

CITY OF JACKSONVILLE
HISTORIC PRESERVATION
COMMISSION

Proceedings held on Wednesday, September 27,
2023, commencing at 3:05 p.m., at Jacksonville City
Hall, Lynwood Roberts Room, 117 West Duval Street,
Jacksonville, Florida, before Diane M. Tropa, FPR, a
Notary Public in and for the State of Florida at Large.

PRESENT:

JACK C. DEMETREE, III, Chairman.
ANDRES LOPERA, Vice Chair.
JULIA EPSTEIN, Secretary.
OLIVIA FRICK, Commission Member.
MAX GLOBER, Commission Member.
ETHAN GREGORY, Commission Member.

ALSO PRESENT:

ARIMUS WELLS, Planning and Development Dept.
ADRIENNE CHAMBERS, Planning and Development.
JERMAINE ANDERSON, Planning and Development.
BRITTANY FIGUEROA, Planning and Development.
CARLA LOPERA, Office of General Counsel.

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1 COMMISSIONER GLOBER: Max Glober,
2 commissioner.
3 COMMISSIONER FRICK: Olivia Frick,
4 commissioner.
5 THE CHAIRMAN: All right. We're going to
6 take a break every two hours as needed.
7 If you have your cell phones on, please
8 silence them. Any conversations, please be had
9 in the hallway.
10 And we will jump right in. I'll take a
11 motion to approve the August 23rd minutes.
12 COMMISSIONER LOPERA: Motion to approve
13 the August 23rd, 2023, minutes.
14 COMMISSIONER EPSTEIN: Second.
15 THE CHAIRMAN: All those in favor?
16 COMMISSION MEMBERS: Aye.
17 THE CHAIRMAN: Those opposed?
18 COMMISSION MEMBERS: (No response.)
19 THE CHAIRMAN: Hearing none, you've
20 approved those minutes.
21 We'll jump right into Section D, deferred
22 items. There's a misprint on this agenda.
23 Number 4, COA-23-29734, has not been deferred.
24 It's actually living in Section G.
25 So with that, we've got three deferred
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1 P R O C E E D I N G S
2 September 27, 2023 3:05 p.m.

3 THE CHAIRMAN: All right. We're going to
4 go ahead and kick off the September 27th
5 meeting of the Jacksonville Historic
6 Preservation Commission.
7 If we could start with some introductions
8 down there.
9 MS. CHAMBERS: Adrienne Chambers, Historic
10 Preservation.
11 MR. ANDERSON: Jermaine Anderson, Historic
12 Preservation.
13 MS. FIGUEROA: Brittany Figueora, Historic
14 Preservation.
15 MR. WELLS: Arimus Wells, Historic
16 Preservation.
17 MS. LOPERA: Carla Lopera, Office of
18 General Counsel.
19 THE CHAIRMAN: J.C. Demetree, chairman.
20 COMMISSIONER LOPERA: Andres Lopera,
21 chairman -- commissioner.
22 COMMISSIONER GREGORY: Ethan Gregory,
23 commissioner.
24 COMMISSIONER EPSTEIN: Julia Epstein,
25 commissioner.

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1 items on the agenda: COA-23-27451, 2768
2 Riverside Avenue; COA-23-29186, 2799 Selma
3 Street; and COA-23-28972, 2990 Remington
4 Street.
5 And with that, we will jump into the
6 consent. Let's see. Number 4 on the consent,
7 COA-23-29552, 247 East 4th Street, is coming
8 off of consent.
9 So with that, the consent today is
10 COA-23-29220, 1481 West 6th Street;
11 COA-23-29635, 1526 Avondale Avenue;
12 COA-23-29321, 51 East 3rd Street; COA-23-29561,
13 2111 Ernest Street; and COA-23-29617, 2843 Oak
14 Street.
15 Do any commissioners have any ex parte on
16 anything on consent?
17 COMMISSION MEMBERS: (No response.)
18 THE CHAIRMAN: All right. With that,
19 we'll open the public hearing. Is anyone here
20 to speak on anything on consent?
21 AUDIENCE MEMBERS: (No response.)
22 THE CHAIRMAN: All right. Seeing none,
23 we'll close the public hearing, and I'll
24 entertain a motion.
25 COMMISSIONER LOPERA: Motion to approve
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1 the revised consent agenda.
 2 COMMISSIONER EPSTEIN: Second.
 3 THE CHAIRMAN: Any conversation?
 4 COMMISSION MEMBERS: (No response.)
 5 THE CHAIRMAN: All right. All those in
 6 favor?
 7 COMMISSION MEMBERS: Aye.
 8 THE CHAIRMAN: Those opposed?
 9 COMMISSION MEMBERS: (No response.)
 10 THE CHAIRMAN: Hearing none, the consent
 11 agenda has been approved.
 12 We're going to jump around a little bit
 13 today. We're going straight to New Business,
 14 Section L, a couple of renamings that we want
 15 to knock out real quick. Let's see. Do we
 16 want to do the road renamings first?
 17 MR. WELLS: Number 2 and 3.
 18 THE CHAIRMAN: Okay. So we're going to go
 19 to Number 2, Section L, it's a building rename.
 20 We're going to hear that first.
 21 MR. WELLS: Okay. So in accordance with
 22 Chapter 745 of the Ordinance -- in accordance
 23 with Chapter 745 of the Ordinance Code on
 24 addressing and street naming regulations,
 25 requests to rename streets require a review and
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1 recommendation from the Commission.
 2 So in making the recommendation, the
 3 Commission shall address the following
 4 criteria. So there's six different criteria
 5 that you have to address. And so based on our
 6 findings and whatnot -- this is a request to
 7 rename the current street, which is West Church
 8 Street, to Ray Charles Place. So just renaming
 9 a portion of West Church Street. This is to
 10 pay homage to famous musician and former
 11 LaVilla resident Ray Charles Robinson. And,
 12 again, this would only rename a portion of West
 13 Church Street.
 14 So while we could not confirm the origin
 15 of Church Street, it is widely speculated that
 16 it was named after the abundance of churches
 17 within the city, successfully within the
 18 downtown area. This portion of Church Street
 19 appears to have been part of the LaVilla plat.
 20 The street can be verifiably dated to at least
 21 1897, based on the attached Sanborn fire
 22 insurance maps.
 23 No historic structures or landmarks
 24 currently exist along the portion of the
 25 street, and the existing road name is not part
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1 of a common theme of street names in the area.
 2 And based on the best available -- I'm sorry,
 3 best evidence available, the Department
 4 recommends approval of the street name change
 5 from West Church Street to Ray Charles Place.
 6 THE CHAIRMAN: All right. So we're going
 7 to go ahead and do -- this is now Number 1
 8 under New Business. We're going to go ahead
 9 and knock that out before we go to Number 2.
 10 You just heard Church Street to Ray Charles
 11 Place.
 12 Is the applicant here?
 13 AUDIENCE MEMBERS: (No response.)
 14 THE CHAIRMAN: Not looking like it.
 15 Do we need the applicant here?
 16 MS. LOPERA: No, you don't.
 17 THE CHAIRMAN: Okay. Is anybody -- I'll
 18 go ahead and open the public hearing.
 19 Is anyone here to speak on this road
 20 renaming?
 21 AUDIENCE MEMBERS: (No response.)
 22 THE CHAIRMAN: All right. With that,
 23 we'll close the public hearing, and I'll
 24 entertain a motion.
 25 COMMISSIONER LOPERA: Motion to approve
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1 road renaming of Church Street to Ray Charles
 2 Place.
 3 COMMISSIONER GREGORY: Second.
 4 THE CHAIRMAN: All right. Comments,
 5 concerns?
 6 COMMISSIONER LOPERA: So when driving down
 7 what's going to be now Ray Charles Place, will
 8 Google maps, instead, play a rendition of "Hit
 9 the Road Jack" while we're driving down this
 10 road?
 11 THE CHAIRMAN: We can only hope.
 12 COMMISSIONER LOPERA: Do we know? I guess
 13 I'll wait to find out. Lots of changes.
 14 That's all.
 15 THE CHAIRMAN: Any other comments,
 16 concerns?
 17 COMMISSION MEMBERS: (No response.)
 18 THE CHAIRMAN: All right. All those in
 19 favor?
 20 COMMISSION MEMBERS: Aye.
 21 THE CHAIRMAN: Those opposed?
 22 COMMISSION MEMBERS: (No response.)
 23 THE CHAIRMAN: Hearing none, you have
 24 approved the road renaming.
 25 Let's go ahead and go to Weaver Street
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1 [sic] to Charles McClendon Street.
2 MR. WELLS: All right. So this one is to
3 rename Weaver Road to Charlie E. McClendon
4 Road. This is to honor the life and legacy of
5 Charlie E. McClendon, who is a senior minister
6 of the Northside Church of Christ and president
7 of the Northside Community Involvement
8 nonprofit organization. This will rename the
9 entire portion of Weaver Road.

10 So similar to this [sic] one, we also
11 could not find the origins of the name, but the
12 earliest usage of Weaver Road can be found in
13 the adjacent Floridel plat which was recorded
14 in 1952. No historic structures or landmarks
15 are present along this portion of the street.
16 And based on our best available evidence, we
17 forward to you a recommendation to rename
18 Weaver Road to Charlie E. McClendon Road.

19 THE CHAIRMAN: All right. I'm going to
20 open the public hearing.

21 Is there anybody here to speak on this?

22 AUDIENCE MEMBERS: (No response.)

23 THE CHAIRMAN: All right. Seeing none,
24 I'll close the public hearing, and I'll
25 entertain a motion.

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1 COMMISSIONER LOPERA: Motion to approve
2 Weaver Street to Charles McClendon Street.

3 COMMISSIONER EPSTEIN: Second.

4 THE CHAIRMAN: Any thoughts?

5 COMMISSION MEMBERS: (No response.)

6 THE CHAIRMAN: All right. All those in
7 favor?

8 COMMISSION MEMBERS: Aye.

9 THE CHAIRMAN: Those opposed?

10 COMMISSION MEMBERS: (No response.)

11 THE CHAIRMAN: Hearing none, you have
12 approved that renaming.

13 And then, Arimus, you want to speak on
14 the --

15 MR. WELLS: The --

16 (Simultaneous speaking.)

17 THE CHAIRMAN: -- (inaudible), please.

18 MR. WELLS: So for this one, this one will
19 have to be deferred with no report. Based on
20 the request and Chapter 745, the owner or the
21 applicant has to meet the 75 percent threshold
22 for property owner's consent, and they did not
23 meet that, so we'll have to defer until --

24 THE CHAIRMAN: All right. So with that,
25 we will defer that.

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1 And we're going to go on to Number 2,
2 building renaming, please.

3 MR. WELLS: So this is for Ordinance
4 2023-0611, which was introduced to City Council
5 on September 12th, 2023. And this is,
6 essentially, a renaming and a naming, but they
7 want to rename a City-owned building located at
8 711 North Liberty Street to the Joseph A.
9 Carlucci Building.

10 So consistent with Chapter 122.105 of the
11 Ordinance Code, it has to meet seven criteria.
12 And so based on our findings, this existing
13 City-owned building is currently being used for
14 the Jacksonville Sheriff's Office operations
15 and does not have a formally designated name.
16 But according to archival records, the existing
17 building was constructed in September of 1926.

18 This building is identified of the -- as
19 the work of master architects William Mulford
20 Marsh and Harold Frederic Saxelbye, which is
21 associated with the prominent architectural
22 firm known as Marsh & Saxelbye.

23 This two-story masonry building is
24 characterized by its (inaudible) Renaissance
25 styling, which consists of its flat roof, drop

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1 cornice with medallions, rusticated corners,
2 full-height Doric columns, and arched doorway.

3 Based on these findings, we do consider
4 the building eligible for designation as a
5 local landmark. The subject property does not
6 consist of any locally designated or nationally
7 designated historical structures.

8 The building, again, does not have a
9 formally designated name. However, when the
10 building was occupied by the Florida Department
11 of Law Enforcement during the 1980s and '90s,
12 the agency did name the building Joseph A.
13 Carlucci Building. However, when that agency
14 vacated the building, the signage and plaque
15 recognizing his name was removed.

16 So this -- again, this building would be
17 named after Joseph A. Carlucci, who was born in
18 1929. At age 17, Mr. Carlucci moved to Florida
19 to attend Florida State University and the
20 University of Miami Law School.

21 In 1962, he opened his own State Farm
22 Insurance Company office in Jacksonville. And
23 his overall public service began in 1968 when
24 he was elected to the Jacksonville City Council
25 as a Council member at-large for Group 3. He

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1 would go on to be reelected in 1971 and 1975.
 2 And in 1978, he was elected to the Florida
 3 Senate, District 8 office, a seat in which he
 4 held until his death on February 1st, 1986.
 5 So during his tenure on City Council,
 6 Mr. Carlucci contributed to the creation of the
 7 City's Consumer Affairs Division and the
 8 development of new regulations for the hiring
 9 of professional services. And as a State
 10 Senator, Mr. Carlucci was known for his
 11 contributions to reform Florida's criminal
 12 justice system and child abuse laws.
 13 So it's based on our findings that the
 14 proposed naming and renaming of the City-owned
 15 building located at 711 North Liberty Street as
 16 the Joseph A. Carlucci Building will be named
 17 after a person that has made significant
 18 contributions to development of the city as
 19 established in Ordinance 2023-0611.
 20 So we do not have any objections to the
 21 renaming.
 22 THE CHAIRMAN: All right. Thank you.
 23 We're going to open the public hearing.
 24 Is the applicant here?
 25 (Council Member J. Carlucci approaches the
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1 podium.)
 2 COUNCIL MEMBER J. CARLUCCI: Thank you,
 3 Mr. Chair. I appreciate the -- I appreciate
 4 your time today.
 5 I introduced this bill. Obviously, I'm
 6 the second, I'm not born in 1929, but this is,
 7 obviously, for my granddad. We have, you know,
 8 all the historical archives, so we felt it
 9 necessary to kind of get this renaming back on
 10 the -- on the building, if possible.
 11 And I'll bring up my dad, who is also on
 12 City Council, City Council District 5, Matt
 13 Carlucci, City -- or City Council, at-large,
 14 Group 4, and he'll give just a brief -- a brief
 15 background on kind of how the State renamed it,
 16 how that kind of came off, and how it's going
 17 to, hopefully, potentially go back on.
 18 Thank you.
 19 THE CHAIRMAN: Thank you.
 20 (Council Member M. Carlucci approaches the
 21 podium.)
 22 COUNCIL MEMBER M. CARLUCCI: Thank you,
 23 Councilman.
 24 First, I want to thank my -- my boy for
 25 introducing this. It's long overdue. I
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1 probably should have done it a long time ago,
 2 but feeling it might be self-serving, I never
 3 did it. Sometimes it takes a grandson or a son
 4 to do what needs to be done.
 5 My father was -- just a little more
 6 history. How many Seminole fans do we have
 7 here first? Because I want to know how many we
 8 got on the Commission are voting. I don't see
 9 any. But he was on the first FSU football
 10 team. Dad was a member of a lot of firsts. He
 11 was on the first City Council of the
 12 consolidated government in Jacksonville,
 13 Florida, elected in 1967, where all of the new
 14 Council members took kind of a reduced role
 15 until the current City Council left and then
 16 they took that place.
 17 He was the first Rules chairman of
 18 Jacksonville.
 19 Mr. Chair, nice to see you. Tell your mom
 20 and dad I said hello.
 21 He was the first chairman of Rules. He
 22 won the first Claude J. Yates award, the first
 23 J.J. Daniel award, which were the most coveted
 24 awards back in those days because those were
 25 the two leaders that brought consolidation
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16

1 about here in Jacksonville.
 2 I won't go through the history of
 3 consolidation, but let's just say Jacksonville
 4 was a huge crisis of many sorts. And as my
 5 friend Rick Mullaney says, never let a good
 6 crisis go to waste. And the City decided to
 7 consolidate, finally after trying since 1932,
 8 when Daughtry Towers first made that available
 9 to Jacksonville in the Florida Constitution.
 10 So my father went on to have a successful
 11 State Farm agency, and I suppose a career --
 12 although he never considered him a career
 13 politician, but he was greatly involved in City
 14 and State government.
 15 And for his efforts, in all of the above,
 16 when he died, prematurely, just before heading
 17 into his third term on the Council before there
 18 were term limits, he died, just like that. And
 19 he was quite beloved, and he was -- the family
 20 was asked if we'd like 711 Liberty Street, the
 21 old police memorial building, before they
 22 bought the new monster out on Bay Street, and
 23 we said yes, because he was very involved in
 24 law enforcement.
 25 My father had the first funeral with
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1 colors by the Fraternal Order of Police in the
 2 history of Jacksonville because of his
 3 commitment to law enforcement.
 4 So they named the building after him. We
 5 had a big ceremony. And when my son, Joe, grew
 6 up a little bit, I said, "Let's see your dad's
 7 building" -- "your granddad's building." We
 8 went there, and it had a picture on the wall,
 9 the marker. There's no name on the building.
 10 Where is the name, you know? And so I called
 11 the then president of the Senate, who happened
 12 to be from Jacksonville. I won't use any
 13 names, but I said, "Look, can the State put my
 14 dad's name on the building?" I said, "I don't
 15 want to sound, you know, self-serving, but when
 16 you name a building, the name goes on it." He
 17 said, "No, the State doesn't have enough
 18 money." Honest to the good Lord above. So I
 19 said, "Really?" He said, "Oh, no, no. We just
 20 don't" -- well, I won't go into reasons why I
 21 think it happened, but, nonetheless, I think it
 22 had a lot to do with politics.

23 But in the day -- I was probably 34 years
 24 old -- I emptied my savings and bought four
 25 damn signs to put around on posts around each

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1 corner of the building that said the Joseph A.
 2 Carlucci Building. And then I went and got my
 3 son Joe, and we had our pictures taken by the
 4 building with the name on it.
 5 And so it changed hands, though,
 6 unbeknownst to me, from the State to the City,
 7 and so they took those name -- those posts down
 8 that I spent my savings -- by the way, I
 9 figured I had more money than the State did at
 10 the time, but -- but they threw them out. They
 11 didn't know I bought them, so I said, well,
 12 what the heck. And it's been sitting like that
 13 ever since. And, of course, being a son, it's
 14 left kind of a sore spot with me because I know
 15 other people that had more money than my daddy
 16 could have stroked a check for \$300,000 and
 17 their name is on a building at UNF.

18 Well, my daddy didn't have that kind of
 19 money, but I'll tell you what my daddy had. He
 20 had a lot of -- he had a lot of strength, a lot
 21 of courage, he had a very fertile imagination.
 22 I could tell you stories about him that would
 23 make you laugh, some of you laugh, quite a bit.
 24 And he deserves his name on that building,
 25 unless there's some type of restriction because

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1 it's locally historic. And I want the local
 2 historic landmark to stick, and I think it is a
 3 local historic landmark, and I believe in local
 4 historic landmarks.
 5 It's a beautiful building, but -- I am
 6 very, very proud of my son for renaming the
 7 building and for doing that for his
 8 grandfather, and I urge you to vote your
 9 conscience. Don't base it on any emotional
 10 strings I might have pulled along the way,
 11 although I've tried to pull a few, and -- and
 12 I'd like to know if it passes, is it allowed
 13 for him to have his name in some form or
 14 fashion put on the building or a sign next to
 15 the building and -- because he deserved that.
 16 He gave a lot to this city and he grabbed life
 17 with a bear hug. I think he grabbed it too
 18 hard and he died young, but he got more out of
 19 57 years than most people get out of 157 years.
 20 So that's my background. We had the big
 21 dedication and everything looked like it was
 22 going great, but then it just kind of fell
 23 apart over the years.

24 Thank you, Mr. Chairman. I apologize for
 25 going on so long. I would have never got away
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1 with that at City Council. They would have cut
 2 me off, you know, 15 minutes ago, whatever.
 3 But thank you for your indulgence. I really do
 4 appreciate it.
 5 You know, the older you get and the more
 6 you've been at this, the more you have to tell,
 7 the more background there is to tell, and I
 8 appreciate your understanding.

9 THE CHAIRMAN: Absolutely.
 10 COUNCIL MEMBER M. CARLUCCI: Yes, sir.
 11 THE CHAIRMAN: Well, thank you.
 12 COUNCIL MEMBER M. CARLUCCI: Yes, sir.
 13 Thank you.

14 THE CHAIRMAN: Is anybody else here to
 15 speak on this building renaming?
 16 AUDIENCE MEMBERS: (No response.)
 17 THE CHAIRMAN: All right. With that,
 18 we'll close the public hearing, and I will
 19 entertain a motion.
 20 COMMISSIONER LOPERA: Motion for
 21 2023-0611, renaming the building to the
 22 Joseph A. Carlucci Building.
 23 COMMISSIONER GREGORY: Second.
 24 THE CHAIRMAN: Any conversation, thoughts?
 25 COMMISSIONER EPSTEIN: You just said --

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1 okay. You just said -- you didn't say approve
 2 or disapprove.
 3 COMMISSIONER LOPERA: To approve.
 4 COMMISSIONER EPSTEIN: Okay.
 5 MS. LOPERA: If I may, Mr. Chair?
 6 THE CHAIRMAN: Yes.
 7 MS. LOPERA: So on these renamings,
 8 whenever there's an ordinance that proposes
 9 renaming a public building, facility or park,
 10 the Ordinance Code requires Planning to issue a
 11 report, which you have received in the book,
 12 and then your job as commissioners is to issue
 13 an advisory recommendation.
 14 From there, the ordinance that you see in
 15 the book will go back to City Council with your
 16 recommendation to either approve it or deny it.
 17 So it's a motion for -- to recommend approval.
 18 THE CHAIRMAN: All right.
 19 COMMISSIONER LOPERA: Okay. Motion to
 20 recommend approval to the Joseph A. Carlucci
 21 Building.
 22 COMMISSIONER EPSTEIN: Second.
 23 THE CHAIRMAN: Any more thoughts or
 24 concerns?
 25 COMMISSIONER LOPERA: Thank you for all
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1 your hard work from the father and the son to
 2 honor your grandfather in this way.
 3 COUNCIL MEMBER J. CARLUCCI: Thank you.
 4 THE CHAIRMAN: All in favor?
 5 COMMISSION MEMBERS: Aye.
 6 THE CHAIRMAN: Those opposed?
 7 COMMISSION MEMBERS: (No response.)
 8 THE CHAIRMAN: Hearing none, you have
 9 recommended approval for the building -- the
 10 Joseph A. Carlucci Building.
 11 And with that --
 12 COUNCIL MEMBER M. CARLUCCI: Thank you.
 13 MS. LOPERA: If we could do the marina
 14 renaming marina, Ordinance 2023- --
 15 THE CHAIRMAN: Let's go to Section L, New
 16 Business, Number 3, the marina renaming.
 17 MR. WELLS: Okay. So this is Ordinance
 18 2023-0616, and this is to -- for a proposed
 19 naming of a new marina at 330 East Bay Street.
 20 There's seven criteria that must be met. And
 21 based on our findings -- this is the former
 22 site of the Duval County Courthouse parking
 23 lot, which is now demolished, and so the
 24 property is currently an undeveloped body of
 25 water.
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1 The former site of the Duval County
 2 Courthouse is a prominent feature, and based on
 3 this and our findings, this will be named after
 4 Hans G. Tanzler, Jr., which is a Jacksonville
 5 native. He was born on March 11th, 1927. He
 6 graduated from Robert E. Lee High School and
 7 earned his bachelor's and doctorate degree from
 8 the University of Florida.
 9 Mr. Tanzler would go on to practice law
 10 for a number of years, both privately and
 11 publicly, as a criminal court judge. And in
 12 1967, Judge Tanzler was elected mayor of the
 13 city of Jacksonville. And during his time as
 14 mayor, Tanzler would navigate the city through
 15 his new consolidated government. And as the
 16 last mayor of the old city government and the
 17 first mayor of consolidated Jacksonville,
 18 Mr. Tanzler helped lower taxes, he streamlined
 19 public services, and then resurfaces more than
 20 300 miles of streets, and reorganized the
 21 city's health and welfare services.
 22 Mr. Tanzler was also instrumental in
 23 cleaning up the St. Johns River. And he also
 24 served as a beacon of unity in the new
 25 consolidated government by providing more job
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1 opportunities for black individuals and
 2 desegregating various government agencies.
 3 It is based on these findings that we do
 4 not have any objections to the proposed naming,
 5 and we forward to you a recommendation for
 6 approval.
 7 THE CHAIRMAN: All right. I'll open the
 8 public hearing.
 9 Is the applicant here?
 10 AUDIENCE MEMBER: (No response.)
 11 THE CHAIRMAN: All right.
 12 MS. LOPERA: Council Member Carlucci, did
 13 you want to speak on this item? You don't have
 14 to, but --
 15 COUNCIL MEMBER M. CARLUCCI: You don't
 16 have to, really.
 17 MS. LOPERA: I just wanted to give you the
 18 opportunity.
 19 COUNCIL MEMBER M. CARLUCCI: Oh, no. I've
 20 got a lot of time. Don't worry about it.
 21 What I do want to do is pass out some
 22 legislation so you'll have a copy of it, and
 23 just give a brief explanation on this, I
 24 promise, but I do want to say a heartfelt thank
 25 you to the Commission on your previous vote.
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1 To the Carlucci family, that means more than
 2 you know.
 3 This is the -- there's probably enough to
 4 go around. I don't know who-all gets -- we'll
 5 make sure the commissioners get it.
 6 Mr. Chair, thank you very much. I've just
 7 passed that out. Let me pass this out too.
 8 What I want to do is name a marina after
 9 Hans Tanzler.
 10 THE REPORTER: Councilman, can you please
 11 speak into the microphone, please? I'm so
 12 sorry.
 13 COUNCIL MEMBER M. CARLUCCI: That's okay.
 14 Whatever you want me to do, Diane. You've had
 15 me trained for a long time.
 16 THE REPORTER: Thank you.
 17 COUNCIL MEMBER M. CARLUCCI: What I want
 18 to do is name a marina to be built in a couple
 19 of years after Hans Tanzler. It's known to the
 20 DIA as the Liberty Marina because it's kind of
 21 at the foot of Liberty Street.
 22 Hans Tanzler was our first mayor of the
 23 consolidated government of Jacksonville. There
 24 has not been one building, not one -- nothing
 25 has been named after Hans Tanzler. And what he
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1 for Hans Tanzler. And so the reason I picked a
 2 marina was because -- he took office in '68.
 3 Actually, he took office in '67, was mayor of
 4 the old city, then he ran again to become mayor
 5 of the new city of Jacksonville, which is all
 6 Duval County, as you know, less the Beaches and
 7 Baldwin.
 8 So his first order of business was to
 9 clean up that river, along with a whole lot of
 10 other things. We cleaned the river up, right?
 11 At least for the most part. And to the point
 12 where you could go swimming in it if you wanted
 13 to. And so to prove this point, one of our
 14 local consultants here in town said,
 15 "Mr. Mayor, you can't have a press conference
 16 over this. You've got to have something
 17 spectacular over cleaning up the river after
 18 all these years." So they had the first River
 19 Day, and Hans Tanzler skied in the St. Johns
 20 River. He had these two beautiful girls, you
 21 know, on both sides. And it was a Cypress
 22 Gardens boat and skiers. And he was always
 23 nervous that -- "I'm going to fall." And he
 24 managed to stay up. He was a very athletic
 25 man. He was 6'4". And at the end of his term,
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1 was famous for -- and I told you earlier, when
 2 consolidation happened, there was a
 3 conglomeration of a lot of crises, and we
 4 didn't want to let that crisis go to waste, but
 5 one of the biggest ones, which is not -- it's
 6 not dinner time, so I can explain it. But the
 7 City of Jacksonville was literally pumping
 8 600,000 gallons of raw sewage every month in
 9 the St. Johns River. It was known as the
 10 "flowing cesspool" by *U.S. World and News*
 11 *Report*.
 12 Hans Tanzler had that to deal with, along
 13 with the new City Council. He had a government
 14 to try to figure out how to run in the new City
 15 of Jacksonville. He had to try to pull people
 16 together at that time, and one of the great
 17 stories is the relationship that he had with
 18 Earl Johnson, Jr. -- or Earl Johnson, Sr.,
 19 whose son is a very dear friend of mine, and
 20 that's a story for another day, but it's one of
 21 the great stories of statesmanship in the part
 22 of Earl Johnson. Earl Johnson has a park named
 23 after him. Perhaps there can be more for him
 24 later.
 25 But at this point, nothing has been done
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1 when everything was done, he said, "The only
 2 thing people ever remember me for is skiing on
 3 that damn river." That was his exact quote.
 4 But he cleaned the river up, along with
 5 the citizens of Jacksonville, and the City
 6 Council and many others, but he -- that was his
 7 great legacy, amongst many others, and we've
 8 not named anything. So I finally found a
 9 location, got it through DIA. I hope I can get
 10 it through City Council. And this is somebody
 11 who deserves to be remembered.
 12 And anybody that's lived long enough to
 13 remember him, he was 6'4", he was a giant of a
 14 man, and he was the knight in shining armor
 15 that came along to lead Jacksonville to a
 16 better place. And the Great City of
 17 Jacksonville -- not Jacksonville, we are the
 18 Great City of Jacksonville. When you think of
 19 everything we've overcome in this city, that's
 20 who we are, and we owe a large part of that to
 21 Mayor Hans G. Tanzler.
 22 When I -- dad used to poke him every now
 23 and then, because that's how my dad was. And
 24 when he wanted to get on Hans's nerves, he
 25 would call Tanzler -- he'd call Mayor Tanzler
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1 Mayor Hans Tanzler junior mayor, but his name
 2 was Mayor Hans Tanzler, Jr. It was a joke.
 3 And I guess it's a nerdy political joke, so --
 4 thus no laughter, but -- maybe Paul Harden in
 5 the back would have got it.
 6 That's really all I got, but I wanted you
 7 to see where the -- did you see where the
 8 marina was? And, by the way, it's in front of
 9 the courthouse, the old courthouse. And he
 10 used to practice as a -- or he was a criminal
 11 court judge in that courthouse, before being
 12 recruited to run for mayor, so there's that
 13 connection too. And then you've got the
 14 connection of the Northbank where he skied from
 15 to the Southbank.
 16 So I hope you like it, and I'm happy --
 17 listen, y'all love history. You can go on and
 18 on with stories too, I bet. So I'm going to
 19 sit down, maybe while the coast is clear,
 20 unless any of the commissioners have any
 21 questions.
 22 COMMISSION MEMBERS: (No response.)
 23 THE CHAIRMAN: Okay. Thank you.
 24 COUNCIL MEMBER M. CARLUCCI: Thank you,
 25 Mr. Chair. Appreciate it.

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1 know, but we passed a bill called REHAB,
 2 Restoration of Endangered Historic Adaptable
 3 Buildings. And you and I spoke, and I wanted
 4 to let you know that that bill passed.
 5 THE CHAIRMAN: Great.
 6 COUNCIL MEMBER M. CARLUCCI: And that
 7 bill, I wanted to make sure, would -- any
 8 prospect of that would come through this body,
 9 because this body exists and y'all are a
 10 very -- in my opinion, and a lot of others, a
 11 very important commission. When you put your
 12 staff of approval on something, it means
 13 something.
 14 So just to let you know that the Karpeles
 15 Manuscript Museum, which you have probably
 16 seen -- anybody familiar with that in
 17 Springfield? I just met with them, and they
 18 are a soon-to-be prospect for some -- a grant
 19 towards their restoration. They're under new
 20 ownership now. And so just to let the
 21 Commission know -- I hate to say it, but you're
 22 going to be seeing more of me, and -- but I
 23 don't hate to say that because the more you see
 24 me, the more good stuff we're going to do. And
 25 we're not only going to love history, but we're

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1 Tell your mom and dad I said hello.
 2 THE CHAIRMAN: I will.
 3 Is anybody else here to speak on this?
 4 AUDIENCE MEMBERS: (No response.)
 5 THE CHAIRMAN: With that, we'll close the
 6 public hearing, and I'll entertain a motion.
 7 COMMISSIONER LOPERA: Motion to recommend
 8 approval for the marina renaming to the Hans G.
 9 Tanzler, Jr., Marina.
 10 COMMISSIONER EPSTEIN: Second.
 11 THE CHAIRMAN: Questions, comments?
 12 COMMISSION MEMBERS: (No response.)
 13 THE CHAIRMAN: All right. All those in
 14 favor?
 15 COMMISSION MEMBERS: Aye.
 16 THE CHAIRMAN: Those opposed?
 17 COMMISSION MEMBERS: (No response.)
 18 THE CHAIRMAN: Hearing none, you have
 19 recommended approval.
 20 COUNCIL MEMBER M. CARLUCCI: Mr. Chair?
 21 THE CHAIRMAN: Yes, sir.
 22 COUNCIL MEMBER M. CARLUCCI: I know I'm
 23 like a bad penny, a piece of gum you can't get
 24 off your shoes, but real quick, you know, we
 25 passed on City Council -- or maybe you don't

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1 going to make history.
 2 Thank you.
 3 THE CHAIRMAN: Thank you.
 4 All right. With that, we're going to jump
 5 around a little bit today, as I mentioned
 6 earlier. I've got a previously deferred item
 7 to be heard in Section D that I'm going to hold
 8 off on because that is actually paired with
 9 COA-23-29734, under Section G. So we're going
 10 to come back to that.
 11 We're going to jump straight to Section F,
 12 historic designations. So that will be
 13 LM-23-06, 930 University Boulevard.
 14 If we can get a staff report, please.
 15 MR. WELLS: Thank you.
 16 All right. So this is LM-23-06 for the
 17 property located at 930 North University
 18 Boulevard. This is formerly known as the
 19 Arlington Federal Savings and Loan building.
 20 So in accordance with Section 307.104 of
 21 the Ordinance Code, if the owner or the
 22 applicant is in support of the local landmark
 23 designation, you only have to meet two of the
 24 seven criteria. But if the owner or applicant
 25 is in objection, you have to meet four of the

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1 seven criteria. In this instance, there is an
2 objection letter filed with -- or included
3 within the application package, so that
4 threshold is raised to four.

5 So based on our findings, we did find that
6 it met four of the seven criteria. The first
7 criteria pertains to its value as a significant
8 reminder of the cultural, historical,
9 architectural or archaeological heritage of the
10 city, state or nation. This building is
11 significant as being a part of the Mid-Modern
12 architectural context that defines the built
13 environment of the Arlington neighborhood after
14 the opening of the John E. Mathews Bridge in
15 1953 and until the early 1970s.

16 This building broke ground in July of 1961
17 under Rufus Kite Powell, who was the president
18 of the association. This 6,600-square-foot,
19 one-story building has a precast facade. It
20 was designed by Edwin T. Reeder and built by
21 S.S. Jacobs Company. In later years, the
22 building was occupied by Citizens Bank, Gordon
23 Bank, and Atlantic Coast Federal Bank.

24 In terms of the significance of this
25 Mid-Modern architectural movement, other
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1 buildings within the Arlington area can be
2 found pertaining [sic] this architectural
3 style. This includes the Unitarian
4 Universalist Church, Elk Oil Company, as well
5 as the Skinner Dairy drive-thru, and a host of
6 other buildings that are included within the
7 report.

8 The second criteria pertains to its
9 identification as the work of a master builder,
10 designer or architect whose individual work has
11 influenced the development of the city, state
12 or nation. As once again described, the
13 building was designed by Miami architect Edwin
14 J. [sic] Reeder, who was from the generation of
15 architects that emerged professionally after
16 World War II at the start of the Mid-Modern
17 era. He was known for designing several
18 different buildings, including the Industrial
19 National Bank, Central National Bank, the Dade
20 Federal Savings and Loan Association, the
21 Edison Central Bank, and the Florida State
22 Mental Hospital. His work has been published
23 in *Time*, *Fortune*, *Interiors*, *Brick and Tile*
24 *Structural Clay Products*, and *House and Garden*
25 magazine, as well as holding the position of

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1 president of the South Florida chapter of the
2 American Institute of Architects.

3 Some of Reeder's thoughts on the
4 Mid-Modern style is revealed in an interview by
5 the *Florida Architect*, which is from 1956,
6 where he addressed the loss of decorative
7 crafts in Mid-Modern buildings. He mentioned
8 that budgetary restrictions limit the use of
9 decorative arts, but craftsmen will still be
10 necessary to create design elements that will
11 be fabricated by machinery.

12 In order to avoid a visual clutter from
13 the style, he went on to explain these
14 decorative materials, if used in a judicious
15 manner, could accentuate shadows and lights
16 important in Mid-Modern designs. An example of
17 this is the design of the brise-soleil found in
18 his design of the Arlington Federal Savings and
19 Loan Association building.

20 So the third criteria pertains to the
21 building being recognized for the quality of
22 its architecture and retaining sufficient
23 elements that convey its architectural
24 significance. The outstanding design of this
25 building is once again from the Mid-Modern era,
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1 which is from the 1950s to early 1970s.
2 The design of this Mid-Modern building did
3 not reflect a particular style, but represented
4 more of a national movement in the use of
5 different architectural trends, technologies,
6 and materials used in a variety of building
7 types.

8 Only in recent decades has the
9 significance of Mid-Modern buildings been
10 appreciated as part of a unique era in
11 architecture and construction. However, the
12 importance of Mid-Modern architecture in
13 Jacksonville was clearly acknowledged as early
14 as 1958 when well-known Mid-Modern architect
15 Robert Broward stated that this style of
16 architecture could be found and fitted into the
17 framework of requirements for significant
18 architecture. It is only works that appeared
19 in the city since the end of the war that is
20 important in this respect.

21 It also should be noted that this
22 particular building was featured in the
23 *Bicentennial Edition of Jacksonville's*
24 *Architectural Heritage Landmarks for the*
25 *Future*, last year. And in this publication,

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1 Wayne Wood, the author, described the
 2 building's facade as a "kaleidoscopic array of
 3 triangles and diamond shapes regulated by
 4 strong vertical fins." He goes on to state
 5 that the "brise-soleil ranks as one of the most
 6 inventive concrete structures in Jacksonville,
 7 and the series of vertical openings topped by
 8 pointed arches translates into a modernist
 9 abstraction of a Venetian Gothic place."
 10 The brise-soleils, as found on three
 11 facades of the building, are defined as a
 12 significant character-defining feature of
 13 Mid-Modern designs.
 14 The fourth criteria relates to its
 15 suitability for preservation or restoration.
 16 Basically, on this criteria, we evaluate pretty
 17 much that the building should be -- is -- or
 18 should be suitable for preservation based on
 19 some type of site visit. Because we were not
 20 able to -- granted the opportunity to inspect
 21 the property by the owner, we just had to base
 22 our findings on the description from the
 23 right-of-way and permit records. And based on
 24 these findings, we believe that major additions
 25 or significant alterations did not really occur

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1 on this building. Permitted activities appear
 2 to relate to facility upgrades and interior
 3 modifications.
 4 The building has been vacant since at
 5 least 2018 as evident by overgrown grounds and
 6 boarded windows. The building does not show
 7 any significant degree of deterioration;
 8 however, some of the plate glass windows have
 9 been covered with plywood sheets. Furthermore,
 10 it retains its exterior integrity to a
 11 remarkable degree.
 12 So, again, based on these observations and
 13 photos, we feel that this building is
 14 considered suitable for preservation and
 15 restoration.
 16 Before going to the recommendation, I do
 17 just want to underscore the point and the
 18 significance of this building. Since 1992, the
 19 Commission has been recommending approvals for
 20 landmarks. So this equated to over 200
 21 landmarks being recommended for approval by you
 22 all. And so because we're in the advent of a
 23 new era of architecture because, again, with
 24 landmarks and landmark sites, these buildings
 25 have to be at least 50 years old, this would be

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1 the first Mid-Century architectural style that
 2 you would be recommending potential approval
 3 on.
 4 So, again, I just want to underscore that
 5 point. And based on our findings altogether,
 6 we forward to you a recommendation for
 7 approval.
 8 THE CHAIRMAN: All right. Questions for
 9 staff?
 10 COMMISSION MEMBERS: (No response.)
 11 THE CHAIRMAN: All right. We'll open the
 12 public hearing.
 13 Is the applicant here?
 14 MS. LOPERA: So in this case, through the
 15 Chair to the Commission, you-all sponsored this
 16 application for landmarking at the request of
 17 some community members, so you-all are
 18 technically the sponsors.
 19 THE CHAIRMAN: You can come on up.
 20 (Mr. Harden approaches the podium.)
 21 MR. HARDEN: So what you're saying is the
 22 judges are my opponent as well?
 23 May I hand these out, Mr. Chairman, before
 24 we start?
 25 THE CHAIRMAN: Yes.

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1 MR. HARDEN: Mr. Chairman, there are some
 2 photos that I'm going to reference, and then
 3 there's a copy for each of you of the reports
 4 that I'm going to reference as well.
 5 While you're passing those out, I'll go
 6 ahead and start because Councilman Carlucci got
 7 us behind schedule a little bit.
 8 My name is Paul Harden. My address is
 9 1431 Riverplace Boulevard, and I represent the
 10 folks who own this building.
 11 I apologize, Chuck Tower is not here
 12 today. It's not -- he's not here not because
 13 this isn't important. It's very important.
 14 Chuck actually fought in Iraq and was sprayed
 15 with nerve gas and for the last two years he's
 16 been on a list for a liver transplant, and they
 17 transplanted it on him Friday, so he's out of
 18 action for a good period of time.
 19 However, the significance of this
 20 designation is very important to him. He's
 21 only owned this building, his company, for a
 22 couple of years. They've tried to have folks
 23 come in and renovate it over that two years.
 24 No one's been able to come up with a plan to do
 25 it. If you add on this designation on top,

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1 it's going to be even that much more difficult.
2 And, frankly, adding this designation on will
3 take his entire investment out of this
4 property.

5 I don't need to remind you -- Arimus has
6 already pointed it out -- that because
7 Mr. Tower has objected, you have to prove that
8 four of the seven criteria are met. Arimus has
9 indicated he thought four of them applied.
10 We're going to focus really on item G, although
11 we don't think any of the criteria apply.
12 Respectfully, we just disagree with their
13 ultimate opinion.

14 We strongly believe that criteria G does
15 not apply, and let me start with the failure of
16 G because I think that answers the question.
17 Criteria G is the suitability of the building
18 for preservation or restoration. By the
19 report, the Planning staff said that they base
20 their opinion on the fact that they saw it from
21 the public right-of-way and that the building
22 shows no significant degree of deterioration.
23 You've got some photographs we took of the
24 building. That's just not true. It's
25 significantly deteriorating. You can see it

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1 from a pretty cursory review of the -- of the
2 photographs of the area.

3 More significantly, the building can't be
4 cleaned or pressure-washed. You can see the
5 facade has the dark mold on there. Even the
6 slightest pressure on those make them crumble
7 and fall. It's -- turns into sand very, very
8 quickly.

9 More importantly, the brittle nature of
10 the concrete -- and that's addressed in the
11 report that I've provided to you -- makes it
12 not possible to renovate or restore the
13 building. We've engaged an engineer and a
14 general contractor to give us an opinion on
15 those matters. I passed the reports on to you.

16 Mr. Chairman, I'm going to need a little
17 more than three minutes. I'll try to not --
18 Diane is going to yell at me if I speak too
19 fast, but I'll go as quickly as I can.

20 The first thing I'd like for you to review
21 is the engineer's report. He describes in
22 great detail the brittle nature of the concrete
23 that was used prior to 1977, and the -- the
24 lack of suitability for restoration because of
25 the brittle nature, just simple, basically,

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1 touching it.
2 (Timer notification.)
3 MR. HARDEN: And I've been out there a
4 couple of times, and if you hit it with your
5 finger, it disintegrates. He did several
6 tests, used a seismometer -- that's probably
7 not the way you pronounce it, but -- to show
8 the strength of the building, and indicates in
9 there that it's very, very poor; and that, as a
10 result of that material that they've used in
11 there, it's not suitable for restoration or
12 preservation on the site. He also did some
13 other tests to indicate that.

14 The main thing he determines is that,
15 prior to '77, they didn't use steel in the
16 interior of the concrete. And because there's
17 nothing to hold it together, it doesn't have
18 the strength to undergo a preservation or
19 renovation activity on the site.

20 Likewise, the general contractor went out
21 and she tried to determine if they could
22 renovate it because they've had at least ten
23 people come in to look at it to renovate the
24 building to use. It's basically just a square
25 office building, and nothing architecturally

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1 significant about the square office building.
2 The facade is the part that's the important --
3 but none of the ten people that have come in
4 have been able to renovate it. We asked her to
5 go in and do that same designation to see if
6 there was some way that it could be renovated
7 and used. As you can see from Ms. Bahri's
8 report, she determines that it's not suitable
9 for renovation or preservation at the site.

10 It's a failure of -- of just simply --
11 Criteria G means that there aren't four
12 criteria that meet the -- the threshold.

13 Again, respectfully, I'd like to -- I
14 think the inquiry ends at determining it's not
15 suitable for restoration, but I'd like to
16 comment, briefly, on the staff report.

17 Again, with all due respect to Mr. Reeder
18 and the staff, Criteria A, while there's a lot
19 of information listed in there, the information
20 doesn't go to the criteria. The criteria
21 requires a finding that the building be a
22 significant reminder of the architectural
23 heritage of the city or the state or the
24 country. I think they're relying this case on
25 the city.

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1 I don't think Mid-Modern -- and it's
2 conceded that it's only recently -- a recent
3 discovery of Mid-Modern buildings. I don't
4 think that Mid-Modern is the architectural
5 heritage of the city of Jacksonville. And,
6 indeed, I don't think the staff claims that in
7 the report. And I think that you have to focus
8 on the word "significant." While, again, I'm
9 not intending to denigrate Mr. Reeder's career,
10 he's obviously -- he's probably a better
11 architect than I am a lawyer, but he -- I don't
12 think it's fair to designate that as a
13 significant factor in the architectural
14 heritage of the city of Jacksonville, so I ask
15 you to compare the language of the criteria
16 and -- as opposed to just all the information
17 that's provided in there.

18 And quickly, because I know I'm out of
19 time, Criteria D, I think if you compare what
20 the criteria requires and then the information
21 in there, you'll find it falls short. Criteria
22 D requires a finding that the architecture's
23 [sic] individual work influenced the
24 development of the city of Jacksonville. I
25 don't think his individual work, which in this

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1 particular case, in the city, this one building
2 out by the Mathews Bridge, influenced the
3 development of the city of Jacksonville.
4 While, again, his career was prolific,
5 obviously, and he did some important things, I
6 don't think it's fair to say that he meets the
7 bar of his individual work influencing
8 development of the city of Jacksonville. And,
9 again, no disrespect, but it's a high bar to
10 meet and he doesn't meet that standard.

11 So concluding, I'd suggest that the
12 designation is not fairly put on the property
13 that my client's only owned for about two
14 years. It was in poor repair because it had
15 been foreclosed, as you can see from the report
16 that Arimus has provided.

17 The impact on Mr. Tower -- this
18 designation is significant, and I'd ask you to
19 thoroughly review the criteria before putting
20 that burden on him with this property.

21 Thank you, Mr. Chairman.

22 Diane, sorry I talked so fast.

23 THE CHAIRMAN: Thank you.

24 Is there anybody else here to speak on
25 this designation?

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1 (Audience member approaches the podium.)
2 THE CHAIRMAN: State your name and
3 address.

4 AUDIENCE MEMBER: Steve Matchett, 1005
5 Rio St. Johns Drive, Jacksonville, 32211, in
6 Arlington.

7 I'm president of Old Arlington, Inc.,
8 which is why we're here today. Back in May, I
9 appeared before you and brought up the
10 situation of the Arlington Federal Savings and
11 Loan building and looked to this commission as
12 to whether it might consider the construction
13 of an application for landmark designation.
14 And you responded very enthusiastically. The
15 application was prepared. The staff report was
16 excellent. I could almost make a case for five
17 of the seven criteria. The response being that
18 the study -- it was the same criteria, just
19 being repeated almost, and -- if somebody
20 wanted to study it. Well, somebody would
21 probably want to study this one.

22 OAI was founded about 30 years ago with a
23 dual vision of historic preservation and
24 community revitalization, and one of our first
25 orders of business was commissioning a historic

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1 building survey, which we did. These would be
2 pre-World War II buildings at that time, but it
3 resulted in the identification and preservation
4 of Norman Studios, which, at that time, was
5 saved from demolition, but today stands as
6 Duval County's only national historic landmark
7 that's above water. We got the Maple Leaf that
8 sunk down there in Mandarin.

9 OAI's mission is to enhance and preserve
10 the architecture, culture, and history of the
11 community. Those efforts today involve
12 Mid-Century Modern architecture, a style that's
13 not only popular, but it's now historical and
14 it's protectable.

15 As was mentioned earlier, this represents
16 the first application for Mid-Century Modern
17 architecture in Jacksonville, and it certainly
18 won't be the last, out of Arlington anyway.
19 It's a -- it represents the -- it possesses --
20 Arlington possesses the city's best inventory
21 of Mid-Century Modern architecture. It's
22 reflected in its homes, its churches, its
23 businesses, and schools that were built after
24 the Mathews Bridge opened in 1953.

25 The staff report identified several

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1 nonresidential examples, including major
2 buildings -- most major buildings on JU's
3 Arlington campus, and we hope a lot of those
4 eventually appear before you in designation
5 applications as well.

6 We believe that this building, the
7 Arlington Federal Savings and Loan building,
8 stands as a most significant example of
9 Mid-Century Modern, and it's worthy of its
10 protection.

11 I appeared before this commission in May,
12 after a zoning exception and administrative
13 deviation application had been filed which
14 sought demolition of the building and
15 construction of a car wash. At that time, the
16 protected status was afforded after your
17 application, and we've enjoyed that respite for
18 the last couple of months and here today.

19 That report that came out, and as it was
20 addressed by Mr. Harden a few minutes ago --
21 (Timer notification.)

22 MR. MATCHETT: Could I have a few extra
23 moments too? I think we'll --

24 THE CHAIRMAN: Yes.

25 MR. MATCHETT: That application goes
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1 should -- it would be a travesty to tear down
2 this one, a real one, a genuine article.

3 I'm going to mention just a quick rebut to
4 the criteria concerns that Mr. Harden had.
5 One, the -- the reuse of the building. Karen
6 Nasrallah, who's the CRA manager, is in
7 continuous contact with people that are
8 interested in this property. It was designated
9 in the CRA plan as a redevelopment project. It
10 was listed in the building's commercial real
11 estate listing. Okay? It didn't say you had
12 to tear it down and do anything. It was
13 actually saying this beautiful precast concrete
14 building with its unique fixtures can be
15 redeveloped to a shopping center, medical,
16 dental, convenience store, any other uses,
17 including a 60-foot-high multifamily building.
18 That was their advertisement when this went on
19 the market.

20 It does not preclude -- and with
21 incentives, like Councilman Carlucci's new
22 funds, that's the kind of -- this is the kind
23 of project those funds would be made available
24 to, outside the downtown limits, with a
25 landmark designation.

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1 into -- or the staff report goes into great
2 detail, very good detail, both on the
3 Mid-Century Modern movement, Mr. Reeder himself
4 as the architect, but what is probably not as
5 well-stated in there, in what was referred to
6 earlier, was the heritage of Mid-Century
7 Modern. It's new, but its heritage goes back.
8 And in Arlington, this is going to be our
9 signature architecture, just like Riverside,
10 just like Springfield, just like RAP, and SPAR
11 then, OAI is leading the charge to have
12 Mid-Century Modern recognized as Arlington's
13 signature architecture.

14 Not only that, it's been recognized in its
15 CRA redevelopment plan; the Renew Arlington
16 Redevelopment Plan encourages Mid-Century
17 Modern architecture as a basis for facade
18 renewal, along new construction, and that's
19 evidenced by College Park across the street,
20 that large -- probably the most major
21 redevelopment project in Arlington under the
22 Renew Arlington program is that College Park
23 project across the street. This building is
24 directly across the street from it. College
25 Park is being built in Mid-Century. We

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1 We have a couple of other speakers that
2 I'll yield to. Appreciate the time and
3 certainly your consideration in making this the
4 first Mid-Century Modern designation.

5 THE CHAIRMAN: Thank you.
6 Whoever can come next, yeah.
7 (Audience member approaches the podium.)

8 THE CHAIRMAN: If you will state your name
9 and address for me.

10 AUDIENCE MEMBER: Bill Bishop, 246 Noble
11 Circle West.

12 I would tend to agree only tangentially
13 with Mr. Harden's comments about some of the
14 criteria. All of the criteria in the historic
15 designation are subjective. With all due
16 respect to Mr. Harden's verbal talents, I
17 suspect he could probably create an argument
18 why this building is beyond salvage and not to
19 be torn down.

20 As an architect that fixes buildings like
21 this, I can tell you -- I will dispute anybody
22 that says it is beyond salvage. It is not
23 beyond salvage. It is in perfectly good
24 structural condition. All of that concrete
25 panel work on the outside is in very good

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1 shape. If you touch it, it will not fall down.
2 There's a lot of hyperbole going on around that
3 building. That building is perfectly fine to
4 be reused for any number of things.

5 It is a classic example of Mid-Century
6 Modern architecture. Arlington is a
7 Mid-Century Modern part of the city. There are
8 more Mid-Century Modern structures in Old
9 Arlington than probably any other -- certainly
10 any other part of Jacksonville, and probably
11 any other city in the southeast. This city is
12 known as a birthplace of great world-class
13 Mid-Century Modern architecture.

14 The architect that designed this building
15 happened to be in Miami. He did a lot of this
16 stuff all over the place. He was honored by
17 being a fellow in the AIA. The guy was really
18 good and did a lot of really good work, and
19 this is a great example of that good work.
20 This is one of those buildings, like the --
21 what is now called the Jessie Ball duPont
22 Foundation [sic] Center downtown, which is the
23 old Haydon Burns Library that has been salvaged
24 and repaired for generations to come.

25 Once buildings like this are gone, they're
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1 gone forever. People don't build stuff like
2 this anymore because it's too expensive, quite
3 frankly. And if we lose it, it's gone forever.
4 And I just caution you very carefully to think
5 about that. This is our future history that
6 we're talking about here, and I think we need
7 to make every effort possible to save it.

8 Thank you.
9 THE CHAIRMAN: Thank you.
10 (Audience member approaches the podium.)
11 AUDIENCE MEMBER: Hey, there.
12 I'm Wayne Wood, 2821 Riverside Avenue.
13 It's good to see you.

14 I appreciate the staff quoting my new book
15 on Jacksonville architecture in this because
16 when we did the first book back in 1989, the
17 criteria -- I believe the building had to be
18 50 years old to go in the -- in the book. And,
19 of course, all these Mid-Century Modern
20 buildings were not.

21 This -- the biggest advent in this book is
22 the addition of the Mid-Century Modern.
23 They're incredibly important. Some of our
24 greatest architects have participated. And the
25 Arlington Federal Savings and Loan is one of

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1 the most significant Mid-Century Modern
2 buildings in Arlington.

3 Mid-Century Modern, a hundred years from
4 now, we'll look back and see that it's one of
5 the most important architectural movements.
6 When historians come to Jacksonville a hundred
7 years from now, they'll want to see four
8 buildings: The St. James building, the Haydon
9 Burns Library, the Gulf Life tower, and the
10 Chart House, and then they will want to go to
11 Arlington.

12 Because the Mathews Bridge was built in
13 the early 1950s, just as this style was coming
14 into being -- and Bill Morgan and Bob Broward
15 and architects like Edwin T. Reeder were
16 championing this style.

17 Arlington has more buildings of this style
18 than any other neighborhoods perhaps in
19 Florida, and this building is particularly
20 important because it is the keystone building.
21 As you come into the Arlington neighborhood,
22 this is the first building you see, so -- in
23 developing the Mid-Century Modern -- it's
24 eligible for a thematic group in the National
25 Register, in Arlington, the neighborhood, and

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1 this building is one of the keys.

2 I was the first chairman of the
3 Jacksonville Historic Landmarks Commission.
4 And in 1978, I wrote the first historic
5 preservation ordinance. It didn't get passed
6 during my tenure, but the whole point of this
7 ordinance was to save buildings like this.

8 This is exactly the intention of what we had in
9 mind, where you have a building that is
10 precious in value to the city culture and
11 heritage, as this building is, and you have an
12 owner that is not -- is putting financial gain
13 ahead of his stewardship for saving our
14 culture. This is one reason that we have this
15 commission, is to save buildings like this when
16 there's a threat.

17 Now, as Bill pointed out, there are so
18 many buildings in this city that are in ten
19 times worse shape that are being restored. You
20 look at the Laura Street Trio -- this very
21 building was in horrible shape, much worse than
22 this building.

23 And Mr. Harden said that Mr. Reeder may
24 have been a better architect than he was a
25 lawyer. I don't know, but I know that

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1 Mr. Harden is not a better restoration
2 authority than some of us in this room who have
3 seen buildings in far worse condition that got
4 restored.

5 This building is a precious gem, and if we
6 lose buildings like this and the ordinance
7 doesn't protect it, then what's the point?

8 (Timer notification.)

9 MR. WOOD: Why are you here? Why are we
10 here? This is what we have to do to save our
11 city's landmarks, and that's the whole purpose
12 of this commission and this ordinance, and I
13 thank you for voting to save this building.

14 Thank you very much.

15 THE CHAIRMAN: Thank you.
16 (Audience member approaches the podium.)

17 AUDIENCE MEMBER: Good afternoon,
18 Mr. Chair and Commission Members.

19 I'm Alan Bliss. I'm CEO of the
20 Jacksonville Historical Society and the
21 Jacksonville History Center.

22 As many of you know, each year the
23 Jacksonville Historical Society publishes its
24 annual list of Jacksonville's most endangered
25 buildings, and this year, for the first time,

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1 the Arlington Federal Savings and Loan was
2 added to that list. How come?

3 Jacksonville is a huge, sprawling,
4 complicated city, and as is the case with any
5 big city, one of the -- one of the most
6 comprehensible ways to conceive of it as a
7 place with its own identity is a constellation
8 of neighborhoods, and Arlington has emerged
9 within the past few decades as one of those
10 neighborhoods, not with its own geospatial
11 identity, but with its own visual, optical
12 identity, and that identity is anchored in the
13 recognizable and distinctive Mid-Century Modern
14 architectural style that characterizes it.

15 Arlington has emerged as a place that
16 stands on the Mid-Century Modern style. And
17 the Arlington Federal Savings building is
18 elemental to that identity because of its
19 unmistakable association with that style, its
20 construction at the time when that style really
21 emerged with the chronology of Arlington's
22 neighborhood growth and because of the
23 prominence of the location of the Savings and
24 Loan building at what amounts to the gateway
25 into the neighborhood.

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1 We added the building to our list because
2 it is threatened in part by physical
3 obsolescence, driven in part by age, lack of
4 modernization, to a certain extent perhaps by
5 neglect, but also because, as is the case with
6 many endangered buildings, there is some
7 question as to its economic sustainability.

8 And one of the things that -- that local
9 government can do through such a thing as the
10 ordinance that this commission and the staff
11 administers is to protect those buildings and
12 create a pathway and some opportunities and
13 encouragement and support for finding a
14 sustainable economic use for the property.

15 And for all those reasons, we support the
16 landmark designation. We encourage an
17 affirmative vote by the Commission on the
18 staff's recommendations.

19 Thank you very much.

20 THE CHAIRMAN: Thank you.

21 Is there anybody else here to speak?

22 AUDIENCE MEMBERS: (No response.)

23 MR. HARDEN: May I respond briefly?

24 THE CHAIRMAN: Yeah, sure.

25 MR. HARDEN: Thank you.

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1 Again, for the record, Paul Harden, 1431
2 Riverplace.

3 I understood what Mr. Bliss said and what
4 Mr. Wood said. They've got to speak to the
5 criteria that you have to look at. This is a
6 legal proceeding. The criteria are the only
7 things that you can consider. And in all due
8 respect to Mr. Wood, we've got a report from an
9 engineer and a general contractor who don't
10 agree with what his opinion is, and he's --
11 he's neither. And so I ask you to look at the
12 competent, substantial evidence you have in
13 front of you. It's clear there's no rebuttal
14 to the comments with regard to Criteria G.

15 The other thing I want to point out, based
16 on what Mr. Matchett said, you're not to
17 consider what's going to go here down the road.
18 There is an application for a use. If that
19 application is rejected, that's where -- and
20 there's different criteria that you would
21 consider, or the Planning Commission and the
22 LUZ Committee would consider on that, so
23 what -- what are the --

24 There may be better things to go here than
25 what somebody applied for, but it's strikingly

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1 obvious that until -- this building sat here
2 even for ten years after it was longer than
3 50 years old, and no one attempted to add the
4 designation to it, and now that there's a
5 proposed use don't -- don't approve that
6 proposed use. What you're to consider are the
7 criteria. And in all due respect, the only
8 competent, substantial evidence that you have
9 with regard to Criteria G are the expert
10 opinions that I've placed into evidence, not
11 someone else's opinion, who is not necessarily
12 qualified as an expert.

13 So I guess the point I'm trying to make
14 is, please focus on the -- on the criteria that
15 you have before you and in the ordinance. And
16 I think it's clear, based on the criteria, at
17 least -- and I'm not sure whether it was Steve
18 or Bill who said -- Mr. Bishop or Mr. Matchett
19 who said it's subjective. The -- most of them
20 are subjective, but Criteria G is not
21 subjective based on the evidence you have.

22 Thank you, Mr. Chairman.

23 THE CHAIRMAN: Thank you.

24 (Mr. Wood approaches the podium.)

25 MR. WOOD: I'd like to comment on the
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1 previous comments.
2 In my opinion --
3 THE CHAIRMAN: Quickly.
4 MR. WOOD: I'm Wayne Wood, 2821 Riverside
5 Avenue.

6 The building meets seven of the eight --
7 seven of the seven criteria. I mean, let's
8 look at it. Number [sic] B, which the staff
9 did not recommend, it's -- the location is the
10 site of a significant local, state or national
11 event. The whole development of the
12 Mid-Century Modern movement in Arlington --
13 this is the premiere building and the location
14 that is the gateway to Arlington, so I -- I
15 think it meets that.

16 It is identified with a person -- or a
17 person who significantly contributes to the
18 development of the city, state or nation.
19 Edwin T. Reeder was one of the most significant
20 architects of the time. There was a full page
21 in the --

22 THE CHAIRMAN: Wayne --

23 MR. WOOD: -- Florida State Architectural
24 Magazine [sic] supporting him.

25 THE CHAIRMAN: I'm sorry, we don't need to
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1 go through the whole staff report again. I
2 mean, our staff has walked us through --
3 MR. WOOD: Okay.
4 THE CHAIRMAN: -- has walked us through
5 all the individual things.

6 MR. WOOD: Thank you very much.

7 THE CHAIRMAN: Thank you.

8 Is anybody else here to speak on this?

9 AUDIENCE MEMBERS: (No response.)

10 THE CHAIRMAN: All right. With that,
11 we'll close the public hearing, and I'll
12 entertain a motion.

13 COMMISSIONER EPSTEIN: Motion to approve
14 the landmarking of 930 University Boulevard.

15 COMMISSIONER LOPERA: Second.

16 MS. LOPERA: It's officially to
17 recommend approval, but --

18 COMMISSIONER EPSTEIN: Motion to recommend
19 to approve 930 University Boulevard.

20 COMMISSIONER LOPERA: Second.

21 THE CHAIRMAN: All right. Conversation?

22 COMMISSIONER GREGORY: Can I get a
23 clarification from staff on something from
24 their report? You said you were not allowed
25 access to the property or the building; is that

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1 correct? And there was an attempt made to?
2 MR. WELLS: Through the Chair to
3 commissioner Gregory, that is correct. We
4 reached out to the owner, and -- twice, and we
5 were not -- we were denied entry to the
6 property.

7 COMMISSIONER GREGORY: Okay.

8 COMMISSIONER EPSTEIN: I'd like to speak
9 on Item G as a registered architect with almost
10 20 years of experience working in Jacksonville,
11 with a particular -- obviously, I'm on the
12 Historic Preservation Commission -- with a
13 particular pointing towards restoring historic
14 buildings.

15 I don't know if there's other pictures
16 that show this in worse shape, but this does
17 not look like it's -- you guys don't even want
18 to know what the basement of the Trio looks
19 like, at all. It is absolutely terrifying.

20 My husband, when the tower fell down in
21 South Florida, he was like, "Did you see the
22 pictures of what that pump room looked like?"
23 And I was like, "You do not want to know what
24 the basement of the Bisbee building looks
25 like." And we are going to work to save that,

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1 so I just -- I can't look at these pictures --
2 I don't see any cracking, I don't see any kind
3 of -- anything, really. I know you're talking
4 about the aggregate maybe falling off. And I
5 know there will probably be -- Commissioner
6 Lopera here speaking about the structural
7 integrity, reviewing that.

8 But as an architect, as somebody who's
9 restored buildings around town, it does not
10 look like it's in any kind of shape that would
11 not be beyond repair, in my professional
12 opinion.

13 COMMISSIONER LOPERA: Through the Chair, I
14 have written quite a few of these reports, and
15 these are designed to be stand-alone. Anyone
16 reading these reports, including laymen, other
17 engineers or architects, should be able to draw
18 evidence from these reports, and there should
19 be conclusions that are supported by the
20 evidence.

21 So as I'm reading through this, I'm
22 reading Ms. Carla Bahri's report. She's a
23 certified general contractor. She mentions
24 that the --

25 (Discussion held off the record.)

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1 standing? How has it stood for the last six,
2 seven years or more?

3 Let's see. And then at the end, somehow,
4 without any supporting evidence and without any
5 sort of analysis or any quantification of
6 anything that she claims, comes to this
7 conclusion that the property is not suitable
8 for preservation or restoration.

9 So this report, since it cannot stand on
10 its own merit without supporting evidence or
11 any sort of documentation showing where she got
12 her evidence from or any sort of documentation
13 for anything, I would not put any value into
14 that report.

15 And then I read the report by RGM
16 Engineering, a two-page-long report,
17 quantifying the structural nature of a
18 commercial building. And, again, there are no
19 photographs of this building. There's no
20 evidence showing what they used as a basis for
21 their conclusions, how did they collect
22 evidence, what sort of testing.

23 I did see some evidence for testing, but
24 right here it shows that the evidence -- that
25 the exterior shows failure from fatigue or

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1 COMMISSIONER LOPERA: Let me start over
2 again.

3 She writes that the exterior of the
4 building is failing from corrosion. Well,
5 looking at that sentence, where is the
6 corrosion? Where are the photographs? How
7 much corrosion? How was it quantified? Was it
8 on a column or a beam or was it the roof?
9 Well, we don't know based on this report.

10 Furthermore, she claims that the structure
11 shows significant deterioration. At which
12 point did she define what "significant" is?

13 Well, she did not. And, again, did not define
14 where this deterioration was occurring because
15 nonstructural deterioration of concrete is very
16 different from structural deterioration of
17 concrete. And, typically, what we do is we
18 look at the structural columns, structural
19 beams, the roof system and structural wall
20 panels, if needed, and we quantify how much of
21 the building is deteriorated with photographs.

22 This report has none of those things.

23 Furthermore, she claims that the concrete
24 structure is not capable of holding its own
25 position, to which I would ask, well, how is it

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1 corrosion. Well, which one of those is it?
2 And where was the fatigue or corrosion? Where
3 was that happening? How much of it was
4 happening? Was it on a beam, column, roof, or
5 wall panel? We don't know any of those things.

6 The next line, "Concrete deterioration and
7 degradation has occurred in the loss of
8 materials and decreasing the integrity of
9 concrete." Again, where is this loss
10 happening? How much of it is happening?
11 There's no quantification of this on any of the
12 structural elements of the building.

13 Again, even the next line, "The structural
14 integrity has been reduced." Okay. Well, by
15 how much? What's the original structural
16 integrity?

17 And then, finally, on the next page we get
18 to some testing where the engineer claims that,
19 "Most concrete building built before 1977 are
20 non-ductile concrete." Okay. And we get a
21 definition of what that is.

22 And that, "These older buildings may not
23 safely resist forces caused by nature." Again,
24 there's no evidence to support that. There's
25 tons of buildings out there that are concrete

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1 that are completely resisting the forces of
2 nature in Florida.

3 And then, again, we go to the hammer test.
4 So they performed the hammer test. We have no
5 idea where they performed this test. Was it on
6 the roof columns, beams? We have no idea. We
7 just don't know, so I took that line and I
8 basically ignored it because we don't know
9 anything about it.

10 So the next line, it says the following
11 readings were performed. "The lowest reading
12 was 9.52 megapascals. The highest was 28.66
13 megapascals. Anything below 20 megapascals is
14 fair to poor condition." Again, where was any
15 of this happening? Where was the testing done?
16 What members was it done on? How much of the
17 testing was done? We don't know any of those
18 things.

19 And then, again, further down it claims
20 that the building has no reinforcing steel.
21 Let's see. Was that on this one? Hold on.
22 I'm reading.

23 Well, in one of these reports -- right
24 here. Yes, it is in this report. Item 1 says,
25 "Due to a lack of reinforcing steel in
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1 buildings" -- again, ground-penetrating radar
2 would have been used to determine whether
3 there's reinforcing steel. What the depth of
4 that reinforcing steel is, what the condition
5 is, and where it's located, that testing
6 doesn't -- it doesn't look like that testing
7 was performed.

8 And then -- now we get to thermal
9 conductivity. Regarding hot spots -- again, we
10 have no idea where they did any of this hot
11 spot testing. They could have been on a
12 nonstructural portion of the building, which
13 would not have affected the structural capacity
14 of the building, yet somehow we get to this
15 conclusion that the building is not suitable
16 for preservation or restoration.

17 So I would not put any value on either of
18 these reports as there is no document- --
19 there's insufficient documentation or
20 insufficient testing to -- for anyone to draw
21 any sort of reasonable conclusions from these.

22 THE CHAIRMAN: All right. Any other
23 commissioners have thoughts, comments?

24 COMMISSIONER EPSTEIN: Through the Chair,
25 I would just like to say that I do believe that
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1 the Mid-Century, Mid-Modern type of
2 architecture is predominant to Arlington.
3 Arlington even has an organization that holds a
4 walk through their neighborhoods that people
5 can attend, buy tickets to, to look at the
6 Mid-Century Modern architecture. It is looking
7 at -- you know, Bill Morgan and Bob Broward,
8 very influential architects. That was one of
9 their main styles here.

10 I would tend to even argue that looking at
11 the actual building stock in Jacksonville, it
12 is a very substantial amount of buildings in
13 this city. I think a lot of people don't think
14 about it. A lot of people don't think about it
15 as historic because it has recently fallen into
16 that historic designation because of the
17 timeline. And I think because of that, we have
18 and may continue to lose very substantial
19 Mid-Century Modern buildings in the city. And
20 this, to me, as an architect, knowing what's
21 here looks to be a very substantial,
22 well-designed form of that.

23 I know there was some [sic] brought up
24 about some of these other elements not being
25 directly [sic] to Jacksonville. Some of these
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1 go beyond Jacksonville and say Jacksonville,
2 city, state, or nation, but, in my opinion,
3 having done architecture and knowing about
4 architecture here, I think that the
5 Mid-Century, Mid-Mod typology of buildings is
6 kind of a diamond in the rough here for our
7 stock that we have in town, and I think it
8 should be preserved.

9 THE CHAIRMAN: All right. Thank you.
10 Any other thoughts?

11 COMMISSION MEMBERS: (No response.)

12 THE CHAIRMAN: Well, speaking from my
13 point of view, it's hard to argue with my house
14 architect over here and my house engineer.

15 Speaking on these reports, I think
16 Commissioner Lopera gave some things to think
17 about, that's for sure, because I do not read
18 it as an engineer, and -- and it is a bit of a
19 lack of evidence for me. A more detailed
20 report along with pictures would have been
21 helpful.

22 So that's kind of where I'm at on the
23 reports at the moment.

24 With that, I don't know, anybody else --
25 nobody else has thoughts?

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1 COMMISSION MEMBERS: (No response.)
 2 THE CHAIRMAN: All right. Well, we'll
 3 call for a vote, then.
 4 All those in favor?
 5 COMMISSION MEMBERS: Aye.
 6 THE CHAIRMAN: Those opposed?
 7 COMMISSION MEMBERS: (No response.)
 8 THE CHAIRMAN: Hearing none, you have
 9 approved the landmark -- well, recommended the
 10 landmark designation for 930 University
 11 Boulevard.
 12 And with that, we'll move on to LM-23-07,
 13 3239 Dellwood Avenue.
 14 (Brief pause in the proceedings.)
 15 THE CHAIRMAN: All right. Dellwood
 16 Avenue.
 17 MR. WELLS: Okay. So this is LM-23-07 for
 18 property located at 3239 Dellwood Avenue. We
 19 found that it met three of the seven local
 20 landmark designation criteria. The first
 21 criteria relates to its location being of a
 22 significant local or state or national event.
 23 During one of the first Elvis Presley concerts
 24 in Jacksonville in 1955, promoter, song writer
 25 and mother figure for the young singer known as
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1 Mae Boren Axton, stated to Elvis that, "I will
 2 write your first million-dollar seller." That
 3 same year, she co-wrote a song with guitar
 4 player Tommy Durden, who was -- which was
 5 basically Elvis' first national hit and rock
 6 and roll classic known as "Heartbreak Hotel."
 7 The song was composed in the living room of
 8 Axton's small concrete block house in the
 9 Murray Hill neighborhood, which is southwest of
 10 downtown Jacksonville.
 11 Experiencing a bolt of inspiration, the
 12 song was written in just over 20 minutes in the
 13 living room of Axton's 1949 residence. Excited
 14 about its possibilities, the team composed a
 15 song on Axton's piano in less than a half an
 16 hour and immediately contacted local rockabilly
 17 performer and disk jockey Glenn Reeves to come
 18 to the house and record the song as a demo for
 19 Elvis's consideration. Once Elvis heard it, he
 20 was thrilled with the song, that he shouted,
 21 "Hot darn, Mae, play it again." Released as a
 22 single on January 27th, 1956, *Billboard*
 23 magazine reported that over 300,000 copies of
 24 the single had been sold by the end of March
 25 and broke into the Top Ten at Number 9. So by
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1 May 5th of that year, it had become number one
 2 in the Top Ten, where it remained until the end
 3 of June.
 4 With the success of the song, Axton moved
 5 to Nashville, starting her own label, as well
 6 as continuing song writing.
 7 Based on this particular song, "Heartbreak
 8 Hotel," it elevated Elvis' stardom to the high
 9 heavens nationally, as quoted in a book.
 10 The second criteria relates to it being
 11 identified with a person or persons who has
 12 significantly contributed to the development of
 13 the city, state or nation. So, once again,
 14 this is directly tied to the career of Mae
 15 Boren Axton, who, once again, was a song writer
 16 and concert promoter.
 17 Although the composing of "Heartbreak
 18 Hotel" was her most noted achievement, she also
 19 co-authored over 90 songs which were later
 20 recorded by artists such as Patsy Cline, Hank
 21 Snow, Jerry Lee Lewis, Perry Como, Willie
 22 Nelson, Glen Campbell, and even Tanya Tucker.
 23 In addition to that, Axton also did public
 24 relations work for Willie Nelson, Dolly Parton,
 25 and young Tanya Tucker as well.
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1 The third criteria relates to its
 2 suitability for preservation or restoration.
 3 Constructed in 1949 for J.M. Hannah, the
 4 one-story residence had been continuously
 5 occupied. It shows no evidence of
 6 deterioration. The front facade appears to
 7 have been significantly altered. Although no
 8 photos of the original front elevation have
 9 been found, the 1977 Sanborn map depicts the
 10 house as having the same basic footprint as the
 11 one next door at 3243 Dellwood Avenue, which
 12 appears to have its original design.
 13 The porch on the structure was enclosed
 14 recently and the gable roof was removed. A
 15 side doorway remains but goes out into a new
 16 porch extending to the east corner of the
 17 residence. Also under the main roof line, this
 18 porch is supported by four round columns.
 19 Based on building permit records, the only
 20 construction besides the original 1949 permit,
 21 were for mechanical upgrades, reroofing, and
 22 interior work. The rear addition and changes
 23 to the front elevation were not permitted or
 24 nor were they recorded in the building permit
 25 records. However, as viewed from the public
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1 right-of-way, the residence still reflects the
 2 basic scale and placement as found on
 3 surrounding homes which are one-story concrete
 4 block structures with primarily side-facing
 5 gable roofs. And, once again, this -- this
 6 structure has been -- appeared to have been
 7 altered to varying degrees.
 8 And based on our findings, this -- the
 9 structure appears to meet three of the seven
 10 criteria, so we recommend -- forward to you a
 11 recommendation for approval.
 12 And then one other point, so just note
 13 that the application has been sponsored by the
 14 Jacksonville Historical Society, which their
 15 letter is included within the application
 16 itself.
 17 End of report.
 18 THE CHAIRMAN: Questions for staff?
 19 COMMISSION MEMBERS: (No response.)
 20 THE CHAIRMAN: All right. We'll open the
 21 public hearing.
 22 Is the applicant here?
 23 (Audience member approaches the podium.)
 24 THE CHAIRMAN: If you would just state
 25 your name and address for me.
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1 AUDIENCE MEMBER: Hi.
 2 My name is Artur Nistra, 3239 Dellwood
 3 Avenue, Jacksonville, Florida.
 4 Thanks for having me, Chair.
 5 I'm one who started process. I'd like to
 6 just read a paragraph from this book, "Elvis
 7 Ignite [sic]," and then I would tell a little
 8 bit more about that.
 9 "Back then, Mae Axton's home at 3239
 10 Dellwood Avenue resembled many others one might
 11 pass a thousand times without a longer look.
 12 Single story, small, and built in 1947,"
 13 according to the book, but I believe it was
 14 '49.
 15 "From cinder block to (inaudible) Post
 16 World War II baby boom family. But what
 17 happened within those walls in 1955, weeks
 18 after the completion of Presley's second floor
 19 (inaudible), brought him to the breakthrough
 20 that he's been waiting for.
 21 "Just where are timeless songs supposed to
 22 be written? In this case, one took shape in
 23 the living room of working people hit by a bolt
 24 of inspiration that came and went in minutes,
 25 leaving them a legacy for the ages."
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1 So just (inaudible), I am not an Elvis
 2 fan. I moved to this house with my wife a
 3 couple of years ago, and we had no idea of the
 4 history inside. It belonged to this house. We
 5 had neighbors telling us the story, which we
 6 thought was just an urban myth until, slowly
 7 but surely, the facts started to lay on me, and
 8 which kind of prompt me to make a research, and
 9 that's when I reach out for the Jacksonville
 10 Historical Society, which they kindly helped me
 11 with research. I am very grateful to
 12 Dr. Bliss.
 13 And I was able to prove that, yes,
 14 Mae Axton live in the property for about eight
 15 years. And even though there's a lot to talk
 16 about Elvis, it's -- this is really about her.
 17 She was a remarkable woman for the time
 18 considered. She was a teacher, she was a
 19 writer for *Time* magazine. She was a promoter,
 20 single -- I'm sorry, she was a promoter and --
 21 and a writer. And for back then -- and -- you
 22 would not find many female figures with that,
 23 you know, level of responsibility and
 24 projection.
 25 And the fact that she basically found out
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1 Elvis and wrote one of his major iconic songs
 2 on that house baffles me, but what baffles me
 3 the most is that not a single owner prior to
 4 me, my wife, seem to care about this history.
 5 And I figured, well, I would die one day, she
 6 will die one day, this house will remain. And
 7 it will be nice to keep the history attached to
 8 it.
 9 Thank you for having me.
 10 THE CHAIRMAN: Thank you.
 11 Is there anybody else here to speak on
 12 this application?
 13 AUDIENCE MEMBERS: (No response.)
 14 THE CHAIRMAN: All right. With that,
 15 we'll close the public hearing. I'll entertain
 16 a motion.
 17 COMMISSIONER LOPERA: Motion to recommend
 18 for approval LM- -- Landmark Designation 23-07.
 19 COMMISSIONER EPSTEIN: Second.
 20 THE CHAIRMAN: All right. Any thoughts,
 21 concerns?
 22 COMMISSION MEMBERS: (No response.)
 23 THE CHAIRMAN: All right. All those in
 24 favor?
 25 COMMISSION MEMBERS: Aye.
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1 THE CHAIRMAN: Those opposed?
 2 COMMISSION MEMBERS: (No response.)
 3 THE CHAIRMAN: Hearing none, you've
 4 recommended approval for LM-23-07.
 5 And with that, we're going to swing back
 6 to Section D, previously deferred items be
 7 heard. That will be heard along with
 8 COA-23-29734, which is Number 1, under Section
 9 G, as they go hand in hand, so --
 10 Is the applicant here?
 11 (Audience member approaches the podium.)
 12 THE CHAIRMAN: I'll call you up in just a
 13 second, after we hear the staff report.
 14 Thank you.
 15 MR. WELLS: So through the Chair to the
 16 Commission, we have two COAs on the agenda.
 17 The first one is COA-23-29140, which is for the
 18 demolition of the retaining wall at 3022
 19 St. Johns Avenue.
 20 We previously opened the public hearing on
 21 this item and the applicant was told to gather
 22 some more evidence, a structural engineer's
 23 report, which is included as the last couple of
 24 pages within the approval package itself.
 25 And then the second COA pertains to --
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1 which is COA-23-29734. This pertains to the
 2 installation of a 6-foot-tall, aluminum-style
 3 fence along the St. Johns Avenue property line.
 4 So just -- I know it's a little
 5 complicated, so I just want to walk through
 6 what occurred here.
 7 So, initially, the property -- the
 8 applicant came in to do a COA for the
 9 installation of a new wall or a new fence. The
 10 Commission approved that. So they approved via
 11 COA-23-8795 [sic] for the installation of that
 12 wood fence -- or wrought-iron fence, but with a
 13 condition that the fence be installed behind
 14 the existing retaining wall.
 15 It was later discovered that the applicant
 16 also had plans for the installation of an
 17 inground swimming pool, which was via an
 18 administrative COA, 23-29253. Because the
 19 installation of that pool would be highly
 20 street visible, because he wants to place it in
 21 the front yard along St. Johns Avenue, we
 22 conditioned for that -- we conditioned that COA
 23 to be placed with a visible wooden fence or
 24 some type of 85 percent opacity.
 25 Because of that, the applicant submitted a
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1 minor modification, which was MMA-23-29315, to
 2 have that original COA amended to change the
 3 proposed fencing from aluminum to board on
 4 board. However, because the demolition of the
 5 retaining wall application was still under
 6 review, the approval of that MMA was
 7 conditioned to have the installation of the
 8 fence -- of that wood fence be installed behind
 9 the existing retaining wall. So, therefore,
 10 the -- everything is really contingent on the
 11 swimming pool being street visible.
 12 So, once again, we have the original COA,
 13 which is for the demolition of that retaining
 14 wall, and then we also have the new COA, which
 15 they're looking to install a 6-foot wrought
 16 iron fence in its replacement of the retaining
 17 wall.
 18 Just a couple of other points too, so when
 19 you're measuring the fence, just be mindful
 20 that it should be measured from the sidewalk.
 21 So, inially, you-all approved the fence -- the
 22 wrought iron fence to be placed behind the
 23 retaining wall. But because of the slope and
 24 the change in grade, it would read visually
 25 from the sidewalk as a 4-foot fence. But
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1 because it will potentially be replaced with
 2 the retaining wall, it may increase the height
 3 of the fence to 6 feet.
 4 But for the first COA -- so, again, this
 5 is the demolition -- they provided a new
 6 structural engineer's report. We don't have
 7 any defensible argument to suggest that it
 8 should be retained. However, our only point is
 9 that, if it should be demolished, it should be
 10 replaced with something similar, something that
 11 mimics the international style architecture of
 12 the building, so something with concrete
 13 columns or a solid wall similar to one that's
 14 existing.
 15 So we're maintaining our recommendation
 16 for denial.
 17 And then for the second COA, which, again,
 18 pertains to the installation of a wrought iron
 19 fence, we feel as if increasing the visibility
 20 of the swimming pool will be -- which was,
 21 again, going to be located in that front
 22 yard -- the pool will be readily visible from
 23 the street, which is inconsistent with our Code
 24 criteria and our design guidelines on setting
 25 by inviting the opportunity for a pool, which
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1 is a nonoriginal feature, so -- installation of
 2 a pool within a front yard invites the
 3 opportunity for the pool, which is a
 4 nonoriginal feature with no historical
 5 significance, to detract from the features of
 6 the -- the residential structure.
 7 Again, based on our design guidelines,
 8 fences and walls delineate property lines and
 9 serve as a barrier to distinguish between
 10 yards, sidewalks, and streets. As such, new
 11 fences and walls should respect the material's
 12 design and scale found within the same block
 13 and streetscape.
 14 Based on the approval package -- or the
 15 denial package, we found other fences along
 16 St. Johns Avenue. So if you look at the
 17 supplementary photos, you'll see that most of
 18 the fences highlight the predominance of
 19 masonry retaining walls, cast concrete walls
 20 with coping, and masonry columns with wrought
 21 iron fencing along St. Johns Avenue.
 22 Based on our findings, again, we're just
 23 obligated to recommend denial of both
 24 applications.
 25 THE CHAIRMAN: All right. Questions for
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1 structure cannot be salvaged.
 2 COMMISSIONER LOPERA: Okay. Thank you.
 3 MR. WELLS: So we're stating -- the reason
 4 why denial is still a denial is because we
 5 believe that the -- the wall, if it's going to
 6 be demolished, it should be replaced with
 7 something that mirrors the existing style of
 8 it.
 9 COMMISSIONER LOPERA: Perfect.
 10 Thank you.
 11 THE CHAIRMAN: Any other questions for
 12 staff?
 13 COMMISSION MEMBERS: (No response.)
 14 THE CHAIRMAN: All right.
 15 COMMISSIONER GREGORY: Sorry. Could I get
 16 a clarification on the -- the pool you guys
 17 were talking about there? So is -- is that
 18 the -- the pool is already there is what you're
 19 telling me?
 20 MR. WELLS: Yeah, so -- through the Chair
 21 to Commissioner Gregory, yeah, the second COA
 22 shows a picture of the --
 23 (Simultaneous speaking.)
 24 COMMISSIONER GREGORY: So I was looking
 25 at -- I was looking at the other one.
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1 staff?
 2 COMMISSIONER LOPERA: Through the Chair, I
 3 believe there was some -- I feel like I heard
 4 something that was confusing to me. You read
 5 the engineer's report and you said that you
 6 agreed with it because you couldn't see any
 7 evidence to go against it, the report from
 8 Baker Design Build?
 9 MR. WELLS: Correct.
 10 Yeah, so, in this instance, I mean,
 11 because the report -- well, the engineer's
 12 report was presented to us after we initially
 13 published our report --
 14 COMMISSIONER LOPERA: Oh, I see.
 15 MR. WELLS: -- we don't have any
 16 objections to what they're stating within the
 17 report itself, so -- because we don't have the
 18 opportunity to rebut, we're just going to
 19 concur with their findings.
 20 COMMISSIONER LOPERA: Well, do you -- so
 21 then -- I guess you have an opportunity now to
 22 rebut. Would you concur with their -- with
 23 Tamara Baker's design [sic] findings?
 24 MR. WELLS: I mean, what we're stating is
 25 that the findings seem to appear that the
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1 MR. WELLS: Yeah, so there's the pool
 2 (indicating). And then the wall is in the
 3 bottom left corner.
 4 THE CHAIRMAN: Page 435.
 5 COMMISSIONER GREGORY: Okay.
 6 THE CHAIRMAN: All right. We're going to
 7 open the public hearing.
 8 (Audience member approaches the podium.)
 9 THE CHAIRMAN: If you'll state your name
 10 and address for me.
 11 AUDIENCE MEMBER: Hello.
 12 Bryce Krampert, 12724 Gran Bay Parkway,
 13 here on behalf of Charles Sessa, and that is
 14 3022 St. Johns Avenue.
 15 We are here today on two Certificate of
 16 Appropriateness applications. I believe that
 17 there appears to be some consensus that the
 18 report done by Baker Design Build, which has
 19 partnered with the Jacksonville Historical
 20 Preservation [sic] Society, has determined that
 21 the wall is irreparable, that it is a danger.
 22 I also understand from reading some
 23 comments from neighbors that people like to
 24 pose for pictures on this wall. And I have
 25 cautioned Mr. Sessa that that can lead to some
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1 liability because, as cited in this report,
2 there is significant leaning and deterioration
3 of the wall.

4 Now, this fence, of course, would need to
5 be replaced. And that is the question that
6 we're attempting to resolve here today.
7 Mr. Sessa has submitted an application for a
8 6-foot aluminum fence.

9 Now, as previously stated, there is a
10 significant drop-off from the sidewalk to the
11 property because of the slope of the land, and
12 that -- that slope is about 2 feet. Therefore,
13 a 6-foot-high fence from the sidewalk would
14 appear to be 4 feet.

15 I also understand that the Historical
16 Society would like to have it replaced with
17 something similar. The neighbor to the south,
18 southwest of Mr. Sessa, has a fence that is
19 only a black aluminum fence. The neighbor to
20 the northeast of Mr. Sessa has a black aluminum
21 fence with pillars in between.

22 Mr. Sessa seeks to have a 4-foot -- or a
23 6-foot aluminum fence that would be 4 feet;
24 however, he also would not object to including
25 pillars if that is what the Society would

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1 prefer. Certainly we believe that that would
2 meet the requirements for the remainder of the
3 buildings cited by the Historical Society.

4 Thank you.

5 THE CHAIRMAN: Thank you.

6 Is anybody else here to speak on either of
7 these COAs?

8 AUDIENCE MEMBERS: (No response.)

9 MS. LOPERA: If you could just read
10 that into the -- that Angela Schifanella --

11 THE CHAIRMAN: Yes. I would like to read
12 something into the record --

13 MS. LOPERA: -- position or --

14 THE CHAIRMAN: Yep.

15 Angela Schifanella with RAP, "Rap supports
16 the preservation of the Bourbon Alley piers" --
17 (Discussion held off the record.)

18 THE CHAIRMAN: Sure.

19 Angela Schifanella with RAP, 1352 Avondale
20 Avenue. "RAP supports the preservation of the
21 Bourbon Alley piers. Any replacement, slash,
22 repair work should be compatible with the
23 existing."

24 THE REPORTER: Thank you.

25 THE CHAIRMAN: Sure.

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1 All right. With that, I'll close the
2 public hearing, and I'll entertain a motion.

3 COMMISSIONER GREGORY: Are we doing both
4 these together or do we want to -- do we need
5 to separate them is the question for OGC.

6 MS. LOPERA: Yes. Through the Chair to
7 the Commission, you need to handle these
8 separately, so -- in your discussion, it really
9 deals with both. But when you make a motion,
10 I'd like you to do those separately.

11 THE CHAIRMAN: All right. So let's do
12 COA-23-29140.

13 COMMISSIONER LOPERA: Motion --

14 COMMISSIONER EPSTEIN: Oh, sorry. I have
15 a question.

16 If we motion to demolish the base off
17 of -- well, I'm not saying we are going to, but
18 if we do motion to demolish this and then
19 motion to deny that -- and I'm not saying we're
20 doing either of those -- could there [sic]
21 possibly be left with nothing here at all?

22 MS. LOPERA: No. Through the Chair to
23 Commissioner Epstein and all the commissioners,
24 so, in this case, he -- the applicant would be
25 left with what he currently has, which is

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1 approval for a pool, which is behind a fence
2 that was approved in MMA-23-29315, which is
3 required to be behind the existing wall.

4 That's what he would be left with if you deny
5 both of these things.

6 COMMISSIONER EPSTEIN: Okay.

7 COMMISSIONER LOPERA: Okay. Motion to
8 approve the demolition of the complete wall,
9 columns, and everything there, COA-23-29140.

10 COMMISSIONER EPSTEIN: Second.

11 THE CHAIRMAN: Okay. The columns. Is
12 that including -- let me go back.

13 COMMISSIONER GREGORY: While we're looking
14 at that, can I get staff's opinion on the --
15 RAP's -- Ms. Angela's recommendation? She's
16 requesting the piers be left; is that -- is she
17 referring just to the columns and not the
18 middle section of the fences?

19 COMMISSIONER EPSTEIN: I thought that was
20 strange too, that she just said "piers."

21 COMMISSIONER LOPERA: I think by "piers,"
22 she's referring to the columns.

23 MS. LOPERA: If I may, through the Chair
24 to the Commission, so this is just a public
25 speaker's card. She couldn't stay to speak.

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1 So we just read into the record what she wrote
 2 here, and I don't -- I don't think we should
 3 add anything to that.
 4 COMMISSIONER GREGORY: Okay.
 5 COMMISSIONER LOPERA: Through the Chair,
 6 looking at this wall -- and, you know, it does
 7 appear to be unreinforced.
 8 And also looking at the Baker Design Build
 9 report, which included photographs and -- and a
 10 thorough review of the wall, I believe that the
 11 wall is not salvageable, and neither are the
 12 columns.
 13 The problem with leaving any aspect of the
 14 wall there is that, if any of it is leaning,
 15 putting anything on top of it, including any
 16 sort of concrete caps, will be -- will cause an
 17 additional problem, so --
 18 And as far as the columns there and the
 19 piers there, those are not difficult to
 20 reconstruct to make something that looks
 21 exactly like that. This is concrete masonry,
 22 you know, construction or poured-in-place
 23 concrete, so -- and the caps are -- you know,
 24 would be a custom product. So I don't see any
 25 issue with either rebuilding the wall or

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1 just -- I don't see any issue with demolishing
 2 the wall.
 3 THE CHAIRMAN: Okay. We can come back and
 4 say, on the next item, we would like --
 5 COMMISSIONER LOPERA: Right. Exactly.
 6 (Simultaneous speaking.)
 7 COMMISSIONER LOPERA: So this is just for
 8 the wall demo.
 9 THE CHAIRMAN: Strictly demo?
 10 COMMISSIONER LOPERA: Uh-huh.
 11 THE CHAIRMAN: All right.
 12 COMMISSIONER FRICK: I only have one
 13 question. So the -- the column that lists that
 14 it's Bourbon Alley is --
 15 THE CHAIRMAN: We'll bring that back in
 16 the next --
 17 COMMISSIONER FRICK: Okay. That will
 18 be --
 19 (Simultaneous speaking.)
 20 THE CHAIRMAN: That was my thought as
 21 well.
 22 MS. LOPERA: Mr Chair, if I can interject
 23 one thing?
 24 THE CHAIRMAN: Sure.
 25 MS. LOPERA: So through the Chair, when

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1 talking about the demolition, if you're at all
 2 entertaining a requirement that the wall be
 3 rebuilt, I think you should include that as a
 4 condition of the demolition because, once we
 5 get to the fence COA, what he's asking for is
 6 not a wall; it's a fence. So if you're at all
 7 concerned that --
 8 (Simultaneous speaking.)
 9 MS. LOPERA: -- (inaudible) we should do
 10 that with this one.
 11 COMMISSIONER GLOBER: So through the
 12 Chair, he's asking for a fence that would occur
 13 behind this wall in question?
 14 MS. LOPERA: No. The fence COA on -- that
 15 you'll entertain next is a request for -- after
 16 the wall is demolished, he would like a 6-foot
 17 fence in place of --
 18 COMMISSIONER GLOBER: Got it.
 19 MS. LOPERA: -- the wall.
 20 THE CHAIRMAN: So we can just talk about
 21 that now, not sidestep it. I mean, in my
 22 opinion, I'm okay with the aluminum fence with
 23 concrete pillars and including the --
 24 obviously, the Bourbon Alley pillar. That, to
 25 me, fits well with that.

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1 COMMISSIONER GREGORY: And -- the 4-foot
 2 or 6-foot you're proposing?
 3 THE CHAIRMAN: Six foot, because I do
 4 think -- I mean, you can see in the pictures,
 5 the wall looks awfully short from the one side
 6 and then awfully tall from the back side, so I
 7 do -- if y'all remember when he came in -- it
 8 was probably four or five months ago, but he
 9 kind of showed -- showed the measurements.
 10 And, I mean, looking at the pictures, I believe
 11 the measurements are true.
 12 COMMISSIONER EPSTEIN: Through the Chair,
 13 if we ask him to rebuild the piers and he can
 14 have the fence in between, the piers are going
 15 to have to be a new height that matches with
 16 the new fence height.
 17 THE CHAIRMAN: That is true.
 18 COMMISSIONER LOPERA: I mean, would they?
 19 COMMISSIONER EPSTEIN: You -- I mean, how
 20 would you -- would you just have a gap between?
 21 Like, would you --
 22 THE CHAIRMAN: That would be odd.
 23 COMMISSIONER EPSTEIN: What would you do
 24 where the piers -- I mean, like, you -- you'd
 25 have your fence, and then you'd have, you know,

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1 kind of like your -- your pier here
 2 (indicating), and then you'd have your fence
 3 like that (indicating). You'd have -- you'd
 4 have a space above it.
 5 THE CHAIRMAN: Right.
 6 COMMISSIONER LOPERA: Well, yeah, the
 7 concrete column would have to be --
 8 COMMISSIONER EPSTEIN: Yes.
 9 COMMISSIONER LOPERA: Well, we could put
 10 the -- the top of the concrete column would
 11 have to be at the top of the fence. And then
 12 on top of that, a pier cap would have to be
 13 installed on top of that that matches the
 14 existing so that way we ensure that --
 15 COMMISSIONER EPSTEIN: Yeah.
 16 COMMISSIONER LOPERA: -- at least the pier
 17 cap would be sticking above the fence height.
 18 COMMISSIONER EPSTEIN: Yeah, I -- I wanted
 19 to bring up the fact that we're -- we're
 20 saying -- we're possibly saying that you can
 21 rebuild these columns and piers and have
 22 fencing in between them, but they are not
 23 being -- they're being built back as a
 24 completely different height and size than
 25 what's there.

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1 COMMISSIONER LOPERA: Well, the
 2 rectangular dimensions would stay the same as
 3 what's there. We're just changing the
 4 height --
 5 COMMISSIONER EPSTEIN: The height.
 6 COMMISSIONER LOPERA: And the concrete and
 7 the pier caps, those would be matching what's
 8 already there, and they would be -- the bottom
 9 of the pier -- well, the top of the column
 10 would be at the top of the fence. So the pier
 11 cap -- the bottom of the pier cap would start
 12 at the top of the fence.
 13 THE CHAIRMAN: So the -- the cap would be
 14 over 6 feet is what you're taking about?
 15 COMMISSIONER EPSTEIN: I mean, what --
 16 what I'm kind of envisioning -- you're saying
 17 is -- yeah, like this (indicating) is doing --
 18 like, the --
 19 COMMISSIONER LOPERA: Yes.
 20 COMMISSIONER EPSTEIN: I guess the biggest
 21 thing to me is that that's such a drastic
 22 change to the columns and piers that are
 23 currently there, that are -- 2-and-a-half feet
 24 tall; is that --

25 COMMISSIONER LOPERA: Well, I mean --
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1 THE CHAIRMAN: If you look at them on the
 2 back side, I think they're taller than that.
 3 COMMISSIONER LOPERA: Through the Chair,
 4 that's -- you know, we're demolishing something
 5 and, you know, we're rebuilding back something
 6 new, so I don't -- I don't think it's going to
 7 make a difference.
 8 COMMISSIONER EPSTEIN: So they're going to
 9 be 6 feet -- I know we go back and forth on
 10 this. They're to be 6 feet tall from the
 11 sidewalk. The sidewalk is the finished floor
 12 or the --
 13 MS. LOPERA: Okay --
 14 THE CHAIRMAN: It's 6 feet tall from the
 15 lot because the --
 16 (Simultaneous speaking.)
 17 COMMISSIONER EPSTEIN: The lot.
 18 THE CHAIRMAN: It would be, like, 4 feet
 19 from the -- from the sidewalk.
 20 COMMISSIONER EPSTEIN: Okay. From grade.
 21 (Simultaneous speaking.)
 22 THE CHAIRMAN: Okay.
 23 MS. LOPERA: Through the Chair, if I may?
 24 THE CHAIRMAN: Uh-huh.
 25 MS. LOPERA: To the Commission, if you

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1 could, in -- in your motion, specify a height
 2 from the height of the sidewalk. So if he's
 3 saying I want a 6-foot fence, but I'm going to
 4 put 2 feet -- I'm going to bury 2 feet of it
 5 below the sidewalk, that's fine. But if you
 6 could specify so that when staff tries to
 7 determine compliance, they can measure from the
 8 sidewalk, and whether he's added infill dirt or
 9 taken some away won't matter. They'll just
 10 measure from the sidewalk how high it's
 11 supposed to be.
 12 COMMISSIONER EPSTEIN: Okay.
 13 MR. WELLS: And through the Chair to the
 14 Commission, so if I could just add to -- so if
 15 you look at the image on the screen right
 16 now -- and just to backtrack when they
 17 originally were approved for the -- the wrought
 18 iron fence to be placed behind the retaining
 19 wall, the applicant stated that, because of the
 20 change in grade from the sidewalk, the -- the
 21 6-foot fence would visually read as a 4-foot
 22 fence. So now that it's going to be placed
 23 right along the sidewalk, that may make it read
 24 as a 6-foot fence. So I just want to throw
 25 that on the record.

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1 THE CHAIRMAN: Yeah. Again, I mean, to
 2 me, if you look at that picture and then look
 3 at the picture right before it, I mean, there's
 4 a pretty clear drop-off to me because that
 5 looks pretty short. If you look at it from the
 6 back side, it's clearly a lot larger than you
 7 would think. So, I mean, as long as we specify
 8 from -- a measurement from the sidewalk, that
 9 shouldn't matter, so ...

10 COMMISSIONER EPSTEIN: Through the Chair,
 11 I have some concerns that -- I'd like to hear
 12 from our structural engineer about taking this
 13 wall away from the sidewalk where there is such
 14 a drastic height change, what would happen to
 15 the sidewalk over time?

16 COMMISSIONER LOPERA: Well, I don't think
 17 anything because the thing is we're going to
 18 have a brand-new footing that's not going to
 19 impact the foundation below the sidewalk, so
 20 the footing is going to have to be a -- like,
 21 what we classify as a cantilever footing, so --
 22 but that's going to be designed --

23 COMMISSIONER EPSTEIN: For the walls in
 24 between, they're being removed.

25 THE CHAIRMAN: Yeah.

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1 COMMISSIONER EPSTEIN: So if you -- if you
 2 remove that -- that's essentially acting as a
 3 retaining wall.

4 COMMISSIONER LOPERA: Yeah, temporarily.

5 COMMISSIONER EPSTEIN: Yes, but when it
 6 gets taken out and demolished and you have just
 7 a -- just a standard rail fence there, what --
 8 what's holding the sidewalk and the -- what's
 9 underneath the sidewalk from caving in on that
 10 side?

11 COMMISSIONER LOPERA: Yeah, that -- that's
 12 a fair point. What we would have to do is
 13 design -- have -- basically to the top of the
 14 sidewalk, that would have to be a retaining
 15 wall. That would have to be a structural
 16 retaining wall, and anything above that could
 17 be the aluminum fence that the owner desires.

18 So that would have to be -- yeah, so we
 19 would have to specify because, yeah, you're --
 20 you're right, because if we do take that wall
 21 out, that is a structural support. That's the
 22 foundation support for the sidewalk.

23 COMMISSIONER EPSTEIN: Yeah.

24 COMMISSIONER FRICK: So would we want to
 25 recommend something similar to one of the

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1 pictures, where it does maintain the wall, I
 2 don't know, 6 to 8 inches above the sidewalk,
 3 and then the aluminum fence between the
 4 columns --

5 COMMISSIONER LOPERA: That's a good idea.

6 COMMISSIONER FRICK: -- similar to the
 7 pictures --

8 COMMISSIONER LOPERA: That's a good idea
 9 because there's a -- there's a photo --
 10 (Simultaneous speaking.)

11 COMMISSIONER LOPERA: Yeah, there's a
 12 photo of something across that, so we could
 13 just call it a foot above the sidewalk, and
 14 then that will -- you know, any engineer
 15 looking at that will design that as a
 16 structural retaining wall. And then above
 17 that, we would have the aluminum fence, but the
 18 total height of that entire structure would be
 19 6 feet from the sidewalk -- or 4 feet, right?

20 Four feet from the top of the sidewalk
 21 would be the top of the aluminum fence, which
 22 is also going to be the top of the columns.
 23 And then above the columns there's going to be
 24 a concrete -- a pier cap that matches the
 25 existing pier caps. I can draw this in my

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1 head.

2 THE CHAIRMAN: I'll tell you what,
 3 let's -- let's go ahead and structure ourselves
 4 correctly. Can we go ahead and take a vote on
 5 the --

6 COMMISSIONER LOPERA: Yes.

7 MS. LOPERA: Are you going to condition
 8 this at all? Because it was a motion to
 9 approve demolition. Will there be any
 10 conditions --

11 THE CHAIRMAN: It's an all new build,
 12 correct?

13 COMMISSIONER EPSTEIN: I think the -- the
 14 motion for demolition needs to have a
 15 stipulation that it needs to be rebuilt in
 16 the -- in what -- accordance with the
 17 additional COA that we will be talking about
 18 next, is -- is designed in accordance with --

19 MS. LOPERA: Okay. So through the Chair
 20 to Commissioner Epstein, if you want to maybe
 21 amend the motion to require replacement with a
 22 fence under COA-23-29734 --

23 COMMISSIONER LOPERA: Wait. Is it --

24 MS. LOPERA: -- that will kind of pair
 25 those together so they can only tear down the

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1 wall if they replace it with said fence
 2 approved under that COA.
 3 COMMISSIONER LOPERA: Through the Chair,
 4 did you just give away my motion? Because I
 5 thought it was mine.
 6 COMMISSIONER EPSTEIN: He can do it. It's
 7 a little more complicated, so --
 8 COMMISSIONER LOPERA: I just want to make
 9 sure I can keep my motion temporarily.
 10 COMMISSIONER EPSTEIN: You've got your
 11 motion.
 12 COMMISSIONER LOPERA: Wait. So I've
 13 already -- I thought I already had a motion on
 14 the table for the demolition. I'm just
 15 amending this, right?
 16 COMMISSIONER EPSTEIN: Yeah. You need to
 17 amend it with the condition that they --
 18 COMMISSIONER LOPERA: Oh, I see. I got
 19 it.
 20 COMMISSIONER EPSTEIN: We don't want to
 21 tell them they can demo it and then they demo
 22 it and --
 23 COMMISSIONER LOPERA: Right. And leave
 24 nothing.
 25 COMMISSIONER EPSTEIN: Yeah.

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1 COMMISSIONER LOPERA: And leave -- yeah --
 2 (Simultaneous speaking.)
 3 COMMISSIONER EPSTEIN: (Inaudible.)
 4 COMMISSIONER LOPERA: Basically leave free
 5 access to the pool for anybody to just walk in
 6 and use their pool.
 7 (Simultaneous speaking.)
 8 COMMISSIONER EPSTEIN: Somebody trips and
 9 the City gets sewed and --
 10 COMMISSIONER GLOBER: Quick question on
 11 that -- on the westernmost side of this wall is
 12 the column that marks Bourbon Alley, would we
 13 want to condition that they keep that column?
 14 The column --
 15 THE CHAIRMAN: Or rebuild it, one of the
 16 two. It needs to be --
 17 (Simultaneous speaking.)
 18 COMMISSIONER GLOBER: (Inaudible.)
 19 If you look at (inaudible), that column
 20 doesn't look damaged. I live a few blocks away
 21 and that sign looks really cool. They have a
 22 matching one on the other side. So maybe
 23 condition that they keep that and kind of build
 24 the new wall to run into that Bourbon Alley
 25 column and keep that original sign. It doesn't

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1 look damaged to me.
 2 COMMISSIONER EPSTEIN: Is there a photo of
 3 it actually running into that Bourbon Alley
 4 sign? Because this --
 5 COMMISSIONER GREGORY: That's across the
 6 street.
 7 COMMISSIONER EPSTEIN: Oh, okay. I'm
 8 sorry.
 9 (Simultaneous speaking.)
 10 COMMISSIONER EPSTEIN: I mean, that's a
 11 completely -- like, that -- that's a completely
 12 different size and everything.
 13 (Simultaneous speaking.)
 14 COMMISSIONER LOPERA: Yeah. I mean --
 15 COMMISSIONER GLOBER: That's their
 16 property. I don't know if that's part of their
 17 wall or --
 18 THE CHAIRMAN: (Inaudible.)
 19 COMMISSIONER LOPERA: Yeah, I saw that.
 20 Through the Chair, I think that they could
 21 just remove that sign and put it on a new
 22 column.
 23 COMMISSIONER EPSTEIN: But you -- don't
 24 you want to match -- because there's a --
 25 there's a pier on the other side that matches

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1 that. I would --
 2 MS. LOPERA: It's not on his property.
 3 COMMISSIONER EPSTEIN: It's not on his
 4 property?
 5 MS. LOPERA: The one on the right side,
 6 the very top of the photo, is not on the
 7 applicant's property. The one on the left,
 8 attached to the wall in question, is at issue
 9 and it's on the applicant's property.
 10 COMMISSIONER EPSTEIN: That's on his --
 11 so --
 12 COMMISSIONER LOPERA: That's going to
 13 be --
 14 (Simultaneous speaking.)
 15 COMMISSIONER LOPERA: Well --
 16 COMMISSIONER EPSTEIN: I would almost say
 17 that that needs to stay, and then another pier
 18 can be built within a certain tolerance to it
 19 that meets Code, that ends up being the end
 20 point for that new wall to terminate into. I
 21 don't think that you should take one of them
 22 down when they match like that, and --
 23 THE CHAIRMAN: I agree.
 24 COMMISSIONER EPSTEIN: -- and put -- build
 25 something else different there.

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1 COMMISSIONER GLOBER: It's such a unique
2 feature --
3 THE CHAIRMAN: Right.
4 COMMISSIONER LOPERA: Right, but through
5 the Chair, now we're going to have a fence
6 that's going to be taller than that column.
7 COMMISSIONER GLOBER: What she's saying
8 is --
9 COMMISSIONER EPSTEIN: I'm saying that --
10 (Simultaneous speaking.)
11 COMMISSIONER GLOBER: (Inaudible.)
12 COMMISSIONER EPSTEIN: Yeah. I'm saying
13 that, before the column, within a certain
14 tolerance that nobody can slip through, maybe
15 like four inches clearance, you have a new pier
16 next to it that this system terminates into.
17 COMMISSIONER LOPERA: Oh, so you have a
18 new column right next to that?
19 COMMISSIONER EPSTEIN: Yes.
20 COMMISSIONER LOPERA: It's taller.
21 THE CHAIRMAN: Correct.
22 COMMISSIONER GLOBER: And not --
23 (Simultaneous speaking.)
24 COMMISSIONER EPSTEIN: Is it going to be
25 taller? Because we're saying we want this to
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1 be 4 feet tall. How tall is that?
2 THE CHAIRMAN: Yeah. That's pretty tall,
3 yeah. That's taller than the other --
4 COMMISSIONER FRICK: Also, where is the --
5 sorry, through the Chair, where is the property
6 line? So how far is the fence going to be
7 demolished? Is it going all the way to that
8 column?
9 COMMISSIONER LOPERA: Yes.
10 THE CHAIRMAN: I believe so.
11 COMMISSIONER LOPERA: So -- so I need to
12 make a bunch of -- well, at least two of
13 them --
14 COMMISSIONER EPSTEIN: It's tricky
15 because --
16 (Simultaneous speaking.)
17 THE CHAIRMAN: I like the --
18 COMMISSIONER EPSTEIN: I don't -- don't
19 think -- my own opinion, I don't think that
20 that pillar should be able to be demolished.
21 THE CHAIRMAN: No, I agree.
22 COMMISSIONER EPSTEIN: So -- yeah.
23 THE CHAIRMAN: And I like -- I liked your
24 idea of ending it a few inches before because
25 that pillar definitely looks taller than the
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1 other pillars, so --
2 COMMISSIONER EPSTEIN: And --
3 THE CHAIRMAN: -- I don't think it's going
4 to be --
5 COMMISSIONER EPSTEIN: -- I don't -- I'm
6 sorry -- and I'm -- I'm speculating here for
7 the new, but I would almost want to use the
8 height of that as the height that we do as the
9 standard for kind of the pillars across and
10 make sure that it doesn't go above that so that
11 that maintains some hierarchy, like it does
12 here.
13 THE CHAIRMAN: Uh-huh.
14 COMMISSIONER LOPERA: So are you saying --
15 COMMISSIONER EPSTEIN: I don't know what
16 the --
17 COMMISSIONER LOPERA: -- that the columns
18 should be all the -- the max height of the
19 columns should match the Bourbon Alley column?
20 COMMISSIONER EPSTEIN: They should match,
21 or I -- they should -- truthfully, they should
22 be less than, to maintain a hierarchy. I could
23 maybe be talked into them matching, but I think
24 they should be less than.
25 COMMISSIONER LOPERA: I can talk you into
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1 having them match. It should be -- because
2 that would create just a symmetry across the
3 board. And the thing is, if the new columns --
4 we could actually even stipulate that the new
5 columns matches the width of the Bourbon Alley
6 columns. That way they're all symmetrical.
7 COMMISSIONER EPSTEIN: Yeah, and then you
8 can --
9 COMMISSIONER LOPERA: That way when you're
10 looking at it --
11 (Simultaneous speaking.)
12 COMMISSIONER EPSTEIN: Then you don't have
13 to put a pier next to it. You can just
14 terminate into it with (inaudible).
15 COMMISSIONER LOPERA: Right. Exactly.
16 Exactly. So, basically --
17 COMMISSIONER EPSTEIN: Let's do it.
18 COMMISSIONER LOPERA: -- we're going to
19 take the Bourbon Alley column as our guinea
20 pig --
21 THE CHAIRMAN: So --
22 COMMISSIONER LOPERA: -- and then make
23 copies of it across --
24 THE CHAIRMAN: Just real quick. Can I
25 argue the same width? Because that Bourbon
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1 Alley column is --
 2 COMMISSIONER EPSTEIN: It's pretty wide.
 3 THE CHAIRMAN: -- exponentially wider than
 4 the columns that are currently there.
 5 COMMISSIONER EPSTEIN: I'm okay with --
 6 (Simultaneous speaking.)
 7 COMMISSIONER LOPERA: I don't -- I'm okay
 8 with that.
 9 COMMISSIONER EPSTEIN: I'm okay with it
 10 not being the same width. Like I said, it --
 11 it establishes a hierarchy as an entry point --
 12 THE CHAIRMAN: I don't --
 13 COMMISSIONER EPSTEIN: -- so I think the
 14 rest can be smaller.
 15 COMMISSIONER LOPERA: I --
 16 THE CHAIRMAN: Yeah, I don't mind the -- I
 17 don't mind they're the same height. I'm
 18 opposed to the same width because I think if
 19 they're skinnier, then you still have that
 20 hierarchy in place.
 21 COMMISSIONER GREGORY: And we're saying
 22 that the fence terminates at the top of the
 23 column, at the height -- at the base of the
 24 cap?
 25 COMMISSIONER EPSTEIN: Yes. It needs to
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1 be enough underneath the cap that you have some
 2 clearance between the two.
 3 COMMISSIONER LOPERA: I -- well, okay.
 4 That's the part that I disagree with.
 5 I think that -- okay. I can be talked
 6 into the reduced width so we have columns that
 7 are --
 8 COMMISSIONER EPSTEIN: No, I'm okay with
 9 the same height. I --
 10 (Simultaneous speaking.)
 11 THE CHAIRMAN: Yes --
 12 COMMISSIONER LOPERA: Right, right, right.
 13 The same height. Okay. So same --
 14 COMMISSIONER EPSTEIN: Yes.
 15 COMMISSIONER LOPERA: -- just we're --
 16 okay.
 17 COMMISSIONER EPSTEIN: I'm talking about
 18 the fence.
 19 COMMISSIONER LOPERA: I will compromise
 20 with you.
 21 COMMISSIONER EPSTEIN: (Inaudible.)
 22 (Simultaneous speaking.)
 23 COMMISSIONER EPSTEIN: Okay.
 24 COMMISSIONER LOPERA: Yes. If you agree
 25 with me.
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1 COMMISSIONER EPSTEIN: I agree with you.
 2 No, you talked me into it, now that I'm --
 3 yeah.
 4 COMMISSIONER LOPERA: And you talked me
 5 into reducing the width.
 6 Okay. I think I like this. Can you just
 7 write down what's in my head and call that a
 8 motion?
 9 THE CHAIRMAN: Sure.
 10 COMMISSIONER LOPERA: All right. So I
 11 think I need to -- I need to amend my motion --
 12 because we're going to discuss this in the next
 13 COA. I want to amend my motion that the new --
 14 the new construction of a new wall is to be
 15 determined via COA-23-29734. That's the first
 16 amendment.
 17 I need to amend it again that the column
 18 labeled the Bourbon Alley column is to remain
 19 and not be modified in any way.
 20 And I believe that's the end of my
 21 amendments. And then the rest of it we'll deal
 22 with in the next COA.
 23 MS. LOPERA: Did that get a second?
 24 COMMISSIONER EPSTEIN: Second.
 25 MS. LOPERA: If I could just rephrase the
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1 amendment so we're all clear before you vote on
 2 the amendment?
 3 The amendment to the motion to approve
 4 demolition is to not demolish the Bourbon Alley
 5 column and to require construction of a wall
 6 and/or fence that is approved under
 7 COA-23-29734?
 8 COMMISSIONER LOPERA: That's correct.
 9 THE CHAIRMAN: All those in favor?
 10 COMMISSION MEMBERS: Aye.
 11 THE CHAIRMAN: Those opposed?
 12 COMMISSION MEMBERS: (No response.)
 13 THE CHAIRMAN: We'll take a vote on the
 14 motion as amended.
 15 All those in favor?
 16 COMMISSION MEMBERS: Aye.
 17 THE CHAIRMAN: Those opposed?
 18 COMMISSION MEMBERS: (No response.)
 19 THE CHAIRMAN: Hearing none, you have
 20 approved COA-23-29140.
 21 And with that, we're jumping to Section G
 22 and COA-23-29734, 3022 St. Johns Avenue.
 23 And I don't think -- we can open the
 24 public hearing. Is anyone here to speak on
 25 this COA?
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1 You don't have to.
 2 (Mr. Krampert approaches the podium.)
 3 MR. KRAMPERT: I can just speak again.
 4 I appreciate where you guys are going with
 5 this. I believe that that's the right
 6 decision.
 7 Thank you.
 8 THE CHAIRMAN: Thank you.
 9 Is anybody else here to speak on this COA?
 10 AUDIENCE MEMBERS: (No response.)
 11 THE CHAIRMAN: Seeing none, we'll close
 12 the public hearing, and I'll entertain a
 13 motion.
 14 COMMISSIONER EPSTEIN: So motion -- I'll
 15 steal this.
 16 COMMISSIONER LOPERA: Go ahead. Steal my
 17 thunder.
 18 COMMISSIONER EPSTEIN: Motion to approve
 19 COA-23-29734 with the condition that it have a
 20 low retaining wall to maintain -- at a foot --
 21 I believe we talked about a foot above the
 22 sidewalk elevation to maintain the retaining of
 23 the sidewalk. And it is to rebuild the piers
 24 to match the width that is on the site and
 25 match the height of the Bourbon Alley pier with
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1 the aluminum fence being allowed to be
 2 installed within each one of those piers to the
 3 maximum height of the Bourbon Alley pier, just
 4 underneath the --
 5 COMMISSIONER GREGORY: Top of the column.
 6 COMMISSIONER EPSTEIN: Yeah.
 7 COMMISSIONER LOPERA: Yeah, we'll use top
 8 of the column.
 9 MS. LOPERA: Any caps on those columns?
 10 COMMISSIONER EPSTEIN: Yes. Caps on the
 11 columns to match what is existing, the -- the
 12 prefabricated concrete caps.
 13 COMMISSIONER LOPERA: Through the Chair --
 14 COMMISSIONER GREGORY: That's a motion. I
 15 think we need a --
 16 MS. LOPERA: Yeah, that's a motion.
 17 Was there a fence in between --
 18 COMMISSIONER EPSTEIN: Yes. There is the
 19 aluminum fence as requested, but to the maximum
 20 height of the column, which is below the top of
 21 the pier cap.
 22 MS. LOPERA: Okay. So the fence is the
 23 design as requested. The height shall be no
 24 higher than the Bourbon Alley cap?
 25 COMMISSIONER EPSTEIN: Yes.
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1 COMMISSIONER LOPERA: No.
 2 COMMISSIONER EPSTEIN: No --
 3 COMMISSIONER LOPERA: The top of the
 4 column.
 5 COMMISSIONER EPSTEIN: The top of the
 6 column. The caps need to be -- I did a crude
 7 drawing here. So they need to be below that --
 8 that cap (indicating.)
 9 MS. LOPERA: Okay. So the height of the
 10 fence is no higher than the caps on the new
 11 columns?
 12 COMMISSIONER GREGORY: The height of the
 13 top of the column --
 14 COMMISSIONER EPSTEIN: Top of the --
 15 MS. LOPERA: Top of the column -- the
 16 new --
 17 COMMISSIONER EPSTEIN: Yes --
 18 MS. LOPERA: -- columns --
 19 COMMISSIONER EPSTEIN: -- which are
 20 matched with the Bourbon Alley column.
 21 COMMISSIONER FRICK: The height.
 22 COMMISSIONER EPSTEIN: The height, yes.
 23 MS. LOPERA: Okay.
 24 COMMISSIONER LOPERA: Second.
 25 COMMISSIONER GREGORY: The only thing I
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1 would like to maybe add to that is -- looking
 2 at that retaining wall at the bottom there, is
 3 it required to be a foot above the current
 4 sidewalk? Because I'm looking at some of the
 5 photos of other ones that have these low
 6 retaining walls, which I think is a good idea,
 7 but should we give him some leeway on the
 8 height of it? Because -- I mean, having a full
 9 foot there is -- I mean, this is only 4 foot
 10 tall altogether. You're going to have a 4 -- a
 11 1-foot retaining wall and then a 3-foot fence.
 12 I just want it to look okay, I guess, is my
 13 point.
 14 COMMISSIONER EPSTEIN: It's the --
 15 THE CHAIRMAN: I don't think it's going to
 16 be 4 feet anymore.
 17 COMMISSIONER GREGORY: Well, that's true.
 18 COMMISSIONER EPSTEIN: Yeah --
 19 COMMISSIONER GREGORY: I don't know the
 20 height of that Bourbon Alley thing.
 21 COMMISSIONER EPSTEIN: Through the Chair,
 22 it's tricky because some of that's going to
 23 need to be engineered to help with the
 24 retaining, but --
 25 (Simultaneous speaking.)
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1 COMMISSIONER GREGORY: Yeah,
 2 (inaudible) --
 3 COMMISSIONER EPSTEIN: -- I mean, that's
 4 probably a foot right there. Once you talk
 5 about the, you know, appropriate amount of
 6 masonry to go above the sidewalk -- and then it
 7 does need to have a prefabricated concrete cap
 8 on top of it to match the columns. I did not
 9 have that in my condition.
 10 COMMISSIONER LOPERA: Yes, you did.
 11 COMMISSIONER EPSTEIN: I did?
 12 Okay. So once you factor in the height of
 13 all that, that -- that cap itself is probably,
 14 like, 3 or 4 inches tall, so then, you know, if
 15 it's 4 -- if you say it's 4 inches, you have
 16 a -- just a standard 8-inch, you know, lock
 17 right at the sidewalk, I don't -- whatever is
 18 underneath it for the -- the retaining. I
 19 think a foot is not a -- I don't know if
 20 anybody else --
 21 COMMISSIONER GREGORY: All I -- my concern
 22 is -- I don't know the height of that Bourbon
 23 Alley sign --
 24 COMMISSIONER EPSTEIN: Yeah.
 25 COMMISSIONER FRICK: I can't tell you if
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1 it's going to look silly or --
 2 COMMISSIONER LOPERA: I mean, we can
 3 specify max one foot.
 4 COMMISSIONER GREGORY: Yeah. There you
 5 go.
 6 COMMISSIONER EPSTEIN: Yeah, max one foot.
 7 COMMISSIONER LOPERA: Max one foot --
 8 (Simultaneous speaking.)
 9 COMMISSIONER LOPERA: -- and then that way
 10 they can -- you know, based on how it looks
 11 aesthetically, they can determine --
 12 COMMISSIONER EPSTEIN: I like that.
 13 COMMISSIONER LOPERA: And also one more
 14 thing. What sort of finish do you want on
 15 this?
 16 COMMISSIONER EPSTEIN: I want the finish
 17 to kind of match what is there, which is, like,
 18 the stucco -- it's like a stucco; is that --
 19 COMMISSIONER LOPERA: Okay. Well --
 20 COMMISSIONER EPSTEIN: Add that --
 21 COMMISSIONER LOPERA: Add that.
 22 COMMISSIONER EPSTEIN: Yes, it needs to be
 23 a stucco finish to -- to match what was
 24 previously there, and the caps need to be a
 25 prefabricated -- like, precast concrete cap.
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1 COMMISSIONER FRICK: Would the final
 2 design be approved by the Commission or staff?
 3 Maybe we --
 4 COMMISSIONER EPSTEIN: Staff.
 5 MR. WELLS: Yeah, that's fine.
 6 COMMISSIONER LOPERA: Let's add that too.
 7 COMMISSIONER EPSTEIN: Yes.
 8 THE CHAIRMAN: That's fine.
 9 COMMISSIONER LOPERA: Is there a color
 10 that we would like to add?
 11 THE CHAIRMAN: We got all that?
 12 COMMISSIONER EPSTEIN: This is the most
 13 convoluted fence --
 14 COMMISSIONER LOPERA: It's going to take
 15 them, like, three years to build this thing.
 16 THE CHAIRMAN: It'll be beautiful.
 17 I don't revoke on the motion as amended,
 18 do I?
 19 (Simultaneous speaking.)
 20 COMMISSIONER FRICK: (Inaudible.)
 21 MS. LOPERA: We do, but I think there have
 22 been additional amendments.
 23 THE CHAIRMAN: Well, there were, yeah.
 24 That's what I'm asking.
 25 MS. LOPERA: Yeah.
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1 THE CHAIRMAN: Because this was -- this
 2 was just the straight motion initially, but
 3 then --
 4 MS. LOPERA: You're right.
 5 THE CHAIRMAN: -- they were amended.
 6 So I need you to amend your motion for
 7 those last, like, three points.
 8 COMMISSIONER EPSTEIN: Okay. Motion to
 9 amend COA-23-29734 to approve a retaining wall
 10 and concrete retaining wall and piers and
 11 aluminum fence. The retaining wall being at a
 12 maximum of one foot above the finish [sic] of
 13 the sidewalk and having a concrete -- precast
 14 concrete cap to match what is existing. The
 15 piers being the same width of what is existing
 16 on the site -- I'm sorry --
 17 MS. LOPERA: What's being demolished?
 18 COMMISSIONER EPSTEIN: Yes, what's being
 19 demolished. And matching the height of the
 20 Bourbon Alley pier and the column and the
 21 precast caps as well. The aluminum fence not
 22 going above the height of the Bourbon Alley
 23 column.
 24 COMMISSIONER LOPERA: The finish?
 25 COMMISSIONER EPSTEIN: And the finish
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1 needs to be stucco to match what was
 2 demolished. And I don't think we have any say
 3 on paint color.
 4 COMMISSIONER LOPERA: No.
 5 Final approval, then? And --
 6 COMMISSIONER EPSTEIN: Final approval to
 7 be reviewed by the staff.
 8 COMMISSIONER LOPERA: Second.
 9 THE CHAIRMAN: All those in favor?
 10 COMMISSION MEMBERS: Aye.
 11 THE CHAIRMAN: Those opposed?
 12 COMMISSION MEMBERS: (No response.)
 13 THE CHAIRMAN: And we will take a vote on
 14 the motion as amended.
 15 All those in favor?
 16 COMMISSION MEMBERS: Aye.
 17 THE CHAIRMAN: Those opposed?
 18 COMMISSION MEMBERS: (No response.)
 19 THE CHAIRMAN: Hearing none, you have
 20 approved COA-23-29734.
 21 With that, we're going to take a quick
 22 ten-minute break. I'm sorry, I know you all
 23 have been waiting a long time, but Diane needs
 24 a quick break. We will reconvene at 5:25.
 25 (Brief recess.)

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1 THE CHAIRMAN: We're back. We pulled
 2 Number 4, COA-23-29552, 247 East 4th Street,
 3 off of consent earlier. We're going to
 4 backtrack there, and that is our next COA.
 5 MR. WELLS: Okay. So this is
 6 COA-23-29552, located at 247 East 4th Street.
 7 This is for the new construction of a two-story
 8 single-family home as well as driveway
 9 installation and fencing installation.
 10 Overall, we found that this structure,
 11 which they're proposing to -- which is going to
 12 consist of a gabled roof with a nested gable at
 13 the front elevation and a covered two-story
 14 half-width front porch with architectural
 15 shingles, fiber cement shake siding for the
 16 gable ends, decorative shutters, and vinyl
 17 one-over-one windows, to be generally
 18 consistent with the Riv- -- I'm sorry,
 19 Springfield design guidelines.
 20 The only qualm with this -- which we
 21 conditioned it -- is that the front elevation
 22 have additional sidelites and transoms along
 23 the first floor front elevation. That is
 24 Condition Number 11. But other than that, we
 25 forward to you a recommendation for approval.

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1 THE CHAIRMAN: All right. Questions for
 2 staff?
 3 COMMISSIONER EPSTEIN: Through the Chair,
 4 why did this get pulled off of the consent
 5 agenda?
 6 MR. WELLS: Through the Chair to
 7 Commissioner Epstein, this is for -- this
 8 pertained to Condition Number 11 so that --
 9 COMMISSIONER EPSTEIN: Okay. There is an
 10 objection to that. Okay. Sorry, I missed
 11 that.
 12 THE CHAIRMAN: We'll open the public
 13 hearing.
 14 Is the applicant here?
 15 AUDIENCE MEMBER: Yes.
 16 THE CHAIRMAN: You can come on up.
 17 (Audience member approaches the podium.)
 18 THE CHAIRMAN: If you will state your name
 19 and address for me.
 20 AUDIENCE MEMBER: Marianna Singareddy,
 21 1651 Walnut Street, Jacksonville, Florida
 22 32206.
 23 THE CHAIRMAN: Marianna --
 24 MS. SINGAREDDY: So I have a question for
 25 Mr. Wells.

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1 THE CHAIRMAN: -- real quick, she's going
 2 to swear you in real quick. I'm sorry.
 3 MS. SINGAREDDY: Okay. Sure.
 4 THE CHAIRMAN: Thank you.
 5 THE REPORTER: If you would raise your
 6 right hand for me, please.
 7 MS. SINGAREDDY: (Complies.)
 8 THE REPORTER: Do you affirm that the
 9 testimony you are about to give will be the
 10 truth, the whole truth, and nothing but the
 11 truth?
 12 MS. SINGAREDDY: Yes.
 13 THE REPORTER: Thank you.
 14 MS. SINGAREDDY: Question about the --
 15 Condition Number 6, was that the casement
 16 window, was it changed to the picture window,
 17 just to clarify. That's something we requested
 18 by email.
 19 MR. WELLS: So through the Chair to the
 20 applicant, there was a -- and to the Commission
 21 as well, there was some disagreement about the
 22 language in Condition Number 6. It referenced
 23 how all windows should be a one-over-one window
 24 design with the exception of the casement on
 25 the rear second floor. Just based on the plans

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1 they submitted, we assumed that it was a
2 casement window; however, it's a fixed window,
3 but the main gist of that condition is that all
4 the remaining windows be one-over-one. So if
5 that needs to be changed, we don't have any
6 objection to it, but ultimately it's really
7 (inaudible) design.

8 MS. SINGAREDDY: Okay. Okay. I just want
9 to clarify. I wasn't sure.

10 So I'm here to speak for (inaudible)
11 Homes, and we did accept all the conditions
12 except Condition Number 11. We requesting to
13 consider taking that condition out. It's
14 regarding the two sidelites and the transom
15 above the front door.

16 We did have already constructed two of the
17 same models in the Springfield neighborhood. I
18 wanted to show you what that looks like. It's
19 better than that -- that -- just picture on the
20 screen.

21 This should be enough.
22 (Tenders documents.)

23 So you can see in the Exhibit A1 through
24 A2 --

25 (Discussion held off the record.)

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1 MS. SINGAREDDY: Can you hear me?
2 THE REPORTER: Yes. Thank you.
3 MS. SINGAREDDY: Okay. So A1 through A2,
4 those are actual structures that are already
5 constructed in Springfield with the addresses,
6 and they did not require additional sidelites
7 and the transom. I just wanted you to see what
8 that may look like on the actual building.

9 And then I was driving by the 4th Street,
10 which is going to be proposed new site for the
11 model, same model, and I took some pictures,
12 what some of those houses look like, and it
13 wasn't hard to find -- some of them didn't have
14 transoms or sidelites, so I snapped some
15 pictures to show you. And then I went around
16 to see what the other streets look like and I
17 took more pictures.

18 It doesn't seem to be that all of them
19 have some kind of glass, but they did all have
20 some sort of -- like a glass door, I would say,
21 and the -- our model does have a glass door.

22 So we just want to request to reconsider
23 that.

24 THE CHAIRMAN: All right. Questions for
25 our applicant at the moment?

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1 COMMISSIONER GREGORY: Just --
2 COMMISSIONER LOPERA: Yeah --
3 COMMISSIONER GREGORY: -- thanks for
4 providing all these detailed photos.

5 MS. SINGAREDDY: Yeah.

6 COMMISSIONER LOPERA: So through the
7 Chair, what exact kind of door would you like
8 to -- or what --

9 COMMISSIONER GREGORY: Ma'am?

10 MS. SINGAREDDY: Oh, come back?

11 THE CHAIRMAN: Thank you.

12 (Ms. Singareddy approaches the podium.)

13 COMMISSIONER LOPERA: So through the
14 Chair, is there a style door that you do want
15 to put on there or are you just --

16 MS. SINGAREDDY: The same -- same door as
17 the new construction picture A1 through A2
18 exhibition [sic].

19 COMMISSIONER LOPERA: Okay.

20 MS. SINGAREDDY: It's mostly glass.

21 COMMISSIONER LOPERA: I see. Thank you.

22 THE CHAIRMAN: We'll call you back up if
23 we --

24 MS. SINGAREDDY: No more questions?
25 Thank you.

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1 THE CHAIRMAN: Thank you.

2 All right. Is anybody else here to speak
3 on this COA?

4 AUDIENCE MEMBERS: (No response.)

5 THE CHAIRMAN: Seeing none, we'll close
6 the public hearing, and I'll entertain a
7 motion.

8 COMMISSIONER LOPERA: Through the Chair, I
9 motion to approve COA-23-29552 minus Condition
10 Number 11.

11 COMMISSIONER EPSTEIN: Second.

12 THE CHAIRMAN: Conversation?

13 COMMISSIONER LOPERA: Through -- go ahead.

14 COMMISSIONER EPSTEIN: Through the Chair
15 to the staff, I wondered if you could speak on
16 that condition, especially with, you know, so
17 many photographic -- similar house styles that
18 do not have that. If there's something in
19 the -- the preservation standards and Code that
20 stipulates that ...

21 MR. WELLS: So -- through the Chair to
22 Commissioner Epstein, so in regards to the
23 photos that were provided, I know Exhibit B and
24 Exhibit C pertain to homes within the
25 Springfield area. Most of these -- these are

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1 historic homes. So, yes, the majority of them
 2 don't have any sidelites.
 3 And pertaining to the two structures that
 4 are under construction, we -- again, we were
 5 just presented this evidence, so we didn't have
 6 time to look into them, essentially.
 7 But in terms of our conditions, we just
 8 want to see additional openings along that
 9 front elevation with the wall space. I mean,
 10 we -- we appreciate the lite pattern on the
 11 door, but ultimately we just -- we just feel as
 12 if sidelites and a transom would complement it
 13 a little bit more. Even though that structure
 14 has been built before, we don't go off of
 15 precedence, but we continue to try to raise the
 16 bar in terms of design guidelines.
 17 THE CHAIRMAN: Any other questions for
 18 staff?
 19 COMMISSIONER GREGORY: I do agree that it
 20 would look better with the side lite and
 21 transoms because it would denote the front door
 22 as separated from that door that's directly
 23 above it on the second floor and give it a
 24 little more gravitas, I guess you could say, to
 25 the entry, but I -- I mean, I agree, over in
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1 Springfield there's not a requirement there be
 2 a transom and sidelites either. So, I mean, I
 3 would like to see it, but I may not say it has
 4 to be any type of requirement.
 5 COMMISSIONER EPSTEIN: Through the Chair,
 6 I tend to agree. And I believe, you know, one
 7 of the major markers for openings is the 20, 25
 8 foot, and -- and this is in keeping with that,
 9 having the -- the door centered there. Within
 10 that wall there's ample openings.
 11 So, I mean, it would look -- everything
 12 would probably look better with a side lite and
 13 a transom, you know? But I tend to agree
 14 that -- I don't know that we have a -- a ruling
 15 here besides it would look nicer.
 16 THE CHAIRMAN: All right. Anybody have
 17 anything else?
 18 COMMISSION MEMBERS: (No response.)
 19 THE CHAIRMAN: All right. All those in
 20 favor?
 21 COMMISSION MEMBERS: Aye.
 22 THE CHAIRMAN: Those opposed?
 23 COMMISSION MEMBERS: (No response.)
 24 THE CHAIRMAN: Hearing none, you have
 25 approved COA-23-29552.
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1 And we will move on. Number 2, under
 2 Section G, COA-23-29241, 2103 Oak Street.
 3 MR. WELLS: So this is COA-23-29241, for
 4 the property located at 2103 Oak Street. This
 5 is for a series of different work, but mainly
 6 for window alterations and parking lot
 7 improvements. The rest can -- of this scope of
 8 work can be approved administratively.
 9 This is for alterations on a
 10 noncontributing structure within the Riverside
 11 Avondale Historic District. It's a unique lot
 12 because it's a corner lot that's addressed as
 13 Oak Street, but the actual building itself is
 14 located on the corner of Herschel and Goodwin.
 15 The property contains a two-story,
 16 Prairie-styled office building that's
 17 characterized by its full-wall-length windows,
 18 stucco exterior, and flat roof -- I'm sorry,
 19 flat roof form.
 20 As designed, the scope of work for the
 21 property includes installing new awnings,
 22 replacing the front door, parking lot
 23 improvements, window alterations, fencing, and
 24 signage.
 25 So based on our findings, overall, the
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1 applicant's proposed scope of work is
 2 consistent and compatible with the design
 3 guidelines and the Ordinance Code criteria.
 4 Our only condition that we wanted to emphasize
 5 within our report pertains to Condition
 6 Number -- Condition Number 1. Yes, I'm sorry,
 7 so Condition Number 1, that all the windows
 8 that currently exist shall be -- remain -- or
 9 shall remain. The applicant is proposing to
 10 delete four different window openings on the
 11 front elevation. We just want to maintain the
 12 rhythm and balance in accordance with the
 13 second floor windows.
 14 So we forward to you a recommendation for
 15 approval with conditions, but, again, the
 16 applicant is in objection to Condition
 17 Number 1.
 18 THE CHAIRMAN: All right. Questions for
 19 staff?
 20 COMMISSION MEMBERS: (No response.)
 21 THE CHAIRMAN: All right. We'll open the
 22 public hearing. If the applicant can come on
 23 up.
 24 (Audience member approaches the podium.)
 25 THE CHAIRMAN: If you'll state your name
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1 and address for me.
 2 AUDIENCE MEMBER: Hi. Good evening.
 3 Steven Breslin, 1404 Belvedere Avenue,
 4 Jacksonville, Florida.
 5 THE CHAIRMAN: Steven, she's going to
 6 swear you in real quick.
 7 THE REPORTER: If you would raise your
 8 right hand for me, please.
 9 MR. BRESLIN: (Complies.)
 10 THE REPORTER: Do you affirm that the
 11 testimony you are about to give will be the
 12 truth, the whole truth, and nothing but the
 13 truth?
 14 MR. BRESLIN: I do.
 15 THE REPORTER: Thank you.
 16 MR. BRESLIN: First of all, thank you for
 17 your time and consideration on this project.
 18 Like the moderator said, we are looking to
 19 close up some of the windows on the ground
 20 floor. The real -- the reason why is -- the
 21 building itself -- it's built in 1977, and the
 22 windows that are in place -- for the most part,
 23 we're -- well, we are, we're updating,
 24 repairing, replacing any damaged glass on those
 25 windows.

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1 the -- at the elevation, the one that we're
 2 closing up on the far right, that's really the
 3 one we've got to close. The one in the middle,
 4 we can go back and leave as is. Okay? So the
 5 door -- the existing door that goes to that
 6 suite actually has -- if you look on the
 7 elevation, that has a larger piece. We can
 8 keep that, I think, and work with you and
 9 maintain that kind of rhythm that you're
 10 talking about.
 11 The one on the bottom there, that's the
 12 only one we're looking at closing. And if --
 13 if we -- I'm worried if we leave the glass
 14 there and we try to do a partition, I know
 15 we're going to have issues with (inaudible)
 16 because we have thermodynamics. We're going to
 17 have condensation building up in there. We're
 18 going to get mold and we're going to get water
 19 and potentially damage in some very -- very
 20 pricey equipment that the owner's installing.
 21 So I'm hoping for lenience that we can do
 22 that one. We are looking to repaint the
 23 building. Right now -- has kind of a
 24 three-parti scheme, and we want to clean that
 25 up. We're going to take all the old awnings

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1 The building is going to be occupied by
 2 Southeast Orthopedic Specialists. They're a
 3 rehab- -- rehabilitation clinic. They have --
 4 currently occupy the third floor on the MOB.
 5 That's on the corner of Park and Riverside, and
 6 they'll be utilizing this facility for their
 7 new rehabilitation gym.
 8 We're -- the -- how we have the drawings
 9 and how the plans are laid out right now, we
 10 have some very expensive imaging equipment
 11 that's going to be going adjacent to that wall,
 12 where that existing window is. The existing
 13 windows now are non- -- first of all, they're
 14 not insulated. They're not thermally broke.
 15 On a new building, we could actually keep
 16 a -- keep the -- keep a window like that that
 17 has insulated glasses, that's thermally broke,
 18 and we could build a partition behind it to
 19 keep the look but protect the equipment. In
 20 this case, the glass is noninsulated. If we
 21 built something there, we're going to have a --
 22 serious issues with connotation [sic], water
 23 intrusion and damage. And the equipment that's
 24 going there is quite expensive.
 25 So we really have that -- if we look at

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1 out --
 2 (Discussion held off the record.)
 3 MR. BRESLIN: I'm trying to look -- I'm
 4 trying to look at the thing as I'm talking.
 5 But what we're really trying to do is, you
 6 know, limit the amount of exterior work that
 7 we're doing at this building. What we're
 8 trying to do -- improve and repair anything
 9 that's damaged, and -- which is actually
 10 already ongoing.
 11 And, you know, we understand that the --
 12 it's a unique facility, unique building. It is
 13 a newer building in the -- in the historic
 14 district, and sometimes these kind of live in
 15 that weird space of what do we do with it; you
 16 know, can we do this, can we do that. But I
 17 think what we're trying to do is maintain
 18 what's there.
 19 The parking improvements we're doing are
 20 all surface. We're not really changing
 21 anything. We're just going to resurface,
 22 restripe it, make it a little more accessible
 23 for handicapped by moving this handicapped
 24 space to the other side where the rest of the
 25 spots are and then, like I said, paint, clean

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1 up, get rid of some of the older awnings, and
 2 then try to, you know, make this facility
 3 operate and -- for not just the clients, and
 4 hopefully for, you know, the -- the community.
 5 And right now, it's a vacant building,
 6 and, you know, we'd like to see things in that
 7 area get utilized and not torn down and, you
 8 know, something put in its place.
 9 The owner's a good steward. They've been
 10 in -- like I said, they've been in Riverside
 11 for a while now. And, you know, if there's any
 12 questions or anything I can help with ...
 13 THE CHAIRMAN: Any questions for our
 14 applicant at the moment?
 15 COMMISSION MEMBERS: (No response.)
 16 THE CHAIRMAN: We'll call you back up if
 17 we need you.
 18 MR. BRESLIN: Okay. Great.
 19 Thank you.
 20 THE CHAIRMAN: Thank you.
 21 Is anybody else here to speak on this COA?
 22 AUDIENCE MEMBERS: (No response.)
 23 THE CHAIRMAN: Seeing none, we'll close
 24 the public hearing, and I'll entertain a
 25 motion.

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1 COMMISSIONER LOPERA: Motion to approve
 2 COA-23-29241 with staff conditions, striking
 3 Condition 1.
 4 COMMISSIONER GREGORY: Second.
 5 THE CHAIRMAN: All right. Conversation?
 6 COMMISSIONER EPSTEIN: This is kind of
 7 going back into -- I think this came to us,
 8 but -- through the Chair, I'm sorry. I think
 9 this is coming to us because it's a predominant
 10 corner lot, but this is a noncontributing
 11 building. And kind of going back to what I
 12 said before, this is -- this is a historic
 13 building, if you think about how the historic
 14 pieces fit within what the National Park
 15 Service describes as one now. But because of
 16 our overlay, it's a noncontributing building.
 17 The overall elevation parti really kind of
 18 needs these windows. I understand what they're
 19 saying. I'd be accepting of allowing the --
 20 the window in the front entry to maintain as it
 21 is, and I'd be accepting of allowing that
 22 window to be infilled to the right side if it
 23 did not have the same language as the rest of
 24 the walls around it.

If it did some sort of -- you know, some

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1 other, you know, setback, some other kind of
 2 material or something that was in keeping with
 3 keeping that similar parti, I would be
 4 interested in seeing an attempt of -- of
 5 something like that happening so that it can
 6 still maintain that elevation appearance.
 7 THE CHAIRMAN: That's a good idea.
 8 I don't know exactly how to -- what that
 9 looks like, but ...
 10 COMMISSIONER EPSTEIN: I think it's
 11 something we could maybe ask staff to look at.
 12 I just think there needs to be an effort
 13 made to differentiate that -- that it was some
 14 kind of opening at some point in time and it's
 15 sort of being honored to maintain that -- that
 16 elevation that's there.
 17 COMMISSIONER GREGORY: So I think what
 18 we're getting at here is, we're okay with -- if
 19 the -- if the property owner kept the glass at
 20 the entry door, that full glass that's
 21 currently there. We'll allow them to delete
 22 that window, but add in some sort of, like, a
 23 decorative feature. Like, sometimes
 24 (inaudible) stucco, like, around the front of
 25 a -- like, a -- a raised stucco around it or

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1 something to delineate that it was --
 2 COMMISSIONER EPSTEIN: You're scaring me,
 3 what you're -- so -- and this is, again, just
 4 my opinion as an architect, but I would want to
 5 see something recessed. They could put a false
 6 window there. I don't know if that's
 7 monetarily, you know, impossible to do. They
 8 could do some -- I mean, I'm just throwing out
 9 ideas here -- like, a wood -- some kind of,
 10 like, dark -- I'm saying dark because the
 11 windows are tinted and appear dark, just
 12 something that --
 13 And if I'm being crazy over here, just let
 14 me know, but, like -- kind of like a wood panel
 15 infill with sort of like a -- like, a Fiberon
 16 or something that is kind of keeping that --
 17 really, I'm more interested in keeping the
 18 appearance of that parti there, like they're --
 19 it's not part of the walls that are around it.
 20 THE CHAIRMAN: Right. I think that's a
 21 good idea. I don't -- nothing is coming to me
 22 that would look good. I'm trying to think of,
 23 like, what -- what would look --
 24 COMMISSIONER GREGORY: From my opinion,
 25 I --

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1 THE CHAIRMAN: -- appropriate.
 2 COMMISSIONER GREGORY: From my opinion,
 3 I -- I'm okay with it since it's -- being a
 4 noncontributing structure. If they're keeping
 5 that entryway window, leaving that one window
 6 where this equipment is going, if we want to
 7 compromise on that one point, even though it
 8 may not be the best look. I don't know. I
 9 know you're --
 10 COMMISSIONER EPSTEIN: No, it's -- it's --
 11 COMMISSIONER GREGORY: -- looking at me,
 12 but --
 13 COMMISSIONER EPSTEIN: It is a
 14 noncontributing structure based on the overlay,
 15 so, I mean, that -- that's a fair point. I'm
 16 just trying to see what else we can get out of
 17 it because I think just kind of infilling it
 18 and making it look like the rest of the walls
 19 around it is going to look awkward to the rest
 20 of the building. And it's a nice street,
 21 corner lot that's -- you have a pedestrian, you
 22 know, kind of access there. It's -- it's
 23 very -- it's very visible and available.
 24 COMMISSIONER LOPERA: We could tell people
 25 to ignore it because it's noncontributing. So
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1 we could put a sign out, "Don't look at this
 2 building," and then they'll just walk right by.
 3 COMMISSIONER EPSTEIN: This building is a
 4 great example of what I was talking about
 5 earlier, about how there are substantial
 6 buildings in the neighborhood that have no -- I
 7 mean, if -- if this wasn't a substantial corner
 8 lot, we probably wouldn't even be looking at
 9 this at all, and somebody could probably tear
 10 this down, and -- I think it's a nice building.
 11 COMMISSIONER FRICK: Forgive the
 12 nontechnical language, but is there something
 13 that we could sort of surface apply that mocks
 14 the window above; is that -- not surface apply,
 15 but --
 16 (Simultaneous speaking.)
 17 COMMISSIONER FRICK: -- (inaudible) --
 18 COMMISSIONER EPSTEIN: Technically, you
 19 could paint it -- you set it back and paint it
 20 to kind of match with the window tint. It
 21 wouldn't -- you know, it -- as sort of the
 22 minimum kind of thing you could do.
 23 I'm interested to hear what the applicant
 24 thinks about --
 25 THE CHAIRMAN: You can come on back up.
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1 (Mr. Breslin approaches the podium.)
 2 MR. BRESLIN: Sure.
 3 THE CHAIRMAN: Any ideas to where we're
 4 headed here --
 5 MR. BRESLIN: Well, I -- I think -- I
 6 think all your comments are very appropriate.
 7 I think -- the fact that we're looking -- you
 8 know, kind of kept that awning there for a
 9 reason allows for, I think, us to go back in
 10 there and change the material texture there.
 11 Maybe we have -- because the rest of the -- the
 12 facade is very -- you know, it's kind of a
 13 rough stucco. We could recess that, you know,
 14 the width of a -- you know, the -- of a board
 15 and finish, but that -- give it a -- give it a
 16 smoother finish and a different color paint,
 17 and that way we've got the -- the silhouette of
 18 what was there remaining. We've got the awning
 19 there keeping the rhythm down, and then --
 20 Yeah, because -- the -- it does have a
 21 very -- you know, the rhythm of the windows is
 22 pretty evident. It's one of the only thing
 23 [sic] the building has going for it, but there
 24 are things I think we can do to mitigate that.
 25 And we can go ahead and sketch something up
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1 and -- and send that back for review. And I
 2 think those -- all those comments can -- take
 3 things -- take into consideration, and you
 4 know, I think there's a solution there.
 5 COMMISSIONER EPSTEIN: I would appreciate
 6 the attempt, so --
 7 MR. BRESLIN: No, it's a great -- it's a
 8 great -- like -- you're right, it's a great
 9 street. And, you know, if -- you know, it's --
 10 like you said, it's one of these things we
 11 don't -- it's in the -- in the middle, right?
 12 Because it's not a historic building that we
 13 all can agree on, so that's fantastic, we want
 14 to keep that, and it's not something brand new
 15 that's trying to mimic. It's living in that
 16 kind of middle space.
 17 THE CHAIRMAN: I've walked by this
 18 building every day for the last six, seven
 19 years, so -- I live right across the street
 20 from it. No, I think it's great.
 21 All right.
 22 MR. BRESLIN: Thank you.
 23 THE CHAIRMAN: Thank you.
 24 COMMISSIONER EPSTEIN: So --
 25 COMMISSIONER LOPERA: Through the Chair, I
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1 want to stay out of this one.
 2 THE CHAIRMAN: How about an amendment to
 3 the motion?
 4 COMMISSIONER LOPERA: Yeah. You guys can
 5 amend my motion, just annihilate it, because --
 6 yeah, I mean, this is -- the way I look at
 7 this, you know, the building is -- you know,
 8 like the applicant said, it's -- in my mind, it
 9 looks pretty plain and simple with not a -- not
 10 a lot going for it. So whatever excuse we can
 11 have to get rid of those windows, whether it's
 12 equipment or --
 13 COMMISSIONER EPSTEIN: Look at that parti.
 14 Look at that up there, you know? Look at that.
 15 THE CHAIRMAN: Perfectly aligned.
 16 COMMISSIONER LOPERA: Well, go ahead and
 17 annihilate my motion.
 18 (Simultaneous speaking.)
 19 THE CHAIRMAN: You're (inaudible) --
 20 COMMISSIONER GREGORY: Are we going to
 21 require staff --
 22 COMMISSIONER EPSTEIN: I think, yeah.
 23 COMMISSIONER GREGORY: Are we going to
 24 require -- require staff approval of
 25 whatever -- you know -- you know, a false
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1 the adjacent facade to mimic the window parti
 2 above, and has a distinguished materiality
 3 different from the facade adjacent to it.
 4 MS. LOPERA: To be approved by --
 5 COMMISSIONER EPSTEIN: To be --
 6 MS. LOPERA: -- staff?
 7 COMMISSIONER EPSTEIN: -- approved by
 8 staff.
 9 COMMISSIONER FRICK: Second.
 10 THE CHAIRMAN: All those in favor?
 11 COMMISSION MEMBERS: Aye.
 12 THE CHAIRMAN: Those opposed?
 13 COMMISSION MEMBERS: (No response.)
 14 THE CHAIRMAN: We'll take a vote on the
 15 motion as amended.
 16 All those in favor?
 17 COMMISSION MEMBERS: Aye.
 18 THE CHAIRMAN: Those opposed?
 19 COMMISSION MEMBERS: (No response.)
 20 THE CHAIRMAN: Hearing none, you have
 21 approved COA-23-29241.
 22 And with that, we're moving on to
 23 Section H, work initiated or completed without
 24 a COA, CAO-23-29677, 1764 Greenwood Avenue.
 25 MR. ANDERSON: COA-23-29677 is for the
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1 window, we'll call it, we're putting there?
 2 COMMISSIONER EPSTEIN: I think it needs
 3 to -- yes, it needs to have staff approval.
 4 And, you know, they -- they can submit it, but
 5 I think it needs to be something that is set
 6 back from the existing facade adjacent to it so
 7 that it still has the appearance of a void and
 8 it has a distinguishing finish from the
 9 adjacent facade around it, again, so that it
 10 distinguishes from the -- the rest of that --
 11 and they did say they'd put the whole windows
 12 [sic] back in the front, so --
 13 COMMISSIONER GREGORY: For the entry door.
 14 COMMISSIONER EPSTEIN: Yeah, for the entry
 15 door. So -- give me a second. I'm --
 16 MS. LOPERA: If I could just restate --
 17 the original motion was to approve with all
 18 conditions except for Number 1. That's what
 19 you would be amending.
 20 COMMISSIONER EPSTEIN: Okay. So I think,
 21 then, the motion is to approve with the
 22 amendment to Condition 1, that the front window
 23 entry be maintained as it is, and the window on
 24 the front elevation to the right can become
 25 enclosed as long as it is recessed back from
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1 after-the-fact wholesale window replacement on
 2 a contributing structure within the Riverside
 3 Avondale Historic District.
 4 The primary structure on the property is a
 5 Colonial Revival style, two-story,
 6 single-family residential structure. The
 7 residence can be characterized by its brick
 8 finish, shingled hip roof, 6-over-1 windows,
 9 and small covered entry porch.
 10 Based on the submitted window form, 35
 11 windows on the structure were replaced with
 12 vinyl windows with interior muntins. Six of
 13 the windows were stated to be metal windows,
 14 while the remaining were stated to be wood
 15 windows.
 16 As proposed, the applicant is seeking
 17 approval for the after-the-fact replacement of
 18 all 35 windows with interior muntins, vinyl
 19 windows on a contributing structure.
 20 THE CHAIRMAN: Questions for staff?
 21 COMMISSION MEMBERS: (No response.)
 22 THE CHAIRMAN: All right. We'll open the
 23 public hearing.
 24 (Audience member approaches the podium.)
 25 THE CHAIRMAN: If you'll state your name
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1 and address for me.
 2 AUDIENCE MEMBER: My name is Cary Grimm.
 3 I'm with CG Consulting and Design.
 4 The -- one of the property owners is here
 5 as well.
 6 THE CHAIRMAN: All right. And she's going
 7 to swear you in real quick.
 8 THE REPORTER: If you would raise your
 9 right hand for me, please.
 10 MR. GRIMM: (Complies.)
 11 THE REPORTER: Do you affirm that the
 12 testimony you are about to give will be the
 13 truth, the whole truth, and nothing but the
 14 truth?
 15 MR. GRIMM: Yes, ma'am.
 16 THE REPORTER: Thank you.
 17 THE CHAIRMAN: Welcome.
 18 MR. GRIMM: All right. So we did -- we
 19 were -- we approached the homeowners. They --
 20 they needed the windows. Their windows were
 21 dilapidated, they had rotting, water
 22 infiltration to the house, and some -- in some
 23 areas, and so there was a great necessity for
 24 new windows.
 25 So we took care to get windows that
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1 actually matched the grids or the -- the
 2 muntins in the windows that are, you know,
 3 from -- an eye's view from the street, look
 4 exactly the same as the other ones. The
 5 other -- the original windows were of a square
 6 contour with a glazing bead that was -- that
 7 has a contour, of course, to the glass. These
 8 windows are exactly the same, so you cannot
 9 visually see a difference in these -- in these.
 10 The only difference you can see is you don't
 11 see wavy glass as you would in an antique
 12 window. So, I mean, we took the care to do
 13 that.
 14 I, personally -- I've -- I've done over
 15 1,500 historical homes. I was on a
 16 preservation [sic] in Michigan, Ohio, and
 17 Indiana. I've been a contractor for 36 years.
 18 So, I mean, we took care in -- in taking care
 19 of this. Their -- the paperwork was an
 20 oversight, so it was not an intentional thing,
 21 so --
 22 We have walked the neighborhood, looked at
 23 several different properties, and there's --
 24 which I have colored pictures of here if
 25 anybody wants to see them. And there's one,
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1 two, three, four, five, six, seven, eight --
 2 I've got nine different properties that I
 3 just -- I brought pictures to, but there's
 4 several more that do not have the original
 5 windows in the house that are -- that are
 6 within the last five to fifteen years.
 7 Now, the society itself has only been
 8 keeping record of these things, I think, from
 9 2008.
 10 So, with that, you know, we believe that
 11 it's in the best interest for the homeowner.
 12 Wood windows -- you have seven different wood
 13 window manufacturers that will -- that will
 14 manufacture a window that -- normally,
 15 throughout the country, work for a historical
 16 society. In the state of Florida, you have
 17 three of reputable -- that are anywhere near
 18 reputable. The difference is, is that those
 19 windows are anywhere from 2,900 to \$3,500 a
 20 piece. They are 30 percent less efficient than
 21 a vinyl window. They are not carbon neutral.
 22 They do not have the same air infiltration
 23 ratings.
 24 Our windows are 15 times better than any
 25 wood window that could be put in the house. So
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1 it saves them money, better on energy.
 2 They're -- they're never going to have to
 3 replace them again. They visually look like
 4 the windows that came out of the house.
 5 So in doing this, overall, for the -- for
 6 the home, for the neighborhood -- these folks
 7 have taken time to fix up the yard, fix up the
 8 house. The house next door is dilapidated.
 9 You have several in the neighborhood that are a
 10 straight eyesore to the neighborhood. These
 11 folks are taking time and money to fix up the
 12 house. And if you stand back and look at the
 13 windows, you can't tell the difference.
 14 There's a couple of houses in the
 15 neighborhood, they have windows very similar to
 16 theirs, what they had. And I held the pictures
 17 right there. You stand in the street, you
 18 cannot tell the difference.
 19 So we're not -- we're upgrading the
 20 neighborhood. We're maintaining the integrity
 21 of the view. So we are conscious of that.
 22 We're just asking that these folks can do that
 23 without having to drop \$200,000 in inferior
 24 windows.
 25 THE CHAIRMAN: All right. We'll call you
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1 back up if we need you.
2 COMMISSIONER LOPERA: I did have one
3 comment, through the Chair. I guess
4 considering that you had been on commissions,
5 historical commissions before, and considering
6 you've done this in multiple states, you know,
7 we -- I would, you know, hold that to a higher
8 standard than I would when homeowners do this
9 and they are not aware of the permitting
10 process.

11 So that's something that -- having done
12 this nationally, that you would have known
13 about window muntins, you would have known
14 about the materials of original windows
15 compared to newer windows. You would have
16 known about wood clad windows. That's all
17 information that you would have known as a
18 contractor. So I, you know, would take that
19 into account when -- you know, as we're
20 discussing this matter.

21 MR. GRIMM: Yes, sir. I mean -- by all
22 means. We -- it was a complete oversight on
23 our part, we're aware of that.

24 You know, in trying to keep the integrity
25 of the house -- now, when we -- you know, as
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1 be bug-infested, the first thing to rot. This
2 is just -- I mean -- and as time goes on, wood
3 windows -- I'm -- like I said, it would --
4 been -- we've probably all been around this
5 industry for a little bit. Wood windows are
6 going to be something that are not going to
7 exist forever, so there's --

8 THE CHAIRMAN: I do understand that, but,
9 unfortunately, that's -- that is our standards.
10 I mean, we go through windows every single
11 meeting. And every single meeting, we tell
12 people, sorry, you can't replace them. Every
13 single meeting, it's, hey, you've got to get
14 them repaired. And we have no evidence at all
15 of what was there, which really kind of puts us
16 in a tight spot because our position on this
17 issue has to be, would we have approved it,
18 not --

19 It's unfortunate for us sometimes because
20 we have to try and take the homeowner into
21 consideration, but we're not supposed to -- our
22 situation is strictly, hey, would you have
23 approved this from the (inaudible), and we
24 have -- with zero evidence of what the windows
25 looked like, it's impossible, just about, for

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1 folks that are very familiar with this industry
2 as well, you know, when you pull these windows
3 out, when you do a wood window, you -- you harm
4 the integrity of the -- you know, you have
5 fluted trim, you have beveled trim, you have
6 all kinds of trim that is associated with a
7 house of this age. There's -- you actually
8 harm much less of the house doing this type of
9 installation than you would with a wood
10 installation.

11 So, I mean, it's -- wood windows are
12 painted with a semi-gloss, like a satin paint.
13 Standing back, you're -- it's going to
14 literally -- it looks exactly the same.

15 I -- it was my understanding as well
16 that -- I mean, in my experience as well,
17 that -- you know, it's the front preservation
18 that is normally the focal point. You know, I
19 would -- I would think that everybody in this
20 room could stand back at the street and look at
21 it and go, you really can't tell the
22 difference.

23 I mean, you have -- when you have the
24 wood -- wood grids that are actually -- that
25 stand outside of the glass, the first thing to

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1 us to say, no, we wouldn't -- you know, we
2 would have, so -- but we'll call you back up.

3 MR. GRIMM: Sure. Thank you.

4 COMMISSIONER EPSTEIN: Through the Chair
5 to the applicant --

6 MR. GRIMM: Yes, ma'am.

7 COMMISSIONER EPSTEIN: -- I'm interested,
8 because of any historic project I've worked on
9 or historic district, they do not allow the
10 mullions in between the glass. They always
11 will require an exterior applied. Is that
12 something, in your previous experience where
13 you've worked, that they allow?

14 I just -- I have not heard of that before.
15 That ends up being a big poo-poo because -- you
16 can see exactly here with the reflection from,
17 you know, the glare on the glass and the tint
18 of the glass, it does not look like your
19 standard, you know, 3D --

20 MR. GRIMM: To create the shadow line.

21 COMMISSIONER EPSTEIN: Yes.

22 MR. GRIMM: So, yeah, in my -- in my past
23 experience I had out of -- out of Michigan,
24 Indiana, Ohio, where I did the majority of
25 my -- of my professional work, you had places

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1 in -- in historic Detroit, places in historic
2 Grand Rapids, some places, you know, in Toledo
3 that -- because the way they divide things up
4 there, where -- in some cases it was, you know,
5 very important. It was more of the actual
6 aesthetics. If you could hold them side to
7 side and it was like you didn't see a
8 difference in it, it was -- it was on the table
9 for discussion.

10 THE CHAIRMAN: I know we've said it's an
11 oversight, but, I mean, I -- just judging by
12 your past work history, did you not think to
13 ask? I mean, I -- that is surprising to me.

14 MR. GRIMM: So we do a pretty large number
15 of -- of jobs. And so, you know, with that,
16 you know, it -- there could have been more due
17 diligence on our part to -- to look further
18 into it, and it's just -- you know, we accept
19 responsibility for that.

20 You know, we're just -- now sitting where
21 we're sitting, we're saying, listen, I mean,
22 it's not -- we're not taking away from this
23 neighborhood by -- by -- here, you know, we're
24 asking that -- to give the -- you know, the
25 homeowner some grace, some mercy on it. I

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1 mean, obviously, we'll -- we do what we have to
2 do.

3 THE CHAIRMAN: All right. Any more
4 questions at the moment?

5 COMMISSION MEMBERS: (No response.)

6 THE CHAIRMAN: All right. We'll call you
7 back up.

8 MR. GRIMM: Thank you.

9 THE CHAIRMAN: Thank you.
10 (Audience member approaches the podium.)

11 THE CHAIRMAN: If you will just state your
12 name and address.

13 AUDIENCE MEMBER: Hi. My name is Mark
14 Protheroe. My nickname is Marcos. And I'm the
15 owner of 1764 Greenwood Avenue.

16 THE CHAIRMAN: She's going to swear you in
17 real quick.

18 THE REPORTER: If you would raise your
19 right hand for me, please.

20 MR. PROTHEROE: (Complies.)

21 THE REPORTER: Do you affirm that the
22 testimony you are about to give will be the
23 truth, the whole truth, and nothing but the
24 truth?

25 MR. PROTHEROE: I do.

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1 THE REPORTER: Thank you.

2 MR. PROTHEROE: Right and Honorable
3 members of the Commission, thank you for giving
4 me an audience.

5 I have handouts for you. May I approach?

6 THE CHAIRMAN: Yes.

7 MR. PROTHEROE: (Tenders documents.)

8 THE CHAIRMAN: You're good.

9 MR. PROTHEROE: My family has occupied
10 this structure since 1964. In recent years, we
11 have done some well-needed repairs and
12 renovations to the house. In the first
13 picture, that's the living room and that's the
14 result of our effort.

15 The house was built in 1926, and we've
16 bought a bunch of antiques to kind of bring
17 that feel of the '20s, and the -- and the
18 original nature to the structure. And as part
19 of that bigger renovation project and
20 preservation project, we contracted CG
21 Consulting and Design to replace our windows.

22 There was major deterioration. There was
23 rotten wood. There was glass separation,
24 rainwater coming in. And, of course, paint
25 sealing -- you could walk around -- walk by

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1 some windows and they had a gap, and you would
2 have to break the window to close that gap, and
3 a lot of alligator texture to lead paint,
4 and -- but we wanted to correct that situation.

5 The wood was unfinished in these windows.
6 If you go into the RAP house, they went back
7 and they stained and varnished the -- their
8 windows on the interior. But on these windows,
9 that wasn't the case. In three instances -- in
10 the breakfast room and then in the kitchen,
11 there weren't wooden -- wooden windows. There
12 were jalousie windows that were popular during
13 the '50s and '60s. And if you've ever grown up
14 in a house with jalousie windows, it's cold,
15 particularly in the -- in those rooms.

16 You can see on picture 2, there is
17 extensive wood glue on one of the windows, to
18 give you at least a little idea of the damage
19 we were -- we were facing.

20 We contracted -- on Page 3, we contracted
21 with the aforementioned company, and -- it's
22 highlighted -- you have the clause, "We will
23 provide permits and call inspections as
24 required by Code."

25 We were also proactive on -- upon

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1 contracting the present company of reminding
2 them of the historic commission. We -- hey, we
3 get letters from them; there's regulations that
4 have to be followed.

5 The new windows are in the style of the
6 neighborhood. It's a -- I think the Commission
7 calls it a -- six-one [sic] lites, where you
8 have six smaller panels up top and a big panel
9 on the bottom. And there are several houses
10 within walking distance that are of that same
11 style, old and new.

12 We agree with the initial inspector,
13 Shonnenberg [sic]. I know I'm slaughtering his
14 name, but he found that there was no malice or
15 deception on the part of the homeowner, and his
16 goal was to make the owner whole again. We --
17 we agree. And we implore the Commission not to
18 excessively punish the homeowner.

19 We were proactive in reminding the
20 company, that, hey, there are rules and
21 regulations about this. And it would just seem
22 unfair that we'd be -- we would be personally
23 slapped with a fine or -- in order to rip out
24 the windows and have to go through -- our lives
25 being turned upside down again about another

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1 of what -- I mean, this picture -- this picture
2 doesn't paint the whole story. It doesn't look
3 even that bad, that -- what we've seen, we've
4 denied, even similar.

5 You know, I always -- we always have, you
6 know, sympathy for owners who go out and
7 request for windows to be done, and -- and
8 they're not entirely sure of the permitting
9 process. I don't know how replacing windows
10 doesn't trigger -- in the neighborhood, doesn't
11 trigger a permit to come up with -- if they
12 don't have a COA, but it seems like it happens
13 all the time.

14 COMMISSIONER LOPERA: I agree with
15 Commissioner Epstein. It does -- it seems like
16 it's happening just as much as it was before.
17 You know, we bring up the same issues every
18 time it does happen. And, unfortunately, the
19 homeowner is, you know, left at --

20 AUDIENCE MEMBER: Is there a way --

21 COMMISSIONER LOPERA: I'm sorry?

22 MS. LOPERA: He closed the public hearing.

23 AUDIENCE MEMBER: Okay.

24 COMMISSIONER LOPERA: So, unfortunately,
25 the homeowner is left to accept the

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1 installation. And, plus, we don't have the
2 money.

3 And so I -- I thank the Commission for its
4 time. If you have any questions, I would
5 certainly welcome them, and -- but as far as my
6 presentation, I yield -- Mr. Chairman, I yield
7 the remainder of my time.

8 THE CHAIRMAN: Thank you.

9 MR. PROTHEROE: Thank you.

10 THE CHAIRMAN: Any questions for the
11 applicant before he leaves?

12 COMMISSION MEMBERS: (No response.)

13 THE CHAIRMAN: All right. Thank you.

14 Is there anybody else here to speak on
15 this COA?

16 AUDIENCE MEMBERS: (No response.)

17 THE CHAIRMAN: We will close the public
18 hearing, and I'll entertain a motion.

19 COMMISSIONER LOPERA: Motion to deny
20 COA-23-29677.

21 COMMISSIONER EPSTEIN: Second.

22 THE CHAIRMAN: Okay.

23 COMMISSIONER EPSTEIN: To staff, I mean,
24 we're supposed to rule on this as if they are
25 asking for this, and we don't have any evidence

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1 consequences for something that was not their
2 actions. The homeowner here entrusted the
3 contractor to know about the building permits.
4 And it clearly says here, "We will provide
5 permits and call inspections as required by
6 Code." And that's their responsibility.

7 And, yes, I agree with Commissioner
8 Epstein that we would not approve this final
9 product with the -- with the embedded muntins
10 within the glazing, and -- yeah, with no
11 evidence of what was there before. You know,
12 usually we'll get, you know, a package with
13 dozens and dozens of photos of every single
14 window.

15 And regarding the general contractor's
16 stance that we only care about the front of
17 the -- the front elevation, that's not entirely
18 correct. You know, when we do window
19 replacements, we're looking at every window on
20 every elevation.

21 So that being said, that's -- those are
22 the -- that's what I would provide for why we
23 would deny this COA.

24 THE CHAIRMAN: I really have nothing to
25 add. I mean, that's what I would have said to

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1 the applicant, what you guys have said as well.
 2 That's exactly how I feel, so --
 3 Anybody else?
 4 COMMISSION MEMBERS: (No response.)
 5 THE CHAIRMAN: All right.
 6 MS. LOPERA: Before you vote, it sounds
 7 like you're moving in the denial direction,
 8 could you opine on what you would like to see,
 9 to give staff some direction in working with
 10 the homeowner?
 11 MR. WELLS: If I may, too, I just want to
 12 interject here. So through the Chair to the
 13 Commission, one thing we've gotten into the
 14 habit of doing for denials, especially
 15 after-the-fact work, if you all decide to deny
 16 it, we're going to start applying corrective
 17 actions to this -- the staff report. So on
 18 Page 1 we have a list of different conditions
 19 that the applicant would need to perform in
 20 order to correct their violation, essentially.
 21 So, hopefully, that helps add to the discussion
 22 for what you would like to see.
 23 COMMISSIONER LOPERA: Through the Chair,
 24 thank you. That's -- I read through the
 25 corrective actions, and those are perfect. I
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1 wouldn't even add a period to any of that.
 2 THE CHAIRMAN: All right. There's a
 3 motion on the table, so all those in favor?
 4 COMMISSION MEMBERS: Aye.
 5 THE CHAIRMAN: Those opposed?
 6 COMMISSION MEMBERS: (No response.)
 7 THE CHAIRMAN: Hearing none, you have
 8 denied COA-23-29677.
 9 And with that, we're on to Section L,
 10 New Business. It's marked 5. It should be 4,
 11 but what are we going to do?
 12 MR. WELLS: So through the Chair, I
 13 believe we're on our last item of new business,
 14 the --
 15 THE CHAIRMAN: Correct.
 16 MR. WELLS: -- LM-23- -- so this is --
 17 this pertains to Landmark 23-04, located at 411
 18 Liberty Street. So just a little preface here.
 19 This structure was a part of two other
 20 structures, back in December, where the
 21 applicant sought to demolish all three. At
 22 that time, you-all voted to allow demolition
 23 for the two structures. The applicant was
 24 going to withdraw his demolition permit for the
 25 third structure to seek landmarking status.
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1 As of right now, the application has
 2 been -- the staff report has been written.
 3 You're not necessarily taking a vote on this
 4 item, but we're just looking for you-all to
 5 sponsor the landmark so we can take ownership
 6 and control of it. We've been having some
 7 complications with the applicant responding.
 8 So, ultimately, again, the application is
 9 written; we just need some action to be taken.
 10 COMMISSIONER EPSTEIN: So you just need us
 11 to say we sponsor --
 12 THE CHAIRMAN: Sponsor. And it's just
 13 a -- at the end of the day, it's a fact-finding
 14 mission because -- as always, so --
 15 COMMISSIONER GREGORY: You said the
 16 applicant has been nonresponsive. Are they --
 17 do you know if they're still in favor of the
 18 landmarking?
 19 MR. WELLS: Through the Chair to
 20 Commissioner Gregory, yes, they are in favor.
 21 We're just having some issues with payment of
 22 some advertising fees, so -- that's it.
 23 COMMISSIONER EPSTEIN: So I move to
 24 sponsor the landmarking of LM-23-04.
 25 COMMISSIONER LOPERA: Second.
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1 THE CHAIRMAN: All those in favor?
 2 COMMISSION MEMBERS: Aye.
 3 THE CHAIRMAN: Those opposed?
 4 COMMISSION MEMBERS: (No response.)
 5 THE CHAIRMAN: Hearing none, you have
 6 sponsored the potential landmark.
 7 With that, we're up to information.
 8 MR. WELLS: So through the Commission, the
 9 last item is the 2024 JHPC's planning. So I
 10 just want to give you all a heads-up, that we,
 11 as staff, are going to start planning in terms
 12 of dates, room reservations, COA matrix
 13 updates, et cetera. So I just want to put this
 14 on your radar in terms of if there's any
 15 preferences or any concerns that you may have
 16 when we start charting out dates. So as of
 17 right now, we're going with the same schedule
 18 routine of doing the fourth Wednesday at
 19 3 p.m., most likely in one of these rooms, or
 20 if our new room is available, but just get with
 21 me, please, if you can, for next month, pending
 22 dates, drafting of it.
 23 MS. LOPERA: Public Works?
 24 MR. WELLS: And then nothing from Public
 25 Works.
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1 THE CHAIRMAN: So question. Are we
2 allowed to choose whatever Wednesday we want,
3 the first Wednesday of the month?

4 MS. LOPERA: No.

5 THE CHAIRMAN: All right. Anyone else
6 have anything?

7 COMMISSION MEMBERS: (No response.)

8 THE CHAIRMAN: All right. Well, with
9 that, we are adjourned.

10 (The foregoing proceedings were adjourned
11 at 6:20 p.m.)

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1 CERTIFICATE OF REPORTER

2
3 STATE OF FLORIDA)
4)
5 COUNTY OF DUVAL)
6

7 I, Diane M. Tropa, Florida Professional
8 Reporter, certify that I was authorized to and did
9 stenographically report the foregoing proceedings and
10 that the transcript is a true and complete record of my
11 stenographic notes.

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DATED this 11th day of October 2023.

Diane M. Tropa
Florida Professional Reporter

Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203
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