

CITY OF CORAL GABLES
HISTORIC PRESERVATION BOARD MEETING

Thursday, January 17, 2019, 4:05 p.m.

405 Biltmore Way

Coral Gables, Florida

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PARTICIPANTS

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VENNY TORRE, Chairman

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ALICIA G. BACHE-WIIG, Board Member

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ALEJANDRO SILVA, Board Member

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JOHN FULLERTON, Board Member

9

BRUCE EHRENHAFT, Board Member

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RAUL RODRIGUEZ, Board Member

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ROBERT PARSLEY, Board Member

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ALBERT MENENDEZ, Board Member

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JANICE E. THOMSON, Board Member

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DONA M. SPAIN, Historical Resources and Cultural
Director

16

ElizaBeth Guin, Historic Preservation Coordinator

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GUSTAVO CEBALLOS, Assistant City Attorney

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YESENIA DIAZ, Administrative Assistant

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1 (Thereupon, the following proceedings were
2 held:)

3 CHAIRMAN TORRE: Good afternoon,
4 everybody, and welcome to the regularly scheduled
5 meeting for the City of Coral Gables Historic
6 Preservation Board for the residents of Coral
7 Gables and are charged with the preservation and
8 protection of historic or architecturally worthy
9 buildings, structures, sites, neighborhoods and
10 artifacts which require the distinct historical
11 heritage of the city.

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

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

19 Any person who acts as a lobbyist pursuant
20 to the City of Coral Gables ordinance number
21 2006-11 must register with the city clerk prior to
22 engaging in lobbying activities or presentations
23 before the city staff, boards, committees, and/or
24 the city commission.

25 A copy of the ordinance is available in

1 the office of the city clerk, and failure to
2 register and provide proof of registration shall
3 prohibit your ability to present to the historic
4 preservation board any applications under
5 consideration this afternoon.

6 A lobbyist is defined as an individual,
7 corporation, partnership, or other legal entity
8 employed or retained, whether paid or not, by a
9 principal who seeks to encourage the approval,
10 disapproval, adoption, repeal, passage, defeat or
11 modifications of any ordinance, resolution, action
12 or decision of any city commissioner, any action,
13 decision, recommendation of the city manager, any
14 city board or committee, including but not limited
15 to quasi-judicial advisory board, trust, authority
16 or counsel or any action, decision or
17 recommendation of city personnel during the time
18 period of the entire decision making process on the
19 action, decision or recommendation for which city
20 approval will be heard or reviewed by the city
21 commission, city board or committee, including but
22 not limited to quasi-judicial advisory board,
23 trust, authority or counsel.

24 Presentations made to this board are
25 subject to the city's false claims ordinance,

1 Chapter 39 of the City of Coral Gables City Code.

2 I now officially call the City of Coral
3 Gables Historic Preservation Board Meeting of
4 January 17, 2019, to order. The time is 4:06.

5 Present today to my left, Mr. Raul
6 Rodriguez, Mr. Robert Parsley, Mr. Alejandro Silva.
7 To my right, Mr. Albert Menendez, Mr. John
8 Fullerton, Steve -- this is where I get stuck.

9 MS. SPAIN: That comes with age.

10 CHAIRMAN TORRE: And I know all these
11 people. Ehrenhaft. Of course I know him. And
12 Alicia Bache-Wiig. Thank you.

13 The next item -- this is where I always
14 get stuck, right?

15 The next item on the agenda is the
16 approval of the minutes of the meeting which were
17 held on December 20, 2018.

18 Are there any changes or corrections to
19 the minutes?

20 MR. SILVA: No.

21 CHAIRMAN TORRE: Okay. For that let's
22 have a motion for approval.

23 Is there a motion for approval of the
24 minutes please?

25 MR. FULLERTON: So move.

1 CHAIRMAN TORRE: Is there a second?

2 MR. EHRENHAFT: Second.

3 CHAIRMAN TORRE: All those in favor please
4 say aye.

5 THE BOARD: Aye.

6 CHAIRMAN TORRE: Those against. Thank
7 you.

8 Notice regarding ex parte communications.

9 Please be advised that this board is a
10 quasi-judicial board and the items on the agenda
11 are quasi-judicial in nature which require board
12 members to disclose all ex-parte communications.
13 An ex-parte communication is defined as any
14 contact, communication, conversation,
15 correspondence, memorandum, or other written or
16 verbal communication that takes place outside a
17 public hearing between a member of the public and a
18 member of a quasi-judicial board regarding matters
19 to be heard by the quasi-judicial board. If anyone
20 who has made any contact with a board member, when
21 the issue comes before the board, the member must
22 state on the record the existence of the ex-parte
23 communication, the party who originated the
24 communication, and whether the communication will
25 affect the board member's ability to impartially

1 consider the evidence to be presented regarding the
2 matter.

3 Does any member of this board have such a
4 communication to disclose at this time?

5 MR. FULLERTON: No.

6 MR. EHRENHAFT: None.

7 CHAIRMAN TORRE: We have a deferral, is
8 that correct?

9 MS. SPAIN: Yes. It is case file COA (SP)
10 2018-20 and that is concerning 318 Viscaya Avenue.
11 That's been deferred.

12 CHAIRMAN TORRE: Okay. So the next
13 item -- we start with anyone today who will be
14 speaking. If you will be speaking, please rise and
15 you will be sworn in.

16 (Thereupon, all participants were sworn
17 in.)

18 CHAIRMAN TORRE: The first item is a local
19 historic designation. And this is case file LHD
20 2017-017, which is a consideration of the local
21 historic designation of the property at 910 Capri
22 Avenue, legally described as Lots 11 and 12, Block
23 83, Coral Gables Granada Section Resub, according
24 the plat thereof, as recorded in plat book 15 at
25 page 7 of the public records of Miami-Dade County.

1 MS. SPAIN: So this came to us originally
2 as a part of a potential lot separation. It is a
3 very small home on a very large lot. And so that
4 lot separation, I was involved in speaking to the
5 owners of the property and their architect. And we
6 thought it was appropriate for lot separation, and
7 that lot separation was contingent on it, in my
8 view, becoming a historic residence because it is
9 so obviously historically significant. The lot
10 separation was denied by the city commission, but
11 we wanted to continue with the designation of the
12 property. So --

13 MS. GUIN: Good evening. So this is for
14 the local historic landmark designation of the
15 single family home at 910 Capri Street. And here
16 you can see the 1940 historic photo of the home.

17 THE COURT REPORTER: Please state your
18 name.

19 MS. GUIN: ElizaBeth Guin, G-U-I-N.

20 The property is located on interior lots
21 on the west side of Capri Street just south of 8th
22 Street and north of Mariana. The site dimensions
23 are 100 feet by 102 and the primary elevation faces
24 east.

25 As Dona just mentioned, the application is

1 a designation by staff. So in accordance with
2 Article 3, Section 3-1103 of the Coral Gables
3 Zoning Code, the criteria for destination of
4 historic landmarks: A local historic landmark must
5 have significant character, interest or value as
6 part of the historical, cultural, archeological,
7 aesthetic or architectural heritage of the city,
8 nation or the state. For designation, the property
9 must meet one of the criteria outlined in the code.
10 Staff has determined that 910 Capri is eligible as
11 a local historic landmark based on four criteria.

12 First is historical cultural significance.
13 It exemplifies the historical, cultural, political,
14 economic, and/or social trends of the community.
15 Also based on its architectural significance,
16 portrays the environment in an era of history
17 characterized by one or more distinctive
18 architectural styles, in this case Mediterranean
19 Revival, embodies those distinguishing
20 characteristics of the architectural style or
21 period or method of construction and contains
22 elements of design, detail, materials or
23 craftsmanship of an outstanding quality which
24 presents significant innovation or adaptation to
25 the South Florida environment.

1 So building records indicate that permit
2 number 338 was issued for the home at 910 Capri.
3 These -- the original plans we have not been able
4 to locate to date. The loan number of the permit
5 indicates that the home was built prior to the
6 city's incorporation, which was in 1925. Coral
7 Gables didn't start issuing building permits until
8 the fall of '24 and when they did, the permits were
9 issued as the architects brought the plans forward.
10 So they weren't in chronological order, which is
11 why when you look at some of the other permits that
12 I provided, the numbers may not make sense with the
13 dates, but that is why.

14 So based on what we feel is some pretty
15 strong evidence, we believe the home was built in
16 the late 1923, and that the architect was H. George
17 Fink. And I will go through some of the evidence
18 today, but there is more detail in the designation
19 report that you have in front of you.

20 Regardless, it is clear that the property
21 was built during the initial planning and
22 development period of the city and reflects George
23 Merrick's vision for a Mediterranean inspired city
24 with housing for varying income brackets. The home
25 is located within the Coral Gables Granada Section.

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1 As you may recall, when we designated the city plan
2 when Merrick launched his first plans for the City
3 of Coral Gables, he only owned land north of
4 Sorolla Avenue along the narrow strip along
5 Granada. And he had planned his first major
6 entrance there at Tamiami Trail. And we see lots
7 and lots of evidence that developing this area,
8 tying it up to the Tamiami Trail was a big priority
9 for him.

10 So the -- originally, when -- and you can
11 see here on this map from 1922, just that strip of
12 land was called Section F. In 1923, we see after a
13 very hard year of negotiating, buying pieces from
14 the Coconut Grove Development Company and other
15 private land owners, he's amassed about 40 acres up
16 in this area. And he's rebranded this area and he
17 is calling it the New Granada Section.

18 With this launch, he is going to build 40
19 moderately priced homes. And what he does is, you
20 have the area around the golf course and Alhambra
21 Circle with the larger homes, and then this area
22 was his campaign to provide moderately priced
23 homes. He is putting in 50 miles, 15 miles of
24 boulevards and 30 miles of sidewalks.

25 A September 24th article in the Miami News

1 provides a little more detail. He says these new
2 homes setting an ideal of building of small homes
3 in the area are from designs of H. George Fink,
4 Martin Hampton, and Louis Brumm guided by Merrick's
5 desire for moderately priced homes. Compactness,
6 beauty and comfort have been achieved by the
7 architects. Typical new homes -- and this is the
8 important part here -- will contain two bedrooms, a
9 combination living room, dining room, kitchen and
10 bath, garage that are linked artistically with the
11 house, screened loggias, imported Spanish tile
12 roofs, cypress beams and archways. And this
13 description fits what we see at 910 Capri.

14 So records indicate in October of 1923, he
15 says that there are 50 homes under construction, so
16 10 additional to what he announced in September.
17 And that plans have already been submitted for an
18 additional 58 homes.

19 On November 1st, a Miami Herald article
20 tells us that the plans for these homes were drawn
21 up by, these additional 58, by H. George Fink,
22 Richard Kiehnel and Hampton. The houses are being
23 erected by C.W. Ricketts, who at the same time was
24 superintendent of construction for the Coral Gables
25 company. And what that tells us, if you remember,

1 in other parts of the city Merrick is going after
2 nationally claimed architects and builders to come
3 and build. But the Granada section is, obviously,
4 his baby. He's got his superintendent building the
5 sidewalks, doing the roads, and building all the
6 homes. And it's Merrick and his design team all
7 the way.

8 So the article also tells us where these
9 58 homes are located, with 12 on Ferdinand, 18 on
10 Genoa, 8 on Milan, 6 on Capri, and 14 on Pizarro.
11 So we know that homes on Capri are definitely part
12 of this initial development of the area.

13 The map here is actually from this
14 architectural guidebook. And it is a compilation
15 of Sanborn Fire maps which is a very accurate
16 primary source and the author of this book compiled
17 Sanborn maps from the year 1924. And you can see
18 with the arrow indicating that by June 1924, we've
19 got a home right up at 910 Capri.

20 So why do we feel very comfortable saying
21 that the home's built by H. George Fink? Another
22 piece of the puzzle here. Here we can see four
23 homes, three of which we know were designed by
24 Fink. You can see they are all very, very similar.
25 We have the plans for the three other homes for

1 1222 Ferdinand Street. Those plans are dated from
2 1923. Plans for 1202 Capri Street. Those plans
3 are dated 1924. And then 1541 Plasentia whose date
4 to June of 1925.

5 You can see how similar these are.
6 They -- the floor plans for the three sets that we
7 have are identical, and they match what we see on
8 the ground at Capri. When you look at the homes,
9 the massing is the same, the fenestration is the
10 same for all four of the homes. What changes is
11 the detailing, the curve of the wing walls, the
12 placement of the vents. You have -- the later
13 homes have a little more change in the detailing.
14 910 Capri and 1222 Ferdinand, which we believe were
15 both built in 1923 in this initial campaign, have
16 very few differences between them. You can see the
17 wing wall leading to the entrance has a different
18 curve. You can see the -- how they treat the
19 oculus window, that is round, it is different, and
20 the vent up in the gable. But, otherwise, from
21 what we can see, what we have at 910 Capri is still
22 standing. And the plans for Ferdinand, these are
23 pretty much the same home. So we feel very
24 comfortable saying that this home is attributed to
25 H. George Fink.

1 So just providing a little bit more
2 context, here you can see our map of pre-1934
3 through '35, single family homes, see how built out
4 this area -- most of what you see, these blue
5 blocks up in the Granada Section, were built in the
6 1920s. There was very little building during the
7 '30s and the early '40s. So you can see how
8 developed it is. You see the larger homes at the
9 bottom flanking the golf course and Alhambra Circle
10 and then the smaller homes in the Granada Section.

11 As we move into the 1950s, as was typical
12 of the nation and what we see here in the city, is
13 when the area became built out. That context of
14 single family homes more moderately priced has
15 remained and that is the context that we have still
16 today.

17 Homes built in the Mediterranean Revival
18 style, it's significant as a classic and an early
19 example of the style in the city. Merrick and his
20 design team felt that this type of architecture
21 harmonized with South Florida's climate and
22 lifestyle. The home at 910 Capri exemplifies the
23 building archetype upon which Coral Gables was
24 founded in the early 1920s. Built as a two
25 bedroom, one bath, with a front porch and an

1 artistically attached garage, it exemplifies many
2 of the character defining features of this style.
3 These include the thick masonry walls which keep
4 the home cool, light colored texture stucco, thick
5 exterior walls to reflect the sun's heat, the
6 deeply recessed and varied windows that provide
7 much needed ventilation and light in the tropical
8 environment, roofs of varying heights and types
9 with two piece barrel tile, projecting screen
10 porch, which has now been enclosed, articulated
11 decorative door and window surrounds, decorative
12 mason screens, exteriors of arched openings,
13 prominent chimney, a series of curved wing walls,
14 oculus windows, the protruding window sills, an
15 arched niche with a pedestal and ornamental
16 metalwork.

17 So let's take a quick walk around the
18 building. Here you can see the front east facade.
19 The northern half on the two story north is the
20 original portion of the building. You see the one
21 story southern wing is -- was built in 1951 to add
22 another bedroom and bath to the house. Looking at
23 the side elevation, you can get a better idea of
24 how that two story cross gable in the original
25 section forms that T with the cross gable section

1 facing the front housing the stairwell. And this
2 little projecting bay, which in the designation
3 report I refer to as that lean-to bay. The main
4 entrance to the home is on the side leading into
5 what is now the enclosed front porch. And then
6 that attached garage that back. In the side facade
7 on the south, a better view of what the historic
8 property looked like. You can see the large
9 dominant chimney and that shelf niche and then the
10 rear west facade.

11 So moving from left to right on the slide,
12 which is north to south, you see the back of the
13 garage building. You see that one story little
14 section there without the parapet that was a
15 sleeping porch at one point. That has now been
16 enclosed. Then a higher up one story portion with
17 parapet was living space, the two story living
18 space, and then you see the deck in front of that
19 1951 addition.

20 We'll take a look quickly at some of the
21 more dominant character defining features. You see
22 in this picture the textured stucco, the different
23 roof types, the barrel tile roof, the variety of
24 windows recessed with projecting sills. Here is a
25 little better picture of that front terrace with

1 its ornamental metalwork. You can see the series
2 of wing walls here, that one and a half story wing
3 wall and then the little flip off the terrace wall.
4 In the other picture, you can see the wing wall
5 that defines the front entry. And then I'm not
6 sure if you can see it on this slide, but also
7 coming off the garage is another little wing wall.

8 Up in the gable, you can see the masonry
9 vents. And then throughout the property on various
10 openings we have this -- these window and door
11 surrounds that are incised in. These are -- we can
12 see them clearly in the plans for Ferdinand and we
13 see them in the historic -- the early historic
14 photos for Capri. And you get a better view of
15 that -- the oculus window and its surround
16 here. And there is also molded cornices, most of
17 which you can see, some are obscured by the
18 gutters, but another nice little touch that still
19 exists.

20 So there have been a few additions and
21 alterations to the property. As I said, we don't
22 have the original plans, but we have been using the
23 plans for the other properties as our basis. What
24 you see here is a tax card from 1962 that clearly
25 shows us how some of the pieces are being used at

1 the time. So that 1951 addition here is outlined
2 in blue, but you see in orange is identified here
3 on the tax card as a sleeping porch. Now, the
4 other building plans that we have don't have a
5 sleeping porch in this area. And looking at this
6 little piece, it looks a little awkward there and
7 not really where you would put a sleeping porch.
8 You're not getting much ventilation or breeze
9 through there. So we think that the sleeping porch
10 was actually an infill, that that is an addition,
11 just a little infill that then later was
12 enclosed. And then the green shows the location of
13 the front porch which was originally screened and
14 later enclosed. You can see a detail from the
15 historic photo and then what it looks like today.
16 After it was enclosed, you can see that one of the
17 alterations was they took off that -- the slender
18 column in the middle and these larger columns of
19 different proportions were added to the sides and
20 then the middle one replaced. Another thing that
21 happened when they added the windows here, as you
22 can see, this little curved detail at the bottom of
23 the arch at that spring point there, that was
24 removed when they put the windows in. However,
25 they kept the windows basically in the same

1 openings. So as a result, you have an offset of
2 the window up top from the window on the bottom. I
3 think these oversized columns sort of mask that
4 when you first look because that is what you see
5 and you don't see the offset as much.

6 Other notable alterations include the
7 redwood patio deck that was added in 1976. The
8 windows were changed from casement to the current
9 single hung. We don't know the date for that. I
10 think I mentioned before that there were very few
11 permits on this property.

12 We have that -- the window that you see
13 here in the back, the doors were originally a
14 series of windows. It has maintained its -- that
15 articulated windows surround up top. And when you
16 look at the plans for Ferdinand, you see pretty
17 much what it looked like in looking on-site. That
18 was a window that was later converted to the door.
19 The garage doors were replaced. The brick paver
20 driveway was installed in 2004. And then there are
21 a few maintenance permits for the roof tile
22 replacement, resurfacing of the flat roof and for
23 exterior painting.

24 So we do have a few changes to some of the
25 character defining features. However, the original

1 home is easily distinguishable from the later
2 alterations and addition and the home retains its
3 historic integrity.

4 So, in conclusion, constructed in circa
5 1923, the single family home at 910 Capri is
6 significant as a classic example of the early
7 single family residence in Coral Gables. When
8 founder George Merrick began planning and
9 developing Coral Gables, he envisioned it as a
10 cohesively designed Mediterranean inspired city.
11 During the 1920s, careful attention was paid by his
12 development team to ensure that the building and
13 streetscapes conformed to the Mediterranean ideals
14 that Merrick felt that this type of architecture
15 harmonized best with South Florida's climate and
16 lifestyle.

17 The home is attributed to H. George Fink
18 who was an original member of Merrick's design team
19 and exhibits many of the character defining
20 features of the Mediterranean Revival style.

21 The home, built prior to the city's
22 incorporation, was part of the initial development
23 of the Granada Section. It characterizes both
24 Merrick's vision and makes contribution to the
25 shaping of Coral Gables. The single family

1 residence retains its historic integrity and thus
2 is part of a collection of a quality structure that
3 is historically significant to the City of Coral
4 Gables.

5 Thus, staff recommends approval of the
6 local historic designation for the property at 910
7 Capri Street.

8 I just want to say the owner is in the
9 audience, and I think we have a couple members of
10 the public that are here at this time.

11 CHAIRMAN TORRE: Does that conclude
12 your presentation?

13 MS. GUIN: That concludes my presentation.

14 CHAIRMAN TORRE: Would anybody want to
15 speak as to this item?

16 Would you like to come up and speak? You
17 don't have to. I'm just asking. No? Does anybody
18 else want to come up and speak?

19 All right. So we're going to close the
20 public hearing.

21 Thank you.

22 Does the board want to make a motion,
23 discussion?

24 MR. FULLERTON: I think this is a great
25 house and Fink was obviously an icon in early

1 Gables, and I think it deserves -- I'm kind of
2 surprised it hasn't been designated already a long
3 time ago.

4 MS. SPAIN: Yeah. It's surprising that we
5 can find something like this that hasn't been.

6 MR. FULLERTON: Anyway, I'll make the
7 motion if you're ready.

8 CHAIRMAN TORRE: Would you like to come
9 back? All right. We'll do that.

10 MS. THOMAS: I have a question. My name
11 is Susan --

12 CHAIRMAN TORRE: Would you come up to the
13 podium?

14 MS. SPAIN: Sorry, otherwise it's not
15 caught on the microphone.

16 MS. THOMAS: Hi, my name is Susan Thomas.
17 I live at 911 Capri Street, right across the
18 street. And historic designation is fine, but my
19 question is I'm concerned that you said that you
20 were okay, if I understood correctly, with lot
21 splitting.

22 MS. SPAIN: No. What I said was that I
23 was part of the discussion with the lot separation,
24 but that was denied by the city commission.

25 MS. THOMAS: Okay. So that is a dead

1 issue?

2 MS. SPAIN: That is a dead issue.

3 MS. THOMAS: Yeah, because I just wanted
4 to make sure that somehow that doesn't get all
5 wrapped up with this.

6 MS. SPAIN: I was just trying to explain
7 to them how it got here.

8 MS. THOMAS: Okay. No, listen, I've never
9 been here before. This is all new to me.

10 MS. SPAIN: That's not going to happen to
11 this property.

12 MS. THOMSON: What was that concern again?
13 I'm sorry, I could not hear.

14 MS. SPAIN: The lot separation. She was
15 concerned that it could possibly be separated, but
16 that will not happen.

17 MS. THOMSON: Okay.

18 MS. THOMAS: Go ahead.

19 MS. SPAIN: On the record.

20 CHAIRMAN TORRE: I'm going to continue
21 with the motion.

22 So we have a motion from Mr. Fullerton.

23 MS. THOMSON: I second it.

24 CHAIRMAN TORRE: We have a second,
25 Ms. Thomson.

1 Any further discussion?
2 Go for role call.
3 MS. DIAZ: Mr. Menendez.
4 MR. MENENDEZ: Yes.
5 MS. DIAZ: Mr. Ehrenhaft.
6 MR. EHRENHAFT: Yes.
7 MS. DIAZ: Mr. Rodriguez.
8 MR. RODRIGUEZ: Yes.
9 MS. DIAZ: Ms. Thomson.
10 MS. THOMSON: Yes.
11 MS. DIAZ: Mr. Fullerton.
12 MR. FULLERTON: Yes.
13 MS. DIAZ: Ms. Bache-Wiig.
14 MS. BACHE-WIIG: Yes.
15 MS. DIAZ: Mr. Parsley.
16 MR. PARSLEY: Yes.
17 MS. DIAZ: Mr. Silva.
18 MR. SILVA: Yes.
19 MS. DIAZ: Mr. Torre.
20 CHAIRMAN TORRE: Yes.
21 MS. SPAIN: Done. Congratulations.
22 MS. MUINOS: Thank you.
23 MS. GUIN: Thank you all.
24 CHAIRMAN TORRE: Thank you.
25 All right. The next item will be case

1 file COA (ST) 2018-154. This is an application for
2 the issuance of a Special Certificate of
3 Appropriateness for the building located within the
4 University of Miami Main Campus Frost School of
5 Music. This is referred to as the Arnold Volpe
6 Music School located at 5489 San Amaro Drive,
7 legally described as All of the Arnold Volpe Music
8 Building as now existing, laid out and in use, the
9 same being a portion of Tract 1 of Amended Plat
10 Portion of Main Campus University of Miami,
11 according to the Plat thereof, as recorded in Plat
12 Book 46 at Page 81 of the Public Records of Miami-
13 Dade County, now Miami-Dade County, Florida. The
14 application requests design approval for the window
15 and door replacement.

16 MS. SPAIN: So I'm going to turn this over
17 to representatives from the University of Miami.

18 MR. BASS: Mr. Chairman, members of the
19 board. Good afternoon, Jeffrey Bass is my name, 46
20 Southwest 1st Street is my address. I'm a lawyer.
21 I represent the University of Miami. We're here
22 today seeking your approval for a Special
23 Certificate of Appropriateness. And today is
24 really a continuation of the conversation that we
25 started with this board back in March 2018, where

1 we came before the board voluntarily and as the
2 fine stewards that the University is of the
3 historically significant resources on its campus,
4 we came before you to designate this building.

5 We have been working with your staff who,
6 as always, has been extraordinary, to finish out
7 our ability to harden and fortify the window
8 openings of this building before the next hurricane
9 system is before us.

10 As I have said before, I know technical
11 boards of professionals like you prefer not to hear
12 much from attorneys, so I'm going to say it's nice
13 to see you all and I'll turn it over to our
14 architect who will walk you through the specifics
15 of the store front window system that we have and
16 we're here to answer any questions.

17 But we would like your approval today so
18 we can get going and get finished before hurricane
19 season starts.

20 Thank you so much.

21 Let me introduce Mr. Matthew Polak.

22 MR. POLAK: Good afternoon. Again, my
23 name is Matt Polak. I am the president of Chisholm
24 Architects, 782 LeJeune Road, Miami, Florida.

25 I did want to start off the presentation

1 and just walk you through some of the research that
2 we have done and solutions that we have been
3 working out with both the city staff as well as
4 with the university. Our opening slide is just a
5 3D rendering that we have done in order to, one,
6 just to give you a reference point on where the --
7 where the property is located. It's on San Amaro
8 Drive. It is just off the circle where Miller Road
9 and San Amaro are. It is kind of tucked in. It is
10 adjacent to the -- the student union and kind of
11 tucked away behind the new music facility.

12 The building itself is a Robert Little
13 building. It was built in, I think, 1954, started
14 to be designed maybe 1953, 1954. So it's a
15 relatively simple structure in the sense that it is
16 concrete -- cast-in-place concrete system, kind of
17 an egg crate structural system, cast-in-place
18 stairs, very efficiently designed, in some ways a
19 very eloquent building in the sense of its use of
20 materials.

21 We have been working with the university
22 on this building since 2015. As part of the
23 ongoing renovations of that, about two years ago we
24 did -- excuse me -- we did replace the awning type
25 windows that were on the northeast elevation of the

1 building. And as part of that renovation, we also
2 renovated the classrooms, installed a more
3 state-of-the-art air conditioning system and
4 replaced a good portion of the interior finishes,
5 primarily the ceilings.

6 We held off on the -- on the southwest
7 elevation, which is why we're here today to sort of
8 discuss both what we have uncovered as we've kind
9 of investigated the building and our proposed
10 solution in order to be sympathetic to the
11 historical portion of this building.

12 So, just again, just to give you some
13 reference, the hatching area is actually the
14 portion of the building which is facing southwest,
15 as we spoke before, the northeast portion of the
16 opposite side has already been completed and,
17 again, the building is sort of tucked within the
18 music campus complex.

19 What you're seeing there is the -- these
20 are the original elevations that we were able to
21 sort of decipher from microfilm that was provided
22 to us. As you can see, the original -- the
23 original design consisted of a glass clear story
24 system. It was framed in wood. The wood frame
25 there was primarily two-by-fours. The nominal

1 sizes of that were around an inch and 5/8s, give or
2 take. A little bit bigger than an inch and a half
3 that you get today, but still very slender, a very
4 slender detail.

5 They had solid core wood doors, which are
6 at currently -- they are not the existing solid
7 wood doors, but they are still solid core wood
8 doors there now. And then below the clear story,
9 as part of the system, they had an aluminum
10 jalousie frame with a redwood jalousie installed in
11 lieu of the glass. And then behind that jalousie
12 frame was just a simple screen.

13 So the building had -- had very good
14 natural ventilation. At the time, you had glazing
15 awning style windows on one side, which opened, you
16 know, almost 100 percent opening. And then you had
17 the -- you had the redwood slided frames that were
18 operable and they allowed that to open, allowed the
19 building to -- to breathe.

20 Obviously, over time and with air
21 conditioning and with the use of the building now
22 with, you know, the building primarily is a music
23 building and they do classrooms, but they do do
24 some rehearsals. There are some pianos in there
25 now. So humidity control has become sort of an

1 issue there, notwithstanding the other issues that
2 we have with hurricane harming the building.

3 So over time and what's happened is in --
4 between 1954 and 1999, the panel, the wood slided
5 panels that exist below next to the doors, were
6 covered up with exterior panels and then painted
7 several times over the course of many years. And
8 then also you'll see a section there, I think it
9 has key note number 5 there, those were the --
10 those are the existing restrooms. Those restrooms
11 were renovated in 1999 and that -- that area was
12 blocked up and enclosed in. It is still the
13 original location, but the fenestration was removed
14 and closed up ultimately. There is also a small
15 communications closet in there and electric room
16 that takes up that space.

17 What we're proposing to do, and I did --
18 unfortunately, I didn't have them put it into the
19 PowerPoint, but I do want to pass out the copy of
20 the photographs that we presented to the Board of
21 Architects if you all want to take a look at it.

22 What we are proposing to do is -- on
23 advice of counsel, I'm going to let you know that
24 we have -- we have been to the Board of Architects
25 and -- we've been to the Board of Architects. We

1 have gotten preliminary approval. As part of that,
2 there were some materials that they have asked us
3 to incorporate into the design, which I'll get to
4 as part of our -- as part of our presentation.
5 They had approved it subsequent to your approval
6 and, I think, we can discuss some of their comments
7 and concerns and then work toward a solution.

8 Getting back to the design, what we're
9 proposing is basically we're going to remove the
10 entire system from structural column to structural
11 column and replace it with a Trulite Aluminum NOA
12 approved TruLite Aluminum Frame System. We're
13 working with the manufacturer. The main difference
14 we're making is that we're asking the manufacturer
15 to actually flip their glazing system. Generally,
16 the meat of the frame is on the interior side, and
17 we're flipping it the other way so the meat of the
18 frame is actually on the exterior side.

19 So there are some -- you know, there are
20 some issues that need to be worked out in order to
21 make sure we can keep the NOA, but ultimately the
22 reason we're doing that is so that it will allow us
23 to insert inside that NOA approved frame a louver
24 system that will replicate what was there
25 previously.

1 One of the issues that had come up is that
2 the existing louvers, when we removed the panels --
3 I think you'll see that in the pictures -- they had
4 actually been -- prior to them being covered up,
5 they had actually been painted several times. And
6 it looks like it is like a navy green or navy gray
7 paint over time. And we didn't -- we haven't
8 removed all the panels. We have removed about four
9 of them, and we have looked at the various
10 condition of them. And they're, you know, they are
11 in pretty poor condition. But, more importantly,
12 the frames themselves, when they attached the
13 exterior panels to it, they kind of screwed them in
14 directly and removing -- we found that when we
15 tried to remove those panels, the frames themselves
16 got kind of damaged as well. Not to mention that
17 not having been operated in such a long time, the
18 mechanisms for those systems, for the actual
19 jalousie system is pretty much shot.

20 Another concern that has come up is that
21 because the Trulite system we're going with, with
22 its NOA, the frame itself is thicker than what is
23 there now. So this was the -- this was the
24 thinnest system we could find. It is, I think,
25 around two or two and a quarter inches thick on the

1 side that we're going to expose to the -- to the
2 exterior.

3 We did investigate, initially, trying to
4 replace the system with a wood system itself, but
5 we could never get a jam that was thin enough that
6 would look close enough to what we think the intent
7 was, which is a very slender, a much more slender
8 profile for the building.

9 So that is why we have gone with an
10 aluminum system, and then the intent there is to
11 attach and fabricate an aluminum -- fixed aluminum
12 frame with a wood -- with a wood louver. We are
13 working on a mockup currently with the general
14 contractor and the -- and one of the preferred
15 manufacturers, which I'll bring up right now so you
16 all can see.

17 I don't know where is a good place to put
18 it. I guess here.

19 I think what I would like to just start
20 off with is that the wood frame around it is on
21 there basically because it won't stay together
22 without the wood frame around it. But what we have
23 been working on with the manufacturer is -- and
24 I'll step away from the microphone. But what we
25 have been working on is really developing this --

1 this is the section or half of this, two-thirds of
2 the section of the actual frame.

3 MR. BASS: People say lawyers are useless.
4 I just want to say I want to try to be as helpful
5 as I can.

6 MS. POLAK: Okay. So what we have been
7 working on with staff, and this is, like, our
8 second mockup or I would say version 1.5 of the
9 mockup. We have gotten -- they have been able to
10 lower -- to reduce the section of the actual louver
11 itself that is fairly close to what is -- you'll
12 see in the photograph there.

13 What we're working on now is the gap
14 between the frame of the window and the louver
15 itself. And the reason we're working on that is if
16 you look at the pictures, you get a reveal between
17 there. And what we're trying to -- trying to get
18 is that if we can get a half inch or a quarter inch
19 reveal in here, we will get a nice shadow line.
20 And I think we'll get a much better -- a more
21 accurate depiction of what was actually there in
22 the field.

23 So that is -- that is what we're working
24 on right now. And I think we can get there. The
25 other -- the other change we have made is that

1 we've actually fixed the louver now instead of
2 making it operable, for a number of reasons.
3 Mostly for maintenance is the most important reason
4 why we wanted to do that. But it also makes it
5 easier for us to do the calculations for wind and
6 to make sure the thing doesn't blow away.

7 One of the items that had come up during
8 the -- during the BOA was the actual material that
9 was being used here. Excuse me. The material we
10 see here was actually not approved by the BOA. And
11 part of the reason was is that it is -- although it
12 is a wood based product, it is about as far away
13 from wood as you can get and still be able to call
14 it wood. So that was an issue that the BOA had.

15 So we're coming back with a different
16 product which is a -- it's called Temora which is a
17 process -- it is an actual wood that is actually --
18 all the moisture is taken out of it and it is
19 filled with resin. I don't know if we have a
20 sample. We have been trying to get a sample of it,
21 but we -- it is manufactured in Germany. And we're
22 actually working with the manufacturer to see if
23 they can actually mill it to the actual profile
24 that is there now. And the actual profile is about
25 three inches by three eights of an inch thick with

1 routed edges and they kind of fit into each other.

2 So that is kind of where we are in the
3 process right now. So what we are here is to sort
4 of explain to you what we're trying to do.

5 One of the things we have discussed with
6 staff is if we treat the aluminum frame with a
7 different color, an ESP painted color -- I'm not
8 recommending that we want to make it look like
9 wood, but I think a darker color would be -- would
10 mimic more of what was there and allow the aluminum
11 frame to pop out and get a little bit more reveal
12 line happening on the system.

13 MR. FULLERTON: Can I ask you a real quick
14 question?

15 MR. POLAK: Absolutely.

16 MR. FULLERTON: So that wood louver as it
17 is closed is the entire wall section, or is there
18 any R value panel behind it or anything like that?

19 MR. POLAK: I'm sorry. Could you repeat
20 that one more time?

21 MR. FULLERTON: Yeah. It feels like I
22 heard that this wall, this wood section is the
23 entire wall, basically. In other words, there is
24 nothing behind it to --

25 MR. POLAK: No, what we're going to have

1 behind it is actually a piece of glass.

2 MR. FULLERTON: Okay.

3 MR. POLAK: We're going to have a piece of
4 glass behind it. The only -- the difference would
5 only be now is that we want to fix -- we're going
6 to fix the louver in one position.

7 MR. FULLERTON: No, I understand. I just
8 didn't -- I didn't hear about the glass.

9 CHAIRMAN TORRE: Can I clarify a couple of
10 things technically speaking? The second piece that
11 must be 5/8s or maybe a little bigger, I guess it
12 is the filler you're using to widen that to make it
13 in line with what was there, right? The first
14 piece is the structural, the second piece is a
15 filler.

16 MR. POLAK: And the reason we need that
17 filler is that we need something to attach this
18 frame to.

19 CHAIRMAN TORRE: Are you trying to make
20 that filler to make that girth that you had before
21 to widen it to the one and a half or something, is
22 that -- is that not a --

23 MR. POLAK: I think what is not accurate
24 about this mockup is that this frame here is
25 actually -- there is actually another frame here.

1 CHAIRMAN TORRE: On the other side, the
2 same size?

3 MR. POLAK: It is about two and a quarter.
4 The total is about two and a quarter inches. And I
5 think what the fabricator did is he just cut -- he
6 just ripped the piece of the aluminum here.

7 CHAIRMAN TORRE: Are they going to be two
8 of them side by side joined together so this piece
9 and the other piece make up the middle?

10 MR. POLAK: What you'll have in the middle
11 is a one piece -- the aluminum extrusion in one
12 piece. And then what will happen is this piece
13 right here, which is the filler piece, what we're
14 working with with the manufacturer is to make that
15 not flush with the frame, with the two frames, but
16 to recess it back so that we get a reveal. And if
17 you look at the picture, you'll see that is kind of
18 what they did. I think you have it right here.

19 CHAIRMAN TORRE: Let me --

20 MR. POLAK: You'll see it right there.

21 CHAIRMAN TORRE: Right. So the window on
22 top of this, which is the transom, I guess, is
23 going to be just a replicate of this --

24 MR. POLAK: It is going to be a window.

25 CHAIRMAN TORRE: -- moving up.

1 MR. POLAK: So you're going to have that
2 same thickness. There you're going to have a
3 little bit of a jam piece to hold the glass, but
4 that will be recessed back too.

5 What is really happening on this Trulite
6 system is it has a piece that holds the glass in on
7 this side that you don't see that is hidden with
8 the frame. So I have -- and I have to -- I can't
9 really do too much with that, otherwise I lose my
10 NOA on it.

11 MR. SILVA: The width is dictated by the
12 glazing.

13 MR. POLAK: Right. So the reason why we
14 flipped it is that it gives us three or four inches
15 that we can insert the louver, which is kind of
16 similar to what Robert Little did originally.

17 CHAIRMAN TORRE: But the filler does not
18 show up on the transom. The filler only shows
19 up --

20 MR. POLAK: This filler will not show up
21 on the transom.

22 CHAIRMAN TORRE: So the transom on the
23 top -- I mean, I'm just trying to get what the main
24 line is. So the line that comes from the top,
25 which is two windows put together coming down on

1 the transom, are two pieces of the first piece side
2 by side. That times two is the piece coming down?

3 MR. POLAK: No, it is one. Because the
4 glass comes in and it is only one piece.

5 CHAIRMAN TORRE: Right, which is shown on
6 your section.

7 MR. POLAK: Bingo.

8 CHAIRMAN TORRE: That is supposed to be
9 the line like this and then when you go
10 crossways --

11 MR. POLAK: And then the transom coming
12 across will be about the same width. It should be
13 about two, two and a quarter inches coming across.

14 CHAIRMAN TORRE: So when you said you had
15 another one is because this one is on the other
16 side the same way?

17 MR. POLAK: Well, I don't believe that
18 this width here is shown accurately.

19 CHAIRMAN TORRE: Okay.

20 MR. POLAK: That is what I'm getting at.
21 It's not two of these, but it is not this.

22 CHAIRMAN TORRE: But it is one continuous
23 piece up and down and horizontal.

24 MR. POLAK: It is one continuous piece,
25 exactly.

1 CHAIRMAN TORRE: Okay. So the filler --
2 because I thought you were going to do the louver
3 pushed back. You're saying it is the filler that
4 gets pushed back.

5 MR. POLAK: Yeah, and the reason we want
6 to push the filler back, if you look at the picture
7 I handed out, is you'll see that that's kind of how
8 they did it there. They put a wood -- they put a
9 wood filler in there so they can screw the louver
10 to. And then you've got a shadow line. And I
11 think that really accentuated the thinness of the
12 frame.

13 CHAIRMAN TORRE: The only thing that came
14 to mind initially and, again, I don't know how
15 everybody else feels, is that the louver itself and
16 with the piece that holds it around, might look
17 better all looking like it's made out of the same
18 material versus just the louver and wood. So that
19 whole assembly set back is all wood made versus --
20 versus just the louvers looking --

21 MR. POLAK: Well, the thing is is that
22 historically speaking, the frame is -- is aluminum
23 there now. It is an aluminum frame that was
24 installed.

25 CHAIRMAN TORRE: But is there a different

1 color?

2 MR. POLAK: No, it's actually --

3 CHAIRMAN TORRE: Meaning there's a wood
4 color and then there is an aluminum color.

5 MR. POLAK: The way it is now is you have
6 a -- you have a redwood louver, you have an
7 aluminum jalousie frame, you have a wood filler set
8 back that -- I don't know if it's painted or not.
9 I don't remember. And then you have a wood -- you
10 actually have a wood frame here. And that wood
11 frame here, what I'm suggesting is that this frame
12 should be darker so that the pop, and I think
13 there's some pictures. Let me -- I think we have a
14 picture I would like to --

15 MS. SPAIN: We had a whole discussion
16 about that. Because, originally, the frame that
17 holds the louvers was wood. And so -- and now it's
18 going to be aluminum. So that is why we were
19 thinking about painting that a darker color so it
20 more clearly represents what was there originally.

21 MR. SILVA: But it was stained wood, it
22 wasn't painted, it was stained natural to match the
23 louvers?

24 MR. EHRENHAFT: Look at page 6 on the
25 bottom.

1 MR. POLAK: I mean, we're pretty certain
2 that the louvers themselves were -- looked like
3 they were stained. The frames -- I don't know.
4 There is another picture in there. We could have
5 it tested, but it probably was stained, but I think
6 what makes it -- what makes the whole thing pop is
7 that aluminum frame of the jalousie system with the
8 reveal. It really makes the thinness of that frame
9 come through.

10 CHAIRMAN TORRE: It keeps those lines very
11 consistent and everything gets pushed back so there
12 is no mixing of the two.

13 MR. POLAK: Yeah, and I don't think we can
14 push back because I don't have the depth. And I
15 don't think what we saw in the -- in the field was
16 necessarily pushed back, but what gave that
17 appearance of it being pushed back is that filler
18 piece between -- between these two planes is what
19 gave that depth to the system.

20 I'm sort of limited by the frame, what I
21 can fit inside the TruLite frame itself.

22 MR. SILVA: Are you getting a one time NOA
23 for the whole assembly, including the louver, or is
24 it going to retest the whole thing?

25 MR. POLAK: That is a fantastic question.

1 We're kind of -- we're kind of pursuing
2 several different tracks. There's -- you know,
3 there's a manufacturer called Sol-A-Trol that they
4 do a lot of schools. And, you know, they -- and
5 they actually cut their teeth on systems like this
6 when they first started out. We have been talking
7 to them about what they can do. I'm not sure their
8 system can really get us to where we want to be.
9 Their louver might. We're also speaking with a
10 company out in California that they are still in
11 the business of making these louvers. They have
12 their own peculiar little things that we're working
13 with as well.

14 The idea, though, would be to
15 conceptually, as we saw it, is that the window
16 system would have its own NOA. And then we would
17 simply design the louver to not blow away in a
18 hurricane. That is really I think the more
19 eloquent way to address that issue.

20 That is not to say we might have to one
21 time test because of what the manipulating we're
22 doing with the system itself, but I think that's --
23 that's the road we're going to ultimately have to
24 do.

25 MR. SILVA: I mean, I think it's been very

1 well thought out. I appreciate the effort that has
2 been put into this. I know you have been working
3 back and forth with staff. I think if you inset
4 that filler piece, and you get back to kind of what
5 was there originally or as close as we can. And I
6 would agree with the recommendation to paint the
7 frame a different color maybe to match the louvers.

8 CHAIRMAN TORRE: You're talking about the
9 wider frame, the one closest to the louver.

10 MR. SILVA: Yes. No, no, I'm talking
11 about --

12 MR. POLAK: It would be -- it would be
13 this frame which would be --

14 MR. SILVA: The original wood frame to get
15 it -- if, in fact, it was originally stained
16 natural, if we can determine that, then I would say
17 --

18 MR. POLAK: It was definitely darker.

19 CHAIRMAN TORRE: But with the set back on
20 the --

21 MR. SILVA: I think the set back and what
22 you're saying is crucial, that setting it back
23 to get that shadow line I think will bring us back
24 to the original.

25 CHAIRMAN TORRE: I think the key is the

1 consistency and the main members you're going to
2 see being very lined up and equal.

3 MR. POLAK: There was one other change I
4 wanted to make sure I didn't forget about.

5 We also -- the doors were -- there were
6 solid panel doors, but because of the system, they
7 are going to be single-lite French -- you know,
8 single-lite French front doors in lieu of that,
9 simply because that's -- they get the NOA.

10 We haven't really sat down with the dean
11 and talked about whether they want those frosted --
12 that glass frosted or not. But they would be,
13 instead of being solid panel metal doors, they will
14 be single-lite aluminum store front system doors.
15 And that is shown on the drawings as well. But I
16 think with that, I think I have probably given
17 you --

18 MS. SPAIN: I want to say we did that at
19 the architecture school. Do you remember, Rick, in
20 the architecture school whether we made that
21 single -- the single-lites? They were also solid
22 metal doors. Do you remember the doors,
23 themselves? Do you remember if they were glass?

24 UNIDENTIFIED SPEAKER: No, I wasn't
25 involved in that.

1 MS. SPAIN: Anyhow, I was okay with it.

2 MS. THOMSON: Well, they did put the
3 single glass doors in the other part of the music
4 building where the band room is --

5 MR. POLAK: Yes. Yes, those are.

6 MS. THOMSON: They did those. I play in
7 the band every Tuesday.

8 MR. EHRENHAFT: So can I ask one more
9 question?

10 MR. POLAK: Sure.

11 MR. EHRENHAFT: As a follow-up. So the
12 glazing that is going to provide the humidity
13 control and wind impact will be inside the louvers.

14 MR. POLAK: Correct.

15 MR. EHRENHAFT: But if one is on the
16 walkway at the ground level or on the second level,
17 one can reach out and touch these louvers.

18 MR. POLAK: Yes.

19 MR. EHRENHAFT: There will be no glazing
20 in front of them.

21 MR. POLAK: No.

22 MR. EHRENHAFT: And did you say they were
23 going to be fixed, or the model was fixed and that
24 the installed material would be operable?

25 MR. POLAK: No, the intention is to -- is

1 to have the louvers fixed. We do need to work --
2 we're still working out the details to be able to
3 kind of remove them and to be able to clean the
4 glass. So that is one thing -- that's sort of why
5 we're talking about how we're screwing them into
6 the system and how they will be cleaned. But that
7 is the other thing. But it will just simply -- the
8 concern is that if they were operable, over time
9 they would not be operable and then they get played
10 with and then --

11 MR. EHRENHAFT: Right.

12 MS. THOMSON: What are the ballistic --
13 I'm talking bullets consideration on these windows,
14 you know, because with all the school shootings
15 that go on.

16 MR. POLAK: That has not even been
17 considered in this -- in this scope of work.

18 MS. THOMSON: Okay.

19 MS. SPAIN: But it is impact glass.

20 MR. POLAK: It is impact glass, but it is
21 not ballistic impact glass, but it's impact glass.

22 MR. FULLERTON: I have a question
23 completely unrelated, and that is the railing
24 system. Right now all of those two and three story
25 buildings have completely violating -- violations

1 in the handrails. I know they are original and so
2 forth. On the Frost building, they have something
3 similar, but then they filled in the gaps with this
4 wire frame thing that is almost invisible, and I'm
5 wondering, especially the Foster building next
6 door, has a third story with a railing that is 42
7 inches high and then another one at 24 inches high
8 and that is it. There is no intermediate
9 protection for -- and as I was there looking
10 around, there were kids playing there. Not right
11 there, but around the building. And, God, that
12 just scared the heck out of me.

13 So I was just wondering if there is any
14 conversation about that with the architect board or
15 the code enforcement.

16 MS. SPAIN: You know, we haven't had a
17 conversation about that, but that's easily solved
18 if that becomes an issue with permitting. We have
19 done that on numerous buildings with the cable
20 system. So when you're actually looking at it from
21 far away, it disappears and you can see the
22 original intent.

23 I don't remember having that discussion on
24 this building, but --

25 MR. POLAK: No, we didn't. But it is one

1 that we probably should have.

2 MS. SPAIN: Yeah. Yeah, I mean that is
3 actually fairly easy to address.

4 MR. FULLERTON: It looks kind of scary.

5 MR. EHRENHAFT: Dona, is that something
6 that you can handle administratively?

7 MS. SPAIN: Yes. Yes, absolutely.

8 MR. EHRENHAFT: Okay.

9 CHAIRMAN TORRE: We're giving her a break.
10 I'm kidding.

11 I think we're good unless anybody else has
12 any more comments.

13 Anything else for the architect from the
14 board?

15 Thank you. Does anybody in the audience
16 want to speak on this item?

17 Good job. Thank you.

18 MR. POLAK: Thank you.

19 CHAIRMAN TORRE: Any comments before we
20 try to get a motion going? Comments? Questions?

21 MS. BACHE-WIIG: I'll move the item for
22 approval.

23 CHAIRMAN TORRE: Perfect.

24 MS. BACHE-WIIG: Based on staff
25 recommendation to revisit the proposed sample,

1 correct? Is that the only --

2 MS. SPAIN: And I believe to paint the --
3 to have the color dark of the -- of the aluminum
4 and recess it.

5 CHAIRMAN TORRE: Of the main frame would
6 be, right?

7 MS. SPAIN: Yes.

8 CHAIRMAN TORRE: The main frame being the
9 actual skeleton.

10 MS. BACHE-WIIG: Okay. So match the outer
11 frame to the original as much as possible and set
12 back will create a reveal with the intermediate
13 frame filler piece.

14 MR. SILVA: I'll second that.

15 CHAIRMAN TORRE: Any further discussion?
16 Okay.

17 MS. DIAZ: Ms. Thomson.

18 MS. THOMSON: Yes.

19 MS. DIAZ: Mr. Fullerton.

20 MR. FULLERTON: Yes.

21 MS. DIAZ: Mr. Menendez.

22 MR. MENENDEZ: Yes.

23 MS. DIAZ: Ms. Bache-Wiig.

24 MS. BACHE-WIIG: Yes.

25 MS. DIAZ: Mr. Parsley.

1 MR. PARSLEY: Yes.

2 MS. DIAZ: Mr. Silva.

3 MR. SILVA: Yes.

4 MS. DIAZ: Mr. Ehrenhaft.

5 MR. EHRENHAFT: Yes.

6 MS. DIAZ: Mr. Rodriguez.

7 MR. RODRIGUEZ: Yes.

8 MS. DIAZ: Mr. Torre.

9 CHAIRMAN TORRE: Yes.

10 MS. SPAIN: Thank you.

11 They took a lot of care with this. They
12 have been very thoughtful about it, and I
13 appreciate it.

14 MR. BASS: Thank you, and thank you staff
15 again. Thank you.

16 MR. POLAK: Oh, I just need the pictures.

17 MS. SPAIN: So we need to -- can I make a
18 copy of them and send them to you?

19 MR. POLAK: Sure.

20 MS. SPAIN: Who has the photographs that
21 were passed out?

22 MR. EHRENHAFT: We passed them in that
23 direction.

24 MS. SPAIN: Is this it?

25 CHAIRMAN TORRE: I think that may be it.

1 MR. POLAK: It's the same package that was
2 given out.

3 MR. BASS: Thank you all.

4 CHAIRMAN TORRE: Thank you very much.

5 MR. POLAK: Thank you.

6 MS. SPAIN: So that's all we have.

7 I just have one announcement. It's
8 Jessie's birthday today, so happy birthday.

9 MR. PARSLEY: Happy birthday.

10 MS. BACHE-WIIG: Happy birthday.

11 MS. SPAIN: Jessie.

12 MR. EHRENHAFT: Shall we sing?

13 MS. SPAIN: Please don't.

14 MS. THOMSON: At school they do.

15 MS. SPAIN: I don't have anything else.

16 CHAIRMAN TORRE: Okay. With that, a
17 motion for adjournment.

18 MR. RODRIGUEZ: So moved.

19 MR. EHRENHAFT: Second.

20 CHAIRMAN TORRE: All those in favor.

21 THE BOARD: Aye.

22 MS. SPAIN: Thank you very much.

23 (Thereupon, the proceedings were concluded
24 at 5:07 p.m.)

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CERTIFICATE

STATE OF FLORIDA:
SS.
COUNTY OF DADE:

I, SALLY STARK, do hereby certify that the
foregoing pages represent a true and accurate record of
my stenographic notes.

Dated this 25th day of January, 2019.



SALLY STARK
Notary Public - State of Florida
Commission No. FF 976823
Expires 5-13-2020

