STORAGE
06:27:53 BUILDING IN THE WORLD.
06:27:58 I WAS ON THAT TEAM THAT DESIGNED IT, AND I DID PICK THE
06:28:03 COLORS.
06:28:04 SO I AM A LITTLE BIT SENSITIVE TO IT, TRYING TO MAKE SURE --
06:28:14 >>Barry Jones: THAT CORNER MONUMENT FOR COCONUT POINT IS
06:28:17 GOING TO STAY THERE IN THAT SPANISH RUSTIC YELLOW, WHATEVER
06:28:21 IT IS, AND IT'S GOING TO BE THERE IN CLOSE PROXIMITY TO THIS
06:28:24 BUILDING.
06:28:25 >> JOE: THAT'S WHY I THINK IF WE WERE TO BRING IN A CREAM
06:28:28 OR SOMETHING, SOMETHING, BUT THEY NEED MORE THAN THREE
06:28:32 COLORS, AND THEY NEED TO BREAK THE BUILDING DOWN MORE.
06:28:35 >>Barry Jones: I THINK YOU UNDERSTAND THE CHALLENGES IN
06:28:37 FRONT OF YOU.
06:28:38 I'M SURE YOU'LL RISE UP TO THEM.
06:28:41 >> JOE: YEAH, YOU ALSO MUST KNOW, OR MAY NOT KNOW, SHOULD
06:28:45 KNOW THAT THEY DID WANT TO PAINT THE ROOF TILE BLACK.
06:28:49 I PUT MY FOOT DOWN ON THAT AND SAID NO.
06:28:52 >>William Glass: THE ROOF TILE BLACK?
06:28:54 >> JOE: YEAH.
06:28:58 >>William Glass: DOUBLE THE ENERGY BILL ON THE BUILDING.

06:29:02 >>Barry Jones: I DON'T THINK THAT MEETS EARTH TONE OR WARM.
06:29:08 >>William Glass: I WAS CONTACTED BY THE GENTLEMAN, SOMETHING
06:29:10 TO DO WITH THIS MONTHS AGO.
06:29:12 I CAN'T REMEMBER HIS NAME.
06:29:15 >> TOM HANKIE.
06:29:17 >>William Glass: IT WAS TOM?
06:29:19 >> PROBABLY.
06:29:19 >>William Glass: THEY WANT TO CONVERT ALL THESE EXTRA SPACES
06:29:21 TO LIME GREEN.
06:29:24 I'VE GOT A GREAT CAJUN JOKE THAT GOES RIGHT ALONG THAT WAY.
06:29:27 I SAID, I DON'T THINK LIME GREEN IS GOING TO -- ON THIS
06:29:32 BUILDING.
06:29:32 HE SAID, WELL, WE'VE GOT SOME MORE MUTED GREENS.
06:29:34 >> WELL, THEY TOOK IT FROM A LIME GREEN TO A LILY PAD GREEN.
06:29:38 THE GREEN IS NOT BAD.
06:29:39 IT IS A PASTEL.
06:29:40 I WILL SAY THAT.
06:29:41 BUT I THINK MARY'S POINT AND STAFF'S POINT, NOT JUST MARY'S
06:29:46 POINT, IS THAT IT'S OVERLY ELEMENT THAT'S JUST DISTRACTING.
06:29:56 >>William Glass: THE DARK GREEN ON THE BUILDING IN THE
06:29:59 ORIGINAL LOGO AND THE DARK GREEN COLORS DON'T BOTHER ME ONE
06:30:02 IOTA.
06:30:05 IF THEY ARE REALLY SERIOUS ABOUT DOING THIS, I THINK THE
06:30:08 GREEN HAS TO BE EDGED.

06:30:11 IT NEEDS TO HAVE AN EDGE ON IT OR SOMETHING.

06:30:15 IT'S LIKE BLURRING INTO THE WHITE BECAUSE THEY ARE SO CLOSE.

06:30:23 >> JOE: THE ORIGINAL GREEN I WOULD NOT HAVE ACCEPTED.

06:30:27 >>William Glass: THE DARK GREEN?

06:30:29 >> JOE: NO.

06:30:31 IT WAS LIMEY.

06:30:32 LIME-ISH.

06:30:34 >>William Glass: THE ORIGINAL GREEN ON THE BUILDING?

06:30:37 >> JOE: NOT ON THE EXISTING BUILDING, THE ORIGINAL GREEN --

06:30:40 OH, YOU'RE SAYING -- OH, THE GREEN THAT THEY HAVE NOW IS

06:30:43 GORGEOUS.

06:30:43 >>William Glass: YEAH.

06:30:45 >> JOE: IT IS A HUNTER'S GREEN.

06:30:49 >>William Glass: I'M SAYING IF IT AIN'T BROKE, DON'T FIX IT.

06:30:51 >> JOE: THE NEW CORPORATE GREEN IS KELLY GREEN, IT'S

06:30:54 LIME-ISH.

06:30:55 >>William Glass: I UNDERSTAND THAT.

06:30:56 BUT THEY ARE TRYING TO FORCE A SQUARE PEG IN A ROUND HOLE.

06:31:01 >> THAT'S WHY THEY HIRED ME.

06:31:02 WE'RE GETTING CLOSER.

06:31:04 >>William Glass: FROM A SQUARE TO A TRIANGLE, IT STILL

06:31:07 DOESN'T FIT.

06:31:08 >> JOE: I'M GOING TO MAKE IT AN OVAL.

06:31:12 >>Barry Jones: ANY PUBLIC INPUT ON THIS?

06:31:16 >>Jim Wallace: I THINK -- IT'S JIM WALLACE.

06:31:19 I WANT TO MAKE A COMMENT ON THIS, BECAUSE I FEEL QUITE

06:31:22 STRONGLY ABOUT THIS.

06:31:23 THE ORIGINAL CONCEPT WHEN IT WAS PRESENTED, I REMEMBER BEING

06:31:27 THERE.

06:31:28 I WAS THERE FOR ALL OF THE PRESENTATIONS BY THE ORIGINAL

06:31:31 APPLICANT BEFORE THE BUILDING WAS BUILT.

06:31:35 AND THE DISCUSSION AT THAT TIME WAS THAT EXTRA SPACE STORAGE

06:31:41 WAS NOT SOMETHING THAT ESTERO WANTED ON U.S. 41.

06:31:44 AND THE APPLICANT AT THE TIME FELT THAT THE LOCATION WAS

06:31:47 EXTREMELY ATTRACTIVE TO THEM.

06:31:50 AND THE DISCUSSION WAS, AND THE PROMISE FROM THE APPLICANT

06:31:53 WAS THAT IT WOULD BE A STEALTH BUILDING, AND IT WOULD BE

06:31:58 CONSISTENT WITH THE REST OF ESTERO AND PARTICULARLY

06:32:00 CONSISTENT WITH THE COLOR SCHEME AND FEELING OF COCONUT

06:32:04 POINT.

06:32:06 AND BASED ON THAT, ESTERO APPROVED THE USE OF AN EXTRA

06:32:10 STORAGE FACILITY ON U.S. 41 BECAUSE OF WHAT THE MCHARRIS

06:32:16 PEOPLE DID IN DESIGNING A BUILDING THAT HAD THE KIND OF

06:32:21 ARTICULATION AND COLOR PALETTE AND THE VERTICAL COLOR BREAKS

06:32:26 THAT MADE IT CONSISTENT WITH COCONUT POINT AND MADE IT

06:32:29 CONSISTENT WITH WHAT WAS BEING DONE IN ESTERO.

06:32:32 THIS BUILDING AS PROPOSED IS NO LONGER A STEALTH BUILDING ON
06:32:37 U.S. 41.
06:32:38 IT IS A BIG, BOLD BILLBOARD FOR EXTRA SPACE STORAGE ON U.S.
06:32:43 41.
06:32:44 I THINK IT BREAKS WITH THE PROMISE BY THE APPLICANT THAT WAS

06:32:47 ORIGINALLY MADE WHEN THEY ASKED TO BUILD THE BUILDING.
06:32:50 SO I CAN'T IN ANY WAY FIND THIS COLOR SCHEME ACCEPTABLE.
06:32:58 >> JOE: WELL SAID.
06:33:00 GOOD POINT.
06:33:01 DULY NOTED.
06:33:02 >>Barry Jones: I THINK THAT MESSAGE HAS BEEN RECEIVED.
06:33:04 WE HAVE NO VOTE ON THIS.
06:33:10 IT'S JUST A PUBLIC INFORMATION.
06:33:13 SO YOU UNDERSTAND --
06:33:15 >> JOE: BACK TO THE DRAWING BOARD.
06:33:17 I UNDERSTAND WHERE WE ARE HEADED.
06:33:18 I CAN COMMUNICATE THAT BETTER TO THE APPLICANT.
06:33:21 >>Barry Jones: VERY GOOD.
06:33:23 GLAD TO BE OF ASSISTANCE.
06:33:25 >>William Glass: I DIDN'T THINK WE WOULD EVER SEE A COLOR
06:33:30 COME IN HERE THAT WOULD BEAT HERTZ GOLD AS FAR AS BEING AN
06:33:35 ANATHEMA TO YOUR EYE.
06:33:38 I DON'T UNDERSTAND THIS LIME GREEN.
06:33:40 THEY ARE DOING IT ON ALL THE BUILDINGS --
06:33:44 >> JOE: BILL, IT'S LIKE RED.
06:33:47 IT GETS YOUR ATTENTION, AND IT'S JUST DONE FOR THAT PURPOSE.
06:33:53 >>Jim Wallace: THIS IS JIM WALLACE.
06:33:56 >> JOE: THERE IS A BLEND BETWEEN CORPORATE NEED AND LOCAL
06:33:58 NEED, AND WE WILL REACH THAT.
06:34:01 >>Jim Wallace: RESPECT THE CORPORATE NEED, JOE, OR WHOEVER,

06:34:06 I THINK THE ISSUE WE HAD HERE IS THAT THE MCHARRIS GROUP
06:34:09 CREATED A LANDMARK FOR ESTERO AND A LANDMARK FOR COCONUT
06:34:14 POINT.
06:34:16 AND I DON'T THINK THAT THE DRB SHOULD FOREGO THAT LANDMARK.
06:34:20 AND IT IS A LANDMARK.
06:34:22 YOU'RE ABSOLUTELY RIGHT, BILL OR WHOEVER SAID IT, THAT THE
06:34:25 BUILDING DOES NOT LOOK PROPORTIONATELY LARGE.
06:34:28 IT LOOKS WONDERFUL.
06:34:29 NOW, MAYBE THE LANDSCAPE NEEDS TO BE TRIMMED SO YOU CAN SEE
06:34:31 THE SIGNAGE BETTER.
06:34:33 THAT'S A WHOLE SEPARATE STATEMENT, BUT I DON'T THINK WE
06:34:36 SHOULD BE APPROVING FOREGOING WHAT IS, IN MY MIND, A
06:34:40 LANDMARK IN ESTERO FOR SOMETHING THAT'S GOING TO BE A HUGE
06:34:46 BILLBOARD ON U.S. 41 FOR EXTRA SPACE STORAGE.
06:34:51 >>Barry Jones: I WOULDN'T DISAGREE WITH THAT.
06:34:53 >>William Glass: I THINK I'M WITH YOU 100%, JIM.

06:34:56 >>Barry Freedman: WELL SAID, JIM.
06:34:59 >> JOE: AND THAT WILL BE ECHOED AT THE NEXT MEETING.
06:35:03 >>Barry Jones: THANK YOU, JOE.
06:35:05 >>William Glass: APPRECIATE IT, MY FRIEND.
06:35:08 >> JOE: THANK YOU, FOLKS.
06:35:09 BE SAFE.
06:35:09 >>Barry Jones: DO WE HAVE ANY PUBLIC INPUT THIS EVENING?
06:35:12 SEEING NONE, HEARING NONE, WE'LL MOVE ON TO BOARD
06:35:16 COMMUNICATIONS.

06:35:16 BOARD COMMUNICATIONS?
06:35:17 OUR NEXT MEETING IS TWO WEEKS AWAY.
06:35:23 >>William Glass: MAKE SURE I'VE GOT IT IN MY CALENDAR.
06:35:25 I APOLOGIZE TO EVERYBODY FOR BEING LATE.
06:35:28 I TOTALLY ZONED.
06:35:29 I HAD SOMEBODY IN MY OFFICE.
06:35:30 MY PHONE WENT OFF AND SAID DRB IN TEN MINUTES.
06:35:35 I THINK I BROKE THE LAND SPEED RECORD COMING UP THE HIGHWAY.
06:35:41 >>Barry Freedman: I'VE GOT THE 16th, 5:30.
06:35:44 >>Barry Jones: OKAY.
06:35:45 WITH THAT, DO WE HAVE A MOTION TO ADJOURN?
06:35:49 >> SO MOVED.
06:35:50 >>Barry Jones: SECOND?
06:35:50 ALL IN FAVOR, AYE.
06:35:52 AYE.
06:35:52 THANK YOU FOR JOINING US.
06:35:54 GOOD STUFF.
06:35:58 >>Nancy Stroud: GOOD NIGHT, EVERYBODY.
06:35:59 THANK YOU, BE SAFE.

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