

*Summary Minutes*  
**City of Sedona**  
**Historic Preservation Commission Meeting**  
**City Council Chambers, Sedona City Hall, Sedona, AZ**  
**Monday, May 11, 2009 – 4:00 pm**

**1. Verification of notice, call to order, roll call and Pledge of Allegiance.**

Chairman Unger called the meeting to order at 4:03 p.m.

**Roll Call:**

**Commissioners:** Chairman Brynn Unger, Vice Chairman Greg Ruland and Commissioners Richard Mayer, Marjorie Miller and Noreen Wienges

**Staff:** Kathy Levin and Donna Puckett

**2. Public forum for items not on agenda. Limit of 3 minutes per presentation. (Note that the Commission may not discuss or make any decisions on any matter brought forward by a member of the public).**

*The Chairman opened the public forum and having no requests to speak, closed the public forum.*

**3. Consent agenda:**

**a. Approval of minutes of April 20, 2009 meeting.**

The Chairman indicated that she needed approval of the minutes for the April 20th meeting.

***MOTION: Commissioner Miller so moved. Vice Chairman Ruland seconded the motion.***

***VOTE: Motion carried five (5) for and zero (0) opposed.***

**4. Commission and staff announcements and summary of current matters.**

Chairman Unger distributed copies of information from the National Trust for Historic Preservation on the Modernist Movement and Green Sustainability and indicated it is important for the Commission to remain current with the National Trust, since they created most of the documentation for historic preservation in this country.

Kathy Levin indicated that two registration scholarships were received for the annual preservation conference, and there are four properties that we discussed at the last meeting that need to be surveyed, so we need some volunteers to do that. It entails resurveying the Rainbow's End at the request of the property owner who is perhaps interested in pursuing a landmark designation, the Mark Thatcher home on Oak Creek in Oak Creek Cliffs, the clapboard home on Brewer Road and the newly discovered compound on Goodrow, so if any of you are interested in doing some survey work, let her know.

**5. PUBLIC HEARING: Discussion/possible action regarding a request for an Historic Landmark Designation approval of Doodlebug Ranch (ca. 1936) and property. The subject property is further identified as Assessor's Parcel 401-44-046 (Coconino County). Case No.: HL 09-02 (Register Number 021) Applicant: Warren and Patricia Zeitlin Address: 10 Ranch House Circle, Sedona, Arizona 86336**

**PRESENTATION, Kathy Levin:** Presented an overview of the request as presented in the Staff Report prepared for May 11, 2009. Additionally, she noted that a couple of days ago, she learned that Don Woods, who is present, also lived there, so there are more individuals being added to the illustrious list of people who have enjoyed this home. She also indicated that the master bedroom, bathroom and outdoor balcony patio were added by the Garland family in 1986-1987. Kathy reviewed the criteria in the Staff Report and explained that from staff's point-of-view, Criteria F that addresses the structure's integrity, due to the addition of the remodel, although it was sensitively designed, is not original, was not added over 50 years ago, and is visible from the street; therefore, it significantly alters the 1930s-era ranch house appearance and the building integrity has been lost. Kathy also indicated that in discussion with the owners, they have indicated that they do not want the Commission to consider the alternate Motion B, and they will explain their reasoning for that. She has received no written or other comments on this property.

**COMMISSION'S QUESTIONS OF STAFF:**

Vice Chairman Ruland asked if he is correct in saying that no one factor governs the decision; they are equal and we could find for a landmarking if one of the criteria were met. Kathy explained that she is putting together proposed revisions, but the ordinance now reads in the preamble to Section 1507.03, "The Commission shall evaluate each structure, site, building or property within an area that is included in an application and may designate it as a landmark, if it is determined to have historical or other cultural significance or integrity and is suitable for preservation using the following criteria", so it gives no relative weight and there is no punctuation between the criteria; there are no ands or ors or all, so her interpretation is that you have the latitude to apply many or few of these criteria in your decision-making process. The Vice Chairman asked if they can apply a weight to one or the other of the factors, as they see fit in their own personal judgment. Kathy indicated that she doesn't know that she would use the term "weight", but you may choose to apply and list those you feel do apply. Kathy explained that she believes the last two have the most significance, but all of them together would be the ideal situation, excluding the term "pre-history", which wouldn't be appropriate for this application.

Chairman Unger asked Kathy if she is rewriting this, because this is not clear. Kathy explained that for several years, it has been known that the punctuation did not exist in this section of the Historic Preservation Ordinance, and she feels that it needs to be there, along with some other revisions that will be coming forward this summer, and she is looking at adding punctuation, so there is a little more clarity and direction to the Commission on how to apply the criteria. Chairman Unger indicated that we may look at it differently after that, but that isn't significant right now. Kathy agreed, because this is what governs your deliberations. The Chairman indicated that it is what is governing us now, so we need to only focus on that at this point.

**Applicant, Patricia Zeitlin, Sedona, AZ:** Thanked the Commission for all of the time and effort staff and the present and former Commissioners have put into this; it has been an awesome effort. She hopes this can go through; she understands staff's point-of-view; they can wait another 28 years and come back, but she is not in favor of just designating the property, it is kind of late in the game to look at that. The original property has been so decimated with divisions etc., that to just take the land around the house and say that is significant, but the house isn't . . . , so she would request that you not go for Alternative B. She does thank you for looking at this and she hopes it can move forward.

Vice Chairman Ruland asked why she wants the designation for your property, and Mrs. Zeitlin indicated that a lot of people appreciate the property and what it has meant to the City of Sedona. People more notable than they are have lived there, so it is important in that aspect to have that history preserved. The house itself, regardless of the second story, has not been significantly changed, when you look from the front, and it is important to keep it that way. There is enough land around it that someone could along and say they want to make a room a lot bigger, etc., and she thinks the house is adequate the way it is, and they have tried to keep it that way, and to bring it back to what they could see as its preserved state. They have the original beams that stick out, and they were brought from Oregon, but as time has gone on, there has been some damage, and they aren't going to cut those off and put new wood in, they are figuring out a way to keep that with its integrity. They had a person come who has studied this, and he thinks he can preserve it, so appearances will look like the original beam; it won't be cut off with a new piece stuck on. It would be nice to have windows that keep the heat in and cold out, but they are keeping the windows and trying to weather strip them in a way that doesn't show, so they are doing everything they can. She would hope, when it is their turn it pass it on to somebody else, they will have the same interest, but that is not necessarily to say that they would, so this is one way of doing that and it is good for the neighborhood. A few neighbors have asked and they think it is wonderful; others read the sign and indicated it is great, so she thinks there is support in the community, and others beyond the neighborhood do know the house and know of its history. Past owners and residents have supported us in this effort, and others have helped with that so much.

Vice Chairman Ruland asked about her view of the value of the property and if she is concerned about the value with the designation, and Mrs. Zeitlin indicated that she talked to a Coconino County appraiser about properties that have sold since a designation, and he was going to get her some information, but she hasn't received it. She doesn't know, and in today's economic picture, it has been unknown as to what any property values are, until somebody sells, and then they have a new value. If she were to sell right now, she doesn't know if it would even meet the price she bought it at or if the historic designation would be significant. It is just going to be what it is; that is not why she is doing this, because she doesn't know if it will add to it or subtract from it.

*The Chairman opened the public comment portion at this time.*

**Michiko Yurko, Kensington, MD:** Indicated that her father is Stanley Meredith Henshall and her mother is Mary Henshall. Her father and mother took care of the Doodlebug house, when the Staudes were at their major residence in Big Sur, CA, and she was a child in this house for a certain amount of time. They celebrated a Christmas there, and they lived in this house while the Staudes built a little green house for us, so they would have that residence year around. Her father was the caretaker for a few years, and then they moved to other places. She has returned to Sedona and driven by the house many times; her mother is now a resident and has been since 2000. One time 5½ years ago, she got out of the car, when she and her husband were looking for a place to get married. Her mother is 92 now, so she was in her 80s, and they decided to bring their wedding here. They were driving past when the Zeitlins were in their yard, and they were very kind and rented the home to them, so she was married in this home as well.

They are now celebrating their wedding anniversary, so it is a coincidence that she happens to be here for this hearing. When she was a child, Marguerite gave her a little wind-up toy

from China that her mother saved, and she displays it in her home, so she remembers the Staude very well, and she was at the opening ceremony of the Chapel of the Holy Cross. The house to her looks very much like it did, and she remembers going to parties, and her father built a swimming hole in the ravine between there and the golf course, and there are still chunks of concrete in that gully that she saw. Where their vegetable garden was, the creek has changed quite a bit, and the little part of the bedroom that seems to be the little niche in this that may not fit, is not a whole 2nd story; it is just a little part off to the side and in the back. The Zeitlins have a beautiful house there, and they have maintained it beautifully, and she encourages you to consider this very seriously, because it is a very valuable property that has great history for Sedona.

*Having no additional requests to speak, the Chairman closed the public comment period.*

**SUMMARY DISCUSSION:**

Vice Chairman Ruland indicated that he has the same concerns about the ordinance that Kathy has, and he is glad to hear that we are cleaning that up. He has always been challenged by this integrity issue, because clearly this is an important historical structure for Sedona and clearly some of the most famous names in Sedona lived there. There is something about the place that when you are in proximity to it, there is a very positive energy, and it attracts you and fits that space well. He respects very much what staff does for us and their opinions, but it may be a mistake to deny landmarking this, because of one section of the ordinance, when it fits 5 others, so he is in favor of the landmarking.

Chairman Unger indicated she was at this house before the addition was made, and she is sure Don Woods remembers this house. The house hasn't been destroyed in such a way that the addition couldn't be removed and the roofline replaced, but she doesn't know if that is something we can take into consideration in this instance, although that is taken into consideration on other buildings. When Certificates of Appropriateness are brought to the Commission, one of the criteria on allowing something is if you can remove it, so the house would remain intact. She does notice a difference, but she also notices that the trees are bigger and there were fewer houses around there, so whether or not those are part of her memory of it, she didn't recognize it the first time she saw it, and it may be more because of those things. She also understands that if we were to stand on what the National Registry would consider, this is a difficult decision, so she is having a little difficulty with it, but she also believes that the ordinance is very vague right now, and we are really deciding based on the grounds we have today, so it is up to us to determine which of the criteria we feel is most significant in this instance.

Commissioner Miller indicated that the neighborhoods are all changing and we are getting different views as the neighborhoods evolve, and it will happen to all of our homes. This home has been the pillar of the Poco Diablo area; Doodlebug has remained as constant as possible. It gives you that feeling of stability and of Sedona. The fact that it might not meet National Register qualifications, doesn't bother her; she doesn't know how the Zeitlin's feel about that, but as a Commissioner, she is only considering the here and now. It is a treasure and a home that she thoroughly enjoys, and she has been privileged to be there, and she can't think of a structure in Sedona, except for the Chapel of the Holy Cross, that she feels more at home with as old Sedona than Doodlebug Ranch.

Commissioner Mayer indicated that initially he was against it, because of the structural changes, but because of the history of the structure, he agrees with Vice Chairman Ruland

and will add that it is more important to Sedona's history than to the National Register's history; we have so few homes that have the history with the home, and this has endless history, so he is in favor of it.

Commissioner Wienges agreed with all of the other comments; it is a gem in terms of local history and she listened to Kathy's description of the history and read the Staff Report, and looked at the great number of notable people who have lived there and tried to preserve the home. It seems there is only one owner who made a change with good intentions and in good taste, and it is almost heartbreaking to not honor all of the people who have gone through there and tried to preserve this, and it is something that should be preserved in terms of local history, even though it doesn't meet all of the criteria.

Chairman Unger indicated that for the public record, we should state that we do have a problem with the fact that it has changed, and one of the things we have to look closely at in the future, is if we change the documentation that looks at how we handle this, this is probably giving us leeway to do something that we may all want to do, but once that is done, we may not have that leeway. Maybe we need to take that into consideration in the future, because if our decision here today is to landmark this without the criteria being met, in terms of the structure looking as it did in the past, the public needs to know that actually historic structures can be added to, but the requirement by the national standards is that addition not look exactly like the original piece, so you can tell where the blend begins and the other ends, and that is why this one does not meet that criteria, because if you have a building and need to make an addition to it, it can be made, but it cannot look like it was part of the original. The easiest way to look at it is if the original homeowner walked up to it, would it look like it did when they had it initially built. In this case, the addition was made artfully and looks like it was part of the original structure, which is what you hope happens in so many ways, but unfortunately, when you have an historic home, that renders it not as legitimate as if it were different and that is why this is coming up.

***MOTION: Vice Chairman Ruland moved to approve the landmark designation for Case Number HL 09-02 (Historic Register No. 021) to designate the Doodlebug Ranch located at 10 Ranch House Circle as an historic landmark based upon consistency with Article 15, §1507.03 A, B, C and E as outlined in the Sedona Land Development Code. Commissioner Miller seconded the motion. VOTE: Motion carried four (4) for and one (1) opposed. (Unger opposed)***

The Chairman thanked the Zeitlins for being so patient, because this has been on our table for about 2 or 3 years.

**6. Discussion/possible action and status report on West Sedona Commercial Corridor - Redevelopment Plan and Development Code project.**

**PRESENTATION, Mike Raber:** Indicated that the idea of doing specific planning for the West Sedona Commercial Corridor goes way back to before 1991, when the first Community Plan was adopted, and we started a specific planning effort in the mid-1990s, which laid the groundwork for two plan updates we have done since that time, in 1998 and in 2002. We were able to incorporate a lot of the goals from the initial planning work into our Community Plan, but the Community Plan is a general document. There are a lot of goals that are difficult to achieve without much more specific planning, and some examples of that are things like controlling access on the highway, coordinating development

between properties, creating a sense of place or character, and creating more inviting pedestrian spaces, etc. To carry out the plan, you also need development codes and standards that ensure the development will occur according to that plan, and our current code is more or less a one-size-fits-all, a C-1 code is the same in Uptown as in West Sedona, so it is hard to predict how buildings, parking, etc., will occur on a particular site. How they related to one another is also an issue for a standard zoning ordinance, and we don't have any development incentives for property owners to want to develop in a particular way or according to the goals we have in the Community Plan, and our current process is always reactive because of that.

From this redevelopment planning effort, we expect more predictable development outcomes with precise and visually-based standards, so everyone can see what future development will look like. It is not just having a plan, but including the code that carries out the plan that is important and is part of this redevelopment effort, plus a more streamlined review process, which creates an incentive for property owners to develop according to a vision-based plan, and a strategy for highway improvements to address highway safety and traffic congestion issues. We are also looking at long-term economic vitality and sustainability, and some contributing factors to that include creating more inviting public spaces in a pedestrian environment that goes along with better access to businesses, both on the vehicular and pedestrian side, and a better review process that is more predictable for a property owner, which saves time and money for an owner. We also hope to gain a better understanding of what we want to enhance along that commercial corridor, but the thing that is most central to all of this is an intensive public involvement process that would include residents, property and business owners, agencies, etc., and all would be involved in the key steps of creating the plan and the code, and creating the vision that evolves into that plan.

The project is really a combination of two projects that were previously budgeted. One was the Redevelopment Plan and the other was the Citywide Traffic Study and Origin - Destination Study, and the scope also includes an economic analysis. One of the major advantages is to define a vision and address everything as a package, rather than doing it piecemeal. Planning roads and land use together is a major advantage, by bringing the planning and engineering perspectives together in the same process. It also lays the groundwork for our Community Plan update that we are mandated to do by state law, and we need to start that this year. There are a lot of similar issues and having this plan underway at the same time has some advantages, in being able to piggyback on the same information in different projects, and the integration of those different areas of expertise is a cost savings in the long run, because over time there is a tendency for those things to cost more, not only in terms of time, but as separate projects.

This is a long-term plan; these changes aren't going to happen overnight, but the City is in a better position if we plan now or in the near future while development is slow, in order to have something in place later on when it picks up. We see new development projects all the time, and especially if they are large and involve a lot of mixed-use development, it is helpful to have a strategy that they can be part of, as opposed to figuring out how we are going to make the rest of the corridor work with their project as a piece of that.

To do a project of this magnitude takes a consulting team, and we sent RFPs out in December and received 24 proposals in February. We have a selection team that has short-listed those proposals to the top five firms, and we just finished interviewing those, so the

Selection Team is in the process of making a recommendation and eventually getting that to Council. We are facing a very difficult budget year, and the top 5 firms are aware of that. The Council essentially put \$200,000 in a contingency fund and delayed making a decision on moving forward with the project, and it could be January before that decision is made, but the contingency fund does allow them to move forward, if they make that decision, because they have to have a budget cap in place at the time they adopt the budget, and without that, it would pretty much shut them out from being able to make that decision in the future, so if they decide to move forward, that amount in contingency would handle the remainder of the fiscal year. The top 5 firms have all indicated that they can work with a 6 months delay, if necessary.

If we get started, the Historic Preservation Commission will be very important to the project; historic context is extremely important in developing a plan and code like this. We will get into Form-Based Codes in one form or another, which looks at zoning and codes differently, in that the focus is on the form of development rather than the land uses, and where it sits in relation to other uses and buildings, in both the public realm, like the roadways and pedestrian ways, and then how private development interfaces with that, and those are all visually demonstrated in a code, and historic context is important for the building type, which is something the consulting team would look at in developing a code for this community.

All of the proposals have a process where major stakeholders, staff, Commissions and agencies would be involved, along with the public, and all of the top 5 proposals include those opportunities, but the process varies a little between them. A local Planning Team would be formed, and we see that as being established by the Council, and we would determine the make-up of that as we go along, with the consultant's help. That is one place he could see HPC having either representation on that team or interfacing with the team.

All 5 of the firms propose stakeholder interviews that would be done early on in the process, and this Commission should also be involved in that, plus meetings with stakeholders at specific times during the public charette process, which is an intensive 5-7 day period that has many different types of involvement, in a hands-on way, to see the plan and code emerge. There would be opportunities to meet with stakeholders at specific times during that charette process, and then possible assistance with inventory and survey work that leads up to that. There is a lot of time when background work is done and other studies are being formulated, so all of that information can lay the groundwork for the next steps and is a major focus in the public process. We see the public and the major stakeholders being involved throughout, but there are different periods where that is especially intensive. The Planning Team would be involved throughout, so input on that team would be a continuous process, and those are some of the ways this Commission might be involved.

#### **SUMMARY DISCUSSION:**

Commissioner Miller indicated she understood that money was put forth for the hiring of consultants to go ahead with the project, but asked if that is on hold until Council votes on it, and what if Council decides not to go for it. Mike explained that is a possibility; it is on hold, and he would expect in the next 6 months that we will get a read from Council on whether or not to move forward. The firms were asked what a 6 month delay would do to their project, and they were all basically indicating that they could still work with that delay. We looked at the amount that would be needed in the contingency fund, if we began half way through the fiscal year, and what the needs would be for them to start the project.

Looking at the different responses from the firms, that is how they came up with \$200,000, because that was kind of the outside limit of what we would probably incur, if we started 6 months into the fiscal year. That decision will probably depend on Council's feeling about how the economy is doing at that point.

The Chairman thanked Mike for the information and indicated that the Commission will probably have questions as things change, to know where we can fit in. Mike repeated that this is a very important Commission for this type of project.

**7. Discussion/possible action on the early work of local architect, Don Woods.**

Commissioner Mayer explained that we started talking with Howard Madole about his homes, and Howard and two other architects suggested that we should look at Don Woods' work. The Commissioner indicated that his first home was an early Don Woods' design, and he found some blueprints in the house. Mr. Woods' work is amazing and he has been in Sedona for a long time and has been involved in the community with Posse Grounds, little league, etc., from 1968 on. While structures have to be 50 years or older, with the interest in modernism, his homes fall into that. He did some very interesting work, and it is incumbent upon us to try to preserve what is left. The Commissioner indicated he actually changed his home a little, with Don Woods' blessing, so to speak, but he thought Don should give us a description of some of his early homes, and we should work toward landmarking some of them, even though they are about 40 years old now. The current owners of the home on Johnny Guitar St. have expressed interest in landmarking it, if possible, and that was built around 1971, but they are definitely in the 60's-70's style.

Chairman Unger indicated that the position for the National Trust of Historic Preservation reads, "The position for the National Trust of Historic Preservation recognizes the importance and significance of cultural resources of the post-war and modern era and aims to enhance the public's appreciation for and understanding of mid-twentieth century architecture. The National Trust hopes to unite emerging popular interest in preserving the recent past with proper preservation practices through the promotion of continued use and sensitive rehabilitation of these structures," so we are right in line with the National Trust.

Kathy Levin added that Commissioner Mayer asked Mr. Woods to assemble a list of his important work, and every time Mr. Woods came into the office, he knew she would be asking the same question, "Where is the list?", and we did that for maybe a year. About a month ago, he came in and had picked out his first seven and made copies of the elevations and floor plans, so it is a pleasure to have him here today, to lay the foundation of that early work, but also to get to know him as one of Sedona's important architects.

**Don Woods, Architect, Sedona AZ:** Indicated that the owners of the last of the first seven houses, Harry and Rachel Schuttler, had a picnic and invited all of the other six owners and Don and his wife, and Mr. Schuttler nicknamed that group the "Suffering Seven", and they were all very helpful to him. In getting a career started in architecture, it is important for those first jobs to be done well, and they were very helpful. He almost got each new job because of the last one, so he won't forget those people, and most of them stayed in their houses until they passed away or moved someplace else, which was very flattering to him.

Regarding the Doodlebug house, Don explained that the Chapel of the Holy Cross was designed by an architect in San Francisco named Robert Anshen at Anshen and Allen, and

Don was at ASU in the late 1950s and 1960, and he was struggling in architectural school. There were professors there that he didn't get along with too well, and he was married with a child. The project for their third-year design was a fishing retreat in Mexico, and he liked fishing and the view on the water, etc., and he came up with what he thought was a good solution, but his professor was just so-so on it. Typically, the last four or five weeks, you hang your project on the wall and give a spiel about it and the other professors judge you, and you get your grade. Robert Anshen was the guest architect, and the week before, Don and his wife came up to the Chapel of the Holy Cross, and that was the first time he had seen Sedona, but he was about 5th in line, and was starting to presenting his project, when Robert Anshen interrupted him and said, "It is about time I saw a project that looked like what it was named"; it looked like a fisherman's retreat. He lived for two months in the house Marguerite Staude also lived in, and that architect was very instrumental in his career, because it gave Don a lot of confidence to move forward, when he needed it.

He has been in Sedona since 1968 and he has done a total of about 240 projects. He started with more contemporary projects in the early days than he does now, but he always liked the architecture of the Doodlebug. Hoyt Johnson did an interview of him in the *Sedona Magazine* about, "Does Sedona have an architectural style?", and he had hoped that our town would have picked up on that type of style, even in Uptown Sedona. He is responsible for most of the east side of the street. He did all of Canyon Portal, Canyon Breeze, where the old gas station was, all of the stone columns, beams, etc., and he wishes he could do even more than that. Once in a while he gets a client that likes that, but he is almost governed by somebody saying this is my taste, can you do this? If he turned everybody down except for the things he liked, he would be in real trouble, although you have to be versatile, and then do the very best you can, even if it is something that you are not 100% comfortable with, because who is he to say that his taste is better than yours, so he tries to do a good job, no matter what the criteria.

All of these early houses had some similarities. They are all slump block with no firring on the inside, so they became kind of furnaces, but it was done innocently; they are all single-pane glass, and again, to do double-pane glass in those days was a considerable extra expense, and he would tell people it was going to take too long to pay for it. He was wrong, but at the time, that is what they did. A lot of the houses have slightly pitched roofs, so they could use either gravel or small stones on them. Harry Schuttler's house in the Village of Oak Creek had a shake roof house; of his first seven houses, only two were shake roofs, but they all had the glass, and Steve Wood of Verde Valley Glass came here the same time he did and he made Steve a fortune, because he used more glass than anybody and he still does, even with the Santa-Fe type houses, because you can't have these enclosed houses, you have to open them up. He is honored that you asked him to come here, and he will still be working for a long time, he is 73, but he has no desire to quit.

Vice Chairman Ruland asked him to discuss his philosophy and the glass, and Mr. Woods indicated that from almost day 1 in his design education, he felt there was an importance in the indoor-outdoor living, especially in Sedona. His own living room opens onto the back patio, and then there is a Photinia hedge at the street side, so he is walled in, and he says the house is from Photinia, on through the house to the Photinia on the driveway side, and that is what he tries to do, but he is very conscious of orientation. You can't have west glass that can't be covered; just avoid it or have small windows for bathrooms, laundries, etc. If you are interested in sunsets, you are better off to go out on the terrace. All of his houses have extensive terraces, and they also have courtyards, because the entry to the house shouldn't

be at the front door, it should have maybe a gate or how the car parks, etc., and that is important to do. The few times he didn't have the courtyard, he was disappointed. Regarding the glass, if you pretended that there was air there and it wasn't glass, and you had these elements that contained the house, but you put glass in to keep the elements out and look at it that way, instead of glass as a window, that is probably what he is after.

Chairman Unger asked what he would consider his philosophy of design in all of the homes going forward, when you say you want to design for the client. The client is going to be living in the house, but on the other hand, there is always an underpinning in the things you do, so what would be your primary concern. Mr. Woods indicated that there is no question in his answer; he does houses for those people, and when he is through, he wants them to think that is the best house he has ever done, and if he took them to some other house, he would hope they would say that is alright, but it is not as good as theirs. When he sits down with a new possible client, they have that discussion, and he has to get truthfulness out of the people. They have to tell him what they have and want in the house. He did a house for Adele Seronde and she failed to tell him that they had a grand piano, and he didn't know until it came off of the moving truck, and he didn't have room for it to really work that well, so if he doesn't know the ingredients, how does he design it?

He takes a lot of notes before starting, and he gets the people involved right off of the bat; he doesn't wait a month and then send a bunch of drawings to people, because that will intimidate them; you have to include them step-by-step. You go out to the site with them and say it is almost obvious where the garage has to go, etc., and get it so they feel like they are really a part of it. Jack and Lois Funk lived in Arlington, Texas, and he had done a basic schematic beforehand, and they went through a specific note-taking session, with sketch paper and designs right on their dining room table, and he told them to go to bed and give him some coffee, so he could draw all of this, and he sketched the whole house until 1:00 a.m. Lois Funk would go to parties later, and say Don sat there and drew the whole house right in front of her, and he got a lot of mileage out of that, because he listens to them and he has the confidence in his ability to do that, but they really feel a part of it.

Chairman Unger asked how many of those first seven houses are pretty close to the way they were when you built them, and Mr. Woods said they are really very close; he can't think of one major addition, and some are identical. The Chairman indicated that they are mid-century homes, and it would be interesting to do a tour of some of those homes. Howard's homes have been fascinating to see, but a lot of them have recently been knocked down. When she goes to England, they think the east coast is insane for saving things that are 100 years old, because they figure it has to be 200 years old to be worth saving, so we have to look at history as a different thing, and she would love for us to continue to look at that timeframe, and as time passes, moving that forward. There are structures in town that do deserve to be saved.

Mr. Woods indicated that Sedona is very fortunate, as a community, to have the design skills we have in this town. The Chairman agreed and indicated that is why we need to remain aware of that and make a determination that those things are valuable to us. Commissioner Mayer indicated that several of the first seven homes are very dynamic, and there are a lot of prosaic homes, so how did you put together a string of individuals who were that forward-looking? Mr. Woods explained that one job led to another. His first job was for a ship captain who was on a merchant ship in the Pacific by the name of George Zahniser and it was in Sedona West, Jim Ratliff lived in it, but George mailed him a bunch

of sketches on a 1-inch scale, and it had no concept of setbacks or room sizes, etc. They had picked all of the stuff out of the Sears catalog, but he needed to get started so bad, that he said for George to come and see him, when he got to town. What saved him was those setbacks, because he couldn't fit what he designed on that lot, so he went through his spiel and started from scratch. He didn't change their basic schematic; it was good with a central entry, the kitchen and master bedroom on one side and the guests on the other side, so he did that house for half the fee, under the pain of if they ever told anybody . . ., because he had to get a job going. People shouldn't choose an architect, because of the fee; choose them because of their ability. He charges 10% to do a house, but he is not rich; he can't retire, because he needs that kind of money to do the job right. When starting, a lot of architects take a job to get started, but they will take anything and not do a good job, so his point was that he was going to give him the same job as if he charged full price, but he would make a deal, because he had to get going. The next job was the house that Tom Johnson lived in for years on Mogollan that was built for Hal and Helen Mathis, and then one thing led to another, and the people found him, because of what he had done.

He thinks his houses were different enough from the general run-of-the-mill house that it was appealing to a certain group of people. Commissioner Mayer indicated they have an amazing flow and everyone talks about spaces coming into each other and open spaces now, and you were doing that. Mr. Woods indicated he then started doing not as contemporary houses, and somebody asked him about the best house he has done, and he would say one is probably Duane and Beverly Miller's house; it is warm, cozy and has that same feel. It is all opened up and with the use of the French doors and panes versus wide-open glass, it un-contemporizes it and that is more his style. That house was probably built in 1977 or 1978 and led to about five just like it. There is a house on Sky Mountain, the first on the right-hand side, that Alice and Louie Johnson lived in for a long time, and it was Sid Fried's house, and that has that same feeling. Regarding Ed Marsland's old house on Dry Creek, he was at Enchantment when Ed and Carol lived out there, and a guy invited him to go out and talk about doing a house, and we're going through the whole thing, and he is feeling comfortable with what Don has done, and his (Don's) wife said, "Mr. Marsland, don't you think it would be a good idea if you saw some of Don's work?", and he thought oh, shut up. He also did a house for James Harviewatt from London in Foothills North, which was also in that same period that he likes, and then John Lightfoot's house. John's house was more of a territorial-type house, but it still had the same open floor plan with great outside space.

The Chairman pointed out that as any artist, you are always growing, and that is a note of an artist, and what is interesting is that there is always that core like the open spaces, the movement in the house, etc. Mr. Woods added that you can usually recognize his houses, and his latest houses have been very contemporary. There is one in Casa Contenta for Joe and Judy Ruthven, which was on the architectural tour a couple of years ago, and the doors went back into petitions and it is very wide open, and he just finished one in the southeast corner of Mystic Hills that is a very contemporary house.

The Chairman indicated that one of Howard Madole's houses at 330 Apache Trail was restored to the way it was when he built it, along with putting the furniture in; it even has the same kitchen, except for the refrigerator, and we will have an open house there at the end of the month, so she hopes that he can join them. Don indicated he would like to, because he has never met Howard, and he did the house across from him that the Gillenwaters live in. The Chairman explained that it is on May 23rd and he will receive an

invitation. On the 23rd, the woman who has the online magazine, *Modern Phoenix*, will be there too, and she is making a presentation for the Historic Preservation Conference in June, and she would probably be interested in meeting you.

Don Woods indicated that Susan Johnson had told him that the Dean at Taliesin West, Victor Sidy, grew up in Sedona and went to grade school here, and he said that he came to my office one time as a young fellow, and then the Ruthvens kept asking him if he had been to Taliesin West, and Don said no, so they finally said they were going to take him there, and Mr. Ruthven was very interested, because they are from Lakeland, Florida where Florida Southern College is, which is a famous Frank Lloyd Wright building, so they went. When they arrived, Don asked if Victor Sidy was in and the lady called Victor and said Don Woods is here, and Victor dropped everything and came down and spent 25-30 minutes with him, and he got to see the drafting room. Victor then said there was a guy there that Don might know that went to ASU; it was a professor named Frank Henry who was three years ahead of me, and Victor told Frank he had a surprise for him, Don Woods is here, and Frank Henry walked over and said, "Don how are you; boy, Don could really draw and he was really good," and today he heard about all of the famous people who lived in Doodlebug, and him too.

Commissioner Mayer indicated we hope to better understand what you do and kind of illuminate your work, in appreciation of what you have done. You have so many great homes and people should be aware of some of your great designs.

**8. Discussion/possible action on committee/commission structure, including but not limited to:**

- **Opportunities to merge, consolidate or discontinue**
- **Evaluation of meeting frequency and length of meetings**
- **Evaluation of how the Commission/Committee might operate differently to support Council goals**
- **Opportunities to bring focus to the group**
- **Opportunities to reduce duplication of efforts**
- **Evaluation of how you can operate as efficiently and effectively as possible**

From the Commission's discussion this last month, Commissioner Wienges read her response to combining the Commissions as follows:

**"Pros:**

- Our open positions would be automatically filled, and we wouldn't have to struggle to find new Commissioners
- We might have the ability to participate in Arts & Culture programs, allowing for some good public relations exposure
- We could emphasize architecture within the arts, creating more awareness and appreciation, and ultimately more willingness among the public for landmark status.

**Cons:**

- HPC skills are specialized. There is significant training time required for new members
- A very large Commission would be unwieldy
- Combining two current Commissions might result in a Commissioner's loyalty to his/her particular area
- Meetings would be more frequent or longer.

**Conclusion:** Why can't we accomplish items 2 and 3 under Pros, without combining Commissions? Can't there be cooperation between Commissions without combining agenda items, meeting times, etc.? If the consensus is to combine Commissions, this might result in one large Commission with subcommittees. I'm not sure this would save any staff time, and it would probably complicate each Commissioner's role."

Chairman Unger indicated that she thinks the City is not just looking at combining these two Commissions; their big concern is also a monetary concern in terms of staff time, and they want to look at everything they are doing to see if it is still necessary. She referenced the Traffic, Highway 179, Parks & Rec., etc., items they had itemized, and she realized that in thinking about landmarking only the property on Doodlebug Ranch is another thing we might consider. If we actually landmark property, that could no longer be built on, that could be considered sort of Parks & Rec., because it would be green space. In support of the Redevelopment Plan, we can think about the fact that they also want to look at keeping things green, and when we landmark, it preserves that building and saves it from the landfill, so she and Kathy can put these in a more concise fashion.

Kathy explained that she would like to guide the discussion around the bullet points, so we have the Commission's perspective on each one, and then also make your comments on combining the Commissions, and she will summarize the remarks and pass those on. The Chairman indicated there were two lists, one was to consider Traffic, Parking, Highway 179, Affordable Housing, etc., and she addressed them in her comments, and her original comments were:

- Traffic - we are involved in the impact on historic districts and nearby character
- Highway 179 - districts and character again
- Parks & Recreation - involvement with Jordan Historical Park and also landmark properties for future use as green space
- Affordable Housing - possible use of older homes for affordable housing
- Continuous Organizational improvement - we didn't have anything on it
- Support Redevelopment Plan - historic preservation has always been a part of this, but could take a role in developing Form-Based Codes in terms of cultural heritage, and our desire to be green
- Financial and economic sustainability - historic tourism

The Chairman then asked if the Commissioners had anything else to add, or she can bullet these and send them out again. Commissioner Miller requested that she do so. The Chairman indicated that the other part of this was the opportunity to merge, consolidate or discontinue, and we have addressed that well, but we will go over Commissioner Wienges' comments and hers, unless there is further comment.

Vice Chairman Ruland indicated he doesn't have much concern about combining Commissions, as long as the five of us get to be on the Commission; it could be the five of us and two other people, but he doesn't have a kneejerk reaction to combining the Commissions, in that he doesn't feel strongly that it can't be done. His issue about all of this is we are in the ordinance, city laws, and the first Commissions that need to go are the ones that are not enacted into city ordinances. Those have not been approved or acting; they are new or somebody's whim, etc., but they are not in the ordinance, so those should be the first to go, and then the question with the rest of the Commissions is can the City do the job without the input of the Commission, like the Parks & Rec. Commission, because there is a Parks & Rec. Department and the job can be done by them. We don't have an

Historic Preservation Department, so the City can't do that job, and that is the yardstick the City Council should be using. First, they need to decide which are nonessential, and he thinks we have a compelling case that this is an essential Commission. He is frankly not concerned that this Commission is going away. His impression is that there is something like 20 people involved with Arts & Culture. Kathy explained that it is a 7-member Commission, but they have committees with additional parties.

Commissioner Mayer asked what the Arts & Culture Commission's budget is and Donna Puckett indicated that she believes they were at about \$199,000 for their special programs, but it was cut to about \$130,000 for arts organizational grants, etc. Kathy indicated that as a brief overview, their 2008-2009 budget was Qualifying Arts Funds for \$120,000, Arts Education for \$24,900 and Arts Grants for \$55,000, so their Special Program budget total was \$199,000. The first proposed 2009-2010 budget was going to cut their budget by \$85,000, but that was reduced. Vice Chairman Ruland pointed out that is a lot of money compared to this Commission. Kathy indicated she had copies of their discussion from their last meeting on May 11th.

Vice Chairman Ruland indicated that he likes Commissioner Wienges' approach with pros and cons, it is a very reasonable way to approach it, and he liked the points she made. The Vice Chairman asked if the Arts & Culture Commission took a vote or a stand based on consensus, and Kathy indicated they had consensus on each point, as well as the appropriateness or not appropriateness of combining. Vice Chairman Ruland then indicated he would like to also try for consensus, with a statement that is clear and concise. Kathy indicated she would like for the Commission to answer the specific points, because every Commission is being asked the same questions and agenda'd the same way.

The Chairman indicated the Commission has already evaluated the frequency and length of meetings; we spent a lot of time looking at that and have cut our minutes on each meeting, so we have taken care of that. Regarding evaluating how the Commission might operate differently to support Council's goals, she thought she addressed that in her statement, because there are many things that we do that are in the ordinance, and she would think anything in the ordinance would be a Council goal. Donna Puckett explained that the Council goals they are referencing is the list you read first, and there was indication in one meeting, that the staff liaisons are to more proactively help guide the Commissions to focus on those items where they are relevant or match. They don't want the groups going off on a tangent, because then there would be less likelihood that those efforts could be supported for approval by Council, if they were counter to the Council's goals. Chairman Unger indicated that we don't seem to have a lot in our work plan that designates specific things for those, but she doesn't know if we should tie any of these things to them.

Kathy indicated that the work you do is not counter to the priorities of the Council, and rather than looking at this list trying to wedge in what you do to match, Councilor Scagnelli said at the Arts & Culture meeting that, "This was to ensure that all Commissions are aware of Council priorities, because sometimes they are not, and then a Commission may get off on a tangent that might not be supported by Council." Kathy indicated it isn't fruitful for us to look at the list and try to figure out what HPC matches, but to be aware that any new initiatives you have are not counter to the priorities of the Council; that is where the emphasis needs to be. Donna added that it was acknowledged that each Commission has its core mission, and probably more when coming up with special projects, if you did something that ran counter to Council's priorities, there would be concerns. She also

pointed out that there are potential indirect opportunities to support Council's priorities, such as the linkage with affordable housing, and possibly with the ADU Ordinance that will be going forward, where there might be some collaboration possible. Chairman Unger indicated that when she read it, it came across a little differently. Donna noted that a Planning & Zoning Commissioner pointed out that they needed to know what "Traffic" really means, and the Chairman agreed that they can be twisted different ways, and she understands what they are trying to do, but it is a little awkward.

Vice Chairman Ruland indicated he doesn't understand what they are trying to do; Council's priorities are going to change every time there is a new member, and what we do in the ordinance is quite clear, and if the Council is saying to get on board with our priorities if you want to keep your Commission, he has some things to say about that. Kathy indicated that she doesn't think it is. Vice Chairman Ruland asked if the Commission adds value to the process and do we do what we are supposed to do? We have some autonomy with these things; we don't have to defer to Council our decisions on just about anything. We get to make our own decisions, because they recognize this is a special area, and they recognize this is an important function.

The Chairman indicated that in trying to answer these, regarding opportunities to bring focus to the group, she doesn't see how we can be any more focused. For opportunities to reduce duplication of efforts, there is nobody that duplicates what we do, and for evaluation of how you can operate as efficiently and effectively as possible, that is what we were working on when we changed the frequency of our meetings. We have addressed all of these in the last 6 months, or they didn't need to be addressed.

Kathy Levin indicated that the last question is if you didn't exist, would this Commission be created and why? Chairman Unger stated yes it would be, because it needs to be. Commissioner Miller added that they exist all over the country. Chairman Unger added that the question is do we care about our history or not? Steve Segner said last week that each city should have one of these. Kathy distributed copies of the minutes of the Arts & Culture Commission's discussion, and Chairman Unger noted that they said some very nice things about our Commission.

**9. Discussion/possible action on events for Historic Preservation Month celebration in May 2009.**

Chairman Unger circulated a copy of the ad that will go in the paper, and indicated it will run next Wednesday and a week from Friday, and we will be doing some other information. Vice Chairman Ruland indicated that Susan Johnson will give her a call. The Chairman added that she would like for the Commission to be there if they can, and Howard will be there, so we will see how many architects attend; we are going to send them invitations in a letter form, but Kathy and I will discuss that, because Commissioner Mayer suggested that we not use a postcard. Janeen Trevillyan is already getting it broadcast through the State Registry and *Modern Phoenix* will be there with 30 people. The Eilenbergs are very happy about this. We will have some runners for the house and Commissioner Miller is going to take care of refreshments.

Commissioner Mayer indicated we might do six photos of Howard's other homes, and we should also send invitations to other Madole homeowners. Chairman Unger indicated she will also get it on the KNAU bulletin board and Janeen will put it on other bulletin boards.

**10. Discussion/possible action on 2008-09 Commission Work Plan and commissioner involvement in Work Plan tasks:**

**a. Education and Public Outreach**

There was no discussion on this item.

**b. Survey Field Work**

Commissioner Mayer reported that we got the final CD from Janeen Trevillyan, and he and Kathy went through the photographs today and collated them, so for the next meeting, Jessica will do a PowerPoint or some visual representation of the homes we are thinking of doing a final survey on.

**c. Madole Home landmark prospects**

There was no discussion on this item.

**11. Discussion/possible action on:**

**a. Prospects for designation of landmarks or historic districts**

There was no discussion on this item.

**b. Certificates of Appropriateness**

Chairman Unger distributed copies of a letter from Kathy Levin to KSB dated April 28, 2009, and indicated that if the Commissioners have any comments to send them to Kathy, but our decision was that we will write a letter, after we have given them the right to do their work, that describes the scope of work and tells them that they cannot do anything outside that scope of work without bringing it to the Commission, and they can't just call in and ask, so every time someone comes in for a Certificate of Appropriateness, they will receive this letter, to us to help short circuit any problem in the future. There was just too much he said, she said, and this way they know exactly what the scope of work can be. Vice Chairman Ruland indicated it was excellent.

**c. Updates to Historic Resource Survey**

There was no discussion on this item.

**d. Condition of Landmarks or other historic properties**

There was no discussion on this item.

**12. Discussion/possible action regarding future meeting dates and future agenda items.**

Chairman Unger indicated she needed to find out how many Commissioners would be available this summer; she will send out the meeting dates and you can respond to Kathy; we usually take a month off. We do have things we need to take care of, and we want to look at the survey. We may also want to discuss Form-Based Codes over the summer, so let Kathy know which dates you can be here. We also need to look at some of the other homes, and she wants to talk with the Eilenbergs about designation of their home, and then how we might do something with Don Woods' homes.

The Chairman requested that an agenda be sent to the Commissioners a week before it has to be posted, so if they need to add something, they can get in touch with staff. Kathy indicated she will send them the draft, when she sends it to the Chairman. The Chairman indicated she will also have a CD for everyone that will have all of the Commission's information, for example, if you need to look up a form, etc.

Kathy indicated unless they hear otherwise, the next meeting will be on June 8th.

**13. Adjournment.**

The chairman asked for a motion to adjourn.

***MOTION: Commissioner Miller so moved. Commissioner Wienges seconded the motion. Without objection, the meeting adjourned at 6:08 p.m.***

Respectfully Submitted,

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Donna A. S. Puckett, *Recording Secretary*