

MEETING OF THE
CITY OF CORAL GABLES
HISTORIC PRESERVATION BOARD

405 Biltmore Way
Coral Gables, Florida
November 20, 2019

1 PARTICIPANTS:

2

Bruce Ehrenhaft, Chairperson

3

Albert Menendez, Vice-Chairperson

4

Alicia Bache-Wiig, board member

John Fullerton, board member

5

Xavier F. Durana, board member

Cesar Garcia-Pons, board member

6

Raul Rodriguez, board member

7

City of Coral Gables:

8

Dona Spain,

Historical Resources & Cultural Arts Director

9

Kara Kautz,

Assistant Historic Preservation Officer

10

ElizaBeth Guin,

Historic Preservation Coordinator

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Cristina Suarez, City Attorney

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1 MR. CHAIRPERSON: Good afternoon.

2 Welcome to the regularly scheduled
3 meeting of the City of Coral Gables
4 Historic Preservation Board.

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

11 The board is comprised of nine
12 members, seven of whom are appointed by
13 the commission and one by the city
14 commissioner -- city manager, and the
15 ninth is selected by the board and
16 confirmed by the commission.

17 Five members of the board
18 constitution a quorum and five affirmative
19 votes are necessary for the adoption of
20 any motion.

21 I would like to take just a moment to
22 reflect on the loss of our -- our board
23 member Janis Thomson this past week.

24 On behalf of myself and everybody on
25 the board, the staff, we extend our

1 condolences and wishes at this difficult
2 time to Janis' family; she will be missed.

3 Continuing.

4 Any person who acts as a lobbyist,
5 pursuant to the City of Coral Gables
6 Ordinance Number 2006-11, must register
7 with the city clerk prior to engaging in
8 lobbying activities or presentations
9 before the city staff, boards, committees
10 or the city commission. A copy of the
11 ordinance is available in the office of
12 the city clerk. Failure to register and
13 provide proof of registration shall
14 prohibit your ability to present to the
15 historic preservation board on
16 applications under consideration this
17 afternoon.

18 A lobbyist is defined as an
19 individual, corporation, partnership or
20 other legal entity employed or retained,
21 whether paid or not, by a principal who
22 seeks to encourage the approval,
23 disapproval, adoption, repeal, passage,
24 defeat or modifications of: (A) Any
25 ordinance, resolution, action or decision

1 of any city commissioner; (B) Any action,
2 decision, recommendation of the city
3 manager, any city board or committee,
4 including, but not limited to,
5 quasi-judicial advisory board, trust,
6 authority or council; or (C) Any action,
7 decision or recommendation of the city
8 personnel during the time period of the
9 entire decision-making process on the
10 action, decision or recommendation which
11 foreseeably will be heard or reviewed by
12 the city commission or city board or
13 committee, including, but not limited to,
14 quasi-judicial advisory board, trust,
15 authority or council.

16 Presentations made to this board are
17 subject to the City's False Claims
18 Ordinance, Chapter 39 of the City of Coral
19 Gables City Code.

20 I now officially call the City of
21 Coral Gables Historic Preservation Board
22 Meeting of November 20, 2019 to order.

23 The time is 4:18 p.m.

24 Present today to my right are John
25 Fullerton, Xavier Durana, Alicia

1 Bache-Wiig is present but not sitting on
2 the dais at the moment.

3 To my left, Cesar Garcia-Pons, Albert
4 Menendez, who is our vice-chair, Raul R.
5 Rodriguez and --

6 MS. SPAIN: Mike Sardinias is going to
7 be late.

8 MR. CHAIRPERSON: -- he's going to be
9 late --

10 MS. SPAIN: He will be coming.

11 MR. CHAIRPERSON: Okay. All Right.

12 So we don't have a request for
13 absence? Okay.

14 MS. SPAIN: No.

15 MR. CHAIRPERSON: -- from
16 Mr. Sardinias.

17 Okay. Staff present today from the
18 Historic Resources and Cultural Arts
19 Department are department director, Dona
20 M. Spain --

21 (Alicia Bache-Wiig entered and sat at
22 the dais.)

23 MR. CHAIRPERSON: -- who is the City
24 Historic Preservation Officer, department
25 assistant director, Kara N. Kautz, the

1 city assistant historic preservation
2 officer, the city historic preservation
3 coordinator, Elizabeth B. Guin and
4 departmental administrative assistant,
5 Yesenia Diaz.

6 The next agenda item is approval of
7 the minutes for our last meeting which was
8 held on October 17, 2019.

9 Are there any changes or corrections
10 noted from the board members?

11 (No responses.)

12 MR. CHAIRPERSON: Okay.

13 Hearing none, chair will call for a
14 voice vote.

15 All in favor for approval of the
16 minutes say aye.

17 (All responded aye.)

18 MR. CHAIRPERSON: Nobody is opposed.

19 I hear everybody's voices so the motion
20 passes.

21 Okay. Please be advised that the
22 board is a quasi-judicial board and the
23 items on the agenda today are
24 quasi-judicial in nature which requires
25 board members to disclose all ex-parte

1 communications. An ex-parte communication
2 is defined as any contact, communication,
3 conversation, correspondence, memorandum
4 or other written or verbal communication
5 that takes place outside of public hearing
6 between a member of the public and a
7 member of the quasi-judicial board
8 regarding matters to be heard by the
9 quasi-judicial board.

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

20 Distributed on today's agenda, the
21 agenda indicates that one item, before the
22 meeting commenced, had been deferred, that
23 was Case File COA (SP) 2019-012, which is
24 an application for Special Certificate of
25 Appropriateness for the property located

1 at 700 Alhambra Circle.

2 MS. SPAIN: We actually have another
3 case that was deferred, and that is on
4 Case File LHD 2019-008 and that's the
5 local historic designation of the property
6 at 1208 Astoria Avenue and that's deferred
7 and it'll be heard at the December 18th
8 Historic Preservation Board meeting.

9 MR. CHAIRPERSON: Thank you.

10 Okay. If any persons in the audience
11 will be testifying today, please rise to
12 be sworn in.

13 (Several persons in the audience
14 rose.)

15 MS. DIAZ: Please raise your right
16 hand.

17 Do you swear to tell the whole truth
18 and nothing but the truth?

19 (Persons answered in the
20 affirmative.)

21 MR. CHAIRPERSON: Thank you.

22 Okay. We'll proceed to items that
23 remain on the agenda.

24 The first is the matter of an unsafe
25 structure, Saint Mary's First Missionary

1 Baptist Church located at 136 Frow Avenue.
2 It is a contributing resource in the
3 MacFarlane Homestead Historic District, a
4 local and national historic district
5 legally described as Plat 16, Block 2-A,
6 MacFarlane Homestead, according to the
7 plat thereof, as recorded in Plat Book 5,
8 at Page 81, of the Public Records of
9 Miami-Dade County, and it has been
10 declared an unsafe structure.

11 Notification to the Historic
12 Preservation Board is required by Section
13 3-1116 of the Coral Gables Zoning Code.

14 MS. SPAIN: Yes, I asked Manny Lopez,
15 the building official, to come tonight.
16 Manny and I met with representatives of
17 the church onsite and went inside the
18 church to see how bad it was and I'd like
19 him to speak to that and what happened.

20 MR. LOPEZ: Good afternoon.

21 We met out there, the issues are not
22 -- there are some issues that they can
23 correct. They need the -- they need a
24 fire extinguisher, they need to put
25 batteries in the smoke detectors, they can

1 put a tarp over the roof to take care of
2 the leaks. We -- all the members of the
3 church who can do this and have your
4 engineer go out and take a look at it and
5 maybe you can start using the place again.

6 MS. SPAIN: This came about because
7 of the 40-year recertification and the
8 engineer that they hired said that it was
9 an unsafe structure, so I think -- I
10 believe that he needs to then be involved
11 with saying that it isn't once they take
12 care of those things, right?

13 MR. LOPEZ: That's correct.

14 We wanted him to go back and but -- I
15 don't think any of this has been done yet,
16 so until it's done it's going to remain an
17 unsafe structure and they cannot use the
18 place.

19 MS. SPAIN: I know we have members of
20 the church here, the Reverend I saw
21 earlier. There he is.

22 PASTOR ROYAL: Good afternoon.

23 MS. SPAIN: You can come on up, if
24 you want. You don't have to.

25 PASTOR ROYAL: Good afternoon all.

1 I'm the senior minister at the Saint
2 Mary First Missionary Baptist Church,
3 Pastor Zachary Royal. I have been senior
4 minister for 30 years now. Wow. And I'm
5 thankful to brag a little bit that our
6 church is 95 years young and we are an old
7 institution but we have an eternal
8 responsibility, and that's doing work of
9 the kingdom in Coconut Grove and Coral
10 Gables; we want to continue to do that.

11 MR. CHAIRPERSON: Thank you.

12 PASTOR ROYAL: Thank you for having
13 me.

14 Oh, may I say a word of thanks to the
15 Historical Preservation Board? Manny and
16 Ms. Spain have done a fine job and it's
17 been a pleasure working with them.

18 MR. CHAIRPERSON: Thank you.

19 MS. SPAIN: So hopefully they will be
20 making those minor repairs.

21 PASTOR ROYAL: We shall.

22 MS. SPAIN: -- and staff will inform
23 you as to what's happening in the future.

24 MR. CHAIRPERSON: Okay.

25 MR. GARCIA-PONS: Through the Chair?

1 MR. CHAIRPERSON: Yes.

2 MR. GARCIA-PONS: Is there anything
3 that is required of us on the Board?

4 MS. SPAIN: It's just required to
5 notify you. If in fact there was a
6 pending demolition of the structure, then
7 there are things that you can -- can do,
8 you know, will require them to be shored
9 up, all that. In this case, it isn't
10 necessary.

11 MR. GARCIA-PONS: Great. Thank you.

12 MS. SPAIN: Thank you, Manny, I
13 appreciate it.

14 And if you would like, instead of
15 taking the local historic designation of
16 the street markers, if you would like to
17 skip to the University of Miami, because I
18 know they have a lot of people here and
19 maybe we can take that next, a little bit
20 out of order.

21 MR. CHAIRPERSON: Okay.

22 Yep. Okay. So Special Certificates
23 of Appropriateness, Case File COA (SP)
24 2019-016.

25 MR. GARCIA-PONS: John, I think it's

1 the second one, Item Number --
2 MS. SPAIN. 016.
3 MR. CHAIRPERSON: Yeah, 016.
4 MS. SPAIN. 6500 Red Road.
5 MS. BACHE-WIIG: Um, Mr. Chairman, I
6 don't know if this is the right moment,
7 but there -- there is a member of my
8 immediate family that's going to be
9 representing the University of Miami on
10 this item, so -- we haven't had any
11 conversations or previous discussions
12 about this, but just to avoid any
13 appearance of conflict, I'm going to
14 recuse myself of this item and then, I
15 guess, if I can come back?
16 MR. CHAIRPERSON: Okay.
17 MS. SUAREZ: Yes, and the board
18 member previously discussed this issue and
19 we determined there was no actual conflict
20 but there's -- she is deciding to recuse
21 herself due to the potential appearance of
22 impropriety and so she needs to step out
23 of the room and file the appropriate
24 paperwork and once the item is -- is --
25 has concluded, then she can return to the

1 room.

2 MR. CHAIRPERSON: Understood. Thank
3 you.

4 Okay.

5 MR. FULLERTON: If there's a vote,
6 they need how many votes? Five?

7 MS. SUAREZ: Five.

8 MR. CHAIRPERSON: Okay.

9 MS. SPAIN: You need five.

10 MR. CHAIRPERSON: Okay.

11 So continuing, it's Case File COA
12 (SP) 2019-016, an application for the
13 issuance of a Special Certificate of
14 Appropriateness for the property at 60 --
15 6500 Red Road, local historic landmark
16 legally described as Lots 1 through 8
17 inclusive, and Lots 34 through 40
18 inclusive and all the Alley northwesterly
19 and adjacent to Lots 34 through 40, less
20 beginning at the southeast corner of
21 Lot 8, thence northwesterly 10 feet,
22 thence south 14 feet, thence northeasterly
23 10 feet to the point of beginning, Block
24 196, Coral Gables Riviera Section Part 14,
25 Second Revised Plat, as recorded in Plat

1 Book 24 -- excuse me, Plat Book 28, at
2 Page 32 of the Public Records of
3 Miami-Dade County, Florida.

4 The application requests design
5 approval for the demolition of the
6 education wing of the church complex.

7 Is there any other board member who
8 has had any ex-parte communications or
9 visits to this site that they need to
10 report?

11 (No response from members.)

12 MR. CHAIRPERSON: Okay. Thank you.

13 MS. SPAIN: Okay. The education wing
14 was built in 1953 and it was altered in
15 1967, they put a second floor on it.

16 Staff is recommending approval of the
17 demolition of the building and the
18 approval of the issuance of a Special
19 Certificate of Appropriateness for
20 demolition.

21 So I'm going to turn it over to the
22 University of Miami.

23 MR. BASS: Mr. Chairman, members of
24 the Board, Jeffrey Bass is my name, 46
25 Southwest 1st Street is my address.

1 It's my privilege today to be
2 representing the University of Miami
3 seeking your approval for a Special
4 Certificate of Appropriateness for
5 demolition to demolish the education wing
6 and only the education wing located at
7 what we call the church property on the
8 corner of Red Road and the campus.

9 I'd like to just take a quick second
10 for purposes of context, if anybody is
11 watching this at home, to understand how
12 this came to be, because I think that
13 that's vitally important. This is a
14 congregation that decided on its own to
15 close. This isn't an instance where the
16 University of Miami was being a predator
17 seeking to buy land out from underneath a
18 functioning church. The church membership
19 on its own decided it can no longer
20 support and maintain the church and you'll
21 hear a little bit from Professor Hernandez
22 about that in the presentation. It made
23 all the sense in the world, as a
24 university who could acquire a piece of
25 contiguous property on this very important

1 and significant corner where the
2 university interfaces with the public
3 realm, so we decided to buy it.

4 When we bought it, we, and as I stand
5 here today, don't know what we're going to
6 do with it, which hampers our ability to
7 speak with particularities about what the
8 future brings. That said, with the
9 permission of the City Commission, we
10 amended the campus master plan and zoning
11 map to fold this property into the
12 university and to make it appropriate for
13 educational uses. Those are the uses that
14 we're allowed to have on our campus. This
15 is now part of our campus by operation of
16 the commission's action.

17 So what you have before you today is
18 a very targeted application to remove one
19 building that by all measures is not
20 historic and that needs to come down for
21 reasons that Mr. Hernandez will explain.

22 I'd like to emphasis, I know it's an
23 obvious fact, but we're a repeat customer.
24 The university, we are stewards of our
25 historic resources. I'm quite proud of

1 the first historic work that I did is --
2 on the Wood Art Building for the
3 university at 1300 Campo Sano, which is
4 the master stroke of preservation. And
5 then most recently I was before you all on
6 that little jewel, the Volpe Building,
7 which is hidden in the fabric of the
8 university but just as important to us.

9 So we understand there are historic
10 resources on this property and I would
11 just like to assure you and Mr. --
12 Professor Hernandez will assure you that
13 the removal of this building, as your
14 staff concluded, will in no way impact the
15 historic significance of the remaining
16 structure.

17 So as a lawyer, I know I've already
18 overstayed my welcome before a board of
19 professionals like you, so without further
20 ado, let me present Professor Hernandez.
21 I believe, I believe that Professor
22 Hernandez was outside shuffling his
23 boards.

24 PROFESSOR HERNANDEZ: No, I'm here.

25 MR. BASS: Oh no --

1 PROFESSOR HERNANDEZ: Oh, I'm sorry.

2 MR. BASS: When the -- when the oath
3 was given, so, if you have not been sworn,
4 please stand.

5 I gotta earn my paycheck here, do the
6 lawyer thing. I just want to make sure
7 that he's sworn before he testifies.

8 MS. KAUTZ: I know was
9 (unintelligible) whoever speaking was not
10 sworn in? Was he standing? I don't
11 believe he was sworn, was he?

12 Okay.

13 MS. DIAZ: Do you swear to tell the
14 whole truth and nothing but the truth?

15 PROFESSOR HERNANDEZ: Yes.

16 MS. DIAZ: Thank you.

17 MR. BASS: So at this point, I'm
18 going to turn it over, unless you have any
19 questions for me, to Professor Hernandez.

20 PROFESSOR HERNANDEZ: Good afternoon.

21 Jorge Hernandez, 337 Palermo Avenue.

22 Let me just bring up a couple of
23 boards and we'll be ready to go.

24 So just for orientation, as was
25 mentioned earlier, this is the subject

1 property. The board's a little crooked
2 but the campus is not. Sorry.

3 MR. FULLERTON: This reminds me of
4 the older days.

5 PROFESSOR HERNANDEZ: Great. Lean.

6 Okay. So there -- is this on? It's
7 not on. Hello? Okay, I'll stay here,
8 it's okay.

9 MR. BASS: The podium isn't on but
10 I've got the thing here --

11 PROFESSOR HERNANDEZ: Okay, thank
12 you.

13 So the -- just in red, for
14 orientation, is the site, is the historic
15 site, and it's right at the corner of
16 Ponce and 57th Avenue. I think most of us
17 know the site, the First Methodist Church
18 of South Miami is the congregation that
19 was situated there. They vacated the site
20 in 2016, the university closed on the site
21 about a year ago.

22 The site has three buildings. I'll
23 go over that in just a second, but for the
24 interim, I'll just put this board up.

25 So this is the building that we're

1 considering. It is -- it was built as a
2 one-story building designed by Harry E.
3 Penney and then it was altered by having a
4 second floor addition added to it and the
5 addition was added by Merriam, William
6 Merriam. I'll get to the sequence of all
7 the different constructions. But it's a
8 very simple building. If you imagine it
9 without that second floor you can see that
10 it's a very humble, plain, frugal
11 building, one might say. There is a
12 little bit of adobe brick piers on it, but
13 it's -- it was essentially an architecture
14 of expedience. It was put up quickly to
15 get classroom spaces for the children to
16 go to school.

17 It had a mansard roof and then it had
18 wooden trusses, flat wooden trusses which
19 would have been very difficult to
20 waterproof in the '50s, which is why when
21 the addition was added, the new addition
22 is actually supported in an independent
23 structure, the columns of which punctuate
24 through the spaces of the original
25 one-story building.

1 So the historic site, and I believe
2 your report mentions that there are kind
3 of three buildings on the property. The
4 oldest building is the 1948 chapel, which
5 was the foundational structure of the
6 property. Mr. Bass was speaking of his
7 involvement with the Wooden Administration
8 building which is the foundational
9 building of our campus. And in this case
10 the university has a commitment to
11 completely restore the foundational
12 structure of this site, which is the 1948
13 chapel. That includes the sacred space,
14 the worship space, and a wing that runs
15 roughly north-south behind it that is a
16 backdrop building. Those two -- that
17 structure, which has two components, were
18 designed by Vann and Lyell in 1948 and
19 it's done in a masonry vernacular style.
20 I have a photograph of it which I can show
21 later but that will be completely
22 restored.

23 The subject that we're speaking of --
24 well, let me just go through the
25 chronology. So after that, in 1953, Harry

1 E. Penney built the one-story educational
2 wing, a picture of which you saw earlier.
3 And in 1967, William Merriam put the
4 second story on the educational wing.

5 And then in 1977 the interiors of the
6 educational wing were gutted and
7 restructured and then those interiors have
8 been redone multiple times over the
9 ensuing years.

10 In 1962, a larger sanctuary was built
11 in the corner and it abuts to, and so it
12 was abutted to the western face of the ed
13 wing. There was a portico at the western
14 face of the ed wing. The portico now
15 serves as a kind of breezeway that the
16 east side of the '62 worship space abuts
17 to, but the foundations are separate. So
18 when the ed wing comes down, it will have
19 no structural impact on the sanctuary of
20 1962.

21 So just to give you a visualization
22 of this site across time, we did these
23 more brightly colored (inaudible).

24 So that's the '48, that's the '48
25 building on the top.

1 Then the next building is the ed
2 wing, the subject of this hearing.

3 After that, in '62, the new
4 sanctuary, which is here in blue.

5 And then the bright red in '67 is the
6 second story addition of the ed wing.

7 This is just for your enjoyment, a
8 view of the 1948 Vann and Lyell chapel
9 that the university will be restoring to
10 the original as you can see it. It is
11 kind of like an edited -- it has elements
12 of modern and edited Mediterranean and the
13 kind of frugality of the post-war, with
14 the slump brick and such. It has seen
15 some alterations but the alterations are
16 not significant and those will be removed
17 for the restoration and it will be taken
18 to this period of significance, the period
19 of the founding of the site.

20 Lastly, this is what we wish to do
21 with the site for its interim period of
22 use. So the chapel will be restored, the
23 '48 chapel will be stored, the ed wing in
24 this drawing is now removed. We're just
25 using that portion as parking for the

1 interim period until the university
2 studies the appropriate use for the entire
3 site.

4 As Mr. Bass said, it's a pivotal
5 site. It completes the outline of our
6 campus. It gives the campus a face and a
7 front to both US-1 and Red Road and Ponce
8 de Leon, so it made perfect sense for the
9 university to purchase the lot. The
10 signature and foundational structure of
11 the lot, one could say the most important
12 historic structure of the lot, the
13 foundational chapel, is going to be
14 maintained and going to be restored.

15 The university is in the midst of
16 programming the site. They believe it
17 might be an academic use, which would be
18 good, but we have no idea what else to do.
19 We just need to ask for this Certificate
20 of Appropriateness for the demolition of
21 the ed wing because it is in bad shape,
22 it's been altered and severely modified
23 over the course of time. The interiors
24 cannot be restored and used for the
25 purpose of a university. It doesn't have

1 the right image for the university and I
2 believe it's very clear in your report
3 that its significance is nominal or
4 marginal at best.

5 So as the stewards of settings that
6 is buildings and lands, the good stewards
7 of settings which the university has been,
8 we're asking for this minor CofA for this
9 so that we can truly study the best use
10 for the property and we've committed to
11 preserve and restore the '48 chapel.

12 If there's any questions, I'm
13 certainly available to any or all of you.

14 Okay? Thank you.

15 MR. BASS: Mr. Chairman that
16 concludes the University's presentation.

17 We would incorporate the staff's
18 report as our own. And consistent with
19 your staff, we would ask for your
20 favorable approval.

21 Thank you.

22 MR. CHAIRPERSON: Okay. Thank you.

23 Is there anyone else in the audience
24 who wishes to speak either in favor or in
25 opposition to this item?

1 Okay. So this closes the public
2 hearing portion of this case.

3 The chair will now entertain a
4 motion.

5 MR. GARCIA-PONS: I'd like to make a
6 motion --

7 MS. SPAIN: Did you want to speak?
8 Come on up. You're here. You may as
9 well talk.

10 Come on up.

11 MR. CHAIRPERSON: Please. Thank you
12 very much.

13 MS. FULLER: My name is Daisy Fuller.
14 I'm a resident of the city of Coral Gables
15 for 60 years. I live in the Golden Gate
16 historical district. All my kids are now
17 out in the public. My youngest one is 51
18 and they're good products of the city of
19 Coral Gables. We have worked with them on
20 a nat -- we're gonna -- all the previous
21 mayors, when the city had a bus system, I
22 was here and I just want to speak on
23 behalf of my church.

24 I have worked hard with the city of
25 Coral Gables and I hope we have made them

1 proud, I think we have. And to me, I feel
2 like I'm a little bit under the service
3 right now. I know our church needs your
4 help. They're not asking me --

5 MS. SPAIN: Are you talking about St.
6 Mary's?

7 MS. FULLER: St. Mary's.

8 They're not asking me to say
9 anything. I am the one here today that's
10 asking you to help us because you are my
11 family, we're your family. When George
12 Merrick came and built this beautiful
13 city, our church was in that district that
14 helped them. Now we need help.

15 Can't you find some way to help the
16 church? If we was able, we would do it.

17 You've never seen us down here.
18 We've never asked the city for anything,
19 but we are asking you. I know you may not
20 have money but you know people who can
21 give us in-service, like if we need
22 someone to help with the roof and the
23 different stuff.

24 Our oldest members are in their late
25 90's. I'm 79, almost 80, all my kids

1 graduated from Coral Gables Senior High.

2 And, to me, I think that we should get
3 some help, if you don't mind me saying it.

4 I'm very candid. I'm very -- what I
5 say, I say for myself. And I think the
6 City and the Historical Board, since that
7 church is historical and that church was
8 placed there before George Merrick even
9 put one stone over here in the City of
10 Coral Gables, can't you guys help us? I
11 hate to call you guys, but you're all
12 males but --

13 MS. SPAIN: That's an issue, isn't
14 it?

15 MS. FULLER: Yeah, but -- can't you
16 do something? I don't even go to my
17 church since you put that note on it.

18 MS. SPAIN: You can't enter it now
19 because of that note.

20 MS. FULLER: I understand. You know,
21 I was a nurse at Doctors Hospital for 31
22 years. Retired from Doctors Hospital in
23 '11. I probably helped deliver some of
24 you guys. But I'm just asking, in my age
25 I want to go to my church. I don't feel

1 too good these days. I go over on the
2 west side of the Grove to attend church
3 service. I know -- I talked to the lady
4 that -- I think she told me her name was
5 Alma, she's from the Merrick Assoc --
6 Foundation, I see they found money to fix
7 all these other old buildings. Why can't
8 they find money to help fix St. Mary?
9 That church isn't going anywhere, it's a
10 historical church, so why can't --

11 MS. SPAIN: I will -- I will talk to
12 the city manager and the city
13 commissioner.

14 MS. FULLER: You will?

15 MS. SPAIN: Yeah. I mean, the board
16 -- the board really doesn't have money --

17 MS. FULLER: Uh-huh.

18 MS. SPAIN: -- to spend. It would be
19 from the city commission and -- and that's
20 who we need to talk to.

21 MS. FULLER: But I -- I just wanted
22 you to hear my story.

23 MS. SPAIN: I appreciate you doing
24 that.

25 MS. FULLER: I have worked very hard

1 to make your city proud. I helped
2 integrated the schools. My children
3 integrated through five different schools
4 to help Carver, little Carver two years
5 ago was taken off the control list for
6 schools to be choice and I know each one
7 of you knows someone that could give some
8 in-kind service to the problems that we
9 have at the church.

10 Not asking for any money. We're just
11 asking for your help.

12 And I thank you for letting me speak
13 because it's been on my mind all night
14 that you say you're the preservation
15 board, I realize you don't have any money,
16 but tax time coming up, you'll get a tax
17 deduction. I know I may be speaking out
18 of turn, but that's just the way I feel.

19 And they tell you, I speak the way I
20 feel. I'm truthful, everybody knows me
21 down here.

22 MS. SPAIN: We all know you. We know
23 you.

24 MS. FULLER: Everybody knows me.

25 If I knock on the door, I'm coming to

1 ask for something for the community and --

2 MR. CHAIRPERSON: Thank you.

3 DAISY FULLER: -- make it better,
4 that's all I'm asking.

5 MR. CHAIRPERSON: Thank you. Well,
6 we thank you for --

7 MR. FULLERTON: Thank you.

8 Thank you for getting involved and
9 staying out there. We need to hear it.

10 MS. FULLER: Sorry?

11 MR. FULLERTON: I said thank you very
12 much for being here and speaking out for
13 your -- for your church.

14 MS. FULLER: You know, I've worked
15 with Matt Williger, when he took the part
16 (inaudible) apartment building --

17 MR. FULLERTON: Yeah.

18 MS. FULLER: -- so I have a lot
19 investments with that community and with
20 the City of Coral Gables. So you're my
21 family.

22 Thank you very much.

23 MR. FULLERTON: Thank you.

24 MS. SPAIN: Thank you, Daisy.

25 MR. CHAIRPERSON: Okay.

1 So we'll close that matter and
2 continue with the discussion regarding
3 6500 Red Road.

4 We had a motion being proposed.

5 MR. GARCIA-PONS: I was about to make
6 a motion.

7 MR. CHAIRPERSON: Yes.

8 MR. GARCIA-PONS: Yeah.

9 I'd like to make a motion to approve
10 the demolition of the education wing of
11 the church complex.

12 MR. CHAIRPERSON: Is there a second?

13 MR. DURANA: Second.

14 MR. FULLERTON: Is that the Bill
15 Merriam building?

16 MR. BASS: (Inaudible comment.)

17 MR. FULLERTON: Okay.

18 MS. SPAIN: Merriam did the second
19 floor of it.

20 MR. FULLERTON: Okay. I was on the
21 Historic Preservation -- I mean the
22 architect's board with Bill Merriam.

23 MS. SPAIN: Really?

24 MR. FULLERTON: 112 years ago.

25 MR. CHAIRPERSON: Okay. So --

1 MR. GARCIA-PONS: We have a second?
2 MR. CHAIRPERSON: We have a second,
3 correct?
4 MS. SPAIN: Yes.
5 MR. CHAIRPERSON: Okay.
6 Is there any discussion for the
7 board, beyond the presentation and the
8 packet that we received?
9 MR. FULLERTON: Ready to go.
10 MR. CHAIRPERSON: Okay. All right.
11 May we call the roll, please.
12 MS. DIAZ: Mr. Ehrenhaft, sorry --
13 Mr. Rodriguez?
14 MR. RODRIGUEZ: Yes.
15 MS. DIAZ: Mr. Garcia-Pons?
16 MR. GARCIA-PONS: Yes.
17 MS. DIAZ: Mr. Fullerton?
18 MR. FULLERTON: Yes.
19 MS. DIAZ: Mr. Menendez?
20 MR. MENENDEZ: Yes.
21 MS. DIAZ: Mr. Durana?
22 MR. DURANA: Yes.
23 MS. DIAZ: Mr. Ehrenhaft?
24 MR. CHAIRPERSON: Yes.
25 MS. SPAIN: Perfect. Thank you.

1 MR. CHAIRPERSON: Could we ask
2 Ms. Bache-Wiig to step back into --
3 MS. SPAIN: Sure.
4 MR. CHAIRPERSON: -- the Chambers?
5 Thank you.
6 MR. BASS: Thank you.
7 MR. CHAIRPERSON: Dona, I'll wait
8 just a moment for Alicia to come back and
9 for --
10 MS. KAUTZ: We're doing the COA next,
11 right?
12 MR. CHAIRPERSON: No, we're -- I
13 think we'll -- well, we could go back to
14 it.
15 Dona, would you prefer that we go
16 back to the historic designation or just
17 continue with the COAs?
18 MS. SPAIN: There's nobody here for
19 the designation of the City-owned.
20 MR. CHAIRPERSON: Right, okay. Okay.
21 Welcome back, Alicia.
22 (Alicia Bache-Wiig re-entered.)
23 MR. CHAIRPERSON: Okay.
24 Next on our agenda is Case File COA
25 (SP) 2019-018.

1 This is an application for the
2 issuance of a Special Certificate of
3 Appropriateness for the property at 1258
4 Obispo Avenue, a contributing resource
5 within the Obispo Avenue Historic
6 District, legally described as Lots 1 and
7 2, Block 3, Coral Gables Section "E,"
8 according to the Plat thereof, as recorded
9 in Plat Book 8, at Page 13 of the Public
10 Records of Miami-Dade County, Florida.

11 The application requests design
12 approval for an addition and alterations
13 to the residence and site work.

14 Are there any ex-parte communications
15 or visits by board members to report?

16 Yes?

17 MR. RODRIGUEZ: It's not an ex-parte
18 communication but since we've been asked
19 to always speak whether we've walked by
20 the property, I walk by this property ten
21 years -- for a period of ten years, twice
22 a day, walking my dog. I am very
23 intimately familiar with the property and
24 its previous two owners, so.

25 MR. CHAIRPERSON: Okay. Thank you.

1 MS. KAUTZ: Can you put the
2 PowerPoint up, please.

3 Can you scroll to this item, please.

4 So in May of 2008 the Obispo Avenue
5 Historic District was listed on the Coral
6 Gables Register of Historic Places. It's
7 -- all the residences abutting Obispo
8 Avenue between Cortez Street and Ferdinand
9 Street. This is considered a contributing
10 residence, it was permitted in 1950.

11 In 2014, a Special Certificate of
12 Appropriateness was approved for a large
13 one-story addition to the rear of the
14 residence. It was never built and the COA
15 has since expired and the property has
16 since changed ownership.

17 There you go. Thank you.

18 So the location map, it sits on the
19 corner of Madrid and Obispo. The
20 application is requesting design approval
21 for alterations to the existing home and a
22 two-story addition to the rear of the
23 residence. According to the architect
24 submitted drawings, the existing residence
25 is approximately 1,500 square feet and the

1 proposed addition is approximately 3,800
2 square feet. This is a 1940's photograph
3 and it looks significantly the same as it
4 did in the 1940's. Um, that's their
5 presentation.

6 There was incidentally no garage ever
7 constructed on this property, as just an
8 aside. No variances have been requested
9 with the application. The project was
10 reviewed multiple times and finally
11 approved by the Board of Architects on
12 September 19th of this year.

13 And then we have a couple of
14 conditions that we listed in the staff
15 report that we can go over at the end
16 after they've presented.

17 I believe the architect, Yessie,
18 needs to be sworn in.

19 MS. DIAZ: Please raise your right
20 hand.

21 Do you swear to tell the whole truth
22 and nothing but the truth?

23 MR. ONATE: Yes.

24 MS. DIAZ: Thank you.

25 MR. ONATE: Okay. Thank you.

1 Good evening, this is Rene Onate from
2 Olanz Architect and Design.

3 I'm gonna be presenting the proposed
4 design for an alteration, an addition -- a
5 one-story, two-story addition to historic
6 designated residence which is located in
7 1250 Obispo Avenue, in the corner of
8 Obispo and Madrid Street.

9 MR. CHAIRPERSON: Could you please,
10 for the record, state your full name and
11 your address.

12 MR. ONATE: My full name is Rene
13 Onate. Address, 8721 Southwest 41st
14 Street, Miami, Florida 33165.

15 MR. CHAIRPERSON: Thank you.

16 MR. ONATE: The existing residence,
17 as I mentioned, is located in the corner
18 of Madrid Street and Obispo Avenue and is
19 seated in a lot of 50,000 square feet.

20 The programatic -- the panara -- the
21 panoramic view of -- we took panoramic
22 view of Obispo Avenue and Madrid Street
23 showcasing the scale, size, and design and
24 characteristic of the neighborhood.

25 That's all the view from Obispo

1 Avenue from one corner to the next corner.

2 That's along Madrid Street.

3 This -- the black and white photo I
4 showcase the photo from the '50s, is the
5 original house.

6 And the color photograph --
7 photograph are the current condition of
8 the residence now.

9 The proposed -- the proposed scope of
10 work is a -- is an interior
11 reconfiguration on the existing residence
12 and a one-story and two-story addition in
13 the rear -- in the rear side of the
14 property visually from Madrid Street.

15 We -- the existing house is
16 approximately 1,500 square feet and we
17 adding around 3,800 square feet, including
18 first floor and second floor.

19 By designing analysis and diagrams,
20 we compared and red what we are proposing
21 in terms of square footage, low coverage
22 and landscape and we are within the limits
23 of designing code.

24 That's the existing survey of the
25 property showcasing the trees and

1 hardscape.

2 Our scope on the site for the
3 existing property is removing -- is
4 removing the concrete entry pathway along
5 Obispo Street, only removing one palm
6 tree, which is on the rear side of the
7 property, and the two -- two small trees
8 that is in the entrance, they gonna be --
9 they remain in the -- in the design. And
10 the landscape architect will be involved
11 later on on the design development to take
12 over that landscape design hardscape.

13 The addition -- on the scope of work
14 on the site plan and the addition on the
15 proposed site plan along Madrid Street is
16 where the addition happening is a
17 continuation on the first floor and a
18 two-story addition further back from
19 Obispo and -- and Madrid Street.

20 There is a secondary pedestrian
21 entrance along Madrid Street and a
22 vehicular driveway on Madrid Street as
23 well.

24 And on the rear back, on the rear, is
25 southeast corner of the property is a

1 swimming pool and a pool deck.

2 The -- we are keeping -- we are
3 keeping the majority of the -- of the
4 elements of the existing property. We
5 only replacing the windows and restoring
6 the -- the aesthetic wooden shutters, but
7 the interior -- the interior layout of the
8 house, we are reconfiguring the interior
9 layout. And on the street side with the
10 exception of a window that is on the rear,
11 is gonna be reconfigured for a smaller
12 window to -- to accommodate the new
13 programatic -- the inside -- the interior
14 programatic.

15 This is the proposed -- the proposed
16 ground floor elevation where everything
17 represented in grey is the existing -- is
18 the existing -- existing residence.

19 And all the black lines is the
20 proposed -- is the proposed addition and
21 alteration.

22 And as you can see, we setting back
23 -- we setting back the -- the addition
24 sixteen inches, defining -- defining the
25 -- de -- defining what is the old house

1 and the beginning of the new addition.

2 Through the roof -- on the second
3 floor is only the master suite with a
4 master bed -- master bathroom and a
5 walk-in closet and a gallery and is
6 further set back along -- from Obispo and
7 Madrid Street.

8 On the roof -- on the roof layout we
9 tried to keep the same scale and have the
10 continuation of the existing -- of the
11 existing roof line along -- along Madrid
12 Street on the first floor, on the first
13 floor addition, and on the second addition
14 have it further back on the rear.

15 On the -- this is the front
16 elevation, we are showcasing the existing
17 -- the existing front elevation facing
18 Obispo. And on the -- on the upper level
19 is the proposal. On the existing -- on
20 the existing front elevation facing
21 Obispo, our scope is only replacing the
22 window with the same -- with new -- you
23 know, impact window with the clear glass
24 and the -- in the colonial pattern
25 mimicking the existing pattern of the

1 existing windows.

2 We are proposing resurfacing the
3 entrance steps and we are replacing the
4 existing Spanish style -- Spanish style
5 tool -- roof -- Spanish style roof with a
6 concrete flat tile roof in grey color;
7 originally it was white.

8 On the upper -- on the upper
9 elevation, you can see further back the
10 addition on the rear, but, in reality, you
11 know, respective view, when you walk along
12 the side with Obispo you won't perceive
13 the second floor addition because it's
14 further back.

15 Along Madrid Street -- along Madrid
16 Street we are keeping -- we have the
17 continuation on the roof line on the -- on
18 the one-story addition and then further
19 back with the two-story addition. We are
20 keeping the same scale, size and
21 parameters of the existing residence.

22 We have a new window, impact window,
23 and the differentiation, we'll be adding
24 stone sill, exterior stone sill on the new
25 windows and the shutters on the existing

1 residence is gonna be restored. And we
2 are taking those characteristics -- we are
3 adding those elements throughout the house
4 to create a harmonious elevation along
5 Madrid and -- and Obispo, but the vertical
6 elements -- the existing -- the existing
7 wooden shutters have vertical elements
8 with a structural horizontal element, we
9 are changing the design a little bit, we
10 are going to have on the new shutters
11 vertical elements but the histor -- the
12 horizontal structure element is gonna be
13 in the back, that's gonna be
14 differentiating with the existing -- with
15 the existing shutters.

16 This is the rear elevation. That's
17 the win -- on the bottom portion, that's
18 the window we need to reconfigure of the
19 existing house, which the -- almost the
20 only intervention we having in that
21 particular site -- I mean in the existing
22 condition of the house. And the rest is
23 gonna be reconfigured in a way that give
24 us the -- is where the addition is gonna
25 happen, so we have to demo those existing

1 picture windows.

2 That's the east elevation of the
3 house.

4 There was a comment that, you know,
5 one of the windows is smaller, but the
6 intention was to keep in the original
7 house all the windows, that's gonna stay
8 the same, and it's only replacing the
9 windows for new impact windows.

10 This is the elevation. You can see
11 also the continuation of the scale and
12 proportion of the house.

13 We are keeping the same size and
14 fenestration of the existing house. We
15 are integrating that in the addition as
16 well, first story and second story of the
17 addition.

18 This is volumetric view where we
19 enhance the -- it's on Obispo -- it's on
20 Obispo and Madrid corner view where we
21 show the existing residence and the
22 continuation of the volumetric scale and
23 style of the existing residence and
24 further back the two-story addition.

25 That's another view from Madrid.

1 That's the rear view.

2 That's another rear view.

3 This is an sketch where we tried to
4 mimic the same view from the historic
5 picture, black and white picture that we
6 presented before, just showcasing how, you
7 know, we keeping the sa -- the integrity
8 of the -- of the existing residence and we
9 trying to enhance and have an addition
10 that dialog with the existing residence in
11 proportion scale and architecture style.

12 MR. CHAIRPERSON: Thank you.

13 Okay. Is there anybody else with
14 your team that is going to speak on behalf
15 of the application or -- no?

16 MR. ONATE: No.

17 MR. CHAIRPERSON: Okay.

18 All right. Then we have nobody else
19 in the audience who is wishing to speak on
20 this -- on this issue?

21 Okay. All right.

22 MS. KAUTZ: Do you all want to
23 discuss or do you want to go over the
24 staff comments first?

25 MR. CHAIRPERSON: Well, I -- I just

1 had one -- one question, and I'd like
2 staff's observation about the change from
3 a Spanish style -- Spanish style, you
4 know, round tiles to flat.

5 MS. KAUTZ: Yep. The house
6 originally had flat tile on it, so we're
7 okay with that.

8 MR. CHAIRPERSON: Okay.

9 MS. KAUTZ: That's preferable.

10 MR. CHAIRPERSON: I -- I, too,
11 personally think that it works well.

12 But -- okay.

13 MR. GARCIA-PONS: One question for
14 the applicant.

15 MR. CHAIRPERSON: Yes.

16 MR. GARCIA-PONS: Is the applicant
17 okay with the staff conclusions and
18 recommendations that were submitted to
19 adjust the design or drawings as mentioned
20 here or do we need to go through them?

21 MR. ONATE: We need to go through
22 them, because on -- on -- Item 7, 8 and 12
23 and 13 we have some comments and we need
24 to have some discussions in those -- in
25 those items, but mostly the rest we are --

1 if we can go back one by one, I can say,
2 we are good with those --

3 MR. GARCIA-PONS: I would love to do
4 that --

5 MR. ONATE: -- those observations.

6 MR. GARCIA-PONS: -- if possible.

7 MR. CHAIRPERSON: Yeah. Would --
8 would it be appropriate to ask -- ask him
9 to address his comments to each one of the
10 those --

11 MS. KAUTZ: It's four, that's fine.

12 MR. CHAIRPERSON: -- recommendations
13 and -- and --

14 MS. KAUTZ: Each one or the four that
15 he has issues with?

16 MR. CHAIRPERSON: You said 8, 12 and
17 13?

18 MR. ONATE: I will say 7, 8, 12 and
19 13.

20 MR. CHAIRPERSON: Okay. So if you'd
21 care to comment --

22 MS. KAUTZ: Can you put the
23 PowerPoint back up?

24 MR. CHAIRPERSON: I'm sorry?

25 MR. RODRIGUEZ: Are you willing to

1 accept the rest?

2 MR. ONATE: Excuse me?

3 MR. RODRIGUEZ: Are you willing to
4 accept the rest of the recommendations?

5 MR. ONATE: Yes. Yes.

6 MR. RODRIGUEZ: Other than these
7 four.

8 MR. ONATE: Yes -- I mean, these
9 four, I just want to have a further
10 discussion on it.

11 MS. KAUTZ: So Number 7 is -- should
12 be fairly simple. It seems like it's a
13 drafting error. It's gonna be really
14 difficult to see, but when the bigger
15 window on the bottom is being removed and
16 the new window installed up top, the
17 height of the lintel above is lower.

18 So when you go to the side elevation,
19 in that room they're going to be different
20 sizes and I think that's just a drafting
21 mistake.

22 MR. ONATE: Well, actually, the
23 reason we have -- this is the existing --
24 the right-side corner is the existing
25 property. And the top of the window is at

1 7-2. What's happening, in the new
2 addition, we are stepping down two feet --
3 one feet, so we have to step is one feet
4 and that's the --

5 MS. KAUTZ: No, you don't understand
6 what I'm saying. Do you understand what
7 I'm saying?

8 MR. RODRIGUEZ: But you should point
9 out specifically the window.

10 MR. CHAIRPERSON: Yeah.

11 MS. KAUTZ: Am I tall enough to do
12 this?

13 So this -- this window being removed,
14 you see this height right here?

15 MR. ONATE: Yes.

16 MS. KAUTZ: And you see the height up
17 above? It's lower. It's a lower -- so
18 when you turn the corner in the same room,
19 these are up high and then the one in back
20 is just drawn low. It's not -- it doesn't
21 have to do with the addition --

22 MR. ONATE: Okay.

23 MS. KAUTZ: -- it's just that within
24 this room, it's just in the wrong -- it's
25 in the wrong place.

1 MR. ONATE: So then it was a
2 misunderstanding, so we're gonna be okay
3 with that.

4 MR. CHAIRPERSON: Okay. Thank you.

5 MS. KAUTZ: Vanna White skills.

6 So the second one, Number 8, the
7 existing windows are steel casings and
8 they have a very thin profile and when you
9 (inaudible) same very thin profile and I'm
10 not sure that you can accomplish what
11 you're setting out to match with a thicker
12 aluminum frame.

13 MR. ONATE: Okay. I mean, our
14 intention is that -- to match, as
15 possible, you know, the proportion of the
16 existing window, but, unfortunately, you
17 know, new impact -- impact window with the
18 glass frame, we're gonna match, you know,
19 the height profile, the grid and the
20 proportion, but, you know, the profile of
21 the actual frame is gonna be a little bit
22 thicker.

23 MS. KAUTZ: I think when you move
24 this forward, that you need to draw them
25 accurately with the correct thickness, the

1 aluminium frame, because you're drawing
2 them as exactly the same here and they're
3 going to look very different with -- with
4 thicker frame and mounting, so you need to
5 draw them the right way in the proposed so
6 we can see it and if they don't look okay,
7 then we need to reevaluate.

8 You don't understand?

9 MR. FULLERTON: So, does that mean
10 you're replacing all the steel windows,
11 the -- and then doing new aluminium
12 windows?

13 MS. KAUTZ: That's their proposal,
14 yes.

15 MR. ONATE: Well, the steel window is
16 gonna be replaced with aluminum windows
17 matching the existing pattern, high
18 profile aluminum window impact -- with
19 clear glass, impact windows. So it's not
20 replacing the existing steel window with a
21 steel windows.

22 MS. KAUTZ: Right, it's just -- the
23 proportions become very different when
24 they're -- when they're steel.

25 Like the wood sometimes, they're very

1 comparable to when you trade them out, but
2 the steel is really difficult to get those
3 profiles to look correct when you replace
4 them with the thicker mul tubes and things
5 like that, so we just need to see what it
6 is --

7 MR. ONATE: And something that can
8 happen is, you know, there is so many
9 varieties of window out there and one of
10 the thing that we have laid out on the
11 plan is that they have to -- they have to
12 show you the actual product and need to
13 get an approval from the Historic Board
14 before going further with installation.

15 MS. KAUTZ: But I want those -- I
16 want those on the drawings as depicted the
17 right way.

18 MR. CHAIRPERSON: So -- would -- do
19 you -- is this something that if you
20 receive new drawings that satisfy your
21 requirements that you then could work with
22 them administratively and -- and handle
23 it, or --

24 MS. KAUTZ: Yes, and if it's
25 something --

1 MR. CHAIRPERSON: -- and then if
2 there are questions --

3 MS. KAUTZ: If something -- if
4 something --

5 MR. CHAIRPERSON: -- then it would
6 still come back to us?

7 MS. KAUTZ: -- happens that we're not
8 comfortable with what they're proposing
9 because they can't accomplish it, then
10 it'll come back to you.

11 MR. CHAIRPERSON: I'm sorry, I spoke
12 ahead of you --

13 MR. GARCIA-PONS: It's the same
14 question, but I think, Kara, this is maybe
15 a bigger picture, this is very common an
16 issue in all of the new window
17 replacements.

18 MS. KAUTZ: Uh-huh.

19 MR. GARCIA-PONS: I don't know if we
20 can request or require that they provide a
21 cut sheet of the proposed --

22 MS. KAUTZ: Yeah.

23 MR. GARCIA-PONS: -- windows in the
24 future because we're trusting you to
25 review them --

1 MS. KAUTZ: Yeah. And --

2 MR. GARCIA-PONS: -- and we don't
3 want to delay the applicant several months
4 in case --

5 MS. KAUTZ: Right. And I would not
6 -- I would rather have it not go through
7 the shop drawing process for us to find
8 out what kind of windows they are --

9 MR. GARCIA-PONS: Right.

10 MS. KAUTZ: -- so that's why I want
11 them on the drawings.

12 I want them to be depicted as they
13 are with specified what type they're using
14 so that we can actually see what those
15 profiles are. Because some windows do
16 have thinner frames, some have thicker
17 frames, and it's gonna make a difference
18 here.

19 MR. GARCIA-PONS: Agree.

20 MS. KAUTZ: Okay.

21 So moving on Number 12, the pool, we
22 -- this is a typical comment of ours, the
23 pool is under a separate Standard
24 Certificate of Appropriateness in case the
25 design changes and it's under a separate

1 permit anyway, so the pool company is
2 required to submit their own.

3 MR. ONATE: Okay.

4 MS. KAUTZ: And then 13 just came up
5 as a question that I had with zoning.
6 It's a long story, but it was a question
7 about the height of the fence and they
8 noted that the pool deck was up high and
9 there was a very small space between the
10 property line and the deck and they were
11 concerned about water runoff, if you were
12 going to berm it, if you were gonna put
13 drains there, how you were going to deal
14 with keeping the water on the property,
15 cause the deck is so high.

16 MR. ONATE: So the deck is actually,
17 since, you know, the actual lot is slope
18 and there is a difference in height, there
19 is two foot six inches at the entrance of
20 the door, then we stepping down one foot
21 and then we stepping into the pool deck.
22 So way back on the pool deck, we're gonna
23 have a difference of one foot between the
24 grade on the top of the pool deck and
25 that's gonna be a five-foot distance from

1 the pool deck to the side -- to the side
2 fence. And on the other side it's gonna
3 be -- let me just confirm the site plans.

4 So we have actually a five foot
5 setback from the pool deck and the -- and
6 the --

7 MS. KAUTZ: It's more of -- it's more
8 of an issue that they're going to have to
9 settle with zoning. It was raised because
10 I was asking if the pool deck is up, you
11 know, two feet in the front and your
12 privacy fence is only four feet, you're
13 only screening two feet of people. So he
14 goes, Well, how high is the deck and where
15 is the water going?

16 And I said, I don't know the answer
17 to any of that.

18 So it's just something you're going
19 to have to address as you go through
20 permitting, how the water is retained on
21 the property and where it goes.

22 MR. ONATE: Well, in terms of -- just
23 to reaffirm, the height is not two feet
24 above the grade, it's only one foot. And
25 we can lower it down if we can create a

1 step from the inside of the property going
2 outside to the pool. We not gonna step
3 four inches or six inches, that's gonna
4 lower even having, you know, a deck even
5 lower --

6 MS. KAUTZ: Um-hmm.

7 MR. ONATE: -- and there is a
8 separation.

9 In terms of water, we still -- we are
10 within the hardscape and -- and green
11 space and -- and in design development --

12 MS. KAUTZ: Sure.

13 MR. ONATE: -- we can, you know,
14 divert the rain water to the green area.

15 MS. KAUTZ: That's fine. That's just
16 something you're going to need to address.

17 MR. GARCIA-PONS: Quick question,
18 which drawing would reflect that?

19 Is that the south elevation, that
20 wall that you're talking about on -- I'm
21 not sure --

22 MS. KAUTZ: The one that I was
23 concerned about was the -- was the north
24 elevation, the front facing, because the
25 section that's shown on Sheet 8 -- hold

1 on.

2 MR. GARCIA-PONS: Oh, okay, I see the
3 top of the wall going up.

4 MS. KAUTZ: Yeah. It was the -- it
5 was the sections that I don't know what
6 this dimension is, the all black, and
7 that's the deck to the grade, and so it
8 just was -- came up as, you know, not
9 knowing how high --

10 MR. GARCIA-PONS: The south
11 elevation.

12 MS. KAUTZ: South.

13 MR. CHAIRPERSON: So that's on A200.

14 MR. ONATE: East elevation.

15 MS. KAUTZ: It's on east and south.

16 MR. CHAIRPERSON: 202?

17 MS. KAUTZ: At 202 and 203. It's
18 that -- it's that height --

19 THE CHAIRPERSON: Oh, I see.

20 MS. KAUTZ: -- that is sort of --
21 there's no -- there's no grade noted
22 there, so I was going with the grade of
23 the front of the house and it seems to be,
24 you know, over two feet.

25 MR. ONATE: That's going to be noted

1 on the contracting documentation.

2 MS. KAUTZ: I think they can address
3 it.

4 MR. ONATE: And further -- you know,
5 to further enhance and -- and buffer if
6 there is any visual connection between
7 Obispo and the deck, which we don't have
8 now, it's gonna be further enhanced by the
9 landscaping involved in the project --
10 landscape architect involved in the
11 project.

12 MR. GARCIA-PONS: Two more. So this,
13 it's the -- the section isn't then taken
14 to the property line, is that what I'm
15 hearing that --

16 MR. ONATE: That section is actually
17 in the middle between the property line
18 and the face of the -- it's a
19 representation section just to show that
20 there is two steps to get to the pool
21 deck.

22 MR. GARCIA-PONS: Right. So I would
23 imagine in -- are we requiring them to
24 draw property site elevations or just
25 building elevations?

1 MS. KAUTZ: They'll need to do
2 building elevations but whatever --
3 there's no ground listed on here, so
4 there's no way of knowing where the actual
5 physical grade is as opposed to the deck.

6 MR. GARCIA-PONS: Understood.

7 MS. KAUTZ: And that was the issue
8 that zoning was concerned about that --
9 what that dimension is and where the water
10 goes. So I think they can address it.

11 MR. GARCIA-PONS: In the future, a
12 grade line --

13 MR. ONATE: Uh-huh.

14 MR. GARCIA-PONS: -- so we can see
15 what the difference is and then whatever
16 distance, even if you're going to cut the
17 section, the distance between the back of
18 your wall and the site property line, so
19 we get a sense of what that dimension is
20 going to be.

21 And, I'm sorry, is this all under
22 separate permit? Is just the pool under
23 separate permit or the whole deck?

24 MS. KAUTZ: The pool is normally
25 under its own separate permit. Whether or

1 not they treat the deck with it, too, but
2 typically when we get pools, it's the pool
3 company running that pool permit, so.

4 MR. GARCIA-PONS: Thank you.

5 MS. BACHE-WIIG: What is the -- looks
6 like these -- on either end of the pool
7 deck you have like this -- I guess part of
8 the paver, part of the deck, it just comes
9 out almost to the property line.

10 MR. ONATE: Which elevation are you
11 looking at?

12 MS. BACHE-WIIG: A-100.

13 MS. KAUTZ: On the -- I know what
14 she's talking about.

15 MS. BACHE-WIIG: So like towards the
16 east.

17 MR. ONATE: Oh, I understand. We can
18 -- we can --

19 MS. BACHE-WIIG: Yeah.

20 MR. ONATE: That's actually -- we
21 tried to create like a horizontal step
22 into the deck and I have like some
23 shifting in the actual step, but it could
24 be eliminated, so --

25 MS. BACHE-WIIG: Okay.

1 MR. ONATE: -- it's gonna be like a
2 landscape.

3 MS. BACHE-WIIG: Okay, because they
4 won't let you.

5 MR. FULLERTON: So the wall against
6 the pool on that side, is that the
7 four-foot masonry --

8 MR. ONATE: I'm sorry?

9 MR. FULLERTON: There is a wall on
10 the east property line to --

11 MR. ONATE: That's the existing.
12 It's a four-foot and I believe it's a
13 little bit higher. It's stepping down
14 throughout the property.

15 Four-foot in the front and then I
16 guess a step down an extra foot.

17 MR. FULLERTON: Is there any kind of
18 restriction on the height of the wall on a
19 property line? Isn't it four feet --

20 MS. KAUTZ: Uh-huh.

21 MR. FULLERTON: -- from the outside?

22 MS. KAUTZ: I mean, you can add
23 picket above, but the masonry part is four
24 feet.

25 MR. FULLERTON: Oh, yeah, that's

1 correct.

2 Okay.

3 MR. CHAIRPERSON: Okay. So, really
4 12 and 13 are going to be part of the
5 consideration of the separate COA.

6 MS. KAUTZ: Yeah -- well, 13 no. 13
7 they need to address --

8 MR. CHAIRPERSON: 13 no?

9 MS. KAUTZ: 13, they just need to
10 address it when they go into permitting --

11 MR. CHAIRPERSON: Okay.

12 MS. KAUTZ: -- how they're going solve
13 that problem.

14 MR. CHAIRPERSON: Okay. All right.

15 MS. KAUTZ: Whether or not they lower
16 the deck down a step as he was saying or,
17 you know, berm it or provide drains as
18 zoning requires, whatever that is needed.

19 MR. CHAIRPERSON: Okay.

20 And the lintel height for that new
21 window --

22 MS. KAUTZ: He understands.

23 MR. CHAIRPERSON: -- that's resolved
24 then.

25 And they'll bring you more

1 information about the -- about the windows
2 and you'll bring it back to us if there
3 are any --

4 MS. KAUTZ: If there's issues.

5 MR. CHAIRPERSON: -- any issues.

6 MS. KAUTZ: Uh-huh.

7 MR. CHAIRPERSON: Are you comfortable
8 with the tile or the tile change or do you
9 want -- do you want them to bring you
10 samples or administratively --

11 MS. KAUTZ: They will -- they will
12 have to --

13 MR. CHAIRPERSON: Okay.

14 MS. KAUTZ: -- when they go forward,
15 but, yes --

16 MR. CHAIRPERSON: Okay.

17 MS. KAUTZ: -- when they get a
18 roofing permit, that's separate.

19 MR. CHAIRPERSON: Okay.

20 Does anybody on the dais have any
21 further questions?

22 Okay. Chair will entertain a motion.

23 MR. FULLERTON: What is the color of
24 the tile, the flat tile?

25 MR. ONATE: Excuse me?

1 MR. FULLERTON: The color of the --

2 MR. ONATE: The proposed one? It's a
3 light grey concrete flat tile.

4 Originally it was white.

5 MR. FULLERTON: I think that's a nice
6 change.

7 MR. DURANA: Motion to approve --

8 MR. RODRIGUEZ: You can go ahead.

9 MR. DURANA: Motion to approve with
10 staff recommendations.

11 MR. RODRIGUEZ: Second.

12 MR. CHAIRPERSON: Okay. No further
13 comments?

14 May we call the roll, please.

15 MS. DIAZ: Ms. Bache-Wiig?

16 MS. BACHE-WIIG: Yes.

17 MS. DIAZ: Mr. Fullerton?

18 MR. FULLERTON: Yes.

19 MS. DIAZ: Mr. Durana?

20 MR. DURANA: Yes.

21 MS. DIAZ: Mr. Rodriguez?

22 MR. RODRIGUEZ: Yes.

23 MS. DIAZ: Mr. Garcia-Pons?

24 MR. GARCIA-PONS: Yes.

25 MS. DIAZ: Mr. Menendez?

1 MR. MENENDEZ: Yes.

2 MS. DIAZ: Mr. Durana?

3 MR. CHAIRPERSON: Yes.

4 MS. DIAZ: Mr. Ehrenhaft?

5 MALE SPEAKER: What? I didn't hear
6 what she said.

7 THE CHAIRPERSON: I'm sorry, did you
8 -- I thought -- okay, did you call me
9 twice or --

10 MS. DIAZ: Uh, sorry, yes.

11 MR. FULLERTON: You can't vote twice.

12 MR. CHAIRMAN: No, I'm sorry, she --

13 MALE SPEAKER: No, Bruce.

14 MR. CHAIRMAN: I thought I was
15 responding to a name.

16 MR. GARCIA-PONS: Thank you.

17 MR. CHAIRPERSON: Thanks. Thanks
18 very much.

19 MR. ONATE: Thank you very much.

20 MR. CHAIRPERSON: Okay. We will --

21 MR. ONATE: Thank you.

22 MR. CHAIRPERSON: Thank you.

23 We'll return to then the question of
24 the historic street markers, Case File LHD
25 2019-009.

1 MS. SPAIN: ElizaBeth Guin will make
2 the presentation.

3 MR. CHAIRPERSON: This is
4 consideration of the Local Historic
5 Designation of Coral Gables street markers
6 located at various street intersections
7 throughout the city.

8 MS. SPAIN: So this is a present to
9 me because I've been here for almost 23
10 years and when I first came here, every so
11 many years someone wants to get rid of
12 those street makers and it comes up at a
13 City Commission and then someone else at
14 the Commission says, Oh, no, they're
15 historic, we can't touch them.

16 So we need to make them historic so
17 they can't touch them. And they're so
18 cool, they identify Coral Gables and
19 ElizaBeth did such an amazing job doing
20 the research, which I was not able to do
21 the whole time I've been here, so I thank
22 you, thank you, thank you.

23 MR. CHAIRPERSON: That's great.

24 MR. RODRIGUEZ: So this is a staff
25 originated petition?

1 MS. SPAIN: Yes.

2 MS. GUIN: Can you put the PowerPoint
3 up?

4 Hey everybody.

5 MR. CHAIRPERSON: Hi.

6 Welcome. We've missed you.

7 MS. GUIN: Thank you. It's been a
8 while.

9 MR. GARCIA-PONS: Where have you
10 been?

11 MS. GUIN: Taking care of business.

12 So, as you said, this application was
13 requested by the Preservation Officer and
14 I think it's very fitting that this is the
15 last item on Dona's last meeting as the
16 Preservation Officer for the City of Coral
17 Gables, so this is, in a way, our gift to
18 her and her swan song.

19 No pressure to designate it, by the
20 way.

21 So the markers for a local historic
22 landmark, just reading for the record, in
23 Article 3, Section 3-1103 of the Coral
24 Gables Zoning Code, criteria for
25 designation of historic landmark must have

1 significant character, interest or value
2 as part of the historical, cultural,
3 archeological esthetic or architectural
4 heritage of the city, nation or state.

5 The designation of property must meet
6 one of the criteria for these markers.

7 We have determined that it's the
8 aesthetic significance because of its
9 prominence or spacial location, contrast
10 of citing, age or scale, it's an easily
11 identifiable visual feature of a
12 neighborhood, village or city. It
13 contributes to the distinctive quality or
14 identity of such neighborhood, village or
15 the city.

16 And these really do identify the City
17 of Coral Gables.

18 You know when you're in Coral Gables
19 when you're welcomed by one of the City's
20 stunning landmark entrances and by the
21 distinctive white stones -- it should say
22 markers because they're not stone --
23 painted with street names that make the
24 city beautiful so special.

25 So I am going to put this in a little

1 bit of context, because these things
2 really are quite special and sort of
3 understanding how they came to be really
4 makes you really appreciate what we have
5 here.

6 So on the national level, in the
7 early 1900's the road signage was sparse,
8 we were just introducing the automobile,
9 the roads were maintained and wayfinding
10 was provided by automobile clubs almost
11 exclusively, which was private citizens,
12 and they essentially were raising money
13 through their automobile tours, so they
14 took sort of ownership of this.

15 But as the cars grew, as cars got
16 faster, we had more traffic and the
17 distance that folks wanted to travel and
18 could travel increased, then the need for
19 signage definitely increased and the
20 safety considerations increased.

21 In late 1910's and early 1920's the
22 federal government began to acknowledge
23 that there was a need for road signage
24 standards, committees were formed, one to
25 look at world settings. They issued

1 recommendations in 1927 for urban
2 settings. They recommend -- they made
3 recommendations in 1931 -- again, these
4 are recommendations. The federal
5 government hasn't come in and started to
6 legislate any of this at all.

7 And then in 1937 both of these
8 recommendations were merged into one
9 manual.

10 So in 1937 -- again, they were
11 guidelines. The one thing that these --
12 they did stipulate is that the signage
13 should be uniform within a municipality or
14 a city, but they really didn't provide the
15 means of how one did that.

16 So through the 1920s, '30s, and well
17 into the '40s, states and local
18 governments struggled with effective means
19 of employing safety and wayfinding
20 measures to control the chaos that
21 resulted from the increase of automobile
22 traffic.

23 Initially safety signage was not well
24 received. People thus were resistant and
25 a lot of times signage was combined with

1 enforcement mechanisms and sometimes it
2 was quite creative, as you can see the
3 Tallahassee example here of enforcing
4 their speed limit.

5 Some municipalities tried
6 simultaneously to address all of the needs
7 and part of that was because this was very
8 cumbersome financially for cities to take
9 on this signage, both wayfinding and
10 safety.

11 You can see the example for Orlando
12 there where they have the enforcement
13 tower up top. No turns, so they're
14 putting safety signs. And then they also
15 have the street signs all on the same.

16 The primary issue for the signage
17 that you've heard over and over again in
18 all kinds of committees and newspapers was
19 one of visibility and then the second was
20 safety.

21 Part of the issue with visibility was
22 a lot of municipalities had signs out
23 there from their inception but they
24 weren't visible from the automobile. They
25 were for pedestrians and for other modes

1 of transportation. So tackling that --
2 and a lot of cities had to revamp their
3 signage.

4 So bringing it to Coral Gables, we
5 have Mr. Allison B. Curry. In 1935 he was
6 -- became the director of public works.
7 He was an incredible gentleman by all
8 accounts.

9 In 1936, when the acting city manager
10 became ill, they -- or when the city
11 manager became ill they made him acting,
12 then he became our city manager from '39
13 to '42. He was an engineer by trade and
14 his forte was taking thorny, big projects
15 and figuring them out. From figuring out
16 our street signage issues on a small scale
17 to the larger scale in the 1940s as his
18 swan song, he helped bring the Miami
19 Airport to become an international
20 airport. He took the small service,
21 military airport, and made it into the
22 international airport that it is.

23 He was an incredible gentleman.

24 When he decided to resign as city
25 manager here in the city and take a job as

1 the city manager at the City of Miami, the
2 Commission put in a resolution that they
3 didn't want him to leave and that when he
4 got to the City of Miami, if he decided
5 that he didn't like it there, that he
6 could come back, that they would leave his
7 job open for 12 months; that's how much
8 they liked him.

9 So his first task, as he became
10 director of public works in Coral Gables,
11 was he built a public works yard and he
12 tackled -- began to tackle the signage
13 issue and he was looking both locally and
14 nationally.

15 The first thing he did was to look at
16 safety. He developed this stop signage,
17 and this is important because it really
18 sort of put Coral Gables on the map. I'll
19 read a little bit of -- this is from an
20 article that was published in Kentucky
21 about the signage system that he
22 developed: Coral Gables, Florida has
23 adopted a unique method of bringing stop
24 signs to the attention of the motorists,
25 that the City has installed stop signs

1 that really stop. Raised letterings about
2 two inches high and covered most of the
3 width of the street are created out of the
4 concrete and tar and painted bright
5 yellow. A long bar of the same material
6 and color warns the driver that a slight
7 -- with a slight jolt, even if he misses
8 seeing the sign -- and this was important
9 because that's what motorist were blowing
10 through, "We didn't see it, we didn't see
11 it." And so this was part of the reason
12 this system was so hailed, because he
13 tackled it, it was not just visible but
14 you were going over this bump so you
15 couldn't see that you didn't -- that you
16 missed it.

17 So no possible damage can be done to
18 the automobiles but no driver with any
19 sense would ignore these signs. The signs
20 are firm without being rude and emphatic
21 to the degree impossible without these
22 types of directional description used in
23 Kentucky, you know, they are flat paved,
24 and they talk about what they do there.

25 So it was a very sort of elegant

1 solution. The article was picked up
2 actually nationwide. There was lots of
3 comments back and forth all the way from
4 Spokane, Washington, to Wisconsin. More
5 articles hailing what this solution that
6 Coral Gables has come up with.

7 Locally the City of Fort Lauderdale
8 and the Redlands district both almost
9 immediately picked up and began to employ
10 this.

11 Also later that year, A.B. Curry
12 became the chairman of the committee to
13 study matters of uniform street markers
14 and stop signs for all communities in
15 metropolitan Miami.

16 So it's with that backdrop that he
17 begins to look at our street signage. And
18 why our street signage was an issue was
19 not because it wasn't planned for the
20 automobile, because George Merrick did,
21 and you see the original street signage
22 here with the wood post and the hanging
23 wood street signs. It was a planned
24 feature for this community and it was
25 designed for the automobile.

1 And Merrick talks about specifically
2 designing these elegant street signs that
3 were simple and functional and not -- I
4 forget the word he used but he was talking
5 about signage in other communities and how
6 it was really not so helpful.

7 But what we ran up against with
8 Merrick's signs was Mother Nature. We've
9 had several hurricanes in 1926, '32 and
10 then '35 that decimated a lot of these
11 signs. The hurricane in '35 came through
12 in November and really took a real big
13 toll on Miami and the street signs.

14 And then the article talks about the
15 bird problem with these street signs, in
16 particularly the wood peckers.

17 So in 1937, the Chamber comes before
18 the Commission and pretty much saying, you
19 know, our street signs are a wreck, what
20 are we doing? And the reply is, We're
21 already looking at the problem, it's --
22 you're going to see implementation very
23 soon. And this happens in April, and
24 later that year, Merrick's street signs
25 come down and they start to implement the

1 street signs that we're designating today
2 and this sort of little joke exemplifies
3 that by December the street signs are
4 down.

5 In 1940, when we were celebrating our
6 15 years, they did a full-page article
7 about all the accomplishments in Coral
8 Gables and the new street signs, huge
9 picture on this full-page article.

10 So we know 1940 they're in place.
11 These street markers were made and housed,
12 they're of concrete, they're cast in
13 molds, they weigh about 300 pounds, so
14 someone can't pick up and take it home and
15 put it in their living room. They are
16 about 14 inches tall and each face about
17 25 inches long.

18 You all know this, you see them every
19 day.

20 And the top part is slanted a little
21 to make it easier for the headlights to
22 pick it up and for one to read. So
23 they're very well thought out.

24 Two versions pretty much. You have
25 the L's on most residential streets and

1 then for those odd situations where you
2 may have three streets coming together, we
3 have one. We have approximately 2,600 of
4 these street markers throughout the City
5 and we continue to make them almost in the
6 exact same way that we started in 1937; we
7 continue to pour them in molds and repaint
8 them.

9 Looking at historic photos throughout
10 the year, they did struggle with how to
11 make these markers more visible. They
12 tried different painting schemes, but the
13 -- all the photos show us they kept coming
14 back to what it was originally, white with
15 black lettering which is what we have
16 today.

17 The other piece, and you may have
18 seen the stop signs around. If you come
19 visit us we have one right on our -- right
20 by our front door, were these stop signs
21 that were also implemented same time as
22 the street markers and these stop signs of
23 folks along with our street markers from
24 different communities came and were
25 asking, you know, Can we get the molds,

1 you know, how do you patent them, can we
2 buy them, and the -- and we've never
3 patented actually these molds. We give
4 them to folks if they come and say they
5 want them. And we've had several
6 municipalities over the years that have
7 come to us. You can see historic photo
8 from Sarasota in 1946, they used our
9 molds. Allentown came in and wanted both
10 the stop signs and the street markers in
11 '41, West Palm Beach. There's a number of
12 other ones anecdotically that I've found,
13 but these are the ones that I know for
14 sure, these were using our molds.

15 And then, ironically, in 1977 the
16 mayor from Maitland, Florida, came and
17 asked if he could use our molds and he
18 evidentially had been in Coral Gables when
19 he was courting his wife in the 1940's,
20 loved these street markers and when he
21 became mayor he decided this was his
22 thing, I'm gonna come back and I want our
23 markers to be like Coral Gables, so they
24 implemented them in 1977.

25 So in summary, in the late 1930's

1 under the guidance of A.B. Curry, Coral
2 Gables became a regional leader and
3 attained national attention for its safety
4 in street signage. The City developed
5 unique concrete marked, concrete street
6 signage and City personnel produced them
7 from molds, a method that continues to
8 present day. These distinctive street
9 signs have adorned the city beautiful and
10 provide a distinguished wayfinding since
11 their implementation in 1937.

12 They retain their historic integrity
13 and, thus, significantly contributes to
14 the historic fabric of the City of Coral
15 Gables, and the staff, particularly Dona,
16 recommends approve the local historic
17 designation of the Coral Gables street
18 markers based on their esthetic
19 significance.

20 MR. CHAIRPERSON: May I ask a couple
21 of questions?

22 MS. GUIN: Uh-huh.

23 MR. CHAIRPERSON: Okay. If new ones
24 were created for intersections that lack
25 them and they're therefore newly

1 created --

2 MS. GUIN: You mean of the same type?

3 MR. CHAIRPERSON: Of the same type
4 but they were distributed, they would fall
5 within --

6 MS. GUIN: Yes.

7 MR. CHAIRPERSON: -- the designation
8 of --

9 MS. GUIN: Yes.

10 MR. CHAIRPERSON: Okay.

11 MR. FULLERTON: Each one of them
12 would have to come to this Board to be
13 approved.

14 MS. GUIN: No.

15 MR. CHAIRPERSON: And my second
16 question is, that I've been enamored of
17 the stop signs ever since I saw them, but
18 I -- they're --

19 MS. SPAIN: They're not used as stop
20 signs.

21 MR. CHAIRPERSON: Right. But --

22 MS. SPAIN: We had some out on 72nd
23 Street that we salvaged when the Village
24 of Merrick Park went in, that was the
25 equipment yard --

1 MR. CHAIRPERSON: Uh-huh.

2 MS. SPAIN: -- and so the then
3 Building Director and I took a forklift
4 and went out and salvaged all of these
5 signs that were laying all over the
6 equipment yard --

7 MR. CHAIRPERSON: Yeah.

8 MS. SPAIN: -- and we put them on the
9 gun range, the police gun range in the
10 back, and they stayed there for many years
11 and now they're piled up on the 72nd
12 Street because we sold the gun range.

13 MR. CHAIRPERSON: Now these are the
14 stops.

15 MS. SPAIN: The stop signs. And so
16 we've salvaged them --

17 MR. CHAIRPERSON: How many are there?

18 MS. SPAIN: There's quite a few.

19 I always thought it would be nice to
20 auction them off for historic
21 preservation, because they're just sitting
22 in the equipment yard. I thought that'd
23 be very cool.

24 MR. FULLERTON: That's a great idea.

25 MS. SPAIN: There are some private

1 individuals that have them through the
2 years, but people like them and they're
3 particularly nice, like, around a pool.

4 MR. FULLERTON: That's awesome, I
5 love that idea.

6 MR. CHAIRPERSON: I -- I even think
7 that there might be some locations where
8 it could just esthetically be appropriate.

9 MS. SPAIN: Yeah, well --

10 MR. FULLERTON: They have one at
11 Merrick House.

12 MS. GUIN: We have them at the
13 Merrick House.

14 MR. CHAIRPERSON: Right. And --

15 MS. SPAIN: And we have the paint
16 color. We have the paint and we have the
17 way to paint them and, so, yeah, that's a
18 project.

19 MR. CHAIRPERSON: But there's --
20 certain of the arteries that have green
21 space in the middle, you know, and some of
22 those kinds of locations that I think they
23 could be really cool --

24 MS. SPAIN: I've never counted them
25 out there but there's a fair number of

1 them.

2 MR. CHAIRPERSON: Yeah. So, but this
3 is not -- they're not covered by this.

4 MS. SPAIN: No.

5 MR. CHAIRPERSON: This is just the
6 street signs.

7 MS. SPAIN: No, because they're not
8 out on the streets.

9 MR. CHAIRPERSON: Okay.

10 MS. SPAIN: I don't want these street
11 markers to disappear. I mean, they really
12 -- for me, you know when you're in Coral
13 Gables when you start seeing those markers
14 and so I think it's important that they
15 remain, and I love that staff report.

16 MR. CHAIRPERSON: I spent more than
17 20 years leveling one and repainting it
18 periodically.

19 MS. SPAIN: On your street?

20 MR. CHAIRPERSON: Cause we -- we --
21 the Toledo and Escobar, you know.

22 MS. GUIN: So you can attest that
23 they weigh like 300 pounds?

24 MR. CHAIRPERSON: Oh, they do, they
25 do.

1 MR. FULLERTON: I've seen them out
2 painting it and it takes them like 15
3 minutes to paint one, because they paint
4 the black all over and just stick it in
5 there and then paint it all over with
6 white. Simple, it's a genius plan.

7 MR. RODRIGUEZ: ElizaBeth, you failed
8 to mention our next-door neighbor who also
9 uses it, West Miami.

10 MS. GUIN: Oh, oh, you're right, I'm
11 sorry.

12 MS. SPAIN: Did you say Palm Beach,
13 because I was in Palm Beach this past
14 weekend and I --

15 MS. GUIN: West Palm Beach, uh-huh.

16 MS. SPAIN: West Palm Beach, yeah.
17 It's so amazing and how we started
18 it.

19 MR. CHAIRPERSON: All right.
20 Anybody else want to talk?

21 MR. FULLERTON: I'd like to move it.

22 MR. CHAIRPERSON: Chair -- chair will
23 entertain a motion.

24 MR. FULLERTON: I move that we accept
25 these and turn them into historic

1 monuments.

2 MR. MENENDEZ: Second.

3 MR. CHAIRPERSON: Okay.

4 Call the roll, please.

5 MS. DIAZ: Ms. Bache-Wiig?

6 MS. BACHE-WIIG: Yes.

7 MS. DIAZ: Mr. Fullerton?

8 MR. FULLERTON: Yes.

9 MS. DIAZ: Mr. Durana?

10 MR. DURANA: Yes.

11 MS. DIAZ: Mr. Garcia-Pons?

12 MR. GARCIA-PONS: Yes.

13 MS. DIAZ: Mr. Menendez?

14 MR. MENENDEZ: Yes.

15 MS. DIAZ: Mr. Rodriguez?

16 MR. RODRIGUEZ: Yes.

17 MS. DIAZ: Mr. Ehrenhaft?

18 MR. CHAIRPERSON: Yes.

19 MS. SPAIN: Thank you very much.

20 MR. CHAIRPERSON: Motion passes --

21 MS. SPAIN: I'm happy.

22 MR. CHAIRPERSON: -- unanimously.

23 (Applause.)

24 MR. CHAIRPERSON: Thank you, Dona.

25 MS. SPAIN: I couldn't find that much

1 research, I tried.

2 MR. CHAIRPERSON: All right.

3 Are there any board items, City
4 Commission items or City project updates?

5 No?

6 MS. SPAIN: This is my last Historic
7 Preservation Board meeting after being
8 with the City almost 23 years. I had a
9 wonderful City Commission meeting on
10 November 12th, it was Dona Spain Day, it
11 was very cool.

12 MR. CHAIRPERSON: That's cool.

13 MS. SPAIN: There was a proclamation
14 and they gave me the key to the City.

15 I have a little miniature ceramic
16 City Hall. I have the sign -- kind of a
17 creepy area in my house now that has all
18 these --

19 MS. GUIN: Shrine, that's the word
20 she's --

21 MS. SPAIN: -- it's like a shrine.
22 It's like a shrine. It's -- I don't know
23 how long I'll keep it. I think it's a bit
24 much, but, anyhow, it was wonderful, it
25 was very nice.

1 MR. FULLERTON: Well, you deserve it.
2 You deserve it.

3 MS. SPAIN: Thank you.

4 MR. FULLERTON: You've been
5 delightful to work with you all these
6 years.

7 MS. SPAIN: I'm still a resident so I
8 can make trouble.

9 MR. CHAIRPERSON: We hope so.

10 MR. RODRIGUEZ: We'll be seeing you
11 on the Board.

12 MS. SPAIN: No, not on this Board. I
13 wouldn't do that, but, yeah, sure, I'll be
14 on a Board if they ask.

15 Anyhow, thank you, thank you all. I
16 had really a wonderful time.

17 That's all I have.

18 MR. CHAIRPERSON: Okay. Any other
19 items from staff?

20 MS. KAUTZ: Just, thank you.

21 MR. CHAIRPERSON: Old business?

22 No new business.

23 MS. SPAIN: One thing you should do,
24 I think, is -- is have Mike Sardinas, ah,
25 excused absence.

1 MR. CHAIRPERSON: Oh, yes.

2 MS. SPAIN: Because he obviously --
3 he obviously just couldn't make it here.

4 MR. CHAIRPERSON: Yes. Thank you for
5 reminding me.

6 Okay. I'll entertain a motion for
7 excused absence for -- for Mike.

8 MR. RODRIGUEZ: Move.

9 MS. BACHE-WIIG: Yeah, I'll move it.

10 MR. FULLERTON: I'll second it.

11 MR. CHAIRPERSON: Okay. Can we do a
12 voice vote?

13 MS. SPAIN: Sure.

14 MR. CHAIRPERSON: Okay.

15 All in favor say Aye.

16 (All members said Aye.)

17 MR. CHAIRPERSON: And there are no
18 nays, right?

19 So motion passes unanimously.

20 And the meeting will be adjourned.

21 It is now 5:42 p.m.

22 MS. SPAIN: Perfect, thank you.

23 MR. CHAIRPERSON: Thank you.

24 (Meeting adjourned.)

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CERTIFICATE

STATE OF FLORIDA:
: SS.
COUNTY OF MIAMI-DADE:

I, Sonnia Martinez, Shorthand Reporter,
certify that I was authorized to and did
stenographically report the foregoing
proceedings and that the transcript is a true
record.

Dated this 17th day of December,
2019.

-----*Sonia Martinez*

Sonia Martinez
Court Reporter

