

In The Matter Of:
Town of Stoneham Board of Appeals
Weiss Farm Apartments, LLC, Re 170 Franklin Street

Public Hearing, Volume V
September 10, 2015
Comprehensive Permit Request



DORIS O. WONG
ASSOCIATES, INC.

COURT REPORTERS

50 Franklin St., Boston, MA 02110
Phone (617) 426-2432

Original File Stoneham_Hearing_Weiss_Farm_Vol5.v1
Min-U-Script® with Word Index

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

1

Volume V
Pages 5-1 to 5-64

TOWN OF STONEHAM
BOARD OF APPEALS
Public Hearing Re
Comprehensive Permit Request by
Weiss Farm Apartments, LLC
With Regard to 170 Franklin Street
Board Members Present:

Robert Saltzman, Chairman
Laurence Rotondi
Tobin Shulman
William Sullivan
Michael Dufour
Catherine Rooney, Secretary

Huggins & Witten, LLC (by Jonathan Witten, Esq.)
156 Duck Hill Road, Duxbury, MA 02332,
jon@hugginsandwitten.com, 781.934.0084,
for the Board.

Cicatelli & Cicatelli (by Steven L. Cicatelli,
Esq.) 266 Main Street, Stoneham, MA
02180-3502, scicatelli@cicatelli.com,
781.438.4060 - and -

Rackemann Sawyer & Brewster (by Richard J.
Gallogly, Esq.) 160 Federal Street, Boston,
MA 02110-1700, rgallogly@rackemann.com,
617.951.1172, for the Applicant.

Held at:

Stoneham Town Hall
35 Central Street
Stoneham, Massachusetts
Thursday, September 10, 2015
7:33 p.m.

Carol H. Kusnitz
Registered Professional Reporter

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

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

P R O C E E D I N G S

CHAIRMAN SALTZMAN: Good evening,
everybody. Welcome to the Stoneham Board of
Appeals. This is a continuation of the 40B
application for a Comprehensive Permit at Weiss
Farm, 170 Franklin Street in Stoneham.

At this point in the proceedings, we all
know each other. It's the rare band that introduces
itself before every song, I suppose. So with that
being said, it's my -- I know there's a presentation
coming up, but we have the next scheduled meeting.
Before everybody goes running out of here at some
point tonight, let's figure out when we're coming
back.

There was a date of September 23rd that we
were looking at tentatively. It's come to my
attention that there's a member of the Board who
can't guarantee his attendance that night. So I
wanted to make sure, if at all possible, that we
were all here.

Mr. Dufour isn't going to be in attendance
tonight, it turns out. We've tried him. So it's
our intention to make every effort to get everybody
here.

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

3

1 How is the 22nd?

2 MR. CICATELLI: Mr. Chairman, that would be
3 fine, but we did want to just discuss -- because I
4 believe the purpose of that meeting was to be a
5 continuation --

6 CHAIRMAN SALTZMAN: The traffic.

7 MR. CICATELLI: -- on traffic. As you
8 recall, at the last meeting Mr. Dirk gave a very
9 detailed presentation to the Board in terms of his
10 review of our traffic study, and our understanding
11 was that we were going to receive a letter from him.
12 He just wanted to listen to some of your comments
13 and questions before he composed it.

14 We did not receive that letter until very
15 late on the 3rd, the Thursday before the long
16 weekend. So our traffic consultant has really only
17 had a few business days to review it. It's about a
18 15-page letter. I'm sure the Board has a copy of
19 it.

20 There will be a response that our traffic
21 consultant will be sending Jeff Dirk, probably on
22 Monday, just requesting some clarification and to
23 discuss a few issues and hopefully some additional
24 counts to take place by the end of next week. But

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

4

1 our concern is, if we come back on the 22nd or
2 23rd -- the 22nd I think we have Board of Selectmen
3 also, just so the Board is aware.

4 CHAIRMAN SALTZMAN: Did you have a conflict
5 with that? I wasn't sure -- were you going to be
6 doing anything in front of the Selectmen yourself?

7 MR. CICATELLI: I had something, but it's
8 not a conflict that I can't get out of. But the
9 issue is, I think you had mentioned in one of the
10 prior meetings you would prefer to see our report or
11 information ten days prior to the meeting, and we're
12 just concerned we might not be able to do that.

13 So it's at the Board's pleasure. We can
14 come in, we can have the two consultants maybe
15 discuss it, you can take on another subject, but I
16 don't think it's going to be a full response to Mr.
17 Dirk's letter. So we just wanted to see what the
18 Board's pleasure would be.

19 MR. MAHONEY: If I could, Mr. Chairman, I
20 spoke with our consultants today. They're working
21 on -- the biggest lead-time issue is taking
22 additional traffic counts. So part of their request
23 they're going to have back to Mr. Dirk is to clarify
24 which intersections, because they weren't 100

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

5

1 percent clear.

2 Those counts will get done some time late
3 next week, then they have to analyze the results,
4 and all that takes time. We still think it will be
5 productive.

6 CHAIRMAN SALTZMAN: I understand that the
7 counts are a serious issue and that we wanted, if at
8 all possible, to have a count on, for example, a
9 Thursday. So if they didn't do it today, they're
10 looking at next Thursday. We would love to have
11 seen them do it today. I mean, you couldn't go
12 anywhere today.

13 So with that being said, what kind of a
14 turnaround are you looking at right now as far as
15 the traffic?

16 MR. MAHONEY: I think it will be later in
17 the month to have, you know, kind of a full response
18 to every single issue, honestly probably the last
19 week of the month. We still think we'll have enough
20 stuff to talk about. We just wanted you to be aware
21 that -- you had put the request out there to have
22 everything in writing ten days ahead of time. That
23 will be very difficult here.

24 We still think it can be productive to meet

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

6

1 with Mr. Dirk and go through as many issues as we
2 can, of course at your pleasure.

3 CHAIRMAN SALTZMAN: Well, just subject to
4 the other members of the Board -- you know, if there
5 were 31 days in September, we could have it on the
6 31st.

7 How would the 1st be? Would the 1st be a
8 possibility of October? That might allow everybody
9 to do what they have to do. And I recognize that
10 we're the people that wanted the count, and you
11 can't get a count done on the 15th and get a report
12 done on the 12th. I mean, I'm grasping that small
13 point.

14 How does that work for you guys? Is that a
15 good date, the 1st? It's a Thursday.

16 MR. MAHONEY: From a scheduling standpoint,
17 we'll make ourselves available, of course.

18 CHAIRMAN SALTZMAN: How about the rest of
19 us? That way everybody can -- you know, I think
20 that it's a significant enough issue that people
21 should have time to look at what each other is
22 saying and to see if there's, you know -- find what
23 areas of agreement they're at so that when we come
24 in on the 1st we can not just confine ourselves to

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

7

1 being disagreeable, but at least reduce the number
2 of issues that would require, you know, the full
3 attention of everybody.

4 MR. CICATELLI: Would you want to take up
5 any other subjects unrelated to traffic on the 22nd?

6 CHAIRMAN SALTZMAN: That's a fair question.

7 MR. WITTEN: So I think, Mr. Chairman --
8 good evening, members of the Board. Good evening,
9 Steven.

10 The Board had discussed having Mr. Houston
11 also attend the next meeting.

12 CHAIRMAN SALTZMAN: Sure.

13 MR. WITTEN: And I notice that Tom is here
14 tonight. I know he's been in touch with Mr. White,
15 who is the project engineer. So I think the Board
16 could also entertain Mr. Houston's initial review,
17 and maybe Mr. White can be here as well, and we can
18 cover both the traffic and the site planning civil
19 side at the same time.

20 MR. MAHONEY: I do think on the 22nd we
21 were prepared to discuss a lot of the things that we
22 would be able to agree on in terms of traffic.

23 CHAIRMAN SALTZMAN: That sounds good.

24 MR. MAHONEY: Just understanding --

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

8

1 CHAIRMAN SALTZMAN: We don't have to go 15
2 rounds. I mean, we can do this in a relatively
3 short --

4 MR. CICATELLI: So, Mr. Chairman, the
5 meeting on the 22nd would not be in this room, I
6 assume?

7 FROM THE AUDIENCE: The 22nd is the Board
8 of Selectmen in this room.

9 CHAIRMAN SALTZMAN: Unless the Selectmen
10 want to change their minds and meet somewhere else,
11 I think we're going to be downstairs on that night.

12 MR. WITTEN: Would it make sense, Mr.
13 Chairman, members of the Board, to not meet on the
14 22nd and just meet on the 1st?

15 CHAIRMAN SALTZMAN: That was what I was
16 leaning toward, you know. If we have everything
17 ahead of time, you know, we can probably cut to the
18 chase on the 1st.

19 I'm agreeable to the -- I mean, we could
20 do -- if we start on the 1st, I don't know how many
21 times we could meet in October. We could probably
22 knock out two or three meetings that month.

23 And in this way here, you know -- what I
24 was just getting at was, I think the traffic is

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

9

1 somewhat of a significant issue. It's engaged the
2 attention of the Board, certainly the Town. If we
3 could, it would be perhaps optimistic to think that
4 maybe we could put it to rest somewhat that night
5 and maybe save something small for another night.

6 MR. ENGLER: Mr. Chairman, may I suggest,
7 following up Jon's point with Mr. Houston, if we
8 could just get his findings or report so we could
9 work on it in the interim -- we don't have to meet
10 on the 22nd if you don't want, but if we have
11 something, our engineers can start working on that.

12 It would be like traffic. It will be like
13 when we finally come back to talk about it, we've
14 had ample time to go back and forth. I don't know
15 what your schedule would be, but -- so if we knew
16 there was a date when we could actually see the
17 report and respond, we have no reason, from our
18 point of view, to have the meeting on the 22nd.

19 CHAIRMAN SALTZMAN: Well, let's just see
20 what -- what's the feeling of the Board? I had
21 thought we would be meeting that week. We can still
22 do it.

23 MR. SHULMAN: It sounds to me that meeting
24 on the 1st would be a more productive use of time,

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

10

1 honestly. There's no need to rush it and make sure
2 we get a second meeting in September if the 1st is a
3 more productive date, which it sounds like it would
4 be.

5 MR. SULLIVAN: I'm here for the process. I
6 have no more motorcycle trips planned.

7 CHAIRMAN SALTZMAN: Well, in the words of
8 Thomas Jefferson, delay is preferable to error.
9 Perhaps the 1st might be the way to go.

10 MR. CICATELLI: 7:30, Mr. Chairman, in this
11 room?

12 CHAIRMAN SALTZMAN: Yes. Does that work?

13 MS. ROONEY: Yes.

14 CHAIRMAN SALTZMAN: That way we keep our
15 unbroken string in this particular spot.

16 MR. ENGLER: Do we have a Thursday night
17 game?

18 (Laughter)

19 MR. SULLIVAN: It isn't just the game.
20 It's just that tonight is the opening game.

21 CHAIRMAN SALTZMAN: And I would have
22 thought somebody in this room could have caught when
23 the Chairman made a slip of the tongue and scheduled
24 this event for tonight.

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

11

1 MR. SULLIVAN: We were afraid to argue with
2 the Chairman.

3 (Laughter)

4 CHAIRMAN SALTZMAN: Any other business that
5 we need to discuss before we hear from your expert
6 tonight?

7 MR. CICATELLI: No, Mr. Chairman.

8 Mr. Chairman, if I may, I would like to
9 introduce Steve Cecil, our landscape architect from
10 the Cecil Group out of Boston, and Hugh Russell, our
11 project architect of Russell, Scott, Steedle &
12 Capone Architects out of Cambridge. They're here
13 this evening to address landscaping and
14 architecture.

15 CHAIRMAN SALTZMAN: Terrific. Welcome.

16 MR. CECIL: Thank you very much. I think
17 we'll share the microphone and the presentation at
18 various points.

19 The discussion this evening -- I'm Steven
20 Cecil, Principal of the Cecil Group, and we are
21 landscape architects, land planners and help compose
22 sites and new developments for our clients
23 throughout New England.

24 In thinking about this --

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

12

1 CHAIRMAN SALTZMAN: Excuse me just one
2 second. I just want to make a correction to the
3 record. We did start -- although that was a
4 splendid introduction so far, we haven't achieved
5 anything thus far, and I would just ask that the
6 record reflect that Mr. Michael Dufour is in
7 attendance.

8 MR. DUFOUR: Thank you. Sorry for being
9 late.

10 CHAIRMAN SALTZMAN: We're just glad to see
11 you.

12 MR. CECIL: Good evening. We were just
13 starting. I'll flip back to the opening slide of
14 the presentation.

15 I'm Steve Cecil from the Cecil Group.

16 MR. RUSSELL: Hugh Russell.

17 MR. CECIL: And so what we're going to do
18 is talk through a series of topics. And one of the
19 things is that, right from the start, we're going to
20 be showing a series of graphics that explain the
21 site plan that's been submitted from several
22 perspectives.

23 We're going to talk a little bit about the
24 site design -- how did the site design emerge, why

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

13

1 did it get shaped this way and what does that have
2 to do with the building massing and the
3 architecture -- and then return back to the
4 landscape architecture and how this is designed to
5 fit together and fit in the community.

6 MR. ENGLER: Can I interrupt and ask, if
7 the people over there want to come back in this
8 corner -- you're okay? Great. Sorry.

9 MR. CECIL: So just one of the things about
10 the Weiss Farm that is important to -- a starting
11 point in any project is to really understand what's
12 the character of the site and its surroundings. And
13 one of the things that is apparent from many
14 perspectives, from many points of view, is that the
15 central portion of the site is depressed a little
16 bit from the surroundings, depending upon where you
17 are. It's a little bit below Franklin Street, a
18 little bit below where the old farmhouse was, where
19 Mrs. Weiss will live. And there's some low land,
20 and it climbs pretty steeply up to the neighborhoods
21 around it.

22 And much of this edge is heavily landscaped
23 already and serves as a kind of buffer that will
24 remain and will be undisturbed by the development.

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

1 So we have a kind of band of green relative to the
2 edges of the site.

3 One of the things that we have done in
4 terms of the developed portions of the site is make
5 sure that the majority of the developed portions of
6 the site are set back from the street itself so that
7 we have that edge to work with.

8 And then something that we'll explain a
9 little bit more is we worked to have a very
10 efficient layout of the parking and the circulation
11 so that the amount of land dedicated to the
12 automobile is less than it would be otherwise, so we
13 can dedicate more of the land to open space and have
14 a better characteristic.

15 In getting that, efficiency has been really
16 a benefit in terms of the pedestrian circulation,
17 the character of the buildings and how we see them.
18 I think one of the things that you'll see then, as
19 we look at the site plan, the buildings are
20 clustered as close to the center as they can be,
21 with a courtyard system that will connect them, and
22 there are a series of lower buildings around the
23 entry.

24 So there are a series of these townhouses

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

1 that are along the edge of the site, and you'll see
2 that several of the buildings are turned at angles.
3 They're turned at angles so that, as you see them
4 from the street and along the approach, there's less
5 of the building face apparent from the street and
6 they create more of an opening into the site.

7 There's a clubhouse facility that will be
8 part of the overall project, and it's sited so that
9 it's visible as a lower-scale element from the
10 entryway. And it's kind of a marker, if you will, a
11 landmark that is associated with the courtyards that
12 we will be talking about.

13 So the idea is then the multifamily
14 buildings, the larger buildings, are clustered
15 around this courtyard that they can share and are
16 connected to the common space towards the center of
17 the site itself, which leaves the majority of the
18 site available for the vegetated buffers that will
19 be around it. And they're composed of several
20 different pieces. So we think of this as an olive
21 scheme, where you've got the center and you've got a
22 lot of green around the outside. That's basically
23 the idea.

24 Now, in thinking about what we're doing

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

1 with the circulation, again we have a little entry
2 road and street, but then the circulation passes
3 through parking lots in a way that are just as
4 efficient as we can get them.

5 An important consideration which affects
6 the overall organization of the site is that among
7 the multifamily buildings and the lower building
8 toward the front of the site, the parking is
9 dedicated in parking spaces, but the building which
10 is furthest to the south here -- it's this building
11 here -- the parking is actually underneath the
12 building. And that's to, again, pull the parking
13 out of the site and create more opportunities for
14 landscaping, so that for those who are living here
15 or visiting here, they'll be able to look over the
16 top of the parking and have a much lower impact.

17 So from that perspective, we've created an
18 internal network of sidewalks and pathways so that
19 people can walk around the edges of these buildings,
20 come up to them, enter into the courtyard, have
21 sidewalks that reach out and stretch along Franklin
22 Street. So it is very deliberately a pedestrian-
23 friendly place, both internally and accessible from
24 that standpoint.

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

1 So what we're going to show you now is, in
2 three dimensions, how the buildings and how the
3 architecture are integrated into the site and how
4 they relate to views that you might have in the
5 future.

6 The top image is a little bit difficult to
7 see, and I'll explain what's happening here. We're
8 along Franklin Street. If you look at the lower
9 image here on the right-hand side, you'll see a
10 plan, and that arrow shows where we're looking from.
11 So if you can imagine, we're coming in from the west
12 a little bit, and we're looking -- the Weiss
13 farmhouse is here, this little paddock here. And
14 we've put in landscaping and faded away so you can
15 see in the background just the outline of the
16 townhouse buildings.

17 And it's a little bit difficult to see,
18 because, in fact, the before and after shot will
19 actually look a lot like this. There's quite a
20 bit -- if you drive by there or walk by there,
21 there's a lot of existing landscaping, all of which
22 will remain. So the idea is the townhouses, if you
23 see them through the trees, during the wintertime
24 perhaps, you'll have a little bit more views back in

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

18

1 there. It will look a little bit like that. But
2 we're trying to make sure that there is not a
3 significant impact from the street.

4 CHAIRMAN SALTZMAN: One quick question for
5 you. If you can go back to Franklin Street, that's
6 the landscaping as it exists today, correct?

7 MR. CECIL: Uh-huh.

8 CHAIRMAN SALTZMAN: Is the plan -- does the
9 plan call for more landscaping between Franklin
10 Street and the --

11 MR. CECIL: Yes. On the back side of the
12 -- so not right at the street but on the back side
13 behind it, down towards where the townhouses would
14 be, there would be additional landscaping and trees,
15 et cetera.

16 CHAIRMAN SALTZMAN: I attended a seminar up
17 in Lowell a couple of years ago. I see some
18 familiar faces from that event. I remember that
19 they said at that seminar that there was an
20 affordable housing development in Littleton where
21 the landscaping was a huge factor in the Town's
22 decision to approve it. And my recollection was
23 that you couldn't really see it from the street.

24 Now, I recognize, if you were going to try

Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request

19

1 and do that on Franklin Street, you would have had
2 to have known about this a long time ago. But I
3 just wonder, you know, there's a lot of screening
4 that could make a big difference. And I'm just
5 looking at it from here. You know, if you're
6 walking along Franklin Street, what's proposed is a
7 fairly daunting amount of construction. The less of
8 it you can see, the less daunting it becomes.

9 MR. CECIL: Correct.

10 CHAIRMAN SALTZMAN: I just wondered if
11 there is anything planned to screen Franklin Street.

12 MR. CECIL: I think between the combination
13 of leaving the landscaping and the parcel along the
14 street, which is fairly deep -- it has Weiss Farm --
15 if you go look at it, it rises up there. It's sort
16 of on a mound.

17 CHAIRMAN SALTZMAN: You have a lip.

18 MR. CECIL: Yes. Exactly. So the idea is
19 not to 100 percent conceal it, but to -- so you're
20 seeing it through this kind of gauzy screen of
21 landscaping.

22 The other really important idea here is
23 that these are the townhouse, the lower-scale units.
24 We have really organized it so that the taller

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

20

1 pieces are towards the back and further away, and as
2 we know, things that are further away don't appear
3 as large. So that's very much in the thinking that
4 has gone to the site plan and the landscaping.

5 Now, when you come down to the entry to the
6 development, we have two clusters of townhouses and
7 a green opening that will enter into the project.
8 And that's to create kind of a public front door to
9 the project but to scale it much more in the scale
10 of the kinds of middle-sized buildings that are
11 around this area of Stoneham.

12 So that's what that would look like. And
13 the road is not -- it's deliberately designed so it
14 bends around. The buildings are turned edge on in
15 so that the parking -- you're not looking into a
16 community which has cars all in front of it; you're
17 looking into a community, or a part of a community.

18 So the architecture is, of course, scaled
19 deliberately to be that smaller scale as well.

20 FROM THE AUDIENCE: What are we looking at
21 right there?

22 MR. CECIL: So we are looking at the
23 townhouses that would flank the entryway off
24 Franklin Street, around the little green space.

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

21

1 It's sort of the front porch to the project.

2 MR. RUSSELL: I wanted to also -- I've made
3 two boards -- maybe could you display those --
4 showing the colors to be used on different
5 buildings. There's a little photograph at the top
6 that keys you in to which building is which.

7 So we're looking at the townhouses. As
8 Steve said, the parking for these buildings is in
9 back, so you can't -- you don't see any cars between
10 the street and the buildings.

11 They have the kind of traditional elements
12 of porches, bay windows, you know, standard-sized
13 windows, gables. I've done a couple of things here
14 that are different. You'll notice that the roof
15 line is dropped so it looks like it's sort of two
16 stories from the street. The grade is actually half
17 a story up, and the roof has been dropped half a
18 story. Again, that's to try to get the scale down
19 to relate to the other kinds of houses that you see
20 along Franklin Street.

21 Also you'll notice that each unit is
22 expressed; there's like a white trim band. And
23 that's sort of a general principle for the whole
24 site. We're trying to have the architecture show

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

22

1 the individual units, the pieces that people live
2 in.

3 CHAIRMAN SALTZMAN: So on the colors, are
4 we to understand that the yellow, which has been
5 very much in favor in a lot of these developments,
6 is not happening in this one?

7 MR. RUSSELL: That's correct. We've got a
8 tan --

9 CHAIRMAN SALTZMAN: Sighs of relief being
10 breathed all over the room.

11 MR. RUSSELL: I'd say we're trying for a
12 somewhat more subtle approach in some things. And I
13 have to credit Steve and his colleagues with really
14 coming up with the kind of subtlety of the color
15 scheme. We had been working on the project for a
16 couple of years, and when he came and looked at it
17 with sort of fresh eyes, he was able to help us
18 understand and make the buildings more articulate
19 due to selection of color.

20 So let's go on to --

21 CHAIRMAN SALTZMAN: I notice also that, you
22 know, the only problem where you're going with the
23 beige is all the projections show sun in the sky; on
24 a nice gray day, they look different.

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

23

1 MR. RUSSELL: Right. The gray color is the
2 one that we just used on a building in Weymouth, and
3 it's a nice color, because it's not flat gray. It's
4 got a little bit of life to it. The color is called
5 Light Mist, whatever that means.

6 CHAIRMAN SALTZMAN: Who could be opposed to
7 Light Mist?

8 MR. RUSSELL: So as you just come down the
9 road, you can see ahead of you a clubhouse. The
10 building on the left is the building that you saw in
11 the last rendering.

12 MR. CECIL: And what we're trying to do
13 with the landscape and the pedestrian is create the
14 kind of wandering path and a sequence of spaces so
15 you don't see all of this all at once. You
16 really -- as you move around, whether you're in a
17 vehicle, but also as a pedestrian, you're seeing
18 glimpses back into the courtyard and spaces in
19 between the buildings.

20 But the clubhouse is really meant to be a
21 feature, and the architecture has some very
22 deliberate ideas and references.

23 MR. RUSSELL: It happened that the size of
24 the building we needed for the clubhouse was exactly

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

24

1 the size of the largest barn that the Weisses built
2 about 50 years ago. And we thought it would be nice
3 to -- first we thought, let's just move it down.
4 Then we went inside and discovered that it's not a
5 very romantic barn inside. The first floor is a
6 forest of columns, and the second floor is this
7 marvelous hay loft that's completely open.

8 So we decided that we would copy the size,
9 we would copy the roof shape, and we would copy the
10 features that are found on the barns but repurpose
11 it.

12 So this building contains a leasing office,
13 which is right -- the front door is what you see on
14 the end. The barns have odd openings at odd places.
15 They have windows that, you know, sort of go along
16 and repeat for a while, and then they don't. But
17 they have these sort of ordinary kinds of windows in
18 them. And then there are some larger windows up in
19 the upper floor, lighting the hay loft.

20 So you would walk in that front door, the
21 leasing office would be on the left, the exercise
22 facility would be straight ahead, and then there
23 would be some common rooms that would be sort of
24 beyond the leasing office. The far corner, there

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

25

1 are some toilets that serve this building and also
2 serve the pool that's behind.

3 This current barn has got cedar shingles on
4 it. So that was one of the things that led to the
5 coloration of the base, and we're going to use a
6 shingle style hardy material to try to pick up on
7 that texture.

8 MR. CECIL: So now what we've done is we've
9 turned the corner, and I'll walk up a little ways so
10 that we're looking back towards the barn, or
11 clubhouse -- clubhouse barn, and we're seeing the
12 pathway system that ties together these courtyards
13 within the interior. You're seeing the bases, the
14 pedestrian level of the buildings around them, and
15 now what we're going to do is to take a look at the
16 architecture of the three buildings that form this
17 courtyard.

18 MR. RUSSELL: So the particular building
19 that we're showing is the one that is farthest from
20 the street, which is actually the largest building.
21 That was very deliberate, because if you put the
22 biggest pieces farthest from the street, they'll be
23 less visible.

24 So you can see there the elements of the

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

26

1 gable roofs. There are balconies so that people can
2 come out and experience the outside. And the
3 modules -- each balcony represents somebody's
4 apartment. So you can see there's a largish tan
5 apartment at the end, and then there's a brown
6 apartment with a balcony, and another brown
7 apartment. You begin to pick up the rhythm of
8 what's happening inside.

9 We wanted to make the base something
10 special, and Stoneham is not called Stoneham
11 entirely by accident. There's a lot of stone in
12 town. The wall in front of Donna's house has a
13 beautiful sort of cobblestone, fairly large
14 cobblestone wall in front of her house. There are
15 other walls viewed down Franklin Street. So we
16 thought that we would put a stone base onto the
17 building, which would tie it more to the ground and
18 also give it that material which is found in other
19 places nearby.

20 MR. CECIL: I should add about this, you
21 can see that the landscaping is ghosted in. We
22 wanted to show the architecture so you could see it
23 depending on the season, but the idea is that the
24 tree masses in these courtyards will be begin to

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

27

1 fill in that mass. In the wintertime it will have
2 more of an open feel.

3 MR. WITTEN: Mr. Chairman, could I just ask
4 a quick -- go ahead.

5 MR. SULLIVAN: I just have a question on
6 this stone that you're proposing. Is it for this
7 building only, or is it for all three of the
8 multistory buildings? Is it the townhouses? What
9 does it encompass?

10 MR. RUSSELL: It's on all of the buildings
11 except for the clubhouse. The townhouses --

12 MR. CECIL: You can see it here.

13 MR. RUSSELL: -- have a relatively thin
14 strip, but there's a full story on all these.

15 MR. SULLIVAN: On all the buildings with
16 the exception of the clubhouse.

17 MR. RUSSELL: Right. Which in a way is a
18 little ironic, because the present barn does have
19 stone. But like all New England barns, it's built
20 into the slope of a hill so they can drive machinery
21 in at two levels, and our building sits on the flat.

22 MR. SULLIVAN: Thank you.

23 MR. WITTEN: Could I just ask you, Mr.
24 Russell, this is Building C?

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

28

1 MR. RUSSELL: Yes.

2 MR. WITTEN: And the plans that were
3 submitted to the Board are dated June 2014?

4 MR. RUSSELL: That's correct.

5 MR. WITTEN: Have there been revisions to
6 those plans?

7 MR. RUSSELL: There have not.

8 MR. WITTEN: So these plans are the same as
9 the plans you've shown. Did you prepare a
10 development budget, a construction budget for these
11 plans?

12 MR. RUSSELL: I did not.

13 MR. WITTEN: So you haven't provided the
14 Applicant with a development budget for these plans?

15 MR. RUSSELL: I have not.

16 MR. WITTEN: Have you seen a development
17 budget for these plans?

18 MR. RUSSELL: I don't think so.

19 MR. ENGLER: Jon, I can answer the question
20 that you're getting at.

21 MR. WITTEN: If I could, if Mr. Russell
22 hasn't prepared them, that was my question.

23 MR. ENGLER: Okay. Let me add another
24 thing to your question, because I was going to raise

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

29

1 it at the end. We thought, when we did these, we
2 were grandfathered in from the 10 percent
3 three-bedroom requirement, which we are not. So
4 there has to be another modification, which won't
5 impact the size, the height, the massing, anything
6 but interior allocation of space.

7 So we have 10 percent three-bedroom units,
8 which now we only have 5. It will entail losing
9 some units, two or three or four. That will be the
10 next iteration of plans. I just want to alert
11 everybody that if you're looking for final
12 schematics, they may look like that, but the insides
13 have to be modified.

14 CHAIRMAN SALTZMAN: What we're looking at
15 right here is going to stay the same in terms of its
16 dimensions.

17 MR. ENGLER: Correct. Right? Pretty much
18 so.

19 MR. MAHONEY: Yes.

20 MR. RUSSELL: Yes. We presently have 18
21 three-bedroom units. We need to have 26. So we're
22 8 short. And so we will convert other apartments to
23 create -- to make the three bedrooms, and we'll
24 therefore lose a few in the count.

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

30

1 CHAIRMAN SALTZMAN: Any other questions?

2 MR. SULLIVAN: So the requirement is 26?
3 You're required to have 26 three-bedroom units in
4 this project?

5 MR. ENGLER: Yes.

6 MR. SULLIVAN: And that's a requirement
7 from --

8 MR. ENGLER: That's a policy of all the
9 state agencies that finance and approve 40B, that
10 they want to see more family housing and less --

11 MR. SULLIVAN: So that's a requirement from
12 DCHD?

13 MR. ENGLER: DCHD and Mass. Housing, whoever
14 you go to to get your approvals, they have a
15 requirement. In this case it would be Mass.
16 Housing.

17 MR. CECIL: So seeing how the architecture
18 fits into the site, now we're going to look at the
19 landscape architecture a little bit. They are shown
20 in the plans, the plans that were submitted and
21 rendered here. The plans that were submitted, this
22 is the black-and-white version of it.

23 I bring this forward just to note that we
24 have been careful to think about the different types

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

31

1 of species: evergreens where they make sense,
2 deciduous species, shrubs, lower-scale plantings,
3 seasonal plantings, for example, at the entryway.

4 And relative to your question about some of
5 the screening from Franklin Street -- so that's
6 where the view was that we were taking -- you'll see
7 that we've got two bands of trees of various scales
8 and shrubs packed in along that edge of the project
9 to add to the existing vegetation and trees.

10 These are all the trees and vegetation that
11 we're adding, as opposed to what's already existing,
12 which goes further up and around the edge. This is
13 just the area that would be altered.

14 And to that point, so the vegetated
15 hillsides that are around will stay the same, as
16 will the existing lowland species that are along
17 these low areas of the site. So the changes we're
18 making are really along this core. We have the
19 entry gateway landscaping, which we had featured in
20 an earlier perspective that we showed you; the
21 courtyard plantings themselves to create that sense
22 of place where the automobiles aren't; and then the
23 parking area.

24 And this is very important. It's something

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

32

1 that we work on a lot. If you look at the pattern
2 of the trees, a lot of times you'll see parking lots
3 where the trees are very regularly spaced, like
4 little soldiers going down. It doesn't make it look
5 smaller or more interesting -- to me. It makes it
6 look duller and less full.

7 So the idea is to use a variety of species
8 and space them differently, just like we have in New
9 England. And that's the way our town greens are,
10 making the landscape of the parking lot something
11 which has variety and character to it as well. So
12 we've paid attention to that idea in the drawings
13 that we've provided.

14 So I think that captures all of the
15 essential elements, and hopefully we've tried to
16 explain not just what's there but why it's organized
17 that way.

18 CHAIRMAN SALTZMAN: Just a question on
19 the -- there's, I believe, a walk path that goes
20 through the place?

21 MR. CECIL: Yes.

22 CHAIRMAN SALTZMAN: Can you show us that?
23 Is this the same path that you have here? Is that
24 the same one that was submitted initially?

Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request

33

1 MR. CECIL: Yes.

2 CHAIRMAN SALTZMAN: All right. From start
3 to finish, what is the distance on that? I think
4 the Town engineer had a suggestion that perhaps if
5 it were extended to perhaps a quarter of a mile,
6 that at least, you know, people wouldn't be as
7 crowded on this thing. You know, it seemed a little
8 slack, I thought, in his report. That was the Town
9 engineer, I want to say, back in July of last year.
10 Does that sound right? Did you ever see them?

11 MR. MAHONEY: Yes.

12 CHAIRMAN SALTZMAN: What's your response to
13 that?

14 MR. CECIL: If you're looking for more than
15 a quarter mile of pathways --

16 CHAIRMAN SALTZMAN: Approximately a quarter
17 mile.

18 MR. CECIL: Easily we have that.

19 CHAIRMAN SALTZMAN: You can do that?

20 MR. CECIL: Oh, yes. If I go back, I would
21 have to -- I was doing some quick calculations,
22 because I haven't measured it, but if we take a look
23 at the pedestrian network, we've got multiple paths.
24 And that's a key idea. We've also wanted to have

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

34

1 some paths that can be created over time along the
2 edge just as a kind of an exercise and walking loop
3 that can be created along the outside as well. This
4 is the internal circulation. When you add up all of
5 those edges, it's quite a good distance.

6 CHAIRMAN SALTZMAN: I think his comment had
7 to do with probably --

8 MR. CECIL: The loop.

9 CHAIRMAN SALTZMAN: -- the loop being a
10 quarter mile.

11 MR. CECIL: I'll take a look at it, and
12 I'll measure it.

13 CHAIRMAN SALTZMAN: He's an engineer.

14 MR. CECIL: As somebody who used to run the
15 440 in high school, I'm pretty sure this is more
16 than that. But I'll check it.

17 CHAIRMAN SALTZMAN: I don't think you're
18 going to do this in 50 seconds.

19 MR. CECIL: I didn't do it in high school
20 that fast either. I wasn't that good.

21 That's really the end.

22 MR. CICATELLI: Questions, Mr. Chairman?

23 MR. SHULMAN: On the plantings, you've got
24 locations, you've got species sort of doped out. Do

Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request

35

1 you have -- I mean, the renderings make it look like
2 these are pretty substantial trees, but obviously
3 there's a range of the caliber of tree that you can
4 purchase at a nursery, and -- I mean, have you
5 indicated calibers on these yet?

6 MR. CECIL: I don't think on these plans
7 we've indicated calibers, but it's something that
8 would happen during the construction drawings.

9 MR. SHULMAN: The concern is --

10 MR. CECIL: I think the key thing is --
11 yes, it's a real concern, because you see these
12 little stick trees --

13 MR. SHULMAN: That you see in parking lots
14 probably.

15 MR. CECIL: -- and the first bad winter --

16 MR. SHULMAN: The fact that they're as tall
17 as me --

18 MR. CECIL: -- they're being replaced. But
19 I think the thing about this is that this is a -- we
20 always think of this as market driven. They have to
21 attract people to live here, and so it's got to look
22 good early on.

23 And so we'll be looking at trees that make
24 a good impression early, which means that they're

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

36

1 going to have to be pretty full and a pretty good
2 size. That's the motivation behind it.

3 And the same thing with the shrubs as well.
4 One of the problems we run into is we go into
5 developments that, after 10 or 15 years, you have to
6 thin them, because they get planted up early. But
7 you need to do that, right? It's got to look good
8 early.

9 MR. SHULMAN: Otherwise it's a sea of
10 mulch --

11 MR. CECIL: Yeah, yeah, yeah.

12 MR. SHULMAN: -- which looks like garbage.

13 MR. CECIL: Right. Exactly.

14 CHAIRMAN SALTZMAN: On that score, there's
15 the countervailing concern, which is how's it going
16 to look 20 or 30 years from now. And one thought on
17 that point is that, even as you're putting in the
18 screening that's temporary in nature or short lived,
19 you know, it would be a good thing if trees that
20 were built for the ages were -- because obviously
21 this isn't something that is going to be here for 30
22 years as it's envisioned; it's going to be here a
23 while.

24 MR. CECIL: So spacing the species and

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

37

1 having really a healthy place to put them. This is
2 a project that there's going to be a lot of access
3 to it. We have to look at the compression. This is
4 one of the things that's a big problem -- we're
5 doing work on the Esplanade down in Boston -- if you
6 do it in a place where lots of kids are jumping up
7 and down. So we looked at all of those things and
8 helped make sure that the design is going to last.

9 CHAIRMAN SALTZMAN: One of the things is, I
10 mean, it's a wetland. You can get stuff to grow
11 there. I mean, there's plenty of water.

12 MR. CECIL: Yes. That's right.

13 What we're showing in the renderings
14 replicates what's in the plans. We are trying to be
15 very correct about what that's about. We didn't
16 dress it up, so to speak. It's going to be dressed
17 up from the start.

18 I mean, there are little details about the
19 greenscape, too, which are kind of important. If
20 you take a look at this crosswalk, this isn't your
21 typical painted spaces between parking lots. The
22 idea is to create that green space -- pragmatically,
23 if we have a winter again like we had last winter,
24 you're going to need some of that to put the snow on

Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request

38

1 too to make sure that the pathways are all clear --
2 by actually extending the green and extending a
3 different walking surface.

4 What we didn't want to do is to have a
5 place that you feel like you're walking through
6 parking lots every time you want to get between
7 these buildings or get out to Franklin Street. We
8 want you to feel like you're in a pedestrian place
9 and that we're alerting cars, you know, this is for
10 pedestrians.

11 So it's some of those details that also, if
12 you look carefully in the plan, are built in.

13 CHAIRMAN SALTZMAN: Now, the sidewalks that
14 are in there, the walkways, are those concrete, or
15 what are they constructed of?

16 MR. CECIL: I'd have to go back and look at
17 that to make sure I understand what it was that we
18 did specify.

19 MR. ROTONDI: It looks like blocks.

20 MR. CECIL: (Reviewing document) Yes,
21 concrete walks.

22 MR. ROTONDI: Stamped, probably.

23 MR. CECIL: There are these sort of
24 crossings; you're seeing the kind of articulated

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

39

1 crossing. What we've been using is a kind of a
2 material that gets laid over the top of the asphalt
3 and gets pressed. It's really durable, and the
4 snowplows don't actually plow it up, which is
5 extremely important. So it stays as a durable
6 material. It has texture, and it signals that this
7 is a pedestrian place.

8 MR. WITTEN: Mr. Russell, cost per square
9 foot of the construction?

10 MR. RUSSELL: Again, I don't have that
11 information.

12 MR. WITTEN: You don't have an estimate of
13 the cost per square foot?

14 MR. RUSSELL: That's correct. Particularly
15 the way -- I do not do cost estimates for the
16 construction, and so I don't have that information.

17 MR. WITTEN: And, Mr. Cecil, do you have a
18 budget for the landscaping proposal?

19 MR. CECIL: Similarly, on a project like
20 this, we would be -- although we do do cost
21 estimating for things like this, there would be an
22 independent cost-estimating process. So we haven't
23 been involved in that.

24 MR. WITTEN: So if I could, Mr. Chairman,

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

40

1 maybe ask both you and Mr. Russell and Mr. Cecil,
2 are you aware that a pro forma for this project was
3 submitted to Mass. Housing?

4 MR. MAHONEY: Just to clarify, Mr.
5 Chairman, we do a lot of these things, so we have a
6 very good sense of the cost on these things. We
7 have a general contractor/construction manager look
8 at our plans. So we rely on our professionals to
9 help us with the design. They've done a number of
10 these things in the past. They know generally what
11 we're looking for.

12 We then have a construction manager or
13 general contractor estimate the project for us to
14 help us with our own budgets.

15 MR. WITTEN: So if I could just ask, Mr.
16 Cecil, so there is no landscape budget that you have
17 prepared?

18 MR. CECIL: I assume that there's a budget
19 for the project, but we're not designing to a
20 budget. We were designing a landscape plan to
21 create a quality place.

22 MR. WITTEN: So if I could, Mr. Chairman,
23 my last question to both of you, Mr. Cecil and Mr.
24 Russell, have you seen the pro forma that was

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

41

1 submitted for this project to Mass. Housing?

2 MR. CECIL: I don't believe so, no.

3 CHAIRMAN SALTZMAN: Mr. Russell?

4 MR. RUSSELL: I think I saw an overall
5 submittal. I looked at it for maybe ten seconds.

6 MR. CECIL: It's possible --

7 MR. RUSSELL: I've seen it, but I haven't
8 studied it.

9 MR. WITTEN: Thank you.

10 CHAIRMAN SALTZMAN: Did you have a
11 question?

12 MR. SULLIVAN: Yes, I do. The height of
13 the building, what is the tallest point off of that?
14 I'm also concerned about what is the grade, the
15 proposal for this building, compared to the grade of
16 Franklin Street?

17 MR. RUSSELL: So the cornice line of the
18 building is 53 feet above the surrounding grade, and
19 then the top of the roof is 11 feet higher or 64
20 feet tall for the five-story buildings.

21 The typical new building sits at an
22 elevation of 172. The entrance at Franklin Street
23 is at 176.

24 MR. SULLIVAN: So there's only a 4-foot

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

42

1 fencing grade between Franklin Street and where
2 those buildings sit?

3 MR. RUSSELL: That is correct.

4 MR. CECIL: That's the grade of Franklin
5 Street at the entryway.

6 MR. RUSSELL: At the entryway.

7 MR. CECIL: Because Franklin Street varies
8 in its own elevation. It's not all flat through
9 there.

10 MR. SULLIVAN: I understand that, but where
11 your proposed exit is is at 176?

12 MR. CECIL: Yes.

13 MR. SULLIVAN: And the place where the cars
14 are parking is at 172?

15 MR. RUSSELL: Yes.

16 MR. CECIL: Yes.

17 MR. RUSSELL: Currently the grades in the
18 farm range from about 165 to 170. So we are -- we
19 have to put in drainage material above what's
20 presently there. So we're bringing the grades up.

21 MR. SULLIVAN: 6 inches?

22 MR. RUSSELL: No. It's more like several
23 feet.

24 MR. SULLIVAN: Bringing the grade up?

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

43

1 MR. RUSSELL: Right. We have to establish
2 overall drainage on the site.

3 MR. SULLIVAN: Now, is that all within that
4 wetland Buffer Zone?

5 MR. RUSSELL: No.

6 MR. SULLIVAN: That's all been through
7 Conservation?

8 MR. RUSSELL: No. This is once we're
9 inside -- outside the wetland zone.

10 MR. SULLIVAN: So it's not in the 100-foot
11 buffer or whatever the line is?

12 MR. RUSSELL: No.

13 MR. MAHONEY: It is within the 100-foot
14 buffer. It's not within the 25-foot no-build zone.

15 MR. SULLIVAN: Doesn't Conservation still
16 have control within that 100-foot buffer?

17 MR. CICATELLI: That's why we submitted to
18 them, yes, correct.

19 MR. SULLIVAN: Conservation, what was their
20 comment on it?

21 MR. CICATELLI: Well, that matter has been
22 appealed to the DEP.

23 MR. SULLIVAN: Okay. So Conservation
24 hasn't -- you guys haven't worked out anything from

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

44

1 Conservation; it's on appeal right now.

2 MR. CICATELLI: Well, we have had six
3 months' worth of hearings, but it's been appealed to
4 the DEP.

5 MR. WITTEN: Just to clarify, if I could,
6 Mr. Sullivan. The Conservation Commission denied
7 under the local bylaw. No appeal was taken. The
8 Conservation Commission denied under the State Act.
9 The Applicant has taken the appeal to the DEP.

10 The Conservation Commission also issued an
11 enforcement order against the locus, and that matter
12 has a response requirement for the end of this
13 month, September 30th, and no appeal was taken.

14 MR. SULLIVAN: Is that with DEP?

15 MR. WITTEN: That is with DEP.

16 MR. CICATELLI: For the present owner.

17 MR. WITTEN: For the locus.

18 MR. SULLIVAN: Okay. Thank you.

19 MR. SHULMAN: So it looks like, from --
20 just on the topic of heights and elevations a little
21 more, it looks like the lowest point in the area of
22 construction is around 164.9 elevation. 164.9. I
23 see some spot grades here on the existing topo.

24 MR. RUSSELL: I rounded that to 165.

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

45

1 MR. SHULMAN: Sure. Fair enough. There's
2 some 166 in there too. But we're coming up to 172
3 for the height of the building entrance. Is that --
4 that's generally the elevation of the parking around
5 it as well, correct?

6 MR. RUSSELL: It's in the 171 to 172.

7 MR. SHULMAN: Sure.

8 MR. CECIL: A little bit lower. You want
9 to slope it down, and you've got a curve and all
10 that sort of stuff. A little bit lower.

11 MR. SHULMAN: But the grade in there is
12 coming up approximately 4 feet, 5 feet. I mean,
13 you're actually grading the earth level up adjacent
14 to the buildings by 4 or 5 feet?

15 MR. CECIL: Right.

16 MR. MAHONEY: There's a large mound out
17 there that would be --

18 MR. SHULMAN: Right. That's got, that
19 spot, elevation 200 feet or something.

20 MR. MAHONEY: But that material gets reused
21 on site.

22 MR. SHULMAN: Knock it over, spread it
23 around.

24 MR. MAHONEY: Correct.

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

46

1 MR. RUSSELL: It's basically solid rock.

2 MR. SHULMAN: But that material -- you
3 would plan to use that material on site?

4 MR. MAHONEY: Oh, yes. That's the idea,
5 yes.

6 MR. SHULMAN: And so then if you were --
7 I'm just looking at it not just from Franklin
8 Street, but from the point of view of, say, Ellen
9 Road or Beacon Street, to the properties that abut
10 in the back there. Those it's a little harder to
11 see on the existing topo.

12 I can see one on Beacon Street that has a
13 spot elevation of around 200 at grade. We're going
14 from 172 up 64 feet. So that puts us at 236? Am I
15 doing that math right?

16 So the largest of these buildings, Building
17 C or Building B, would be roughly 36 feet above the
18 grade of the properties that are raised behind the
19 locus; is that accurate?

20 MR. RUSSELL: Yes.

21 MR. CECIL: That's about right.

22 MR. RUSSELL: Some of the houses are a
23 little bit lower.

24 MR. SHULMAN: Yes, I see. Some are at 185

Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request

47

1 maybe?

2 MR. RUSSELL: Yes. And there's one house
3 down at the low level.

4 MR. SULLIVAN: Does it show elevation for
5 Gavin Circle?

6 MR. SHULMAN: I don't see that on here yet.
7 Parts of Ellen Road, parts of Tamarock Terrace, a
8 little bit of Beacon Street. It's really just the
9 direct abutters, and obviously surveying the topo --

10 MR. SULLIVAN: Gavin Circle is at the back
11 side, right behind where the edge would be closest
12 to Ellen Road. Building C?

13 MR. SHULMAN: I see 185, 180 in there.
14 Along Ellen Road there's some 185-ish.

15 MR. SULLIVAN: Gavin Circle is below Beacon
16 Street. That elevation of Beacon Street is really
17 high. Gavin Circle, which is off Landers Road, it's
18 much lower, much, much lower.

19 I was just curious if there are any topos
20 on that. The other one that overlooks that whole
21 area is Sullivan Circle, which is much lower than
22 Beacon Street also.

23 CHAIRMAN SALTZMAN: Just one other question
24 that occurs to me is, there are going to be 26

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

48

1 three-bedroom units, a significant number of
2 two-bedroom. One can imagine a fair number of kids.
3 Is there any -- I didn't notice any recreation
4 specifically aimed at children on the site.

5 And I know -- I'm getting the sense that I
6 might have missed something, but I was looking at
7 the landscape and the architecture and such, and
8 I -- Mr. Mahoney, you have an answer for this?

9 MR. MAHONEY: We do find children like
10 swimming pools, but we have not designed a tot lot,
11 if that's what you're asking about.

12 CHAIRMAN SALTZMAN: I am.

13 MR. CECIL: What we've done is actually
14 created a space that can be used for that just
15 outside the pool -- because it's really important to
16 have an enclosure fence around that pool -- so that
17 kids can be close in an area where there can be some
18 picnic tables and if grills get pulled out in the
19 evening next to the pool. There's a green right
20 next to it, and that's where those kinds of
21 activities would happen.

22 We put a pad there, a concrete pad off the
23 walkway for it. But, again, so that someone who is
24 going in and out of the pool, if you don't want the

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

49

1 kids to go in the pool, you've got a fence there.

2 CHAIRMAN SALTZMAN: It's just something,
3 now that we're in September, we look at pools and
4 say, "Eh." June, July, August, maybe 12 weeks.

5 You've got another 40 weeks. They're not all going
6 to be snow filled. What are they going to do?

7 And that, of course, brings up an
8 additional question, which is, you know, if not
9 there, then they're looking at having to get to
10 Colonial Park, which means they're crossing Franklin
11 Street.

12 Again, we'll save your response to Franklin
13 Street for the traffic night if you like, but it's
14 making -- it's driving kids off the site and onto a
15 busy roadway.

16 MR. MAHONEY: We certainly heard the
17 concern about crossing Franklin Street and traffic,
18 and we'll be looking into getting some solutions.

19 CHAIRMAN SALTZMAN: Remind me to ask you
20 about it at a future date.

21 MR. MAHONEY: It's in the letter.

22 MR. SHULMAN: Sort of in the same terms,
23 Mr. Chairman, on the site, the central courtyard
24 space between the three large buildings, I'm finding

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

50

1 that the -- and it's perfect that the slide is up,
2 but I'm having a little bit of a problem with seeing
3 that as a single central courtyard when there's a
4 parking lot that runs through it.

5 And I appreciate that you've made efforts
6 to make the crossing, you know, visually significant
7 so that people aren't -- and it's raised and people
8 aren't going to be flying through there. Yet, you
9 know, it really is cut right down the middle by the
10 parking that you've got there.

11 I mean, I know you've got some parking
12 under the largest building. Since you're filling a
13 fair amount of the site to bring up the level, is
14 there an opportunity to put more of that parking
15 underneath either the same building or another
16 building to free up more of the central green space
17 in there?

18 MR. CECIL: Well, of course you know
19 there's this trade-off between putting them under
20 the buildings and the buildings get taller.

21 MR. SHULMAN: Sure.

22 MR. CECIL: You know how that works. The
23 other thing is actually, if you look at -- part of
24 it was, with this set of buildings that we have, we

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

51

1 wanted to make sure people could drive up, drop off
2 people, have handicapped spaces near the front
3 doors, and that they're not all going around the
4 back sides of it. And we have some important front
5 doors. We've created front doors and side doors
6 that face onto or access the green area.

7 So we wanted to have a way to get cars in
8 there without becoming overwhelming. So that's a
9 little bit of the trade-off, to get people into the
10 front doors. So we broadened the crosswalk in that
11 one location.

12 And then the greens are really -- actually,
13 let's see if I can get one of the drawings that
14 shows the overall site plan.

15 One of the things that's pretty interesting
16 about -- of course, the way we organized the
17 buildings is so that, as you see, when you come into
18 the courtyard, you don't really understand it as one
19 place; it's a little more complicated. We thought
20 it would be more interesting if it was actually
21 broken into two different parts.

22 We're talking about this area right in
23 here. There are front doors to the buildings at the
24 corners here and here and at these edges here so

Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request

52

1 people can drive along, get picked up and dropped
2 off in this location.

3 So it's a combination of front drive, that
4 kind of parking, and then creating space that, from
5 a ground level, of course, you have a very different
6 effect. And that's what those sketches show.

7 So it's not just one space. It has parts
8 to it. Even going all the way back here, a little
9 space, a little space that opens up, a medium size
10 space. That's really the intention.

11 MR. SHULMAN: Sure. I get that. And I
12 appreciate the mini-Emerald Necklace effect, right.
13 Maybe this just comes down to opinion, but I would
14 prefer to see the cars not have to drive through an
15 area that's going to be a main pedestrian zone,
16 designed to be that way.

17 And I wonder about, in terms of the
18 buildings getting taller versus putting the parking
19 under -- and I understand putting parking underneath
20 is a little more complicated construction-wise --
21 but I wondered about the fact that, you know, where
22 on the townhouses, the architecture you use -- you
23 sort of put that top of the building into the roof
24 of the building; whereas on the larger buildings,

Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request

53

1 there are a few gestures that do that, but I would
2 say overall, you didn't commit to it as completely
3 as you did on the townhouse units, right?

4 The townhouse units have -- and if we could
5 just flip back to some images of the buildings, it
6 would be easier to discuss.

7 So the townhouse there, you can see that
8 top story is half in the roof, call it; the cornice
9 line of the main roofs intersecting the meeting
10 rail; the windows; the small dormers that pop up
11 above. I think in that design it's successful at
12 bringing the height of building down; whereas on the
13 larger buildings, that cornice line runs -- there
14 you go all at above the level of the top of the
15 windows. And I realize there is something on the
16 end there that we're not seeing as well, where that
17 main roof does come down.

18 But I just wonder if there wasn't a way to
19 reduce the overall volume of the building by making
20 that top floor inhabit the roof of the building a
21 little more completely.

22 I mean, you don't have to answer me at this
23 moment.

24 MR. ENGLER: He'll think about it.

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

54

1 CHAIRMAN SALTZMAN: One question on that
2 point. This side of the larger buildings is --
3 that's obviously the side that people are going to
4 see more. Do you have any images of the other side,
5 say from the point of view of the back looking
6 toward that building?

7 MR. CECIL: We can create one.

8 MR. MAHONEY: We don't have one today, but
9 we can create one.

10 MR. RUSSELL: Basically the architecture is
11 the same all the way around the building. So it
12 isn't a front or a back.

13 CHAIRMAN SALTZMAN: I'm going to guess that
14 this is the good side?

15 MR. RUSSELL: Well --

16 CHAIRMAN SALTZMAN: You always have a
17 picture of the good side.

18 MR. SHULMAN: It's pretty consistent,
19 actually, Mr. Chairman.

20 MR. MAHONEY: The difference is there's a
21 garage door on the back. Aside from that, it's
22 fairly similar.

23 MR. SHULMAN: It's pretty consistent
24 around.

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

55

1 But I wouldn't mind seeing more of those
2 elevations, I mean the renderings that you brought,
3 from the height of a person on the site. I mean, a
4 lot of them, as you walk through, are taken from an
5 elevated height. And I'm sure that's to highlight
6 the landscape paths so you can actually see it a
7 little bit better, but I'd appreciate some views
8 that showed, more like this one, frankly, the
9 experience of walking through the site if you were
10 actually on the ground in those places.

11 MR. CECIL: Yes.

12 MR. WITTEN: Mr. Chairman, if I could ask
13 maybe Steven through you, whether the team has
14 considered a reduction in height? Is there a Plan B
15 of a development scenario with reduced height, as
16 Mr. Shulman was saying?

17 And the second question is, is there a Plan
18 B or Plan C, really, addressing the Chairman's
19 comment about open space, which seems to be doable
20 if there were fewer units? So are there alternative
21 plans showing a reduction in height or a reduction
22 in density that would accomplish the two issues that
23 we discussed?

24 MR. CICATELLI: Not at this point. We're

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

56

1 hearing the comments for the first time. So not at
2 this point.

3 MR. RUSSELL: But I would like to make one
4 comment, which is, to the Chairman's comment of
5 having more activity zones within the landscape,
6 we've got a lot of space that we can decide how we
7 want to use within the central courtyards. So I
8 think we can address that by looking, again, at how
9 we want to use all the space in the courtyard.

10 CHAIRMAN SALTZMAN: There are a lot of
11 acres there. Not all of them are usable, as we
12 know.

13 MR. RUSSELL: I was thinking, you know,
14 when I was a kid, I grew up in a city and there was
15 a big park across the street. I can't think of
16 where there was a tot lot or a playground.

17 And so this would be a great place because
18 of the surrounding buffer and the wetlands. There's
19 a lot of places for a kid to go and do stuff, once
20 they're at that age. I mean, I think the point of
21 what do the toddlers do, that's something I think we
22 ought to address.

23 CHAIRMAN SALTZMAN: When I was a kid, we
24 had rock fights too.

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

57

1 MR. CICATELLI: Did you lose or did you --

2 MR. CECIL: And I walked five miles to
3 school.

4 MR. WITTEN: Mr. Chairman, can I just
5 finish my comment to the Board, which is Paragraph
6 11 of the Project Eligibility Letter, even Mass.
7 Housing required the Applicant to provide additional
8 details on recreational facilities. So the
9 Applicant is obliged to do that.

10 But more generally, with regard to height,
11 Mr. Shulman's comments, or more recreational
12 opportunities, the Chairman's comments relating to
13 density, the Board has the right to ask the
14 Applicant to consider Plan B, Plan C, Plan D.
15 It doesn't have to do it tonight, but at some point,
16 because the hearing will, unless the Applicant files
17 an extension, the hearing will have to be closed in
18 early January. At some point the Board would
19 consider whether it wants to ask for these
20 alternative plans. I think the Applicant is
21 hearing --

22 CHAIRMAN SALTZMAN: If I could just, you
23 know, there are a number of issues that have been
24 raised tonight that we'd like to hear back from you

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

58

1 on those. I don't think it's -- it may be the time,
2 you know, for Plans B, C or D to be formulated, but
3 we'd like to see some details about some of these
4 points that we've raised.

5 And I don't know how ambitious everybody is
6 going to be on October 1st. You know, it's far
7 enough away that we could put a lot of things on for
8 that date in hopes that the date never arrived. But
9 my thought would be that maybe these items get
10 addressed between now and the next meeting, and
11 we'll get you in here another night in October,
12 maybe not the 1st, because I think there's going to
13 be enough to discuss anyway on the 1st.

14 Maybe if we do make full use of the 31 days
15 of October and we do three sessions, then we could
16 certainly get you in here one of the other nights.

17 Does that make sense to you?

18 MR. ENGLER: Mr. Chairman, I would like
19 just to say to Mr. Witten's point, we've heard your
20 comments and your point, and we will respond. Some
21 answers may be written or give reasons why we can or
22 can't do things, and some will have drawings and
23 dimensions to them of what we can do.

24 So we don't take it unseriously -- that's

Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request

59

1 not a word. We take it seriously. So we will
2 respond to the comments that we heard tonight,
3 whether it's on the 1st or the following meeting,
4 because some of them will take some thought and so
5 forth.

6 We will get back to you. It may not be
7 Plan, as you say, B, C and D. But some of them will
8 have modifications or not modifications based on
9 what we can do and what you've asked for.

10 CHAIRMAN SALTZMAN: Sure. Obviously the
11 height of the buildings is an issue. I mean,
12 surprise. And I think that's something that you
13 knew we were going to -- before we knew we were
14 going to be bringing up the height of the buildings,
15 you knew we were going to.

16 And so I think these are all easily
17 anticipated, and I think that -- you know, see what
18 you think. These are issues, and we're not going to
19 resolve them all tonight.

20 MR. ENGLER: Right.

21 MR. SULLIVAN: I just have a question. I
22 don't know if it's appropriate at this time. If
23 it's not, you can let me know.

24 I was curious about the driveways in and

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

60

1 out of the locus. Are they one-way, or are they
2 two-way traffic? Do they meet the proper width for
3 the parking and stuff?

4 MR. MAHONEY: That's a traffic civil
5 engineer question.

6 MR. CICATELLI: We will address that at the
7 next meeting.

8 MR. SULLIVAN: That's fine. I didn't see
9 it up on the pictures, so I figured I'd ask now.

10 CHAIRMAN SALTZMAN: Does anybody have any
11 other questions?

12 MR. SHULMAN: I just had one more last
13 thing. The elevations of the townhouses when you
14 walk in, the first floor elevations of those -- I
15 see now the 172 indicated on the plan for the big
16 buildings. Where is the townhouse?

17 MR. RUSSELL: The front door is actually 3
18 feet above the lowest floor on the two that face the
19 entry. And I think the grade outside of them is
20 about 172. So I believe the grade of the townhouse
21 itself is about 170, but I'd have to study the plan
22 with a magnifying glass.

23 MR. SHULMAN: Less critical since they're
24 not 64 feet tall, but I would still like to know.

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

61

1 CHAIRMAN SALTZMAN: Why don't we do this:
2 Why don't we have you get back to us with as much
3 writing as you can ahead of time, and we'll look
4 forward to an in-person presentation, as well as any
5 additional drawings and renderings that you could
6 provide us at some future time in the probably the
7 middle part of October.

8 At this time it might be wise to consider a
9 motion?

10 MR. SULLIVAN: I make a motion to adjourn,
11 unless you want to open it to the public.

12 CHAIRMAN SALTZMAN: We do have a lot of
13 members of the public here. I suppose we could open
14 it to maybe a few minutes, recognizing that, as far
15 as this particular issue is concerned, we've by no
16 means heard all that there is to be said on this
17 question tonight. So we could all be back in here in
18 a month's time and be looking at a different
19 picture.

20 But anybody who would like to speak?

21 MR. DUFOUR: Mr. Chairman, could we make a
22 motion to continue on this matter or --

23 CHAIRMAN SALTZMAN: Yes, we're going to be
24 continuing -- yes. We have a date certain. We can

Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request

62

1 do that.

2 Does the Board wish to consider that?

3 MR. DUFOUR: I make a motion to continue.

4 CHAIRMAN SALTZMAN: A second?

5 MR. ROTONDI: Second.

6 CHAIRMAN SALTZMAN: All those who wish to
7 continue -- we'll do a roll call vote.

8 MR. DUFOUR: Yes.

9 CHAIRMAN SALTZMAN: Mr. Sullivan?

10 MR. SULLIVAN: Yes.

11 CHAIRMAN SALTZMAN: Mr. Shulman?

12 MR. SHULMAN: Sure.

13 CHAIRMAN SALTZMAN: Mr. Rotondi?

14 MR. ROTONDI: Yes.

15 CHAIRMAN SALTZMAN: All right. We'll
16 continue this until a date certain. We're going to
17 be back in here on the 1st, and on this particular
18 issue, we'll set a date on the 1st to be back here
19 around the middle part of the month. We appreciate
20 everybody coming out tonight.

21 MR. CICATELLI: Thank you.

22 CHAIRMAN SALTZMAN: Motion to adjourn?

23 MR. SULLIVAN: I move we adjourn.

24 CHAIRMAN SALTZMAN: Second?

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

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

MR. SHULMAN: Second.

CHAIRMAN SALTZMAN: All those in favor of
adjourning? (Chorus of ayes) Unanimous. See you on
the 1st, a date certain.

(Whereupon the hearing was
adjourned at 8:48 p.m.)

**Public Hearing, Volume V - September 10, 2015
Comprehensive Permit Request**

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

C E R T I F I C A T E

I, Carol H. Kusinitz, Registered
Professional Reporter, do hereby certify that the
foregoing transcript, Volume V, is a true and
accurate transcription of my stenographic notes
taken on September 10, 2015.



Carol H. Kusinitz

Registered Professional Reporter

- - - -

<p style="text-align: center;">A</p> <p>able (4) 4:12;7:22;16:15; 22:17</p> <p>above (6) 41:18;42:19;46:17; 53:11,14;60:18</p> <p>abut (1) 46:9</p> <p>abutters (1) 47:9</p> <p>access (2) 37:2;51:6</p> <p>accessible (1) 16:23</p> <p>accident (1) 26:11</p> <p>accomplish (1) 55:22</p> <p>accurate (1) 46:19</p> <p>achieved (1) 12:4</p> <p>acres (1) 56:11</p> <p>across (1) 56:15</p> <p>Act (1) 44:8</p> <p>activities (1) 48:21</p> <p>activity (1) 56:5</p> <p>actually (16) 9:16;16:11;17:19; 21:16;25:20;38:2; 39:4;45:13;48:13; 50:23;51:12,20; 54:19;55:6,10;60:17</p> <p>add (4) 26:20;28:23;31:9; 34:4</p> <p>adding (1) 31:11</p> <p>additional (6) 3:23;4:22;18:14; 49:8;57:7;61:5</p> <p>address (4) 11:13;56:8,22;60:6</p> <p>addressed (1) 58:10</p> <p>addressing (1) 55:18</p> <p>adjacent (1) 45:13</p> <p>adjourn (3) 61:10;62:22,23</p> <p>adjourned (1) 63:6</p> <p>adjourning (1) 63:3</p>	<p>affects (1) 16:5</p> <p>affordable (1) 18:20</p> <p>afraid (1) 11:1</p> <p>again (8) 16:1,12;21:18; 37:23;39:10;48:23; 49:12;56:8</p> <p>against (1) 44:11</p> <p>age (1) 56:20</p> <p>agencies (1) 30:9</p> <p>ages (1) 36:20</p> <p>ago (3) 18:17;19:2;24:2</p> <p>agree (1) 7:22</p> <p>agreeable (1) 8:19</p> <p>agreement (1) 6:23</p> <p>ahead (6) 5:22;8:17;23:9; 24:22;27:4;61:3</p> <p>aimed (1) 48:4</p> <p>alert (1) 29:10</p> <p>alerting (1) 38:9</p> <p>allocation (1) 29:6</p> <p>allow (1) 6:8</p> <p>along (15) 15:1,4;16:21;17:8; 19:6,13;21:20;24:15; 31:8,16,18;34:1,3; 47:14;52:1</p> <p>altered (1) 31:13</p> <p>alternative (2) 55:20;57:20</p> <p>although (2) 12:3;39:20</p> <p>always (2) 35:20;54:16</p> <p>ambitious (1) 58:5</p> <p>among (1) 16:6</p> <p>amount (3) 14:11;19:7;50:13</p> <p>ample (1) 9:14</p> <p>analyze (1) 5:3</p> <p>angles (2)</p>	<p>15:2,3</p> <p>anticipated (1) 59:17</p> <p>apartment (4) 26:4,5,6,7</p> <p>apartments (1) 29:22</p> <p>apparent (2) 13:13;15:5</p> <p>appeal (4) 44:1,7,9,13</p> <p>appealed (2) 43:22;44:3</p> <p>Appeals (1) 2:4</p> <p>appear (1) 20:2</p> <p>Applicant (7) 28:14;44:9;57:7,9, 14,16,20</p> <p>application (1) 2:5</p> <p>appreciate (4) 50:5;52:12;55:7; 62:19</p> <p>approach (2) 15:4;22:12</p> <p>appropriate (1) 59:22</p> <p>approvals (1) 30:14</p> <p>approve (2) 18:22;30:9</p> <p>Approximately (2) 33:16;45:12</p> <p>architect (2) 11:9,11</p> <p>Architects (2) 11:12,21</p> <p>architecture (14) 11:14;13:3,4;17:3; 20:18;21:24;23:21; 25:16;26:22;30:17, 19;48:7;52:22;54:10</p> <p>area (9) 20:11;31:13,23; 44:21;47:21;48:17; 51:6,22;52:15</p> <p>areas (2) 6:23;31:17</p> <p>argue (1) 11:1</p> <p>around (22) 13:21;14:22;15:15, 19,22;16:19;20:11,14, 24;23:16;25:14; 31:12,15;44:22;45:4, 23;46:13;48:16;51:3; 54:11,24;62:19</p> <p>arrived (1) 58:8</p> <p>arrow (1) 17:10</p>	<p>articulate (1) 22:18</p> <p>articulated (1) 38:24</p> <p>Aside (1) 54:21</p> <p>asphalt (1) 39:2</p> <p>associated (1) 15:11</p> <p>assume (2) 8:6;40:18</p> <p>attend (1) 7:11</p> <p>attendance (3) 2:18,21;12:7</p> <p>attended (1) 18:16</p> <p>attention (4) 2:17;7:3;9:2;32:12</p> <p>attract (1) 35:21</p> <p>AUDIENCE (2) 8:7;20:20</p> <p>August (1) 49:4</p> <p>automobile (1) 14:12</p> <p>automobiles (1) 31:22</p> <p>available (2) 6:17;15:18</p> <p>aware (3) 4:3;5:20;40:2</p> <p>away (4) 17:14;20:1,2;58:7</p> <p>eyes (1) 63:3</p> <p style="text-align: center;">B</p> <p>back (34) 2:14;4:1,23;9:13, 14;12:13;13:3,7;14:6; 17:24;18:5,11,12; 20:1;21:9;23:18; 25:10;33:9,20;38:16; 46:10;47:10;51:4; 52:8;53:5;54:5,12,21; 57:24;59:6;61:2,17; 62:17,18</p> <p>background (1) 17:15</p> <p>bad (1) 35:15</p> <p>balconies (1) 26:1</p> <p>balcony (2) 26:3,6</p> <p>band (3) 2:8;14:1;21:22</p> <p>bands (1) 31:7</p>	<p>barn (6) 24:1,5;25:3,10,11; 27:18</p> <p>barns (3) 24:10,14;27:19</p> <p>base (3) 25:5;26:9,16</p> <p>based (1) 59:8</p> <p>bases (1) 25:13</p> <p>basically (3) 15:22;46:1;54:10</p> <p>bay (1) 21:12</p> <p>Beacon (6) 46:9,12;47:8,15,16, 22</p> <p>beautiful (1) 26:13</p> <p>becomes (1) 19:8</p> <p>becoming (1) 51:8</p> <p>bedrooms (1) 29:23</p> <p>begin (2) 26:7,24</p> <p>behind (5) 18:13;25:2;36:2; 46:18;47:11</p> <p>beige (1) 22:23</p> <p>below (3) 13:17,18;47:15</p> <p>bends (1) 20:14</p> <p>benefit (1) 14:16</p> <p>better (2) 14:14;55:7</p> <p>beyond (1) 24:24</p> <p>big (4) 19:4;37:4;56:15; 60:15</p> <p>biggest (2) 4:21;25:22</p> <p>bit (20) 12:23;13:16,17,18; 14:9;17:6,12,17,20, 24;18:1;23:4;30:19; 45:8,10;46:23;47:8; 50:2;51:9;55:7</p> <p>black-and-white (1) 30:22</p> <p>blocks (1) 38:19</p> <p>Board (19) 2:3,17;3:9,18;4:2,3; 6:4;7:8,10,15;8:7,13; 9:2,20;28:3;57:5,13, 18;62:2</p>
---	---	---	--	---

boards (1) 21:3	44:7	cedar (1) 25:3	56:14	complicated (2) 51:19;52:20
Board's (2) 4:13,18	C	center (3) 14:20;15:16,21	civil (2) 7:18;60:4	compose (1) 11:21
Boston (2) 11:10;37:5	calculations (1) 33:21	central (5) 13:15;49:23;50:3, 16;56:7	clarification (1) 3:22	composed (2) 3:13;15:19
both (4) 7:18;16:23;40:1,23	caliber (1) 35:3	certain (3) 61:24;62:16;63:4	clarify (3) 4:23;40:4;44:5	Comprehensive (1) 2:5
breathed (1) 22:10	calibers (2) 35:5,7	certainly (3) 9:2;49:16;58:16	clear (2) 5:1;38:1	compression (1) 37:3
bring (2) 30:23;50:13	call (3) 18:9;53:8;62:7	cetera (1) 18:15	clients (1) 11:22	conceal (1) 19:19
bringing (4) 42:20,24;53:12; 59:14	called (2) 23:4;26:10	CHAIRMAN (93) 2:2;3:2,6;4:4,19; 5:6;6:3,18;7:6,7,12, 23;8:1,4,9,13,15;9:6, 19;10:7,10,12,14,21, 23;11:2,4,7,8,15;12:1, 10;18:4,8,16;19:10, 17;22:3,9,21;23:6; 27:3;29:14;30:1; 32:18,22;33:2,12,16, 19;34:6,9,13,17,22; 36:14;37:9;38:13; 39:24;40:5,22;41:3, 10;47:23;48:12;49:2, 19,23;54:1,13,16,19; 55:12;56:10,23;57:4, 22;58:18;59:10; 60:10;61:1,12,21,23; 62:4,6,9,11,13,15,22, 24;63:2	climbs (1) 13:20	concern (5) 4:1;35:9,11;36:15; 49:17
brings (1) 49:7	Cambridge (1) 11:12	Chairman's (3) 55:18;56:4;57:12	close (2) 14:20;48:17	concerned (3) 4:12;41:14;61:15
broadened (1) 51:10	came (1) 22:16	change (1) 8:10	closed (1) 57:17	concrete (3) 38:14,21;48:22
broken (1) 51:21	can (57) 4:13,14,15;5:24; 6:2,19,24;7:17,17;8:2, 17;9:11,21;13:6; 14:13,20;15:15;16:4, 19;17:11,14;18:5; 19:8;23:9;25:24;26:1, 4,21;27:12,20;28:19; 32:22;33:19;34:1,3; 35:3;37:10;46:12; 48:2,14,17,17;51:13; 52:1;53:7;54:7,9; 55:6;56:6,8;57:4; 58:21,23;59:9,23; 61:3,24	changes (1) 31:17	closest (1) 47:11	confine (1) 6:24
brought (1) 55:2	Capone (1) 11:12	character (3) 13:12;14:17;32:11	clubhouse (8) 15:7;23:9,20,24; 25:11,11;27:11,16	conflict (2) 4:4,8
brown (2) 26:5,6	captures (1) 32:14	characteristic (1) 14:14	clustered (2) 14:20;15:14	connect (1) 14:21
budget (8) 28:10,10,14,17; 39:18;40:16,18,20	careful (1) 30:24	chase (1) 8:18	clusters (1) 20:6	connected (1) 15:16
budgets (1) 40:14	carefully (1) 38:12	check (1) 34:16	cobblestone (2) 26:13,14	Conservation (8) 43:7,15,19,23;44:1, 6,8,10
buffer (6) 13:23;43:4,11,14, 16;56:18	cars (6) 20:16;21:9;38:9; 42:13;51:7;52:14	children (2) 48:4,9	colleagues (1) 22:13	consider (4) 57:14,19;61:8;62:2
buffers (1) 15:18	case (1) 30:15	Chorus (1) 63:3	Colonial (1) 49:10	consideration (1) 16:5
building (37) 13:2;15:5;16:7,9, 10,12;21:6;23:2,10, 10,24;24:12;25:1,18, 20;26:17;27:7,21,24; 41:13,15,18,21;45:3; 46:16,17;47:12; 50:12,15,16;52:23,24; 53:12,19,20;54:6,11	caught (1) 10:22	CICATELLI (16) 3:2,7,4;7:7,4;8:4; 10:10;11:7;34:22; 43:17,21;44:2,16; 55:24;57:1;60:6; 62:21	color (5) 22:14,19;23:1,3,4	considered (1) 55:14
buildings (41) 14:17,19,22;15:2, 14,14;16:7,19;17:2, 16;20:10,14;21:5,8, 10;22:18;23:19; 25:14,16;27:8,10,15; 38:7;41:20;42:2; 45:14;46:16;49:24; 50:20,20,24;51:17,23; 52:18,24;53:5,13; 54:2;59:11,14;60:16	Cecil (62) 11:9,10,16,20,20; 12:12,15,15,17;13:9; 18:7,11;19:9,12,18; 20:22;23:12;25:8; 26:20;27:12;30:17; 32:21;33:1,14,18,20; 34:8,11,14,19;35:6, 10,15,18;36:11,13,24; 37:12;38:16,20,23; 39:17,19;40:1,16,18, 23;41:2,6;42:4,7,12, 16;45:8,15;46:21; 48:13;50:18,22;54:7; 55:11;57:2	Circle (5) 47:5,10,15,17,21	coloration (1) 25:5	constructed (1) 38:15
built (4) 24:1;27:19;36:20; 38:12		circulation (5) 14:10,16;16:1,2; 34:4	colors (2) 21:4;22:3	construction (7) 19:7;28:10;35:8; 39:9,16;40:12;44:22
business (2) 3:17;11:4		city (1)	columns (1) 24:6	construction-wise (1) 52:20
busy (1) 49:15			combination (2) 19:12;52:3	consultant (2) 3:16,21
bylaw (1)			coming (7) 2:11,13;17:11; 22:14;45:2,12;62:20	consultants (2) 4:14,20
			comment (6) 34:6;43:20;55:19; 56:4,4;57:5	contains (1) 24:12
			comments (6) 3:12;56:1;57:11,12; 58:20;59:2	continuation (2) 2:4;3:5
			Commission (3) 44:6,8,10	continue (4) 61:22;62:3,7,16
			commit (1) 53:2	continuing (1) 61:24
			common (2) 15:16;24:23	contractor (1) 40:13
			community (4) 13:5;20:16,17,17	contractor/construction (1) 40:7
			compared (1) 41:15	control (1) 43:16
			completely (3) 24:7;53:2,21	

<p>convert (1) 29:22</p> <p>copy (4) 3:18;24:8,9,9</p> <p>core (1) 31:18</p> <p>corner (3) 13:8;24:24;25:9</p> <p>corners (1) 51:24</p> <p>cornice (3) 41:17;53:8,13</p> <p>correction (1) 12:2</p> <p>cost (5) 39:8,13,15,20;40:6</p> <p>cost-estimating (1) 39:22</p> <p>count (4) 5:8;6:10,11;29:24</p> <p>countervailing (1) 36:15</p> <p>counts (4) 3:24;4:22;5:2,7</p> <p>couple (3) 18:17;21:13;22:16</p> <p>course (7) 6:2,17;20:18;49:7; 50:18;51:16;52:5</p> <p>courtyard (10) 14:21;15:15;16:20; 23:18;25:17;31:21; 49:23;50:3;51:18; 56:9</p> <p>courtyards (4) 15:11;25:12;26:24; 56:7</p> <p>cover (1) 7:18</p> <p>create (10) 15:6;16:13;20:8; 23:13;29:23;31:21; 37:22;40:21;54:7,9</p> <p>created (5) 16:17;34:1,3;48:14; 51:5</p> <p>creating (1) 52:4</p> <p>credit (1) 22:13</p> <p>critical (1) 60:23</p> <p>crossing (4) 39:1;49:10,17;50:6</p> <p>crossings (1) 38:24</p> <p>crosswalk (2) 37:20;51:10</p> <p>crowded (1) 33:7</p> <p>curious (2) 47:19;59:24</p> <p>current (1)</p>	<p>25:3</p> <p>Currently (1) 42:17</p> <p>curve (1) 45:9</p> <p>cut (2) 8:17;50:9</p> <p style="text-align: center;">D</p> <p>date (11) 2:15;6:15;9:16; 10:3;49:20;58:8,8; 61:24;62:16,18;63:4</p> <p>dated (1) 28:3</p> <p>daunting (2) 19:7,8</p> <p>day (1) 22:24</p> <p>days (5) 3:17;4:11;5:22;6:5; 58:14</p> <p>DCHD (2) 30:12,13</p> <p>decide (1) 56:6</p> <p>decided (1) 24:8</p> <p>deciduous (1) 31:2</p> <p>decision (1) 18:22</p> <p>dedicate (1) 14:13</p> <p>dedicated (2) 14:11;16:9</p> <p>deep (1) 19:14</p> <p>delay (1) 10:8</p> <p>deliberate (2) 23:22;25:21</p> <p>deliberately (3) 16:22;20:13,19</p> <p>denied (2) 44:6,8</p> <p>density (2) 55:22;57:13</p> <p>DEP (5) 43:22;44:4,9,14,15</p> <p>depending (2) 13:16;26:23</p> <p>depressed (1) 13:15</p> <p>design (5) 12:24,24;37:8;40:9; 53:11</p> <p>designed (4) 13:4;20:13;48:10; 52:16</p> <p>designing (2) 40:19,20</p>	<p>detailed (1) 3:9</p> <p>details (4) 37:18;38:11;57:8; 58:3</p> <p>developed (2) 14:4,5</p> <p>development (7) 13:24;18:20;20:6; 28:10,14,16;55:15</p> <p>developments (3) 11:22;22:5;36:5</p> <p>difference (2) 19:4;54:20</p> <p>different (9) 15:20;21:4,14; 22:24;30:24;38:3; 51:21;52:5;61:18</p> <p>differently (1) 32:8</p> <p>difficult (3) 5:23;17:6,17</p> <p>dimensions (3) 17:2;29:16;58:23</p> <p>direct (1) 47:9</p> <p>Dirk (4) 3:8,21;4:23;6:1</p> <p>Dirk's (1) 4:17</p> <p>disagreeable (1) 7:1</p> <p>discovered (1) 24:4</p> <p>discuss (7) 3:3,23;4:15;7:21; 11:5;53:6;58:13</p> <p>discussed (2) 7:10;55:23</p> <p>discussion (1) 11:19</p> <p>display (1) 21:3</p> <p>distance (2) 33:3;34:5</p> <p>doable (1) 55:19</p> <p>document (1) 38:20</p> <p>done (8) 5:2;6:11,12;14:3; 21:13;25:8;40:9; 48:13</p> <p>Donna's (1) 26:12</p> <p>door (5) 20:8;24:13,20; 54:21;60:17</p> <p>doors (6) 51:3,5,5,5,10,23</p> <p>doped (1) 34:24</p> <p>dormers (1)</p>	<p>53:10</p> <p>down (15) 18:13;20:5;21:18; 23:8;24:3;26:15;32:4; 37:5,7;45:9;47:3; 50:9;52:13;53:12,17</p> <p>downstairs (1) 8:11</p> <p>drainage (2) 42:19;43:2</p> <p>drawings (5) 32:12;35:8;51:13; 58:22;61:5</p> <p>dress (1) 37:16</p> <p>dressed (1) 37:16</p> <p>drive (6) 17:20;27:20;51:1; 52:1,3,14</p> <p>driven (1) 35:20</p> <p>driveways (1) 59:24</p> <p>driving (1) 49:14</p> <p>drop (1) 51:1</p> <p>dropped (3) 21:15,17;52:1</p> <p>due (1) 22:19</p> <p>Dufour (6) 2:21;12:6,8;61:21; 62:3,8</p> <p>duller (1) 32:6</p> <p>durable (2) 39:3,5</p> <p>during (2) 17:23;35:8</p> <p style="text-align: center;">E</p> <p>earlier (1) 31:20</p> <p>early (5) 35:22,24;36:6,8; 57:18</p> <p>earth (1) 45:13</p> <p>easier (1) 53:6</p> <p>Easily (2) 33:18;59:16</p> <p>edge (8) 13:22;14:7;15:1; 20:14;31:8,12;34:2; 47:11</p> <p>edges (4) 14:2;16:19;34:5; 51:24</p> <p>effect (2)</p>	<p>52:6,12</p> <p>efficiency (1) 14:15</p> <p>efficient (2) 14:10;16:4</p> <p>effort (1) 2:23</p> <p>efforts (1) 50:5</p> <p>Eh (1) 49:4</p> <p>either (2) 34:20;50:15</p> <p>element (1) 15:9</p> <p>elements (3) 21:11;25:24;32:15</p> <p>elevated (1) 55:5</p> <p>elevation (8) 41:22;42:8;44:22; 45:4,19;46:13;47:4, 16</p> <p>elevations (4) 44:20;55:2;60:13, 14</p> <p>Eligibility (1) 57:6</p> <p>Ellen (4) 46:8;47:7,12,14</p> <p>else (1) 8:10</p> <p>emerge (1) 12:24</p> <p>enclosure (1) 48:16</p> <p>encompass (1) 27:9</p> <p>end (7) 3:24;24:14;26:5; 29:1;34:21;44:12; 53:16</p> <p>enforcement (1) 44:11</p> <p>engaged (1) 9:1</p> <p>engineer (5) 7:15;33:4,9;34:13; 60:5</p> <p>engineers (1) 9:11</p> <p>England (3) 11:23;27:19;32:9</p> <p>ENGLER (12) 9:6;10:16;13:6; 28:19,23;29:17;30:5, 8,13;53:24;58:18; 59:20</p> <p>enough (5) 5:19;6:20;45:1; 58:7,13</p> <p>entail (1) 29:8</p>
---	---	--	---	--

<p>enter (2) 16:20;20:7</p> <p>entertain (1) 7:16</p> <p>entirely (1) 26:11</p> <p>entrance (2) 41:22;45:3</p> <p>entry (5) 14:23;16:1;20:5; 31:19;60:19</p> <p>entryway (5) 15:10;20:23;31:3; 42:5,6</p> <p>envisioned (1) 36:22</p> <p>error (1) 10:8</p> <p>Esplanade (1) 37:5</p> <p>essential (1) 32:15</p> <p>establish (1) 43:1</p> <p>estimate (2) 39:12;40:13</p> <p>estimates (1) 39:15</p> <p>estimating (1) 39:21</p> <p>et (1) 18:15</p> <p>even (3) 36:17;52:8;57:6</p> <p>evening (7) 2:2;7:8,8;11:13,19; 12:12;48:19</p> <p>event (2) 10:24;18:18</p> <p>evergreens (1) 31:1</p> <p>everybody (9) 2:3,12,23;6:8,19; 7:3;29:11;58:5;62:20</p> <p>Exactly (3) 19:18;23:24;36:13</p> <p>example (2) 5:8;31:3</p> <p>except (1) 27:11</p> <p>exception (1) 27:16</p> <p>Excuse (1) 12:1</p> <p>exercise (2) 24:21;34:2</p> <p>existing (6) 17:21;31:9,11,16; 44:23;46:11</p> <p>exists (1) 18:6</p> <p>exit (1) 42:11</p>	<p>experience (2) 26:2;55:9</p> <p>expert (1) 11:5</p> <p>explain (4) 12:20;14:8;17:7; 32:16</p> <p>expressed (1) 21:22</p> <p>extended (1) 33:5</p> <p>extending (2) 38:2,2</p> <p>extension (1) 57:17</p> <p>extremely (1) 39:5</p> <p>eyes (1) 22:17</p>	<p>31:19</p> <p>features (1) 24:10</p> <p>feel (3) 27:2;38:5,8</p> <p>feeling (1) 9:20</p> <p>feet (12) 41:18,19,20;42:23; 45:12,12,14,19;46:14, 17;60:18,24</p> <p>fence (2) 48:16;49:1</p> <p>fencing (1) 42:1</p> <p>few (5) 3:17,23;29:24;53:1; 61:14</p> <p>fewer (1) 55:20</p> <p>fight (1) 56:24</p> <p>figure (1) 2:13</p> <p>figured (1) 60:9</p> <p>files (1) 57:16</p> <p>fill (1) 27:1</p> <p>filled (1) 49:6</p> <p>filling (1) 50:12</p> <p>final (1) 29:11</p> <p>finally (1) 9:13</p> <p>finance (1) 30:9</p> <p>find (2) 6:22;48:9</p> <p>finding (1) 49:24</p> <p>findings (1) 9:8</p> <p>fine (2) 3:3;60:8</p> <p>finish (2) 33:3;57:5</p> <p>first (5) 24:3,5;35:15;56:1; 60:14</p> <p>fit (2) 13:5,5</p> <p>fits (1) 30:18</p> <p>five (1) 57:2</p> <p>five-story (1) 41:20</p> <p>flank (1) 20:23</p>	<p>flat (3) 23:3;27:21;42:8</p> <p>flip (2) 12:13;53:5</p> <p>floor (6) 24:5,6,19;53:20; 60:14,18</p> <p>flying (1) 50:8</p> <p>following (2) 9:7;59:3</p> <p>foot (2) 39:9,13</p> <p>forest (1) 24:6</p> <p>form (1) 25:16</p> <p>forma (2) 40:2,24</p> <p>formulated (1) 58:2</p> <p>forth (2) 9:14;59:5</p> <p>forward (2) 30:23;61:4</p> <p>found (2) 24:10;26:18</p> <p>four (1) 29:9</p> <p>Franklin (23) 2:6;13:17;16:21; 17:8;18:5,9;19:1,6, 11;20:24;21:20; 26:15;31:5;38:7; 41:16,22;42:1,4,7; 46:7;49:10,12,17</p> <p>frankly (1) 55:8</p> <p>free (1) 50:16</p> <p>fresh (1) 22:17</p> <p>friendly (1) 16:23</p> <p>front (17) 4:6;16:8;20:8,16; 21:1;24:13,20;26:12, 14;51:2,4,5,10,23; 52:3;54:12;60:17</p> <p>full (7) 4:16;5:17;7:2; 27:14;32:6;36:1; 58:14</p> <p>further (3) 20:1,2;31:12</p> <p>furthest (1) 16:10</p> <p>future (3) 17:5;49:20;61:6</p>	<p>26:1</p> <p>gables (1) 21:13</p> <p>game (3) 10:17,19,20</p> <p>garage (1) 54:21</p> <p>garbage (1) 36:12</p> <p>gateway (1) 31:19</p> <p>gauzy (1) 19:20</p> <p>gave (1) 3:8</p> <p>Gavin (4) 47:5,10,15,17</p> <p>general (3) 21:23;40:7,13</p> <p>generally (3) 40:10;45:4;57:10</p> <p>gestures (1) 53:1</p> <p>gets (3) 39:2,3;45:20</p> <p>ghosted (1) 26:21</p> <p>glad (1) 12:10</p> <p>glass (1) 60:22</p> <p>glimpses (1) 23:18</p> <p>goes (3) 2:12;31:12;32:19</p> <p>Good (16) 2:2;6:15;7:8,8,23; 12:12;34:5,20;35:22, 24;36:1,7,19;40:6; 54:14,17</p> <p>grade (12) 21:16;41:14,15,18; 42:1,4,24;45:11; 46:13,18;60:19,20</p> <p>grades (3) 42:17,20;44:23</p> <p>grading (1) 45:13</p> <p>grandfathered (1) 29:2</p> <p>graphics (1) 12:20</p> <p>grasping (1) 6:12</p> <p>gray (3) 22:24;23:1,3</p> <p>Great (2) 13:8;56:17</p> <p>green (9) 14:1;15:22;20:7,24; 37:22;38:2;48:19; 50:16;51:6</p>
	F			
	<p>face (3) 15:5;51:6;60:18</p> <p>faces (1) 18:18</p> <p>facilities (1) 57:8</p> <p>facility (2) 15:7;24:22</p> <p>fact (3) 17:18;35:16;52:21</p> <p>factor (1) 18:21</p> <p>faded (1) 17:14</p> <p>fair (4) 7:6;45:1;48:2; 50:13</p> <p>fairly (4) 19:7,14;26:13; 54:22</p> <p>familiar (1) 18:18</p> <p>family (1) 30:10</p> <p>far (6) 5:14;12:4,5;24:24; 58:6;61:14</p> <p>Farm (4) 2:6;13:10;19:14; 42:18</p> <p>farmhouse (2) 13:18;17:13</p> <p>farthest (2) 25:19,22</p> <p>fast (1) 34:20</p> <p>favor (2) 22:5;63:2</p> <p>feature (1) 23:21</p> <p>featured (1)</p>			
			G	
			<p>gable (1)</p>	<p>greens (2)</p>

32:9;51:12 greenscape (1) 37:19 grew (1) 56:14 grills (1) 48:18 ground (3) 26:17;52:5;55:10 Group (3) 11:10,20;12:15 grow (1) 37:10 guarantee (1) 2:18 guess (1) 54:13 guys (2) 6:14;43:24	high (3) 34:15,19;47:17 higher (1) 41:19 highlight (1) 55:5 hill (1) 27:20 hillsides (1) 31:15 honestly (2) 5:18;10:1 hopefully (2) 3:23;32:15 hopes (1) 58:8 house (3) 26:12,14;47:2 houses (2) 21:19;46:22 housing (7) 18:20;30:10,13,16; 40:3;41:1;57:7 Houston (2) 7:10;9:7 Houston's (1) 7:16 how's (1) 36:15 huge (1) 18:21 Hugh (2) 11:10;12:16	22:1 information (3) 4:11;39:11,16 inhabit (1) 53:20 initial (1) 7:16 initially (1) 32:24 in-person (1) 61:4 inside (4) 24:4,5;26:8;43:9 insides (1) 29:12 integrated (1) 17:3 intention (2) 2:23;52:10 interesting (3) 32:5;51:15,20 interim (1) 9:9 interior (2) 25:13;29:6 internal (2) 16:18;34:4 internally (1) 16:23 interrupt (1) 13:6 intersecting (1) 53:9 intersections (1) 4:24 into (16) 15:6;16:20;17:3; 20:7,15,17;23:18; 27:20;30:18;36:4,4; 49:18;51:9,17,21; 52:23 introduce (1) 11:9 introduces (1) 2:8 introduction (1) 12:4 involved (1) 39:23 ironic (1) 27:18 issue (9) 4:9,21;5:7,18;6:20; 9:1;59:11;61:15; 62:18 issued (1) 44:10 issues (6) 3:23;6:1;7:2;55:22; 57:23;59:18 items (1) 58:9 iteration (1)	29:10 J January (1) 57:18 Jeff (1) 3:21 Jefferson (1) 10:8 Jon (1) 28:19 Jon's (1) 9:7 July (2) 33:9;49:4 jumping (1) 37:6 June (2) 28:3;49:4	30:19;32:10;40:16, 20;48:7;55:6;56:5 landscaped (1) 13:22 landscaping (14) 11:13;16:14;17:14, 21;18:6,9,14,21; 19:13,21;20:4;26:21; 31:19;39:18 large (4) 20:3;26:13;45:16; 49:24 larger (5) 15:14;24:18;52:24; 53:13;54:2 largest (4) 24:1;25:20;46:16; 50:12 largish (1) 26:4 last (8) 3:8;5:18;23:11; 33:9;37:8,23;40:23; 60:12 late (3) 3:15;5:2;12:9 later (1) 5:16 Laughter (2) 10:18;11:3 layout (1) 14:10 lead-time (1) 4:21 leaning (1) 8:16 leasing (3) 24:12,21,24 least (2) 7:1;33:6 leaves (1) 15:17 leaving (1) 19:13 led (1) 25:4 left (2) 23:10;24:21 less (8) 14:12;15:4;19:7,8; 25:23;30:10;32:6; 60:23 letter (6) 3:11,14,18;4:17; 49:21;57:6 level (6) 25:14;45:13;47:3; 50:13;52:5;53:14 levels (1) 27:21 life (1) 23:4 Light (2)
H	I	K	L	
half (3) 21:16,17;53:8 handicapped (1) 51:2 happen (2) 35:8;48:21 happened (1) 23:23 happening (3) 17:7;22:6;26:8 harder (1) 46:10 hardy (1) 25:6 hay (2) 24:7,19 healthy (1) 37:1 hear (2) 11:5;57:24 heard (4) 49:16;58:19;59:2; 61:16 hearing (5) 56:1;57:16,17,21; 63:5 hearings (1) 44:3 heavily (1) 13:22 height (12) 29:5;41:12;45:3; 53:12;55:3,5,14,15, 21;57:10;59:11,14 heights (1) 44:20 help (4) 11:21;22:17;40:9, 14 helped (1) 37:8	idea (11) 15:13,23;17:22; 19:18,22;26:23;32:7, 12;33:24;37:22;46:4 ideas (1) 23:22 image (2) 17:6,9 images (2) 53:5;54:4 imagine (2) 17:11;48:2 impact (3) 16:16;18:3;29:5 important (8) 13:10;16:5;19:22; 31:24;37:19;39:5; 48:15;51:4 impression (1) 35:24 inches (1) 42:21 independent (1) 39:22 indicated (3) 35:5,7;60:15 individual (1)	keep (1) 10:14 key (2) 33:24;35:10 keys (1) 21:6 kid (3) 56:14,19,23 kids (5) 37:6;48:2,17;49:1, 14 kind (15) 5:13,17;13:23;14:1; 15:10;19:20;20:8; 21:11;22:14;23:14; 34:2;37:19;38:24; 39:1;52:4 kinds (4) 20:10;21:19;24:17; 48:20 knew (4) 9:15;59:13,13,15 knock (2) 8:22;45:22 known (1) 19:2	laid (1) 39:2 land (4) 11:21;13:19;14:11, 13 Landers (1) 47:17 landmark (1) 15:11 landscape (11) 11:9,21;13:4;23:13;	

23:5,7 lighting (1) 24:19 line (5) 21:15;41:17;43:11; 53:9,13 lip (1) 19:17 listen (1) 3:12 little (36) 12:23;13:15,17,18; 14:9;16:1;17:6,12,13, 17,24;18:1;20:24; 21:5;23:4;25:9;27:18; 30:19;32:4;33:7; 35:12;37:18;44:20; 45:8,10;46:10,23; 47:8;50:2;51:9,19; 52:8,9,20;53:21;55:7 Littleton (1) 18:20 live (3) 13:19;22:1;35:21 lived (1) 36:18 living (1) 16:14 local (1) 44:7 location (2) 51:11;52:2 locations (1) 34:24 locus (4) 44:11,17;46:19; 60:1 loft (2) 24:7,19 long (2) 3:15;19:2 look (29) 6:21;14:19;16:15; 17:8,19;18:1;19:15; 20:12;22:24;25:15; 29:12;30:18;32:1,4,6; 33:22;34:11;35:1,21; 36:7,16;37:3,20; 38:12,16;40:7;49:3; 50:23;61:3 looked (3) 22:16;37:7;41:5 looking (24) 2:16;5:10,14;17:10, 12;19:5;20:15,17,20, 22;21:7;25:10;29:11, 14;33:14;35:23; 40:11;46:7;48:6;49:9, 18;54:5;56:8;61:18 looks (5) 21:15;36:12;38:19; 44:19,21 loop (3)	34:2,8,9 lose (2) 29:24;57:1 losing (1) 29:8 lot (21) 7:21;15:22;17:19, 21;19:3;22:5;26:11; 32:1,2,10;37:2;40:5; 48:10;50:4;55:4;56:6, 10,16,19;58:7;61:12 lots (6) 16:3;32:2;35:13; 37:6,21;38:6 love (1) 5:10 low (3) 13:19;31:17;47:3 Lowell (1) 18:17 lower (10) 14:22;16:7,16;17:8; 45:8,10;46:23;47:18, 18,21 lower-scale (3) 15:9;19:23;31:2 lowest (2) 44:21;60:18 lowland (1) 31:16	27:1;30:13,15;40:3; 41:1;57:6 masses (1) 26:24 massing (2) 13:2;29:5 material (8) 25:6;26:18;39:2,6; 42:19;45:20;46:2,3 math (1) 46:15 matter (3) 43:21;44:11;61:22 may (6) 9:6;11:8;29:12; 58:1,21;59:6 maybe (15) 4:14;7:17;9:4,5; 21:3;40:1;41:5;47:1; 49:4;52:13;55:13; 58:9,12,14;61:14 mean (16) 5:11;6:12;8:2,19; 35:1,4;37:10,11,18; 45:12;50:11;53:22; 55:2,3;56:20;59:11 means (4) 23:5;35:24;49:10; 61:16 meant (1) 23:20 measure (1) 34:12 measured (1) 33:22 medium (1) 52:9 meet (7) 5:24;8:10,13,14,21; 9:9;60:2 meeting (14) 2:11;3:4,8;4:11; 7:11;8:5;9:18,21,23; 10:2;53:9;58:10;59:3; 60:7 meetings (2) 4:10;8:22 member (1) 2:17 members (4) 6:4;7:8;8:13;61:13 mentioned (1) 4:9 Michael (1) 12:6 microphone (1) 11:17 middle (3) 50:9;61:7;62:19 middle-sized (1) 20:10 might (6) 4:12;6:8;10:9;17:4;	48:6;61:8 mile (4) 33:5,15,17;34:10 miles (1) 57:2 mind (1) 55:1 minds (1) 8:10 mini-Emerald (1) 52:12 minutes (1) 61:14 missed (1) 48:6 Mist (2) 23:5,7 modification (1) 29:4 modifications (2) 59:8,8 modified (1) 29:13 modules (1) 26:3 moment (1) 53:23 Monday (1) 3:22 month (5) 5:17,19;8:22;44:13; 62:19 months' (1) 44:3 month's (1) 61:18 more (33) 9:24;10:3,6;14:9, 13;15:6;16:13;17:24; 18:9;20:9;22:12,18; 26:17;27:2;30:10; 32:5;33:14;34:15; 42:22;44:21;50:14, 16;51:19,20;52:20; 53:21;54:4;55:1,8; 56:5;57:10,11;60:12 motion (5) 61:9,10,22;62:3,22 motivation (1) 36:2 motorcycle (1) 10:6 mound (2) 19:16;45:16 move (3) 23:16;24:3;62:23 Mrs (1) 13:19 much (12) 11:16;13:22;16:16; 20:3,9;22:5;29:17; 47:18,18,18,21;61:2 mulch (1)	36:10 multifamily (2) 15:13;16:7 multiple (1) 33:23 multistory (1) 27:8
M			N	
	machinery (1) 27:20 magnifying (1) 60:22 MAHONEY (20) 4:19;5:16;6:16; 7:20,24;29:19;33:11; 40:4;43:13;45:16,20, 24;46:4;48:8,9;49:16, 21;54:8,20;60:4 main (3) 52:15;53:9,17 majority (2) 14:5;15:17 makes (1) 32:5 making (4) 31:18;32:10;49:14; 53:19 manager (2) 40:7,12 many (4) 6:1;8:20;13:13,14 marker (1) 15:10 market (1) 35:20 marvelous (1) 24:7 mass (6)		nature (1) 36:18 near (1) 51:2 nearby (1) 26:19 Necklace (1) 52:12 need (5) 10:1;11:5;29:21; 36:7;37:24 needed (1) 23:24 neighborhoods (1) 13:20 network (2) 16:18;33:23 new (5) 11:22,23;27:19; 32:8;41:21 next (10) 2:11;3:24;5:3,10; 7:11;29:10;48:19,20; 58:10;60:7 nice (3) 22:24;23:3;24:2 night (7) 2:18;8:11;9:4,5; 10:16;49:13;58:11 nights (1) 58:16 no-build (1) 43:14 note (1) 30:23 notice (5) 7:13;21:14,21; 22:21;48:3 number (5) 7:1;40:9;48:1,2; 57:23 nursery (1) 35:4	
O			O	
			obliged (1) 57:9 obviously (5) 35:2;36:20;47:9; 54:3;59:10 occurs (1) 47:24	

<p>October (6) 6:8;8:21;58:6,11, 15:61:7</p> <p>odd (2) 24:14,14</p> <p>off (7) 20:23;41:13;47:17; 48:22;49:14;51:1; 52:2</p> <p>office (3) 24:12,21,24</p> <p>old (1) 13:18</p> <p>olive (1) 15:20</p> <p>once (3) 23:15;43:8;56:19</p> <p>one (35) 4:9;12:1,18;13:9, 13:14;3,18;18:4;22:6; 23:2;25:4,19;32:24; 36:4,16;37:4,9;46:12; 47:2,20,23;48:2; 51:11,13,15,18;52:7; 54:1,7,8,9;55:8;56:3; 58:16;60:12</p> <p>one-way (1) 60:1</p> <p>only (5) 3:16;22:22;27:7; 29:8;41:24</p> <p>onto (3) 26:16;49:14;51:6</p> <p>open (6) 14:13;24:7;27:2; 55:19;61:11,13</p> <p>opening (4) 10:20;12:13;15:6; 20:7</p> <p>openings (1) 24:14</p> <p>opens (1) 52:9</p> <p>opinion (1) 52:13</p> <p>opportunities (2) 16:13;57:12</p> <p>opportunity (1) 50:14</p> <p>opposed (2) 23:6;31:11</p> <p>optimistic (1) 9:3</p> <p>order (1) 44:11</p> <p>ordinary (1) 24:17</p> <p>organization (1) 16:6</p> <p>organized (3) 19:24;32:16;51:16</p> <p>otherwise (2) 14:12;36:9</p>	<p>ought (1) 56:22</p> <p>ourselves (2) 6:17,24</p> <p>out (19) 2:12,13,22;4:8; 5:21;8:22;11:10,12; 16:13,21;26:2;34:24; 38:7;43:24;45:16; 48:18,24;60:1;62:20</p> <p>outline (1) 17:15</p> <p>outside (6) 15:22;26:2;34:3; 43:9;48:15;60:19</p> <p>over (6) 13:7;16:15;22:10; 34:1;39:2;45:22</p> <p>overall (7) 15:8;16:6;41:4; 43:2;51:14;53:2,19</p> <p>overlooks (1) 47:20</p> <p>overwhelming (1) 51:8</p> <p>own (2) 40:14;42:8</p> <p>owner (1) 44:16</p>	<p>Parts (4) 47:7,7;51:21;52:7</p> <p>passes (1) 16:2</p> <p>past (1) 40:10</p> <p>path (3) 23:14;32:19,23</p> <p>paths (3) 33:23;34:1;55:6</p> <p>pathway (1) 25:12</p> <p>pathways (3) 16:18;33:15;38:1</p> <p>pattern (1) 32:1</p> <p>pedestrian (8) 14:16;23:13,17; 25:14;33:23;38:8; 39:7;52:15</p> <p>pedestrian- (1) 16:22</p> <p>pedestrians (1) 38:10</p> <p>people (15) 6:10,20;13:7;16:19; 22:1;26:1;33:6;35:21; 50:7,7;51:1,2,9;52:1; 54:3</p> <p>per (2) 39:8,13</p> <p>percent (4) 5:1;19:19;29:2,7</p> <p>perfect (1) 50:1</p> <p>perhaps (5) 9:3;10:9;17:24; 33:4,5</p> <p>Permit (1) 2:5</p> <p>person (1) 55:3</p> <p>perspective (2) 16:17;31:20</p> <p>perspectives (2) 12:22;13:14</p> <p>photograph (1) 21:5</p> <p>pick (2) 25:6;26:7</p> <p>picked (1) 52:1</p> <p>picnic (1) 48:18</p> <p>picture (2) 54:17;61:19</p> <p>pictures (1) 60:9</p> <p>pieces (4) 15:20;20:1;22:1; 25:22</p> <p>place (13) 3:24;16:23;31:22;</p>	<p>32:20;37:1,6;38:5,8; 39:7;40:21;42:13; 51:19;56:17</p> <p>places (4) 24:14;26:19;55:10; 56:19</p> <p>plan (19) 12:21;14:19;17:10; 18:8,9;20:4;38:12; 40:20;46:3;51:14; 55:14,17,18;57:14,14, 14;59:7;60:15,21</p> <p>planned (2) 10:6;19:11</p> <p>planners (1) 11:21</p> <p>planning (1) 7:18</p> <p>plans (17) 28:2,6,8,9,11,14,17; 29:10;30:20,20,21; 35:6;37:14;40:8; 55:21;57:20;58:2</p> <p>planted (1) 36:6</p> <p>plantings (4) 31:2,3,21;34:23</p> <p>playground (1) 56:16</p> <p>pleasure (3) 4:13,18;6:2</p> <p>plenty (1) 37:11</p> <p>plow (1) 39:4</p> <p>pm (1) 63:6</p> <p>point (20) 2:7,13;6:13;9:7,18; 13:11;31:14;36:17; 41:13;44:21;46:8; 54:2,5;55:24;56:2,20; 57:15,18;58:19,20</p> <p>points (3) 11:18;13:14;58:4</p> <p>policy (1) 30:8</p> <p>pool (6) 25:2;48:15,16,19, 24;49:1</p> <p>pools (2) 48:10;49:3</p> <p>pop (1) 53:10</p> <p>porch (1) 21:1</p> <p>porches (1) 21:12</p> <p>portion (1) 13:15</p> <p>portions (2) 14:4,5</p> <p>possibility (1)</p>	<p>6:8</p> <p>possible (3) 2:19;5:8;41:6</p> <p>pragmatically (1) 37:22</p> <p>prefer (2) 4:10;52:14</p> <p>preferable (1) 10:8</p> <p>prepare (1) 28:9</p> <p>prepared (3) 7:21;28:22;40:17</p> <p>present (2) 27:18;44:16</p> <p>presentation (5) 2:10;3:9;11:17; 12:14;61:4</p> <p>presently (2) 29:20;42:20</p> <p>pressed (1) 39:3</p> <p>pretty (9) 13:20;29:17;34:15; 35:2;36:1,1;51:15; 54:18,23</p> <p>Principal (1) 11:20</p> <p>principle (1) 21:23</p> <p>prior (2) 4:10,11</p> <p>pro (2) 40:2,24</p> <p>probably (8) 3:21;5:18;8:17,21; 34:7;35:14;38:22; 61:6</p> <p>problem (3) 22:22;37:4;50:2</p> <p>problems (1) 36:4</p> <p>proceedings (1) 2:7</p> <p>process (2) 10:5;39:22</p> <p>productive (4) 5:5,24;9:24;10:3</p> <p>professionals (1) 40:8</p> <p>project (17) 7:15;11:11;13:11; 15:8;20:7,9;21:1; 22:15;30:4;31:8;37:2; 39:19;40:2,13,19; 41:1;57:6</p> <p>projections (1) 22:23</p> <p>proper (1) 60:2</p> <p>properties (2) 46:9,18</p> <p>proposal (2)</p>
	P			
	<p>packed (1) 31:8</p> <p>pad (2) 48:22,22</p> <p>paddock (1) 17:13</p> <p>paid (1) 32:12</p> <p>painted (1) 37:21</p> <p>Paragraph (1) 57:5</p> <p>parcel (1) 19:13</p> <p>Park (2) 49:10;56:15</p> <p>parking (25) 14:10;16:3,8,9,11, 12,16;20:15;21:8; 31:23;32:2,10;35:13; 37:21;38:6;42:14; 45:4;50:4,10,11,14; 52:4,18,19;60:3</p> <p>part (6) 4:22;15:8;20:17; 50:23;61:7;62:19</p> <p>particular (4) 10:15;25:18;61:15; 62:17</p> <p>Particularly (1) 39:14</p>			

<p>39:18;41:15 proposed (2) 19:6;42:11 proposing (1) 27:6 provide (2) 57:7;61:6 provided (2) 28:13;32:13 public (3) 20:8;61:11,13 pull (1) 16:12 pulled (1) 48:18 purchase (1) 35:4 purpose (1) 3:4 put (12) 5:21;9:4;17:14; 25:21;26:16;37:1,24; 42:19;48:22;50:14; 52:23;58:7 puts (1) 46:14 putting (4) 36:17;50:19;52:18, 19</p>	<p>22:13;23:16,20; 31:18;34:21;37:1; 39:3;47:8,16;48:15; 50:9;51:12,18;52:10; 55:18 reason (1) 9:17 reasons (1) 58:21 recall (1) 3:8 receive (2) 3:11,14 recognize (2) 6:9;18:24 recognizing (1) 61:14 recollection (1) 18:22 record (2) 12:3,6 recreation (1) 48:3 recreational (2) 57:8,11 reduce (2) 7:1;53:19 reduced (1) 55:15 reduction (3) 55:14,21,21 references (1) 23:22 reflect (1) 12:6 regard (1) 57:10 regularly (1) 32:3 relate (2) 17:4;21:19 relating (1) 57:12 relative (2) 14:1;31:4 relatively (2) 8:2;27:13 relief (1) 22:9 rely (1) 40:8 remain (2) 13:24;17:22 remember (1) 18:18 Remind (1) 49:19 rendered (1) 30:21 rendering (1) 23:11 renderings (4) 35:1;37:13;55:2;</p>	<p>61:5 repeat (1) 24:16 replaced (1) 35:18 replicates (1) 37:14 report (5) 4:10;6:11;9:8,17; 33:8 represents (1) 26:3 repurpose (1) 24:10 request (2) 4:22;5:21 requesting (1) 3:22 require (1) 7:2 required (2) 30:3;57:7 requirement (6) 29:3;30:2,6,11,15; 44:12 resolve (1) 59:19 respond (3) 9:17;58:20;59:2 response (6) 3:20;4:16;5:17; 33:12;44:12;49:12 rest (2) 6:18;9:4 results (1) 5:3 return (1) 13:3 reused (1) 45:20 review (3) 3:10,17;7:16 Reviewing (1) 38:20 revisions (1) 28:5 rhythm (1) 26:7 right (29) 5:14;12:19;18:12; 20:21;23:1;24:13; 27:17;29:15,17;33:2, 10;36:7,13;37:12; 43:1;44:1;45:15,18; 46:15,21;47:11; 48:19;50:9;51:22; 52:12;53:3;57:13; 59:20;62:15 right-hand (1) 17:9 rises (1) 19:15 road (8)</p>	<p>16:2;20:13;23:9; 46:9;47:7,12,14,17 roadway (1) 49:15 rock (2) 46:1;56:24 roll (1) 62:7 romantic (1) 24:5 roof (8) 21:14,17;24:9; 41:19;52:23;53:8,17, 20 roofs (2) 26:1;53:9 room (5) 8:5,8;10:11,22; 22:10 rooms (1) 24:23 ROONEY (1) 10:13 ROTONDI (5) 38:19,22;62:5,13, 14 roughly (1) 46:17 rounded (1) 44:24 rounds (1) 8:2 run (2) 34:14;36:4 running (1) 2:12 runs (2) 50:4;53:13 rush (1) 10:1 Russell (52) 11:10,11;12:16,16; 21:2;22:7,11;23:1,8, 23;25:18;27:10,13,17, 24;28:1,4,7,12,15,18, 21;29:20;39:8,10,14; 40:1,24;41:3,4,7,17; 42:3,6,15,17,22;43:1, 5,8,12;44:24;45:6; 46:1,20,22;47:2; 54:10,15;56:3,13; 60:17</p>	<p>19;34:6,9,13,17; 36:14;37:9;38:13; 41:3,10;47:23;48:12; 49:2,19;54:1,13,16; 56:10,23;57:22; 59:10;60:10;61:1,12, 23;62:4,6,9,11,13,15, 22,24;63:2 same (10) 7:19;28:8;29:15; 31:15;32:23,24;36:3; 49:22;50:15;54:11 save (2) 9:5;49:12 saw (2) 23:10;41:4 saying (2) 6:22;55:16 scale (4) 20:9,9,19;21:18 scaled (1) 20:18 scales (1) 31:7 scenario (1) 55:15 schedule (1) 9:15 scheduled (2) 2:11;10:23 scheduling (1) 6:16 schematics (1) 29:12 scheme (2) 15:21;22:15 school (3) 34:15,19;57:3 score (1) 36:14 Scott (1) 11:11 screen (2) 19:11,20 screening (3) 19:3;31:5;36:18 sea (1) 36:9 season (1) 26:23 seasonal (1) 31:3 second (8) 10:2;12:2;24:6; 55:17;62:4,5,24;63:1 seconds (2) 34:18;41:5 seeing (9) 19:20;23:17;25:11, 13;30:17;38:24;50:2; 53:16;55:1 seeded (1) 33:7</p>
Q				
<p>quality (1) 40:21 quarter (4) 33:5,15,16;34:10 quick (3) 18:4;27:4;33:21 quite (2) 17:19;34:5</p>				
R				
<p>rail (1) 53:10 raise (1) 28:24 raised (4) 46:18;50:7;57:24; 58:4 range (2) 35:3;42:18 rare (1) 2:8 reach (1) 16:21 real (1) 35:11 realize (1) 53:15 really (21) 3:16;13:11;14:15; 18:23;19:22,24;</p>				
			S	
			<p>SALTZMAN (71) 2:2;3:6;4:4;5:6;6:3, 18;7:6,12,23;8:1,9,15; 9:19;10:7,12,14,21; 11:4,15;12:1,10;18:4, 8,16;19:10,17;22:3,9, 21;23:6;29:14;30:1, 32;18,22;33:2,12,16,</p>	

<p>seems (1) 55:19</p> <p>selection (1) 22:19</p> <p>Selectmen (4) 4:2,6;8:8,9</p> <p>seminar (2) 18:16,19</p> <p>sending (1) 3:21</p> <p>sense (6) 8:12;31:1,21;40:6; 48:5;58:17</p> <p>September (5) 2:15;6:5;10:2; 44:13;49:3</p> <p>sequence (1) 23:14</p> <p>series (4) 12:18,20;14:22,24</p> <p>serious (1) 5:7</p> <p>seriously (1) 59:1</p> <p>serve (2) 25:1,2</p> <p>serves (1) 13:23</p> <p>sessions (1) 58:15</p> <p>set (3) 14:6;50:24;62:18</p> <p>several (4) 12:21;15:2,19; 42:22</p> <p>shape (1) 24:9</p> <p>shaped (1) 13:1</p> <p>share (2) 11:17;15:15</p> <p>shingle (1) 25:6</p> <p>shingles (1) 25:3</p> <p>short (3) 8:3;29:22;36:18</p> <p>shot (1) 17:18</p> <p>show (7) 17:1;21:24;22:23; 26:22;32:22;47:4; 52:6</p> <p>showed (2) 31:20;55:8</p> <p>showing (5) 12:20;21:4;25:19; 37:13;55:21</p> <p>shown (2) 28:9;30:19</p> <p>shows (2) 17:10;51:14</p> <p>shrubs (3)</p>	<p>31:2,8;36:3</p> <p>SHULMAN (29) 9:23;34:23;35:9,13, 16;36:9,12;44:19; 45:1,7,11,18,22;46:2, 6,24;47:6,13;49:22; 50:21;52:11;54:18, 23;55:16;60:12,23; 62:11,12;63:1</p> <p>Shulman's (1) 57:11</p> <p>side (11) 7:19;17:9;18:11,12; 47:11;51:5;54:2,3,4, 14,17</p> <p>sides (1) 51:4</p> <p>sidewalks (3) 16:18,21;38:13</p> <p>Sighs (1) 22:9</p> <p>signals (1) 39:6</p> <p>significant (5) 6:20;9:1;18:3;48:1; 50:6</p> <p>similar (1) 54:22</p> <p>Similarly (1) 39:19</p> <p>single (2) 5:18;50:3</p> <p>sit (1) 42:2</p> <p>site (32) 7:18;12:21,24,24; 13:12,15;14:2,4,6,19; 15:1,6,17,18;16:6,8, 13;17:3;20:4;21:24; 30:18;31:17;43:2; 45:21;46:3;48:4; 49:14,23;50:13; 51:14;55:3,9</p> <p>sited (1) 15:8</p> <p>sites (1) 11:22</p> <p>sits (2) 27:21;41:21</p> <p>six (1) 44:2</p> <p>size (6) 23:23;24:1,8;29:5; 36:2;52:9</p> <p>sketches (1) 52:6</p> <p>sky (1) 22:23</p> <p>slack (1) 33:8</p> <p>slide (2) 12:13;50:1</p> <p>slip (1)</p>	<p>10:23</p> <p>slope (2) 27:20;45:9</p> <p>small (3) 6:12;9:5;53:10</p> <p>smaller (2) 20:19;32:5</p> <p>snow (2) 37:24;49:6</p> <p>snowplows (1) 39:4</p> <p>soldiers (1) 32:4</p> <p>solid (1) 46:1</p> <p>solutions (1) 49:18</p> <p>somebody (2) 10:22;34:14</p> <p>somebody's (1) 26:3</p> <p>someone (1) 48:23</p> <p>somewhat (3) 9:1,4;22:12</p> <p>somewhere (1) 8:10</p> <p>song (1) 2:9</p> <p>Sorry (2) 12:8;13:8</p> <p>sort (14) 19:15;21:1,15,23; 22:17;24:15,17,23; 26:13;34:24;38:23; 45:10;49:22;52:23</p> <p>sound (1) 33:10</p> <p>sounds (3) 7:23;9:23;10:3</p> <p>south (1) 16:10</p> <p>space (17) 14:13;15:16;20:24; 29:6;32:8;37:22; 48:14;49:24;50:16; 52:4,7,9,9,10;55:19; 56:6,9</p> <p>spaced (1) 32:3</p> <p>spaces (5) 16:9;23:14,18; 37:21;51:2</p> <p>spacing (1) 36:24</p> <p>speak (2) 37:16;61:20</p> <p>special (1) 26:10</p> <p>species (6) 31:1,2,16;32:7; 34:24;36:24</p> <p>specifically (1)</p>	<p>48:4</p> <p>specify (1) 38:18</p> <p>splendid (1) 12:4</p> <p>spoke (1) 4:20</p> <p>spot (4) 10:15;44:23;45:19; 46:13</p> <p>spread (1) 45:22</p> <p>square (2) 39:8,13</p> <p>Stamped (1) 38:22</p> <p>standard-sized (1) 21:12</p> <p>standpoint (2) 6:16;16:24</p> <p>start (6) 8:20;9:11;12:3,19; 33:2;37:17</p> <p>starting (2) 12:13;13:10</p> <p>state (2) 30:9;44:8</p> <p>stay (2) 29:15;31:15</p> <p>stays (1) 39:5</p> <p>Steedle (1) 11:11</p> <p>steeply (1) 13:20</p> <p>Steve (4) 11:9;12:15;21:8; 22:13</p> <p>Steven (3) 7:9;11:19;55:13</p> <p>stick (1) 35:12</p> <p>still (6) 5:4,19,24;9:21; 43:15;60:24</p> <p>stone (4) 26:11,16;27:6,19</p> <p>Stoneham (5) 2:3,6;20:11;26:10, 10</p> <p>stories (1) 21:16</p> <p>story (4) 21:17,18;27:14; 53:8</p> <p>straight (1) 24:22</p> <p>Street (42) 2:6;13:17;14:6; 15:4,5;16:2,22;17:8; 18:3,5,10,12,23;19:1, 6,11,14;20:24;21:10, 16,20;25:20,22;</p>	<p>26:15;31:5;38:7; 41:16,22;42:1,5,7; 46:8,9,12;47:8,16,16, 22;49:11,13,17;56:15</p> <p>stretch (1) 16:21</p> <p>string (1) 10:15</p> <p>strip (1) 27:14</p> <p>studied (1) 41:8</p> <p>study (2) 3:10;60:21</p> <p>stuff (5) 5:20;37:10;45:10; 56:19;60:3</p> <p>style (1) 25:6</p> <p>subject (2) 4:15;6:3</p> <p>subjects (1) 7:5</p> <p>submittal (1) 41:5</p> <p>submitted (8) 12:21;28:3;30:20, 21;32:24;40:3;41:1; 43:17</p> <p>substantial (1) 35:2</p> <p>subtle (1) 22:12</p> <p>subtlety (1) 22:14</p> <p>successful (1) 53:11</p> <p>suggest (1) 9:6</p> <p>suggestion (1) 33:4</p> <p>SULLIVAN (34) 10:5,19;11:1;27:5, 15,22;30:2,6,11; 41:12,24;42:10,13,21, 24;43:3,6,10,15,19, 23;44:6,14,18;47:4, 10,15,21;59:21;60:8; 61:10;62:9,10,23</p> <p>sun (1) 22:23</p> <p>suppose (2) 2:9;61:13</p> <p>sure (19) 2:19;3:18;4:5;7:12; 10:1;14:5;18:2;34:15; 37:8;38:1,17;45:1,7; 50:21;51:1;52:11; 55:5;59:10;62:12</p> <p>surface (1) 38:3</p> <p>surprise (1) 59:12</p>
---	--	---	--	---

<p>surrounding (2) 41:18;56:18</p> <p>surroundings (2) 13:12,16</p> <p>surveying (1) 47:9</p> <p>swimming (1) 48:10</p> <p>system (2) 14:21;25:12</p>	<p>58:15</p> <p>three-bedroom (5) 29:3,7,21;30:3;48:1</p> <p>throughout (1) 11:23</p> <p>Thursday (5) 3:15;5:9,10;6:15; 10:16</p> <p>thus (1) 12:5</p> <p>tie (1) 26:17</p> <p>ties (1) 25:12</p> <p>times (2) 8:21;32:2</p> <p>today (6) 4:20;5:9,11,12; 18:6;54:8</p> <p>toddlers (1) 56:21</p> <p>together (2) 13:5;25:12</p> <p>toilets (1) 25:1</p> <p>Tom (1) 7:13</p> <p>tongue (1) 10:23</p> <p>tonight (12) 2:13,22;7:14;10:20, 24;11:6;57:15,24; 59:2,19;61:17;62:20</p> <p>top (9) 16:16;17:6;21:5; 39:2;41:19;52:23; 53:8,14,20</p> <p>topic (1) 44:20</p> <p>topics (1) 12:18</p> <p>topo (3) 44:23;46:11;47:9</p> <p>topos (1) 47:19</p> <p>tot (2) 48:10;56:16</p> <p>touch (1) 7:14</p> <p>toward (3) 8:16;16:8;54:6</p> <p>towards (4) 15:16;18:13;20:1; 25:10</p> <p>Town (5) 9:2;26:12;32:9; 33:4,8</p> <p>townhouse (7) 17:16;19:23;53:3,4, 7;60:16,20</p> <p>townhouses (10) 14:24;17:22;18:13; 20:6,23;21:7;27:8,11;</p>	<p>52:22;60:13</p> <p>Town's (1) 18:21</p> <p>trade-off (2) 50:19;51:9</p> <p>traditional (1) 21:11</p> <p>traffic (16) 3:6,7,10,16,20; 4:22;5:15;7:5,18,22; 8:24;9:12;49:13,17; 60:2,4</p> <p>tree (2) 26:24;35:3</p> <p>trees (11) 17:23;18:14;31:7,9, 10;32:2,3;35:2,12,23; 36:19</p> <p>tried (2) 2:22;32:15</p> <p>trim (1) 21:22</p> <p>trips (1) 10:6</p> <p>try (3) 18:24;21:18;25:6</p> <p>trying (5) 18:2;21:24;22:11; 23:12;37:14</p> <p>turnaround (1) 5:14</p> <p>turned (4) 15:2,3;20:14;25:9</p> <p>turns (1) 2:22</p> <p>two (11) 4:14;8:22;20:6; 21:3,15;27:21;29:9; 31:7;51:21;55:22; 60:18</p> <p>two-bedroom (1) 48:2</p> <p>two-way (1) 60:2</p> <p>types (1) 30:24</p> <p>typical (2) 37:21;41:21</p>	<p>21:21</p> <p>units (10) 19:23;22:1;29:7,9, 21;30:3;48:1;53:3,4; 55:20</p> <p>Unless (3) 8:9;57:16;61:11</p> <p>unrelated (1) 7:5</p> <p>unseriously (1) 58:24</p> <p>up (37) 2:11;7:4;9:7;13:20; 16:20;18:16;19:15; 21:17;22:14;24:18; 25:6,9;26:7;31:12; 34:4;36:6;37:6,16,17; 39:4;42:20,24;45:2, 12,13;46:14;49:7; 50:1,13,16;51:1;52:1, 9;53:10;56:14;59:14; 60:9</p> <p>upon (1) 13:16</p> <p>upper (1) 24:19</p> <p>usable (1) 56:11</p> <p>use (8) 9:24;25:5;32:7; 46:3;52:22;56:7,9; 58:14</p> <p>used (4) 21:4;23:2;34:14; 48:14</p> <p>using (1) 39:1</p>	<p>visible (2) 15:9;25:23</p> <p>visiting (1) 16:15</p> <p>visually (1) 50:6</p> <p>volume (1) 53:19</p> <p>vote (1) 62:7</p>
T				W
<p>tables (1) 48:18</p> <p>talk (4) 5:20;9:13;12:18,23</p> <p>talking (2) 15:12;51:22</p> <p>tall (3) 35:16;41:20;60:24</p> <p>taller (3) 19:24;50:20;52:18</p> <p>tallest (1) 41:13</p> <p>Tamarock (1) 47:7</p> <p>tan (2) 22:8;26:4</p> <p>team (1) 55:13</p> <p>temporary (1) 36:18</p> <p>ten (3) 4:11;5:22;41:5</p> <p>tentatively (1) 2:16</p> <p>terms (7) 3:9;7:22;14:4,16; 29:15;49:22;52:17</p> <p>Terrace (1) 47:7</p> <p>Terrific (1) 11:15</p> <p>texture (2) 25:7;39:6</p> <p>therefore (1) 29:24</p> <p>thin (2) 27:13;36:6</p> <p>thinking (4) 11:24;15:24;20:3; 56:13</p> <p>Thomas (1) 10:8</p> <p>thought (11) 9:21;10:22;24:2,3; 26:16;29:1;33:8; 36:16;51:19;58:9; 59:4</p> <p>three (8) 8:22;17:2;25:16; 27:7;29:9,23;49:24;</p>				<p>walk (7) 16:19;17:20;24:20; 25:9;32:19;55:4; 60:14</p> <p>walked (1) 57:2</p> <p>walking (5) 19:6;34:2;38:3,5; 55:9</p> <p>walks (1) 38:21</p> <p>walkway (1) 48:23</p> <p>walkways (1) 38:14</p> <p>wall (2) 26:12,14</p> <p>walls (1) 26:15</p> <p>wandering (1) 23:14</p> <p>wants (1) 57:19</p> <p>water (1) 37:11</p> <p>way (16) 6:19;8:23;10:9,14; 13:1;16:3;27:17;32:9, 17;39:15;51:7,16; 52:8,16;53:18;54:11</p> <p>ways (1) 25:9</p> <p>week (4) 3:24;5:3,19;9:21</p> <p>weekend (1) 3:16</p> <p>weeks (2) 49:4,5</p> <p>Weiss (5) 2:5;13:10,19;17:12; 19:14</p> <p>Weisses (1) 24:1</p> <p>Welcome (2) 2:3;11:15</p> <p>weren't (1) 4:24</p> <p>west (1) 17:11</p> <p>wetland (3)</p>
			V	
			<p>varies (1) 42:7</p> <p>variety (2) 32:7,11</p> <p>various (2) 11:18;31:7</p> <p>vegetated (2) 15:18;31:14</p> <p>vegetation (2) 31:9,10</p> <p>vehicle (1) 23:17</p> <p>version (1) 30:22</p> <p>versus (1) 52:18</p> <p>view (5) 9:18;13:14;31:6; 46:8;54:5</p> <p>viewed (1) 26:15</p> <p>views (3) 17:4,24;55:7</p>	
		U		
		<p>Unanimous (1) 63:3</p> <p>unbroken (1) 10:15</p> <p>under (5) 44:7,8;50:12,19; 52:19</p> <p>underneath (3) 16:11;50:15;52:19</p> <p>undisturbed (1) 13:24</p> <p>unit (1)</p>		

37:10;43:4,9 wetlands (1) 56:18 Weymouth (1) 23:2 what's (10) 9:20;13:11;17:7; 19:6;26:8;31:11; 32:16;33:12;37:14; 42:19 whereas (2) 52:24;53:12 Whereupon (1) 63:5 White (3) 7:14,17;21:22 whole (2) 21:23;47:20 width (1) 60:2 windows (7) 21:12,13;24:15,17, 18;53:10,15 winter (3) 35:15;37:23,23 wintertime (2) 17:23;27:1 wise (1) 61:8 wish (2) 62:2,6 within (7) 25:13;43:3,13,14, 16;56:5,7 without (1) 51:8 WITTEN (23) 7:7,13;8:12;27:3, 23;28:2,5,8,13,16,21; 39:8,12,17,24;40:15, 22;41:9;44:5,15,17; 55:12;57:4 Witten's (1) 58:19 wonder (3) 19:3;52:17;53:18 wondered (2) 19:10;52:21 word (1) 59:1 words (1) 10:7 work (6) 6:14;9:9;10:12; 14:7;32:1;37:5 worked (2) 14:9;43:24 working (3) 4:20;9:11;22:15 works (1) 50:22 worth (1) 44:3	writing (2) 5:22;61:3 written (1) 58:21	185-ish (1) 47:14 1st (17) 6:7,7,15,24;8:14,18, 20;9:24;10:2,9;58:6, 12,13;59:3;62:17,18; 63:4	24:2;34:18 53 (1) 41:18
	Y	2	6
	year (1) 33:9 years (6) 18:17;22:16;24:2; 36:5,16,22 yellow (1) 22:4	20 (1) 36:16 200 (2) 45:19;46:13 2014 (1) 28:3 22nd (10) 3:1;4:1,2;7:5,20; 8:5,7,14;9:10,18 236 (1) 46:14 23rd (2) 2:15;4:2 25-foot (1) 43:14 26 (4) 29:21;30:2,3;47:24	6 (1) 42:21 64 (3) 41:19;46:14;60:24
	Z	7	7:30 (1) 10:10
	Zone (4) 43:4,9,14;52:15 zones (1) 56:5	8	8 (1) 29:22 8:48 (1) 63:6
	1	3	
	10 (3) 29:2,7;36:5 100 (2) 4:24;19:19 100-foot (3) 43:10,13,16 11 (2) 41:19;57:6 12 (1) 49:4 12th (1) 6:12 15 (2) 8:1;36:5 15-page (1) 3:18 15th (1) 6:11 164.9 (2) 44:22,22 165 (2) 42:18;44:24 166 (1) 45:2 170 (3) 2:6;42:18;60:21 171 (1) 45:6 172 (7) 41:22;42:14;45:2,6; 46:14;60:15,20 176 (2) 41:23;42:11 18 (1) 29:20 180 (1) 47:13 185 (2) 46:24;47:13	4	
		4	
		5	
		3 (1) 60:17 30 (2) 36:16,21 30th (1) 44:13 31 (2) 6:5;58:14 31st (1) 6:6 36 (1) 46:17 3rd (1) 3:15	
		5	
		4 (2) 45:12,14 40 (1) 49:5 40B (2) 2:4;30:9 440 (1) 34:15 4-foot (1) 41:24	
	5 (3) 29:8;45:12,14 50 (2)		