

CITY OF CORAL GABLES
HISTORIC PRESERVATION BOARD MEETING

Thursday, May 25, 2017, 4:09 p.m.

405 Biltmore Way

Coral Gables, Florida

1 PARTICIPANTS:

2 ALEJANDRO SILVA, Board Member

3 JOHN FULLERTON, Board Member

4 ELIZABETH GHIA, Board Member

5 ALBERT MENENDEZ, Board Member

6 ROBERT PARSLEY, Board Member

7 PEGGY ROLANDO, Board Member

8 JANICE THOMSON, Board Member

9 DONA M. SPAIN, Historical Resources and Cultural Arts
10 Director

11 KARA N. KAUTZ, Assistant Historic Preservation Officer

12 ELIZABETH GUIN, Historic Preservation Coordinator

13 MIRIAM RAMOS, Deputy City Attorney

14 YESENIA DIAZ, Administrative Assistan
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1 MR. SILVA: We have a quorum now so that
2 means we can get started. Good afternoon. Welcome to the
3 regularly scheduled meeting of the City of Coral Gables
4 Historic Preservation Board.

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

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

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

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

22 A copy of the ordinance is available in the
23 office of the city clerk.

24 Failure to register or to provide proof of
25 registration shall prohibit your ability to present to the

1 historic preservation board on applications under
2 consideration this afternoon.

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

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

23 I now officially call the City of Coral
24 Gables Historic Preservation Board meeting of May 25th,
25 2017 to order. The time is 4:09 p.m.

1 Present today are to my left, Jan Thomson,
2 Peggy Rolando, Alberto Menendez, Elizabeth Ghia.

3 Next item on the agenda is the approval of
4 the minutes of the meeting held on April 20th, 2017. Are
5 there any changes or corrections to the minutes? Can I
6 get a motion for approval?

7 MS. ROLANDO: So moved.

8 MR. MENENDEZ: Second.

9 MR. SILVA: There is a motion and a second.

10 All in favor?

11 (Thereupon, the board collectively responded in the
12 affirmative.)

13 MR. SILVA: The minutes are approved. Notice
14 regarding ex parte communications, please be advised that
15 this board is a quasi-judicial board and the items on the
16 agenda are quasi-judicial in nature which require board
17 members to disclose all ex parte communications.

18 An ex parte communication is defined as any
19 contact, communication, conversation, correspondence,
20 memorandum or other written or verbal communication that
21 takes place outside a public hearing between a member of
22 the public and a member of a quasi-judicial board
23 regarding matters to be heard by the quasi-judicial board.

24 If anyone has made any contact with a board
25 member, when the issue comes up before the board, the

1 member must state on the record the existence of the ex
2 parte communication, the party who originated the
3 communication, and whether the communication will affect
4 the board member's ability to impartially consider the
5 evidence to be presented regarding the matter.

6 Does any board member have such a
7 communication to disclose at this time? No. Are there
8 any items that have been deferred?

9 MS. SPAIN: No, sir.

10 MR. SILVA: All right. I have a request for
11 excusal by Alicia Iquique.

12 MS. SPAIN: And also Venny.

13 MR. SILVA: And Venny, Venny Torre as well.
14 Can I get a motion?

15 MR. MENENDEZ: No, I don't want to excuse
16 them.

17 (Thereupon, the board collectively responded in the
18 affirmative.)

19 MS. ROLANDO: I move for an excused absence
20 for both of them.

21 MR. SILVA: All right. We have a motion.
22 Can we get a second?

23 MS. GHIA: I'll second that.

24 MR. SILVA: Motion and a second. All in
25 favor?

1 (Thereupon, the board collectively responded in the
2 affirmative.)

3 MR. SILVA: All right, excused. Okay.
4 Swearing in, if any person in the audience will be
5 testifying today, please rise to be sworn in.

6 THE CLERK: Please raise your right hand.
7 (Thereupon, all parties to testify were duly sworn on
8 oath.)

9 MR. SILVA: Thank you. All right. So we
10 move on to the agenda now. Our first item is a request
11 for a historic marker from the Cocoplum Women's Club to
12 place a historic marker on the property located at 1375
13 Sunset Drive.

14 MS. SPAIN: That's right. This is a marker
15 in front of the Cocoplum Women's Club down on Sunset. You
16 have the text in front of you. We have two members of the
17 women's club here to answer any questions you might have.

18 Staff is recommending in favor of this. The
19 zoning code requires it to go to this board, then on to
20 the city commission.

21 MR. SILVA: Are there any questions by the
22 board?

23 MR. MENENDEZ: On the new markers you can put
24 photographs. Have you --

25 MS. SPAIN: I'm not sure about these markers.

1 MR. MENENDEZ: Really? Okay.

2 MS. SPAIN: This is a Florida Department of
3 State, Division of Historical Resources.

4 MR. MENENDEZ: Yes.

5 MS. SPAIN: I've never seen a photograph on
6 them.

7 MR. MENENDEZ: In fact, we put some in, in
8 Coconut Grove.

9 MS. SPAIN: Really?

10 MR. MENENDEZ: Yes.

11 MS. SPAIN: Wow. I was just on their
12 website. I didn't see that. That's interesting.

13 MR. MENENDEZ: You have the ability to put a
14 photograph so that you can see what it looked like at the
15 time.

16 MS. SPAIN: Yes. That would be great.
17 They're not including a photograph in this one.

18 MS. THOMSON: What about the marker they put
19 up recently in front of the Coral Gables Women's Club?

20 MS. SPAIN: What about it?

21 MS. THOMSON: There's a marker there.

22 MS. SPAIN: Yes. I know.

23 MS. THOMSON: Is that similar to this?

24 MS. SPAIN: It is. It's the same type of
25 marker.

1 MS. THOMSON: Okay.

2 MS. SPAIN: Yes.

3 MS. ROLANDO: I think the ladies drove a
4 petty tough bargain, selling their land for \$100,000.

5 MS. SPAIN: It's interesting. I can actually
6 read the text into the record. It's pretty fascinating,
7 but not necessary.

8 MR. SILVA: All right. No, I think it's
9 great. I think it's a good location for the sign. I
10 think the sign is informative. Are you --

11 MS. SPAIN: There's a flagpole right there
12 now, but the intent is to move the flagpole because it's
13 in such a nice location for the plaque, and then to have
14 something for the plaque. I need a motion.

15 MR. SILVA: Formal motion.

16 MS. SPAIN: Formal motion.

17 Ms. THOMSON: I move that we approve this
18 marker in front of the Cocoplum Women's Club.

19 MS. ROLANDO: Second.

20 (Thereupon, Mr. Parsley entered the room.)

21 MR. SILVA: Motion and second. You want to
22 call the roll?

23 THE CLERK: Miss Ghia?

24 MS. GHIA: Yes.

25 THE CLERK: Mr. Menendez?

1 MR. MENENDEZ: Yes.

2 THE CLERK: Miss Rolando?

3 MS. ROLANDO: Yes.

4 THE CLERK: Miss Thomson?

5 MS. THOMSON: Yes.

6 THE CLERK: Mr. Silva?

7 MR. SILVA: Yes.

8 MS. SPAIN: Thank you, ladies.

9 MR. SILVA: All right. I just want to note
10 for the record, Mr. Parsley has arrived as well. We now
11 have six.

12 MS. SPAIN: And I have a text from John
13 Fullerton that he's on his way.

14 MR. SILVA: Okay. So we'll move on to the
15 regular agenda. The first item is Case File LHD 2017-007.
16 This is consideration of a local historical designation of
17 the property at 318 Viscaya Avenue, legally described as
18 Lot 13, 14 and 15, Lot 27, Coral Gables, Coconut Grove,
19 Section One, according to the plat thereof as recorded in
20 Plat Book 14 at Page 25 of the public records of
21 Miami-Dade County, Florida.

22 MS. SPAIN: Would you mind taking the next
23 designation on the agenda first?

24 MS. GUIN: We're here.

25 MS. SPAIN: You're here, yes. Okay. We can

1 do this.

2 MS. GUIN: I'm sorry, you want us to stand
3 up? That's fine. Good evening. So this --

4 THE COURT REPORTER: Can I have your name for
5 the record, ma'am?

6 MS. GUIN: ElizaBeth Guin.

7 THE COURT REPORTER: Thank you.

8 MS. GUIN: So 318 Viscaya Avenue came in to
9 our department when the owner filed for historic
10 significance determination on the property that's
11 currently for sale and is included for demolition, so on
12 March 29, 2017, a determination letter was issued by staff
13 saying that the property does meet the eligibility for
14 designation as a historical landmark, and so we are
15 bringing that before you.

16 Here is the location of Viscaya, on the south
17 side of Viscaya. As you can see here, there's Le Jeune,
18 Ponce, and Bird is just down here. This property is a
19 75-by-100-foot lot, which was originally 50-by-100, and
20 then this lot was provided and they acquired half of that
21 lot.

22 This property was permitted in 1927, Permit
23 Number 2941. The architect was Frank Wyatt Woods with the
24 owner Coral Gables Building Corporation.

25 We want to let you know that we did not have

1 access to this property, so everything you're seeing, all
2 the photographs are all from the public right of way. The
3 owner did apply for the photos, and the owner is also here
4 tonight. Our slides aren't working.

5 So reading for the record, for local
6 historical landmark in accordance with Article Three,
7 Section 3-1103 of the Coral Gables zoning code, the
8 criteria for designation as a historic landmark must have
9 significant character, interest or value as part of the
10 historical, cultural, archeological, esthetic or
11 architectural history of the city, nation or state. The
12 designation of property must meet one of the criteria.

13 Staff has determined that it is eligible
14 under three of the architectural significance criteria:
15 Portraying the environment in an era of history
16 categorized by one or more distinctive architectural
17 styles, embodies those distinguishing characteristics of
18 an architectural style or period or method of
19 construction, and/or contains elements of design, detail,
20 materials or craftsmanship of an outstanding quality or
21 which represents significant innovation or adaptation to
22 the South Florida environment.

23 The architect for this property was Frank
24 Wyatt Woods. In the mid-1920s, George Merrick heavily
25 recruited nationally acclaimed architects to help build

1 his dream community. Frank Wyatt Woods was one of those
2 architects.

3 Woods moved his practice from Rhode Island to
4 Miami in 1924. His first commission for Coral Gables
5 included a residence for the city manager as well as two
6 groupings of homes in the Italian style. Early in his
7 career in Rhode Island, before coming to Coral Gables, he
8 became nationally known for his apartment buildings in the
9 Mediterranean revival style and Spanish revival style.

10 Several of these are on the National Register of
11 Historical Places, including the Buena Vista apartment
12 building that you can see on the screen. Woods came to
13 Miami in 1924 where he continued to reside and work in the
14 area for the remainder of his career.

15 He designed several dozen homes in Coral
16 Gables during the '20s and early '30s as a solo architect
17 and with partners. His later work was centered around
18 Miami Beach where he was hailed as contributing to the new
19 direction of the mid-Century modern homes in Miami Beach.
20 Several of his homes from this later period are also
21 listed on the National Register for Historical Places.

22 One of Woods's first commissions upon
23 arriving in Coral Gables was for the city manager on
24 Castile Avenue and Arva Moore Parks in her book on Merrick
25 reports that contemporaneous to the inclusion, Woods

1 joined Klingbel in designing a complete Italian style
2 homes, and together they set the style for what became
3 known as the Italian village.

4 Woods continued to design in this Italian
5 style with Coral Gables and built another group of homes
6 on the Ponce Circle, and then during the 1925 to 1927, he
7 and his business partner, John Tracey, designed around 33
8 homes in this two-year period. Those include the property
9 before you at 318 Viscaya and the property next door at
10 322 Viscaya.

11 So this property is in the Coral Gables
12 Coconut Grove section. Again, to orient you, this is
13 University Drive, Le Jeune. We have Bird and Ponce, and
14 this is the 1924 plat map. You can see where the French
15 Normandy Village was to go, and it's the location of the
16 property here.

17 This is the map of the pre-1935 single family
18 homes. I'm not sure why our slides are so wonky, but you
19 can find all these photographs on the designation report
20 if you can't see it on the screen.

21 So for the map, the blue blocks indicate the
22 pre-1935 homes. Most of these blue blocks, especially in
23 this neighborhood right around here, are almost
24 exclusively pre-1925, so what you can see, this is the
25 French Normandy Village that construction began in 1926,

1 and the 318 Viscaya was permitted in February 1927, so
2 this was a concerted effort on Merrick's part to develop
3 these neighborhoods around the villages.

4 This neighborhood in particular was intended
5 for modest homes and in most of the homes that we see in
6 this group of photos are Coral Gables cottage. In the
7 aerial photograph from 1948, we were in the 1935 image
8 that we just had, you can see that there was not a lot
9 more construction that happened in the '40s, but then
10 compare your '40s picture to a 1958 aerial, you can see
11 that's when things started really exploding and be
12 developed, and then the current context which are here
13 where this neighborhood remains a residential
14 neighborhood, and it's predominantly one story homes that
15 were built.

16 So the home was built in 1927. This single
17 family home is a significant example of Mediterranean
18 revival style architecture in George Merrick's vision for
19 a planned community that included affordable, middle class
20 housing. Merrick and his original design team felt that
21 the Mediterranean inspired architecture harmonized best
22 with South Florida's climate and lifestyle.

23 This modest two-bedroom, one-bath home
24 exemplifies the building and architecture style upon which
25 Coral Gables was founded. It is an example of adapting

1 residential design to the rigors of the climate. With its
2 thick masonry walls which keep the home cool, light
3 colored stuccoed exterior walls which reflect the sun's
4 heat, and the varied windows that provide much needed
5 ventilation and light in the tropical environment, this
6 home exemplifies Merrick's vision and goal.

7 As you can see here, the front porch area
8 with this arched entry here which has since been enclosed,
9 back porch area, and your porte cochere here, two bedrooms
10 and a bath.

11 In 1953, there was a rear porch added with a
12 shed roof, and then in 1956, there was an alteration to
13 the rear facade where these two windows were enlarged to
14 two doors leading out into the porch. By 1956, this porch
15 addition had been enclosed, which you can see on the
16 permits.

17 So again, you can refer to some of these
18 photos in your report. They don't show as well up on the
19 screen.

20 Here you can see that shed roof, back porch
21 addition, our arched porte cochere with the distinctive
22 arches. You'll be able to see that a little better. It
23 had the truncated gabled roof or a stepped gable roof,
24 which you can see a little bit better here. Here you can
25 see those distinctive arches and the porte cochere, arched

1 entry onto the, part of the entry porch which has now been
2 enclosed.

3 The property steps back to the west here,
4 sort of expanded its footprint on the small lot. See this
5 fence, this is what was the original entry porch. That's
6 now just been enclosed, and then giving you a -- through
7 the permit drawings, you can get a better sense of what
8 those side elevations look like than the photographs
9 involved. These were some of the original permit
10 drawings.

11 Other alterations that occurred on the
12 property are the original windows were casement windows.
13 They are now, the ones that we can see, are jalousie
14 windows. This front window here appears to originally
15 have been French doors. We can't see on the historic
16 photos. There's too much vegetation, so we're assuming it
17 was originally French doors. It may not have been, but
18 currently it is a window. The transom does exist. It's a
19 double, large double window up front here, and then the
20 enclosing of the front porch.

21 There is not many permits on this building,
22 so any other changes we know from just by observation.

23 So the character defining features of this
24 structure, it's a Mediterranean revival style. The
25 category is Coral Gables cottage. We can't confer cottage

1 designation because the lot is currently 75 feet, and for
2 cottage designation, the maximum is 65.

3 However, it sits on a 50-foot-by-100 lot with
4 an additional half lot to the side, so we're reviewing it
5 as a cottage because it really has all the hallmarks of a
6 cottage, the 1900 early structures are Coral Gables
7 cottage.

8 So the characteristic cottage features are
9 the stucco texture, the combination of the roof type,
10 gables, flat, and shed, distinctive asymmetrical front
11 facing step gabled roof, varying types and projecting to
12 the front of the home, two-piece barrel tile roof, parapet
13 and the recessed windows.

14 Other character defining features including
15 the wing walls here, and then back in here you can see the
16 first story crawl space. The porch, I don't know if you
17 can see here, has pecky cypress, very large lintel here
18 and post, and then rafters from what was originally the
19 front porch.

20 You can see the distinctive porte cochere
21 with those lovely corners, the arched front entry
22 originally extends to the porch. The arched front entry
23 is still there. The semi-circular entry landing which was
24 on the original permit with the tile, the tile was on the
25 original permit, you can see, and that still exists, and

1 the vents used as a decorative accent which you can see
2 here.

3 So as I said, the property is currently for
4 sale, and it was purchased by the current owner in 2014.
5 Here you can see a picture provided by the owner of the
6 southwest corner of the home. It's our understanding that
7 this damage occurred to the home a number of years ago
8 prior to the current owner purchasing the property.

9 It is currently for sale, and they're asking
10 for permission to demolish the structure.

11 I just wanted to remind you that per the
12 Coral Gables zoning code, that we don't designate interior
13 spaces normally, so our designation is on the exterior and
14 the eligibility for designation is on the exterior and how
15 it meets the criteria for designation.

16 So in summary, you'll be able to see that it
17 was built during the boom years, the residence at 318
18 Viscaya is an example of modest Mediterranean revival
19 style homes that defined George Merrick's vision of the
20 city. Although the property is comprised of three
21 25-by-100 lots, the home is built on a 50-by-100 lot, and
22 typifies the distinctive architectural type that was
23 prevalent in the city in the 1920s known as the Coral
24 Gables cottage. These cottages were modest in size, but
25 built with the same high quality construction and

1 Mediterranean features that other structures that shaped
2 the new city of the 1920s.

3 The home at 318 Viscaya was designed by
4 architect Frank Wyatt Woods for the Coral Gables Building
5 Corporation. Woods was a nationally acclaimed architect
6 who worked closely with George Merrick's design team in
7 the mid-1920s. Woods has had several buildings on the
8 National Register of Historic Places.

9 The home at 318 Viscaya stands as an example
10 of the early development of the city and Woods's
11 contribution to the cottage typology.

12 In an area whose development was
13 contemporaneous to the nearby French Normandy Village,
14 this neighborhood was thoughtfully platted for modest
15 homes. The residence retained its original character,
16 with its character defining-features that were hallmarks
17 of the Coral Gables cottage as well as its historical
18 integrity.

19 Thus, the property at 318 Viscaya
20 significantly contributes to the historic fabric of the
21 City of Coral Gables. The staff is recommending approval
22 of local historic designation of the property.

23 MR. SILVA: I guess let the homeowner speak.

24 MS. KELLY: Hi. My name is Valeria Kelly
25 with Luxury Living Realty. I've had the listing for

1 about, since about October 2016. This is the owner, Ruben
2 Nasio. He speaks pretty good English, but has asked me to
3 represent him in this.

4 I just saw, based on these photos, I actually
5 brought some more, but the home has been abandoned for
6 about 20, over 25 years. Mr. Nasio bought it, shockingly,
7 because based on the photos from the front, it looked like
8 a home that just needs some TLC, but the home is a
9 complete, complete tear-down and a redo.

10 The walls that are there, talked to the
11 architect prior, and the walls that are there will not
12 sustain a roof. The roof that is noticed in the photos,
13 if you look in the interior photos, there is no roof.
14 There's no roof. There's no floor. There's no kitchen.
15 It's basically in shambles, and it's been like this for 25
16 years.

17 MR. NASIO: More, or more.

18 MS. KELLY: So when he purchased the home,
19 his intent was to build a beautiful home, but due to
20 sickness has not been able to do so.

21 So there is a financial hardship, a medical
22 hardship in this condition, and that's why the property
23 has been on the market. We had a very difficult time
24 selling it, let alone showing the property. It's
25 hazardous, so I don't even go inside, but we're asking for

1 reconsideration on this property being historic due to the
2 fact that it's been like this for 25 years, no roof, can
3 withhold no future upgrades to modernize living as most
4 buyers are interested today. Is there anything else?

5 MR. NASIO: Yeah. I came to Coral Gables in
6 1991, and I lived next to that house since that time. I
7 lived a couple blocks from the house, and never, never --
8 nobody is out there, that house, no roof, no electricity,
9 no water, no, no nothing, except like a shell.

10 My idea was to make a new home using one of
11 the, one of the walls, but now, I am in the process to
12 sell the house, and nobody wants to buy a house which is
13 with the historical landmark, you can't, you know, be
14 repaired.

15 I talked with architects, I talked with
16 engineers, and I talk -- there is no way --

17 MS. KELLY: To salvage.

18 MR. NASIO: -- to salvage the house. Maybe
19 you can use one of the walls, that's it, no more than
20 that.

21 MR. SILVA: Has the city designated this as
22 an unsafe structure, or?

23 MS. SPAIN: No, no, it hasn't, that has not,
24 and I need to remind you that you're here only to talk
25 about whether it qualifies, whether it fits the criteria,

1 and if it does, and if you, in fact, designate it, they
2 can come back for a certificate of appropriateness for
3 demolition based upon the condition of the structure.

4 But the city attorney's office has been very
5 consistent in that ruling, and that's what we've done on
6 other properties, so really you need to look at whether or
7 not it qualifies as a local historic landmark, not the
8 condition of the structure.

9 And there are steps, things that they would
10 have to bring back if, in fact, they are claiming that
11 it's not structurally sound.

12 MR. PARSLEY: So that's a second process. Do
13 we get another bite at that apple?

14 MS. SPAIN: Sure. If it is designated
15 tonight and they still want to demolish it based on its
16 condition, they would need to come back to the board and
17 then go through all of -- with any reports they might have
18 from architects, engineers, whatever. Okay? Right?

19 MS. GUIN: That's exactly right. It's very
20 important that the due processes are preserved, so that --
21 you know, each of them travels on their own rope. If
22 something were to be appealed, they need to be done
23 separately, so today, it's only the designation that's
24 important.

25 Should you designate it, I mean should you

1 want to, you know, to proceed with the demolition, then
2 they will come back for that, and that's a separate
3 process.

4 MS. KELLY: Excuse me, ma'am. We're not
5 asking for it to be demolished, but the nature -- in the
6 event the future buyer would like to demolish --

7 MS. GUIN: I understand. You want that
8 demolished. They would then be the ones that come in.

9 MR. SILVA: But failure, just so I'm clear,
10 failure to designate today means you would issue a letter
11 allowing --

12 MS. SPAIN: Right.

13 MR. SILVA: -- the demolition.

14 MS. SPAIN: That's right.

15 MR. SILVA: They would not come back.

16 MS. SPAIN: That would not come back. You
17 know, if it's not -- if it doesn't fit the criteria for
18 designation, then we would allow it to be demolished.

19 MS. ROLANDO: Has any -- have they been cited
20 for demolition by neglect?

21 MS. SPAIN: No, no. It's not a designated
22 property. That I believe only applies to designated
23 properties. I could be wrong.

24 MS. GUIN: It does.

25 MS. ROLANDO: And are there any --

1 MS. SPAIN: Yes. It talks about historical
2 designations.

3 MS. ROLANDO: -- are there any violations for
4 this property?

5 MS. SPAIN: It was cited by code enforcement
6 prior to this gentleman owning it, I believe.

7 MS. KELLY: And most recently, due to code
8 violations, there was trees growing inside the home, but
9 you couldn't see it from the outside, again, because the
10 front of the home looks like it's impeccable, but once you
11 go inside, the trees are growing from the outside, but it
12 was stated here.

13 MS. THOMSON: Are these walls like the old
14 poured concrete that they did back in the '20s that --

15 MS. SPAIN: Hollow clay tile?

16 MS. THOMSON: Yes.

17 MS. SPAIN: Terra cotta tile? I don't know,
18 I don't know.

19 MS. THOMSON: But they made these walls out
20 of poured concrete, a lot of these old homes.

21 MS. SPAIN: This, though, photograph looks as
22 though it's concrete block, CBS.

23 MS. KELLY: CBS block.

24 MR. FULLERTON: And some of that concrete was
25 made with sea sand.

1 MS. THOMSON: Exactly. That's where I was
2 going. Thank you for finishing my sentence.

3 MS. SPAIN: Again, you're here to talk about
4 whether it fits the criteria, not the condition of the
5 wall.

6 MR. SILVA: Right. I don't think we've been
7 presented with anything, I mean, other than the
8 photographs obviously showing the roof missing --

9 MS. SPAIN: Right.

10 MR. SILVA: -- I don't think we've been
11 presented with anything from architects or engineers --

12 MS. SPAIN: Right.

13 MR. SILVA: -- stating that the structure is
14 unsound.

15 MS. THOMSON: Right.

16 MR. SILVA: Other than having to look at a
17 giant hole in the roof, so as Dona said, I think that is a
18 separate issue.

19 What we have to consider today is whether the
20 home meets the designation criteria, so that being said,
21 is there anyone else from the audience who would like to
22 speak out either for or against this before we discuss
23 further the report? If there is, please come up to the
24 microphone.

25 Seeing no one, I'll close the public portion

1 of the hearing and open up for further board discussion or
2 possible motions.

3 MR. FULLERTON: I'd like to ask staff if
4 there's any significance to the fact that it was only
5 built on one -- I mean two lots of the three. Does that
6 make the third lot a buildable location, or?

7 MS. SPAIN: It may.

8 MS. GUIN: No.

9 MS. SPAIN: That's a zoning issue. I don't
10 know.

11 MS. GUIIN: It's 25 feet wide.

12 MS. SPAIN: Oh, okay.

13 MR. FULLERTON: You can't have it 25 foot.

14 MS. SPAIN: No, you cannot. You have to have
15 a 50-foot. Sorry. I didn't realize that it was on, I
16 didn't realize it was on a 25-foot lot.

17 MR. FULLERTON: Yes. In approving or
18 designating this house, we would be designating the entire
19 75-foot property, correct?

20 MS. SPAIN: Yes.

21 MR. FULLERTON: Yes.

22 MS. ROLANDO: I'll start. I think we've --
23 this house clearly meets the architectural significance
24 criteria, significant architect, you know, many, many,
25 many of the characteristics of the Coral Gables cottage or

1 Coral Gables Mediterranean revival house.

2 I think we designated many, many homes that
3 are not as good or as strong architecturally than is this
4 one. I think it falls into the category, but, and
5 deserving of designation without any hesitation, and I
6 think we -- I'm moving for designation.

7 I'm willing to consider the structural
8 issues, if there are any. I mean, we've seen plenty of
9 homes that have been neglected. They got the right owner
10 who renovated them, and they were glorious when they were
11 finished, and there's definitely potential because of the
12 size of this lot to expand the home, so I am -- I think
13 it's deserving.

14 MR. SILVA: I agree with Miss Rolando. I
15 think, I think looking at the house as it stands today,
16 structural issues aside, right, since we haven't been
17 presented with any, any really evidence or information as
18 to the condition other than the photographs, I would be
19 hesitant to not designate because that would, you know,
20 that would be kissing this house goodbye, really. Of
21 course, we are willing to entertain demolition --

22 MS. SPAIN: In the future.

23 MR. SILVA: -- if designated based on data
24 and based on engineering reports and whatever you choose
25 to present to us, but I think that the house is worthy of

1 designation based on criteria.

2 MS. SPAIN: Thank you. Could you make a --
3 was that a motion?

4 MS. ROLANDO: A half-assed one, but, yes.

5 MS. SPAIN: You know you're on television.

6 MS. THOMSON: Did they bleep it?

7 MS. SPAIN: Sounds like me.

8 MS. ROLANDO: Yes, I so move.

9 MR. PARSLEY: I'll second.

10 MR. SILVA: There's a move and a second.

11 MR. PARSLEY: You have to be nice.

12 MR. SILVA: All right. Can we call the roll
13 then? We have a motion and second.

14 THE CLERK: Who seconded?

15 MR. SILVA: Mr. Parsley.

16 MS. SPAIN: Robert.

17 THE CLERK: Mr. Menendez?

18 MR. MENENDEZ: Yes.

19 THE CLERK: Mr. Parsley?

20 MR. PARSLEY: Yes.

21 THE CLERK: Mr. Silva?

22 MR. SILVA: Yes.

23 THE CLERK: Miss Ghia?

24 MS. GHIA: Yes.

25 THE CLERK: Miss Rolando?

1 MS. ROLANDO: Yes.

2 THE CLERK: Miss Thomson?

3 Ms. THOMSON: Yes.

4 THE CLERK: Mr. Fullerton?

5 MR. FULLERTON: Yes.

6 MR. SILVA: Thank you. The motion passes.

7 MS. KELLY: So what are the next steps?

8 MR. PARSLEY: Get an engineer.

9 MS. SPAIN: Well, you might want to do that.

10 This is not a recommending board. They have authority to
11 designate a property.

12 MS. KELLY: Okay.

13 MS. SPAIN: And so their ruling isn't final.

14 It can be appealed to the city commission for the
15 designation, but it would be based on criteria.

16 MS. KELLY: Right.

17 MS. SPAIN: Not on the condition of the home.

18 Okay?

19 MS. KELLY: So as of today it's designated
20 historically.

21 MS. SPAIN: Yes. It is a ten-day appeal
22 period. Okay?

23 MS. KELLY: Okay.

24 MR. NASO: Thank you.

25 MR. SILVA: Thank you. Moving on to the next

1 item on the agenda, this is Case File LHD 2017-008 and COA
2 (SP) 2017-007. This is consideration of the local
3 historic designation of the property at 1109 Almeria
4 Avenue, legally described as Lot 14, Block 16, Coral
5 Gables, Section A, according to the plat thereof, as
6 recorded in the Plat Book Five, Page 102, public records
7 of Miami-Dade County.

8 The applicant is also requesting issuance of
9 an accelerated special certificate of appropriateness and
10 design approval for an addition and alteration to the
11 residence and sidewalk.

12 MS. SPAIN: I would like to -- is it possible
13 to go back to the previous case even though they've left
14 and enter this into the record? Because we have a letter
15 from Brett Gillis for The Villagers, and I would like that
16 to be part of the record.

17 MS. RAMOS: Regarding that particular
18 property?

19 MS. SPAIN: Yes.

20 MS. RAMOS: Yes. You should go ahead and
21 enter and send it to the people that were here.

22 MS. SPAIN: Absolutely.

23 MS. RAMOS: Yes.

24 MR. SILVA: It's for both properties?

25 MS. SPAIN: It's for both properties, this

1 one that's coming up and the last one. Thank you so much.

2 MS. ROLANDO: Dona, why don't you explain who
3 The Villagers are?

4 MS. SPAIN: His e-mail does, actually.

5 MS. ROLANDO: Oh, okay.

6 MS. SPAIN: This is an e-mail that we
7 received today. "Dear Mrs. Spain and the Historic
8 Preservation Board formed in 1966 to save the Douglas
9 entrance that was slated for demolition at the time, The
10 Villagers, Inc., is the oldest historic preservation
11 organization in Dade County.

12 "Since then, The Villagers have been
13 dedicated to the restoration and preservation of
14 historical sites.

15 "In 20017 with a membership of over 200, The
16 Villagers voted to renkindle efforts in saving places.
17 The character of a city, town or village is often defined
18 by the style and look of the structures within it.

19 "Historic places are worth saving because
20 they link us with our past and help us understand who we
21 are. They tell a community where it came from and what it
22 achieves. Preservation and estate is worth saving because
23 they make our communities more interesting and attractive.

24 "318 Viscaya Avenue and 1109 Almeria Avenue
25 are contact but significant structures that contribute to

1 the overall fabric of Coral Gables. Thank you, Brett
2 Gillis for The Villagers."

3 I'd like that just entered into the record
4 for the last case, 318 Viscaya, and also this case. Thank
5 you.

6 So 1109 Almeria Avenue, there's a story.
7 There's always a story. This came to us because, as you
8 all know, when you apply for a permit to do work on a
9 property, it goes through a series of signatures that are
10 required, building official, mechanical, electrical, and
11 at the end of getting all of the signatures for a permit,
12 it goes into the building department and there are two
13 gentlemen that does something called a take-off and
14 decides what the cost of the permit would be, and they
15 check the signatures.

16 I got a call from one of those gentleman
17 saying, "I think you need to see this property because it
18 seems as if they're demolishing more than 50 percent of
19 the property."

20 So it was an entirely different design and
21 they were all ready to be issued the permit. It had gone
22 to DERM and had all the signatures necessary, and then I
23 saw it and freaked out.

24 So I went down and talked to the city manager
25 and explained that we believed it was historically

1 significant and it was basically being demolished, and
2 what should we do?

3 And so she said to have a meeting, we'll meet
4 with the property owner, and let's talk.

5 And I have to tell you, the property owner
6 and the designer are the most reasonable people in the 20
7 years I've been here, because they didn't bat an eye.
8 They said, "No problem, we'll go back through the
9 process," which they did, had to go to DERM again, and the
10 the city waived any of the fees that they would incur for
11 going through this a second time, and so they are here
12 before you with an entirely new design that staff is
13 recommending in favor of, and that's the separate part of
14 this, but also for the designation.

15 So just wanted to let you know that they've
16 been through a lot.

17 MR. SILVA: Thank you, Dona. So this is in
18 two parts. We're going to see the designation.

19 MS. GUIN: First the designation, then the
20 application.

21 So there you can see a historic photo of the
22 property. The property is located on the north side of
23 Almeria, which you can see here on the map.

24 Again, a local historical landmark
25 designation in accordance with Article Three of the zoning

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

5 For designation, the property must meet one
6 of the criteria outlined.

7 1109 Almeria is eligible based on three
8 significant, architecturally significant criteria:

9 Portrays the environment in an era of history
10 characterized by one or more distinctive architectural
11 styles, embodies those distinguishing characteristics of
12 an architectural style, or period or construction,
13 contains elements of design, details, materials or
14 craftsmanship of outstanding quality which represent a
15 significant innovation or adaptation to the South Florida
16 environment.

17 This property is also, qualifies as a Coral
18 Gables cottage, and if it gets designated this evening, we
19 will be conferring cottage status. With that comes
20 certain incentives which they may be taking advantage of,
21 reducing border lot coverage.

22 To qualify as a cottage, it must be one story
23 in height, zoned single family residence, with a frontage
24 of 65 feet or less, includes single family dwellings built
25 prior to 1940, and have a minimum of 12 identified cottage

1 character defining features, which I'll go over a little
2 bit later. There's 19 character defining features, and
3 they must have at least 12.

4 If they are conferred the Coral Gables
5 cottage designation, then they must maintain those 12 as
6 well as remaining a one story structure, and then they get
7 to keep the cottage. All of that is contingent upon
8 becoming designated.

9 So this building was permitted on August, in
10 1924. It's Permit 173. In August of 1924, there were 250
11 buildings that were permitted. All of them were already
12 constructed. Those were the first permits issued in the
13 city.

14 Indeed, this was one of those ones that were
15 the earliest homes built in the city, so it was given
16 Permit Number 173. Our records indicate that it probably
17 was built in 1923. The architect is unknown. We do not
18 have the permit drawings, but almost exclusively of these
19 250 early structures, they were built by America's
20 Original Home Design team.

21 Here you can see a photo of January 1926.
22 This one story single family residence sits on a 55-by-125
23 lot, and it's built circa 1923. It's a two-bedroom, one
24 bath house with a covered front porch and its detached
25 garage.

1 It's an early example of a modest home built
2 on a small lot in the Mediterranean revival style. These
3 homes later became known as the Coral Gables cottage. The
4 Mediterranean revival style which characterized Coral
5 Gables in the 1920s was selected by George Merrick and
6 adapted to South Florida.

7 This building includes character defining
8 features of the style such as rectilinear floor plan,
9 masonry block construction with a rough textured stucco, a
10 projecting covered porch, distinctive wing wall with an
11 arched opening, roofs of varying heights and types,
12 two-piece barrel tile, decorative parapet, a chimney with
13 a barrel tile roof cap, grouped vents, inset tiles as well
14 as recessed windows with protruding sills.

15 This home was built in the Coral Gables,
16 Section A, and as you imagine, A being one of the first
17 sections of the city platted. This was -- go a little bit
18 -- go to the next one.

19 Anything involved with that section in 1922
20 is considered anything to the De Soto Plaza, then Ponce,
21 the plaza, with De Soto Plaza, De Soto Boulevard. This
22 was considered a prominent and highly desirable
23 neighborhood, and as we go further in time, one of George
24 Merrick's goals was to provide not only the large scale
25 Mediterranean homes, but also homes for the middle class,

1 and he designated this portion of the city at the peak of
2 this very early -- was developed with these smaller lots
3 with that intention.

4 The map of the pre-1935 single family homes,
5 you can see this area was highly developed, most of these
6 homes, again, built prior to 1929. An aerial photo of
7 1948, see again, as was typical of the city, you do not
8 see a lot of construction post the 1926 hurricane through
9 the 1940s, and then in the 1950s, the neighborhood becomes
10 in-filled.

11 This area, particularly the street remained a
12 quiet tree lined residential neighborhood, predominantly
13 modest one story homes.

14 There are five owners of the property. The
15 first record that we have is from Fishbaugh's photo log of
16 the photo that I showed you before from January of 1926.
17 It's called the residence of Colonel Trippe. We don't
18 know if the colonel was the original owner, but we suspect
19 he was, and the home remained in the Trippe family until
20 1956.

21 Colonel Trippe was a distinguished military
22 officer. He's a graduate of West Point. We find an
23 extensive on line biography of him on line. Some of his
24 military career included he was part of the calvary
25 protecting the Texas frontier. He was in campaigns

1 against Apaches, and being specifically called out to the
2 campaigns, and he led troops during the Philippines
3 insurrection.

4 He retired from the military in 1908, then
5 was recalled into service for World War I and officially
6 retired in 1918, and in his autobiography on the West
7 Point alumni site, he talks about he's finally been able
8 to retire and build a citrus farm in Homestead, Florida.

9 MR. FULLERTON: I'm sorry. Can you repeat
10 that?

11 MS. GUIN: He bought a citrus farm outside of
12 Homestead, Florida, when he retired in 1918, and we know
13 by 1926, he was living in Coral Gables.

14 There were a few -- there were five owners
15 total for the property. Other long time owners included
16 Mr. Creagh and his wife Grace. They owned the property
17 for 23 years, and then Dr. David Janos, 1985 to 2006, when
18 he sold the property to the current owners this past year.
19 He owned the property for 31 years.

20 So the property is on a 50-by-100-foot lot.
21 It's had two additions that we can tell, one to the back
22 corner of the main house, and then one to the detached
23 garage. These seem to be very early additions. They
24 read, though, as additions. When you look on site,
25 they're wood framed structure versus the original portions

1 of the home are cement building block.

2 You can see the seams when you look at the
3 property.

4 However, we know from census records that by
5 1930, that this addition was on the property because
6 census records talk about servants, maids living in the
7 back portions of the property. That shows as of the 1930
8 census, also the 1940 census. It also shows up on the tax
9 cards.

10 So we don't know if these two additions were
11 contemporaneous, but they seem to have similar
12 construction.

13 When the colonel and his wife purchased the
14 home, or at least by 1926, he was 69 years of age, so it
15 makes sense that they may have had help, and they added
16 that very early on.

17 Let's take a walk around this early cottage.
18 See the front facade with the open covered porch, and this
19 was as originally intended, a beautiful wing wall.
20 There's another wing wall over here.

21 As we begin to move on, you can see how that
22 front porch sort of juts out here and the location of that
23 detached garage in the back. In the side you can see that
24 early addition to the main house. We go around the back
25 of the building, and then to the west facade, its very

1 dominant Mediterranean revival chimney, and the auxiliary
2 building to the back of the lot.

3 So as I mentioned before, for a Coral Gables
4 cottage, there are 19 character defining features, and for
5 cottage designation, a property must have 12 of them and
6 they must maintain those 12. The 12 for this structure
7 are its stucco finish, the combination of roof type, its
8 front porch, projecting bay on the front elevation, the
9 decorative and predominant chimney, detached garage to the
10 rear of the property, the decorative wing walls, barrel
11 tile roof, varied height between projecting roof and
12 recessed portions of the front elevation, vents grouped as
13 decorative accents, cast tile applied to the front
14 elevation, and the first floor above the crawl space.

15 You can see a little bit better view of that
16 wing wall here, and then the wing wall extending off of
17 the porch, actually in a very nice flare. We can see
18 better images of those in your report.

19 Here we have the decorative parapet, the
20 gabled roof over the porch. It's truncated, and you can
21 see it is sort of mimicked up in the bedroom parapet here,
22 recessed windows with projecting sill, evidence of crawl
23 space beneath the first floor, grouped vents, and the
24 inset tile on the front porch, above the front porch, and
25 the front porch sill open.

1 So comparing our 1926 photo to to our current
2 photo, we can see that it has retained its integrity of
3 the cottage.

4 There are a few other character defining
5 features not associated with cottage but with the
6 Mediterranean revival architecture. You can see here it
7 has the gabled roof above the porch held up by the masonry
8 brackets or plaster brackets, and then the roof tail,
9 wooden roof tails from the front porch, and then along the
10 front facade, you have the sort of flared hood with its
11 very deep projected base here.

12 Originally that held a metal grill. We don't
13 know when that was removed. It showed up in the first
14 photos, but it's no longer on the site.

15 Other alterations to the property, again,
16 there are very few permits for this property and it has
17 retained its historical integrity. The windows were
18 changed at least twice. They originally were casements.
19 In 1982 there was a permit issued for awning windows, and
20 it talks about those awning windows replacing jalousie
21 windows, so we know that they have been changed three
22 times, but in comparing it to the permit drawings, the
23 location and the size of the windows have not changed.

24 On the east facade we have two -- this is
25 where the projecting sills seem to have been thickened,

1 and those are noted as an alteration. It really doesn't
2 detract from the structure.

3 And then the porch shutters originally
4 installed were destroyed in 1926 and were replaced with
5 awnings later, and then the current metal ones installed
6 in 1956.

7 And then of course the ironwork security
8 panel grates were installed in 1981.

9 So this very early structure is, in comparing
10 it to the 1926 photo, the 1940s photo, and the current
11 photo, has retained its historical integrity and its
12 character defining features.

13 So in summary, the single family residence
14 with detached garage at 1109 Almeria Avenue is among the
15 earliest homes in Coral Gables. The property sits in the
16 heart of Coral Gables, Section A, one of the first
17 sections platted and surrounded by many esthetic and
18 public amendments planned by George Merrick.

19 The first Coral Gables building permits are
20 recorded in August 30th, 1924. There were approximately
21 250 issued on that day. These were the buildings already
22 constructed and include the home at 1190 Almeria Avenue.
23 That's Permit 173.

24 These homes were almost exclusively designed
25 by Merrick's core design team.

1 Furthermore, it is an example of a modest
2 home built on a small lot with distinctive Mediterranean
3 revival features. These homes became known as the Coral
4 Gables cottages. They were modest in size but built with
5 the same high quality construction as other structures
6 that shaped the new city, and hence the home is indicative
7 of the type of architecture that was the founding presence
8 of Coral Gables in the early 1920s.

9 The home retains its character defining
10 features as a Coral Gables cottage as well as a high
11 degree of historical integrity.

12 Thus, the property at 1109 Almeria Avenue
13 significantly contributes to the historic fabric of the
14 City of Coral Gables. The staff is recommending approval
15 for local historic designation.

16 MR. SILVA: Thank you, Elizabeth, excellent
17 presentation, the review and guidance, especially in
18 looking at the house that you put together for the report.
19 Thank you for that.

20 MS. GUIN: You're welcome.

21 MR. SILVA: Is there anyone from the audience
22 who wishes to speak out either for or against this item?

23 MS. GUIN: For or against it, they're for it.

24 MR. SILVA: It's closed for the public
25 portion of the hearing and open the floor for board

1 comments or motions.

2 MS. ROLANDO: I had a question. In your
3 report you mentioned the change in grade in the lot, a
4 significant change in grade. How does the owner or
5 architect intend to deal with that?

6 MS. SPAIN: We can discuss that during the
7 certificate of appropriateness application. This is just
8 about the designation.

9 MS. ROLANDO: Okay, okay.

10 MS. SPAIN: We'll bring that up.

11 MS. ROLANDO: Okay.

12 MR. SILVA: I think this is, this is one of
13 the original Coral Gables houses. I think it's in really
14 excellent condition. I'm in favor.

15 MR. PARSLEY: Is that a motion?

16 MR. SILVA: I can't make a motion.

17 MS. ROLANDO: Of course, Mr. Parsley can make
18 a motion.

19 MR. PARSLEY: I'll make a motion --

20 MS. ROLANDO: Step up with the motion.

21 MR. PARSLEY: -- to designate this structure
22 as historic per staff recommendation.

23 MS. GHIA: I'll second it.

24 MR. SILVA: So we have a motion and a second.

25 Miss Ghia seconded. Call the roll, please.

1 THE CLERK: Mr. Parsley?

2 MR. PARSLEY: Yes.

3 THE CLERK: Mr. Silva?

4 MR. SILVA: Yes.

5 THE CLERK: Miss Ghia?

6 MS. GHIA: Yes.

7 THE CLERK: Miss Rolando?

8 MS. ROLANDO: Yes.

9 THE CLERK: Miss Thomson?

10 MS. THOMSON: Yes.

11 THE CLERK: Mr. Fullerton?

12 MR. FULLERTON: Yes.

13 THE CLERK: Mr. Menendez?

14 MR. MENENDEZ: Yes.

15 MR. SILVA: All right. Motion passes. So

16 now we move into the special certificate of

17 appropriateness for this property.

18 MS. ROLANDO: Expedited special certificate.

19 MR. SILVA: You had a question?

20 MS. SALAZAR: I have an observation.

21 THE COURT REPORTER: I need your name for the
22 record, please.

23 MS. SALAZAR: Pardon me?

24 THE COURT REPORTER: I need your name for the
25 record.

1 MS. SALAZAR: Maria Eugenia Salazar. It's
2 just that we can't hear, that's all. It's very hard to --

3 MS. THOMSON: No, you can't hear.

4 MS. KAUTZ: Do you want to bring a chair up,
5 Miranda? If she says she can't hear, we can accommodate
6 her.

7 MS. SALAZAR: Sure. It's just we can't hear.

8 MS. KAUTZ: Do you want to be closer because
9 so you can hear?

10 MS. SALAZAR: Okay. The only thing that we
11 can hear is the one that left. We live in 1105 Almeria,
12 so it's right next to this house, and I'm delighted that
13 they're going to be able to have a historic house, but we
14 were straining. Maybe it's because we're old --

15 MS. THOMSON: No.

16 MS. SALAZAR: -- that we couldn't hear, but
17 some people seem to mumble, and we couldn't hear, and I
18 didn't know what to do, so that's all I wanted to say.

19 MS. KAUTZ: I understand.

20 MS. SPAIN: I appreciate it, and I have
21 trouble hearing in this room also.

22 MS. SALAZAR: Okay.

23 MS. KAUTZ: So listen, did you want to
24 continue talking about this? I can bring a chair up.

25 MS. SALAZAR: Oh, no, no. I'm fine.

1 MS. KAUTZ: Okay. I'll try to speak louder.
2 So the application that's before you requests a timetable
3 for additional alterations to the property. It seems like
4 a lot quickly, the one story addition to the north, to the
5 rear of the residence that consists of a new master
6 bedroom suite and a family room. The entire addition is
7 entirely one story, which is great.

8 Reconfiguration of interiors of the existing
9 residence, new impact resistant casement windows and
10 doors, reconfiguration of existing window openings and
11 adding an additional opening or two, and installation of a
12 concrete walkway or a driveway to the fence and gates at
13 the rear yard, now a pool deck, concrete steps at the rear
14 of the addition and on the west side of the residence, and
15 to the extant, any electrical too and plumbing as well,
16 I'm assuming, but I didn't know that.

17 I just wanted to bring to your attention that
18 although it's noted on the plans, there is a garage
19 structure that is noted that it's remaining with no work
20 to be done to it, so that's -- we'll bring that up as one
21 of the conditions later on, which I'd like to do
22 afterwards instead of before at this time.

23 This did go to BOA. It was approved, no
24 comments, and there are no variances for the application,
25 so it will go with the staff observations after the

1 application.

2 MR. FULLERTON: So the set-back on the
3 existing garage is not a problem?

4 MS. KAUTZ: No. It remains, so it's
5 literally on the property line, so it is --

6 MR. FULLERTON: I know.

7 MS. KAUTZ: -- it is going to remain. You've
8 already seen this. This is the photo. This is your
9 presentation, so forward, backwards, and there's a
10 pointer. The pointer is right there.

11 MS. MORALES: Thank you very much. Good
12 afternoon to everyone. Okay.

13 THE COURT REPORTER: Can I have your name for
14 the record, please?

15 MS. MORALES: Marcella Morales.

16 THE COURT REPORTER: I'm sorry?

17 MS. MORALES: Marcella Morales.

18 THE COURT REPORTER: Thank you.

19 MS. MORALES: Okay. First of all, thank you
20 for hearing us. The second of all, thanks for the staff
21 because we have been working in this, all the historical
22 and all the main thing, features that this house has.

23 I'm really glad with the project that we came
24 out, because we are going to live, everything, all the way
25 out that we have right now in the public, which is good,

1 because the property is when I was -- my sister, because
2 she's my sister, decided to buy this house, it was because
3 of it was different from the house around.

4 Please, what we have here is a site plan, so
5 as you can see, we're going to have the same layout that
6 we have right now. In front, we're going to see the same
7 facade, cleaning up and taking out all the leaves that
8 we've been going to, all out of here, all the plants that
9 is something to the house, and leave it clean, that it was
10 original.

11 We're going to make an addition in the back
12 side of the property, so you're going to see exactly what
13 it was meant to be, so in the back, basically what we're
14 going to add is the master bedroom with its own bathroom
15 and a kitchen and a family room.

16 It's going to be up to three, two, three --
17 sorry, three, three and a half bathrooms with dining area,
18 plus, again, we're going to leave the same layout that
19 this house had originally, which is the main porch. You
20 go into the open porch. Then you go into the house, the
21 way that it was built initially, and then you have the
22 living room, the dining room, and then we create the new
23 addition where you see the kitchen and the family room,
24 and then you make a right and you have the master bedroom.

25 But the two main bedrooms, the two bedrooms

1 that are attached to this house, we're going to keep it
2 that way.

3 The window are going to be casements and have
4 a ventilate, so basically we're going to look at it like
5 that, so a difference.

6 Here is how the property is right now. We're
7 going to leave everything the same, and we're going to
8 take out this part, and in the back side is where
9 basically we're going to do the renovation. We're going
10 to use the same layout, the same style of windows, casing
11 windows, hyperbalance, the same pattern that they're using
12 right now. It's the same. We're going to keep the nature
13 of this house.

14 On the side, we're going to leave the garage.
15 It's going to remain the same thing it is right now, and
16 here, we're going to keep the chimney. All the features
17 are the same.

18 The only change that we're going to do here
19 is mainly we're going to make an entrance from the back,
20 but the windows are going to be mostly the same, and the
21 back part.

22 On the other elevation, the same, we leave it
23 the same, and here you see the addition, and here is the
24 garage that we have right now.

25 So basically this is the project. I am so

1 happy with the project. I hope that you're happy too. If
2 you have any questions, I'll hear all of them.

3 MR. SILVA: Kara, you want to take us
4 through --

5 MS. KAUTZ: Sure. What we've done is during
6 -- we reviewed the plans. There was a whole lot of
7 differences between the new and the existing, which is
8 fairly -- we needed them to do. They needed to change the
9 film slightly, change the stucco texture slightly. We're
10 not super concerned about that because it can be handled
11 during construction.

12 I did want to note -- can we go back to the
13 Power Point, Karen? Thanks. Here, so this is the front,
14 the front of the garage shown here, and while it is noted
15 as something to remain with everything, windows, doors,
16 all that remains, it's in really bad shape.

17 This left portion only is wood frame. The
18 rest of this part, the main bulk of it is concrete block,
19 so we're not sure how that wood frame is, that the doors
20 are rotten, the windows are obscured by shutters. We
21 can't tell.

22 So one of our conditions that we want for
23 that to be addressed as part of the permit process, just
24 so that it doesn't fall down.

25 That is their only off-street parking at this

1 point.

2 There is, you can actually see in this
3 photograph, a substantial change in grade from the front
4 of the property to the rear. If you look at the survey
5 that was submitted, it's almost four feet in some
6 instances. You can see it along here if you look at where
7 the vents for the crawl space are, considerably back.

8 MS. THOMSON: Oh, yeah.

9 MS. KAUTZ: So I had mentioned this to the
10 architect and the designer in that what's presented to you
11 now didn't work, because if it's showing two steps in the
12 front, two steps in the back, without a substantial
13 regrade, there needs to be some change to the plan, either
14 more steps in the back, which will then put your pool deck
15 further down.

16 If the garage is to remain, which it is, then
17 you can't build up that half of the lot and leave the
18 garage down here, so there's some reworking that's going
19 to have to be redone on this property as part of the
20 application as it works its way through permit.

21 And our question for you is whether you
22 wanted to let us work with them to determine that, if it's
23 not a substantial redesign, or if you want to see that
24 come back to you in some way, because if there's steps in
25 the back, if there's railings, if there's a deck in the

1 back, it would be, may be elevated, you know, so if you
2 all want to defer that to us, then these are the
3 conditions on the back page of your report if you'd like
4 them to be incorporated, or they can come back to you.
5 It's your preference.

6 The conditions that we did have, if it gets
7 addressed now or later, the windows and door muttons as
8 mentioned are to be high profile. The altered window, new
9 window shutter have not -- have to be differentiated.

10 The two sills that are on the front of this,
11 the sides here, should be repaired. You can look at it
12 closely. It's just something that lies on the top of it,
13 and just needs to be taken off.

14 The original house is not to be restuccoed in
15 the entirety. It's, the front porch is to be re-roofed to
16 be improved to be barrel tile. The proposed elevations
17 don't indicate any overflow scuppers, which I'm assuming
18 are going to be needed, so they should not match exactly
19 what is on the existing house.

20 The garage restorative work should be
21 included in the permitted plans to ensure longevity. The
22 pool and the deck are shown for a certificate of
23 appropriateness, which are not really detailed, and we
24 need an elevation of the proposed fence and gate to the
25 rear of the property and current set-back.

1 MR. SILVA: Anybody else have any questions
2 of the applicant or Kara? All right.

3 MS. THOMSON: From the board?

4 MS. ROLANDO: Yes.

5 MR. PARSLEY: I do.

6 MS. THOMSON: Go ahead. You're first.

7 MR. PARSLEY: Okay. Something was bothering
8 me on the dining room window area, so that would be A Four
9 elevation, yeah, yeah, A Four One, and I guess that rhythm
10 of two windows, door, and the two windows quite close
11 together kind of looked off to me, unless I look at the
12 floor plan.

13 MS. KAUTZ: What page are you on?

14 MS. ROLANDO: A 4.1

15 MR. PARSLEY: I guess I'll ask the architect,
16 okay, so 4.1, I think I'm reading this right.

17 MS. GUIN: Yes, so 4.1.

18 MR. PARSLEY: All right, so if we're going
19 right to left --

20 MS. GUIN: The second --

21 MR. PARSLEY: -- the second, the second
22 window is in the powder room.

23 MS. KAUTZ: Is what?

24 MR. PARSLEY: The second window is in the
25 powder room, correct?

1 MS. KAUTZ: Yes, the second one to the --
2 behind from the chimney.

3 MR. PARSLEY: Okay.

4 MS. THOMSON: From the chimney.

5 MR. PARSLEY: So I don't think we can have
6 the toilet half on, half off the window. I think the
7 window is too low, so I think you got to move the toilet
8 to the interior wall, not the exterior wall, but that --
9 what bothers me more is the door and the two narrow
10 windows, so I'm questioning why you need a door to go out
11 to a side yard that really is not a patio, and you're sort
12 of changing the existing layout, and I think you're making
13 a more awkward situation.

14 So if you needed a door, I would say do the
15 door closer to the kitchen and rework the windows in the
16 dining room, or you don't need a door there at all,
17 seriously.

18 MS. MORALES: Yes. I understand perfectly
19 what you're trying to say, and maybe what we thought about
20 that was the door is that you can, when you're in the
21 dining and sometimes you want to hear a noise at the side
22 yard, and that backyard, it's that you can have there,
23 like the connection with the outside, if you're having
24 dinner or if you are having a lunch or anything, you can
25 go outside and step outside.

1 So that was mainly the thinking, the way of
2 thinking when we put that door right there.

3 But I can design with that, yes. It was
4 something, because we've been having with this house, I
5 think when she shared with everyone, that you go outside
6 and you can have this connection when you have these
7 formal dining or with your, sharing with your friends and
8 you can go outside for a little while.

9 MR. PARSLEY: Okay. I buy that, but I'm not
10 sure I'm buying the solution.

11 Ms. MORALES: Okay. I'm open, I'm open,
12 obviously open.

13 MR. PARSLEY: And I mean, the issue to change
14 the existing penetrations to the wall -- which you are.
15 You're making one larger and the door, and you're opening
16 one and you're enlarging the other. Change it all
17 together, I don't know, I think I would say do double
18 French doors, or --

19 MS. MORALES: Okay.

20 MR. PARSLEY: -- a door in the center and
21 flanking windows. I think there are other ways to do it.

22 MS. MORALES: Okay.

23 MR. PARSLEY: But I think the way you've done
24 it, I would study that.

25 MS. MORALES: Okay.

1 MR. PARSLEY: And look at the bathrooms and
2 look at the toilet, but that's for sure awkward,
3 particularly to be standing up with a guy. If you ever
4 noticed, you're right on the edge.

5 MS. KAUTZ: The window is right there.

6 MS. MORALES: Okay, okay.

7 MR. SILVA: So just to clarify the
8 suggestion, Robert, you would say for them to leave that
9 one existing window alone that's closer, let's say the
10 powder room, and then the small window that they're
11 already modifying, and the new masonry opening that
12 they're doing which is just for that, suggest to that to
13 become double French doors.

14 MR. PARSLEY: I'm saying take a fresh look.
15 If you can change the openings --

16 MS. KAUTZ: Redo all three.

17 MR. PARSLEY: Yes.

18 MS. KAUTZ: Yes. The whole idea is to work
19 with the existing penetrations.

20 MR. PARSLEY: Keep the two there, and then
21 just take a fresh look at what you're changing.

22 MS. ROLANDO: Yes.

23 MS. THOMSON: Yes, even if you put like a
24 sliding glass doors that stacked back off the wall or
25 something.

1 MR. PARSLEY: Just, I think you're --

2 MS. THOMSON: Yeah.

3 MR. PARSLEY: -- I mean, you're changing, it
4 changes the restriction, just change it all together.

5 MS. MORALES: Yeah, no. I would be really
6 glad, but I was trying to keep also like the same layout
7 and everything, but if you made us do it, we will be --

8 MR. PARSLEY: I'm not the architect.

9 MS. MORALES: Okay, okay, perfect.

10 MS. ROLANDO: Maybe just do two windows.

11 MS. MORALES: Okay, perfect.

12 MS. THOMSON: If you want to open it to the
13 outside, you might have to have some opening.

14 MR. PARSLEY: Double French doors.

15 THE COURT REPORTER: I'm sorry, ma'am, do you
16 want to be on the record?

17 MS. ROLANDO: No, had one more.

18 MR. FULLERTON: One more comment, if you
19 decide that the later addition to the garage is not
20 salvageable in its present state, will you rebuild it in
21 concrete block, or how do you propose any kind of
22 modification to that?

23 MS. MORALES: To the garage?

24 MR. FULLERTON: The existing building, the
25 existing garage, the addition to the garage.

1 MS. MORALES: Yes. What happens with the
2 garage is that the original garage, if I may, if you go to
3 the place, the part where the car goes in is full, and the
4 other one was, it was the addition that came out later on,
5 and it's made out of wood.

6 MR. FULLERTON: That's what I was saying.

7 MS. MORALES: So it's, when we address this
8 one specifically, it's that we have to see if we can keep
9 this one like that, or we have to bring it forward which
10 is what we --

11 MR. FULLERTON: If you have to rebuild it in
12 some way, you will be required to build it in block.
13 Isn't that correct?

14 MS. MORALES: Yes, per the code.

15 MR. FULLERTON: So that is part of your
16 intentions?

17 MS. MORALES: Yes, yes, yes. I want to be on
18 code. I wanted to have everything done in the proper way.

19 MR. FULLERTON: Okay.

20 MS. MORALES: Yes, yes. I don't want to keep
21 anything that is going to be unusual.

22 MS. KAUTZ: The footprint is in there.

23 MR. FULLERTON: Yes.

24 MS. ROLANDO: Do we have a consensus whether
25 we want to allow staff to review changes without the

1 applicants coming back to us?

2 MS. SPAIN: Okay, please do that, please,
3 please let us do this administratively.

4 MS. ROLANDO: Okay.

5 MS. SPAIN: They've really been through a
6 lot, and I do not want them to have any more delays on
7 this. I really appreciate if you have us work with them.

8 MR. SILVA: And this is only dealing with the
9 garage?

10 MS. SPAIN: Yes.

11 MS. ROLANDO: Yes. I would move for approval
12 of an expedited special certificate of appropriateness
13 subject to staff recommendations.

14 MS. MORALES: Sure.

15 MS. ROLANDO: And the request that you
16 restudy the fenestration by the living -- excuse me, the
17 dining room.

18 MR. FULLERTON: And the bathroom.

19 MS. ROLANDO: And bathroom, yes.

20 MR. SILVA: Before we vote, does anyone from
21 the public, anyone else want to speak for or against this?

22 MS. SWAIN: I am the neighbor from the other
23 side. No.

24 THE COURT REPORTER: I need your name for the
25 record.

1 MS. SWAIN: Catherine Swain, S-W-A-I-N.

2 THE COURT REPORTER: Thank you.

3 MR. SILVA: Thank you. We'll close the
4 public hearing, and do we have a motion on the floor by
5 Miss Rolando?

6 MR. MENENDEZ: Second.

7 MS. ROLANDO: I'm especially concerned about
8 dealing with the change in grade too, so.

9 MS. MORALES: Yes. We're going to work with
10 her. We're going to do it next week.

11 MS. KAUTZ: It's a really unusual condition
12 for the Gables --

13 MS. ROLANDO: Yes.

14 MS. KAUTZ: -- how it drops so dramatically
15 on one lot.

16 MS. ROLANDO: It could be that you handle it
17 internally where there's a step down.

18 MS. SWAIN: If I may say, I live next door
19 and the grade starts at the house, 1119, and then it
20 continues down, so when our street floods, that's why the
21 city put another drain in the front, because you would
22 have water that was two feet deep taking all of the dirt
23 from the area down, so my backyard was five steps in the
24 backyard, and in the front I only have three, so that's
25 addressing the grade.

1 So the people next door when they put a pool
2 in at 1119, they had to bring in fill and dirt, so that's
3 even higher, so it does grade to just a natural ridge, the
4 way it goes. It goes down.

5 MR. FULLERTON: Is that a public works issue,
6 the drainage, such a dramatic --

7 MS. SWAIN: They put a drain right at my
8 driveway.

9 MR. SILVA: Thank you. So we have a motion
10 and a second, Mr. Menendez. You want to call the roll?

11 THE CLERK: Miss Ghia?

12 MS. GHIA: Yes.

13 THE CLERK: Miss Rolando?

14 MS. ROLANDO: Yes.

15 THE CLERK: Miss Thomson?

16 MS. THOMSON: Yes.

17 THE CLERK: Mr. Fullerton?

18 MR. FULLERTON: Yes.

19 THE CLERK: Mr. Parsley?

20 MR. PARSLEY: Yes.

21 THE CLERK: Mr. Menendez?

22 MR. MENENDEZ: Yes.

23 THE CLERK: Mr. Silva?

24 MR. SILVA: Yes. Motion passes.

25 Congratulations.

1 MS. MORALES: Thank you.

2 MS. KAUTZ: Thank you so much.

3 MR. SILVA: So we'll move on to the next item
4 on the agenda which is Case File COA (SP) 2015-018, which
5 is continued. It's an application for the issuance of a
6 special certificate on appropriateness for the property at
7 4730 Santa Maria Street, a contributing resource within
8 the Santa Maria Street historic district, legally
9 described as Lot 16 through 23, Block 92, Coral Gables
10 Country Club, Section Five, according to the plat thereof
11 as recorded in Plat Book 23, Page 55 of the public records
12 of Miami-Dade County.

13 The application requesting design approval
14 for additions and alterations to the residence were
15 approved on January 8, 2016, with the condition that a
16 detailed proposal for the fence, pavers and landscaping
17 needs to be presented to the historic preservation board
18 for approval.

19 MS. SPAIN: Actually, that's all I was going
20 to say. I'm going to turn it over to the architect to
21 discuss their proposal.

22 MR. BARTOSOL: My name is Joseph Bartosol and
23 I'm representing the owner, Mercedes Ricon. If you go to
24 the site plan, the change that I think you, that most
25 everyone would recognize is the fact that the circular

1 driveway from the front yard has been removed. This is to
2 open up the yard to more of a park-like setting since the
3 project is a block long.

4 The parking and the drive court is now on
5 Allegriano where the garages have been located, so one of
6 the steps involved, I was trying to get people from the
7 drive court then to the front door, if it's someone who
8 needs to go to the front door. Doing that was the
9 placement of a couple trees which I will discuss later in
10 the site plan, in the landscape plan.

11 The property does have a four-foot wall
12 around it from the front elevation to the east. It is a
13 metal wall with posts, except for the curved entry area
14 which is along Santa Maria. If you'll see that area has
15 been depressed slightly. The desire I think was to, since
16 the property is one block long, to try to make a sense of
17 entry or arrival, and by pushing that in a little bit and
18 bringing the gates at that point, bringing the wall up in
19 that location, the post up to six foot, and the top of the
20 gates are at five foot two, and that bringing in the
21 wrought iron that is at the second floor porch of the
22 residence, bringing that down to that entryway area.

23 So that is a detail pretty much of
24 Allegriano. It's a three-car garage. The driveway is
25 located so you could access directly straight in two cars,

1 and then you have parking for two cars on the right and
2 parking for two cars on the left.

3 The walkway that you see from Allegriano that
4 goes to the house is from an existing walk, and that takes
5 you to the secondary entrance. A large tree would be
6 located at that point where you see some of that hoop
7 walkway which then takes you around the house to this area
8 where you come to another large oak tree placed in the
9 yard, and then you go to the front of the house where you
10 come to the main square at the front doors.

11 That's where that bisects the major axes from
12 the front gates. It was kind of envisioned to be a little
13 bit of a walk through a park where you really get to enjoy
14 the lot and really the lot is opened up. Right now the
15 lot has various palms that are kind of planted in no
16 particular order or rhyme or reason.

17 Here we have the elevations which the top one
18 shows the Santa Maria elevation, how the front gates work
19 with the front door and the metal fence works across the
20 property.

21 The second from the top is the Allegriano
22 side. Again, we have opened all along the side yard,
23 including where the drive court is, and then we go to a
24 four-foot high masonry stucco wall which will block the
25 view, giving them some privacy to their backyard, along

1 with shielding from the streets to parked cars and the
2 service area behind the house.

3 And then the bottom elevation is the Blue
4 Road elevation, so as I said before, from the front of the
5 house to Santa Maria is an open metal gate or metal wall,
6 but behind that is the four-foot high stucco masonry wall.
7 That again is for privacy for the lot, some noise control,
8 and just that is the side of the property.

9 Here is a detail of the front entry and the
10 front entry gates in relation to the four-foot metal wall
11 that runs along the property. It's a double swing gate.

12 And then you see the chaliced side and then
13 there's another piece of iron put in between that and then
14 another column, to give you a little bit more of a formal
15 entry or a sense of arrival.

16 There is a further detail of that. The
17 columns are stucco, and they would have the cap stone top
18 put on top, and this will be the site plan which
19 Mr. Martin will get into more as far as the planting and
20 describing the lot, but you'll see in the front yard there
21 are basically two major trees that frame the house, and we
22 would like to talk later on, that introduction of a little
23 basin or a little pool, we'd like to work with staff later
24 on if it's appropriate for drawings for them to square it
25 between the front door and the front gates.

1 MR. MARTIN: Thank you very much. Herb
2 Martin, landscape architect representing my own firm, HL
3 Martin Landscape Architect, P.A.

4 You have all the design intent is to add, to
5 create a landscape here that's complementary to the house
6 and to add to the historic character of Santa Maria
7 Street, so what we're doing is we're retaining obviously
8 the street trees along Santa Maria. The City of Coral
9 Gables has recently installed new live oaks along
10 Allegriano, and in the existing condition you'll see
11 there's one, two, three, four large overgrown ficus trees,
12 ficus benjamina, that we're removing and again working
13 with the City of Coral Gables, public service, they've
14 been agreeable to planting new live oak trees along the
15 right of way of Blue Road.

16 The landscape plan is very formal. It
17 relates well to the architecture of the house, under, you
18 know, the somewhat strict guidelines from the owners about
19 no palms, no tropical plants. They really have a very,
20 very much a strong preference for white flowering plants
21 and things that are, you know, modest and traditional to
22 create a formal look.

23 So landscape planning, as I mentioned, number
24 one, to preserve the large tree on the perimeter, and
25 number two, we're incorporating two large live oaks on the

1 northeast corner and the southeast corner to frame the
2 architecture of the house, and then as we get closer to
3 the house, there's two magnolia trees that frame the
4 second story white of the front, on the front facade.

5 There's also some second story augustin
6 trees. The beds are formal with low plantings of ilis to
7 create a border and then back filled with things like
8 white plumbago, white African iris, white pentas. As long
9 as it's white, they're okay with it. Pinks, reds, yellows
10 is out of the question.

11 I did get them to agree to doing a white
12 flowering alta causa. That's the tree that's near the
13 drive on the north side.

14 So again, you have, you know, large perimeter
15 trees and then the trees that frame and create this
16 park-like setting. It's totally open, has been the
17 directive from the very beginning from the onset of the
18 project.

19 Furthermore, the landscape behind the fence
20 that Joseph mentioned is a planting photo carpus, and then
21 accenting the columns with flowering jasmine, again with
22 the white flowers, and finally on the side that faces Blue
23 Road, I'm proposing a layer of calophyllum trees to create
24 a buffer behind the wall and to create somewhat of privacy
25 because the addition in the rear is up near a patio, so

1 there was an expressed desire to create more privacy on
2 that side.

3 Finally in the rear, we kept the taxum at
4 this point in time. We're providing two ylang-ylang
5 trees. Although they're yellow, the clients like them,
6 and the whole rear yard area is open for children to play,
7 swing sets and that kind of thing in the future. There's
8 two small children in the family.

9 So finally I think that's about it. I mean,
10 the City of Coral Gables, like I said, has been
11 instrumental in helping us with the street tree plantings
12 and that kind of thing which has been a big factor in
13 this, and again, I think the landscape is just designed to
14 enforce the architecture of the house and to reinforce the
15 walkways, and the bed lines are simple and restrained.

16 MR. SILVA: What material were you all
17 thinking for the walkways?

18 MR. BARTOSOL: It would be brick.

19 MR. SILVA: Brick?

20 MR. BARTOSOL: Brick to match, yes, the
21 existing front stairs which would be capped to the porch
22 that goes across the front of the house. They would be
23 brick.

24 MR. SILVA: So for the pavers.

25 MR. BARTOSOL: Yes, it would be brick, and

1 then the drive court also.

2 MR. SILVA: And Dona, are we looking -- we
3 had approved the pool deck and all that in the previous
4 submittal?

5 MS. SPAIN: I think so, yes.

6 MR. SILVA: So it's just the wall, the
7 landscaping and the paving pattern?

8 MS. SPAIN: Yes.

9 MR. SILVA: And you're requesting approval
10 for that fountain as well.

11 Mr. BARTOSOL: Well, the little pool or the
12 fountain, maybe we can work with staff because we don't
13 really have -- we're not indicating -- it's going to be I
14 think a dunking basin with a curve around it, but it's
15 just a quick in that square area on the axis.

16 MR. SILVA: Anyone on the board have any
17 other questions or comments for the applicant?

18 Mr. Parsley.

19 MR. FULLERTON: Parsley.

20 MR. PARSLEY: I'm going to make an unrelated
21 comment. On the round coffee, if you're having an itch --

22 MR. MARTIN: Yes, white house.

23 MR. PARSLEY: I would suggest use the
24 Bahamian coffee, not the round coffee. It's a nicer
25 texture.

1 MR. MARTIN: Yes.

2 MR. PARSLEY: And then there's a port landia,
3 you want white. Hold on one second. Take a look at this.
4 You should have one of these.

5 MR. MARTIN: Port landia.

6 MR. PARSLEY: Port landia.

7 MR. MARTIN: Absolutely, okay.

8 MR. PARSLEY: You want white.

9 MR. MARTIN: All right. It's also possible
10 to I think maybe enclose some white front annuals, maybe
11 the great comfort.

12 MR. PARSLEY: That's the best one I've ever
13 seen. It's ironic when you said white.

14 MR. MARTIN: Thank you. It's got stephanotis
15 with the white plumbago.

16 MR. PARSLEY: It's fine, unrelated.

17 MR. MARTIN: How many they want. It's all
18 there.

19 MR. SILVA: All right. Is there anyone else,
20 is there anyone else in the public left?

21 MS. SPAIN: No one is here.

22 MR. SILVA: No one is here, all right. So
23 we'll open the floor for any further comments or motions.

24 MS. ROLANDO: I had one question. What is
25 the balc room? Is it a balcony, or is it a ballroom?

1 MR. BARTOSOL: Oh, that's a ballroom in the
2 back which is a family room, yeah. Originally the second
3 owner I believe of the house built that as a ballroom for
4 his wife. They danced, so it was a large dance floor.

5 MS. ROLANDO: I couldn't figure it out. I
6 move for an approval.

7 MR. FULLERTON: Second, I'll second.

8 MR. SILVA: Mr. Fullerton has seconded.

9 MS. SPAIN: Can I ask for a clarification?
10 Is that without the fountain, or are you approving the
11 fountain, or what are we doing about the fountain?

12 MS. ROLANDO: I would suggest that any
13 feature there go to staff for review and approval --

14 MS. SPAIN: That's fine.

15 MS. ROLANDO: -- administratively. Thank you
16 for the clarification.

17 MR. FULLERTON: I'll accept that.

18 MR. SILVA: All right. So we have the
19 motion, an amended motion and a second on the amended
20 motion. Can we call the roll, please?

21 THE CLERK: Mr. Menendez?

22 MR. MENENDEZ: Yes.

23 THE CLERK: Miss Ghia?

24 MS. GHIA: Yes.

25 THE CLERK: Miss Rolando?

1 MS. ROLANDO: Yes.

2 THE CLERK: Miss Thomson?

3 MS. THOMSON: Yes.

4 THE CLERK: Mr. Fullerton?

5 MR. FULLERTON: Yes.

6 THE CLERK: Mr. Parsley?

7 MR. PARSLEY: Yes.

8 THE CLERK: Mr. Silva?

9 MR. SILVA: Yes. Thank you. Motion passes.

10 Mr. BARTOSOL: Thank you very much.

11 MS. THOMSON: Can I get those Bahamian
12 coffee?

13 MR. MARTIN: That's good in the morning too.

14 MR. SILVA: Moving on to the last item on the
15 agenda, Case File COA (ST) 2017-067, an application for
16 the issuance of a standard certificate of appropriateness
17 for the property at 814 Santiago Street, a contributing
18 resource within the Santiago Street historic district,
19 legally described as the south half of Lot Six and all of
20 Lots Seven and Eight, Block Two, Mariana Place, according
21 to the plat thereof as recorded in Plat Book Nine at Page
22 11 of the public records of Miami-Dade County, Florida.

23 The application request after-the-fact design
24 approval for the installation of a new front door.

25 MS. KAUTZ: This is the wrong card, right?

1 You need to -- it's the second Power Point. Can you go to
2 the next one, Seven? Sorry. We loaded the Power Point so
3 there's two back to back so it's going to take forever.

4 MS. ROLANDO: In the interest of full
5 disclosure, the applicant is a friend of mine, but we have
6 not discussed this particular application at all.

7 MR. SILVA: Is this going to impact your
8 ability to judge this?

9 MS. ROLANDO: I hope not.

10 MS. KAUTZ: Ron, did you work the Power
11 Point?

12 MS. THOMSON: I think they need a more
13 definitive answer.

14 MS. ROLANDO: Pardon?

15 MS. KAUTZ: While he's loading that, the
16 house was built in 1929 and it was designed and owned by
17 E.C Upton. Sorry. It's part of the Santiago Street
18 historic district which is a group of houses that front
19 Santiago Street.

20 Location map, Eighth Street is to the north.
21 So in 2014, a certificate of appropriateness was issued
22 for additions and alterations to the residence, and the
23 standard certificate were also issued for the installation
24 of a swimming pool, terrace and perimeter fencing.

25 During an inspection for the perimeter

1 fencing, it was noticed that the front door had been
2 changed without permission, so this is the photo of 1940,
3 and I had to look in the book at this picture a thousand
4 times, but that's actually the screen door and you can't
5 see what's behind it.

6 This is a picture from a listing photo from
7 2012. You can see a wood framed door with a small window
8 and three iron hinges. This was from a certificate of
9 appropriateness application from 2014, again, the screen
10 door, and this is how it exists today, and there is a
11 shadow. There's photos in your packet as well.

12 MR. PARSLEY: Still can't see it.

13 MS. KAUTZ: Can you see it in your packet?
14 There's photos in there as well. Can you see it at all?
15 So essentially it looks like, it looks like this.

16 MR. PARSLEY: Is this the door?

17 MS. KAUTZ: Yes, that's the door. That's the
18 current door.

19 So what is -- there are no original plans for
20 the house. The '40s photo is not visible, but there are
21 no permits that were issued for changing the front door,
22 and I have no reason to believe it was not -- it wasn't
23 the original front door. I don't think the one installed
24 is entirely appropriate, but the owner is here.

25 MR. PARSLEY: What were these pictures?

1 MS. KAUTZ: I don't know. That was part of
2 the application.

3 MR. FULLERTON: Google search would show.

4 MR. NGUYEN: It was in the letter.

5 MR. FULLERTON: This is the exact door.

6 MR. NGUYEN: First of all, she's right. I
7 have been a bad boy.

8 THE COURT REPORTER: Can I have your name for
9 the record?

10 MR. NGUYEN: Yes, Hung Nguyen. I'm the
11 owner.

12 THE COURT REPORTER: Thank you.

13 MR. NGUYEN: And I did not remember that
14 Peggy was on the board, so we did not talk about it or
15 anything, so, and I do apologize for that.

16 So what happened was we -- I bought the house
17 in 2012. We took forever to do the plans. We started in
18 '14, '15, '14, '15, and we didn't finish -- it took -- it
19 was supposed to take three to five months. It took 13
20 months, and we were paying the mortgage and living in
21 another place, and it was causing marital strife. I
22 didn't realize this type of stuff could do that.

23 MS. THOMSON: It does.

24 MR. NGUYEN: But towards the end of the
25 project, month 11, 12, my contractor comes up to me and

1 he's like, "Listen, you should replace this door," and I
2 liked the front door. I thought that we could scrape it
3 because I wanted to get the paint off of it and get it
4 looking like wood for the -- I thought it would be a nice
5 contrast with the color.

6 And he told me, "Listen, I don't think it's a
7 goods idea. I don't think it makes sense."

8 The door is damaged. There's termite damage.
9 There's also, the bottom of the door was partly
10 splintered. The locks weren't working properly, and he
11 said, "There's the issue of, a hurricane issue as well."

12 You know, so, and then he talked to me about
13 cost, and he threw out a number of \$5,000. I was like,
14 "Whoa, let's not talk about that anymore."

15 So you know, I, it's on me. I gave him the
16 green light to go ahead and change the door. This door
17 opened outward as opposed to inward, and I guess for
18 various reasons I put in my letter, and really it was at
19 the end of the day expediency because, why I didn't ask
20 for the -- to have it approved, and it really was because
21 it was taking an extremely long time and we were, we were
22 living in a house where that was not a good house for us.
23 The roof caved in, and my wife was just on me.

24 And so you know, and I, you know, I wanted to
25 keep the house historic and all the features historic.

1 That's one of the reasons I bought the home. Our plans I
2 thought turned out beautifully, kept it looking
3 historical. We put in the old Cuban tile to make it look
4 old Spanish.

5 We added like 1,300 square feet to fit the
6 inside with the outside, really a brand-new house.

7 And so I Googled, you know, what a door would
8 look like, old Spanish, and it's in the materials I
9 provided you. That's, something came up. I tried to keep
10 it with that in mind and to keep it part of the house, and
11 so I apologize if I didn't -- you know, my contractor told
12 me there was a potential to set this thing back a bunch of
13 time, a long time, and I was like, "You know what, that's
14 not what I wanted to do at month 13, 12," and so that's
15 what happened.

16 The lawyer in me says, the lawyer in me wants
17 to make one argument, though, and that is what Kara said
18 at the end, which is that there is -- we are not sure that
19 the door that I replaced was the original door. It could
20 be. She makes an educated guess, and maybe she's right
21 that it is, it was an original door, but we don't know
22 that for sure, and I think, you know, to deny an
23 application where we don't know that we're replacing
24 something that was an original, you would be exercising
25 government powers. To do that I think may be problematic.

1 But I put myself at your mercy, and I'm happy
2 to answer any questions.

3 MS. KAUTZ: The door is not really green.

4 MR. NGUYEN: It was yellow, bright yellow,
5 and that's how I bought it.

6 MR. PARSLEY: Like a blue stone version.

7 MR. NGUYEN: Pardon me?

8 MR. PARSLEY: I like the blue stone version.

9 MR. NGUYEN: I put the blue stone in, and my
10 wife told me -- I put it in before I got married, and when
11 I got married it was -- you know, so.

12 MS. ROLANDO: Hung, that's called a
13 civilizing influence.

14 MR. NGUYEN: Well, you know what, with her
15 influences, her touches, the house has really turned out
16 fantastic, it really has. We kept all the details of it.

17 She chose the lighting and all these door
18 fixtures and everything. She deserves a lot of credit for
19 it. The door was me, though. It was me and the
20 contractor and --

21 MR. FULLERTON: How did this come to the
22 board, I mean to the staff, this door?

23 MS. KAUTZ: Because I gave him grief about
24 something else and I was giving him grief about a fence
25 installation, and I saw the photograph of the fence, and I

1 went, "The door," so we came back and checked, and the
2 door was never part of the application that was approved
3 by the board and looked at by us, so when I asked him, he
4 told me he had changed it.

5 It was on an inspection. My recommendation
6 to you would be if you ever do something like that, call
7 for an inspection first.

8 MR. NGUYEN: No, no. We're done with the
9 house. I think it's, the neighborhood is a gem of a
10 neighborhood. It's the Santiago historic district.

11 MS. ROLANDO: That's as is now?

12 MR. NGUYEN: Yes, yes, and you don't get to
13 see it, but we added -- the house is on a
14 12,500-square-foot lot, and the original house was on a
15 7,500-square-foot lot, and there's a 5,000-square-foot lot
16 next to it which they had a fence, a little fence. As
17 part of the build-out, we took out that fence. We built
18 out a deck with a Cuban tile deck overreaching,
19 overlooking the other part of the yard, and we put a pool
20 in there.

21 And so it's on the other side. I'm not sure
22 if you can see it, but it really, it feels like living in
23 a resort now, it really does.

24 MS. KAUTZ: I remember that while you were on
25 the board, and I want to say you recused yourself at the

1 time because there was a connection.

2 MR. NGUYEN: Yeah.

3 MS. KAUTZ: I don't know if you heard the
4 item or not.

5 MR. NGUYEN: I don't remember.

6 MS. ROLANDO: I don't think --

7 MR. NGUYEN: I think you were absent that
8 day.

9 MS. ROLANDO: I was not here.

10 MR. NGUYEN: I think you were absent that
11 day.

12 MS. KAUTZ: I knew that you all knew each
13 other, but I didn't know --

14 MR. NGUYEN: Yes.

15 MS. KAUTZ: Otherwise, he's been a very good
16 owner, and he's taken very good care of the house.

17 MR. FULLERTON: You put that addition to the
18 south. It's really nice.

19 MR. NGUYEN: You can see it?

20 MR. FULLERTON: The whole area looks
21 beautiful.

22 MR. NGUYEN: Thank you, really, and it's part
23 of a five-house historic district, and my neighbors love
24 it, you know, and it's true to the neighborhood. We tried
25 to keep it true to the neighborhood.

1 MR. FULLERTON: The neighborhood is nice
2 also.

3 MR. NGUYEN: Thank you.

4 MR. FULLERTON: Why isn't that a district
5 among others that we've seen today?

6 MS. KAUTZ: Why is it or why isn't it?

7 MR. FULLERTON: Why is it not?

8 MS. KAUTZ: It is.

9 MR. NGUYEN: The Santiago district.

10 MS. KAUTZ: There's a group of six on the
11 street.

12 MR. FULLERTON: Really, really nice.

13 MR. SILVA: You did a great job. You should
14 have let your wife handle the door, though.

15 MR. NGUYEN: Yes. You don't like it?

16 MR. SILVA: No. It's --

17 MR. NGUYEN: Yeah.

18 MR. SILVA: All right. I think there's no
19 one in the audience, so does anyone want to make a motion?

20 MR. MENENDEZ: He just made a motion.

21 MR. FULLERTON: He made a motion.

22 MR. MENENDEZ: Second.

23 MR. SILVA: Second. Call the roll, please.

24 THE CLERK: Miss Rolando?

25 MS. ROLANDO: Take me last.

1 THE CLERK: Mr. Menendez?

2 MR. MENENDEZ: Yes.

3 THE CLERK: Miss Thomson?

4 MS. THOMSON: Can we repeat the motion? I'm
5 not sure I heard a motion.

6 MR. FULLERTON: I just moved acceptance of
7 the application.

8 MS. THOMSON: Oh, okay, okay.

9 MR. FULLERTON: For the door, I guess it's
10 for the door.

11 MS. KAUTZ: For the door.

12 MS. THOMSON: Okay, yes.

13 THE CLERK: Mr. Fullerton?

14 MR. FULLERTON: Yes.

15 THE CLERK: Mr. Parsley?

16 MR. PARSLEY: Yes.

17 THE CLERK: Mr. Silva?

18 MR. SILVA: Yes.

19 THE CLERK: Miss Ghia?

20 MS. GHIA: Yes.

21 THE CLERK: Miss Rolando?

22 MS. ROLANDO: Yes.

23 MR. NGUYEN: You could have abstained there.
24 That would have, because --

25 MR. SILVA: Motion passes.

1 MR. NGUYEN: Thank you all very much. I
2 really appreciate your time. I really appreciate all
3 these ladies do. They do a great job, so even though they
4 are on us, I appreciate that. Thank you.

5 MR. SILVA: Any new business, old business?

6 MS. SPAIN: A few things. We hosted a
7 certified local government historic preservation workshop
8 on April 27th and April 28th. Thank you, Albert. You
9 were the only board member that attended. I very much
10 appreciated your presence.

11 MS. THOMSON: I was out of town.

12 MS. SPAIN: A little dig, but it was
13 actually, turned out really nice. It was at the Biltmore
14 Hotel and we had a reception at the Venetian Pool. It was
15 quite nice. We had a good turnout from preservationists
16 around South Florida, so it worked out very nicely.

17 I wanted to bring up a Coral Gables Museum
18 exhibit, The Life and Art of Denman Fink, and I've seen
19 some of the drawings that they're going to show. It's
20 amazing. You really should go to it.

21 MS. ROLANDO: When does it open?

22 MS. SPAIN: I believe that it opens on May
23 the 31st. There's an evening membership preview of the
24 exhibit, and then I'm not sure how long it will be at the
25 museum, but it's really wonderful.

1 And then on June 6th at 11:00 in the morning,
2 there is going to be the dedication of the Coral Gables
3 Riding Academy and Bridle Path plaque that you all
4 approved a little bit ago in front of the apartment
5 building across from the museum on Salzedo, and so that
6 was done by the Historic Preservationists Association of
7 Coral Gables, so that's all I have.

8 MR. SILVA: Thank you.

9 MS. ROLANDO: My perennial question, the
10 plaques?

11 MS. SPAIN: The plaques?

12 MS. RAMOS: We keep asking. They keep saying
13 by the end of the week.

14 MS. SPAIN: He's an artist, so you know, he
15 is making them. We get them in batches.

16 MS. THOMSON: And may I ask what's happening
17 with that concrete sofa?

18 MS. SPAIN: Oh, Catherine Cathers (phonetic)
19 talked to the artist yesterday, I believe, and he's ready
20 to go into permitting, and that's going to happen very
21 soon.

22 MS. THOMSON: Okay, because I jog past that
23 spot all the time.

24 MS. SPAIN: We do set the staging --

25 MS. THOMSON: Yes.

1 MS. SPAIN: -- for the entrances, the
2 contractors, but I think it will start really soon.

3 MS. THOMSON: Cool.

4 MS. ROLANDO: And when is the work on the
5 various plazas scheduled to be completed?

6 MS. SPAIN: You know, I'm not sure. Do you
7 know, Kara?

8 MS. KAUTZ: End of June.

9 MS. SPAIN: End of June.

10 MS. ROLANDO: Okay. Thank you.

11 MR. SILVA: No one else has anything?

12 MR. FULLERTON: I just want to apologize to
13 the board and staff for being late.

14 MS. THOMSON: I was late too.

15 MR. FULLERTON: I got confused. I couldn't
16 find my car.

17 MS. SPAIN: That happens to me, I'm
18 embarrassed to say, but you have a little thing on your
19 phone that says a parked car, right?

20 MR. FULLERTON: No, not exactly. My problem
21 is I park in different places every day.

22 MS. SPAIN: I do the same thing.

23 MR. FULLERTON: I come out of my office,
24 "Where the heck did I put my car?"

25 MS. THOMSON: Oh, and one thing that I've

1 noticed coming down Coral Way, the fountains that are
2 working again.

3 MR. FULLERTON: Oh, yeah.

4 MS. THOMSON: I think, yeah, they're working
5 again.

6 MS. SPAIN: Oh, yeah.

7 MS. THOMSON: Yeah, and the water --

8 MS. SPAIN: Yes.

9 MS. THOMSON: -- shining on the concrete
10 walks.

11 MS. SPAIN: That was a big, that was a big
12 project, and they are all recirculating now, fountains
13 now, so.

14 MS. THOMSON: It's beautiful.

15 MS. SPAIN: They're turned on.

16 MR. FULLERTON: Is there a thing on Miracle
17 Mile this Friday or next Friday?

18 MS. SPAIN: Pardon me?

19 MR. SILVA: Last Friday.

20 MS. SPAIN: It was this past Friday. It was
21 a very nice event.

22 MR. FULLERTON: Did I have a good time?

23 MS. SPAIN: Yes. That's all.

24 MR. SILVA: A motion to adjourn?

25 MS. THOMSON: I move we adjourn.

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MR. FULLERTON: Second.

MR. SILVA: So moved. All in favor?

(Thereupon, the board responded collectively in the affirmative, and proceedings were concluded at 5:59 p.m.)

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C E R T I F I C A T E

STATE OF FLORIDA)
COUNTY OF DADE)

I, DOREEN M. STRAUSS, do here by certify that
the foregoing pages, numbered from 1 to including 90,
represent a true and accurate record of the proceedings in
the above-mentioned case.

WITNESS my hand in the City of Miami this 13th
day of June, 2017.

Doreen M. Strauss, RMR

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