

MEETING  
OF THE  
CITY OF CORAL GABLES  
HISTORIC PRESERVATION BOARD

405 Biltmore Way,  
Coral Gables, Florida,  
Thursday, 4:02 a.m.,  
May 24, 2018.

PARTICIPANTS:

VENNY TORRE, Chairperson  
ALEJANDRO SILVA, Board Member  
RAUL RODRIGUEZ, Board Member  
ALBERT MENENDEZ, Board Member  
ALICIA BACHE-WIIG, Board Member  
BRUCE EHRENHAFT, Board Member  
JOHN FULLERTON, Board Member  
JANICE THOMPSON, Board Member

DONA SPAIN, Historic Preservation Officer  
KARA KAUTZ, Asst. Historic Preservation Officer

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1 MR. TORRE: All right. Good afternoon,  
2 everybody. Welcome to the regularly scheduled meeting of  
3 the City of Coral Gables Historic Preservation Board.

4 We are residents of Coral Gables and are  
5 charged with the preservation and protection of historic  
6 or architecturally worthy buildings, structures, sites,  
7 neighborhoods and artifacts which impart a distinct  
8 historical heritage of the city.

9 The board is comprised of nine members, seven  
10 of whom are appointed by the commission and one by the  
11 city manager. The ninth is selected by the board and  
12 confirmed by the commission.

13 Five members of the board constitute a quorum  
14 and five affirmatives votes are necessary for the adoption  
15 of any motion.

16 Any person who acts as a lobbyist, pursuant  
17 to the City of Coral Gables Ordinance 2016-11, must  
18 register with the city clerk prior to engaging in lobbying  
19 activities or presentations before city staff, boards,  
20 committees, and/or the city commission.

21 A copy of the ordinance is available in the  
22 office of the city clerk. Failure to register and provide  
23 proof of a registration shall inhibit your ability to  
24 present to the Historic Preservation Board on  
25 applications under consideration this afternoon.

1           A lobbyist is defined as an individual,  
2 corporation, partnership or other legal entity employed or  
3 retained, whether paid or not, by a principal who seeks to  
4 encourage the approval, disapproval, adoption, repeal,  
5 passage, defeat, or modification of any ordinance,  
6 resolution, action or decision of any city commissioner,  
7 any action, decision, recommendation of the city manager,  
8 any city board or committee, including, but not limited  
9 to, quasi-judicial, advisory board, trust, authority, or  
10 council, or any, or any action, decision or recommendation  
11 of city personnel during the time period of the entire  
12 decision making process, and the action, decision or  
13 recommendation which foreseeably will be heard or reviewed  
14 by the city commission or a city board or committee,  
15 including, but not limited to, quasi-judicial, advisory  
16 board, trust, authority or council.

17           Presentations made to this board are subject  
18 to the city's false claim ordinance, Chapter 39 of the  
19 City of Coral Gables City Code.

20           I now officially call the City of Coral  
21 Gables Historic Preservation board meeting of May 24th,  
22 2018, to order. The time is 4:05.

23           Present today to my left, Alicia Bache-Wiig,  
24 Albert Menendez, Raul Rodriguez, Alejandro Silva, to my  
25 right, Jan Thomson and Steven Ehrenhaft, right?

1 MR. EHRENHAFT: Bruce.

2 MR. TORRE: Bruce. This is the hardest part  
3 of this job, is to keep everybody's name straight, and I  
4 forget all the time, my friends. Sorry about that.

5 The approval of the minutes, the next item on  
6 the agenda is the approval of the minutes for April 19th,  
7 2018. Are there any changes or corrections? Is there a  
8 motion for approval?

9 MS. THOMSON: I move that we approve the  
10 minutes from the last meeting.

11 MR. TORRE: Second, please?

12 MR. EHRENHAFT: Second.

13 MR. TORRE: All those in favor, please say  
14 aye.

15 (Thereupon, the board collectively said "aye.")

16 MR. TORRE: All those against? Thank you.  
17 Please be advised that this board is a quasi-judicial  
18 board and the items on the agenda are quasi-judicial in  
19 nature which require board members to disclose all ex  
20 parte communications.

21 An ex parte communication is defined as any  
22 contact, communication, conversation, correspondence,  
23 memorandum or other written or verbal communication that  
24 takes place outside a public hearing between a member of  
25 the public and a member of the quasi-judicial board

1 regarding matters to be heard by the quasi-judicial board.

2 If anyone has made any contact with a board  
3 member, when the issue comes before the board, the member  
4 must state on the record the existence of this ex parte  
5 communication, the party who originated the communication,  
6 and whether the communication will affect the board  
7 member's ability to impartially consider the evidence to  
8 be presented regarding the matter.

9 So does anyone have a communication to  
10 disclose at this time?

11 MR. EHRENHAFT: None.

12 MR. TORRE: Thank you. Any deferrals today?

13 MS. SPAIN: There's only one item --

14 MR. TORRE: All right.

15 MS. SPAIN: -- that it's actually going to  
16 happen,

17 MR. TORRE: All right. Look at that. All  
18 right. So anyone in the audience who is going to be  
19 testifying today, please rise to be sworn in, please.  
20 (Thereupon, all potential witnesses were duly sworn on  
21 oath by the clerk.)

22 MR. TORRE: We have a request for an excused  
23 absence from Robert Parsley, so if that's a -- you should  
24 have that in the packet. If that's okay with you all,  
25 would you please make a motion for that excused absence to

1 be on record?

2 MR. RODRIGUEZ: So moved.

3 MR. TORRE: Is there a second?

4 MR. SILVA: Second.

5 MR. TORRE: So we have a motion from  
6 Mr. Rodriguez and a second from Mr. Silva. All those in  
7 favor, please say aye.

8 (Thereupon, the board collectively said "aye.")

9 MR. TORRE: All those against? Thank you.  
10 The first item today is Case File COA (SP) 2018-004.

11 This is long, so I'll read it. An  
12 application for the issuance of a special certificate of  
13 appropriateness for the property at 821 Obispo Avenue, a  
14 contributing resource within the Obispo Avenue historic  
15 district, legally described as Lot 16, Block 28, Coral  
16 Gables Section B, recorded in Plat Book Five, Page 111 of  
17 the public records of Miami-Dade County.

18 The applicant is requesting design approval  
19 for an addition and alterations to the residence and also  
20 an auxiliary structure and site work.

21 Variances have also been requested from  
22 Article Four, Section 4-101 (D) (4b), and Article Five,  
23 Section 5-503 (A) (1), for allowable site -- side  
24 setbacks, from Article Five, Section 5-1402 (A) (5a), for  
25 the allowance of minimum dimensions of a porte cochere,

1 and from Article Five, Section 5-503 (A) (1a), to waive  
2 the side yard area requirement for a Coral Gables cottage.  
3 Whew.

4 MS. SPAIN: Yes. So before I turn it over to  
5 the applicant, staff is recommending in favor of the  
6 variance request.

7 We do question the necessity of the 16 feet  
8 interior length, and if you could talk to the applicant  
9 about that. We totally understand the width of the  
10 carport having to be smaller than normal, but I'm not sure  
11 that it couldn't meet the required criteria for the  
12 length.

13 And also we ask that the following be  
14 discussed and prior to any motion of approval: A separate  
15 standard certificate of appropriateness will be required  
16 for the following items that aren't illustrated within the  
17 submittal, and by that we can administratively approve  
18 these. They don't have to come back to the board.

19 The proposed gate feature at the rear, the  
20 north of the proposed carport, the proposed pool fence and  
21 gate, and the swimming pool and pool deck, those would be  
22 handled administratively by staff.

23 The proposed windows and doors are to receive  
24 high profile, dimensional muntins.

25 The tiled roof elements, hood and coping, are

1 to be true, two-piece barrel tile.

2 Add a score line to differentiate the new and  
3 old stucco.

4 Provide a sample of the stucco texture to be  
5 approved by historic staff prior to application on the  
6 additions.

7 Where the original window opening on the west  
8 side of the residence is to be infilled, the infill is to  
9 be recessed and existing sill is to remain.

10 Remove the triple faux scupper detail from  
11 the north and south facades of the proposed carport, and  
12 obviously to add the interior dimension of 22 feet to the  
13 proposed carport because we're not comfortable with that,  
14 but other than that, we're recommending the approval of  
15 this application, and I'll turn it over to the applicant.

16 MR. VICTOR RODRIGUEZ: All right. Good  
17 afternoon. Victor Rodriguez of RD Architects, 1800  
18 Southwest First Avenue, Suite --

19 MR. RODRIGUEZ: You need to move to the  
20 speaker --

21 MR. VICTOR RODRIGUEZ: Oh, I'm sorry.

22 MR. RODRIGUEZ: -- to the microphone.

23 MR. VICTOR RODRIGUEZ: Victor Rodriguez with  
24 RD Architects, 1800 Southwest First Avenue, Suite 607,  
25 Miami, Florida, 33129.



1           The project that I conceived is the, actual  
2 structure you see in your packages is a very small main  
3 house, and there is, in this moment, a garage in the  
4 backyard, at the end of the property.

5           In order to -- the client wants to convert  
6 that into living quarters, in-law quarters, and one of the  
7 requirements is that once you get rid of the garage, you  
8 need to provide inside on the site a way of have vehicles  
9 parked, so that is one of the main reason that we are  
10 applying here for this variances is, is because of the  
11 limitations that we have in the width of the lot and the  
12 location of the actual main house, there's only one  
13 possible --

14           MS. KAUTZ: You need to speak into one of the  
15 two microphones. It won't pick it up on the TV.

16           MR. VICTOR RODRIGUEZ: Sorry?

17           MS. KAUTZ: You need to speak into the  
18 microphone. They won't be able to pick it up on the  
19 television, either one.

20           MR. VICTOR RODRIGUEZ: Yeah, yeah. You can  
21 hear here? Can you hear here? No?

22           MR. SILVA: Not strongly.

23           MR. VICTOR RODRIGUEZ: Can you hear this one?  
24 Better?

25           MS. THOMSON: It's better.

1 MR. VICTOR RODRIGUEZ: Oh, I'm sorry.

2 MS. THOMSON: It's not your fault.

3 MR. VICTOR RODRIGUEZ: So because of the  
4 limitations of the site, there's only one possible  
5 location of the carport, is to the west of the property.

6 Now, we have some -- we have given setbacks.  
7 On the east we have three-foot one. In the west side we  
8 have about, it's ten feet ten inches.

9 The requirement from the code requires for a  
10 regular parking stall to be 16 -- I'm sorry, nine by 22.  
11 No, no, no. I'm sorry. It requires, yeah, 12 by 22. I'm  
12 sorry.

13 So we have ten feet ten inches, but we have  
14 the structure that is supporting the roof of the carport.

15 Now, once the vehicle is in the position,  
16 since there are no walls at the property line, then the  
17 space available is going to be the actual ten foot ten.  
18 It's not going to be the distance where we have the  
19 structure, the columns.

20 So in that regard, yes, you know, it's there  
21 because we have the columns, the space that we have  
22 available for the columns, from the column to the face of  
23 the existing structure is nine feet, but then after, you  
24 are inside underneath the structure, then we have more  
25 space.

1                   Now, regarding the length, it's the same  
2 situation except that after, when you count the structure,  
3 the length of the -- the total length is 22 feet. You can  
4 see that in your packages. Let me go here and get to the  
5 site plan. All right. Can I zoom in here?

6                   MS. KAUTZ: No.

7                   (Thereupon, Mr. Fullerton entered the room.)

8                   MR. VICTOR RODRIGUEZ: All right. So in this  
9 plan, the A 1.02, we can see clearly the dimensions of  
10 that, the actual structure is 22 feet.

11                  Now, regarding -- so the location of the  
12 proposed carport and the first three variances are all  
13 related. One is zero lot. The other one is the width of  
14 the, of the carport and --

15                  MR. MENENDEZ: Bless you.

16                  MR. VICTOR RODRIGUEZ: -- and the zero lot,  
17 and the percentage, yeah, the percentage of the setback  
18 that the requirement is 20 percent of the total width of  
19 the lot.

20                  We have a very narrow lot of 50 feet, 50 feet  
21 and by -- and once that carport is built, it's going to be  
22 reduced to six point, 6.2. We have no option there.

23                  Now, the last, the last variance that we're  
24 asking here is regarding the green space on the east side  
25 of the property. That is a non-conforming --

1 MS. KAUTZ: They still can't hear you  
2 upstairs. You need to speak straight into it.

3 MR. VICTOR RODRIGUEZ: Like this?

4 MS. THOMSON: It's a crazy system.

5 MS. KAUTZ: No, no. Like straight -- talk --  
6 do you want to use the hand held? Is that easier?

7 MR. VICTOR RODRIGUEZ: Thank you, thank you.  
8 So the last one is, refers to, the last variance refers to  
9 the minimum side yard on the east side of the property,  
10 that is 238 square feet, but it's a non-conforming, so  
11 it's an existing. We're not touching that area. That is  
12 what is in place right now, and the minimum required is  
13 250.

14 So even though it's not in compliance, it's  
15 very minimum, but it's a non-conforming condition that we  
16 have. In the plan, the east is to the right.

17 Yes, so then regarding the addition of the  
18 main house, you can see in your, again, in the Sheet A  
19 1.02, you can see the areas that are shaded in yellow,  
20 that indicates, of course, the carport, and then an  
21 extension of the house that is an extension of the kitchen  
22 and the dining, and the dining areas.

23 Also as part of this addition, we are  
24 reconfiguring the existing terrace and we are  
25 reconfiguring this area, enlarging the area, and that's

1 part of the new part -- this project.

2 Now, referring to the existing garage, the  
3 structure of the garage, the plan here to convert, it's  
4 not only converting the existing structure, but enlarging  
5 the existing structure. We're adding some square footage  
6 for that purpose, and we are removing the existing garage  
7 doors. We are adding new doors and windows.

8 Let's see if we can go to the next page. You  
9 go here, A 1.03. You can see to your left the existing  
10 structure, and to the right is the proposed. It has one  
11 dormitory with a living space and a little kitchenette  
12 with storage area and a bathroom, and again, the area  
13 shaded in yellow is the area that we are adding to the  
14 structure.

15 As Dona referred to and in the document here,  
16 the staff report, all the elements that were required to  
17 be kept or added to, in the design, are incorporated in  
18 the plans.

19 The garage right now shows a parapet that is  
20 not a reflection of the original existing, the way it was  
21 before, so, but there's a picture from an original, of the  
22 original structure, and we are recreating that, what it  
23 was there before, so we are removing that huge parapet  
24 that they have right now, and you can see that in the  
25 images.

1 Well, let me show the plan first. Go to the  
2 plan. Here. So on the top left, on the top left, that is  
3 the existing structure, and we are converting that. You  
4 see on the top left is the existing. Right underneath is  
5 what we are proposing to be demolished, and then the  
6 bottom, the bottom left shows the proposed elevation of  
7 that structure, that it shows a lower profile of the  
8 parapet and it shows the French doors. It shows some wall  
9 sconces.

10 And then on the second column, you have a  
11 side view of the structure where there's not any openings.  
12 Then we're showing, you can see the proportions that, to  
13 the left, that is the south of the property, of the  
14 structure, that we're adding windows and doors to access  
15 that new space.

16 The last column shows the back, the rear of  
17 the structure to the north, and that is where  
18 incorporating a double door to access that storage room  
19 and also a door to access the bathroom, that in this case  
20 it's going to become a cabana bath for the use of the  
21 pool.

22 One of the new elements also that have been  
23 -- that are part of this development is the pool. We are  
24 proposing a new pool. It's not, it's not going to be part  
25 of the permit, but it's part of the master plan, so we

1 have the pool, we have a deck, and as Dona mentioned, we  
2 are proposing and you're going to manage that at the staff  
3 level, a fence to -- that is required by code to prevent  
4 access from small childrens. With that, I am open to  
5 questions.

6 MS. THOMSON: Is that door to the bathroom --  
7 oh, are we allowed to ask questions?

8 MR. TORRE: Yes.

9 MS. THOMSON: Is that door to the bathroom  
10 opening to the back of the house there, is that to the  
11 left of the washer, dryer --

12 MR. VICTOR RODRIGUEZ: Well, let me --

13 MS. THOMSON: -- in the plan? I see a very  
14 faint door, and I just wondered if that was what you were  
15 talking about. Yes, it is. I'm sorry. I see it now.

16 MR. VICTOR RODRIGUEZ: Yes. It's part --  
17 I'll show you that.

18 MS. THOMSON: And it goes like down step to  
19 the walkway. Okay.

20 MR. VICTOR RODRIGUEZ: Yes, exactly.

21 MS. THOMSON: I'm just curious that when I  
22 was looking over this plan, I was just curious as to why  
23 the bathroom would be placed so far away from the pool,  
24 proposed pool, it's not there yet, but why it would be  
25 placed so far away from it when -- I know like a lot of

1 homes, like especially out in the southwest section, big,  
2 sprawling, ranches, and they have like pool, bathrooms  
3 that open up to the pool patios so it's very quick access  
4 and egress.

5 That stuck out to me when I looked at the  
6 plan, why the bathroom would be the farthest away from the  
7 pool.

8 MR. VICTOR RODRIGUEZ: Well, what happened  
9 here is, and as you can see the entire layout, not just  
10 how the pool -- the bathroom serve the pool, but how the  
11 bathroom serves the bedroom and the position where it is.  
12 We proposed the living space have a visual to the pool  
13 area and the bedroom on the opposite side.

14 So for us to have the bathroom on the other  
15 side, it worked better this way than relocating and having  
16 the bathroom on the other side.

17 MS. THOMSON: Okay.

18 MR. VICTOR RODRIGUEZ: And also for the  
19 storage, if you're, the storage going all the way to the  
20 back, if you're carrying something that is big, you're  
21 going to have to go all the way to that corner, so in  
22 terms of the layout, it works, it worked better this way,  
23 the internal layout.

24 I understand your question regarding how soon  
25 you can access, how close to the pool is the bathroom.



1 MS. THOMSON: Always my first concern.

2 MR. TORRE: Can somebody explain the  
3 requirement, I've never heard this before, the side yard  
4 requiring 238 feet? Is that a green area requirement  
5 we're talking about? I don't know what that means.

6 MS. SPAIN: Okay, so I want to eliminate that  
7 from the cottage ordinance. It doesn't make any sense to  
8 me. It was something that was put in years ago, and when  
9 we revised it recently, we should have taken that out  
10 because I think it refers to just an open space, not  
11 necessarily a green space, but an area that typically none  
12 of these cottages really comply with.

13 So it's not something that, when I was in  
14 zoning, it's not something that I worried about.

15 MR. TORRE: Not a lot of sense --

16 MS. SPAIN: Yeah.

17 MR. TORRE: -- if you wanted to have a pool  
18 area.

19 MS. SPAIN: Yeah.

20 MR. TORRE: Okay.

21 MS. SPAIN: So we really should do a text  
22 amendment and take that out of the code.

23 MR. TORRE: So the property already had  
24 irregular or very small setbacks, 3.1, 2.8, which existed  
25 really.

1 MS. SPAIN: Right.

2 MR. TORRE: So we're wiping out one that  
3 didn't really matter, so really the only key here is  
4 really the carport issue, correct?

5 MS. SPAIN: I think so.

6 MR. TORRE: Is that basically, the carport  
7 issue, because the other setbacks that we're talking  
8 about --

9 MS. SPAIN: Right.

10 MR. TORRE: -- I mean, you add -- it is what  
11 it is, right? So, and I think the design is great and I  
12 think a lot of these things are done very thoughtfully,  
13 including moving this carport back, and I think it works  
14 great.

15 The only issue is, again is how many -- I've  
16 never seen the zero setback, not that --

17 MS. SPAIN: We've done it once before that I  
18 remember.

19 MR. TORRE: I'm in favor of it. I think it  
20 looks great, I think it works great, and I think it's a  
21 nice way to say to folks, "You do a nice job with  
22 historic, look what you get," and I think that's what we  
23 try to portray here, is that, you know, we actually are a  
24 very good board to work with and give people a lot of  
25 things that they wouldn't normally be getting, so.

1 MR. VICTOR RODRIGUEZ: Well, the owners, the  
2 owners are here so they're happy to hear that.

3 MR. TORRE: Yes. I think that the notion  
4 that we are negatively impacting a lot of things, it's the  
5 opposite, really.

6 MS. SPAIN: And what's nice about the carport  
7 is it's open, so even if it's a zero setback, it doesn't  
8 really --

9 MR. TORRE: Very discreet.

10 MS. SPAIN: Yeah.

11 MR. TORRE: And it's small and being small is  
12 even a good thing, so I'm in favor of it, a lot of the  
13 things. You've been able to do a nice floor plan. The  
14 floor plan is fabulous, how much you got in that house,  
15 and the amenities that you put in this house is fabulous.

16 I'm like amazed how this little house has  
17 become such a great, great house, pool, cottage,  
18 everything.

19 MS. SPAIN: Yes. It will work very well.

20 MR. TORRE: I think it's really good. I'm in  
21 favor of the whole thing.

22 MR. SILVA: I agree with Venny. I think it's  
23 very sensitively done. I agree with the staff conditions,  
24 and I want to remind everyone that this by rights could  
25 have, you know, a two-story addition and then --

1 MS. SPAIN: Exactly.

2 MR. SILVA: So by granting these variances,  
3 we're allowing them to work with an addition that's more  
4 sensitive to the house.

5 In regards to the carport, the side setback,  
6 I have no issues with that. The depth, the 22-foot depth,  
7 you know, it's --

8 MS. SPAIN: We advertised for the 16, so if  
9 you all are comfortable with that --

10 MR. SILVA: Right.

11 Ms. SPAIN: -- it's already been advertised.

12 MR. SILVA: Right. So my issue is actually  
13 one of functionality. If we do make this thing deeper, if  
14 we make it 22 feet, I don't think we should go farther to  
15 the rear. I think that two-foot setback that the board of  
16 architects recommended kind of deals with that, with that  
17 building elevation on that corner a little better, and if  
18 we come forward farther, I'm concerned that it's going to  
19 be difficult to get the car in and out because of that  
20 chimney protrusion.

21 MR. VICTOR RODRIGUEZ: Yes.

22 MR. SILVA: So I don't have an issue with the  
23 depth.

24 I would, though, point out that one of  
25 staff's conditions is to respect the original sill on that

1 window that they're infilling, and that's right near where  
2 that column is, so what I would recommend is, say, take  
3 that existing sill and come two inches or something  
4 reasonable away from that, forward.

5 MS. THOMSON: Give you some extra space.

6 MS. SPAIN: Right. That makes sense.

7 MR. SILVA: So that, you know, whatever depth  
8 that's going to be, it's going to be more than what you  
9 show now but just by a couple of inches, maybe four inches  
10 more, something like that, so that we can respect the  
11 original window opening and at the same time make this  
12 thing functional and driveable.

13 MR. VICTOR RODRIGUEZ: Yes. One of the  
14 recommendations of the board of architects is that to  
15 have, let's say, columns coming out of the main structure,  
16 the existing structure, not having the slab coming clean  
17 to the side of the house, but having to mimicking whatever  
18 you have on the left side, on the right side as well.

19 So that is something that is going to be part  
20 of the construction, so we're going to have that. It's  
21 not going to be a straight wall.

22 MS. SPAIN: A pilaster.

23 MR. VICTOR RODRIGUEZ: Yeah, like a pilaster.

24 MS. SPAIN: That makes sense.

25 MR. VICTOR RODRIGUEZ: Yes, and that would be

1 about eight inches.

2 MR. SILVA: No, I'm just saying the placement  
3 of that, where it falls in the wall to maintain clearance  
4 from that existing sill.

5 MR. VICTOR RODRIGUEZ: Yes.

6 MR. SILVA: Thank you.

7 MS. SPAIN: That makes sense, and I think  
8 you're right about the 16 --

9 MR. SILVA: Yes.

10 MS. SPAIN: -- feet.

11 MR. VICTOR RODRIGUEZ: Well, keep in mind  
12 that when it says interior dimension, it refers to from  
13 the inside of the column to the inside of the column, but  
14 the columns are two feet each, so when you add 16 --

15 MR. SILVA: Right.

16 MR. VICTOR RODRIGUEZ: -- 18, 20, so from  
17 edge to edge is more, so, and because it's not a closed  
18 garage, so it's an open garage, so you're going to have  
19 the full length of the structure available for parking.

20 MS. SPAIN: That's true.

21 MS. THOMSON: Is it appropriate to ask why  
22 you're going through all this expense and trouble to make  
23 this apartment in the back? That's another question on my  
24 mind.

25 MR. VICTOR RODRIGUEZ: The owner can give a

1 better answer to that. Thank you.

2 MR. PRESCOTT: Hi. I'm Len Prescott. I'm,  
3 along with my wife Charlotte, the owner of 821 Obispo. I  
4 want to say a couple things.

5 One, we've lived in Coral Gables since 2002.  
6 This is the second historic house that we've owned. We  
7 renovated 811 Santiago in the Santiago historic district.  
8 The two of us, we're driven to Coral Gables like many of  
9 you because of the architectural fabric of our community.  
10 We love the 1920s houses.

11 On the other hand, we have three kids and the  
12 dog. Your comments about what about the functionality of  
13 this and that, we are very much in a thoughtful way trying  
14 to do a lot with a small property to make this functional.

15 With our daughter going off to college, to  
16 have -- you know, right now we have five people living  
17 with three bedrooms, so to create space that is enjoyable  
18 for our family and relatives and people when they come to  
19 visit us. At the moment we're on top of each other. I  
20 used to be like Clark Griswald and think it's great. Now  
21 I'm thinking let's have a little bit more functionality  
22 and space.

23 MR. TORRE: Any more comments? Then I'll  
24 just close the public hearing. Any questions or comments  
25 from the audience? Thank you. We'll close the public

1 hearing.

2 MR. VICTOR RODRIGUEZ: Thank you.

3 MR. TORRE: Any additional comments from the  
4 board? Should we make a motion?

5 MS. BACHE-WIIG: I think they did a great job  
6 in bringing the existing house up to today's standards and  
7 just being very thoughtful about having to do that, so.

8 MR. TORRE: I also want to comment on these  
9 drawings. I've been making some comments to Dona here in  
10 public that, you know, the adjacent properties, the  
11 context of the building, these are really nicely done  
12 drawings for a project this size. The graphics are great,  
13 the information is fantastic, so I commend you on that,  
14 and I put that on record that this is the way drawings  
15 should come to us.

16 MR. VICTOR RODRIGUEZ: Thank you.

17 MS. SPAIN: Absolutely.

18 MR. MENENDEZ: Is there a motion?

19 MR. SILVA: I'll make a motion to approve  
20 with staff comments and the recommendation that the front  
21 pilaster of the garage be clear a minimum two inches from  
22 the existing sill on the window, and we need to take this  
23 first and then --

24 MS. SPAIN: Does that include the 16 feet  
25 instead of making it the 20?



1 MR. SILVA: Yes.

2 MS. SPAIN: So that's not -- it's all but one  
3 of staff's comments, right?

4 MR. SILVA: Correct, correct.

5 MS. SPAIN: Okay.

6 MR. SILVA: Thank you for clarifying, and we  
7 need to take the variances one at a time?

8 MS. SPAIN: I don't believe so.

9 MS. KAUTZ: What?

10 MS. SPAIN: They don't need to take the  
11 variances one at a time, no, unless someone votes no on  
12 the first one, then we would have to go back and redo  
13 them.

14 MR. TORRE: It's good. Otherwise we get  
15 through five.

16 MR. SILVA: So that's the motion.

17 MR. TORRE: So for all five -- is it five,  
18 right, five? Four, four variances.

19 MS. SPAIN: I think you need to vote, though,  
20 you need to approve the design with staff comments and  
21 then approve the variances.

22 MR. TORRE: Okay. So you're making first the  
23 design?

24 MR. EHRENHAFT: Venny, can I ask for  
25 clarification? On the recommendations, you recommended --

1 you were not, not including a variance with respect to the  
2 land?

3 MS. SPAIN: But he's, he is not including  
4 that staff recommendation.

5 MR. EHRENHAFT: Right, so.

6 MS. SPAIN: He wants it to be able to be  
7 built at 16 feet.

8 MR. EHRENHAFT: I understand, so.

9 MS. SPAIN: I'm fine with that.

10 MR. EHRENHAFT: Okay.

11 MR. SILVA: To clarify the motion, per staff  
12 recommendations except for Number Eight.

13 MR. EHRENHAFT: Okay.

14 MR. SILVA: And in addition to keep the  
15 two-inch clearance on the sill.

16 MR. TORRE: Okay. Is there a second?

17 MR. RODRIGUEZ: I'll second.

18 MS. BACHE-WIIG: Second.

19 MR. TORRE: It was a tie. Do it again. Is  
20 there a second?

21 MR. RODRIGUEZ: Second.

22 MR. TORRE: This is a motion by Mr. Silva,  
23 and there's a second by Mr. Rodriguez. Ready for roll  
24 call.

25 THE CLERK: Mr. Silva?

1 MR. SILVA: Yes.

2 THE CLERK: Mr. Ehrenhaft?

3 MR. EHRENHAFT: Yes.

4 THE CLERK: Mr. Rodriguez?

5 MR. RODRIGUEZ: Yes.

6 THE CLERK: Miss Thomson?

7 MS. THOMSON: Yes.

8 THE CLERK: Mr. Fullerton?

9 MR. FULLERTON: Yes.

10 THE CLERK: Mr. Menendez?

11 MR. MENENDEZ: Yes.

12 THE CLERK: Miss Bache-Wiig?

13 MS. BACHE-WIIG: Yes.

14 THE CLERK: Mr. Torre?

15 MR. TORRE: Yes.

16 MR. SILVA: So I guess I'll move the approval  
17 of the variances, of all of the variances in one motion as  
18 presented in our package.

19 MR. TORRE: Alicia?

20 MS. BACHE-WIIG: Yes. I'd like to second  
21 that.

22 MR. TORRE: Any further comments, any  
23 discussion? All right. Roll call.

24 THE CLERK: Mr. Menendez?

25 MR. MENENDEZ: Yes.

1 THE CLERK: Mr. Silva?  
2 MR. SILVA: Yes.  
3 THE CLERK: Mr. Ehrenhaft?  
4 MR. EHRENHAFT: Yes.  
5 THE CLERK: Mr. Rodriguez?  
6 MR. RODRIGUEZ: Yes.  
7 THE CLERK: Mr. Fullerton?  
8 MR. FULLERTON: Yes.  
9 THE CLERK: Miss Thomson?  
10 MS. THOMSON: Yes.  
11 THE CLERK: Miss Bache-Wiig?  
12 MS. BACHE-WIIG: Yes.  
13 THE CLERK: Mr. Torre?  
14 MR. TORRE: Yes.  
15 MS. SPAIN: Nice. Thank you very much.  
16 MR. TORRE: Smooth sailing today.  
17 MR. SILVA: Dona? Sorry.  
18 MS. SPAIN: Yes, sir.  
19 MR. SILVA: Just to clarify, do we need to  
20 make a motion to grant the variance in the depth, or it's  
21 already been taken care of?  
22 MS. SPAIN: I think that's done. I don't  
23 think we need anything else.  
24 MR. SILVA: Okay, because it wasn't listed  
25 here is why I was asking.

1 MS. SPAIN: Pardon me?

2 MR. EHRENHAFT: That was the point of my  
3 inquiry.

4 MS. SPAIN: Do what?

5 MR. SILVA: That the motion to grant the  
6 variance on the depth of the garage wasn't listed here. I  
7 just want to clarify that my motion included that.

8 MS. SPAIN: Oh, I understand.

9 MS. KAUTZ: As advertised, as advertised.

10 MS. SPAIN: As advertised, yes. That's fine.

11 MR. TORRE: That's it for that one.

12 MS. SPAIN: That's it.

13 MR. TORRE: Thank you.

14 MS. SPAIN: Thank you very much. You're  
15 done. We'll take them back.

16 MS. THOMSON: I love this presentation.

17 MS. SPAIN: Wait.

18 MR. RODRIGUEZ: Dona?

19 MS. SPAIN: Yes.

20 MR. RODRIGUEZ: You might want to hold onto  
21 one of these and when someone comes into your office say,  
22 "This is a good example of what we approve."

23 MS. SPAIN: We will.

24 MR. EHRENHAFT: It's probably very expensive.

25 MR. TORRE: I'm taking mine home. I usually

1 leave them for them. I'm taking mine home.

2 MS. BACHE-WIIG: I'm taking mine home.

3 MR. RODRIGUEZ: I'm taking mine home with me.

4 MS. THOMSON: Put it in my library.

5 MS. SPAIN: We always have one for the file  
6 so if someone asks about it, we can pull it.

7 MR. RODRIGUEZ: Yes.

8 MS. SPAIN: There's always one that we have  
9 in our file.

10 MR. FULLERTON: Mine is very light. I can  
11 hardly read the roll, from the roll.

12 MR. TORRE: The floor plan is a little light.

13 MR. FULLERTON: Huh?

14 MR. TORRE: The floor plan was a little hard  
15 to read, but I could see it, but yeah.

16 MS. SPAIN: So we do have items from the  
17 secretary. The first one -- I have three items since it  
18 is a very quick meeting.

19 The first one is, as you know, the city  
20 purchased the H. George Fink building a couple of years  
21 ago in 2016, and we've been looking since that time for a  
22 tenant.

23 Staff is putting together a committee to  
24 review the proposals for the tenants. It consists of one  
25 person from each of a few boards, the economic development

1 board, the property advisory board, the budget advisory  
2 board, the cultural development board and the historic  
3 preservation board.

4 And so I would like for a volunteer from this  
5 board to be part of that committee if at all possible.

6 MR. MENENDEZ: I'll volunteer.

7 MR. SILVA: Me too. I love that building.

8 MR. RODRIGUEZ: Which building is this?

9 MS. SPAIN: H. George Fink building.

10 MR. RODRIGUEZ: And where is it?

11 MS. SPAIN: It's on 2506 Ponce. It's right  
12 next to Bugatti's. It looks like a cathedral, a little  
13 church set back in there, but it is actually his  
14 architectural office, so 1920s.

15 MS. THOMSON: So what is the volunteering  
16 for?

17 MS. SPAIN: To be on the committee to review  
18 the tenants that want to go in there.

19 MS. THOMSON: Oh, okay.

20 MR. RODRIGUEZ: Are there proposed tenants?

21 MS. SPAIN: There are possibly. Right now  
22 there's two tenants that are looking at it. One is the  
23 Centro Cultural Espanol and the other is Societa Dante  
24 Alighieri. I think both are really wonderful  
25 organizations and they each have proposals on what they

1 would do with the building.

2 The interiors are designated, as you know,  
3 and so any alterations would come to this board anyway for  
4 interiors. The city intends to restore the exterior, so.  
5 Okay.

6 MS. THOMSON: So when would this work be  
7 done, like?

8 MS. SPAIN: We don't know. We're first -- it  
9 has to go to the city commission for approval of the  
10 tenant and the lease agreement, so it's a ways off. We're  
11 just starting the whole process.

12 But we need a committee put together to look  
13 at their proposals, and it's really the best way, other  
14 than having a joint board meeting with those five boards  
15 which would be very unwieldy.

16 MS. THOMSON: Right, that would be.

17 MS. SPAIN: So we'd like to just get a  
18 committee together for recommendation to the city  
19 commission, so.

20 MS. THOMSON: I'd volunteer.

21 MS. SPAIN: I just need one person, so  
22 Mr. Silva is a volunteer.

23 MS. THOMSON: Silva, fine.

24 MS. SPAIN: Mr. Menendez has.

25 MS. THOMSON: I would love to, but if



1 Mr. Silva is going to do it already, it's fine.

2 MR. SILVA: I'll be glad to do it, but I  
3 think Mr. Menendez wants to as well. It's up to you.

4 MS. SPAIN: Do you want to vote on it? Or I  
5 don't know how to do it.

6 MS. THOMSON: Do they want to campaign?

7 MR. MENENDEZ: We'll go outside and fight  
8 over it.

9 MR. SILVA: Duke it out.

10 MR. RODRIGUEZ: Arm wrestle.

11 MS. THOMSON: I'm better at campaigns.

12 MR. MENENDEZ: No, whatever. Let Mr. Silva,  
13 he's got a passion for that building, so let him go for  
14 it.

15 MS. SPAIN: He does, okay. Well, is that --  
16 do you all need to vote on that, to have Mr. Silva be the  
17 board appointee for the --

18 MR. TORRE: Let's have a quick motion.

19 MS. SPAIN: -- for that committee? All in  
20 favor?

21 MR. TORRE: Yes, let's do that, so all in  
22 favor of Mr. Silva volunteering?

23 (Thereupon, the board collectively said "aye.")

24 MR. TORRE: Is there anybody, anybody --

25 MR. EHRENHAFT: I'm sorry.

1 MR. TORRE: Unanimous.

2 MS. SPAIN: All right. Thank you very much,  
3 really appreciate it.

4 MR. SILVA: Thank you. I'll represent the  
5 board well.

6 MS. SPAIN: Yes.

7 MR. TORRE: Bring back the --

8 MS. SPAIN: Thank you. I appreciate it.  
9 It's such an important project, and I'm going to pass  
10 these out. If you could put up the Power Point again.

11 White Way lights, as you know, the city had  
12 at one point a lot of these White Way lights. They were  
13 designed by Denman Fink. Right now there are 77 positions  
14 along University Drive and Riviera Drive where many of the  
15 original lights are. There's actually only 45 left in the  
16 city, and it's up on the screen as to where those are  
17 located.

18 There are 21 on Riviera and 24 original ones  
19 on University Drive. They are currently owned by Florida  
20 Power and Light, which has been an issue because Florida  
21 Power and Light have allowed them to deteriorate, and so  
22 they really have fallen into disrepair. They're in bad  
23 shape.

24 The city is trying to acquire locations from  
25 Florida Power and Light. It's a little complicated

1 because Florida Power and Light is held to a different  
2 standard than what the city would be when the city  
3 acquires them, and so when the city acquires them, they  
4 can't just leave them alone. They actually have to  
5 upgrade them.

6 So that would be at a cost of over \$300,000  
7 to get them wired appropriately for the code that we are  
8 required to abide by. I'm not an electrician, but  
9 apparently that's what the issue is. As far as just  
10 acquiring them, it's not just acquiring them, it's  
11 actually bringing them up to code, and in addition, the  
12 restoration of them we estimate to be between three and  
13 five thousand dollars a pole.

14 Now, the discussion that I'd like you to have  
15 is initially we thought we'll acquire these 77 locations.  
16 We'll take the 45 poles and restore them.

17 It used to be that when a pole would be  
18 knocked down, it would fall into disrepair, Florida Power  
19 and Light would take the pole and throw it away. I'm not  
20 sure that they throw it away. They certainly -- we don't  
21 have it.

22 Now they have agreed to, if someone runs into  
23 a pole or if it falls over, they call us and we take the  
24 pole to the equipment yard, so we have nine poles. A  
25 total of 54 poles with 45 and the nine in the equipment

1 yard, all need to be restored.

2 So the question is do we, do we take one of  
3 these routes and make sure that all of them are  
4 functioning and original? Do we take the 77 locations,  
5 and in those positions that we don't have original poles,  
6 do we make a cast of a pole and put new poles that look  
7 like that?

8 You know, that's something that we don't  
9 necessarily do in historic preservation, but we could make  
10 them out of something other than the cast -- what are  
11 they, cast iron now, cast?

12 MS. KAUTZ: Yeah, cast iron.

13 MS. SPAIN: Cast iron. We could do it in  
14 aluminum so that you could tell the difference between the  
15 old and the new.

16 Or do we take those that are on University  
17 Drive, which are 21, and add it to the 24 -- I mean,  
18 sorry, on Riviera Drive, add it to the 24 on University,  
19 fill it in with nine, and then you have one street that  
20 has all original poles.

21 So you know, that's the dilemma that staff is  
22 going through now. This is going to be discussed at the  
23 June city commission meeting, so I thought I'd bring it to  
24 you today so we could have that discussion.

25 I mean, for me it would be nice to be able to

1 drive down a street and see them all in place where they  
2 used to be, all be original, you know, so they actually  
3 are the original lights.

4 They're very cool, and I apologize for not  
5 having an image of them for you.

6 MR. TORRE: So your suggestion is to move  
7 them all to an area and then make sure that one or two  
8 streets have them?

9 MS. SPAIN: Yeah, but the problem with that  
10 is you're taking them away from Riviera Drive where they  
11 now have original White Way lights.

12 MR. TORRE: And which street would be the  
13 complete street, University?

14 MS. SPAIN: Well, I'm thinking University,  
15 but right now University has the smallest number of  
16 lights.

17 MR. SILVA: You don't have enough, right, to  
18 do all of University?

19 MS. SPAIN: We don't have enough to do all of  
20 University and all of Riviera. We would be able to cast  
21 them, though, and just put them up, which again is an  
22 option. Maybe that's a better option.

23 MR. TORRE: Could you change and complete an  
24 area of uniform original and then cast the difference so  
25 that --

1 MS. SPAIN: Right. I mean, we could do all  
2 original on Riviera and then cast all of those red dots  
3 that you see, we could have them cast.

4 MR. TORRE: Or shift them all to one area and  
5 then leave -- to try to maximize consistency.

6 MR. MENENDEZ: They all have to be taken down  
7 and updated anyway, right?

8 MS. SPAIN: Well, the red dots that you have  
9 are new lights, but we would want those to be the White  
10 Way lights.

11 MR. RODRIGUEZ: And is FPL going to go along  
12 with that, allowing the changing of those red dots?

13 MS. SPAIN: We're going to have ownership of  
14 them, so after they transfer the ownership, you know,  
15 they're fine.

16 MR. RODRIGUEZ: So they're transferring the  
17 ownership of all of these?

18 MR. MENENDEZ: Yes.

19 MS. SPAIN: Yes, that's the intent right now,  
20 to transfer the ownership of all of them.

21 MR. TORRE: So going with what Albert said,  
22 they're going to refurbished, all of them, or not?

23 MS. SPAIN: Yes.

24 MR. TORRE: So you're taking them off for  
25 refurbishment?

1 MR. MENENDEZ: Yeah. They're all going to be  
2 LED.

3 MS. SPAIN: Yes.

4 MR. MENENDEZ: Correct? So they all have to  
5 be taken down. They have to be rewired.

6 MS. SPAIN: To make them LED is approximately  
7 \$70,000.

8 MR. MENENDEZ: Yes.

9 MS. SPAIN: But the intent is to do that.

10 MR. MENENDEZ: Yes.

11 MS. SPAIN: The restoration itself is  
12 approximately \$400,000. The transfer from Florida Power  
13 and Light is, I think it was \$350,000. The total project  
14 if we do all 77 locations is approximately \$900,000, so  
15 it's a million-dollar project.

16 MR. SILVA: But if we -- but they all need to  
17 be taken off site anyway.

18 MS. SPAIN: Yes.

19 MR. SILVA: So moving them around is a no  
20 cost added.

21 MS. SPAIN: They'll have to be removed. I  
22 don't believe they can restore in place.

23 MR. MENENDEZ: Yeah. That's not going to be  
24 an issue.

25 MR. TORRE: Well, hold on.

1 MR. MENENDEZ: It seems like you have enough  
2 of the existing ones where you could replace the lower  
3 half of University and the couple that are on Riviera, and  
4 that whole semi-circle could be the original existing  
5 ones.

6 MS. BACHE-WIIG: Yes, and that's closer to  
7 like the Biltmore, so I think that there's context.

8 MR. MENENDEZ: Yes.

9 MR. TORRE: There's another issue that she  
10 hasn't mentioned. I think there's not enough money to do  
11 it all at one time.

12 MS. BACHE-WIIG: Right.

13 MR. TORRE: And I think there's a progression  
14 of how this is to be done.

15 MR. MENENDEZ: You can do it in phases, you  
16 know.

17 MR. TORRE: Isn't there like a first --

18 MS. BACHE-WIIG: Right.

19 MR. TORRE: But there is already discussion,  
20 I heard, of moving forward with what we could do or how  
21 -- there was something said that we had \$300,000, let's  
22 get that going, so maybe that plays into this.

23 MS. SPAIN: The public works department put  
24 money in next year's budget, so it's for next year, to do  
25 the initial upgrade, the ones to transfer.



1 MR. TORRE: Wouldn't that be part of the  
2 plan? You know, let's say we have enough money to do the  
3 Riviera part that is complete. Let's restore all that.  
4 You got two to put back. You have those in storage. I  
5 mean, just to have it so that the money part --

6 MS. SPAIN: The restoration, we can get done.  
7 I mean, it's really the transfer and upgrade of the  
8 electrical service that's the major issue.

9 MR. RODRIGUEZ: You have nine that are  
10 sitting somewhere that can be restored --

11 MS. SPAIN: Yes.

12 MR. RODRIGUEZ: -- to replace one of the red  
13 dots.

14 MR. MENENDEZ: Yes.

15 MS. SPAIN: Yes, yes, we do.

16 MR. RODRIGUEZ: So you could actually do this  
17 one section of University very quickly.

18 MR. MENENDEZ: You could finish Riviera --

19 MR. TORRE: You're missing two.

20 MR. MENENDEZ: -- you could finish Riviera  
21 and then this lower half.

22 MR. RODRIGUEZ: This lower half, that's what  
23 I was thinking.

24 I tuned into the meeting on Tuesday, and  
25 there was a discussion about this. Then I had to -- I got

1 a phone call and I got away from it. Did the commission  
2 make a recommendation, or is this just tabled for further  
3 discussion?

4 MS. SPAIN: They want us to come back on  
5 June, I think it's the 12th, the city commission meeting  
6 and have a recommendation for them on how to go forward,  
7 so that's really why I'm here today.

8 I would love to have all 77 be the White Way  
9 image and fill some of them in with cast. That's going to  
10 take a little bit longer. If we own all 77, I think we'll  
11 be able to get it done. I think it's a perfect project  
12 for a grant, but again, that would take a lot longer.

13 MR. RODRIGUEZ: Is there a staff  
14 recommendation?

15 MS. SPAIN: No. It's a discussion. I  
16 initially thought that it would be great to have them all  
17 original on University Drive. Now I'm not so sure because  
18 I don't know.

19 MR. EHRENHAFT: May I ask two questions?

20 MS. SPAIN: Sure.

21 MR. EHRENHAFT: Okay. Are you saying that  
22 beyond Segovia where Riviera curves down and touches Bird,  
23 that you're thinking about extending them down below  
24 University?

25 MS. SPAIN: No, no.

1 MR. EHRENHAFT: Okay. That was Question One.  
2 Question Two is, there's a general principle in historic  
3 preservation that you don't move things.

4 MS. SPAIN: Well, that's the issue.

5 MR. EHRENHAFT: And I think that if the newly  
6 constructed ones, the newly fabricated ones, even though  
7 they are going to have a label or, you know, some  
8 impression on them that differentiates them so we know  
9 which is the historic and which isn't, for a person  
10 driving down the street, they're not really going to --

11 MS. SPAIN: They won't know the difference.

12 MR. EHRENHAFT: -- they're not going to see  
13 the difference. For me, unless it makes complicated the  
14 roll-out and the ability to do the work, I would prefer to  
15 see them --

16 MS. SPAIN: Yes.

17 MR. EHRENHAFT: -- the way they are.

18 MS. SPAIN: To leave them on Riviera --

19 MR. EHRENHAFT: Yes.

20 (Thereupon, Mr. Torre left the room.)

21 MS. SPAIN: -- and then fill in, and Albert  
22 is right. You can fill in the nine that we have on the  
23 bottom half starting from Bird Road up to Riviera. Nine  
24 of them at least can be filled in, and then a little at a  
25 time, cast them.

1 MR. MENENDEZ: Yes.

2 MS. SPAIN: You know, I think we have -- it's  
3 been a while since we did that research on casting.

4 MR. SILVA: I remember something coming to  
5 the board about these. Were they these fixtures? We  
6 looked at a sample or something.

7 MS. SPAIN: Do you remember, Kara?

8 MS. BACHE-WIIG: We talked about this.

9 MR. SILVA: I thought we saw something.

10 MS. SPAIN: Quite possibly, but it was a  
11 while ago if that was the case.

12 MR. SILVA: Yeah, yeah, it was a while ago.

13 MS. SPAIN: Because we've been working on  
14 this for a long time.

15 MR. SILVA: And we talked about fiberglass  
16 versus aluminum versus --

17 MS. THOMSON: Is there something that is like  
18 really wrong with making them all cast iron again?

19 MS. SPAIN: No, not necessarily. I think  
20 there's a concern that --

21 MS. THOMSON: Expense.

22 MS. SPAIN: -- that it's crazy expensive.

23 MS. THOMSON: Yeah.

24 MS. SPAIN: And also there's no  
25 differentiation between the old and the new, so you

1 wouldn't know which was original and which we manufactured  
2 which appeals to me --

3 MS. THOMSON: Yes.

4 MS. SPAIN: -- to do it in another metal or  
5 to do it in fiberglass as long as it's --

6 MS. THOMSON: I was just thinking that,  
7 because the different metals will cast differently --

8 MS. SPAIN: Yes.

9 MS. THOMSON: -- and so there will be a  
10 visual difference between aluminum and cast iron.

11 MS. SPAIN: Aluminum or even fiberglass. You  
12 know, nowadays the poles are fiberglass.

13 MR. RODRIGUEZ: So many of them are  
14 fiberglass now. The ones on Green Way --

15 MS. SPAIN: That's right.

16 MR. RODRIGUEZ: -- are fiberglass.

17 MS. SPAIN: Are fiberglass, so I mean, I  
18 actually don't have a problem manufacturing them in  
19 fiberglass as long as they are painted the same, and we're  
20 having a person do an analysis of what the original color  
21 was because there is some newspaper articles that talks  
22 about them being a green color, so we'll see what --

23 MR. RODRIGUEZ: Coral Gables green.

24 MS. SPAIN: -- the original was.

25 MR. EHRENHAFT: Could you also address the

1 globes, the glass? Is there going to be any marked  
2 differentiation, or are they going to try to take one of  
3 the original glass --

4 MS. SPAIN: There's a whole issue on the  
5 globes because I believe they were --

6 MR. EHRENHAFT: -- and have them look the  
7 same?

8 MS. SPAIN: -- not originally what they look  
9 like now. I think they were much more ornate, but those  
10 are details that we can --

11 MR. RODRIGUEZ: What are they now? Are they  
12 glass or are they plastic?

13 MS. SPAIN: Right now they're plastic.

14 MR. RODRIGUEZ: All of them?

15 MS. SPAIN: I'm not sure, but I believe  
16 they're plastic.

17 MR. RODRIGUEZ: Also there's a difference in  
18 the color of the lights. Are we going to make them  
19 uniform?

20 MS. SPAIN: Yes.

21 MR. MENENDEZ: Is it all going to be LED?

22 MR. RODRIGUEZ: Because you go down Granada,  
23 and there's, there's every other one is a different color,  
24 same thing with North Green Way.

25 MS. SPAIN: Yes, that's true.

1 MR. FULLERTON: Is there any material that  
2 they can be cast from that's more durable than another  
3 one? Is cast iron better than aluminum for instance, or?

4 MS. SPAIN: I don't know. We can do that  
5 research.

6 MR. FULLERTON: Check it out.

7 MS. SPAIN: I think the question is whether  
8 you want us to concentrate on -- to do all 77 locations  
9 and fill them in with the manufactured ones. That appeals  
10 to me.

11 MR. SILVA: It sounds like that's the  
12 consensus.

13 MR. RODRIGUEZ: But you can start with nine  
14 of them to begin with.

15 MS. SPAIN: Yes. I mean, they're off site  
16 anyway. We can have them restored

17 MS. BACHE-WIIG: Dona, what are you going to  
18 have money for to do initially, the \$300,000?

19 MS. SPAIN: We don't have anything in the  
20 budget for it. We have -- I take that back. I believe we  
21 have \$20,000 a year for the past two or three years.

22 MS. KAUTZ: Last year.

23 MS. SPAIN: So we have \$40,000 that we can  
24 start doing those nine.

25 MS. BACHE-WIIG: Right.

1 MS. SPAIN: Which will give us an idea of how  
2 long and how much money it would take to do all of them,  
3 and then we can go forward with either a grant or putting  
4 it in a future budget to do the rest.

5 MR. SILVA: So if what I'm hearing, if the  
6 consensus is we restore, leaving -- you know, not leaving  
7 them physically in place, but the ones that are existing  
8 are --

9 MS. SPAIN: Right.

10 MR. SILVA: -- going to be restored and put  
11 back in the existing location --

12 MS. SPAIN: Right.

13 MR. SILVA: -- that we infill the other  
14 locations with cast that are clearly differentiated and  
15 all that, so --

16 MS. SPAIN: And the nine we can put in the  
17 bottom half.

18 MR. SILVA: And the nine, right, we can put  
19 them in some location that that makes sense.

20 MS. SPAIN: Yes, perfect.

21 MR. SILVA: So do you need from us a  
22 recommendation as to do we start infilling first, or do we  
23 start restoring first?

24 MS. SPAIN: You know, honestly, I don't think  
25 we need to get --



1 MR. SILVA: We don't have to, yeah. Okay.

2 MS. SPAIN: -- that finely detailed. We can  
3 figure it out when we get it transferred. I'm not sure  
4 whether they're going to transfer all of them because once  
5 the city gets the location, it's liable, and so the city  
6 wants to upgrade --

7 MR. SILVA: I see.

8 MS. SPAIN: -- as it's being transferred, and  
9 then the restoration comes at a later time.

10 So if I could have a recommendation to do  
11 whatever.

12 MR. EHRENHAFT: Can I -- I don't want to  
13 belabor the point.

14 MS. SPAIN: Sure.

15 Mr. EHRENHAFT: But if -- you're suggesting  
16 that the existing globes --

17 MS. SPAIN: Yes.

18 MR. EHRENHAFT: -- are not what they looked  
19 like originally, so.

20 MS. SPAIN: We need to do more research on  
21 that. I believe they were more ornate. We have  
22 photographs of the Douglas entrance that showed a more  
23 ornate globe, and the company that did the original globes  
24 and the original light fixtures is still in business.  
25 It's Sternberg, and we've been in touch with them, so we

1 will be able to --

2 MR. RODRIGUEZ: Do they have molds?

3 MS. SPAIN: Pardon me?

4 MR. RODRIGUEZ: Do they have a mold?

5 MS. SPAIN: No. That was the first thing I  
6 asked.

7 MR. EHRENHAFT: But there have been  
8 retrofits --

9 MS. SPAIN: Yes.

10 Mr. EHRENHAFT: -- where the globes are now  
11 not glass, but they're plastic; is that correct?

12 MS. SPAIN: Yes, but we're not going to do  
13 plastic.

14 MR. EHRENHAFT: So you're going to  
15 replace all the globes.

16 MS. SPAIN: I don't want to do plastic. I  
17 say that as if I have some kind of say.

18 MR. EHRENHAFT: No, if you're replacing all  
19 the globes, what's your thing? I mean, unless it blows  
20 the cost out of the water, it would seem to me that you  
21 would want to, to have the newly fabricated globes as  
22 close to what they were originally --

23 MS. SPAIN: Yes.

24 MR. EHRENHAFT: -- as possible rather than --

25 MS. SPAIN: Yes, for sure. We'll work on

1 that.

2 MR. EHRENHAFT: Yes.

3 MS. SPAIN: In fact, we can bring that back  
4 to the board once we have more of a recommendation on  
5 that.

6 MR. RODRIGUEZ: I'd like to add one of my pet  
7 peeves to this.

8 MS. SPAIN: Uh-oh.

9 MR. RODRIGUEZ: It's those glaring white  
10 lights.

11 MS. BACHE-WIIG: Yes.

12 MS. SPAIN: Oh, yes, I know. I share that.

13 MR. MENENDEZ: Or the glaring yellow lights.

14 MR. RODRIGUEZ: I mean, why don't we have  
15 warm lights?

16 MS. BACHE-WIIG: Yes. I second that.

17 MR. RODRIGUEZ: Please pass it on to the  
18 commission.

19 MS. BACHE-WIIG: Yes.

20 Mr. EHRENHAFT: I agree.

21 MS. BACHE-WIIG: And in addition --

22 MS. SPAIN: I will. You can make it part of  
23 your recommendation --

24 MS. BACHE-WIIG: Yes.

25 MR. EHRENHAFT: Okay.

1 MS. SPAIN: -- if you want to make a  
2 recommendation and second it and make a vote, make that  
3 part of --

4 MR. RODRIGUEZ: They do have warm LED lights.

5 MS. SPAIN: They do, absolutely.

6 MR. FULLERTON: As long as they don't turn  
7 yellow.

8 MS. SPAIN: So do we have a motion?

9 MR. SILVA: I think we have a consensus. I  
10 don't think I can make a motion anymore since Venny left.

11 MS. SPAIN: Yeah, no, now you're stuck. Now  
12 you're the chair. Does anyone have a motion?

13 MS. THOMSON: Go ahead, John.

14 MR. FULLERTON: No.

15 MS. SPAIN: Go ahead.

16 MR. EHRENHAFT: Okay. I'll try, and help me  
17 out then.

18 So I move that staff work with the city and  
19 propose that the nine that are in the equipment yard that  
20 are available for restoration be put in, and you're going  
21 to put them to, in the bottom part of University. Is that  
22 correct?

23 MS. SPAIN: Sure.

24 MR. EHRENHAFT: Yes.

25 MS. SPAIN: Whatever you want. Yes, that's

1 fine.

2 MR. EHRENHAFT: That was what was discussed.

3 MR. RODRIGUEZ: Yes, between Bird and  
4 Riviera.

5 MR. EHRENHAFT: Because that's where most of  
6 the originals, the longest run of originals that are lost  
7 exist, and that --

8 MS. SPAIN: The city acquire all 77 sites,  
9 the city acquire all of the University and Riviera?

10 MR. EHRENHAFT: In stages or --

11 MS. SPAIN: Whatever.

12 MR. EHRENHAFT: -- contractually, that they  
13 acquire them, and as possible legally, then transfer the  
14 responsibility and the maintenance from FP & L --

15 MS. SPAIN: Right.

16 MR. EHRENHAFT: -- over to the city, and that  
17 you investigate what materials would be used to fabricate,  
18 best fabricate for storm strength and for long-term lack  
19 of deterioration, what material you would make the new  
20 poles from.

21 MS. SPAIN: And that the existing poles that  
22 are there now be in that same location, right?

23 MR. EHRENHAFT: Yes, yes.

24 MR. RODRIGUEZ: Can I add one thing, please?  
25 The color of the lights.

1 MS. BACHE-WIIG: Please.

2 MR. EHRENHAFT: And that if we go to LEDs --

3 MS. SPAIN: The lights, yes.

4 MR. EHRENHAFT: -- which is what we should be  
5 doing --

6 MS. SPAIN: Yes.

7 MR. EHRENHAFT: -- that harsh, bright white  
8 light not be used, nor something in the spectrum that is  
9 so low that it's yellow; something in the middle --

10 MR. RODRIGUEZ: A warm.

11 MR. EHRENHAFT: -- that's a warm, like a  
12 daylight, something in that spectrum.

13 MS. BACHE-WIIG: 2,800 Kelvin. 3,000 starts  
14 getting a little white-ish.

15 MR. EHRENHAFT: Yes.

16 MS. BACHE-WIIG: You need, yeah, 2,800.

17 MS. SPAIN: Perfect.

18 MS. BACHE-WIIG: My personal view.

19 MR. RODRIGUEZ: Actually add that 2,800  
20 Kelvin. That defines it very well.

21 MS. SPAIN: 2,800?

22 MR. RODRIGUEZ: Kelvin.

23 MS. BACHE-WIIG: Kelvin.

24 MS. SPAIN: Kelman?

25 MS. BACHE-WIIG: Kelvin.

1 MR. RODRIGUEZ: Kelvin.

2 MS. SPAIN: Oh, Kelvin.

3 MR. FULLERTON: And what about the color of  
4 the poles themselves, the paint, that silver?

5 MS. SPAIN: We have to do that research.

6 MR. FULLERTON: Okay.

7 MS. SPAIN: And we will send them out. We'll  
8 get a lab to do the research on what they were originally.

9 MR. EHRENHAFT: So do we add then to the  
10 motion, that --

11 MS. SPAIN: What?

12 MR. EHRENHAFT: -- that the question of color  
13 be deferred to staff --

14 MS. SPAIN: Yes.

15 MR. EHRENHAFT: -- for staff control and  
16 recommendation?

17 MS. SPAIN: Perfect.

18 MR. EHRENHAFT: Following research.

19 MR. RODRIGUEZ: I second the motion.

20 MR. SILVA: All right. We have a motion and  
21 a second. Call the roll.

22 THE CLERK: Miss Bache-Wiig?

23 MS. BACHE-WIIG: Yes.

24 THE CLERK: Mr. Ehrenhaft?

25 MR. EHRENHAFT: Yes.

1 THE CLERK: Mr. Fullerton?

2 MR. FULLERTON: Yes.

3 THE CLERK: Mr. Menendez?

4 MR. MENENDEZ: Yes.

5 THE CLERK: Mr. Rodriguez?

6 MR. RODRIGUEZ: Yes.

7 THE CLERK: Miss Thomson?

8 MS. THOMSON: Yes.

9 THE CLERK: Mr. Silva?

10 MR. SILVA: Yes.

11 MS. SPAIN: Perfect. One more thing. This  
12 has come up a few times at the board of architects, and so  
13 ElizaBeth and I go to the board of architects every  
14 Thursday, and we thought we'd bring it to you all to  
15 discuss.

16 Right now, windows, you all have, and this  
17 has been for years now, allowed staff to administratively  
18 approve windows as long as the windows that are going to  
19 be put in the building go back to the original type of  
20 window configuration of the muntins, and that's worked  
21 really well. We have the original plans and we have the  
22 1940s photographs. We go to the board of architects with  
23 those.

24 They go over with the window manufacturers,  
25 mark everything up. They go away and come into our office



1 and the permit is issued fairly expeditiously.

2 And so on roofs, though, particularly the  
3 barrel tile roofs, what has happened is that if a building  
4 has S tile now, that they're allowed to keep S tile and  
5 they're not required to go back to the original roof.

6 And so if they come into our office, as long  
7 as there is S tile on the building, the 1920s building,  
8 that we then sign off on an S tile going back.

9 If they have true barrel tile, we require  
10 them to have a true barrel tile.

11 Recently the board of architects has said,  
12 "You know, that's really not right. On windows we make  
13 them go back to the window configuration. We should  
14 absolutely be doing that with roofs because that's one of  
15 those character-defining features of a home just like the  
16 windows are."

17 And so they are approving true barrel tiles  
18 on historic homes. I think even on non-historic homes, if  
19 they're in that vintage, 1920s, Mediterranean, they want  
20 to see a true barrel tile.

21 So our thought is that we would handle it  
22 like we do windows, is that as long as they go to the true  
23 barrel tile, that we'll administratively sign off, and if  
24 they want to keep with an S tile, they'll have to come to  
25 the board. So are you comfortable with that? We might

1 have lot of, you know --

2 MR. EHRENHAFT: There are times when you have  
3 only a portion of the home --

4 MS. SPAIN: Well, then --

5 MR. EHRENHAFT: -- they restore it.

6 MS. SPAIN: Typically we allow them to match  
7 the existing and if it's a relatively new roof. I know on  
8 the home on Santa Maria Street, we required it all to be  
9 true barrel, but I think that it's more consistent to  
10 handle it the way we handle windows now.

11 MR. SILVA: Do we -- but do you -- I don't  
12 remember seeing just area roofing job come to us.

13 MS. SPAIN: We handle them administratively.

14 MR. SILVA: You've been handling them  
15 administratively already.

16 MS. SPAIN: Yes.

17 MR. SILVA: But you've been handling it  
18 allowing them to put the S tile?

19 MS. SPAIN: Yes.

20 MS. KAUTZ: Once we --

21 MS. SPAIN: Kara, wait.

22 MS. KAUTZ: We brought them to you before  
23 when they have barrel tiles and they want to put an S tile  
24 in, and they've come to you saying -- you know, that's the  
25 only reason we bring them to you unless someone complains.

1 MS. SPAIN: Right, but now if they have an S  
2 tile roof, we allow them to keep an S tile even if they're  
3 going to re-roof it, and that really isn't the same, the  
4 way we're handling the windows.

5 And I think the board of architects is right  
6 in doing that. There's always recourse to come to you,  
7 you know, if there's a reason that they want to keep the S  
8 tile, cost, you know, they don't have the money.

9 MS BACHE-WIIG: Yes.

10 MS. SPAIN: But is that okay with you? Do  
11 you think that's a good idea?

12 MR. SILVA: I think it brings some  
13 consistency probably.

14 MS. SPAIN: Well, that's the issue I have.

15 MR. EHRENHAFT: But there have not been  
16 recommendations that when they did not have to re-roof  
17 something, but that in the future when they did, that they  
18 would take the S tile back to --

19 MS. SPAIN: This board has done that.

20 MR. EHRENHAFT: Right, so.

21 MS. SPAIN: Yeah, but that doesn't change  
22 that. That wouldn't change that.

23 It's just those people that come to the board  
24 of architects that have an S tile now are being told they  
25 have to upgrade to barrel tile, and we're in a position

1 where we've allowed them to do the S tile because that's  
2 been the decision in the past.

3 MR. RODRIGUEZ: What is the cost factor  
4 between one and the other?

5 MS. SPAIN: I don't know, I don't know.

6 MR. RODRIGUEZ: Is it like ten times as much?

7 MS. SPAIN: But you know, honestly, that  
8 doesn't enter into the discussion with the windows because  
9 if they were casement, they go back to casement and that's  
10 more expensive than, say --

11 MR. RODRIGUEZ: A slider.

12 MS. SPAIN: -- a single hung or a slider or  
13 whatever they wanted to do in the past.

14 MR. FULLERTON: I think there might be a  
15 hardship issue if you're coming to add something to your  
16 home and you have S tile and you're required to put --

17 MS. SPAIN: Well, I don't think in that case  
18 we can require them to change an existing roof, but this  
19 is if they're doing a re-roof on an existing home. That's  
20 really the main concern.

21 MR. FULLERTON: Even then, even then if  
22 they've had -- if they're taking off the old S tile, they  
23 could reuse it.

24 MS. SPAIN: Yes, but we do that for windows.  
25 On windows, we're very clear, you know, you can't have

1 sliders, you can't have single hung or double hung. You  
2 need to have casements if that's what was there to begin  
3 with.

4 MS. BACHE-WIIG: So how would we like, if  
5 they would come to us, how would we review it, you know,  
6 like --

7 MS. SPAIN: It would only come to you if they  
8 didn't want to do it.

9 MS. BACHE-WIIG: No, right, but I mean then  
10 it's like --

11 MS. SPAIN: Then you become the board of  
12 architects.

13 MS. BACHE-WIIG: Yes.

14 MR. SILVA: Well, I mean, it's like anything  
15 else.

16 MS. SPAIN: Yes.

17 MR. SILVA: If they're asking for a financial  
18 burden, they have to prove that it's a financial burden.  
19 I mean, it's no different than any other, than any other  
20 condition that we would be imposing as a historic  
21 property.

22 MS. SPAIN: Right.

23 MR. RODRIGUEZ: I'd like to say financial  
24 considerations are not to be -- are not determinative of  
25 what we do.

1 MS. SPAIN: Well, it's not the determining  
2 factor unless they bring it to our attention, and then in  
3 the code there is a way that -- there's certain documents  
4 that they have to provide for us. That may happen --

5 MR. SILVA: For financial hardship, it's a  
6 very high level that they have to reach. I've never seen  
7 one even try to prove it here, but.

8 MS. BACHE-WIIG: I mean, that would really be  
9 the only reason unless there's like an esthetic reason,  
10 which I doubt that they would make that an issue, a reason  
11 to come to the board, but.

12 MR. SILVA: I mean, we're already requiring  
13 on new additions, right, where the addition is stand-alone  
14 for whatever reason, you typically do require an S tile on  
15 the addition even if they're not re-roofing.

16 MR. RODRIGUEZ: An S tile?

17 MR. SILVA: I mean, I'm sorry, a true barrel  
18 tile.

19 MS. SPAIN: We've done that if it's an  
20 independent structure.

21 MR. SILVA: If it's an independent structure,  
22 right.

23 MR. RODRIGUEZ: Even if the main structure is  
24 S tile?

25 MS. SPAIN: We've done that, and then in the

1 staff report it has when you do have to put new tile on  
2 the main structure, then you all have required it to be  
3 true barrel tile.

4 MR. EHRENHAFT: I mean, I think it makes  
5 sense to make that the rule, you know, I mean, but you're  
6 saying if they do an addition because they've got S tile  
7 elsewhere in the house, you're not going to force them to  
8 blend it to --

9 MS. SPAIN: Honestly, we would probably bring  
10 it all to you and ask you instead.

11 MS. THOMSON: I think it makes sense, it just  
12 makes sense.

13 MS. SPAIN: Yes. I mean, I think that  
14 eventually then everyone will -- it will look right, you  
15 know, at some point.

16 MR. SILVA: Well, plus you're saying the  
17 board of architects is requiring it anyway.

18 MS. SPAIN: Well, Yes. Now we're in a  
19 position where the board of architects is saying it has to  
20 be true, a true barrel tile, and the historic staff is  
21 saying, "No, not so much." Well, no, that's not right.

22 MS. BACHE-WIIG: No, it's not.

23 MR. EHRENHAFT: If it's a replacement, they  
24 should be, you know.

25 MS. SPAIN: Typically we're the stricter of

1 -- it puts us in an odd position. All right.

2 MR. SILVA: So do you need something official  
3 from us?

4 MS. SPAIN: I don't think we need something  
5 official. I'm just letting you know that's what we're  
6 going to be doing.

7 MR. SILVA: Okay.

8 MS. SPAIN: And you may be seeing people in  
9 the future come.

10 MR. SILVA: Understood.

11 MS. SPAIN: All right. That's all I have.

12 MR. EHRENHAFT: What's the deal with this?

13 MS. SPAIN: Those are Venice in the Gables.  
14 As you know, the title of our department is historic,  
15 historical resources and cultural arts.

16 So that project was also done by our  
17 department. Catherine Cathers, the arts and culture  
18 specialist, handled that, and they're all over the city,  
19 downtown.

20 MR. FULLERTON: They look great. I love  
21 them.

22 MS. SPAIN: There's 33 poles decorated by  
23 different artists. They were manufactured in Montana and  
24 trucked down here, and in order to pass the structural  
25 review, we had to manufacture bases that weigh 800 pounds



1 of concrete.

2 It's been an ordeal, but they're up and  
3 they're really beautiful. It's a lot of fun, a really  
4 great project, so that's a map that is available in city  
5 hall and all around that shows you where the different  
6 posts are and who the artists are.

7 MR. FULLERTON: Can we ask the progress of  
8 the big couch?

9 MR. RODRIGUEZ: Yes.

10 MS. SPAIN: Well, Venny left. He would know.

11 MR. FULLERTON: Yeah, I know, I know. I  
12 thought maybe somebody else might.

13 MS. SPAIN: I'm not sure. It's coming along.  
14 I know they worked on the landscaping. They're putting  
15 that in.

16 MR. RODRIGUEZ: Well, the base is there, but  
17 there's no veneer.

18 MS. SPAIN: The veneer is coming. I haven't  
19 seen it recently. They're supposed to put two candelabras  
20 on either side. I'm not sure --

21 MS. THOMSON: They're not there yet.

22 MS. SPAIN: They're not there yet?

23 MR. SILVA: I'm planning on the actual  
24 building.

25 MS. SPAIN: So that's it.

1 MS. THOMSON: Great.  
2 MR. SILVA: Anything else?  
3 MS. SPAIN: I'm done.  
4 MR. SILVA: Motion to adjourn?  
5 MR. FULLERTON: I motion to adjourn.  
6 MR. RODRIGUEZ: Second it.  
7 MR. SILVA: All in favor?  
8 (Thereupon, the board collectively said "aye.")  
9 (Thereupon, proceedings were concluded at 5:11 p.m.)  
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C E R T I F I C A T E

STATE OF FLORIDA)  
COUNTY OF DADE)

I, DOREEN M. STRAUSS, do here by certify that  
the foregoing pages, numbered from 1 to including 67,  
represent a true and accurate transcription of the record  
of the proceedings in the above-mentioned meeting.

WITNESS my hand in the City of Miami this 11th  
day of June, 2018.

Doreen M. Strauss, RMR