

CITY OF CORAL GABLES
HISTORIC PRESERVATION BOARD MEETING
VIA VIDEO CONFERENCE
FEBRUARY 17, 2021

PARTICIPANTS:

Cesar Garcia-Pons, Chairperson
John P. Fullerton, Board Member
Bruce Ehrenhaft, Board Member
Alicia Bache-Wiig, Board Member
Raul R. Rodriguez, Board Member
Dona Spain, Board Member
Margaret A. "Peggy" Rolando, Board Member

Kara N. Kautz, Historic Preservation Officer
EizaBeth B. Guin, Historic Preservation Coordinator
Gustavo Ceballos, Esq., Assistant City Attorney
Nancy Lyons, Administrative Assistant

1 MR. GARCIA-PONS: Great. Good afternoon.
2 Welcome to the regularly-scheduled meeting of the City of
3 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, one by the city
11 manager, and the ninth is selected by the board and
12 confirmed by the commission.

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

16 Any person who acts as a lobbyist pursuant to
17 the City of Coral Gables Ordinance Number 2006-11 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. A copy of the
21 ordinance is available in the office of the city clerk.

22 Failure to register and provide proof of
23 registration shall prohibit your ability to present to the
24 Historic Preservation Board on applications under
25 consideration this afternoon.

1 Lobbyist: "Lobbyist" is defined as an
2 individual, corporation, partnership, or other legal
3 entity employed or retained, whether paid or not, by a
4 principal who seeks to encourage the approval,
5 disapproval, adoption, repeal, passage, defeat or
6 modifications of, A, Any ordinance, resolution, action or
7 decision of any city commission.

8 Or B, Any action, decision or recommendation
9 of the city manager, any city board or committee,
10 including, but not limited to, quasi-judicial advisory
11 board, trust, authority, or council.

12 Or C, Any action, decision or recommendation
13 of city personnel during the time period of the entire
14 decision making process on the action, decision or
15 recommendation which foreseeably will be heard or reviewed
16 by the city commission or a city board or committee,
17 including, but not limited to, quasi-judicial advisory
18 board, trust, authority, or council.

19 Presentations made to this board are subject
20 to the city's false claims ordinance, Chapter 39 of the
21 City of Coral Gables City Code.

22 I now officially call the City of Coral
23 Gables Historic Preservation Board meeting of February the
24 17th, 2021, to order. The time is 4:12 p.m.

25 Present today are, in person, John Fullerton,

1 Dona Spain, Raul Rodriguez, Peggy Rolando. On line is
2 Bruce Ehrenhaft.

3 MS. BACHE-WIIG: And Alicia Bache-Wiig. Hi.

4 MR. GARCIA-PONS: Hi, Alicia, welcome, and
5 Alicia Bache-Wiig.

6 MS. BACHE-WIIG: Thank you. Sorry I'm a
7 little late.

8 MR. GARCIA-PONS: So moving on to the agenda
9 item, approval of minutes, the next item on the agenda is
10 the approval of the minutes of the meeting held on --
11 Kara, which ones were we looking at?

12 MS. KAUTZ: This should be the December
13 meeting minutes that were e-mailed to you.

14 MR. GARCIA-PONS: Yes. It's not in front of
15 me so I'm asking you for the date.

16 MS. KAUTZ: Yep, just want to make sure.
17 December 16th, 2020.

18 MR. GARCIA-PONS: Minutes of the meeting held
19 on December 16th, 2020. Are there any changes or
20 corrections? Is there a motion to approve? Anybody?
21 Your mike.

22 MR. FULLERTON: I'll move it.

23 MR. GARCIA-PONS: Okay, John Fullerton moves
24 it.

25 MS. SPAIN: I'll second it.

1 MR. GARCIA-PONS: Dona Spain seconds. Any
2 discussion? Staff, please call the roll.

3 MS. LYONS: Sorry. I had to unmute myself
4 Mr. Menendez?

5 MS. KAUTZ: He's absent.

6 MS. LYONS: Mr. Ehrenhaft?

7 MR. EHRENHAFT: Yes.

8 MS. LYONS: Mr. Durana?

9 MR. GARCIA-PONS: Absent.

10 MS. LYONS: Miss Spain?

11 MS. SPAIN: Yes.

12 MS. LYONS: Mr. Fullerton?

13 MR. FULLERTON: Yes.

14 MS. LYONS: Miss Bache-Wiig?

15 MS. BACHE-WIIG: Yes.

16 MS. LYONS: Miss Rolando?

17 MS. ROLANDO: Yes.

18 MS. LYONS: Mr. Garcia-Pons?

19 MR. GARCIA-PONS: Yes.

20 MS. LYONS: And Mr. Rodriguez?

21 MR. RODRIGUEZ: Yes.

22 MR. GARCIA-PONS: Excuse me. Did I hear, is
23 Mr. Durana on the call?

24 MS. KAUTZ: No. He's absent as well.

25 MR. GARCIA-PONS: Okay.

1 MS. LYONS: Who seconded that motion?

2 MR. GARCIA-PONS: Dona Spain.

3 MS. KAUTZ: Dona.

4 MR. GARCIA-PONS: Okay. Notice regarding ex
5 parte communications. Please be advised that this board
6 is a quasi-judicial board and the items on the agenda are
7 quasi-judicial in nature which requires board members to
8 disclose all ex parte communications.

9 An ex parte communication is defined as any
10 contact, communication, conversation, correspondence,
11 memorandum, or other written or verbal communication that
12 takes place outside a public hearing between a member of
13 the public and a member of a quasi-judicial board
14 regarding matters to be heard by the quasi-judicial board.

15 If anyone has made any contact with a board
16 member, when the issue comes up before the board the
17 member must state on the record the existence of the ex
18 parte communication, the party who originated the
19 communication, and whether the communication will affect
20 the board member's ability to impartially consider the
21 evidence to be presented regarding the matter.

22 Does any member of the board have such
23 communication to disclose at this time?

24 MR. RODRIGUEZ: No.

25 MR. EHRENHAFT: No.

1 MS. ROLANDO: No.

2 MR. EHRENHAFT: This is Bruce Ehrenhaft. I
3 should just note that with respect to the first item, the
4 Segovia Circle property, when I received the packet, then
5 I reviewed all the materials.

6 I noted, because I received a cc of an e-mail
7 from Dade Heritage Trust stating that they were --
8 directed to Kara Kautz, but they were submitting a letter
9 regarding that item. I simply needed to say that I got a
10 copy but it's because I'm a member of the board of that
11 organization.

12 I did not open the item because I didn't want
13 to have any appearance of conflict of interest, and with
14 regard to this item, I will only consider the evidence
15 that's put before the board, the staff reports and any
16 items, any discussion from the homeowner or a
17 representative.

18 MR. GARCIA-PONS: Thank you, Mr. Ehrenhaft.
19 Next item, deferrals. Are there any items on the agenda
20 that have been deferred?

21 MS. KAUTZ: No, sir, there are not.

22 MR. GARCIA-PONS: Swearing in. If any person
23 is --

24 MR. RODRIGUEZ: Mr. Chairman?

25 MR. GARCIA-PONS: Yes, sir.

1 MR. RODRIGUEZ: I received two sets of
2 minutes, one for December and I guess the other for
3 January. We've only approved the ones for December. Is
4 there a second --

5 MR. FULLERTON: We didn't have a meeting in
6 January.

7 MR. RODRIGUEZ: What was the second set then?

8 MR. GARCIA-PONS: Kara, can you please check
9 on the dates for Mr. Rodriguez?

10 MS. KAUTZ: I will check, but I don't believe
11 there were two. One was probably a verbatim and one was
12 probably an index, but I will check right now, the e-mail
13 that was sent to you, but there was no January meeting,
14 so.

15 MR. RODRIGUEZ: Okay. Thank you.

16 MR. GARCIA-PONS: Swearing, in.

17 MS. KAUTZ: Cesar, I think, and I believe
18 Doreen, the court reporter is on here, she can confirm,
19 we'll be doing this a little bit differently, swearing in
20 at the beginning of each item. Doreen, is that correct?

21 THE COURT REPORTER: Yes. That's more
22 efficient for me and better to get spellings of the
23 parties. Thank you.

24 MR. GARCIA-PONS: Yes, ma'am. Okay. Ready
25 for the agenda, Kara?

1 MS. KAUTZ: Yes. Can we -- prior to doing
2 that, I need a motion to excuse Albert Menendez and Xavier
3 Durana. They're both out of town.

4 MR. GARCIA-PONS: Can I get a motion? Is
5 there a motion to excuse?

6 MS. SPAIN: I'll make that motion.

7 MS. BACHE-WIIG: I'll second the motion.

8 MS. SPAIN: Dona Spain made the motion, and I
9 think Alicia.

10 MR. GARCIA-PONS: Any comments? Do we need
11 to vote on that?

12 MS. SPAIN: Yes.

13 MR. GARCIA-PONS: Okay, if we can take a
14 vote, please.

15 MS. LYONS: Mr. Rodriguez?

16 MR. RODRIGUEZ: Yes.

17 MS. LYONS: Miss Rolando?

18 MS. ROLANDO: Yes.

19 MS. LYONS: Miss Spain?

20 MS. SPAIN: Yes.

21 MS. LYONS: Mr. Fullerton?

22 MR. FULLERTON: Yes.

23 MS. LYONS: Miss Bache-Wiig?

24 MS. BACHE-WIIG: Yes.

25 MS. LYONS: Mr. Garcia-Pons?

1 MR. GARCIA-PONS: Yes.

2 MS. SPAIN: If I can just --

3 MS. LYONS: Mr. Ehrenhaft.

4 MR. FULLERTON: Mr. Chairman, on those kinds
5 of votes, can't we just vote en mass, you know, all those
6 in favor?

7 MR. GARCIA-PONS: Next time I'm the
8 chairperson, I'll entertain that.

9 MR. FULLERTON: Maybe we can ask staff.

10 MR. GARCIA-PONS: Okay. Kara, give us just
11 one minute. We're repositioning one of the board members.

12 MS. KAUTZ: I was going to ask if she wanted
13 to be moved actually, so.

14 MR. GARCIA-PONS: Yes.

15 MR. CEBALLOS: Kara, quick interruption. Can
16 you hear me well?

17 MS. KAUTZ: Yes.

18 MR. CEBALLOS: Just to confirm, the fact that
19 we only have seven of our nine board members, were the two
20 COAs that are moving forward, were they notified that
21 there's only seven members and that they need the
22 affirmative vote of five members to move forward, and if
23 they --

24 MS. KAUTZ: No. We can do that now if you
25 would like.

1 Mr. CEBALLOS: Well, just let them know that
2 when their item is called, if they wish to defer because
3 they do need five of the seven members --

4 MS. KAUTZ: Okay.

5 MR. CEBALLOS: -- to take action, if they
6 want to defer, that they are welcome to do so.

7 MS. KAUTZ: Sure. Let me make sure that both
8 those parties are on. So I see the Saladrigases for
9 Castille are on, and I also see that the owner and the
10 architect for Santa Maria are on.

11 Do you all -- this is directed at both of you
12 for the COAs. We have a nine-member board. Seven of them
13 are present, so for any motion to pass, affirmative or in
14 opposition, you need five out of the seven, not a
15 majority, so if you're okay moving forward, then we'll
16 continue.

17 MS. SALADRIGAS: Hi, Kara. Sorry. We're
18 actually in the mountains right now, so that's why
19 everybody is in the car. Do you have an idea on timing?
20 That would be my only concern because I didn't realize
21 there were going to be so many people on this call and I'm
22 worried about -- we came to a town that had better WiFi,
23 and I'm afraid about driving back when it's too dark.

24 MS. KAUTZ: Understood. You are the third
25 item on the agenda, so I would probably, if I had to

1 guesstimate, I would probably say around 5:30.

2 MS. SALADRIGAS: Yes. Is it, is it a problem
3 if we delay? Because to give you an idea, it will get
4 dark here right around now.

5 MS. KAUTZ: No, I understand. If you wish,
6 if you wish to defer, it's at your discretion. We can
7 defer to the March meeting which is March 17th.

8 MS. SALADRIGAS: Does that create a problem
9 for you all?

10 MS. KAUTZ: No.

11 MS. SALADRIGAS: No? I'd feel safer if
12 that's okay.

13 MS. KAUTZ: Absolutely.

14 MS. SALADRIGAS: Okay.

15 MR. GARCIA-PONS: Okay. We have a request
16 for deferral on Item Number Three. Do we need to vote to
17 defer the item?

18 MS. KAUTZ: Gus, do they need to make a vote?

19 MR. FULLERTON: So moved.

20 MR. GARCIA-PONS: Gus, do we need to defer
21 the item -- do we need to vote to defer the item?

22 Mr. CEBALLOS: Since there's already been a
23 motion been made, I suggest we just take the vote.

24 MR. GARCIA-PONS: Okay. We have a motion to
25 defer the Item Number Two. Is there a second?

1 MR. RODRIGUEZ: I thought it was Three.

2 MR. GARCIA-PONS: Item Number Three, Item
3 Number Two on this, Case File 20150-007.

4 MR. RODRIGUEZ: Okay, yeah.

5 MR. GARCIA-PONS: Is there a second?

6 MR. RODRIGUEZ: I'll second it.

7 MR. GARCIA-PONS: Raul seconds. Any
8 discussion? Okay. Let's call the roll.

9 MS. LYONS: Miss Rolando?

10 MS. ROLANDO: Yes.

11 MS. LYONS: Miss Spain?

12 MS. ROLANDO: She's moving.

13 MS. LYONS: Okay.

14 MS. ROLANDO: In transit.

15 MR. FULLERTON: She's going to go to the
16 Marriott. She'll be right back.

17 MS. LYONS: Mr. Ehrenhaft?

18 MR. EHRENHAFT: Yes.

19 MS. LYONS: Mr. Garcia-Pons?

20 MR. GARCIA-PONS: Yes.

21 MS. LYONS: Miss Bache-Wiig?

22 MS. BACHE-WIIG: Yes.

23 MS. LYONS: Mr. Fullerton?

24 MR. FULLERTON: Yes.

25 MS. LYONS: Mr. Rodriguez?

1 MR. RODRIGUEZ: Yes. I think I already
2 voted, but yes.

3 MS. LYONS: And Miss Spain?

4 MR. RODRIGUEZ: She's on now? We already
5 have more than five votes.

6 MS. LYONS: So we're moving.

7 MS. KAUTZ: Muted, Dona, you're muted.

8 MS. SPAIN: Sorry. I was adjusting myself so
9 I don't know what I'm voting on, so.

10 MR. GARCIA-PONS: Would you like to defer the
11 third item on the agenda?

12 MS. SPAIN: I'm happy with that. Is that
13 because the applicant is asking for it?

14 MR. GARCIA-PONS: Yes, ma'am.

15 MS. SPAIN: Yes.

16 MR. CEBALLOS: Yes.

17 MS. SPAIN: My answer is yes.

18 MS. SALADRIGAS: Sorry, but I (inaudible).

19 MR. GARCIA-PONS: Thank you very much.

20 MS. SALADRIGAS: Sorry.

21 MR. GARCIA-PONS: We're complete.

22 MS. SPAIN: I got it.

23 MR. GARCIA-PONS: Thank you very much.

24 MS. SALADRIGAS: Thank you. We're sorry.

25 Thank you.

1 MS. SPAIN: Safe travels.

2 MR. GARCIA-PONS: Okay.

3 MS. SPAIN: And so that leaves the second,
4 the second, the second item, the second COA. It's Nelson,
5 the architect is on and the owner. If they're okay moving
6 forward, then we'll continue with that one.

7 MR. GARCIA-PONS: Is the applicant ready to
8 proceed?

9 MS. KAUTZ: Well, we'll do the designation
10 first, but this is just in response to Gus's comment that
11 they need the --

12 MR. GARCIA-PONS: Does the applicant wish a
13 deferral?

14 MR. DE LEON: Hi. This is Nelson. I'm
15 waiting to hear from the owner.

16 MS. KAUTZ: Okay.

17 MR. DE LEON: So if it's okay, we'll just
18 start and hopefully they'll be on by the time we're up.

19 MS. KAUTZ: Okay. I think I saw him, but
20 we'll proceed with --

21 MR. DE LEON: Yeah. I saw the name up on the
22 -- I sent them a direct chat message.

23 MS. KAUTZ: Okay.

24 MR. GARCIA-PONS: Thank you, Nelson. We'll
25 get back to you.

1 MR. DE LEON: All right.

2 MR. GARCIA-PONS: We'll proceed with the next
3 item on the agenda. The first item, Kara, would you read
4 it in?

5 MS. KAUTZ: Thank you. The first item up for
6 review is the local historic designation, Case File
7 LHD-009. Consideration of the local historic designation
8 of the property at 2214 Segovia Circle, legally described
9 as Lot 11 and the northwesterly 30 feet of Lot 12, Lot 22,
10 Coral Gables Section B, according to the plat thereof as
11 recorded in Plat Book Five, Page 111 of the public records
12 of Miami-Dade County, Florida.

13 As we have done in previous meetings in a
14 hybrid format, we went ahead and prepared a Power Point
15 presentation with voice-over so that it's easier for you
16 all to hear and follow, so if Nancy could put that up,
17 share her screen and put that up, we'll run that for you
18 all.

19 MS. LYONS: Just give me one second.

20 MS. GUIN (Recorded): This property at 2214
21 Segovia Circle (inaudible).

22 THE COURT REPORTER: It's very low. It's
23 very quiet. I'm having a problem hearing it.

24 MR. CEBALLOS: Nancy, your computer is not
25 shared. We can't see your screen.

1 MS. LYONS: Okay. Hold on. Hold on one
2 second. Sorry. I don't know why -- I have to close out
3 and hopefully because it's on the other screen. Are you
4 seeing this? I don't know why --

5 MR. GARCIA-PONS: Yes.

6 MS. LYONS: Okay.

7 MR. GARCIA-PONS: We cannot hear. It's
8 garbled.

9 THE COURT REPORTER: I'm still having a
10 problem hearing it.

11 MS. LYONS: Okay. Hold on. Let me go to my
12 computer.

13 MS. KAUTZ: Billy, if you can make me
14 co-host, I can share my screen instead.

15 MR. URQUIA: Only Nancy can make you co-host.
16 I'm not able to.

17 MS. LYONS: Okay. Hold on. It's not
18 allowing me to make Kara a co-host.

19 MS. SPAIN: Okay. Can you unshare your
20 screen? And let me see if I can do mine.

21 MS. LYONS: Hold on. I'm going -- let me see
22 if I can up, the volume up on the presentation as high as
23 it can go. Okay. Let's try this again.

24 MR. URQUIA: All right. Nancy, don't hit
25 Play just yet, don't hit Play on the presentation yet.

1 First put it on presentation mode. You can hit, at the
2 the bottom right-hand corner, the little -- to the left of
3 it, left a little bit more. Right there, that icon right
4 there, that one.

5 MS. LYONS: Now?

6 MR. URQUIA: Click on it, and -- no. It's
7 still coming across muffled.

8 MS. LYONS: Yes.

9 MR. GARCIA-PONS: Can you please, can you
10 please pause? Kara, can you just do this live? Can we
11 just do the presentation live, please?

12 MS. KAUTZ: Yep. Nancy, undo what you're
13 doing.

14 MS. LYONS: I can't make you a co-host.

15 MS. SPAIN: Unshare your screen.

16 MR. URQUIA: I got it.

17 MS. KAUTZ: Can you all see this?

18 MR. GARCIA-PONS: Yes, ma'am. Thank you. If
19 you're speaking, you're on mute.

20 MS. GUIN: Okay. Can everybody hear me?
21 This is ElizaBeth.

22 MR. GARCIA-PONS: We can now.

23 MS. GUIN: Thank you. You know -- okay.
24 This property at 2214 Segovia Circle is before you for
25 consideration for designation as a local historic

1 landmark.

2 The significance request was filed on
3 November 30th, 2020. On December 14th, the significance
4 determination letter was issued stating the property does
5 meet the minimum criteria for designation.

6 As per Article Three, Section 3-1 of Coral
7 Gables zoning code, Criteria for Designation of Historic
8 Landmarks, A local historic landmark must have significant
9 character, interest or value as part of a historical,
10 cultural, archeological, aesthetic or architectural
11 heritage of the city, state or nation. For designation, a
12 property must meet one criteria as outlined in the code.

13 2214 Segovia Circle is eligible as a local
14 historic landmark based on three significance criteria.

15 Historical, cultural significance, Criteria
16 Four, It exemplifies the historical, cultural, political,
17 economic or social trends of the community.

18 Architectural significance, Criteria One, It
19 portrays the environment in an era of history
20 characterized by one or more distinctive architectural
21 styles.

22 And Criteria Two, It embodies those
23 distinguishing characteristics of an architectural style
24 or period or method of construction.

25 As per Article Three, Section 3-1104 (C)(3)

1 of the Coral Gables zoning code, designation procedures,
2 decision of the board:

3 If after a public hearing the board finds
4 that the proposed local historic landmark meets criteria
5 set forth in Section 3-1103, it shall designate the
6 property as a local historic landmark.

7 Okay, the second one here. Situated near the
8 picturesque and prominent Segovia Plaza and Granada Golf
9 Course, this one story, single family residence at 2214
10 Segovia Circle sits on an interior lot in Coral Gables
11 Section B.

12 Next one, please. This home was designed in
13 1935 by architects Phineas Paist and Harold Steward and is
14 an elegant and early representation of a transitional home
15 that blends the modernistic style of Art Moderne with the
16 elements of the Mediterranean Revival style.

17 Coral Gables' developmental history is
18 divided into three major historical periods. George
19 Merrick founded it in the early 1920s based on his vision
20 for a fully conceived Mediterranean-inspired city. The
21 architecture constructed during this initial period of
22 development combined elements commonly used in Spanish,
23 Moorish and Italian architecture and has come to be known
24 as the Mediterranean Revival style.

25 During the 1920s, the structures in the new

1 city was built almost exclusively in accordance with this
2 style.

3 The construction of this home occurred in the
4 city's second developmental period. It was one of the
5 first homes built during the New Deal era when the city
6 began to embrace contemporary styles.

7 In Coral Gables, the dire downturn in the
8 economy coming so closely on the heels of the devastating
9 1926 hurricane had a drastic impact on new construction.
10 Not only do the number of new houses greatly decrease, but
11 the types and styles of the homes also changed.

12 You can see here the precipitous dollar value
13 decline in permits issued in the late 1920s and slow
14 recovery during the 1930s until 1942, in which time all
15 efforts and materials were diverted to war endeavors.

16 Between 1930 and 1935, there were less than
17 100 homes built in Coral Gables. Over half of them
18 occurred in 1935.

19 As construction in Coral Gables tried to
20 regain its footing in the 1930s, it shifted away from the
21 elaborate and embellished Mediterranean Revival style of
22 the 1920s towards a simpler and more modern design that
23 reflected the new aesthetic and priorities of society.

24 In doing so, Coral Gables began to follow
25 national housing trends, and the city entered a new

1 architectural era which bloomed during the building boom
2 of the 1950s.

3 The home at 2214 Segovia Circle was one of
4 these first modernistic homes. Excuse me.

5 The Mediterranean Transitional style employed
6 Mediterranean Revival elements while using the forms and
7 features of a modernistic style.

8 In Coral Gables, this style first appeared in
9 the 1930s with the home at 2214 Segovia Circle being
10 amongst its earliest.

11 These homes are typically one story in height
12 and rectangular in plan, and while this style tends to
13 retain recessed and protecting bays of the Mediterranean
14 Revival style, the overall form is simple, streamlined and
15 is focused on geometric forms rather than the undulating
16 and intricate decorative details of the Mediterranean
17 Revival style.

18 Additionally, the garage is attached under
19 the same roof as the living space.

20 Character-defining features include barrel
21 tile on low pitched gable roofs, smooth stucco, geometric
22 or tropical ornamentation concentrated about windows,
23 doors and eaves and metal screen doors with tropical
24 motifs.

25 Founder George Merrick drew from the Garden

1 City and the City Beautiful movements of the 19th and
2 early 20th century to create his vision for a
3 fully-conceived Mediterranean-inspired city which is now
4 considered one of the first modern planned communities in
5 the United States.

6 The home at 2214 Segovia Circle was designed
7 by Phineas Paist and Harold Steward. Both architects were
8 deeply and prominently involved in developing Merrick's
9 vision for the city after its incorporation. Phineas
10 Paist joined founder George Merrick's team in 1923, and in
11 addition to numerous private homes, was instrumental in
12 designing much of the infrastructure of Coral Gables
13 including the Colonnade Building, the San Sebastian Hotel
14 Apartments, several of the city's plazas, the Douglas
15 Entrance and the White Way Streetlights.

16 In May 1925 when the city was incorporated,
17 Merrick named him a supervising architect, a position he
18 held until his death in 1937.

19 Likewise, Paist and Steward also designed
20 many homes and prominent buildings that laid the
21 foundation of Coral Gables. Their early civic structures
22 included the Granada Shops and Coral Gables City Hall.

23 During the 1930s, the firm completed several
24 WPA projects, most notably the Coral Gables police and
25 fire station, which is now the home of the Coral Gables

1 Museum, as well as our department.

2 Paist and Steward were premiere architects in
3 the city. They understood Merrick's vision, and in the
4 1930s they were positioned in few ways that other
5 designers were to thoughtfully transition the city from
6 its Mediterranean Revival foundation to include
7 contemporary influences.

8 In the next several slides, we'll walk you
9 around the home. It should be stated that staff did not
10 have access to the site, so the photos that you see, are
11 seeing were provided either by the owner with the
12 application or from real estate listings or Google Earth.

13 This single family residence at 2214 Segovia
14 Circle is an elegant and early representation of a
15 transitional style that blends the modernistic Art Moderne
16 with elements of the Mediterranean Revival style.

17 The home retains recessed and projecting bays
18 of the Mediterranean Revival style, but an overall simpler
19 form with focus on geometric elements. There's clad and
20 barrel tile of the Mediterranean Revival style, but the
21 roof along the front facade is a single side-facing gable
22 that's cut back to accommodate the bays, a distinct
23 departure from the use of separate roofs of varying types
24 and heights that are common in the Mediterranean Revival
25 style. The smooth stucco of the Art Moderne style also

1 accents the home's geometric emphasis.

2 The primary elements of the home are the
3 fenestration openings of various geometric shapes. They
4 are deeply recessed without sills, giving the impression
5 of being carved out.

6 The openings of the front facade are the
7 hallmark features of the home. The large segmental arch
8 with the concave chamfer is a graceful, modernistic
9 statement of the entrance of this Mediterranean
10 Transitional home.

11 The home -- the openings visible from the
12 street are dominant and visually balance each other from
13 the large circular opening on the east facade of the front
14 porch, to the deeply recessed square of the garage door,
15 to the large segmental chamfered arch and the deeply
16 recessed chamfered rectangular window.

17 Additional embellishment is minimal and is
18 comprised of Mediterranean Revival elements of grouped
19 round vents in the gable eaves, a low wall and gate off
20 the west side of the home, and the flared end at the west
21 side of the porch, as well as the Art Moderne elements of
22 the cast masonry vent with a geometric pattern on the
23 garage's west facade, the spiral planter off the southeast
24 corner of the porch, and interior geometric chimney stack.

25 This photo was shot from the front door

1 showing the entry porch with its large cement, segmental
2 arch and the circular cut-out on the side elevations, and
3 then the upright rectangular opening at the rear which you
4 can see the sunshine from there.

5 Notice the exposed rafters common in
6 Mediterranean Revival homes but with a modern twist with
7 the gabled end framing that circular opening and then
8 forming the triangle above. The geometric floor tile is
9 also original.

10 Another hallmark feature of the home is the
11 low wall that curves in on itself to form a planter. This
12 distinctly modernistic feature extends from the southeast
13 corner of the porch and spirals towards the street. The
14 red arrow points to its depiction on the original
15 drawings.

16 You can see portions of the wall in the two
17 current photos at the bottom, but it's obscured by
18 vegetation, but the spiral portion you can see on the
19 current property survey, it indicates that it is still
20 there.

21 On the rear facade, the fenestration clearly
22 demonstrates modernistic proportions of slender upright
23 rectangles with its secured casement proportions common in
24 the Mediterranean Revival style.

25 From this bird's eye view, one can see the

1 west facade of the home with its grouped round vents and
2 the gables and juxtaposed by Mediterranean -- the grouped
3 round vents, which is the Mediterranean Revival feature,
4 juxtaposed with the masonry vent from the attached garage.
5 The vent is formed in a geometric rectangular pattern that
6 was detailed on Paist's original plan.

7 Comparison of original permit plans, historic
8 photos and building records with the extant property
9 indicate that this residence retains a significant degree
10 of historic integrity over its eight decades. There have
11 been no additions or substantial changes to the form and
12 the style of the home.

13 Alterations of note include the change of
14 window type from steel casement to awning. The date of
15 this change is unknown. The size of the windows were not
16 altered.

17 On the front facade, this change in type
18 resulted in the alterations of the window configurations
19 from two pairs of double casements with transoms to two
20 pairs of awning windows. The five-light height
21 configuration was maintained.

22 The original roof tile was two piece barrel
23 tile. The current S tile was installed in 2006.

24 Another alteration of note is the removal of
25 the screen door and the screen framework on the entry

1 porch, the configuration of the metal screen door with its
2 tropical motif, and the screening of entry arches
3 documented in the original permit drawings and the
4 historic photos that you see here.

5 The single family residence at 2214 Segovia
6 Circle is a thoughtful execution of a home that
7 acknowledges the city's Mediterranean Revival foundation
8 while embracing modernistic aesthetics.

9 Designed by the esteemed architects Phineas
10 Paist and Harold Steward, it was amongst the first homes
11 built during the New Deal era and is one of the city's
12 earliest representations of the Mediterranean Transitional
13 style that ushered in a new architectural era in Coral
14 Gables.

15 The property at 2214 Segovia Circle
16 significantly contributes to the historic fabric of the
17 City of Coral Gables. It's part of a collection of
18 quality residences that serve as a visible reminder of the
19 history and the cultural heritage of the city.

20 Staff recommends approval of the local
21 historic designation of the property at 2214 Segovia
22 Circle based on its historical, cultural and aesthetic
23 significance.

24 MR. GARCIA-PONS: Thank you, ElizaBeth.
25 Kara, is there an applicant or owner that wishes to speak?

1 MS. KAUTZ: I believe that they are on the
2 line. I don't know if they wish to speak or not.

3 MS. CUSACK: Can I speak for a second?

4 MR. GARCIA-PONS: Are you an applicant or
5 owner?

6 MS. CUSACK: No. I'm the realtor.

7 MR. GARCIA-PONS: Okay. I'm waiting to hear
8 from the applicant or the owner first.

9 MS. LYONS: Ashley, turn off your volume.

10 MS. CUSACK: I'm here.

11 MR. GARCIA-PONS: Okay. If you wish to
12 speak, you can. If not, you don't have to.

13 MS. STEINHOOR: I don't wish to at this time.

14 MR. GARCIA-PONS: Okay. Thank you very much.
15 So before we go to public hearing, are there any questions
16 from the board to staff?

17 MR. FULLERTON: I have one quick one. Did
18 the owner request this designation?

19 MR. GARCIA-PONS: No, sir. It was brought to
20 you all as a result of a historical significance request
21 from a potential buyer of the property.

22 MR. FULLERTON: So not by the owner?

23 MS. SPAIN: Right.

24 MR. GARCIA-PONS: Raul? You're on mute.

25 MR. RODRIGUEZ: Has the owner expressed a

1 view as to whether or not this should be designated?

2 MS. KAUTZ: I have -- I don't believe they're
3 in favor of it. You can ask them, certainly.

4 MR. GARCIA-PONS: So we just gave them an
5 opportunity to speak, and they declined. Any other board
6 member have a question to staff before we go to public
7 hearing?

8 Okay, hearing none, can we swear in anybody
9 that wishes to speak on this item?

10 THE COURT REPORTER: Who is speaking on this
11 item?

12 MS. CUSACK: I'm Ashley Cusack. I'm the
13 realtor, and I am sitting with the home owner who would
14 have liked to, but didn't realize that the opportunity to
15 -- you know, when Raul asked if they wanted it designated,
16 they did not want it designated.

17 MR. GARCIA-PONS: Okay. Before we proceed to
18 public hearing, would the owner like to speak now?

19 THE COURT REPORTER: Okay, wait a minute.
20 Before you speak, let me swear in the realtor and the
21 owner. Would you both raise your right hand? Miss
22 Cusack, please raise your right hand, and Miss Steinhour,
23 raise your right hand.

24 (Thereupon, Ms. Cusack and Ms. Steinhour were duly
25 remotely sworn on oath by the court reporter.)

1 THE COURT REPORTER: Thank you.

2 MR. GARCIA-PONS: Thank you. You may
3 proceed.

4 MS. STEINHOOR: In response to the question
5 if we filed for this designation, we did not. We were
6 putting our house on the market and an interested buyer
7 wanted to know the status of the house, and that
8 instigated the proceeding.

9 MR. GARCIA-PONS: Okay. As the owner, you
10 have a few minutes to speak. Once we close out, we're
11 going to go to public -- I'm just going to go to the
12 public, which again, you have the opportunity now.

13 Ms. STEINHOOR: Well, my only comment is kind
14 of the process of waiting until I guess somebody is
15 looking to make a change to a property, which we were not,
16 and the designating, going from starting this procedure
17 that has, you know, dramatically impacted the sale of this
18 house.

19 And I understand that we live in a historic
20 home. I've been here for 27 years. I'm not, not looking
21 for it to be torn down.

22 And in, within that process, we've had
23 community people and associations very aggressively, I
24 don't know what the word is, but coming at us in a
25 situation that we didn't start, and they use your

1 personnel as representatives in their communications, and
2 they give false information, and I know that it's not
3 something that you all control, but it certainly affected
4 us, and this is not any of our own doing.

5 And it's been on social media and it's on
6 e-mail campaigns, and one -- people that are showing up at
7 open houses who won't reveal who they are, trying to take
8 pictures inside of my property, and it's people from the
9 preservationist groups, and it's very aggressive.

10 And on top of that, it devalued my home that
11 I've kept for 12 years, my husband and I, to help protect
12 that piece of property. We live right behind it. We have
13 a vested interest in it, and this process has been
14 completely unfair to us.

15 So, you know, those are just my feelings. As
16 to whether or not, you know, we have a say in which way it
17 goes, we apparently do not, so you know, it would be my
18 preference for people to know how this process works. We
19 were completely railroaded into today, and here we are,
20 so.

21 And then, you know, then there's just
22 inconsistencies of other homes that have been allowed to
23 be torn down. I know of one on North Greenway at 2623 who
24 has also had Paist as the architect, and you know, there's
25 just inconsistencies in this.

1 And then the historic house, even though it
2 isn't historic but it was deemed historic, that was torn
3 down three houses down from me this week at 657.

4 So I could do all the research all day long.
5 I don't really care to, but from a public point of view,
6 this is very inconsistent. It seems aggressive on the
7 city to go after people who want to sell a house and stop
8 that sale before, before a buyer can get to it so that
9 they can't make changes. It just feels very aggressive to
10 me.

11 MR. GARCIA-PONS: Thank you, Miss Steinhour.

12 MR. CABALLOS: Mr. Chair, if I may, if Miss
13 Cusack is representing the homeowner and would like to
14 speak on behalf of the homeowner, I would recommend that
15 the chair and the board let her speak as a representative
16 of the homeowner and not as part of the public hearing.

17

18 MR. GARCIA-PONS: Understood. Miss Cusack,
19 do you wish to speak on behalf of the owner?

20 MS. CUSACK: I would like to specifically ask
21 about 2623 North Greenway and why that was allowed to be
22 torn down as that was a Phineas Paist home as well.

23 And I also just thought that as Amy Steinhour
24 said, you know, the way the process worked, you know, if a
25 property should be designated historic, I feel like that

1 should be brought to the homeowner before it becomes a
2 case that, you know, somebody asks for it or it comes on
3 the market.

4 I think it's -- I mean, I live in an old
5 Spanish. I love the history of the Gables.

6 This is a 1,400-square-foot house on a
7 15,000-square-foot lot. It was a beautiful presentation,
8 and however, honestly, it seemed far reaching. I feel
9 like Phineas Paist has so many fabulous representations of
10 his style in Coral Gables, I don't know that this is one
11 of them.

12 And I wish somebody would come in the house
13 and see the condition. It's not, you know, an elegant --
14 I mean, it was, elegant was one of the definitions. It's
15 not elegant, and I just -- anyway, the process felt like
16 -- you know, I would have considered designating my home,
17 you know, myself, I live in an old Spanish, but this kind
18 of just makes you -- turns you off from it. It makes you
19 feel like you are being forced into it, and I know that,
20 you know, The Gables is developing this reputation.

21 MR. GARCIA-PONS: Thank you, Miss Cusack.
22 I'm going to send that over to -- actually, no. Before I
23 send it over to staff, we're just going to look at the
24 merits of this particular project, not in relationship to
25 any other project.

1 So I am going to ask staff, maybe the city
2 attorney's office, just to confirm that the process by
3 which we're reviewing this application is legal.

4 MR. CEBALLOS: As always, the criteria for
5 designation is the criteria designation. It should not be
6 -- other properties in the area are not part of that
7 criteria and shouldn't be considered.

8 MR. GARCIA-PONS: No, sir, not that question;
9 if the process by which we're going to review this now is
10 legal.

11 MR. CEBALLOS: I'm sorry, I guess I don't --
12 I didn't hear the part before that. What is your concern
13 about the current process?

14 MR. GARCIA-PONS: It's not a concern. I'm
15 just asking whether the process by which we received the
16 historic significance application and review at this time
17 is appropriate.

18 MR. CEBALLOS: Staff would have to, staff
19 would have to clarify, but anytime that a historic
20 significance letter is received and a determination is
21 made that the property qualifies, it will then be taken to
22 the board per the zoning code.

23 MR. GARCIA-PONS: Thank you.

24 MR. CEBALLOS: So even if it was brought by
25 somebody else, that is correct.

1 MR. GARCIA-PONS: Thank you.

2 MS. SPAIN: I'm sorry. I apologize. This is
3 Dona Spain. Can I just make a few comments?

4 MR. GARCIA-PONS: Is it a question to the
5 applicant?

6 MS. SPAIN: No. It's a, it's a comment about
7 a couple of the items that the property owner and the
8 realtor brought up. I don't have to, but.

9 MR. GARCIA-PONS: If it's a question to the
10 applicant.

11 MS. SPAIN: It's not a question at all.

12 MR. GARCIA-PONS: Okay.

13 MS. SPAIN: It's just a comment, but I can
14 wait, I can wait till the end.

15 MR. GARCIA-PONS: Let's close this and open
16 it up for public hearing. Does anybody wish to speak on
17 this item? And I don't know how to do this, guys.

18 MR. FULLERTON: You can close the public
19 hearing and go to --

20 MR. GARCIA-PONS: No. I'm going to open the
21 public hearing. I haven't opened it yet, so I don't know
22 if there's any applicant that wishes -- or excuse me, any
23 members of the public that wishes to speak.

24 MS. SPAIN: There should be a way for them to
25 raise their hand, but I couldn't figure it out on this

1 thing.

2 MR. GARCIA-PONS: Right. So Madame Court
3 Reporter, Kara, how do we --

4 MS. SPAIN: I see someone, Jane, I'm sorry,
5 Jane Andra (phonetic) raising her hand. There's someone
6 on the telephone who I can't see a name whose hand is
7 raised. It's a (305). It ends in 449. We just have to
8 start. Billy can I think do that.

9 MR. GARCIA-PONS: Okay. Let's please open it
10 up, one at a time.

11 MR. BONDURANT: Are you speaking to me?

12 MS. KAUTZ: Sure. Gay Bondurant, go ahead.

13 MS. BONDURANT: Yes, thank you.

14 THE COURT REPORTER: Wait, wait, wait.
15 Excuse me, ma'am, can I have you state your name and spell
16 it?

17 MS. KAUTZ: yes, ma'am. The name, first name
18 is Gay, G-A-Y. The last name is Bondurant, B as in boy,
19 ON, D as in David, U-R-A-N-T.

20 THE COURT REPORTER: All right. Ma'am, would
21 you raise your right hand?

22 (Thereupon, Ms. Bondurant was duly remotely sworn on oath
23 by the court reporter.)

24 MS. BONDURANT: Thank you. I was not
25 planning to make a comment, and I had to walk away. I'd

1 just like to ask a question if I can to clarify.

2 How was this brought for designation? Who
3 brought it and how did that happen? Sir, I'm sorry. I
4 was out of the room.

5 MS. KAUTZ: We just clarified. It was a
6 potential buyer brought us a significance request for
7 historic significance. We found the property significant
8 and brought the designation to the board.

9 MS. BONDURANT: So it was a potential buyer?

10 MS. KAUTZ: Yes.

11 MS. BONDURANT: Okay. Basically that's all.
12 I just didn't understand that.

13 MR. GARCIA-PONS: Thank you, ma'am.

14 MS. BONDURANT: Thank you.

15 MR. GARCIA-PONS: Next.

16 MR. URQUIA: The next person.

17 MS. CARBONELL: Hello? Am I the next
18 speaker?

19 MR. GARCIA-PONS: Yes. Please state your
20 name.

21 MS. CARBONELL: This is, yes, this is Karelia
22 Martinez Carbonell, and I am a Coral Gables resident. I'm
23 also president --

24 MR. GARCIA-PONS: One moment, one moment --

25 MS. CARBONELL: -- Coral Gables Historic

1 Preservation --

2 MR. GARCIA-PONS: -- one moment, one moment.
3 Please, you must be sworn in.

4 THE COURT REPORTER: Mr. Ceballos, do I have
5 to see her, to be able to swear her, visually?

6 MR. EHRENHAFT: If there is no video, they
7 cannot be sworn in, so their testimony will be accepted,
8 but it is not sworn testimony and as such is not
9 considered competent potential evidence for the purpose of
10 this hearing.

11 THE COURT REPORTER: So I should go ahead and
12 swear her?

13 MR. GARCIA-PONS: No. It doesn't count. So
14 Miss Carbonell --

15 MR. CABALLOS: There's no need.

16 MR. GARCIA-PONS: -- Miss Carbonell, you have
17 two minutes.

18 MS. CARBONELL: Okay, okay. Thank you. Yes,
19 I represent the Historic Preservation Association of Coral
20 Gables, and I do want to clarify.

21 I believe I, I, I understood that there was
22 preservationist associations that were very aggressive.
23 We do support the city in its effort to designate historic
24 resources, and we do, we do then generate information for
25 our members, and, but we do it following the guidelines of

1 the city. Basically the report, the 25, 25-page report
2 is, is part of the E-blast and there is no misinformation
3 as far as, you know, I believe.

4 Now, what I do want to say is that the city,
5 there is an ordinance and the city does follow its
6 ordinance every time they do get a determination letter,
7 and I know because I understand how it works, and so I
8 don't think it's picking on any one particular property,
9 but it just follows a process.

10 And as you have read in the report, it's a
11 very significant property. It's actually designed by not
12 one, but two very renowned Coral Gables architects, and
13 that's in itself rare. It's also rare in itself because
14 of the fact that it was a transitional style. Again, we
15 go back to precedent setting.

16 And so I do hope that the board looks at just
17 the merits of the criteria. It fits three of the five.
18 Only one is basically needed to designate. This home
19 qualifies under three.

20 And you know, the cottage is adorable, it is
21 elegant in its simple way, and so on behalf of the
22 Historic Preservation Association, we do support
23 designation, and Kara, how many letters did the --

24 MR. GARCIA-PONS: Thank you, Miss Carbonell.
25 That's your two minutes, that's your two minutes, Miss

1 Carbonell. Thank you very much.

2 MS. CARBONELL: Okay, but I'm asking, I'm
3 asking Kara how many letters of support --

4 MR. GARCIA-PONS: Thank you, Miss Carbonell.

5 MS. CARBONELL: -- did her office receive.

6 MR. GARCIA-PONS: Thank you, Miss Carbonell.

7 MS. KAUTZ: I'll read the names into the
8 record after everything is done.

9 MR. GARCIA-PONS: Thank you, Miss Carbonell.
10 Next speaker, please.

11 MS. KAUTZ: I don't see anybody else with
12 their hands raised.

13 MR. GARCIA-PONS: Okay. So I'd like to close
14 the public hearing.

15 MR. EHRENHAFT: Excuse me. I do see somebody
16 identified as Julie's just I-Pad raising their hand.

17 MR. GARCIA-PONS: Okay.

18 MR. BOSWELL: Can you hear us?

19 MR. GARCIA-PONS: Yes, Julie's I-Pad.

20 MR. BOSELL: Okay.

21 MR. GARCIA-PONS: Please state your name.

22 MR. BOSWELL: My name is Peter Boswell. My
23 wife is Julie Yanson, Y-A-N-S-O-N.

24 THE COURT REPORTER: Would you both raise
25 your right hand?

1 (Thereupon, Mr. Boswell and Ms. Yanson were duly remotely
2 sworn on oath by the court reporter.)

3 MR. BOSWELL: Okay. We live directly across
4 the street from the house in question. If you could see
5 through that window, you could see it.

6 I think the city has made, the preservation
7 board has made a very good case for its aesthetic
8 significance. We look at it every day and do think it's a
9 very beautiful facade and everything.

10 We've also had the opportunity to go inside
11 and see some of the historic elements on the inside
12 including the tiled living room, the gabled roof of the
13 living room, fireplace, all that stuff.

14 I don't know the extent of the city's
15 authority in things like this, but I would think that
16 certainly the facade of the building is more than worth
17 preserving, and if possible, the interior as far back as
18 not just the peak of the roof, but all the way back where
19 the beams go back would definitely be worth preserving if
20 it's at all possible, but I don't know how much authority
21 the city has over the interior.

22 MS. KAUTZ: Interiors are not designated,
23 unfortunately.

24 MS. YANSON: Yes, and if I could just say
25 something, I've always -- we've lived in this house for 20

1 years, and I've always loved looking at that house, and
2 the way our house is designed is there is a lot of viewing
3 directly across to that street from our dining room, from
4 our own arched porch, and I've always thought it's sort of
5 an amazing, sweet house, and looking at the presentation
6 today I was even more impressed by it.

7 I mean, that it's a 1935 house, and there
8 aren't that many 1935 houses, so that means it seems to me
9 that really needs to be preserved and protected, and I
10 mean, I'm just, I'm sort of in awe of the porch and all
11 the details of the porch, and the, one of the original
12 photographs of it with the landscaping was just, it's a
13 really beautiful house.

14 MR. BOSWELL: It's worth pointing out also
15 that most of the houses on this street, this is just a
16 small, one-block street, that most of the houses on this
17 street are original from the early part of Coral Gables
18 history.

19 MS. YANSON: And our our house is designated
20 as well.

21 MR. BOSELL: Yes.

22 MR. GARCIA-PONS: Great. Thank you, thank
23 you so much for your comments. Anybody else wish to
24 speak?

25 MS. SPAIN: I don't see anybody.

1 MR. BANOS: If I could briefly.

2 MR. GARCIA-PONS: Who is this?

3 MR. BANOS: My name is Javier Banos.

4 MR. GARCIA-PONS: Mr. Banos, are you on the
5 phone or are you on Zoom?

6 MR. BANOS: I am on the phone. I'm on Zoom.

7 MR. GARCIA-PONS: Okay. There you go.

8 MR. BANOS: Okay, yes.

9 THE COURT REPORTER: Wait. Excuse me, sir,
10 excuse me, sir.

11 MR. BANOS: Yes.

12 THE COURT REPORTER: Would you raise your
13 right hand?

14 MR. BANOS: Absolutely.

15 (Thereupon, Mr. Banos was duly sworn on oath by the court
16 reporter.)

17 MR. BANOS: Yes. My name is Javier Banos. I
18 live at 1801 Casila Street, Coral Gables, Florida.

19 This house, I drive through every single day
20 from my way to work on Coral Way back to my house.

21 I think it's a beautiful home. I think it
22 should be preserved. I think it's one of the wonderful
23 examples this city has of, you know, the Mediterranean
24 architecture, and I would love to see it, see it
25 maintained and to see it preserved and designated

1 historic. That's it.

2 MR. GARCIA-PONS: Thank you so much.

3 THE COURT REPORTER: Can I ask him to please
4 repeat his address?

5 MR. BANOS: Absolutely, 1801, 1-8-0-1,
6 Casila, C-A-S-I-L-A, Street, Coral Gables, Florida, 33134.

7 THE COURT REPORTER: Thank you.

8 MR. GARCIA-PONS: Thank you, Mr. Banos. Does
9 anybody else wish to speak on this item?

10 I'd like to close public hearing. Public
11 hearing is now closed.

12 Kara, do you have any letters that you wish
13 to read into the record?

14 MS. KAUTZ: Yes, sir. I'm not going to read
15 them into the record. They are part of the Legistar file
16 that was prepared for this item, but I will read who they
17 are from.

18 We received one from The Villagers,
19 Incorporated, The President of The Villagers, from
20 Mr. Brett Gillis. Michelle Dunaj who lives -- do I tell
21 where they live? Is that a thing? Do I need to do that?
22 Michelle Dunaj, a Coral Gables resident.

23 Leslie Rivera, Coral Gables resident.
24 Patricia Button, a Coral Gables resident. Thomas
25 Stieghorst, a Coral Gables resident. Josephine Johnson,

1 again a resident. Repeat.

2 A letter from Dade Heritage Trust, the
3 executive director of that organization, Cindy Seip,
4 another resident, historic homeowner.

5 There was an article that was forwarded to us
6 by the Historic Preservation Association of Coral Gables
7 that was written, an opinion piece written by Brett Gillis
8 in The Gables Insider which is part of the record.

9 Cheryl Akerman who is a Villager. Howard
10 Berman, a Gables resident. Diana Vidal, I'm not sure if
11 she's a resident. Sandra Scidmore. Historic Preservation
12 Association of Coral Gables, from their president. Daniel
13 Ciraldo who is the executive director for the Miami Design
14 Preservation League on their behalf.

15 Madeleine Shirley, historic homeowner.
16 Steven Littlehale, another historic homeowner, and Gordon
17 Sokoloff who is a Gables resident.

18 MR. GARCIA-PONS: Kara, were all these in
19 favor? Were there any opposition letters? You didn't
20 say.

21 MS. KAUTZ: They were all received in favor
22 of designation.

23 MR. GARCIA-PONS: Thank you very much. Okay,
24 back to the board. I'm willing to take a motion for
25 discussion, or if you have any questions or comments for

1 staff, now is the time.

2 MR. FULLERTON: Could I ask a question of one
3 of the speakers a moment ago who owns a house directly
4 across the street, it's historically designated?

5 MR. GARCIA-PONS: Yes, you may.

6 MR. FULLERTON: I just wanted to know from
7 them, was your designation a hindrance to what you wanted
8 to do with that house in any way whatsoever?

9 MR. BOSWELL: No. We bought the house 20
10 years ago, and we asked for the designation about three
11 years ago, four years ago, something like that.

12 So no, it hasn't affected anything that we've
13 tried to do.

14 MR. FULLERTON: Has it been a pleasure
15 dealing with the staff in that department?

16 MR. BOSWELL: Yes.

17 MS. YANSON: Oh, absolutely, absolutely, and
18 we loved receiving the history of the home and just
19 learning more about the significance of it. I had no idea
20 about all the details.

21 MR. FULLERTON: I simply asked that for the
22 benefit of the owner of this property so that she's not so
23 concerned about how it might affect her buyer, because I
24 think it's a positive thing, not a negative thing.

25 MS. YANSON: Oh, that's --

1 MR. BOSWELL: In our opinion, it just
2 enhances the value of the home.

3 MR. FULLERTON: That's good to hear. Thank
4 you.

5 MR. GARCIA-PONS: Thank you, Mr. Fullerton.

6 MS. STEINHOOR: Can I respond to that?

7 MR. GARCIA-PONS: Actually it's back to the
8 board, so let's listen to the board first. Any members of
9 the board have any questions or comments? Peggy?

10 MS. ROLANDO: Yes. I have the privilege of
11 owning for over 30 years a Phineas Paist house on Alhambra
12 Circle that's a 1929 home.

13 I too, like many, drive by this home every
14 day. I would note it's one of a set or a pair of homes
15 that look very similar. Segovia Circle is a beautiful --
16 it's a short but beautifully realized and beautifully
17 proportioned Coral Gables street. The homes on it are in
18 scale and the maintenance and consistency of the homes is
19 truly outstanding.

20 As someone who has owned a Phineas Paist
21 home, I would, and has seen many of them, I would remark
22 that the homes are typically extremely well designed, have
23 very, very little, if any, wasted space, have some
24 whimsical elements, and have beautiful light.

25 So I would also note or observe about this

1 home is it's on a very large lot, especially by Coral
2 Gables standards, and there are marvelous opportunities to
3 expand this home while still maintaining the architectural
4 integrity of the existing home.

5 So I don't think in any way designation is a
6 drawback, and I don't believe that the, that the
7 designation hurts. In fact, it helps, and it's basically
8 an imprimatur of the importance of the home.

9 So we've said now in our board over and over
10 again that you don't have to have a gigantic home to have
11 a historically significant home, and in my opinion this is
12 a truly historically significant home. Thank you.

13 MR. GARCIA-PONS: Thank you, Miss Rolando.
14 Does any other member of the board have any questions or
15 comments for staff?

16 MS. KAUTZ: Alicia has her hand raised.

17 MR. GARCIA-PONS: Alicia, please.

18 MS. BACHE-WIIG: Thank you. In the same
19 spirit of what Peggy and John's comments, I have a
20 question for Kara.

21 I'm somewhat familiar with that street. I
22 know somebody who used to own one of the larger homes on
23 that street, and just out of curiosity since I guess the
24 homeowner across the street mentioned that all the homes
25 on that street are original, Kara, which -- are all of

1 them historically designated today, or are most of them,
2 or just --

3 MS. SPAIN: ElizaBeth can probably speak to
4 that. She looked very closely at this block.

5 We have the one on the corner of Segovia and
6 Toledo was designated, and then there is the one across
7 the street that the homeowner alluded to who is on the
8 Zoom call, and then I believe it's the home next door to
9 that on the opposite side of the street, and those are,
10 those are the ones.

11 And then, of course, when you get down to
12 Alhambra, that's when they start, Alhambra becomes a
13 district.

14 So there are I think four. No, I'm sorry.
15 There is one more on that same side of the street as well,
16 four or five that are designated on that street, on that
17 small stretch.

18 MS. BACHE-WIIG: Thank you.

19 MR. GARCIA-PONS: Thank you. Is that all,
20 Miss Bache-Wiig?

21 MS. BACHE-WIIG: I mean, yeah, because
22 there's some like towards Alhambra, there was, there's a
23 couple of homes I believe that are, they're, you know, the
24 original homes and then there were additions that were
25 done to it, and I think that they were pretty successful,

1 and they're large, I mean they're large homes.

2 And I guess because those, those lots are so
3 deep, you know, it affords that opportunity to get, you
4 know, the larger, you know, modern-day house on a property
5 of that size, you know, in connection with a historic or
6 original, you know, size home.

7 So I thought it was worth mentioning because
8 I think that street is really successful at doing just
9 that.

10 MR. GARCIA-PONS: Thank you, Miss Bache-Wiig.
11 Any other board member have any questions or comments for
12 staff or the applicant?

13 MR. FULLERTON: I have one more, and that
14 relates to the statement that the previous owner made
15 which really hit me in the head, was that these realtors
16 and their clients are coming in and taking pictures of the
17 inside of their home.

18 I think that is really egregious and should
19 not be allowed. I can't imagine an invasion of privacy
20 like that under any conditions, and it seems to me that
21 the City of Coral Gables should have some control over
22 what a realtor can allow their clients to do in anybody's
23 home, private home.

24 So I'd like to figure out if there's, if
25 there is a problem in doing that and what can be done to

1 prevent it. I think that's terrible.

2 MR. GARCIA-PONS: Thank you, Mr. Fullerton.

3 So we'll ask staff to think about that in the future. I
4 don't know if that's an answer for today since Mr. -- does
5 anybody else have a question or a comment before I ask
6 one?

7 MS. KAUTZ: I would just like to clarify
8 briefly.

9 MR. GARCIA-PONS: Please.

10 MS. KAUTZ: So that I as well think that is a
11 horrible practice, and it is not, just so that the owner
12 knows and Miss Cusack, that is not something that is
13 directed by this department, this city, this government.

14 These are outside organizations that have no
15 city affiliation with our department or with the city
16 government, so please do not assume that that is in any
17 way directed by or condoned by us.

18 MR. FULLERTON: No. I wouldn't suggest that
19 at all, but I would think that the people in charge of
20 showing these homes and so forth should or could, might be
21 able to make sure that that doesn't happen somehow.

22 MR. GARCIA-PONS: Thank you.

23 MR. FULLERTON: And I know, I know Miss
24 Cusack is very astute realtor in Coral Gables. I've known
25 her for a long time and I know she wouldn't allow it if

1 she could help it.

2 MS. SPAIN: I agree.

3 MR. GARCIA-PONS: Thank you, Mr. Fullerton.

4 So Miss Cusack and Miss Steinhour, I know that you had
5 expressed an interest to say something. I'm going to give
6 you the opportunity to do that. Hopefully it's not on
7 this particular item with the photos.

8 But is there something that you wanted to say
9 that was left out? This is your moment.

10 MS. CUSACK: I just, I did want to say that
11 the house next door on the other side is built in 1987, so
12 I know everyone is saying that every single house on the
13 street is historical and vintage, and definitely the house
14 next door is 1987 and it comes right up to their property
15 line. I mean, their wall is the Steinhours' property
16 line, so yeah.

17 MR. GARCIA-PONS: Okay. Thank you very much,
18 Miss Cusack. Okay. Closing back, if we could bring it
19 back to the board --

20 MS. STEINHOURL: I wanted to -- I'll turn this
21 off.

22 MR. GARCIA-PONS: Please, Miss Steinhour.

23 MS. STEINHOURL: -- just clarify. What
24 happened with the photography is that Ashley's team was
25 showing the house at an open house, and somebody came in

1 and wouldn't identify themselves and were asked to
2 identify themselves and didn't, and they were found inside
3 taking pictures, so that's, that's how that happened.

4 And then we got phone calls from people
5 through these associations asking for, asking friends of
6 ours and asking us for what our intentions were, and it
7 was just, it was just, honestly it was really
8 unappreciated.

9

10 MR. FULLERTON: Intrusive.

11 MR. GARCIA-PONS: Thank you, Miss Steinhour.

12 MS. STEINHOURL: And one last thing.

13 MR. GARCIA-PONS: Yes, ma'am.

14 MS. STEINHOURL: I live in a historic home. I
15 live at 635 North Greenway, so you don't need to explain
16 to me what the value of a historic home is. We're very
17 clear on that.

18 We did not involve ourselves in this process
19 at all. We put our house on the market, and it stimulated
20 this review, which is fine.

21 I have neighbors who are upset and worried
22 now. I have people who assume that we're tearing down the
23 house. The comment in the historical association's e-mail
24 blast was that this house is designated to be torn down.

25 None of that is true. Not one bit of that is

1 true. We haven't proceeded with plans. We didn't do
2 anything but put that house on the market.

3 So my comment in all this, you all can talk
4 about how wonderful and valuable the historic designation
5 is. I'm in agreement with that, and I'm glad you all feel
6 that way.

7 But that really the issue here is process,
8 and that as a homeowner and somebody who has lived here
9 for 25 years, every house we've lived in has been
10 historic, are we limited in making changes on things?
11 Sometimes we are.

12 I know the neighbor from across the street on
13 Segovia who moved into a house that didn't have to have
14 any addition done to it. I know the person who owned it
15 before her was an interior designer, and the house was
16 lovely, and Ashley was the realtor on that sale. We are
17 not talking about the same house.

18 So the other thing is through this process,
19 we've lost every buyer that's come by, so you can all say
20 that it adds value and you can all sit there and tell
21 yourselves that all the time, but there is a market out
22 there, and I know this buyer will come, I know this
23 historic person or family who appreciates it, but I got to
24 tell you, the first comment is, "But we got to deal with
25 the city so we don't want to pay you for the value of your

1 land," and that's the honest to God truth.

2 So you can talk about the value of historic
3 designation all you want, but you don't walk the walk,
4 because it makes it difficult for people and it makes the
5 process difficult when somebody does want to do anything.

6 And you can all say, "Well, did you have a
7 nice experience?" I'm sure people have, I have, but I
8 have a lot of friends and people in this town that I've
9 been here as a historic homeowner for as long as most of
10 you, and it's not always pleasant and it's not always
11 easy, and it does change the value of homes, so don't kid
12 yourselves.

13 MR. GARCIA-PONS: Thank you, Miss Steinhour.

14 MS. SPAIN: Okay. So now I'd like to
15 comment.

16 MR. GARCIA-PONS: Yes.

17 MS. SPAIN: Can you hear me?

18 MR. GARCIA-PONS: Miss Spain.

19 MS. SPAIN: Hi, yeah, just about the process.
20 The process that, of the historic significance
21 determination was started in 2003, so it's been in place,
22 it was an amendment to the zoning code, so it's been in
23 place for 17 years.

24 And it was started because there is no way
25 that the historical resources department can catch every

1 historically significant home in Coral Gables, and we were
2 losing them because it was a time when there was a lot of
3 building going along, a lot of people buying properties,
4 and a lot of historically significant homes being
5 demolished, so that's why this process was put in place,
6 in order to catch those homes that would otherwise
7 possibly be demolished.

8 And to the point that it's hard putting your
9 home up for sale if it's designated as historic, I
10 purchased a historically designated home in 1994 on Santa
11 Maria Street. I was a little apprehensive because I
12 thought I was going to have problems with the department.
13 I was not working for the city at the time.

14 I lived in that home until 2014. I honestly
15 believe that I got more money because it was designated as
16 historic, and I had the pleasure through the years working
17 with the department that Ellen Uguccioni was in charge of.

18 So I think you obviously need the right
19 buyer, but those buyers are willing to pay top dollar.
20 That's all I have.

21 MR. GARCIA-PONS: Thank you, Miss Spain. So
22 I'm bringing this back to the chair. I'd like for
23 somebody to perhaps make a motion and focus the
24 conversation on the property at 2214 Segovia Circle,
25 please.

1 MS. SPAIN: I can make a motion.

2 MR. GARCIA-PONS: Okay. Miss Spain, what is
3 your motion?

4 MS. SPAIN: I'd like to make a motion to
5 designate the property at 2214 Segovia Circle as a local
6 historic landmark based on -- wait. I've got to get
7 ElizaBeth's report here. Wait a minute. I apologize.

8 Based on its -- all right. Based on its
9 historical, cultural and architectural significance.

10 MR. GARCIA-PONS: Thank you, Miss Spain. Is
11 there a second?

12 MS. ROLANDO: Second.

13 MR. GARCIA-PONS: Seconded by Miss Rolando.
14 Any discussion? Okay. Let's call the roll.

15 MS. KAUTZ: Okay. Mr. Rodriguez?

16 MR. RODRIGUEZ: Yes.

17 MS. KAUTZ: Miss Rolando?

18 MS. ROLANDO: Yes.

19 MS. KAUTZ: Miss Spain?

20 MS. SPAIN: Yes.

21 MS. KAUTZ: Mr. Fullerton?

22 MR. FULLERTON: Yes.

23 MS. KAUTZ: Miss Bache-Wiig?

24 MS. BACHE-WIIG: Yes.

25 MS. KAUTZ: Mr. Garcia-Pons?

1 MR. GARCIA-PONS: Yes.

2 MS. KAUTZ: Mr. Ehrenhaft?

3 MR. EHRENHAFT: Yes.

4 MS. KAUTZ: The item passes.

5 MR. GARCIA-PONS: Thank you very much. Let's
6 move on to the next item, please. Actually is the next --
7 Mr. De Leon, do you wish to proceed or defer this item
8 today?

9 MR. BAJANDAS: The owner is here,
10 Mr. Bajandas, I'm here.

11 MR. GARCIA-PONS: Okay. So we just had an
12 offer before, if you wish to defer that, and it was
13 inconclusive so I just want to clarify.

14 MR. BAJANDAS: I'd like to continue if
15 possible.

16 MR. GARCIA-PONS: Yes, sir. Then let's
17 proceed. Can you read this into the record, Kara?

18 MS. SPAIN: Yes. Let me share my screen
19 quickly.

20 MR. BAJANDAS: I'm on video now.

21 MS. KAUTZ: Hang on one sec. Sorry. This is
22 not something that we normally do. We normally have
23 someone run this for us, so I apologize.

24 MR. GARCIA-PONS: No worries. Thank you very
25 much.

1 MS. KAUTZ: All right. It's an application
2 for a revision to a previously issued special certificate
3 of appropriateness for the property at 4412 Santa Maria
4 Street, a contributing resource within the Santa Maria
5 Street Historic District legally described as the south 15
6 feet of Lot 22, and all of Lot 23, and Lot 24 less south
7 15 feet, Block 93, Coral Gables Country Club Section Part
8 Five, as recorded in Plat Book 23, Page 55 of the public
9 records of Miami-Dade County, Florida.

10 The application requesting design approval
11 for additions and alterations to the residence and site
12 work was approved with conditions on June 21st, 2018.
13 This revision requests design approval for alterations to
14 the front perimeter fence. You all cannot see my screen.

15 MR. GARCIA-PONS: Not yet. Okay. We can see
16 it now.

17 MS. KAUTZ: All right. This is a location
18 map of the property mid-point on Santa Maria Street on the
19 west side.

20 This is a photo from the 1940s of the
21 property, and this was a rendering of the fence and the
22 front wall as it was presented in the approved certificate
23 of appropriateness.

24 And I just wanted to note for you all that as
25 part of the condition of approval of the special COA, we

1 had noted that the design of the fence and gates as they
2 were included on the site plan but not in elevations.
3 This is the only rendering that we saw that we would do as
4 a separate standard COA.

5 During permitting, the fence and the gates
6 were included as part of the master permit, and it would
7 have been difficult to bisect the two at the time, so we
8 went ahead and approved it as part of the special and
9 didn't give it a separate number.

10 So now this revision represents a deviation
11 from the fence as approved in the master permit set of
12 drawings, and so what you see on the top of the screen,
13 and there are copies in your packet that are probably
14 easier to read, what was originally proposed were low, low
15 piers with aluminum pickets to simulate the wood that's
16 allowed and found on Santa Maria Street, and what they're
17 proposing instead.

18 The piers have already been installed. You
19 can see them on the left-hand side, and they are both
20 taller and thinner and rise up at the pedestrian entry and
21 have pickets now with spear caps.

22 I think Nelson is on. He was going to give a
23 presentation, so let me stop sharing and so he can get on.

24 THE COURT REPORTER: He hasn't been sworn
25 yet, right?

1 MR. DE LEON: No, I have not.

2 MS. KAUTZ: He has not.

3 THE COURT REPORTER: Would you raise your
4 right hand, Mr. De Leon?
5 (Thereupon, Mr. De Leon was duly sworn on oath by the
6 court reporter.)

7 MR. DE LEON: Okay. Kara, can I go ahead and
8 share?

9 MS. KAUTZ: I believe you have that ability,
10 yes.

11 MR. DE LEON: Okay, okay. Let me know if you
12 can all see this first page, 4412 Santa Maria.

13 MR. GARCIA-PONS: Yes.

14 MR. DE LEON: Okay, good. I'll just, I'll
15 scroll through this. This is going to be a brief
16 presentation.

17 So we have a few pictures of the home as it
18 is today. The home is, the renovation is almost 100
19 percent complete pending the side fence and the
20 landscaping which is on hold because of the fence work
21 which will damage that part of the landscape, so for the
22 most part the remodeling portion as it pertains to the
23 house and the interiors is almost 100 percent complete.

24 So here is a view straight on looking at the
25 house showing the remodeling to the right, the addition to

1 the left, and the house itself, the house proper exists as
2 it has since probably '35, '39, when it was built.

3 So all we did there was the brick, which it's
4 hard to see in this photo, but the brick that's under the
5 pairs of casements had been painted over, and we just, we
6 turned that back to its original look, and then added
7 that, a similar detail on the addition.

8 So the original design, and I'm going to
9 scroll right to the, right to the inspirational images,
10 the original design was more of a wood picket or it was a
11 wood picket fence.

12 During the process, the client through some
13 of their travels saw quite a few homes in different areas
14 with more of a wrought iron look with spears, and to that
15 effect asked us to go ahead and redesign to incorporate
16 some of the things that they had seen in their travels
17 that they really liked.

18 So coincidentally all the pictures that
19 you're going to now see are pictures that I've taken, you
20 know, during my travels through Savannah and Charleston,
21 so the idea of having a picket that's a more of a wrought
22 iron with a spear, you'll see through all of these
23 pictures is something that's actually very common and more
24 so common than a picket fence in many of these historic
25 districts.

1 So this is one that has alternating spears,
2 and then this one has kind of an elongated spear, but part
3 of what I'm trying to show with the pictures is not only
4 the fence style, but also that the homes, many of these
5 date from the 18th century, 19th century, was kind of a
6 common element to use, to use more of a wrought iron with
7 a spear termination at the cap.

8 So that's what we did. We tried to take
9 these images and just work with a more contemporary
10 language. Many of these railings that I'm showing you are
11 actually wrought iron, and some of them are a hundred
12 years old, so it's hard to pick up all those exact details
13 that you would with wrought iron.

14 But these were some of the inspirational
15 images that we looked at. We worked with the owner on
16 this, and they were really, they were really kind of
17 enamored of this particular style, of this kind of fence
18 that was a little bit lighter, a little bit more
19 see-through in nature, so that's what we did. We tried to
20 work with that and within the framework of the house.

21 So the fence itself to the top of the spears
22 is roughly four foot four. The caps, the lower caps to
23 the top of the stone cap are four nine, and then to the
24 bottom of that cap is four six.

25 So we tried to, we tried to keep the top of

1 the spear just slightly below the bottom of the stone cap,
2 so that helped us have a fence that was a little bit more
3 in scale with a lot of the fences that are on that street.
4 We didn't, we didn't want to do a full five-foot high
5 which we thought was going to be too much for the area.

6 So the fence itself as it moves through the
7 rhythm of those columns is roughly four four.

8 The idea is to put a hedge, and we're not 100
9 percent sure at the end of the day whether that hedge is
10 going to be a four-foot hedge or a two-foot hedge or what
11 the actual hedge final height will be, but the idea was to
12 keep that railing at a scale that was more conducive with
13 its neighbors.

14 So in essence that's the inspiration for the
15 railing, and this is our, our interpretation of some of
16 those pictures that you saw and working again with the
17 client on trying to design something for them that they
18 really, really loved after having traveled to some of
19 these cities, so I'll turn it over to you now.

20 MS. KAUTZ: Thank you. As we already noted
21 in the staff report, it's staff's recommendation that the
22 -- we just found that they are competing, the iron work is
23 competing with the iron work found on the house, and that
24 most of the examples that Nelson just showed have wooden
25 railings, so there's no competition between the two.

1 And staff also found that when we went back
2 to look at what's been previously approved and that for
3 the most part, the board has been pretty consistent at
4 keeping the height of the fences and piers along Santa
5 Maria at about four feet where these are now proposed to
6 be four-foot ten rising up to five-foot six at the
7 pedestrian gate.

8 So we did recommend denial of the application
9 and that it go back to what it was approved before, and if
10 you do accept the revision, we ask that it is lowered to
11 four feet and that the gate is bisected.

12 MR. GARCIA-PONS: Thank you, Kara. Does any
13 member of the board wish to ask questions of the staff or
14 the applicant?

15 MR. FULLERTON: Does the department know how
16 this was built to this scale in this dimension when the
17 drawings originally had something different? Is that
18 true?

19 MS. KAUTZ: The piers are already built. I
20 can't answer that question. Perhaps the owner or
21 applicant or Nelson can. I can't answer that.

22 MR. FULLERTON: But were they built according
23 to drawings that were submitted to the department in any
24 way?

25 MS. KAUTZ: No, no.

1 MR. BAJANDAS: Can I answer that?

2 MR. GARCIA-PONS: Yes, please.

3 MR. BAJANDAS: Yes. Do I need to swear in?

4 MR. GARCIA-PONS: Yes, you do.

5 THE COURT REPORTER: Who is speaking?

6 MR. BAJANDAS: The homeowner.

7 THE COURT REPORTER: Can you state your name
8 and spell it, please?

9 MR. BAJANDAS: Ricardo Bajandas. It's, last
10 name is B-A-J-A-N-D-A-S.

11 THE COURT REPORTER: Thank you, sir.

12 (Thereupon, Mr. Bajandas was duly remotely sworn on oath
13 by the court reporter.)

14 MR. GARCIA-PONS: Mr. Bajandas, you're
15 recognized.

16 MR. BAJANDAS: Okay, thank you. All of the
17 columns are built exactly per the drawings within height
18 except for the four in the middle, okay, so the four in
19 the middle, if you're asking us to reduce it, that's fine,
20 but all the other ones are per the drawings.

21 MR. GARCIA-PONS: Thank you, Mr. Bajandas.

22 MR. BAJANDAS: Yes.

23 MR. GARCIA-PONS: Kara, is that correct?

24 MS. KAUTZ: Not according to the drawings
25 that I have. Nelson, can you confirm that?

1 MR. DE LEON: You know, I didn't go back to
2 the original drawings since we were doing the fence design
3 within the framework of actual conditions, so I didn't go
4 back to our drawings, but it's easy enough to look at the
5 permit set to verify.

6 MR. BAJANDAS: Let me, if I can clarify one
7 more thing. Everything on this street is built to a level
8 even, so the lowest one is four feet, and the street goes
9 from high to low as you go towards the south so that the
10 smallest one is four feet and everything else is even.

11 It would have looked bizarre, if you went to
12 cut them all to four feet, it's going to look horrible all
13 along that front.

14 So the lowest one is four feet, and we kept
15 that consistent all the way across, and the widths are all
16 the same. We can go out there and measure. I have no
17 problem meeting the measuring, both of those aspects of
18 it.

19 MS. KAUTZ: So the revision drawings as
20 included in your packet, that's the revision that was
21 permitted in December of 2019, show a pier height at,
22 capping out at three foot six, and then what was submitted
23 now shows them, piers, I think four foot ten.

24 MR. BAJANDAS: Let me go back to the original
25 plan.

1 MS. BACHE-WIIG: Kara --

2 MR. FULLERTON: For --

3 MS. BACHE-WIIG: Sorry, John.

4 MR. FULLERTON: No, go ahead.

5 MS. BACHE-WIIG: I don't know if this is
6 helpful, but on the cover of the architect's package, that
7 pier, like the first column is next door to the owner's
8 home, and they look like they're the same height.

9 MR. FULLERTON: Yes.

10 MS. BACHE-WIIG: So.

11 MR. BAJANDAS: They are.

12 MS. BACHE-WIIG: Yeah.

13 MS. KAUTZ: Hold on one second.

14 MR. BAJANDAS: And that would be a huge -- I
15 mean, to ask us to cut all those down for six inches, even
16 if that's the case, would be a huge burden on us and I
17 think unfair.

18 We did everything that we could possible to
19 keep this as consistent as possible with the historic
20 nature of the house and we spent a lot of money to do it,
21 and you know, and I don't think this is material to, to --
22 the four in the center are higher, I admit it. We'll cut
23 those down if you want.

24 But to have us cut every one of those columns
25 down to meet the height when the others, when our

1 neighbor's are the same height is patently unfair I
2 believe.

3 MR. GARCIA-PONS: Thank you, Mr. Bajandas.

4 MR. FULLERTON: I'm glad that Alicia noticed
5 that in the photograph because that indicates to me that
6 they're appropriate for the neighborhood.

7 MR. GARCIA-PONS: Thank you, John. Let's
8 see. Kara, are you going to -- are you still looking up
9 something?

10 MS. KAUTZ: You can go ahead. I'm looking
11 for a photograph, but go ahead.

12 MR. DE LEON: Here is a low-tech.

13 MR. GARCIA-PONS: Thank you, Mr. De Leon.

14 MR. DE LEON: You see the --

15 MR. RODRIGUEZ: We have those.

16 MR. GARCIA-PONS: Thank you, Mr. De Leon. We
17 do have copies of those.

18 MR. RODRIGUEZ: Mr. Chair?

19 MR. GARCIA-PONS: Yes, Mr. Rodriguez.

20 MR. RODRIGUEZ: I'd also point out in the
21 same photograph, that the column is the same size, but the
22 fence there next door is also a picket fence which is
23 consistent with what was originally planned, so in order
24 to have consistency on that block, it would make sense to
25 continue the picket look as as opposed to the spear look.

1 MR. DE LEON: There are, if I could just say
2 one more thing, there are two or three houses with iron
3 wrought fences. They're not all picket fences on there.

4 MR. GARCIA-PONS: Right. Miss Rolando?

5 MS. ROLANDO: Yes. I drove that street today
6 before, I drove down Santa Maria before I came here
7 because, to verify my recollection, and my recollection
8 was that the fences were modest and low.

9 Now, I have no objection to this fence being
10 reduced to the same size as the fence of the neighbor
11 that's adjoining.

12 However, when you look at this fence, the
13 drawings as presented for approval today, they're too
14 high. They're incompatible with the neighborhood, and
15 many of the fences on Santa Maria are lower than the one
16 that is adjacent to this home.

17 So I'm willing to go with what is, with the
18 fence in keeping with what is adjacent, but I'm not
19 willing to vote in favor of the modifications proposed.

20 MR. GARCIA-PONS: Thank you, Miss Rolando.
21 Mr. De Leon, can you confirm that the height of the
22 columns as built are the same as per the permit document?

23 MR. DE LEON: Well, it appears that there's a
24 dip in that road. As you look at the picture again that
25 shows the whole front, the house, immediately to the right

1 of that house, we were the architect that worked on the
2 restoration and additions to that home, and that fence is
3 at four feet.

4 So what, what I think the contractor did is
5 he put his first post at four feet, and there must be an
6 elevation drop as you head to the south, and he kept that
7 cap height, so as you got to a certain point on that
8 property, there's, there's a potential six or seven or
9 eight-inch difference.

10 But without going there and measuring every
11 single one of those posts, I really don't know that --

12 MR. GARCIA-PONS: Thank you, Mr. De Leon.

13 MR. DE LEON: -- knowing the neighbor next
14 door has a four-foot fence.

15 MR. GARCIA-PONS: That does help. Miss
16 Rolando, did you understand that it's the slope of the
17 Earth, that the columns may be a little bit taller or
18 shorter? The one on the right is the same size, the one
19 on the left is taller, but in the real world it's the same
20 height.

21 MS. ROLANDO: Okay, but those piers in the
22 center definitely are not the same height.

23 MR. GARCIA-PONS: That's correct.

24 MS. ROLANDO: And these piers, because of the
25 size, read higher and bigger.

1 MR. GARCIA-PONS: Yes. Thank you.

2 MS. ROLANDO: The four-footers look beefier.

3 MR. GARCIA-PONS: Thank you. Any questions
4 from the board to staff or the applicant? Then just speak
5 up because I can't see you.

6 MR. FULLERTON: I don't have another question
7 necessarily, but I think it's appropriate to have a
8 different size column at the entrance. That's kind of a
9 signal that that is the entrance to the home and that is
10 where the front gate is, rather than have it the same size
11 as the other ones.

12 MR. GARCIA-PONS: Thank you.

13 MR. FULLERTON: And I think very frankly that
14 I think there's enough metal pickets, you know, on that
15 street to look, to make this look at home. I do regret
16 that the metal on the house is dramatically different.

17 MS. ROLANDO: Right.

18 MR. FULLERTON: But I still think the dark --
19 is it going to be dark picket, or you know, the metal was
20 going to be black or some dark color?

21 MR. BAJANDAS: It was intended to be black.

22 MR. FULLERTON: Yeah, okay. From my, I think
23 it would be a very appropriate thing for that street
24 because it has a lot of that style of architecture and I
25 think there's a lot of metal fencing.

1 MR. GARCIA-PONS: Thank you, Mr. Fullerton.

2 MR. BAJANDAS: There is a house at the end of
3 the street too that has a higher, higher columns where the
4 entrance is too.

5 MR. GARCIA-PONS: Thank you, Mr. Bajandas.

6 MR. FULLERTON: I think if it was a picket,
7 it might even be more intrusive because there would be a
8 lot more material showing, and now this one would allow
9 landscaping to take over the real look of that front
10 facade.

11 MR. GARCIA-PONS: Thank you, Mr. Fullerton.
12 Are there any questions or comments from board to staff or
13 the applicant, questions? We can have discussion after.

14 MS. SPAIN: I have a question for Kara.

15 MR. GARCIA-PONS: Yes, Miss Spain.

16 MS. SPAIN: Kara, I don't remember ever
17 approving columns that are greater than four feet. It
18 makes sense to me if there's a dip in the road because I
19 just -- the only thing that concerns me is that we
20 shouldn't do for one person that we haven't or wouldn't do
21 for somebody else.

22 MS. ROLANDO: Right.

23 MS. SPAIN: And I know that this board and
24 staff have been very consistent keeping the fences very
25 low on Santa Maria Street.

1 MS. ROLANDO: Maria, right.

2 MS. SPAIN: And very often staff has had to
3 tell people that wanted to do higher, wanted to know, it
4 needs to be a minimum of four feet.

5 Now, it doesn't look as if this is higher
6 than four feet if that neighbor is at four feet, and I
7 think it is, so I'm confused and a little torn.

8 But I think it would look ridiculous to have
9 it be four feet from, from the surface of the sidewalk and
10 actually do a dip. This would look much better if, in
11 fact, that's what's happening.

12 MS. KAUTZ: So I can't confirm that is what's
13 happening.

14 MS. SPAIN: Yes.

15 MS. KAUTZ: I do know that that fence, the
16 neighboring side, was permitted at four feet.

17 MS. SPAIN: I believe that.

18 MS. KAUTZ: I don't know if they built it at
19 four feet.

20 MS. SPAIN: Right.

21 MS. KAUTZ: The house at 4209 Santa Maria was
22 reduced, that Portuondo design was reduced to four feet as
23 well.

24 MS. SPAIN: I remember that conversation.

25 MS. KAUTZ: As was 4125.

1 MS. SPAIN: Right.

2 MS. KAUTZ: That they came to you all for a
3 fence. They were all limited to four feet in height.

4 MS. SPAIN: Right.

5 MR. BAJANDAS: It is a condition of the road.
6 I can confirm that. It starts at four feet and goes
7 higher because of the dip in the road.

8 MR. GARCIA-PONS: Thank you, Kara, Miss
9 Spain. Any other board member have a question or a
10 comment for staff or the applicant?

11 MR. EHRENHAFT: Bruce Ehrenhaft. When I
12 started looking at the packet and the staff report, I was
13 considering the fact that there were a number of homes on
14 the street that had pickets, and so in my mind I was
15 thinking that that would create additional harmony and
16 that it would fit with, you know, with the Colonial
17 Plantation kind of a style of the house.

18 But when I was looking at the piers as built,
19 and not, not knowing that they may be at the same height
20 as the one on the right, but thinking that they were like
21 14 to 16 inches higher than what had been approved, I was
22 looking at the columns and they seemed like they were out
23 of scale.

24 And the other thing that I noticed that it
25 appears that on the face of each one of those columns, it

1 looks like there's what must be an LED light or something
2 on each one of them, and when the columns are built as
3 they are with no base -- if you look at the rendering for
4 the pickets, each one of those columns has the collar or
5 the base just at the foot of the pier, and that
6 recapitulates the architectural style of the columns on
7 the front of the porch.

8 To me, these columns, especially with the
9 addition of the lights, read as something that you'd see
10 in the front of a, you know, a modern style house, and so
11 I was thinking that in keeping with the architecture in
12 the main part of the house, if at the bottom of each one
13 those, it would not probably be extraordinarily difficult
14 or expensive, but if they could clad each one of those
15 columns with some, with some concrete or stone, something
16 that can be made in some columns or pickets, it would be
17 harmonious with the architecture of the client's intent to
18 tie it together.

19 MR. GARCIA-PONS: Thank you, Mr. Ehrenhaft.
20 Did you want to make that request of the architect now?

21 MR. EHRENHAFT: I want to know, I'm putting
22 that out out because I'd like to know what the other board
23 members think. I would request that that be added if it's
24 possible because I think it would make it seem more
25 harmonious, more harmonious. I don't know.

1 MR. GARCIA-PONS: Before we go to the board,
2 does Mr. De Leon, do you wish to address that comment?

3 MR. DE LEON: Adding a base detail is not a
4 difficult thing, you know. I'll review with my client,
5 but I don't think he'd have an issue with adding a base.
6 I think that's something that could be done.

7 It's certainly much easier to do than cutting
8 the columns all to four feet and then having them stagger
9 along the sidewalk.

10 MR. GARCIA-PONS: Thank you, Mr. De Leon.

11 MR. BAJANDAS: We don't have any problem.

12 MR. EHRENHAFT: Are those indeed lights on
13 the front of each one of those columns?

14 MR. BAJANDAS: Yes.

15 MR. EHRENHAFT: Okay, because I find that to
16 be kind of incongruous with the style of the home, but
17 that's my personal feeling, so.

18 MR. GARCIA-PONS: Thank you, Bruce. Any
19 other board member have a question or a comment for either
20 staff or the applicant?

21 MS. SPAIN: Do you know what type of light
22 you're planning on putting on these columns? They're
23 going to be an awful lot of lights marching down the
24 street. Any other home on Santa Maria have a light on
25 every column? I can't remember. I don't get out at

1 night.

2 MR. DE LEON: Your old house has lights on
3 the columns.

4 MS. SPAIN: Well, there you go. All right.
5 I should know to just keep my mouth shut if you're talking
6 about Santa Maria.

7 MS. KAUTZ: But you didn't do it.

8 MS. SPAIN: I didn't do it. I had very low
9 columns on it.

10 MS. ROLANDO: I would note that if you look
11 at the fence on the home to the left or to the south, the
12 fence is about a foot lower in the photo. It's the photo
13 with the front fence looking north.

14 MR. FULLERTON: Yes. That looks like about a
15 three foot.

16 MS. ROLANDO: Yeah, and most of the homes on
17 Santa Maria have fences of this scale or slightly higher.

18 MR. BAJANDAS: There is a home catty corner
19 that has a higher fence and higher wall. It's not true
20 that they're all that scale.

21 MS. ROLANDO: I didn't say they were all. I
22 said most.

23 MR. BAJANDAS: Okay.

24 MR. GARCIA-PONS: Is there any other question
25 for staff or the applicant for the board members? If not,

1 I do have one for Mr. De Leon.

2 Can you give us the dimension as scaled in
3 the drawings of the column on the left?

4 MR. DE LEON: Is that directed at me?

5 MR. GARCIA-PONS: Yes, sir.

6 MR. DE LEON: Yeah. Well, all of the columns
7 are ten by ten.

8 MR. GARCIA-PONS: The height.

9 MR. DE LEON: I don't know, but I could -- I
10 know that near the middle it was four foot nine to the top
11 of the cast cap, but I did not -- we did not, rather, take
12 one at each end. We kind of picked a couple near the
13 entrance and we didn't really hit enough of them.

14 MR. GARCIA-PONS: Per the dimension drawings,
15 Mr. De Leon, not the construction, what do the drawings
16 say?

17 MR. DE LEON: Oh, our drawings? Let me run
18 off the plan.

19 MR. GARCIA-PONS: Please.

20 MR. DE LEON: Well, the last package we
21 submitted, we took that dimension of four foot nine and
22 used that for the entire drawing.

23 MR. GARCIA-PONS: Okay.

24 MR. DE LEON: Yeah.

25 MR. GARCIA-PONS: So it may not be accurate

1 then?

2 MR. DE LEON: Right. We actually didn't look
3 to see, I hadn't noticed that there was an elevation drop,
4 so we'd have to look at the survey and see what the corner
5 points are.

6 MR. GARCIA-PONS: Okay. Thank you,
7 Mr. DeLeon.

8 MR. DE LEON: Which, while we're having this,
9 I'll have my staff take a quick look at that.

10 MR. GARCIA-PONS: Okay. Any other questions
11 from the board for applicant or staff before we go to
12 public hearing?

13 MR. FULLERTON: Yes. I'd like to ask one
14 more question.

15 MR. GARCIA-PONS: Yes, sir.

16 MR. FULLERTON: This may just be an
17 oversight, but on Page A-01.2, the elevations where you
18 see a blowup of the front fence, the house itself shows a
19 picket on the balcony behind it instead of the decorative.

20 MS. SPAIN: Yeah. I noticed that.

21 MR. FULLERTON: What does that indicate? Are
22 you going to change that one? Or which would make great
23 sense to me, but.

24 MR. DE LEON: You mean the second floor
25 railing?

1 MR. FULLERTON: Yes.

2 MR. DE LEON: Yes, that's actually a very
3 ornate kind of --

4 MR. FULLERTON: I know.

5 MR. DE LEON: -- design.

6 MR. FULLERTON: Yeah, I know, yeah. I know
7 it's there.

8 MR. DE LEON: I took a look at that and said
9 if I have to draw that, I'm going to have to seek
10 employment elsewhere.

11 So because it's so ornate, at this scale it
12 would have basically read as black so the best thing to do
13 is look at the photo.

14 MR. FULLERTON: Okay, so not
15 representational, okay.

16 MR. GARCIA-PONS: Thank you, Mr. Fullerton.
17 Any other questions from the board for staff or the
18 applicant?

19 Hearing none, hearing none, I'd like to open
20 it for public hearing. Does anybody wish to comment on
21 this project or application? If you do so, speak up or
22 raise your hand. We'll try to accommodate you.

23 MR. DE LEON: May I add something real quick?

24 MR. GARCIA-PONS: Actually hold on a second,
25 Mr. De Leon.

1 MS. KAUTZ: I don't see that anyone has
2 indicated they want to speak.

3 MR. GARCIA-PONS: Okay. Hearing none, we're
4 going to close the public hearing. Mr. DeLeon, you're
5 recognized.

6 MR. DE LEON: Again, low-tech approach, but
7 this is kind of right across the street, maybe a little
8 bit over, and sorry for the quality, but it's picket with
9 concrete and obviously not the same style home, but the
10 fence is -- and Rick, maybe you could tell me if this is
11 directly across the street or a little bit over?

12 MR. BAJANDAS: It's catty corner.

13 MR. DE LEON: Catty corner?

14 MR. BAJANDAS: Yeah.

15 MR. DE LEON: Okay.

16 MR. BAJANDAS: It's got iron fencing and the
17 columns are higher, much higher than four, but I know it's
18 not everyone on the street.

19 MR. GARCIA-PONS: Thank you. Mr. De Leon,
20 before I pull it back to the board, do you have an answer
21 to the question of the height of the survey, the
22 discrepancy?

23 MR. DE LEON: We looked at the survey, and
24 there's no elevation marks on it.

25 MR. GARCIA-PONS: Okay. Thank you very much.

1 All right. So closing public hearing, going back to the
2 board, any questions or comments to discuss amongst
3 ourselves? Or we can entertain a motion and then do
4 comments. Any discussion? Does anybody want to move the
5 item? If somebody is moving the item, you're on mute.

6 MR. FULLERTON: I'll make a motion to approve
7 as presented, this application with the drawings that I
8 see on Page A-01.2 for approval.

9 MR. GARCIA-PONS: Thank you, Mr. Fullerton.
10 Is there a second to move the item as presented?

11 MR. RODRIGUEZ: I'll second it.

12 MR. GARCIA-PONS: Seconded by Mr. Rodriguez.
13 Open for discussion. Does anybody wish to discuss any of
14 the item?

15 MR. FULLERTON: Should the chair remind the
16 applicant that he needs five votes just in case? I don't
17 know what the feeling of the board is, but.

18 MR. GARCIA-PONS: I did remind the chair --
19 or I did remind the applicant prior to the application,
20 and he wanted to proceed.

21 MR. FULLERTON: Okay.

22 MR. GARCIA-PONS: Does any board member wish
23 to have a discussion on the item before we vote?

24 MS. SPAIN: You know, I'm comfortable -- I'm
25 not comfortable unless that end column is at four feet to

1 match the neighbor and it goes, and it dips down, you
2 know, I'm just, I'm not really comfortable. I think it --
3 I don't know.

4 MR. GARCIA-PONS: Is there a way that you
5 could propose an amendment to the motion, or you're just
6 stating that you're not comfortable with the motion as
7 stated?

8 MS. SPAIN: I'm not comfortable with the
9 motion as stated.

10 MR. GARCIA-PONS: Thank you, Miss Spain.
11 Does anybody have a further amendment to the motion or
12 wishes to discuss the motion? It's at the board. Okay,
13 hearing none --

14 MR. RODRIGUEZ: Well, just --

15 MR. GARCIA-PONS: Yes, Mr. Rodriguez.

16 MR. RODRIGUEZ: -- if what he was going to
17 suggest would be that it's acceptable to him, what Dona is
18 suggesting, perhaps I'd be in a position to request an
19 amendment to the motion.

20 MR. GARCIA-PONS: Okay. I did request of
21 Miss Spain if she had an amendment. She said no.

22 MS. SPAIN: Yes.

23 MR. GARCIA-PONS: So would you like to make
24 an amendment, Mr. Rodriguez?

25 MR. RODRIGUEZ: No. I'd like to know --

1 there's an architect who raised his hand. I'd like to
2 know what he had in mind.

3 MR. DE LEON: Well, I just -- we just found
4 the elevation marks, and there's about a one-inch drop
5 from one end to the other, so 11.1 at one end, 10.4 at the
6 other end.

7 MR. GARCIA-PONS: Okay, perfect.

8 MR. DE LEON: So that's kind of what we
9 suspected happened with the GC. He took the low point at
10 the high end and threw his line across.

11 MR. GARCIA-PONS: Thank you, Mr. DeLeon.
12 Back to the board, does anybody wish to have further
13 conversation, discussion, or make an amendment to the
14 motion on the floor?

15 MS. SPAIN: Nelson, would you be, or the
16 owner, would you be comfortable if the amendment were that
17 the high point, the height of the column is at four feet?

18 MR. BAJANDAS: You mean at the --

19 MS. SPAIN: You know what I'm saying? At the
20 high, the high point of the road --

21 MR. BAJANDAS LEON: Yes.

22 MS. SPAIN: -- that column that's adjacent to
23 the neighbor that I believe is built at four feet, that as
24 long as that's, that one column is at four feet and then
25 it stays level?

1 MR. BAJANDAS: Yeah. I think that's already
2 the case.

3 MS. SPAIN: Okay.

4 MR. BAJANDAS: So, yeah.

5 MS. SPAIN: Okay, because that's what I would
6 like to amend.

7 MR. FULLERTON: I'll accept that, unless it
8 has to go through the second or the first.

9 MR. RODRIGUEZ: I'll accept the amendment.

10 MR. FULLERTON: And so will I.

11 MR. GARCIA-PONS: Okay. So are we clear as
12 to the motion on the floor now, is to accept it as
13 presented, ensuring that the column on the right -- is
14 that the north, south? Anybody want to give me the
15 direction?

16 MR. BAJANDAS: North.

17 MS. SPAIN: At the north.

18 MR. GARCIA-PONS: That's the northern? The
19 northern column, the northernmost column is four feet max.
20 Is that correct, Miss Spain?

21 MS. SPAIN: Yes.

22 MS. ROLANDO: Are all the columns at four
23 feet, or are the four taller ones to remain?

24 MR. GARCIA-PONS: The four center ones are to
25 remain as presented unless you have an amendment to that.

1 MR. RODRIGUEZ: But they're not taller.

2 MS. SPAIN: They are.

3 MR. RODRIGUEZ: They're taller but just to
4 make everything even.

5 MS. SPAIN: No, no.

6 MR. GARCIA-PONS: Mr. Rodriguez, hold,
7 everybody hold. Mr. Rodriguez, the four center columns
8 are taller.

9 MR. RODRIGUEZ: Okay, the four center
10 columns, okay.

11 MR. GARCIA-PONS: So Miss Rolando, would you
12 like to make a friendly amendment to the motion? Okay.
13 So the motion stands as presented with the northernmost
14 column a maximum of four feet. All right, call the roll.

15 MS. SPAIN: Can I ask -- I'm sorry. I really
16 apologize. I know I'm being a pain, but in the staff
17 recommendations, they were asking that the vehicular gate
18 be split into two segments so it's not a single
19 16-foot-wide rolling gate. Is that something that anybody
20 cares about?

21 MR. GARCIA-PONS: Mr. Fullerton?

22 MR. FULLERTON: That doesn't offend me.

23 MS. SPAIN: Okay.

24 MR. FULLERTON: I did notice it, though, on
25 the drawing.

1 MS. SPAIN: Okay.

2 MR. FULLERTON: I didn't concentrate on it.

3 MS. SPAIN: I just wanted to make sure.

4 MR. FULLERTON: Yeah, thanks.

5 MR. GARCIA-PONS: Okay. Can we call the
6 roll?

7 MS. KAUTZ: No problem.

8 MR. GARCIA-PONS: Thank you.

9 MS. KAUTZ: Mr. Ehrenhaft?

10 MR. EHRENHAFT: No.

11 MS. KAUTZ: Miss Spain?

12 MS. SPAIN: I'm sorry, did you call me?

13 MS. KAUTZ: Yes.

14 MS. SPAIN: Yes.

15 MS. KAUTZ: Mr. Fullerton?

16 MR. FULLERTON: Yes.

17 MS. KAUTZ: Miss Bache-Wiig?

18 MS. BACHE-WIIG: Yes.

19 MS. KAUTZ: Miss Rolando?

20 MS. ROLANDO: No.

21 MS. KAUTZ: Mr. Garcia-Pons?

22 MR. GARCIA-PONS: Yes.

23 MS. KAUTZ: Mr. Rodriguez?

24 MR. RODRIGUEZ: Yes.

25 MS. KAUTZ: Motion passes. Did you, not to

1 confuse the issue, did you want to address the cladding
2 that Mr. Ehrenhaft asked about earlier?

3 MR. GARCIA-PONS: The motion was passed.

4 MS. KAUTZ: Okay, okay. Is there another
5 agenda item? Thank you very much.

6 MR. BAJANDAS: Thank you.

7 MR. DE LEON: Thank you, board members.
8 Thank you, staff.

9 MS. KAUTZ: Thank you. There is one more
10 item, if I can just share my screen briefly. It's a
11 discussion item.

12 MR. GARCIA-PONS: Yes, please.

13 MR. FULLERTON: I need a little help with my
14 computer. I've got something over half the page here. I
15 can't -- I don't know how to get rid of it.

16 MS. KAUTZ: Help is on the way.

17 MR. FULLERTON: Thank you.

18 MS. KAUTZ: All right. So can you all see my
19 screen?

20 MS. ROLANDO: Yes.

21 MS. KAUTZ: Yes. Okay, so this is a
22 discussion item that I wanted to bring to you all because
23 I would like some direction, please, regarding the removal
24 of an original decorative urn at the property at 525
25 Alhambra Circle.

1 So this is the location map -- that's not the
2 location map of this property. Sorry. That's actually
3 Castille. This is the property in question. This is in
4 the 500 block of Alhambra on the north side of the street.

5 It's an Art Deco home, just had actually
6 quite a bit of work done to it. It turned out beautifully
7 with the exception of the removal of the urn that
8 unfortunately is right behind the tree in this picture, so
9 you know how that happens.

10 Anyway, this is the urn in question. It's
11 original to the property. It's about I think 38, 40
12 inches tall, and it was removed by the current owner.

13 When we went to go do our final inspection of
14 the property, we requested that there were some shutters
15 on the rear of the property that were removed, and noted
16 that the urn was removed as well.

17 The shutters, a reasonable facsimile was put
18 back in place on the rear of the house, but the urn is
19 gone. The owner and I have been speaking back and forth.
20 She's frustrated.

21 My rejection note said that an appropriately
22 sized vase needed to be returned to the property that at
23 least replicates what was there, and this is what's being
24 proposed, so.

25 MR. FULLERTON: What?

1 MS. KAUTZ: Yes, so I'm at a bit of a loss,
2 whether to leave it on -- again, it's an original feature,
3 it's pretty indicative of the time period -- or if we just
4 leave it as an open item and continue to search.

5 I believe the owner -- let me unshare my
6 screen quickly. I believe the owner might be on the call
7 if she would like to speak and be sworn in and just
8 discuss, but this was just something I needed direction
9 with because --

10 MS. SPAIN: Was this individually designated,
11 Kara?

12 MS. KAUTZ: No. It's part of the district.

13 MS. SPAIN: So there was no mention of this
14 urn on anything because it didn't have it's own
15 designation report?

16 MS. KAUTZ: Correct.

17 MS. SPAIN: Oh, wow.

18 MR. GARCIA-PONS: Let's, if the owner wishes
19 to speak, we'll take some comment now. I don't know who
20 that is, Kara.

21 MS. KAUTZ: I believe it's Anna on the Zoom
22 call. That's who I would guess it is.

23 MR. GARCIA-PONS: Anna, if you want to speak,
24 raise your hand.

25 MS. ZICHY-THYSSEN: Yes.

1 MR. GARCIA-PONS: Yes, please, state your
2 name.

3 MS. ZICHY-THYSSEN: Ann Zichy-Thyssen.

4 MR. GARCIA-PONS: And one moment please to be
5 sworn in.

6 THE COURT REPORTER: Did you say Anna
7 rodriguez?

8 MS. ZICHY-THYSSEN: No; Ann Zichy-Thyssen.

9 THE COURT REPORTER: Can you spell that,
10 please?

11 MS. ZICHY-THYSSEN: Z-I-C-H-Y, dash, T-H-Y,
12 double S, E-N.

13 MS. SPAIN: Wow.

14 THE COURT REPORTER: Okay, It begins with C
15 like cat, you said?

16 MS. ZICHY-THYSSEN: Me?

17 THE COURT REPORTER: Your last name begins
18 with C like cat you said?

19 MS. KAUTZ: No. I'll send you, Doreen, I'll
20 send you the spelling.

21 THE COURT REPORTER: Okay, great. She'll
22 send it to me.

23 (Thereupon, Ms. Zichy-Thyssen was duly remotely sworn on
24 oath remotely by the court reporter.)

25 MR. GARCIA-PONS: Thank you, Anna. Please

1 proceed.

2 MS. ZICHY-THYSSEN: So the urn was actually
3 cracked, and it was a fountain at some point I guess, but
4 it never worked since I moved into the house. It was
5 cracked, a lot of bugs, and then in a storm it cracked
6 even worse.

7 So I mean, there was nothing to be fixed. It
8 just, just disintegrated, so I took it. I didn't realize
9 it was going to be such a big issue that that happened,
10 and I wanted to replace it with something that I thought
11 was a fountain.

12 That thing, the picture is not very good, is
13 more Art Deco so it goes better with the house than the
14 urn that had these angels and I didn't think it was
15 (inaudible).

16 (Reporter clarification.)

17 MS. ZICHY-THYSSEN: As Art Deco as the other
18 one. The house in the outside, the facade of the house is
19 Art Deco, and this new one that I found, I thought it was
20 more Art Deco.

21 MR. GARCIA-PONS: Okay. Thank you, Anna.

22 MS. ZICHY-THYSSEN: It goes better with the
23 lines of the house. I mean, the house right now is
24 painted white, and you can see better the style of the
25 house than in all the other pictures that Kara show you

1 before.

2 MR. GARCIA-PONS: Great. Thank you so much.
3 Anna -- excuse me, Kara.

4 MS. KAUTZ: Yes, so I think at this point
5 it's more of just how you guys feel about leaving it off
6 versus introducing something completely new and different.
7 I'm not a fan of the one that's proposed. I think it's
8 way, way too far afield.

9 But from what Ana has said that she's been
10 looking around at different places and she can get an urn,
11 but it's going to be about, you know, a foot and a half
12 tall, so it will never look the same. I'm just, I'm at a
13 -- I'm not -- I don't know what to do about it.

14 MR. GARCIA-PONS: Thank you, Kara. So
15 without all of us speaking at once, does anybody have any
16 thoughts on this particular issue to help Miss Kautz out?

17 MR. EHRENHAFT: Mr. Chair, may I ask a
18 question?

19 MR. GARCIA-PONS: Yes, sir.

20 MR. EHRENHAFT: May I address you as Anna
21 since I can't -- I didn't hear your last name. So the urn
22 was destroyed when it was removed and discarded, or is it,
23 was it left intact but moved someplace else?

24 MS. ZICHY-THYSSEN: No, no. It was already
25 cracked, already --

1 MR. EHRENHAFT: I understand that it was
2 cracked, but what happened to it? Was it broken apart and
3 thrown away?

4 MS. ZICHY-THYSSEN: It was, yes.

5 MR. EHRENHAFT: Or was it removed whole?

6 MS. ZICHY-THYSSEN: It broke, it broke.

7 MR. EHRENHAFT: It broke?

8 MS. ZICHY-THYSSEN: It broke. I wanted to
9 fix it, and actually it was worse. It broke, so there was
10 no -- I couldn't do anything really. It was just, it fell
11 apart, unfortunately.

12 MR. GARCIA-PONS: Okay, thank you.

13 MR. EHRENHAFT: Thank you.

14 MR. GARCIA-PONS: Anything else, Bruce?

15 MR. EHRENHAFT: No, unless, unless I could,
16 could then, since I'm speaking already, address Kara.

17 MR. GARCIA-PONS: Yes, please do.

18 MR. EHRENHAFT: In this instance, I mean, I
19 would have preferred to have had the pieces, you know,
20 recovered and professionally restored, but that's not an
21 option.

22 In this instance, my feeling is that, you
23 know, it's a shame that it's gone, but to introduce
24 something that was not original to the structure where the
25 removed item was, I don't think helps, so in this

1 instance, I would, I would be okay with not trying to
2 replace it with something that's an attempt but doesn't
3 hit the original mark.

4 MR. GARCIA-PONS: Thank you, Mr. Ehrenhaft.
5 Any other board member have any comments or thoughts to
6 share?

7 MR. FULLERTON: I was thinking when I looked
8 at it, it's a beautifully shaped urn, and it's a very
9 classical design. It's one that's very available other
10 than that finial or ornamentation on the top.

11 MS. ROLANDO: Right.

12 MR. FULLERTON: Which is a little unusual and
13 makes it that much more beautiful, but I know the shape of
14 that urn, there were allegedly two of those in front of my
15 house. I've been looking to replace them but have not
16 been successful in finding them yet, but I know that there
17 are things available that have that general urn-like
18 shape.

19 And I think it is not a bad idea to try to
20 replicate a detail like that which is so fundamental in
21 the original design, I think, and something that adds a
22 detail that I think is nice. It's just beautiful,
23 beautiful.

24 MR. GARCIA-PONS: Thank you, Mr. Fullerton.
25 Miss Rolando?

1 MR. RODRIGUEZ: May I ask a question?

2 MR. GARCIA-PONS: Yes, sir, Mr. Rodriguez.

3 MR. RODRIGUEZ: Yes. Kara, do you have
4 photographs of the original house?

5 MS. KAUTZ: The one I showed you from the
6 '40s where there's a palm tree strategically placed right
7 in front of it. I mean, it's original to the house. We
8 have photos from the time when the district was designated
9 up until, you know, listing photos from I think 2017 that
10 show it.

11 MR. RODRIGUEZ: Well, how do you know it was
12 original to the house?

13 MS. KAUTZ: It's in the 1940s photograph and
14 this is a late 1930s home. It was intended to be there.

15 MR. RODRIGUEZ: I would support Bruce's view
16 that now that it's gone, replacing it with something which
17 is not going to -- they're never going to find a good
18 match. I would leave it as is.

19 MR. GARCIA-PONS: Thank you, Mr. Rodriguez.
20 Miss Spain, Miss Bache-Wiig, any thoughts or comments?

21 MS. BACHE-WIIG: Yes. I happen to agree with
22 the comments that John made.

23 I did have the benefit of being on a computer
24 so I did a quick like Google search of urns, you know, and
25 they're everywhere. You know, that is a classical looking

1 urn.

2 And I do think that there's some value to,
3 you know, matching an in-kind, you know, replacing it with
4 an in-kind, you know, urn. I mean, I'm in agreement that
5 I think, Kara, it would just, you know, continue the look
6 and the feel and the value of what was already there, and
7 not having anything just because something broke, you
8 know, I don't know. I think it's kind of -- you know. I
9 don't know if I'm being clear, but I think --

10 MS. KAUTZ: No, I understand. That was my
11 reaction too.

12 MS. BACHE-WIIG: Yeah.

13 MS. KAUTZ: But, you know, in the meantime
14 I'm going to have to leave the inspection open and
15 rejected --

16 MS. BACHE-WIIG: Right.

17 MS. KAUTZ: -- you know, until something can
18 be done, so it sort of leaves her in a just open-ended
19 kind of situation.

20 MS. BACHE-WIIG: Right.

21 MS. KAUTZ: And I see value on both sides,
22 which is why --

23 MS. BACHE-WIIG: I mean, if it was a very
24 unique shape that you could not find anywhere, I would say
25 forget it, you know, because it was original, but since

1 it's such a classical, you know, urn, like John said, I
2 mean, they're everywhere. I just Googled them. I found
3 like many, and they're in Florida. You know, they're vary
4 available, so.

5 MR. RODRIGUEZ: John has been looking for
6 them for a while. He hasn't found one.

7 MR. FULLERTON: Well, mine were unique and I
8 had to have two of them, so that was something different.

9 But I think it's a part of what the designer
10 of that house had in mind for a detail that made it what
11 he wanted it to be. That's all.

12 MR. GARCIA-PONS: Thank you, Mr. Fullerton.

13 MR. FULLERTON: It's not my idea that she has
14 to do it right this minute, but I think somebody said that
15 we could leave it pending and allow it to take its course
16 and hopefully keep looking for it and see if we can't help
17 them find what they want.

18 MS. SPAIN: I don't know how to raise my hand
19 on this thing.

20 MR. GARCIA-PONS: Miss Spain.

21 MS. SPAIN: I apologize. I know how to do it
22 on my I-Pad at home.

23 Kara, is it possible to close out the permit
24 and just if she wants to put something there, she'd need
25 approval from the department so she doesn't -- my only

1 concern is having an open permit, you know, that you
2 can't, you can't close it out for her. She's done
3 everything else other than this urn.

4 I would like to see a replacement there and
5 it's probably easy to do, but in the meantime, you know,
6 it doesn't have to go back. I don't know that we need to
7 require it for her to put an urn back. I don't know.

8 It may be possible to close out the permit
9 and then if she's able to find something that she can show
10 to Kara and they can put it there. I don't know.

11 MR. FULLERTON: I'd go along with that. I
12 would hate, though, that --

13 MS. SPAIN: And it doesn't happen.

14 MR. FULLERTON: Well, it won't happen
15 probably, but.

16 MS. SPAIN: Right.

17 MR. FULLERTON: But I would hate for that
18 alternative that we saw to be the possible replacement
19 because --

20 MS. SPAIN: Right.

21 MR. FULLERTON: -- I don't think that is
22 appropriate at all.

23 MS. SPAIN: No, I agree.

24 MR. GARCIA-PONS: Kara, there's a question,
25 can we close the permit and just leave that item open, and

1 if she wants to replace it, it would be under a separate
2 process?

3 MS. SPAIN: A standard something, standard
4 COA?

5 MS. KAUTZ: Yes, we can do that, but as Dona
6 is probably well aware, that once you take that
7 requirement away --

8 MS. SPAIN: Yes. It's never going to happen.

9 MS. KAUTZ: Yes, so you know, and Anna may
10 agree to it with her whole heart, and then sell the
11 property, so you know.

12 MS. SPAIN: Right, right.

13 MR. RODRIGUEZ: Understood.

14 MR. GARCIA-PONS: So I think every board
15 member has spoken. I don't know, Miss Rolando, if you
16 have anything.

17 MS. ROLANDO: I have the good fortune I guess
18 to have one of those gigantic urns that came with the
19 house, so, and I see them around regularly. Mine is
20 concrete. I don't know if hers was stone or a concrete.

21 I know that they are available. It's just, I
22 think the scale is pretty significant. You don't want
23 something too small because it won't work, so I don't feel
24 strongly one way or another except that I do find them
25 charming, so, but I'm not -- I would not hold up closing

1 out the permit for it.

2 MR. GARCIA-PONS: Thank you, Miss Rolando.
3 So Kara, this is a discussion item. Do you have -- have
4 you had enough discussion, or would you like more from the
5 board?

6 MS. KAUTZ: Well, I have three for leaving it
7 off and three for replacing it, so you didn't help me at
8 all.

9 MR. RODRIGUEZ: Well, several people have
10 said close the permit and then deal with it afterwards. I
11 think that's the approach we should take here.

12 MR. FULLERTON: I agree with that.

13 MR. EHRENHAFT: May I interject?

14 MR. GARCIA-PONS: Yes, Mr. Ehrenhaft, please.

15 MR. EHRENHAFT: Okay. The basis for my
16 statement for leaving it off was that I was looking at the
17 totality of the ornamentation at the top of that urn, and
18 I was thinking to myself that what that was in its
19 totality cannot be found.

20 If you're talking about a more simple urn
21 that has the same lines and feel, then, then I would be in
22 favor of having the owner look for it and replace it if
23 she and her husband could, but I too would not want to
24 have her stuck with an open permit. She can talk to
25 staff. I think I saw her wanting to speak again, she

1 looked like she was --

2 MR. GARCIA-PONS: Thank you, Mr. Ehrenhaft.

3 MR. EHRENHAFT: Yes, you know, so.

4 MS. KAUTZ: And Anna, if that's something
5 that you're willing to keep on the search for, for just
6 the urn, you know, without the finial on the top, then we
7 can go from there.

8 I think what the board has, what we've all
9 sort of agreed is that the proposed urn is not in keeping
10 with the house and that they'd like to see it go back to
11 what was there originally if you can find it.

12 MR. RODRIGUEZ: I think, there's also I think
13 a sense -- sorry.

14 MR. GARCIA-PONS: Mr. Rodriguez. So Anna,
15 you understand that I think the decision moving forward is
16 that we will be able to close the application and then
17 encourage you to replace it with a more like urn when you
18 can through an administrative process through the historic
19 preservation staff.

20 MS. ZICHY-THYSSEN: The person that said it
21 was easy to find, it's not easy to find. I look on line
22 everywhere, and there's not the right size. Most of it is
23 the size that is almost impossible.

24 And Kara knows, I sent her three billion
25 ones. Poor Kara had to go through millions of my e-mails

1 asking if that was okay, because as you can imagine, they
2 weigh a lot so I didn't want to bring things home that she
3 will -- so I keep sending her pictures every time I go
4 through, and it's been impossible, I mean, the actual
5 stuff, or they are more modern looking, not in Miami at
6 least, and I went on line and it was hard to find even on
7 line.

8 So I don't know, whoever said that it was
9 easy to find, it's not.

10 MR. GARCIA-PONS: Yes, ma'am, so I think --

11 MS. ZICHY-THYSSEN: And Kara knows.

12 MR. GARCIA-PONS: Yes, ma'am. So moving
13 forward, the intent is to close out the permit with
14 nothing.

15 MS. ZICHY-THYSSEN: Okay.

16 MR. GARCIA-PONS: And then if and when the
17 opportunity arises that you can replace it with a like
18 urn, you could do it administratively with staff.

19 MS. ZICHY-THYSSEN: Okay, okay.

20 MR. GARCIA-PONS: Okay? Okay, thank you.

21 MS. ZICHY-THYSSEN: Thank you.

22 MR. GARCIA-PONS: Kara, is that enough?

23 MS. KAUTZ: That's fine. I appreciate it.

24 MR. GARCIA-PONS: Okay. Thank you so much.

25 Can we close that item?

1 MS. KAUTZ: Yes.

2 MR. GARCIA-PONS: So we did skip a couple
3 things. I don't know if there are any board items, city
4 commission projects, city project updates or items from
5 the secretary.

6 MS. KAUTZ: Yes. So I was completely remiss
7 at the start of this meeting trying to get you all
8 situated and on and visible and heard, but as you may have
9 seen on the Zoom call, there is a new staff member who is,
10 as of yesterday, the director of the department, so I'd
11 like, you know, to introduce you to him.

12 MR. GARCIA-PONS: Mr. Adams, you are
13 recognized.

14 MR. ADAMS: Can you see me?

15 MR. GARCIA-PONS: Yes, we can. I'm looking
16 at you.

17 MR. ADAMS: Good evening. I'd just like to
18 say I'm very, very happy to be here and I am looking
19 forward to working with all of you. If any of you have
20 any questions for me, then please do, please do contact
21 me. Thank you.

22 MR. GARCIA-PONS: So Mr. Adams, we're not
23 going to do it at this meeting, but at the next meeting,
24 we'd love for you to introduce yourself a little bit more
25 formally. Is that okay?

1 MR. ADAMS: Absolutely. Thank you.

2 MR. GARCIA-PONS: I appreciate it. Thank you
3 so much.

4 MS. KAUTZ: Yes, and he sort of came in when
5 we had this already, you know, train rolling, so I was
6 remiss and apologize for not introduce him at the
7 beginning of the meeting.

8 MR. GARCIA-PONS: Thank you, Kara.

9 MS. KAUTZ: And I want to just let you guys
10 know if you haven't already heard that Illuminate Coral
11 Gables displays are up and running throughout downtown,
12 and I'm actually being blinded by one across the street
13 that's shining into this building right now, so every time
14 I look that way, I'm getting part of it.

15 So they're in different areas throughout the
16 city where the artwork are on display through March 13th,
17 so I encourage you all to go socially distance look at
18 them because they're very nice.

19 The Fink, groundbreaking for the Fink Studio
20 happened, and a couple of you guys were there for that, so
21 we appreciate that. They are hoping to get the economic
22 development department into that building by the late
23 summer.

24 THE COURT REPORTER: I'm sorry, what
25 department, what department, Kara, what department?

1 MS. KAUTZ: Economic development.

2 THE COURT REPORTER: Thank you.

3 MS. KAUTZ: By the late summer, and then
4 tomorrow, just so you all know and are aware, there is a
5 public meeting held for the presentation of the Granada
6 golf shelters. That's happening via Zoom. That will be a
7 public meeting for input, so if you all are interested or
8 want to listen to it, you may.

9 MS. SPAIN: Is that going to come to us, back
10 to us?

11 MS. KAUTZ: It already has.

12 MS. SPAIN: No. I recused myself, so.

13 MS. KAUTZ: No. It's done with you all.

14 MS. SPAIN: Okay.

15 MS. KAUTZ: So it's just going into a public
16 input phase.

17 MS. SPAIN: Okay.

18 MS. KAUTZ: So, and that's all.

19 MR. GARCIA-PONS: Thank you, Kara. For the
20 board, is there any old business that wish to be
21 discussed? Any new business board members wish to
22 discuss?

23 MS. BACHE-WIIG: I have a comment --

24 MR. GARCIA-PONS: Yes, ma'am.

25 MS. BACHE-WIIG: -- Mr. Garcia-Pons. I just

1 want to say, like I know that John may have made a comment
2 about it, but I was, disappointed and, you know, like very
3 turned off to hear that the applicant for Segovia Circle
4 had -- you know, her experience in all this with regards
5 to, you know, other associations or supporters of the
6 designation, you know, coming, I guess in her, words
7 coming at them in the way that she described that they
8 did.

9 And I just think that the tone, you know,
10 doesn't have to be that way. I don't think it's in the
11 spirit of this board or the residents or the city, and I
12 just, I think that we need to quench those fires, and you
13 know, and maybe rechannel that passion that people have
14 for preservation and just let's give it a positive tone.

15 Because we're not going to accomplish, you
16 know, what we're doing here, you know, with -- you know,
17 what is it, the means doesn't justify the end?

18 And I think that we have to like show by
19 example, which we do, but I think we need to somehow, you
20 know, quench that, because we're getting a bad rap, like
21 the city is not benefiting from that kind of rhetoric.

22 MS. ROLANDO: Right.

23 MS. BACHE-WIIG: I don't know. I just wanted
24 to put it out there because it stayed with me.

25 If we want people to have a positive

1 relationship to, you know, historic preservation and
2 understand and be educated, that's not going to happen
3 until they come to do the process, but I think that this
4 this new wave of people, you know -- I'm not going to say
5 protesting, but in the spirit of, you know, supporting a
6 designation to take it in a negative tone by sharing on
7 social media and spreading things that might not be true
8 that they're going to be torn down.

9 You know, that's not, that's not who we are,
10 really, and I don't know what we can do, but I hope we can
11 figure something out.

12 MR. GARCIA-PONS: Thank you, Mr. Fullerton,
13 Miss Bache-Wiig.

14 MR. FULLERTON: Real quick.

15 MR. GARCIA-PONS: Mr. Fullerton, one moment.
16 Thank you, Miss Bache-Wiig.

17 I would like to say that's the reason we have
18 these public meetings, just so that we can do it in the
19 sunshine with a professional board, so we as board members
20 and staff have this opportunity to clarify for the record,
21 so I appreciate your comments and I share them.
22 Mr. Fullerton.

23 MR. FULLERTON: Yes. I was wondering is
24 there some way we can help educate the realtors in a way
25 way that's beneficial to this whole idea of preservation

1 and get them into a seminar or, you know, invite them to
2 the Biltmore and give them some coffee and donuts and tell
3 them what it's about and don't allow your clients to come
4 into the home and, you know, make silly statements that
5 are not true.

6 MS. SPAIN: There's an annual, there's an
7 annual realtors seminar that is given in Coral Gables that
8 they invite Coral Gables staff, which I went to every year
9 and gave my little spiel about preservation, and I would
10 show up to individual realtors' offices to talk to them
11 about it, so you know, you can only do so much.

12 MR. GARCIA-PONS: Thank you, Miss Spain.
13 Mr. Adams and Miss Kautz, I think you have some
14 suggestions from the board to continue that practice and
15 perhaps expand on it if we can.

16 MS. KAUTZ: Absolutely. There is, Cesar,
17 there is someone on the Zoom call whose name is Javier
18 Ross that has his hand up but I am not sure about what.

19 MR. GARCIA-PONS: Public comment is over, so.

20 MS. KAUTZ: Just wanted to let you know.

21 MR. GARCIA-PONS: Thank you. Is there any
22 other new business? Okay. Is there a motion to adjourn?

23 MS. SPAIN: I'll make that motion.

24 MR. RODRIGUEZ: Second it.

25 MR. GARCIA-PONS: Miss Spain.

1 MR. ROSS: I'm sorry, I was muted. Can I
2 speak now? This is Javier Ross. Sorry about that.

3 MR. GARCIA-PONS: Javier, we actually are
4 moving to adjournment now.

5 MR. FULLERTON: Maybe there's something he'd
6 like -- might be interesting to us.

7 MR. GARCIA-PONS: Would you like to hear from
8 Mr. --

9 MR. FULLERTON: Yes. Let's hear from
10 Mr. Ross.

11 THE COURT REPORTER: I can't see him so it
12 wouldn't be sworn.

13 MR. GARCIA-PONS: Got it. Okay, you're
14 recognized.

15 MR. ROSS: I don't think I need to be sworn
16 in. I just have a question of a hearing that was going to
17 occur today but it didn't, Case File 2021-001. I'm just
18 wondering if it got rescheduled.

19 MS. KAUTZ: Yes. It will be on, it will be
20 on the March 17th agenda.

21 MR. ROSS: Okay, I guess.

22 MR. GARCIA-PONS: Thank you, Mr. Ross. Okay.
23 Is there a motion to adjourn?

24 MR. RODRIGUEZ: We had one.

25 MR. FULLERTON: I'll second.

1 MR. GARCIA-PONS: The motion by Miss Spain,
2 second by Mr. Rodriguez?

3 MR. RODRIGUEZ: Yes.

4 MR. GARCIA-PONS: Okay

5 MS. KAUTZ: All in favor?

6 THE BOARD MEMBERS (Collectively): Aye.

7 (Thereupon, proceedings were concluded at 6:32 p.m.)

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STATE OF FLORIDA)
COUNTY OF DADE)

I, DOREEN M. STRAUSS, do here by certify that
the foregoing pages, numbered from 1 to including 114,
represent a true and accurate transcription of the record
of the remote proceedings in the above-mentioned case.

WITNESS my hand in the City of Miami this 16th
day of March, 2021.

Doreen Strauss



Doreen M. Strauss