

CITY OF CORAL GABLES
HISTORIC PRESERVATION BOARD MEETING

VOLUME I OF II

Including:

Case File AV 2016-006, 800 Coral Way
Case File LHD 2021-008, 1541 Sopera Avenue
Case File LHD 2021-010, 4100 Monserrate Street
Case File COA (SP) 2021-009, 1021 Hardee Road
Case File COA (SP) 2021-019, 155 Cocoplum Road
Case File COA (SP) 2021-020, 416 Garlenda Avenue

405 Biltmore Way,
Coral Gables, Florida,
Wednesday, 4:03 p.m.,
November 17, 2021.

PARTICIPANTS:

Albert Menendez, Chairperson
Michael Maxwell, Board Member
Bruce Ehrenhaft, Board Member
Alicia Bache-Wiig, Board Member
Dona Spain, Board Member
Xavier Durana, Board Member
John P. Fullerton, Board Member
Margaret "Peggy" Rolando,
Board Member (From Page Nine)

Warren Adams, Historic Preservation Officer
Kara Kautz, Assistant Historic Preservation Officer
Gustavo Ceballos, Esq., Assistant City Attorney

Nancy Lyons, Administrative Assistant

1 MR. MENENDEZ: Good afternoon. Welcome to
2 the regularly scheduled meeting of the City of
3 Coral Gables Historic Preservation Board.

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

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

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

16 Lobbyists registration and disclosure: Any
17 person who acts as a lobbyist pursuant to the City of
18 Coral Gables Ordinance Number 2006-11 must register with
19 the city clerk prior to engaging in lobbying activities or
20 presentations before city staff, boards, committees, or
21 the city commission. A copy of the ordinance is available
22 in the office of the city clerk.

23 Failure to register and provide proof of
24 registration shall prohibit your ability to present to the
25 Historic Preservation Board on applications under

1 consideration this afternoon.

2 "Lobbyist" is defined as an individual,
3 corporation, partnership or other legal entity employed or
4 retained, whether paid or not, by a principal who seeks to
5 encourage the approval, disapproval, adoption, repeal,
6 passage, defeat, or modifications of any ordinance,
7 resolution, action or decision of any city commissioner,
8 any action, decision, recommendation of the city manager,
9 any city board or committee, including, but not limited
10 to, quasi-judicial advisory board, trust, authority or
11 council.

12 Or any action, decision or recommendation of
13 city personnel during the time period of the entire
14 decision-making process on the action, decision or
15 recommendation which foreseeably, which foreseeably will
16 be heard or reviewed by the city commission or a city
17 board 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 false claims ordinance, Chapter 39 of the
22 City of Coral Gables city code.

23 I now officially call the City of Coral
24 Gables Historic Preservation Board meeting of November
25 17th, 2021 to order. The time is now 4:06 p.m.

1 Present today are Dona Spain, Michael
2 Maxwell, John Fullerton, Xavier Durana, Alicia Bache-Wiig,
3 Bruce Ehrenhaft, and myself, Albert Menendez.

4 Approval of the minutes. The next item on
5 the agenda is approval of the minutes of the meeting held
6 on October 20th, 2021. Are there any changes or
7 corrections?

8 MR. MAXWELL: Move, move approval.

9 MS. SPAIN: I'll second.

10 MR. MENENDEZ: Okay. Mr. Maxwell made the
11 motion. Miss Spain seconds the motion.

12 MS. LYONS: Mr. Ehrenhaft?

13 MR. EHRENHAFT: Yes.

14 MR. LYONS: Mr. Fullerton?

15 MR. FULLERTON: Yes.

16 MS. LYONS: Miss Bache-Wiig?

17 MS. BACHE-WIIG: Yes.

18 MS. LYONS: Mr. Durana?

19 MR. DURANA: Yes?

20 MS. LYONS: Mr. Maxwell?

21 MR. MAXWELL: Yes.

22 MS. LYONS: Miss Spain?

23 MR. SPAIN: Yes.

24 MS. LYONS: The motion -- did I miss
25 anybody? Mr. Menendez?

1 MR. MENENDEZ: Yes. Notice regarding ex
2 parte communications:

3 Please be advised that this board is a
4 quasi-judicial board and the items on the agenda are
5 quasi-judicial in nature which requires board members to
6 disclose all ex parte communications.

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

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

20 Does any member have such communications to
21 disclose at this time?

22 MS. BACHE-WIIG: Back in -- for one of the
23 applications, for the correspondence for 1020 Hardee Road,
24 when the property owner purchased the property some years
25 ago, many years ago now, they reached out and they wanted

1 to know who from the Historic Preservation staff to speak
2 with, and I just directed them to Kara at that time, and
3 then I haven't heard anything until today, so it's great.

4 MR. MENENDEZ: Okay.

5 MR. ADAMS: Mr. Chair, you may want to
6 mention that some of them visited 1224 Country Club Prado.
7 You may want to mention just for the record.

8 MR. MENENDEZ: That's right, that's right.
9 Some of the board members did visit 1224 Country Club
10 Prado, I believe it was Monday, to do a field visit.

11 MR. FULLERTON: I didn't know there was a
12 time for it.

13 MR. MENENDEZ: We have an excused absence by
14 Mr., for Mr. Garcia-Pons.

15 MR. FULLERTON: I'll move it, move the
16 excuse.

17 MR. MENENDEZ: Mr. Fullerton moves the
18 excuse.

19 MS. BACHE-WIIG: I'll second the motion.

20 MR. MENENDEZ: Miss Bache-Wiig seconds the
21 excuse. Do we need --

22 MR. LYONS: Mr. Fullerton?

23 MR. FULLERTON: Oh, yes.

24 MS. LYONS: Mr. Durana?

25 MR. DURANA: Yes.

1 MS. LYONS: Mr. Maxwell?

2 MR. MAXWELL: Yes.

3 MS. LYONS: Miss Spain?

4 MS. SPAIN: Yes.

5 MS. LYONS: Mr. Ehrenhaft?

6 MR. EHRENHAFT: Yes.

7 MS. LYONS: MISS Bache-Wiig?

8 MS. BACHE-WIIG: Yes.

9 MS. LYONS: Mr. Menendez?

10 MR. MENENDEZ: Yes.

11 MS. LYONS: Motion passes.

12 MR. MENENDEZ: Deferrals. Mr. Adams, do we
13 have any deferrals today?

14 MR. ADAMS: No, we don't.

15 MR. MENENDEZ: We don't, okay. Swearing in:
16 If any persons in the audience will be testifying today,
17 please rise to be sworn in.

18 (Thereupon, certain members of the audience were duly
19 sworn on oath by the court reporter.)

20 MR. MENENDEZ: Okay. So we've got first item
21 on the agenda, ad valorem tax relief, Case File AV
22 2016-006, an application requesting ad valorem tax relief
23 for the property at 800 Coral Way, a contributing resource
24 within the Coral Way Historic District legally described
25 as Lots Nine and Ten, Block One, Coral Gables Section A,

1 according to the plat thereof as recorded in Plat Book
2 Five, Page 102 of the public records of Miami-Dade County,
3 Florida.

4 A related special certificate of
5 appropriateness, COA (SP) 2016-006, was granted design
6 approval by the Historic Preservation Board on March 17th,
7 2016.

8 MS. KAUTZ: Thank you. The location map of
9 the property, right at the start of the ucoral Way
10 Historic District which was designated as a local historic
11 district in February of 2014. This property is considered
12 a contributing structure within the district, permitted in
13 1957.

14 It was designed by architect Curtis Haley.
15 It was deemed to be contributing because it had not had
16 any substantial alterations over the years, specifically
17 during the period of significance in the district.

18 I'll scroll through the photographs of the
19 project. They're not labeled. They're before and after,
20 so they're before shots and after. You can tell the after
21 because they're approved, and if there's any question,
22 I'll describe it.

23 MR. FULLERTON: Excuse me, Kara. I'm having
24 a hard time understanding with that mask.

25 MS. KAUTZ: Sorry. I'm probably talking too

1 fast anyway.

2 So general restoration, renovation includes
3 new impact resistant casement windows and doors, new gray
4 flat cement roof, enclosure of the original two-car garage
5 off of Coral Way converted into a kitchen, and this is
6 what you see here on the screen.

7 Expansion of the footprint of the west wing
8 of the house, insulation of decorative shutters, total
9 interior remodeling, rebuilding of the front bay window
10 structure you see right there on the front.

11 A one-story addition to the rear with access
12 off of De Soto Boulevard consist of a master bedroom suite
13 and new two-car garage.

14 Site improvements include the installation of
15 a new brick paver driveway and vehicular gate and the new
16 garage off of De Soto Boulevard, and landscaping around
17 the property.

18 That's finishing the before and after
19 photographs, and there you have it. This was approved by
20 Special Certificate of Appropriateness 2016-06.

21 (Thereupon, Ms. Rolando is present.)

22 MR. MENENDEZ: Okay. Before we continue, let
23 the record show that Miss Rolando has joined us, so she's
24 here as well. Please continue.

25 MS. KAUTZ: I think the owner is here if you

1 have any questions of her.

2 MS. GUI TERAS: I'm the owner.

3 THE COURT REPORTER: Can you state your name,
4 please?

5 MS. GUI TERAS: Angelica, last name Guiteras.

6 THE COURT REPORTER: Thank you.

7 MR. MENENDEZ: Any questions from the board?

8 MS. SPAIN: Well, I'm assuming that I can
9 vote on this. I don't see there's any reason that I
10 shouldn't be able to vote on this even though I was
11 involved in that.

12 MR. FULLERTON: What?

13 MS. SPAIN: Is there any reason why I
14 shouldn't vote on this?

15 MR. CEBALLOS: You were involved in what, the
16 original designation?

17 MS. SPAIN: Yes, with the certificate of
18 appropriateness, I was involved in that, but this is for
19 the ad valorem tax relief. Is this --

20 MR. CEBALLOS: Do you believe you can be fair
21 and impartial?

22 MS. SPAIN: Absolutely.

23 MR. CEBALLOS: You have no gain in this?

24 MR. FULLERTON: I think there's only one
25 thing I see, is that they need to bring the roof tile, the

1 original garage door and the replacement for it which has
2 the windows which I think is very attractive, very well
3 done. It just doesn't fill the space the way the older
4 door did, and I'm not sure if that's important or not. I
5 didn't -- I thought I read something in here, the
6 documentation, that said that it's supposed to be more
7 like --

8 THE COURT REPORTER: Can you talk louder or
9 more into the mic, Mr Fullerton, please? Thank you.

10 MR. FULLERTON: Are you talking next to the
11 garage door?

12 MS. KAUTZ: Can you put the Power Point back
13 up, please? I'm asking them to put the Power Point back
14 up.

15 MR. FULLERTON: If it's immaterial, I mean if
16 the board isn't objecting, if it doesn't have any
17 objection, then --

18 MS. KAUTZ: So what happened, what the
19 request was that was approved by the board was that the
20 front-facing garage off of Coral Way was allowed to be
21 enclosed --

22 MR. FULLERTON: Right.

23 MS. KAUTZ: -- as was the space to be a
24 kitchen, and so this was the before photograph, garage
25 door. This is the after photograph. It included, it

1 included the stucco moulding that you see. It was just,
2 it was approved by the board.

3 MR. FULLERTON: Okay. I understood what was
4 going on about it, but it just occurred to me that it was
5 a completely different modulation of the space between the
6 two sites.

7 MS. KAUTZ: Right. We had requested they
8 keep the opening so that it reads as the opening and set
9 the in-fill, recess it so that it reads as an opening.

10 MR. FULLERTON: I have no objection to that.
11 Thank you.

12 MR. MENENDEZ: Do I have a motion?

13 MR. MAXWELL: Move to accept.

14 MS. SPAIN: I'll second it.

15 MR. MENENDEZ: Mr. Maxwell made the motion.

16 mMiss Spain seconded the motion.

17 MS. GUITERAS: Is that it?

18 MS. KAUTZ: We have to vote, but yes.

19 MS. LYONS: Miss Bache-Wiig?

20 MS. BACHE-WIIG: Yes.

21 MS. LYONS: Mr. Durana?

22 MR. DURANA: Yes.

23 MS. LYONS: Mr. Fullerton?

24 MR. FULLERTON: Yes.

25 MS. LYONS: Mr. Ehrenhaft?

1 MR. EHRENHAFT: Yes.

2 MS. LYONS: Mr. Menendez?

3 MR. MENENDEZ: Yes.

4 MS. LYONS: Mr. Maxwell?

5 MR. MAXWELL: Yes.

6 MS. LYONS: Miss Spain?

7 MS. SPAIN: Yes.

8 MS. LYONS: Miss Rolando?

9 MS. ROLANDO: Yes.

10 MS. LYONS: Motion passes.

11 MS. GUITERAS: Thank you, thank you very
12 much.

13 MR. MAXWELL: Good job.

14 MR. MENENDEZ: Next case file, local historic
15 designation, Case File LHD 2021-008, consideration of the
16 local historic designation of the property at 1541 Sopera
17 Avenue, legally described as the west one half of Lot 16,
18 all of Lot 17, and the east half of Lot 18, Block 56,
19 Coral Gables Country Club Section Part Four, according to
20 the plat thereof as recorded in Plat Book Ten at Page 57
21 of the public records of Miami-Dade County, Florida.

22 MR. ADAMS: Can we have the Power Point,
23 please, for 1541 Sopera Avenue?

24 (Thereupon, the audio/video recording was played as
25 follows:)

1 "MS. GUIN: The property at 1541 Sopera
2 Avenue is before you for consideration as a local historic
3 landmark. It is the result of a historic significance
4 determination required by the board of architects.

5 "Please note that all observations are made
6 from the public right of way and there was no access to
7 the property.

8 "As per Article Eight, Section 8-103 of the
9 Coral Gables Zoning Code, criteria for designation of
10 historic landmarks, a local historic landmark must have
11 significant character, interest or value as part of the
12 historical, cultural or archaeological, aesthetic or
13 architectural heritage of the city, state or nation.

14 "For designation, a property must meet one of
15 the criteria outlined in the code. 1541 Sopera Avenue is
16 eligible as a local historic landmark based on three
17 criteria:

18 "Historic cultural significance, Criteria
19 Four, It exemplifies the historical, cultural, political,
20 economic or social trends of the community.

21 "Architectural significance Criteria One, It
22 portrays the environment in an era of history
23 characterized by one or more distinctive architectural
24 style.

25 "And Criteria Two, It embodies those

1 distinguishing characteristics of an architectural style
2 or period or method of construction.

3 "The single-family residence at 1541 Sopera
4 Avenue in the Coral Gables Country Club Section Part Four
5 is located one block north of Bird Road and two blocks
6 west of the Biltmore Golf Course. It sits on an interior
7 100-by-110-foot lot on the south side of Sopera Avenue
8 between Alhambra Circle and Red Road.

9 "George Merrick founded Coral Gables in the
10 early 1920s based on his vision for a fully conceived
11 Mediterranean-inspired city. The city's developmental
12 history is divided into three major historical periods.

13 "During the initial developmental period,
14 architectural designs specifically combined elements
15 commonly used in Spanish, Moorish, Italian architecture
16 and has come to be known as the Mediterranean Revival
17 style. During the 1920s, structures and amenities were
18 built almost exclusively in accordance with this style.

19 "The construction of the home at 1514 Sopera
20 Avenue occurred during this initial phase simultaneous to
21 the incorporation of the city.

22 "Nationally acclaimed landscape architect
23 Frank Button drew the first comprehensive map of Coral
24 Gables in 1921 and 1922, one of which is on the left side
25 of this slide.

1 "In the mid-1920s, Merrick announced plans
2 for a premiere hotel and redesigned golf course in Section
3 H. At this time, Sections G, H and I which were primarily
4 undeveloped, were reworked to accommodate the large,
5 ten-million-dollar hotel complex. These three sections
6 were divided into six sections and renamed Country Club
7 Sections Parts One through Six.

8 "Additional scenic boulevards were added to
9 include Anastasia Avenue, Ocean Beach Drive which was
10 later named University Drive, Segovia Street. You can see
11 some of these changes between the two maps dated 1922 and
12 1925.

13 "The home at 1541 Sopera Avenue was built in
14 this area, Country Club Section Part Four, which is
15 outlined in blue.

16 "With the unbridled Florida land boom, the
17 influx of new residents and winter visitors resulted in a
18 housing shortage in South Florida by the mid-1920s. As
19 Coral Gables grew exponentially, so did its workforce, and
20 the construction of homes in Coral Gables could not keep
21 pace with their burgeoning numbers.

22 "This, coupled with the acute housing
23 shortage in the region, presented a challenge which, by
24 1925, Merrick tried to meet head on.

25 "Merrick began a multi-pronged approach to

1 this issue. He provided temporary housing in the form of
2 a tent city as seen in the photo in the upper left.

3 "He commissioned the San Sebastien Apartment
4 Hotel which provided apartments to company employees and
5 their families, and he reached out to M.L. Rauschenberg,
6 an Atlanta builder and a close personal friend, who agreed
7 to build ten apartment buildings in the Douglas sections
8 which would accommodate 128 families.

9 "Merrick also wanted to provide the option of
10 single-family homes. As a result of the trip to Atlanta
11 to broker the deal with Rauschenberg, Merrick's investment
12 opportunity and needs came to the attention of Lindsey
13 Hopkins and Herbert Nicholes.

14 "Lindsey H. Hopkins, who is pictured here,
15 was a nationally acclaimed investor. He was the director
16 of the Coca-Cola Company, the Federal Reserve Bank in
17 Atlanta, and the Reynolds metal company. He was intensely
18 interested in aviation, automobiles and road development
19 and real estate, all passions shared by Merrick.

20 "But probably more important to Merrick was
21 that Hopkins, with his partner, Herbert Nicholes, a
22 prominent builder, were responsible for most of the homes
23 in Druids Hills.

24 "Druid Hills, an exclusive suburb of Atlanta,
25 was initially planned by the premiere landscape architect

1 Frederick Law Olmstead in 1893. In 1908, it was sold to
2 Asa Candler, the president of Coca-Cola, and developed in
3 large part by Hopkins and Nicholes between 1910 and 1936.
4 Druid Hills is now listed on the National Register for
5 Historic Places.

6 "This was one of several high profile and
7 successful endeavors Hopkins and Nicholed undertook under
8 the Builders Finance and Mortgage Company.

9 "Hopkins and Nicholes approached Merrick in
10 early 1925 with a large building program. It was to
11 include the construction of 500 single-family homes.

12 "At this point in time, Merrick had certain
13 criteria he was asking his potential investors to meet.
14 This included demonstrating they had readily available
15 capital to meet their contract and that they understood
16 the vision for the city.

17 "He also asked them to demonstrate the
18 ability to build in a large scale in a planned community
19 which these two had done in Druid Hills and also that they
20 could mobilize quickly and independently of the
21 construction currently underway in Coral Gables.

22 "To meet that requirement, Hopkins shipped
23 ten railway car loads of building material and submitted
24 plans to build a concrete plant in Coral Gables.

25 "Thus, in 1925 with the purchase of the first

1 50 lots and the submission of architectural drawings, a
2 contract was issued and the plan was announced. The 50
3 lots purchased were in undeveloped sections.

4 "Thirty of the homes were concentrated in the
5 Coconut Grove section, just south of the planned San
6 Sebastien Apartment Hotel which broke ground a few months
7 later in August.

8 "The other 20 were scattered over Country
9 Club Sections Part Three, Four and Five which wrap around
10 the southern portions of the Miami Biltmore Golf Course
11 which was then under construction.

12 "These 50 homes were designed by architects
13 H. George Fink or Frank Wyatt Woods, both of who were
14 members of Merrick's design team. As agreed, some of the
15 homes were to be moderately priced cottages that would be
16 affordable to Merrick's employees.

17 "Located in Country Club Section Part Four,
18 the home at 1541 Sopera Avenue was amongst these first 50
19 homes. It was designed in the Mediterranean Revival style
20 by architect H. George Fink in April of 1925, and the
21 plans were permitted in June of 1925 by Mr. Nicholes.

22 "1514 Sopera Avenue is a one-and-two-story
23 residence with a detached garage built in the
24 Mediterranean Revival style.

25 "As will be illustrated in the following

1 slides, the home exhibits numerous Mediterranean Revival
2 style characteristics defining features, including
3 projecting and recessed planes, a combination of roof
4 types, an entry bay with arched openings springing from
5 twisted columns, textured stucco, a prominent and
6 distinctive chimney, decorative vents, a wing wall,
7 recessed casement windows of various shapes and sizes, and
8 a series of coral rock walls.

9 "Here is an aerial view and a property survey
10 to provide an overall sense of the home. The
11 1,645-square-foot single-family residence sits at the
12 center of the lot with a detached garage off its northeast
13 corner.

14 "A swimming pool is located in the northwest
15 corner of the property and a pond feature is east of the
16 home.

17 "There are several coral rock wall features
18 on the property which include a low perimeter wall along
19 the east and the rear side. In addition, a low serpentine
20 wall extends from the home's wing wall at the southwest
21 corner of the home to the southwest corner of the lot.
22 Another wall curves from the southeast corner of the
23 property, sweeping along the driveway and the pond.

24 "Note the faux mansard roof on the two-story
25 section of the home. The small shed roof on its west side

1 juts out over the stairwell.

2 "This is the front facade of the home. Note
3 the front-facing gable roof whose eastern end extends
4 asymmetrically over the entry loggia with arch openings
5 springing from a central twisted column. At the western
6 end, the gable roof terminated at the chimney.

7 "An obscured wing wall extends from the
8 southwest corner, giving the impression that the gable
9 roof extends to the other side of the chimney. A clear
10 view of this still extant wing wall and the curved coral
11 rock wall can be seen in the 1940s photo.

12 "This photo is at the southeast corner of the
13 home and shows the entry porch. Originally a screened
14 porch, it was enclosed at an known date. The
15 configuration of the original arched openings has been
16 retained.

17 "Also note the original detached one-car
18 garage at the end of the paver driveway.

19 "The photo on the left shows the pond and a
20 portion of the coral rock wall along the driveway as
21 described previously. On the right, the original permit
22 drawing is provided to show some of the details that are
23 obscured by vegetation.

24 "Note the small gable roof bay projecting
25 slightly from the north end of the two-story section of

1 this facade. Also note the curved parapet cascading down
2 from the two-story section to the one-story rear bay.

3 "This photo shows the rear and a portion of
4 the west side facade. The rear shed roof bay was
5 originally a utility room with no exterior door and was
6 opened up to serve as a rear entry at an unknown date.

7 "The arched windows seen in the 1925 permit
8 drawing near the front of the home are extant but are
9 currently obscured by vegetation.

10 "A comparison of historic photographs and the
11 original architectural plans with the extant home as well
12 as an examination of the building records indicate that
13 the property at 1541 Sopera Avenue has retained its
14 historic integrity for nearly 100 years. There have been
15 no substantial changes to the form or to the style of the
16 home.

17 "As mentioned previously, the front and the
18 rear screened porches were enclosed at an unknown date and
19 their openings have been retained. They're shown here in
20 blue on the 1957 tax record, and the utility room,
21 indicated here in orange, was converted to the rear entry.

22 "In 2013, impact-resistant windows were
23 installed. It appears that all original openings were
24 retained. The original barrel tile roof was removed in
25 2009 and replaced with the current S-barrel tile.

1 "1541 Sopera Avenue remains as one of
2 approximately 100 homes built by Hopkins and Nicholes.

3 "After the 1926 hurricane, due to the
4 declining economy, amongst other national issues, Hopkins
5 and Nicholes reduced their contract with Merrick. In
6 return, Hopkins had provided the final necessary financing
7 for the San Sebastien, and eventually he purchased it in
8 1928.

9 "As you can see in this 1948 aerial photo,
10 the home at 1541 Sopera Avenue was one the few
11 Mediterranean Revival homes built in this area of the
12 city, and it stands as a testament to Merrick's vision for
13 Coral Gables.

14 "Hence, the property exemplifies the
15 historical, cultural, political, economic and social
16 trends of the initial developmental history of the
17 community.

18 "In conclusion, the single-family residence
19 at 1541 Sopera Avenue, permitted in 1925, and built in
20 the Mediterranean Revival style, exemplifies the
21 Mediterranean ideals espoused by city founder George
22 Merrick and is indicative of the type of architecture that
23 was the founding premise of Coral Gables.

24 "Financed and constructed by the nationally
25 acclaimed team of Lindsey Hopkins and H.W. Nicholes, it

1 represents an integral piece of how Merrick developed
2 Coral Gables.

3 "The home is one of a handful of homes built
4 in the initial development phase in the Country Club
5 Section Part Four and is part of a collection of quality
6 buildings that serves as a visible reminder of the history
7 and the cultural heritage of the city. The property at
8 1541 Sopera Avenue retains its architectural integrity.
9 It significantly contributes to historic fabric of the
10 City of Coral Gables.

11 "Hence, staff recommends approval of the
12 local historic designation of the property at 1541 Sopera
13 Avenue based on its historic, cultural and architectural
14 significance."

15 (Thereupon, the playing of the audio/visual recording was
16 concluded.)

17 MR. ADAMS: We do have some letters of
18 support.

19 MS. LYONS: Speak into the mic, Warren.

20 MR. ADAMS: We do have some letters of
21 support. Well, can you hear me now? We do have some
22 letters of support here, and we have one from the Historic
23 Preservation Association of Coral Gables. This is signed
24 by Karelia Martinez-Carbonell, president, Historic
25 Preservation Association of Coral Gables.

1 We have another support letter from Henry and
2 Zully Pardo from 49 Campina Court. We have another from
3 Bruce Fitzgerald, no address. We have another from Mary
4 Ebart, 1243 Asturia Avenue, and I believe that's it.

5 MS. PEREZ: Hello. I'm Dr. Perez. I'm the
6 owner of the property. I'm concerned, when I bought the
7 house, the house was not historical, and I have a baby, so
8 I'm concerned because I need to do some changes in the
9 property, if this were to be a new addition of what we
10 planning to do, which is adding a second room on the
11 second floor, so I am not engaged to be stalled in time.

12 We have been look for a house like this for
13 three years, and finally we found it last year, but when
14 we bought it, we didn't know that it has any historical
15 importance like you're telling me.

16 And then we still need the plan in order for
17 me to -- a lot of this is for my baby that I have been
18 sleeping with my baby for the whole year, adding a second
19 room to the second floor without changing what we have. I
20 just need to add it after the room that I have on the
21 second floor.

22 I think I have a meeting with some of you,
23 and I was explaining to them the need that I have for
24 that. If not, I have to sell the property, so I'm here
25 just to check to know what limitation I have if the house

1 becomes historical or what I'm planning to do, like the
2 second floor, adding, that's the most important, adding a
3 second floor room that I need to continue living in the
4 house. Thank you.

5 MR. MENENDEZ: Thank you. Is there anyone in
6 the audience who would like to speak in favor of this
7 case? Anyone in the audience who would like to speak in
8 opposition of this case?

9 Okay. I will close it to the public hearing
10 portion and open it up for board discussion.

11 MS. SPAIN: Can I just ask how you got here?
12 I mean, why are we seeing this?

13 MR. ADAMS: It was, the property owner was
14 asked to submit it for historic significance by the board
15 of architects because plans were submitted for
16 alterations.

17 MS. SPAIN: Oh, so you've already
18 submitted --

19 MS. PEREZ: I submitted the plans for --

20 MS. SPAIN: -- the plans for alterations.

21 MS. PEREZ: Yes, and then --

22 MS. SPAIN: Okay.

23 MS. PEREZ: -- they decided that you have
24 to --

25 MS. SPAIN: And that's part of their

1 responsibility.

2 MS. PEREZ: Yes.

3 MS. SPAIN: Okay.

4 MS. PEREZ: Which I, you know, I completely
5 with your board because Coral Gables is what it is because
6 part of that is you guys. That's 100 percent. I'm just
7 concerned to what limitation, you know, I'm dealing with
8 when it gets approved because I know it's got to be
9 historical, that I know, but I'm so concerned.

10 MR. FULLERTON: Well, in my mind there's no
11 question about the historical significance of this house,
12 of its background, the architect, the people involved,
13 George Fink, Lindsey Hopkins and people like him.

14 MS. PEREZ: Yes.

15 MR. FULLERTON: And the house itself is
16 beautiful.

17 I will say that people are sometimes
18 concerned about historic preservation. They think it's
19 another level of government and that needs to be
20 satisfied, and while the reality is it is one of the most
21 helpful groups that have to have oversight over these
22 historic buildings, and staff is very, very helpful and
23 encouraging and they'll work with your architect.

24 They've worked with every architect in town,
25 and I think I've never seen one that has come away really

1 upset about their participation in this process, so I
2 encourage you to embrace it and enjoy the process, and I
3 think they'll make you feel good about this.

4 MS. PEREZ: Yes. That means that it's not an
5 issue, if I do it the way you want it, it should not be an
6 issue?

7 MR. FULLERTON: Well, we haven't seen the
8 addition and our approval won't be based on that.

9 MS. SPAIN: Yeah. We have to base it on what
10 we've seen and whether it's significant or not, but it
11 sounds like the addition that you have, the architect, the
12 board of architects, they weren't comfortable with it
13 anyway, you know, so.

14 MS. PEREZ: They were, but they wanted the
15 drawings and --

16 MS. SPAIN: Okay. I think we need to vote on
17 whether it meets the criteria.

18 MS. PEREZ: Tomorrow I have the board of
19 architects meeting --

20 MR. FULLERTON: Yes.

21 MS. PEREZ: -- that they're waiting for you
22 to --

23 MR. FULLERTON: Well, enjoy the process.
24 It's going to work out.

25 MS. PEREZ: Okay.

1 MR. FULLERTON: You'll like it.
2 MS. PEREZ: Okay. Thank you, thank you.
3 MS. ROLANDO: I move for designation.
4 MR. FULLERTON: I second.
5 MR. MENENDEZ: Okay. Miss Rolando passed the
6 motion. Mr. Fullerton seconds.
7 MS. LYONS: Mr. Durana?
8 MR. DURANA: Yes.
9 MS. LYONS: Mr. Fullerton?
10 MR. FULLERTON: Yes.
11 MS. LYONS: Mr. Maxwell?
12 MR. MAXWELL: Yes.
13 MS. LYONS: Mr. Ehrenhaft?
14 MR. EHRENHAFT: Yes.
15 MS. LYONS: Miss Spain?
16 MS. SPAIN: Yes.
17 MS. LYONS: Miss Rolando?
18 MS. ROLANDO: Yes.
19 MS. LYONS: Miss Bache-Wiig?
20 MS. BACHE-WIIG: Yes.
21 MS. LYONS: Mr. Menendez?
22 MR. MENENDEZ: Yes.
23 MS. LYONS: Motion passes.
24 MR. MENENDEZ: Next case file, Case File LHD
25 2021-010, consideration of the local historic designation

1 of the property at 4100 Monserrate Street, legally
2 described as Lot Four and the south 15 feet of Lot Three,
3 Block One, Coral Gables Riviera Section Part One, revised,
4 according to the plat thereof as recorded in Plat Book 28
5 at Page 31 of the public records of Miami-Dade County,
6 Florida.

7 MR. ADAMS: Can you play the Power Point for
8 4100 Monserrate Street, please?

9 (Thereupon, the audio/video recording was played as
10 follows:)

11 "MS. GUIN: The property at 4100 Monserrate
12 Street is before you for consideration for designation as
13 a local historic landmark. Designation is before you as a
14 result of a historic significance determination
15 application.

16 "Please note that all observations were made
17 from the public right of way and there was no access to
18 the property.

19 "As per Article Eight, Section 8-103 of the
20 Coral Gables Zoning Code, criteria for designation of
21 historic landmarks, a local historic landmark must have
22 significant character, interest or value as part of the
23 historical, cultural or archaeological, aesthetic or
24 architectural heritage of the city, state or nation.

25 "For designation, a property must meet one of

1 the criteria outlined in the code. 4100 Monserrate is
2 eligible as a local historic landmark based on three
3 criteria.

4 "Historic cultural significance, Criteria
5 Four, It exemplifies the historical, cultural, political,
6 economic or social trends of the community.

7 "Architectural significance, Criteria One, It
8 portrays the environment in an era of history
9 characterized by one or more distinctive architectural
10 style.

11 "Criteria Two, It embodies those
12 distinguishing characteristics of an architectural style
13 or period or method of construction.

14 "Permitted in 1925, 4100 Monserrate Street is
15 a single-family home on a 65-by-146-foot interior lot on
16 the west side of the street, just south of Bird Road in
17 the Riviera Section Part One.

18 "George Merrick founded Coral Gables in the
19 early 1920s based on his vision for a fully conceived
20 Mediterranean-inspired city. The city's developmental
21 history is divided into three major historical periods.

22 "The home at 4100 Monserrate occurred during
23 this initial phase and is indicative of the type of
24 architecture that was the founding premise of Coral
25 Gables. It exemplifies the Mediterranean ideals and

1 climate adaptations espoused by the Coral Gables founder
2 George Merrick and his design team.

3 "Coral Gables was originally conceived as a
4 suburb of Miami and attracted investors from across the
5 nation during the South Florida real estate boom of the
6 1920s. Merrick drew from the Garden City and City
7 Beautiful movements of the 19th and early 20th century to
8 create his vision for a fully-conceived
9 Mediterranean-inspired city, which is now considered one
10 of the first modern planned communities in the United
11 States.

12 "Nationally-acclaimed landscape architect
13 Frank Button drew the first comprehensive maps of Coral
14 Gables in 1921 and 1922.

15 "During the early 1920s, sales were highly
16 successful, and Merrick continued to substantially
17 increase his land holdings.

18 "With these two maps dated 1922 and 1926, you
19 can see how much the city grew over just four years.

20 "During this time, lot and home sales were
21 highly successful and Merrick's vision for Coral Gables
22 continued to expand exponentially. Likewise, Merrick's
23 workforce also grew. Crews were needed to clear the land
24 and build the structures, the plazas and entrances, lay
25 the streets and sidewalks as well as create some of his

1 larger ventures such as the Biltmore Hotel and Golf Course
2 seen here under construction in the photo on the right.

3 "And of course there was also the sales force
4 and the office staff who are pictured here in a 1923 group
5 photo.

6 "Merrick drew a work force from across the
7 country, and they too wanted a piece of Merrick's dream
8 and wished to live in Coral Gables. Unfortunately, the
9 available housing could not keep up with the demand
10 despite Merrick's development of streets such as Obispo
11 and Genoa.

12 "By 1925, Merrick began a multi-pronged
13 approach to this issue. He provided temporary housing in
14 the form of a tent city as seen here in the photo in the
15 upper left which was located where Coral Gables High
16 School now stands.

17 "He commissioned the San Sebastien Apartment
18 Hotel which would provide 72 apartments for company
19 employees and their families, and he began to invite
20 investors who could provide their own construction
21 management and work force and who could mobilize quickly.

22 "The ad at the bottom of the slide, posted in
23 June 1925, was specifically for investors for the newly
24 platted Riviera section, part of which he had just
25 acquired from James and Charles Deering.

1 "As always, Merrick's goal was to safeguard
2 his design and quality, and by September he found a pair
3 whose qualification met his needs.

4 "Joseph Kresse was a real estate financier
5 who also owned a concrete business, and George Batcheller,
6 a prominent builder. This pair lived and had collaborated
7 together on projects and the planned community of Forest
8 Hills.

9 "It's worth noting Forest Hills Gardens,
10 which is in the New York borough of Queens, was one of the
11 communities George Merrick studied when developing his
12 plans for Coral Gables.

13 "Forest Hills, designed by architect
14 Grosvenor Atterbury and landscape architect Frederick Law
15 Olmstead, Jr., in 1909 was one of the earliest and still
16 considered one of the greatest Garden City communities of
17 the period. Hence, Kresse and Batcheller were well versed
18 in the principles upon which Merrick had designed Coral
19 Gables.

20 "Merrick reached an agreement with them to
21 launch the Riviera section with 40 homes promarily in Part
22 One, just south of Bird Road as circled here on the
23 Riviera map. Merrick immediately began clearing the land
24 and laying the roads, and by October 1925, the first homes
25 in the Riviera Part One section were designed and

1 permitted by this pair.

2 "The home at 4100 Monserrate Street was
3 amongst these initial homes built in the Riviera section
4 by Batcheller and Kresse. They contracted with architect
5 Robert Law Weed to design the homes. Weed's drawings for
6 4100 Monserrate Street were dated October 1925 and were
7 permitted in December.

8 "In this photo you can see an as-built in
9 1926 just south of Bird Road.

10 "Merrick's decision to start the development
11 of the Riviera Section in Part One, which was at the
12 northwest corner of the section, corresponded to the
13 contemporaneous construction of the Biltmore Hotel and
14 Golf Course which opened in January 1926.

15 "Merrick's vision for the Riviera section was
16 to be the recreational, educational hub of the city and
17 was to have a different vibe from the sections north of
18 Bird Road.

19 "Towards that end, Kresse, Batcheller,
20 Merrick and Weed decided to design in a slightly different
21 aesthetic. In the early 1920s, Coral Gables was initially
22 designed almost exclusively in the Mediterranean-inspired
23 style which relied heavily on Spanish and Moorish
24 precedent.

25 "The Kresse-Batcheller homes were also to be

1 Mediterranean-inspired designs but that drew from the
2 Italian architecture. Many of these homes now comprise
3 the Italian Village Historic District. This was the
4 beginning of Merrick's villages, most which were built in
5 1926 and '27.

6 "Most of the homes built in Coral Gables in
7 the 1920s combined elements commonly used in Spanish,
8 Moorish and Italian architecture and has come to be known
9 as the Mediterranean Revival style.

10 "The home at 4100 Monserrate Street was
11 amongst the earliest of the homes of this style that
12 incorporated Italian elements.

13 "In this home, these include the hallmark
14 features of a combination of narrow, one-room-wide,
15 one-and-two-story sections with intersecting roof angles,
16 clad in barrel tile, as well as its very distinctive
17 slender one-story unengaged chimney.

18 "Other Mediterranean Revival characteristics
19 includes a combination of roof types, textured stucco,
20 decorative vents, arched openings, a decorative circular
21 window, recessed windows with projecting sills, a detached
22 garage with a front-facing shed roof echoing the front
23 facade of the home, wing walls connecting the garage and
24 the home, as well as coral rock perimeter.

25 "Here is an aerial view and property survey

1 to give you an overall sense of the home since all photos
2 were taken from the public right of way.

3 "From these you can see how Weed laid out the
4 home and accomplished the narrow, one-room-wide one and
5 two-story sections.

6 "Also note on the survey the detached garage
7 off the southwest corner of the home and the locations of
8 the coral rock perimeter walls along the south side and
9 the rear property line.

10 "These photos of the front facade illustrate
11 the intersecting roof lines with its front-facing and
12 side-facing shed roofs and the cross-gabled second story.

13 "Note the Italian inspired unengaged
14 rectangular chimney with its gabled hood contrasting with
15 the receding frame circular window.

16 "Also note the half barrel tile vents under
17 the side-facing shed roof. This feature is also repeated
18 in each of the second story gable ends which you can see
19 in the next slide.

20 "This photo is the southeast corner of the
21 home. This front-facing shed roof bay was originally a
22 screened front porch with a side entry. The arched
23 openings were enclosed at an unknown date and the sizes
24 were retained.

25 "Also note the detached garage with its

1 front-facing shed roof echoing the front entry bay.

2 "The original casement windows with their
3 projecting sills were replaced at an unknown date with the
4 present awning windows.

5 "In these photos provided by the owner, you
6 can get a sense of the north side of the home that steps
7 back in plan.

8 "The center two-story cross-gable section
9 holds the stairwell and is lit by the arched window.

10 "These are photos of the detached garage.
11 The garage is under a flat roof and has a front-facing
12 shed roof.

13 "A pair of double French doors on the north
14 side open to a patio under a large terrace feature. You
15 can also see here the wing wall that extends from the
16 garage to the gate entry feature leading to the back yard.

17 "The second pair of French doors in the
18 center photo are the rear doors of the home.

19 "A low coral rock wall delineates the
20 property boundaries along the rear and a portion of the
21 south side, of which you can see here. The photo on the
22 right is taken from the rear doors of the home, giving you
23 a sense of the spacious backyard.

24 "It should be noted that the home is also
25 distinguished as being the residence of Whitney C. Bliss

1 for 18 years. Bliss was the civil engineer who, along
2 with landscape architect Frank Button, laid out Coral
3 Gables for George Merrick in the early 1920s and is noted
4 as such in the early maps as seen here.

5 "In 1922, Bliss and his wife Louvenia moved
6 into the coral rock residence at 1119 Coral Way, becoing
7 the third residents of Coral Gables.

8 "In September 1923, their son was the first
9 child born in Coral Gables, a distinction honored at the
10 city's 50th year celebration in 1975.

11 "Bliss moved to Miami in 1914 to take
12 advantage of the need for civil engineers at the height of
13 the Florida land boom. He surveyed and laid out multiple
14 Miami area developments, including Star Island, Palm
15 Island, Sunset Island, Bay Point, and Biscayne Point.

16 "In 1921, he was recruited by George Merrick
17 to Coral Gables. Ads indicate that he remained the
18 engineer of Coral Gables into the 1930s. He and his wife
19 purchased 4100 Monserrate in 1946 as their retirement home
20 where they lived until his death in 1964.

21 "In conclusion, the single-family home at
22 4100 Monserrate Street was designed in 1925 by
23 distinguished architect Robert Law Weed for the team of
24 Joseph Kresse and George Batcheller, a real estate
25 financier and builder for the renowned Garden City

1 community of Forest Hills.

2 "In the mid-1920s, the need for housing in
3 Coral Gables had outpaced construction. Founder George
4 Merrick sought investors who could aid in developing Coral
5 Gables at the same high-quality construction and
6 Mediterranean-inspired design.

7 "Kresse and Batcheller contracted with
8 Merrick, and as Merrick's team began laying the roads in
9 the newly-platted Riviera section, they began construction
10 of its first homes.

11 "The home at 4100 Monserrate was amongst the
12 earliest of these initial homes, and while earlier Coral
13 Gables homes were Mediterranean-inspired designs that
14 relied heavily on Spanish precedents, the
15 Kresse-Batcheller homes drew inspiration from Italian
16 architecture, making these first homes in the Riviera
17 section distinct.

18 "As demonstrated from the photos, the home
19 has retained a high degree of historic integrity over the
20 past 95 years. There have been no additions or changes to
21 the form or style of the home.

22 "Hence, the property at 4100 Monserrate
23 Street significantly contributes to the historic fabric of
24 the City of Coral Gables and is part of a collection of
25 quality building that serves as a visible reminder of the

1 history and the cultural heritage of the city.

2 "Staff recommends approval of the local
3 historic designation of the property at 4100 Monserrate
4 Street based on its historical, cultural and architectural
5 significance."

6 (Thereupon, the playing of the audio/visual recording was
7 concluded.)

8 MR. ADAMS: I have a few letters of support
9 for the resolution.

10 One is from Henry and Zully Zully Pardo, 49
11 Campina Court, one from Bruce Fitzgerald, and no address
12 was given, one from Mary E. Buck (phonetic), 1243 Wisteria
13 Avenue, and one from Karelia Martinez-Carbonell,
14 president, Historic Preservation Association of Coral
15 Gables.

16 And I also received a phone message from
17 Gilda Asencia (phonetic), and she wanted this resolved,
18 but the message did say that she was supporting the
19 designation of 1400 Monserrate Avenue. There's someone in
20 the audience to speak.

21 MR. GIL: Hello. My name is Rufino Gil.
22 I'm the architect working with the owners. We're well
23 aware of the historic significance of the property,
24 especially after the report.

25 However, the owner does have a few concerns.

1 We have been working close in hand with the staff and we
2 have implemented several of their suggestions.

3 However, there are a couple of areas that the
4 owner is still worried about, mainly -- I don't know if we
5 could put up the Power Point. Do you have the existing?

6 MR. ADAMS: I think they have it (inaudible).

7 MR. GIL: Okay. So the existing room, which
8 is that shed roof you see in the front facade, is 13 feet
9 by 17 feet, the wider area being the one that's facing the
10 street. This includes the mansard division towards the
11 stairs, so this would reduce the living room, you know,
12 from 13 feet to 10 feet in order to keep that area clear
13 for circulation.

14 And on top of that, there's also the existing
15 chimney which protrudes into the space two feet which
16 leaves the living room at a very narrow for standards
17 eight feet clear, based on those other parameters that I
18 just mentioned.

19 So the first of zoning would be to enlarge
20 the living room. You know, in order to do so, the shed
21 roof incline is already at a ceiling height of eight feet,
22 so if we were to continue that slope, our ceiling had to
23 go under the seven feet minimum required by code.

24 So we're, if he wants to propose to raise the
25 roof in order to be able to expand his living room from

1 where it is now, that would be the first of his concerns.

2 The second concern is on the second story.

3 Before I go on to that, I just want to quickly mention to
4 you guys what his intent is.

5 He is planning on making a significant
6 addition, a two-story addition of 1,000 square feet. The
7 existing home is about 1,700. The addition would include
8 a master suite, bedroom closet, one additional bedroom
9 with bathroom and a laundry which the house doesn't
10 currently have.

11 So moving on to the second concern would be
12 the second floor. Currently the tie beam is also about
13 seven feet, so if you're looking at the interior of those
14 second story rooms, you actually have a vaulted roof over
15 scissored trusses starting at seven feet and then moving
16 on to eight.

17 Once we were trying to arrange the second
18 story addition, in order to keep roof slopes and the
19 design, you know, working, we realized that the addition
20 would not be able to have the scissored trusses and the
21 vaulted roof because it would be more of a hip roof rather
22 than a gable roof, so the ceiling height for the second
23 story addition would be mostly at the very low seven feet
24 minimum code.

25 So the owner would also like to raise the

1 second story just one foot in order to have at least eight
2 feet ceiling height. This would obviously entail new
3 trusses, new roof.

4 The addition already entails, you know,
5 adjusting a lot of the existing roof, so he doesn't see it
6 as a financial burden as much, but you know, he is worried
7 that the historical board would not allow him to make
8 these changes.

9 That being said, all those features of the
10 historic characteristics would remain.

11 You know, we would have to move the chimney,
12 for example, but we would renovate it and place it in the
13 new extension as is, so again, you know, all the feature
14 would be there. It would just be with the minor
15 adjustments in order for the owner to achieve the needs
16 that he wants.

17 MS. SPAIN: So we really can't discuss those,
18 because what we're charged with here is whether or not
19 this property fits the criteria as it is now, period, and
20 I understand the concerns, but you know, the only thing
21 we're charged with now is whether or not it fits the
22 criteria.

23 MR. GIL: I understand. The owner is just
24 looking for at least a little bit of feedback, you know,
25 saying whether it's possible --

1 MS. SPAIN: We're not going to --

2 MR. GIL: -- is it amicable towards that, or
3 are you denying --

4 MS. SPAIN: We don't have any plans in front
5 of us, nor would we look at them if we did, so it's with
6 regard to this criteria.

7 MR. FULLERTON: I think the plans are out on
8 this. (Inaudible).

9 THE COURT REPORTER: I'm sorry, could you
10 speak up, please?

11 MR. FULLERTON: I said the plans, I mean the
12 description of the plans you're talking about, I don't
13 think would be approvable for this board, just so you're
14 aware.

15 MR. GIL: Yes. That's already been argued
16 with them.

17 MR. FULLERTON: No. We wouldn't accept the
18 changes to the facade in the front.

19 Now, if you're putting an addition on the
20 building in the back, we do that all the time.

21 Expanding the walls in the living room, for
22 instance, in the front, changing the height of the living
23 room, that's a primary elevation of this house, and
24 location of the tower is key to part of its historic
25 element, so I don't think we should -- any of those things

1 you mentioned, I think would be really tough for us.

2 MR. GIL: So the owner basically has to
3 accept the, you know, narrow existing living room?

4 MR. FULLERTON: Well, or make it something
5 else, but leave it the way it is, but then modify the
6 inside of the house because it works better for them
7 without having to do it this way. Sorry. That's the way
8 it is.

9 MR. GIL: It seems impossible.

10 MR. FULLERTON: Yes, that's the thing. I
11 don't know the parameters of the site. I don't know how
12 much set-backs you have and so forth, but good luck.

13 MS. ROLANDO: Warren, is this part of the
14 Italian Village, this home?

15 MR. ADAMS: It's adjacent to it, yes.

16 MS. ROLANDO: Okay, so is it part of --

17 MR. ADAMS: No.

18 MS. ROLANDO: It's not part of the Italian
19 Village?

20 MS. SPAIN: That probably isn't part of the
21 designation, but --

22 MS. ROLANDO: It's definitely geographical.

23 MS. SPAIN: -- for years it was changed to be
24 made larger because we didn't catch all of the appropriate
25 homes.

1 MR. MENENDEZ: Mr. Adams, who brought the
2 designation forward?

3 MR. ADAMS: ElizaBeth wrote the designation
4 report. It was in June.

5 MR. MENENDEZ: No. I mean who requested the
6 designation?

7 MR. ADAMS: Oh, the property owner requested
8 it.

9 MR. MENENDEZ: All right.

10 MS. SPAIN: I think they filed a significance
11 determination.

12 MR. FULLERTON: Well, clerical, the owner,
13 present owner requested the designation, or is just
14 requesting --

15 MR. ADAMS: Requested the --

16 MR. FULLERTON: -- the determination?

17 MR. ADAMS: -- the determination, and he felt
18 it was eligible and a report was put together.

19 MR. GIL: He just purchased the property and
20 requested the letter of significance.

21 MS. SPAIN: He probably should have done that
22 before he purchased the property.

23 MR. GIL: Seems to be a problem a lot of the
24 owners are having.

25 MR. MENENDEZ: Oh, let me -- is there anyone

1 in the audience who would like to speak in favor of this
2 case? Anybody in the audience who would like to speak in
3 opposition of this case?

4 Okay. Then I'll close the public portion.
5 There's really nothing too much that we can do. We can't
6 look at drawings that we don't have here. We have to make
7 a determination.

8 MR. ADAMS: You really can't look at the
9 drawings anyway.

10 MR. MENENDEZ: Exactly.

11 MR. GIL: We have them. We are attempting to
12 submit them.

13 MR. MENENDEZ: So do I have a motion?

14 MS. ROLANDO: I move for approval of local
15 historic designation for this property.

16 MS. SPAIN: I second that.

17 MR. MENENDEZ: Okay. Miss Rolando, and Miss
18 Spain seconds it.

19 MS. LYONS: Mr. Ehrenhaft?

20 MR. EHRENHAFT: Yes.

21 MS. LYONS: Miss Rolando?

22 MS. ROLANDO: Yes.

23 MS. LYONS: Mr. Maxwell?

24 MR. MAXWELL: Yes.

25 MS. LYONS: Mr. Fullerton?

1 MR. FULLERTON: Yes.

2 MS. LYONS: Mr. Durana?

3 MR. DURANA: Yes.

4 MS. LYONS: Miss Bache-Wiig?

5 MS. BACHE-WIIG: Yes.

6 MS. LYONS: Miss Spain?

7 MS. SPAIN: Yes.

8 MS. LYONS: Mr. Menendez?

9 MR. MENENDEZ: Yes.

10 MS. LYONS: Motion passes.

11 MR. GIL: Thank you.

12 MR. MENENDEZ: All right. Thank you. All
13 right.

14 The next item, a special certificate of
15 appropriateness, Case File COA (SP) 2021-009, an
16 application for the issuance of a special certificate of
17 appropriateness for the property at 1021 Hardee Road, a
18 contributing resource within the French City Village
19 Historic District legally described as Lot 16, Block 145,
20 Coral Gables Riviera Section Part Nine, according to the
21 plat thereof as recorded in Plat Book 28, Page 29 of the
22 public records of Miami-Dade County, Florida.

23 The application requests design approval for
24 an addition and alterations to the residence and site
25 work.

1 Variances have also been requested from
2 Article Two, Section 2-101 (D) 6a, 6b and 6c of the Coral
3 Gables zoning code for the maximum allowable floor area
4 and the maximum allowable ground area cover.

5 (Reporter clarification.)

6 MR. MENENDEZ: Mr. Adams.

7 MR. ADAMS: You can see the location of the
8 property on the north side of Hardee Road. Permitted in
9 1926, the residence is the west half of a duplex designed
10 in the classical style by Mott B. Schmidt.

11 The French City Village is comprised of 22
12 residences constructed between 1925 and 1926. Of these,
13 two are duplexes which are independently owned but share a
14 common wall.

15 MS. LYONS: We're losing you on the mic.

16 MR. ADAMS: Sorry?

17 MS. LYONS: I keep losing you. The people on
18 the Zoom couldn't hear anything.

19 MR. ADAMS: And the applicant is requesting a
20 number of things.

21 As stated, this is an extensive
22 rehabilitation of this property which has been on the go
23 for some time, and the applicant is coming and requesting
24 to enlarge the garage and the living space, construction
25 of the carport, and installation of a plunge pool and

1 deck, installation of a second story rear roof terrace
2 with decorative railing, installation of an exterior
3 staircase, opening up the rear first floor gallery of the
4 house which was originally opened, replacing the windows
5 and door, restoration or replacement of existing iron
6 features, installation of new paver driveway, tile
7 replacement at front portico parapet, and relocation of AC
8 units.

9 And there has been a fair amount of
10 structural work done on the interior of the property, so
11 the applicant has been addressing that, and the interior
12 has been reconfigured. That did not require board or
13 staff review, and approval was given to carry out repairs
14 and the replacement of the roof with an appropriate tile.

15 So this application came to us mainly because
16 the applicant wished to convert the garage to living
17 space, and there were no concerns about that, and the
18 applicant had a garage door there. The only difference
19 that can be seen from the existing garage door was the new
20 garage door would have a pedestrian entrance in it as
21 well.

22 Because the garage is being constructed to
23 living space, the applicant is required to provide a
24 covered parking space, so she wishes to install the
25 carport, and the carport will be set behind the front

1 portico and to conceal it from the street.

2 And the carport will have a flat roof
3 supported by eight columns, and the carport is supported
4 by staff. However, the carport is set back closer to the
5 garage from the portico.

6 Staff would prefer it as pulled forward
7 towards the portico to obscure it from the street, so if
8 you're standing in the street and looking through the
9 archway, we know as you get closer to the archway, you're
10 going to see less of it rather than it being pushed seven
11 feet further back against the garage, so we would prefer
12 it to be moved closer to the portico.

13 And the city architect is recommending
14 removal of two interior columns on each side of the
15 carport. Staff supports the recommendation, but it would
16 have to be approved by a structural engineer.

17 So they're moving forward with the posts.
18 I'm not sure if that would be approved or not, and the
19 current portions supporting the roof would not cover any
20 architectural features on the house.

21 It's being designed for impact windows,
22 although it will partially obscure the decorative band
23 that runs between the first and second floor.

24 And if there's any questions about the
25 portico, I understand your concerns about that.

1 And there's a proposal to create a
2 second-story and rear roof terrace, and the roof terrace
3 will be a near flat roof. It would not be visible from
4 the right of way, but would be accessed from an existing
5 second floor door on the rear of the building, and it will
6 be enclosed by a decorative railing.

7 The drawings indicate the terrace will be
8 surfaced with wood decking. However, the material hasn't
9 been specified.

10 And the plans indicate two new structural
11 features will be added to the deck and the access door.
12 We need clarification with what that is.

13 And the city architect has stated that he has
14 a number of concerns here which I'll go over them with the
15 conditions, and staff supports the proposed repairs.
16 However, we want to make sure no negative impacts to the
17 adjoining neighbors because it is very close to the rear
18 property.

19 And we want to make sure that all the
20 drainage issues from the rear of the property are
21 addressed because that has been an issue in the past as
22 well.

23 And there's a proposal to install an exterior
24 staircase, and it was measured again. It's very close to
25 the rear wall, and we do require a clarification of

1 whether the staircase was attached to the existing garage,
2 or whether it's attached to the rear wall. We're looking
3 for more information on that.

4 The applicant wishes to open up the rear
5 first floor gallery. There were portions of that that
6 will be reinstated on the rear first floor gallery.

7 There is a proposal to replace all the
8 windows and doors. The major concern is that the majority
9 of the windows are currently double casements, and the
10 applicant is proposing to change them to single casement
11 which staff does not support. You'll get a chance.

12 MS. DELGADO: Okay. Thank you.

13 MR. ADAMS: You'll get a chance. There's
14 also a concern with some of those as well and will be
15 addressed in the comments.

16 Restoration of all the existing iron work, we
17 don't have any concerns with replacing anything that needs
18 to be replaced.

19 Installation of a new paver driveway, there's
20 no real concerns.

21 Replacement of tile at the front portico,
22 there are no major concerns.

23 And relocation of the AC units, the applicant
24 proposes putting these on a flat roof behind the pitched
25 projection of the roof. There is a concern that this may

1 be visible by the neighbors, so you want to ensure that
2 it's covered in time to use the existing windows.

3 The request is also for three variances. The
4 first variance is part of what you can vote. The first
5 two variances, all variances are required to accommodate
6 the existing square footage for conversion of the garage
7 to living space and construction of the carport.

8 And the first one is, the zoning code
9 stipulates that all single-family residential properties
10 shall have a maximum ground area coverage on a principal
11 building of 35 percent of lot. The applicant is
12 requesting 47 percent.

13 The second point, and the zoning code
14 stipulates that all single-family residential properties
15 shall have a maximum ground area coverage of principal
16 building and accessory structures of 45 percent. The
17 applicant is requesting 48 percent.

18 And the final one is the zoning rules
19 stipulates that all single-family residences shall have a
20 maximum floor area ratio of 48 percent. The applicant is
21 requesting a floor area ratio of 77 percent.

22 The board of architects had a number of
23 comments that should also -- it hasn't actually, sorry, it
24 hasn't been reviewed by the board of architects yet, but
25 the city architect did provide a list of comments which

1 will be addressed in the conditions at the end.

2 And so that I know the conditions here, and
3 I'll go through them one by one, if you have any
4 questions. There are actually 20 of them because this is
5 where some of them deal with the suspension of the
6 project.

7 And the first one is the new garage door
8 shall be inset into the wall.

9 Two, Specifications for the garage door shall
10 be submitted to staff for review.

11 Three, The carport should be moved closer to
12 the existing portico to further minimize its visibility
13 from the street.

14 Four, The two interior columns on each side
15 of the proposed carport shall be removed if approved by a
16 structural engineer.

17 Five, Details of the proposed pool deck tile
18 shall be submitted to staff for review.

19 Six, Specifications for the proposed new
20 railing shall be submitted to staff for review.

21 Seven, The proposed roof terrace decking
22 material shall be specified and submitted to staff for
23 review.

24 Eight, The applicant shall identify the two
25 circular features shown on the plans at the roof terrace

1 access door and submit specification to staff for review.

2 Nine, The applicant shall clarify the design
3 of the north wall of courtyard/terrace with the railing
4 above the abutting neighbor. This will be required from
5 the architect.

6 Ten, The applicant shall confirm the height
7 and coordinates of the top of the party wall of the second
8 floor terrace which are inconsistent between Sheets A302
9 and A303.

10 Eleven, The applicant shall clarify the
11 proposed use of the open second floor terrace overlooking
12 the north neighbor's courtyard.

13 Twelve, The proposed roof terrace will cause
14 no negative impacts to the adjoining neighbors.

15 Thirteen, All roof terrace drainage issues
16 shall be appropriately addressed.

17 Fourteen, Details and specifications for the
18 proposed new exterior spiral staircase along with proposed
19 methods of attachments to existing walls shall be
20 submitted to staff for review

21 Fifteen, Details of the proposed floor tiles
22 for the rear first floor gallery shall be submitted to
23 staff for review.

24 Sixteen, All windows shall resemble the
25 original windows in appearance and in operation unless

1 egress is required by code.

2 Details and specifications for all proposed
3 windows shall be submitted to staff for review.

4 Eighteen, All doors shall resemble original
5 doors in appearances and operation.

6 Nineteen, Details and specifications for all
7 proposed doors shall be submitted to staff for review.

8 Twenty, All historic ironwork shall be
9 assessed by a conservator to determine which features can
10 be restored and which features require replication.

11 Twenty-One, The applicant shall retain all
12 ironwork that can be restored.

13 Twenty-Two, All restoration work shall be
14 undertaken by a conservator.

15 Twenty-Three, All replicated ironwork shall
16 match the original in material, dimensions, texture and
17 color.

18 Twenty-Four, The pattern, color and material
19 of the proposed pavers for the driveway, courtyard and
20 front steps will be submitted to staff for review.

21 Twenty-Five, Specifications for the proposed
22 new front portico parapet tile shall be submitted to staff
23 for review.

24 Twenty-Six, The AC units shall be screened
25 from view from the right of way and all neighbors.

1 Twenty-Seven, The applicant shall provide a
2 landscape plan for review.

3 Twenty-Eight, The applicant shall provide a
4 storm drainage system for the courtyard and the carport.

5 And with regards to the variances, the
6 existing residences in the French City Historic District,
7 due to their dense townhouse design, are generally
8 non-conforming in a number of ways with the current Coral
9 Gables Zoning Code.

10 For example, the properties in the village
11 employ shared property walls, irregular or non-existent
12 set-backs, and higher floor area ratios than other
13 single-family residences constructed elsewhere in the
14 city.

15 All of the homes in the French City Village
16 currently exceed the maximum floor area ratio allowed by
17 the Coral Gable Zoning Code.

18 The variances are required to allow the
19 conversion of the garage to living accommodation and for
20 the construction of the carport.

21 Therefore, we require four motions here, so
22 the first one is a motion to approve with conditions the
23 design proposal for the construction of a carport, the
24 installation of a plunge pool and the alterations, 1021
25 Hardee Road.

1 Secondly, a motion to approve a variance to
2 allow the residence to have a maximum ground area coverage
3 for the principal building of approximately 2,344 square
4 feet.

5 The third motion is for the approval of a
6 variance to allow the residence to have a maximum ground
7 area coverage for principal buildings and accessory
8 structures of approximately 2,400 square feet, which is
9 about three percent of the lot.

10 And a motion to approve a variance to allow
11 the residence to have a maximum floor area ratio of
12 approximately 77 percent.

13 And the property owner is here here, and I
14 also think some members of the public are here.

15 MS. DELGADO: Now can I make my presentation?

16 MR. ADAMS: Yes. Can you show the Power
17 Point presentation, please?

18 MS. DELGADO: Hi. My name is Angelina
19 Delgado. I'm the property owner.

20 So I bought this house a while ago as I think
21 was mentioned earlier, and then I had a family issue. My
22 brother actually passed away so I couldn't actually start
23 the construction of this house.

24 I'm actually going to be in charge of all of
25 it essentially because I own a construction company. It's

1 a family-owned construction company, so I'm going to be
2 using that construction company to do this house, and
3 because it's historic, I need to be there all the time
4 because it's a delicate situation so I don't want to leave
5 it in the hands of anyone else, so that's why I wasn't
6 able to get to as of yet, now, I guess,

7 This is basically just a summary of what
8 we're going to go over, the carport, the pool, the second
9 floor terrace, windows and doors, and the approach.

10 So this is the existing garage space which
11 actually doesn't qualify as an opening for a garage space.
12 They didn't give you enough space. It just says like, it
13 just says that it's like -- it just tells you there are
14 requirements or that you have to have a covered car area
15 if you don't have a garage, so.

16 And then those are just sketches of the
17 carport.

18 This is actually the proposed carport after
19 the comments from the board of architects. He said they
20 only wanted -- he suggested only four columns, so here we
21 have them labeled, the four columns, as to where they
22 would go.

23 The issue with putting it closer to the
24 portico wall, it wouldn't be less visible from the street.
25 It's not actually -- I don't think it will help that.

1 And then the issue is, it kind of defeats the
2 purpose of a carport because the entrance to the carport
3 would be through the garage so it goes to the side door,
4 so if I were to move the carport further closer to the
5 portico wall, it would kind of defeat the purpose of
6 having a covered car area. That would mean you entered
7 through the garage without getting wet, or through the
8 side door.

9 Also, I don't think it would actually make
10 that much difference visually because technically what I
11 plan to do in the driveway, up along the carport before
12 the portico wall is landscaping, so you wouldn't even
13 probably see it.

14 This is the proposed area, the green area,
15 the lot coverage. You've already seen all this. I don't
16 think you can see this.

17 This is the proposed pool plan. This over
18 here is where we're reverting to the original floor plan,
19 so those floors could be nonexistent. They would just be
20 like curvature entrances.

21 And then on the other side where you see
22 those doors which are actually also new, it would be a
23 window which it would look like this.

24 So that would be the terrace railing on top,
25 the pool, and then I would be changing that and opening up

1 that to the original layout from what it was before.

2 And then this would be the second floor
3 terrace, the schematic perspective of it. It would not be
4 on the parapet of the north wall. It would be actually on
5 my property, on my rooftop, so it wouldn't be on the north
6 wall, which is something that I discussed at one point
7 with Kara and Dona. I think she was there too.

8 MS. SPAIN: The whole time you're talking, I
9 know this property. I didn't even get that when I read
10 the report.

11 MS. DELGADO: Yeah.

12 MS. SPAIN: It's already been like totally
13 gutted, right?

14 MS. DELGADO: Yes.

15 MS. SPAIN: I mean the inside.

16 MS. DELGADO: We demo'd it completely in
17 2017.

18 MS. SPAIN: Oh, that was a while ago.

19 MS. DELGADO: And then right after that is
20 when my father got sick.

21 MS. SPAIN: I remember that.

22 MS. DELGADO: So I couldn't really attend to
23 the house, and this is the type of house that you need a
24 good set of eyes on it all the time. This historic house,
25 when I was doing the demo, it was a very delicate

1 situation.

2 Little by little it will be home. This is
3 going to be my primary residence, so it's my baby
4 potentially, and I want to restore it and make it as
5 beautiful as it once was, you know, and without changing
6 so much of the exterior, but at the same time making it
7 up-to-date standards so that I could have a covered car
8 area and I can have a little pool, a little plunge pool.

9 So this is technically another sketch of the
10 open terrace. That is where it is planned, not on the
11 parapet wall, not on the north common wall which I share
12 with my neighbor, and then that's that view, that first
13 view which is to the east view, right.

14 And then this is the door which leads out to
15 the second terrace, and then this would be the view of my
16 (inaudible).

17 THE COURT REPORTER: I'm sorry, I'm sorry,
18 can you speak up, please?

19 MS. DELGADO: That's the west view. This
20 would be the railing that we are designing to do, and then
21 this would be the spiral staircase.

22 The landing to the spiral staircase will not
23 be on the north wall. It would kind of be just like
24 hanging, I guess, there. It will be visible from the
25 neighbor, but it won't be on top of the wall or abutting

1 the wall.

2 The decking, again, material, I have so many
3 months ahead of me of just structural work, but this is a
4 view from the common wall to my neighbor's house, so
5 nothing would be abutting really their property. It would
6 still be on mine.

7 And then they also don't really have views of
8 the second terrace. I mean, I don't -- I can see vents
9 from those windows, but they look like hallway windows to
10 me.

11 This is the interior courtyard. These are
12 the proposed windows and doors railings restoration.

13 So when I started this way back when with
14 Dona, the main issue was these railings that you see here
15 in the master bedroom.

16 I've now changed the door and window schedule
17 so that they are in-swing doors. I still have to find a
18 manufacturer.

19 Again, I have so many months of just
20 structural work that I'd like to get approved with
21 conditions, so I'm still looking for a subcontractor that
22 does in-swing doors because originally what I wanted to do
23 was go with Fenestra, so any suggestions that you have for
24 windows and doors would be very welcome and helpful at
25 this point.

1 I connected with someone. They do not do
2 in-swing, and the issue is that I have to have railings,
3 so if we try to do a transom or tried to -- it would look
4 different, and that's not the look that I want to go for
5 anyways, and I wouldn't be opposed to in-swing doors, but
6 now, just to keep the look of the original doors, I'm
7 willing to do that.

8 To refer back to the issue of single
9 casement, the issue with these windows and doors is that
10 the glass that is existing there now is paper thin.
11 That's why the frame was able to -- that frame is so small
12 ad it's able to handle that window base.

13 If I was to put impact windows and doors and
14 do them double casement, the frame would be enormous
15 because they have to -- the technique in order to pull the
16 weight of the window.

17 But if I do the single casement, I can play
18 with the frame a little bit better, but if they have to be
19 double, it just, it wouldn't -- I've talked to several
20 manufacturers and they tell you the same thing.

21 Regardless, when I change the windows and
22 doors, they will always be a little bit slightly, the
23 frame will be a little bit bigger because it's a bigger
24 window, but if I keep the single casement, I can keep the
25 frame more similar to what is originally there.

1 That's why I decided on single casement doors
2 instead of -- plus the door, some of the door seams are
3 tight. To have like double little doors is very not
4 practical.

5 You see here the existing condition of the
6 windows and doors. When I bought the property, the
7 windows and doors were already not in good condition. I
8 mean, putting it a nice way, the house needed a lot of
9 love and care. You can see here that they've been
10 damaged.

11 And then this is the front courtyard, the
12 driveway and the main entrance which I plan, the original
13 -- the front door is not original, so I would like to --
14 and I discussed this with Kara and Dona at one point,
15 because I maybe want more light in the house.

16 Maybe I could do something with like a -- of
17 course, all of this is stuff that I can -- we can decide
18 on later, so that's why I was wanting to get approved with
19 conditions because I still don't know what's going on
20 between my windows and doors, and I have months of
21 structural work ahead of me.

22 As Warren mentioned, the structural engineer
23 of the City of Coral Gables came out, and he said because
24 of code, I have to reinforce all the walls, so that
25 essentially means I would have to make small breaks in

1 each and every single wall to make sure there's rebar in
2 the wall. That's going to take me months.

3 So what I wanted to do was just get a
4 preliminary approval, and then start doing that, and go
5 back to the staff level maybe and go over like the windows
6 and doors and everything else, essentially.

7 MS. SPAIN: I'm sorry, I'm losing my voice.
8 Can you go back to the issue of the carport?

9 MS. DELGADO: Sure.

10 MS. SPAIN: Are you saying that if you move
11 it forward, that the access into the house, the door that
12 you would need to get into the house from the carport,
13 that you would no longer -- it would no longer occur under
14 the carport? You would have to go out? What did you say?

15 MS. ROLANDO: That doesn't make sense.

16 MS. DELGADO: There's a door off, there's a
17 door off to the side, but the main entrance through the
18 carport essentially for you not to get wet would be
19 through this, through the garage.

20 And then this door off to the side got
21 shifted to the front. It will end up at one of the
22 columns, the landing in front of the door. It will be
23 very difficult coming into it.

24 I moved that carport around several times,
25 moved it forwards, backwards. I mean, you can ask Warren.

1 He's seen it before several times.

2 MR. ADAMS: I think if you look at the
3 drawing, you can see the carport is set nine feet back
4 from the portico. Staff is recommending you move it
5 closer to the portico to minimize accessibility from the
6 street.

7 The applicant I know is claiming that if she
8 moves it forward, then to enter the house either through
9 the vestibule door coming in the garage or the portal
10 door, you can see the portal just at that area. If she
11 moves it forward, she'll have to come out from under the
12 carport.

13 MS. DELGADO: And in the report, there's a
14 window there, so the call-out would end up in front of a
15 window. That's why it's placed where it is, in order to
16 avoid calling it landing in front of any windows or doors.

17 MR. MAXWELL: I have a question. May I? Do
18 you have to put columns there? Can you not attach it to
19 the wall?

20 MS. DELGADO: It's not attached to the wall.
21 It's a free-standing structure.

22 MR. MAXWELL: Could it have been?

23 MR. ADAMS: I think one of the advantages
24 is --

25 MR. MAXWELL: Could it be?

1 MR. ADAMS: -- that it is not attached to any
2 existing structures.

3 MR. MAXWELL: Could it be?

4 MS. DELGADO: It could be, but that's not
5 what you guys originally wanted.

6 MS. SPAIN: I would not want that attached to
7 the historic structure that God knows if there's any
8 structure in the historic wall.

9 MS. DELGADO: Well, remember, again, I have
10 to reinforce all the walls in the house with rebar so if
11 that's an option, we could revisit that. I mean, I would
12 be open to that if you don't want columns or less columns
13 or no columns at all.

14 MR. FULLERTON: Personally, I want columns
15 and gates. I like the idea of repetitive columns going in
16 there, but it seems to be counter-productive to its use
17 because now you are narrowing your carport --

18 MS. DELGADO: Right.

19 MR. FULLERTON: -- down to less than -- like
20 ten feet, and I think one of the articles in the
21 application was that the existing garage was too narrow --

22 MS. DELGADO: It is.

23 MR. FULLERTON: -- for its proper use, yet
24 there's almost 14, 15 feet of width by looking at the same
25 drawing.

1 MR. MAXWELL: Right.

2 MS. DELGADO: But that was before me.

3 MR. FULLERTON: It looks like they narrow
4 down to close to ten for those columns. I mean, I like
5 the look of it, but it doesn't seem to work that well.

6 I'm not sure how it's covered. If it was
7 some sort of an interesting glass cover or something like
8 that, I think it would be great.

9 My thought is I would not be hesitant to move
10 it away from the garage that used to be there, let some
11 light in there so that the dining room would share some
12 light and move the carport forward at the same time.

13 And I don't know where the door is on the
14 plan. I can't tell where the door is.

15 MS. DELGADO: There's a side door right
16 there, so then the column, if you moved it forward nine
17 feet, one of the columns would end up without a window or
18 a door.

19 It's a very tight space. There's a lot of --
20 I think I have a picture somewhere here where --

21 MS. SPAIN: Well, it doesn't have to. You
22 can put the columns where there isn't a window or a door.
23 I mean, I don't understand that.

24 MR. FULLERTON: Yeah. I can't even see the
25 doors on the plans.

1 MR. FULLERTON: Can you show me what page it
2 is, what page on the plan?

3 MS. DELGADO: You see here, this is where the
4 carport would be. You see all these windows and doors?

5 MR. MAXWELL: He can't see.

6 MS. SPAIN: He can't see where you're
7 pointing.

8 MS. DELGADO: So if I move it forward -- you
9 see the picture?

10 MS. SPAIN: Yes.

11 MS. DELGADO: So if I move it forward, the
12 column will land smack in the middle of that window.

13 MS. SPAIN: But it doesn't have to.

14 MS. ROLANDO: You can move the column.

15 MS. SPAIN: Just move the column. The
16 columns don't have to be -- first of all, it's not built,
17 so you can put the column where there isn't a window or a
18 door. It doesn't have to necessarily be --

19 MS. DELGADO: Right, but then you would have
20 a carport with an overhang. Is that what -- you'd be okay
21 with that?

22 MS. SPAIN: I don't understand what you're
23 saying. I don't follow what's happening.

24 MS. DELGADO: Well, columns have to be
25 against -- let's say I'm putting a column at each end of

1 the carport.

2 MS. SPAIN: You're talking about the end
3 column?

4 MS. DELGADO: Right.

5 MS. SPAIN: Because you only have four
6 columns now because of one. I got you.

7 MS. DELGADO: Right.

8 MS. BACHE-WIIG: I see what you're saying.

9 MR. FULLERTON: No. It's very difficult, I
10 apologize to the architecture --

11 MS. DELGADO: I mean, if we end up with four
12 columns -- if I went ten to six, then maybe, yeah, okay,
13 move it around maybe to the front, but when you have only
14 three or four like the board of architects recommended,
15 then it's going to be --

16 MS. SPAIN: Are they saying to move it past
17 that door?

18 MS. DELGADO: The board of architects
19 actually suggested I move it back to the garage.

20 MS. SPAIN: Well, I think it should be
21 separated from the garage but --

22 MS. DELGADO: That's why I was thinking of
23 moving it back to the garage when I didn't know what kind
24 of space I would have.

25 MR. ADAMS: If you put it near the portico,

1 that you're going to see like a tunnel --

2 MS. DELGADO: Yeah, yeah.

3 MR. ADAMS: -- more so than --

4 MS. SPAIN: Darker, it will be darker.

5 MS. BACHE-WIIG: If it's pushed back, try and
6 get -- if you push it back, you may see less of it. It
7 would be more recessed. I think if it's at the portico, I
8 think it will darken the whole --

9 MR. FULLERTON: That's why I made my
10 suggestion, was to open it up toward the old garage. Let
11 there be light. It's a dining room.

12 MS. DELGADO: That would be the entrance.

13 MR. FULLERTON: What?

14 MS. DELGADO: That would be the entrance,
15 like if it's raining, to the carport.

16 MR. FULLERTON: No, I understand what you're
17 saying. The problem I have is reading the plan. I'm
18 sorry, I cannot tell -- I mean, columns don't show like
19 columns, like every column should show like little boxes.

20 The height, the building walls, everything
21 has low walls that I don't think go up to the ceiling, go
22 up to the roof. Everything is the same. I can't read the
23 drawings.

24 MS. DELGADO: I think that's a good --

25 MR. FULLERTON: That helps.

1 MS. DELGADO: That helps.

2 MR. FULLERTON: Well, I see an opening at the
3 windows.

4 MS. DELGADO: This is the top windows, and
5 then there's an opening on the other side and then opening
6 in the front so either side can get light, either side of
7 the driveway.

8 UNIDENTIFIED SPEAKER: That's what I'm hoping
9 for. That's what I was trying to achieve.

10 MS. DELGADO: Yes, it's a foot in. There's
11 space of a foot on either side.

12 MS. BACHE-WIIG: They're very light. They're
13 right here.

14 MR. FULLERTON: I know where they are.

15 MS. BACHE-WIIG: There's a big light that
16 comes in between.

17 MR. MAXWELL: While that discussion is going
18 on, I have a question. Miss Delgado?

19 MS. DELGADO: Yes.

20 MR. MAXWELL: Question: Are you objecting to
21 what the staff's recommendations are?

22 MS. DELGADO: No.

23 MR. MAXWELL: Okay. So we really don't have
24 any objection here. It's just a matter of discussion.

25 MR. FULLERTON: Yes.

1 MR. MAXWELL: So we can move the question as
2 to whether or not we're for the -- since you're not
3 objecting to what the staff is recommending --

4 MS. SPAIN: No, no, not at all.

5 MR. MAXWELL: -- we can go ahead and do a
6 motion.

7 MR. ADAMS: You may want to hear from the
8 adjacent neighbors and --

9 MR. MENENDEZ: We will.

10 MR. MAXWELL: We will, but I'm just trying to
11 move this forward.

12 MR. ADAMS: Before maybe discussing all the
13 elements, you may want to hear what their concerns are.
14 It's up to the chair.

15 MS. ROLANDO: And I don't think we should be
16 designing --

17 MR. DURANA: Yes, you're right.

18 MS. ROLANDO: -- the carport during this
19 meeting. I think it's inappropriate, so if there are
20 objections to any of the staff recommendations, I think we
21 need to know what your objections are. Then we need to
22 hear from the neighbors.

23 And then I think in terms of any question
24 marks, you need to come back to us with specifics so that
25 we have something that we're looking at, maybe two

1 different versions, but this, we can't be doing this.

2 It's too vague.

3 MS. DELGADO: I have two different versions.
4 This is the first, which has the four columns, and you can
5 see it, and it shows you the clear space in.

6 MS. ROLANDO: I can't tell from this what
7 you're proposing.

8 MS. DELGADO: The arrows right there show you
9 where the columns --

10 MS. ROLANDO I can't tell from this what you
11 are proposing.

12 MR. FULLERTON: Really, its the drawings.

13 MS. ROLANDO: We need architectural drawings.

14 MR. FULLERTON: They're not clear.

15 MR. MENENDEZ: All right. So let's go with
16 the staff recommendations. Do you have any issues with
17 those?

18 MS. DELGADO: The staff recommendations would
19 be --

20 MR. MENENDEZ: The 28 items, the 28 items.
21 Have you read those?

22 MS. DELGADO: Yes. Hold on.

23 MR. FULLERTON: There's an awful lot of stuff
24 in there having to do with design.

25 MS. BACHE-WIIG: But a lot of them I think

1 are also finishes and selections and materials that I
2 think they're not ready, they haven't gotten to that point
3 maybe.

4 MR. ADAMS: Yes.

5 MS. BACHE-WIIG: And then that will be
6 something that staff will work with her on.

7 MR. ADAMS: Yes. A lot of the information
8 just hasn't been submitted, as the applicant has said,
9 because of not finalized things, but a lot of these
10 things, were these the only changes being made, there's a
11 good chance we would have done them at staff level anyway.

12 But we brought everything to you because the
13 applicant is really keen to get this project moving, and
14 so the suggestion was let's just take everything to the
15 board, and if the board wants to see anything back, then
16 they can.

17 However, if they're comfortable delegating a
18 number of the things to staff, then we're more than happy
19 to review them.

20 MR. FULLERTON: I think there's a bit of a
21 danger in that, going too far and then coming back here
22 and we say, "Hold on," you know. I'm willing to be
23 lenient. I just don't know if we have too many things.

24 MR. MENENDEZ: Let's, you know, let's go step
25 by step.

1 MR. FULLERTON: Okay.

2 MR. MENENDEZ: The staff recommendations, do
3 you have any issues with any of those?

4 MS. DELGADO: I mean, no, not really. I
5 mean, they're all --

6 MR. FULLERTON: Huge.

7 MS. DELGADO: It's, I mean, yeah, it's really
8 long. It's basically just telling me that I have to
9 submit all these like things, right?

10 MR. MAXWELL: Yes.

11 MR. FULLERTON: Half of them are things that
12 we might not --

13 MS. DELGADO: There are things that I can't
14 even like --

15 MR. MENENDEZ: Exactly, so.

16 MS. DELGADO: No, I don't have any issues, I
17 don't think so.

18 MR. ADAMS: You did have issues with the
19 window comments. You want to use single casement travel
20 and double casements.

21 MS. DELGADO: Yes, yeah.

22 MS. ROLANDO: Could you repeat that, Warren?

23 MR. ADAMS: The applicant does have an issue
24 with the staff requirement for double casements rather
25 than single casements.

1 The applicant wishes to install single
2 casements, so that was a, that's a fairly major one that
3 we would need the board's direction on as to whether the
4 applicant can install single casements as requested, or if
5 she should install double casements the way the building
6 originally had the windows, and a similar thing with the
7 doors.

8 MR. FULLERTON: Now, there are window --

9 MR. MENENDEZ: I think that we would lean
10 towards the double casement

11 MS. DELGADO: But there's no way of me
12 putting impact windows and doors with double casements.

13 MR. FULLERTON: There's some limitations to
14 that.

15 MS. DELGADO: The frame would be huge.

16 MR. FULLERTON: It's what she --

17 MS. DELGADO: Yeah.

18 MR. FULLERTON: That's the difficulty. These
19 are beautiful --

20 MS. DELGADO: I would have zero --

21 MR. FULLERTON: -- windows as they are today.

22 THE COURT REPORTER: Excuse me. I need one
23 at a time.

24 MS. DELGADO: -- windows.

25 MR. MENENDEZ: One at at time.

1 MR. FULLERTON: The windows are beautiful the
2 way they are now. To take a window this wide and make it
3 a double casement is very difficult to do. If it looks
4 like a double casement --

5 MS. DELGADO: Right, with the muntin.

6 MR. FULLERTON: -- it does this instead of
7 that, I have have no objection to that.

8 MR. ADAMS: Staff does not have the ability
9 to approve that, which is why we're bringing it to you.

10 MS. ROLANDO: I think it would be nice if we
11 were able to see the profile of what was selected.

12 MR. MAXWELL: Exactly.

13 MS. SPAIN: -- because it's super important,
14 and there are crazy expensive windows. I mean, you're
15 spending a fortune, but, already, but I believe there are
16 really expensive.

17 MS. ROLANDO: Custom.

18 MS. SPAIN: -- windows that do make very slim
19 profile double casements.

20 MS. DELGADO: Which I can't afford.

21 MS. ROLANDO: Well, that may be the issue.

22 MR. FULLERTON: May I --

23 MS. DELGADO: I can't afford \$100,000 doors
24 from Hope's or something like that, I just can't.

25 MR. FULLERTON: May I suggest that you

1 actually have the manufacturer that you select bring an
2 actual --

3 MS. SPAIN: Exactly. That's something that
4 would be important.

5 MS. DELGADO: The thing is I'm so far away
6 and removed from that, I have like the structural that I
7 have to do for that house, which is going to take me at
8 least six to seven months just to fix that house
9 structurally and redo the roof and everything.

10 I can begin to do that, but I can't guarantee
11 that I'm going to like submit something tomorrow or the
12 next day.

13 MR. FULLERTON: No, no; whenever you do. I
14 mean, it's up to you.

15 MS. SPAIN: Well, I think then that we should
16 approve double casements, and if she brings in single
17 casement.

18 MR. MAXWELL: Yes.

19 MS. ROLANDO: But I'm more comfortable going
20 along with staff on this.

21 MR. FULLERTON: I agree.

22 MS. SPAIN: And then if she doesn't -- isn't
23 able to find something that she's comfortable with, then
24 she can come back with a single casement when she get.

25 MR. FULLERTON: You know what, honestly, just

1 to express an opinion, I've never seen a house come in
2 with requesting so many, or with so many things that staff
3 doesn't agree with. I've seen lists of five or six or
4 seven.

5 I've never, ever -- I've been on the board
6 many, many, many years over the 50 years I've been here,
7 and I have never seen an application like this.

8 MS. DELGADO: I mean, I'm trying to make this
9 -- when I bought this house, it wasn't in the best
10 condition, and what I want to do is, you know, make it
11 beautiful again.

12 MR. FULLERTON: What we want to do is try to
13 help you do it, but when we're stepping out of our comfort
14 zone a little bit, I think you need to be definitive about
15 what you're going to do --

16 MR. MAXWELL: Right.

17 MR. FULLERTON: -- very quickly. Now, you
18 tell us on each one of these things what you plan to do to
19 correct it in some form or another, maybe with staff, but
20 let's find out a little bit.

21 MR. ADAMS: I mean, a lot of these are very
22 straightforward. They're just like general conditions to
23 her that you would impose, and I am very conscious of the
24 fact that this has been going on for like, you know, since
25 like four or five years.

1 The applicant really wants to move ahead, so
2 short of saying, "Well, you know what, you've already
3 waited four or five years, let's wait another six months
4 till you know what bricks you're using."

5 MR. FULLERTON: I mean, it's not any of our
6 fault if the timeline has taken like this.

7 MS. DELGADO: Right, but here is the thing:
8 All these staff conclusions, most of them like the pool
9 deck tile, I don't know at the point when I'm doing the
10 pool what's going to be available, what tile is available.

11 MR. FULLERTON: I have no objection to that.

12 MS. DELGADO: Technically, I would probably
13 use, off the top of my head, something that I would use in
14 the driveway if it's like a brick paver, probably
15 something pink, in the pink -- I mean, I can tell you
16 that.

17 MR. FULLERTON: Those sort of decisions are
18 not germane to what I'm talking about. I say if I saw in
19 your photograph a picture of the railings, and those
20 railings were protecting a drop-off into your courtyard,
21 they would never approved like that. That railing would
22 not be approved.

23 MS. DELGADO: So you're saying the second,
24 uThe second terrace would never be approved, is what
25 you're saying.

1 MR. FULLERTON: No, not the terrace. The
2 railing, that open railing, basically the cross and the
3 circle and all that, unless you reject a four-inch object,
4 that's not going to be approved by code.

5 MS. DELGADO: Well, the idea was I was trying
6 to replicate the original design already there.

7 MR. FULLERTON: Doesn't matter.

8 MS. DELGADO: I can work with staff.

9 MR. FULLERTON: You can put glass in front of
10 it and be all fixed.

11 MS. DELGADO: I could do lots of things.

12 MR. FULLERTON: Okay, but those are things
13 that are real important to your coming back for a permit
14 to do the work.

15 MS. DELGADO: Right.

16 MR. FULLERTON: You can't do things that are
17 not appropriate for the code. You know, on a drop-off you
18 have to have a certain kind of railings. In-swinging
19 doors, you want to have that. Code won't allow it. I
20 understand --

21 MS. DELGADO: No.

22 MR. FULLERTON: -- maybe on residential it
23 will.

24 MS. DELGADO: I don't want in-swing doors. I
25 have no option but to have in-swing doors because I have a

1 railing.

2 MR. FULLERTON: Well, you have to have some
3 sort of a --

4 MR. MAXWELL: Barrier.

5 MR. FULLERTON: -- protective storm cover
6 over the door in order to protect it because an
7 in-swinging door can be destroyed in a hurricane.

8 MS. DELGADO: I know. That's why I was
9 opposed to having in-swinging doors, but I have no option
10 because in the master bedroom, all the doors have a
11 railing, so therefore the doors can't open out, and then
12 you can't have them all fixed because you need a door by
13 code that you can leave if there's a fire.

14 MR. FULLERTON: No. You need an opening.

15 MS. DELGADO: Right.

16 MR. FULLERTON: You need a window opening.

17 MS. DELGADO: Right.

18 MR. FULLERTON: You need a window opening.

19 MS. DELGADO: But there are no windows in
20 that room. In the master bedroom, there's no windows.
21 It's just doors with railings, and they're all railings in
22 the master bedroom.

23 MR. FULLERTON: Okay.

24 MS. DELGADO: So I had no choice --

25 MR. FULLERTON: But it's just that, you

1 know --

2 MS. DELGADO: -- but to put in-swing because
3 I had been back and forth with Dona.

4 MR. FULLERTON: The code doesn't care whether
5 you have an option or not. They just say, "These are the
6 codes."

7 Now, if you can get around it in some way,
8 fine. I'm just trying to inform you that there are
9 roadblocks that we have no control over.

10 MS. DELGADO: Right.

11 MR. MAXWELL: Mr. Adams, we have four items
12 to vote on in this?

13 MR. MENENDEZ: Yes.

14 MR. MAXWELL: Okay.

15 MS. SPAIN: Don't we have -- are they still
16 here?

17 MS. ROLANDO: We have neighbors too that we
18 need.

19 MR. FULLERTON: Yes. We need to hear from
20 the neighbors.

21 MR. MENENDEZ: Well, let's do that. Let's
22 hear from the neighbors. Is there anyone in the audience
23 who would like to speak in favor of this case? In favor?

24 Is there anyone in the audience who would
25 like to speak in opposition of this case?

1 MS. SCHMIDT: Hello. My name is Stephanie
2 Schmidt. I reside at 1028 Cotorro Avenue which is
3 immediately behind this property, and I have to say there
4 are portions of it that I absolutely approve, but I need
5 to voice the things of concern to us.

6 The property was sold in 2017, and we're very
7 anxious for our whole village to see this restored, so we
8 want to support what we can support, but because we live
9 in such close proximity, there are issues that we have at
10 our residence that nobody else has, which I'd like to
11 bring up.

12 We have three feet, six inches between our
13 building, which consists of a kitchen, a downstairs
14 bedroom, and a laundry room, 3.6 feet between that area
15 and the wall, which brings us very close to the wall that
16 we share and the property at 1021 Hardee that goes right
17 against the wall, so we have no buffer because there's no
18 space between their building and the wall, so we share
19 this wall.

20 The concerns that we have are around privacy,
21 they're around noise, and they're around safety.

22 We are opposed to the second floor terrace
23 with the three-foot railing because we will see that from
24 our downstairs kitchen. We will see that when we are in
25 our small courtyard which is immediately behind, and that

1 just creates a monstrous elevation for us where we're
2 already very close.

3 I understand it looks nice. I understand
4 from a safety standpoint, I believe it's there too, but we
5 can't approve that. It just, it is not appealing to us,
6 and it's very, very tall where there is no space, so we
7 are concerned about that.

8 So there's actually two heights in the back.
9 We have the wall height which is where their open
10 courtyard is, where the pool, proposed pool, which is nine
11 feet, and then there's a higher elevation which is
12 currently the carriage house or what's being referred to
13 as the garage. That's 11.5 feet.

14 If we start adding additional railing, it is
15 all getting very high in the back, so we are opposed to
16 that railing.

17 We're concerned about noise, because that
18 terrace is going to bring people, and we understand that
19 people need an area for entertainment and enjoying
20 themselves, but between the pool and that terrace, it's
21 going to bring noise that is very close to our house.

22 There is a party agreement for this wall, and
23 I'm not sure -- it's in the public records and I didn't
24 have time to get it because we actually didn't have it in
25 our residence, but it may be something that you all want

1 to look at. It's called -- it's on our survey. It's
2 called Party Wall Agreement. It's recorded in the
3 official records. It states here Book 16070 on Page 3701.

4 And it was, when we purchased our house which
5 was 17 years ago, it was something we had to sign off on
6 that addressed how we handled this wall, and my suggestion
7 is that you look at it because we did not have a chance

8 The exterior spiral staircase that's intended
9 to go from the second floor terrace to the pool area, we
10 also are opposed to that. That is not, as Angie says,
11 attached to the wall but it's right next to the wall.
12 someone spirals up, I think it's a privacy issue, someone
13 could peer over the wall.

14 We've been fortunate enough in the village
15 not to have problems with robberies or intruders, but if
16 someone wanted to jump the wall, we've made it, we've put
17 a ladder there for them, so we are opposed to that
18 stairway.

19 The owner has worked with me because when she
20 purchased the home, there were drainage issues that she
21 just inherited, and we believe that the age of that wall
22 is original from 1925 because we have no reason to think
23 otherwise, and what we saw was the flat roof that's on the
24 other side of our wall had drainage actually coming
25 through that roof, across, and entering our property.

1 That's how the water was drained from that roof.

2 So the owner did plug that temporarily. We
3 do not have that at this time because we've known there's
4 going to be a roof replacement, but the configuration of
5 that, and there were some electrical wires that came
6 through, so we believe that that's an original wall.
7 Whether that wall is in good condition, we have no idea,
8 but we do believe that's original.

9 And we can see some, in the central part of
10 the wall, there's a rougher cementing area where, in the
11 past, since our house was built in 1980, those houses from
12 the 1920s had an opening or they had a window there and it
13 looks like that was patched up. We have since put a
14 trellis so we really can't see it that much.

15 But I do believe that wall is original, and
16 perhaps that citation in the record book will show
17 something different.

18 The AC unit, looking at the architectural
19 drawings, I get an idea of where they're going to go, but
20 again, we really don't want to look up -- even from our
21 second floor master, we have a window there that we can
22 look out to and see the terrace. We would be able to see
23 the AC units.

24 So I don't know how that application will be,
25 as it's stated, screened, but we want to make sure that we

1 don't see AC units because I saw in the description that
2 the intent is to move them from the driveway area, and I
3 don't know where that might be, to the roof, so we are
4 concerned about that.

5 I did note that the adjusted square footage
6 appears to be increasing substantially enough that when
7 you compare it to the other residents that have
8 5,000-square-foot property, it's going to exceed all other
9 residents'.

10 So I know that there is nonconforming issues
11 of many sorts with the village, but with regard to the
12 increase, that does put it in excess of, I think there's
13 12 other residents and everybody is going to be below
14 what's proposed to be the new adjusted square footage of
15 this house for 3,853.

16 So I wanted to bring note of that because
17 again, that concerns me with about drainage because we've
18 already had issues with water, and I know that, you know,
19 the City of Coral Gables is trying to make provision with
20 pervious tile, all kind of things, for water issues.

21 But I'm concerned about runoff from the roof.
22 I'm concerned about when the pool is emptied. I'm
23 concerned about excess water when there's a storm, et
24 cetera.

25 And lastly, with regard to the buildings that

1 will be again abutting without any space the wall that we
2 share, I'm concerned about the electrical. There's the
3 dryer and the ventilation of the dryer that's on that
4 wall.

5 There is the kitchen oven and the electric
6 and the ventilation of that. There is the pool pump.

7 All of this is going to be against the back
8 wall that we share. If there was a fire, if there was a
9 problem, that puts us very close because again we only
10 have a distance of three feet, six inches between that
11 wall and our residence, our wall. That's all I have.

12 MR. MAXWELL: Thank you.

13 MS. SCHMIDT: Thank you.

14 MR. FULLERTON: Could somebody explain the
15 wall configuration? Are the two side walls --

16 MS. DELGADO: I'm sorry.

17 MR. FULLERTON: -- on the east and west of
18 the house, are they all party walls? Do you share that
19 wall with your neighbor to the east?

20 MS. DELGADO: My neighbors, yes, but I don't
21 share the back, I don't -- I mean, I know it's a common
22 wall, but the back wall doesn't actually touch her
23 property.

24 MR. FULLERTON: Right, so the back wall --

25 MS. DELGADO: So the common walls that I

1 share-share are neighbor to the left, neighbor to the
2 right.

3 MR. FULLERTON: And I can't tell --

4 MS. DELGADO: And actually my neighbor, 1017,
5 has her AC unit on the roof already, which I did show on
6 the Power Point presentation. I don't know if you saw it.
7 I don't know if you can go back to it.

8 MR. FULLERTON: So but your wall, all your
9 walls are on your property line, your back wall, your side
10 walls.

11 MS. DELGADO: My back wall is a part of the
12 back of the house, essentially.

13 MR. FULLERTON: Well, of course, no, but --

14 MS. DELGADO: But it doesn't attach to any
15 part of her house. There was space in between us.

16 MR. FULLERTON: Okay, so --

17 MS. DELGADO: I calculated five feet, but
18 again, I don't know. I haven't been on her property, so I
19 could only do it from my angle.

20 MR. MENENDEZ: The side wall.

21 MR. FULLERTON: No, I understand, so, but the
22 back wall that the other lady says is three feet, six
23 inches or 3.6 feet away from her wall, there's a property
24 line somewhere between your two walls?

25 MS. SPAIN: Where the wall is, where -- the

1 wall is on the property line.

2 MR. FULLERTON: Well, then does her property
3 line come right up to that wall, or is there an easement
4 or something through the three feet?

5 MS. KAUTZ: That's all the space available
6 from the wall to the property.

7 MS. DELGADO: Right, but that wall is part of
8 my home on the inside.

9 MR. FULLERTON: Right, I understand that.
10 I'm trying to figure out what the space between two homes
11 in the rear is.

12 MS. DELGADO: I believe it to be five feet.

13 MS. SPAIN: She's saying she has three and a
14 half feet to the wall --

15 MS. DELGADO: Yeah.

16 MS. SPAIN: -- which is part of her building.

17 MS. DELGADO: Can I go back to that Power
18 Point of the survey?

19 MS. BACHE-WIIG: It looks like it's on the
20 center line of that back --

21 MS. KAUTZ: Speak into the microphone.

22 MS. BACHE-WIIG: -- on the survey it looks
23 like the property line falls --

24 MS. DELGADO: On the CBS wall.

25 MS. BACHE-WIIG: -- on the center line, yes,

1 on the center of that wall.

2 MR. FULLERTON: So the neighbor, her wall is
3 three feet into her property line rather than being on
4 this property line.

5 MR. DURANA: Her house.

6 MS. SPAIN: The wall of her building.

7 MR. FULLERTON: Her house.

8 MS. SPAIN: Her house.

9 MR. DURANA: The structure.

10 MS. SPAIN: The structure.

11 MS. DELGADO: The structure is right there.

12 MR. FULLERTON: Okay, all right.

13 MS. SCHMIDT: May I make an additional
14 comment?

15 MR. FULLERTON: Sure.

16 MS. SCHMIDT: So if you look at miamidade.gov
17 and you look at the aerial of the entire village, unlike
18 all the other homes, ours is the only home that, with
19 hers, that comes that close together. Nobody else's does.
20 They either have a courtyard, they have lawn, they have
21 something as a buffer.

22 We have no buffer. That just makes our
23 property different, and that's just the way it is. I
24 mean, nobody created that, but that's what we're dealing
25 with. We're dealing with very close proximity, and you

1 can see that on that aerial if you have access.

2 MR. FULLERTON: I'm feeling pretty stupid
3 here, but your property, your house, your walls take up
4 your entire property?

5 MS. DELGADO: I'm sorry?

6 MR. FULLERTON: Your walls take up your
7 entire property? They're property line to property line
8 to property line?

9 MS. DELGADO: Uh-huh.

10 MR. FULLERTON: Okay. That's all I needed to
11 know.

12 MR. MENENDEZ: Mr. Durana, do you have any
13 comments?

14 MR. DURANA: No. I mean, I kind of just want
15 to, you know, I want to know exactly like what our
16 jurisdiction is here.

17 I mean, I kind of agree with, you know,
18 letting staff and her architect sort out the points if she
19 has no -- she's not opposed to any of these, you know, 28
20 points. I'm fine with them moving forward with that.

21 I think as far as -- I mean who would do the
22 final say for like the AC units, or you know, in terms of
23 the concerns that the neighbor has with the terrace?
24 Wouldn't that go to zoning, to board of architects?

25 I mean, is that relevant for us? Who is

1 making that determination?

2 MS. SPAIN: I think that zoning would have an
3 issue with it depending on a set-back issue on where the
4 AC goes.

5 MS. DELGADO: Zoning didn't make comments on
6 the AC.

7 MR. DURANA: Are we allowed to approve that,
8 or is that something that --

9 MS. SPAIN: Even if we approved it, if zoning
10 says no, it's not going to happen.

11 MR. ADAMS: I don't believe zoning commented
12 on it.

13 MS. DELGADO: They did.

14 MR. ADAMS: There were zoning comments, and
15 the major ones were really regarding the variances.

16 MS. DELGADO: Right. It was just the
17 variances. It wasn't anything to do with the AC unit.

18 MS. SPAIN: Right, and is it true that this
19 will be the largest in the -- have you looked at that?

20 I just remember when I was in graduate
21 school, I did a whole study on this.

22 MS. KAUTZ: The house on Cotorro next to the
23 sister's house, there was an in-fill construction that was
24 done by George Hernandez maybe eight or ten years ago. He
25 did a study of the block --

1 MS. SPAIN: Right.

2 MS. KAUTZ: -- that looked at the square
3 footage of each of the homes in the village, and they're
4 all already over --

5 MS. SPAIN: Way over.

6 MS. KAUTZ: -- the square footage of what's
7 allowed.

8 MS. SPAIN: So that issue doesn't really
9 bother me at all.

10 MR. ADAMS: And part of it is a carport.

11 MS. SPAIN: Well, yes.

12 MR. ADAMS: It's not like additional,
13 addition.

14 MR. FULLERTON: So this carport that's being
15 proposed is not part of the FAR?

16 MR. ADAMS: It's all been included.

17 MS. ROLANDO: Part of the ground coverage.

18 MR. MENENDEZ: Mr. Ehrenhaft, questions?

19 MR. EHREHAFT: No, not in particular
20 separate from what's already been discussed.

21 MR. CEBALLOS: If I may just provide some
22 clarification to your previous question.

23 So with your approval today, you're approving
24 the changes and modification to the historical components
25 of the property.

1 If you do not overtly make a motion or an
2 approval for a variance, it assumes that everything else
3 that you are approving must comply with the underlying
4 code.

5 MS. SPAIN: Right. That makes sense.

6 MS. BACHE-WIIG: So we're going to go step by
7 step --

8 MS. SPAIN: Right.

9 MS. BACHE-WIIG: -- for the variances.

10 MR. CEBALLOS: Any variances, you are
11 basically granting an exception or a variance from the
12 code.

13 MS. BACHE-WIIG: Right.

14 MR. CEBALLOS: If you do not grant that
15 variance, anything in the part of the approval that you
16 are approving assumes that during the process, whether
17 it's zoning, planning, Florida Building Code, all of those
18 things will have to be, have to comply, basically.

19 MS. ROLANDO: Right. That makes sense.

20 MS. SPAIN: Can I just make a motion so we
21 can go forward? Because, you know, we've got stacks here.

22 All right, I'm going to start and go through
23 each one. I'd like to make a motion to approve with
24 conditions, those conditions that were in the staff
25 report, the design proposal for the construction of the

1 alterations to the residence at 1021 Hardee Road. That's
2 the first motion.

3 MR. MENENDEZ: Do we have a second?

4 MS. BACHE-WIIG: I'll be the second to that
5 motion.

6 MR. MENENDEZ: Miss Bache-Wiig seconds the
7 motion.

8 MS. LYONS: Mr. Durana?

9 MR. DURANA: Yes.

10 MS. LYONS: Mr. Ehrenhaft?

11 MR. EHRENHAFT: Yes.

12 MS. LYONS: Mr. Maxwell? Oh, sorry. Miss
13 Spain?

14 MS. SPAIN: Yes.

15 MS. LYONS: Mr. Fullerton?

16 MR. FULLERTON: Yes.

17 MS. LYONS: Miss Bache-Wiig?

18 MS. BACHE-WIIG: Yes.

19 MS. LYONS: Miss Rolando?

20 MS. ROLANDO: Yes.

21 MS. LYONS: Mr. Menendez?

22 MR. MENENDEZ: Yes.

23 MS. LYONS: Motion passes.

24 MS. SPAIN: Okay. I'd like to make another
25 motion. This is a motion to approve the issuance of a

1 special certificate of appropriateness with the
2 conditions.

3 MR. ADAMS: Is that not what was just
4 approved, the COA?

5 MR. MENENDEZ: Yes.

6 MS. SPAIN: This is just for a special
7 certificate of appropriateness with those same conditions,
8 so this is approval of the -- I think there has to be two
9 different motions for that, right?

10 MR. MENENDEZ: No.

11 MS. SPAIN: Doesn't? Okay, cool. Then I'd
12 like to approve a variance to allow the residence to have
13 a maximum ground area coverage for the principal building
14 of approximately 2,344 square feet versus 1,750 square
15 feet as required by Article Two, Section 2-101 (D) 6a of
16 the Coral Gables Zoning Code.

17 MR. DURANA: I'll second it.

18 MR. MENENDEZ: Mr. Durana seconds it.

19 MS. LYONS: Miss Rolando?

20 MS. ROLANDO: Yes.

21 MS. LYONS: Mr. Fullerton?

22 MR. FULLERTON: Yes.

23 MS. LYONS: Mr. Eherenhaft?

24 MR. EHRENHAFT: Yes.

25 MS. LYONS: Miss Bache-Wiig?

1 MS. BACHE-WIIG: Yes.

2 MS. LYONS: Mr. Durana?

3 MR. DURANA: Yes.

4 MS. LYONS: Miss Spain?

5 MS. SPAIN: Yes.

6 MS. LYONS: Mr. Menendez?

7 MR. MENENDEZ: Yes.

8 MS. LYONS: Motion passes.

9 MS. SPAIN: Okay. I'd like to make another
10 motion to approve a variance to allow the residence to
11 have a maximum ground area coverage for principal
12 buildings and accessory structures of approximately 2,400
13 square feet, 48 percent of the lot, versus 2,250 square
14 feet, 45 percent of the lot, as required by Article Two,
15 Section 2-101 (D) 6a of the Coral Gables Zoning Code.

16 MS. BACHE-WIIG: I'll second the motion.

17 MR. MENENDEZ: Do we have a second?

18 MS. BACHE-WIIG: I said it. I seconded.

19 MR. MENENDEZ: Miss Bache-Wiig seconds the
20 motion.

21 MS. LYONS: Mr. Durana?

22 MR. DURANA: Yes.

23 MS. LYONS: Mr. Ehrenhaft?

24 MR. EHRENHAFT: Yes.

25 MS. LYONS: Miss Rolando?

1 MS. ROLANDO: Yes.

2 MS. LYONS: Miss Bache-Wiig?

3 MS. BACHE-WIIG: Yes.

4 MS. LYONS: Miss Spain?

5 MS. SPAIN: Yes.

6 MS. LYONS: Mr. Fullerton?

7 MR. FULLERTON: Can I just be sure that what
8 was said earlier, that there are others, other houses in
9 the same development that are over their FAR? Does
10 somebody have documentation of that?

11 MS. SPAIN: Oh, for sure.

12 MR. ADAMS: Yes.

13 MS. SPAIN: They all are.

14 MR. ADAMS: Yes.

15 MS. SPAIN: They're all over FAR and over
16 ground coverage.

17 MR. FULLERTON: Well, that was the only
18 reason I would have said yes.

19 MS. DELGADO: Thank you.

20 MR. CEBALLOS: From my quick review of the
21 property appraiser's, I mean you take the property
22 appraiser's information for what it is, every single
23 property is well over 2,400 square feet.

24 MS. SPAIN: Yes.

25 MR. FULLERTON: Okay. Thank you. Yes.

1 MS. LYONS: Mr. Menendez?

2 MR. MENENDEZ: Yes.

3 MS. LYONS: Motion passes.

4 MS. SPAIN: Okay. I'd like to make a motion
5 to approve a variance to allow the residence to have a
6 maximum floor area ratio of approximately 3,383 square
7 feet versus the maximum square foot floor area for a
8 single-family residence on a 5,000-square-foot building
9 site is 2,400 square feet as required by Article Two,
10 Section 2-101 (D) 6b and 6c of the Coral Gables Zoning
11 Code.

12 MS. ROLANDO: Again, I just want to make
13 clear that all these variances are being granted based on
14 satisfaction of the conditions, correct?

15 MR. ADAMS: Yes.

16 MS. ROLANDO: The 28 conditions?

17 MR. ADAMS: Yes.

18 MS. ROLANDO: Including the issues with
19 drainage that the neighbor made and the visibility with
20 the compressors and other equipment.

21 MR. ADAMS: If the applicant has any issues
22 with any of these conditions, I will bring it back to the
23 board if the conditions are not met and we feel that the
24 board requires further review.

25 So the board can be assured that if the

1 applicant says, "No, I'm not screening the AC units," then
2 it will not be approved until it comes back to the board,
3 so we can assure you of that.

4 MR. FULLERTON: I think the circular
5 staircase is a particularly troublesome one, so, I mean as
6 far as --

7 MS. SPAIN: I didn't include that in my
8 motion.

9 MS. ROLANDO: Yes.

10 MR. ADAMS: If there are any significant
11 issues, I will bring it back to the board if there's
12 anything we can't resolve between, between us.

13 MS. ROLANDO: Yes. I think it's pretty clear
14 that the board, or at least this board member thinks that
15 this is pretty half-baked, and I'm generally very
16 reluctant to approve something that is this squishy,
17 especially with an important house in a really significant
18 neighborhood.

19 MR. FULLERTON: I agree with that.

20 MS. ROLANDO: So I'm just expressing the
21 concern that these conditions be strictly enforced.

22 MR. ADAMS: Absolutely, yes.

23 MS. SPAIN: So was there a second, and did we
24 vote on the very last --

25 MS. ROLANDO: We haven't voted on the last

1 item yet.

2 MR. MENENDEZ: Do we have a second?

3 MS. SPAIN: I don't know. I don't think so.

4 MR. EHRENHAFT: I'll second the motion.

5 MR. MENENDEZ: Mr. Ehrenhaft.

6 MS. LYONS: Mr. Ehrenhaft?

7 MR. EHRENHAFT: Yes.

8 MS. LYONS: Mr. Durana?

9 MR. DURANA: Yes.

10 MS. LYONS: Miss Rolando?

11 MS. ROLANDO: Yes.

12 MS. LYONS: Mr. Fullerton?

13 MR. FULLERTON: Yes.

14 MS. LYONS: Miss Spain?

15 MS. SPAIN: Yes.

16 MS. LYONS: Miss Bache-Wiig?

17 MS. BACHE-WIIG: Yes.

18 MS. LYONS: Mr. Menendez?

19 MR. MENENDEZ: Yes.

20 MS. LYONS: Motion passes.

21 MR. MENENDEZ: Thank you.

22 MR. FULLERTON: Could I make a request of the
23 architect?

24 MS. DELGADO: Sure.

25 MR. FULLERTON: Do you have an architect

1 employed?

2 MS. DELGADO: Yes, Don.

3 MR. FULLERTON: I've known Mr. Sackman very
4 well for a hundred years.

5 MR. SACKMAN: Thank you.

6 MR. FULLERTON: And I would like -- and I'm
7 sure you're not responsible for these drawings.

8 MR. SACKMAN: I am.

9 MR. FULLERTON: Well, okay. There are things
10 here which I can't read, and that's just a matter of the
11 ink on the page.

12 MR. SACKMAN: All right.

13 MR. FULLERTON: And I've had this problem
14 with architects' drawings for many, many years, and it's
15 because we have to take a working drawing or a preliminary
16 drawing and then reduce it --

17 MR. SACKMAN: Right.

18 MR. FULLERTON: -- to this size.

19 MS. DELGADO: Size.

20 MR. SACKMAN: Correct.

21 MR. FULLERTON: And you end up not being able
22 to read anything.

23 The language are unusable at this stage, and
24 I tell that to every architect that comes here with one
25 that I can't read, and I can read plans pretty well.

1 MR. SACKMAN: I'm sure.

2 MR. FULLERTON: But I can't tell the
3 difference between a full height wall that's got a roof on
4 it and a surrounding wall that's low, that might be seven
5 feet tall or something. They're all treated the same.

6 The columns are not delineated like a
7 structure, the columns in the garage area. They're so
8 light, you can't read them.

9 And I just ask you to, you know, make the
10 drawings so that it can be --

11 MS. DELGADO: More visible.

12 MR. FULLERTON: -- legible, really.

13 MR. SACKMAN: But we do have full-size
14 drawings.

15 MR. FULLERTON: Huh?

16 MR. SACKMAN: We do have full-size drawings.

17 MR. FULLERTON: Yes. Well, I don't think you
18 want to print 17 copies, but you know, I accept that you
19 have limitations here, but maybe for these kind of things
20 you could change the line weights.

21 MR. SACKMAN: We'll take a look at that.

22 MR. FULLERTON: See what you can do.

23 MR. SACKMAN: Thank you.

24 MS. DELGADO: Thank you.

25 MR. FULLERTON: And shade the columns like

1 concrete. Thank you. I don't want to call you on the
2 carpet for anything.

3 MR. SACKMAN: That's all right,
4 Mr. Fullerton.

5 MR. FULLERTON: You know more about this than
6 I do, so.

7 THE COURT REPORTER: Can you state your name?

8 MR. SACKMAN: Don Sackman, architect and a
9 member of the board of architects.

10 MR. FULLERTON: Extraordinaire,
11 extraordinaire. Yes, he's been on the board of architects
12 longer than, well, probably from McKinley.

13 MS. SPAIN: A long time.

14 MR. FULLERTON: Yes, a long time.

15 MR. SACKMAN: We both have white hair.

16 MS. SPAIN: Yes, as do I.

17 MR. MENENDEZ: All right. I'm going to call
18 a ten-minute recess at this point.

19 (Thereupon, a brief recess.)

20 MR. MENENDEZ: All right. I call the meeting
21 back to order.

22 The next case is Case File COA (SP) 2021-019,
23 an application for the issuance of a special certificate
24 of appropriateness for the property at 155 Cocoplum Road,
25 a local historic landmark legally described as Lot 69 and

1 70, Block Four, Coral Gables Biscayne Bay Section Part
2 One, Plat B, according to the plat thereof, as recorded in
3 Plat Book 25 at Page 50 of the public records of
4 Miami-Dade County, Florida.

5 The application requests approval to maintain
6 the existing auxiliary structure as a guest house.

7 Variances have also been requested from
8 Article Three, Section 3-505 and Article Three, Section
9 30505 (A) of the Coral Gables Zoning Code to permit a
10 guest house as an accessory use.

11 MS. KAUTZ: Thank you. The location map for
12 the property. This is the only designated property in
13 Cocoplum. It was built in 1928, designed by Waldron
14 Seagron. It's an unusual kind of take on Mediterranean
15 Revival design.

16 This is a picture that we believe is from
17 1969, the earliest that we have.

18 To the rear of the property is a detached
19 one-story auxiliary structure originally designed as a
20 garage and servants quarters. The structure was modified
21 over the years to be fully converted into living space.

22 The property was designated as a landmark in
23 1998.

24 No modifications or alterations to the
25 structure are proposed with this application, and board of

1 architects review is not required. There is in the future
2 going to be anticipated a special COA for modifications to
3 the structure and an addition.

4 I'm going to let the representative of the
5 owner take you through the Power Point and the request.

6 There are two variances that we can discuss
7 at the end, we are in favor of.

8 MS. RUSSO: Good evening, Mr. Chairman,
9 members of the board. For the record, Laura Russo with
10 offices at 2334 Ponce de Leon Boulevard.

11 I'm here this evening representing the owners
12 of the property, Jonas Nilsson and his wife, Sara Goff.
13 We are asking for variances to allow the existing detached
14 structure which was built originally with the house to
15 remain.

16 The house has a very unusual history. It was
17 originally built on that lot, and it had another lot, and
18 if you're looking at the house, it would be to the left of
19 the house that they built a swimming pool on that lawn,
20 and they had a boat --

21 MR. FULLERTON: Slip?

22 MS. RUSSO: Slip, thank you, a boat slip, and
23 the house changed addresses about four times. The street
24 names changed from Granada to Tahiti Beach to eventually
25 Cocoplum.

1 The house was designated in 1998. The people
2 who designated it purchased it in '94. It only has a
3 history of about three or four owners.

4 At the time the house was designated, Ellen
5 Uguccioni makes reference in her report that the portion,
6 the last portion of the garage had already been converted
7 and was existing living quarters with French doors.

8 My clients bought the property a couple of
9 years ago. They're in the midst of working on some plans
10 for an addition, and zoning said, "Well, you can't have
11 this because it was never approved."

12 So in 1963, and I'll take you quickly through
13 the Power Point, in 1963, the owners of the house at the
14 time, the Clarks, requested that a portion of the garage
15 be turned into more living area.

16 And that, there are plans, and I'll show you
17 the plans, and they made some changes to windows and doors
18 of the detached structure.

19 It appears that after he did that, he decided
20 to try to get more of it done, and they denied turning the
21 whole thing into living quarters in 1963.

22 So we don't really know whether he then just
23 took it upon himself to do it, because I find it hard that
24 the owner in '94 who requested designation would request
25 designation and allow the city to know that he had what

1 was something illegal at the time, so I suspect it was
2 already purchased that way in '94.

3 So it's been existing, and other than the
4 changes that were made in 1963, you'll see that the
5 structure remains the same. There's no intent to make any
6 changes to the structure.

7 This is the house as it appears now. It was
8 recently painted with a permit and approval from the city.

9 This is the detached auxiliary structure, and
10 this is the facade of the structure that faces the water,
11 which is the single window, and this is the current site
12 plan, and these are alterations which were done in July of
13 1962.

14 So after he did this, which is, you'll see
15 this area references existing servants quarters and
16 garage, it was, I guess he thought, "Once I did this,
17 maybe I'll just keep going and get the whole thing done,"
18 in 1963, and he was shot down.

19 MR. FULLERTON: Was that Mr. Clark?

20 MS. RUSSO: That was Mr. Clark, yes. Did you
21 know Mr. Clark? Okay.

22 MR. FULLERTON: He was quite an esteemed
23 structural engineer.

24 MS. RUSSO: Oh, okay. Well, so he went ahead
25 and maybe made the changes anyway. So in Ellen

1 Uguccioni's report, and I have this just for you to see --
2 because some of you may or may not remember, but this was
3 part of a very contentious lot separation.

4 MS. ROLANDO: I remember.

5 MS. RUSSO: I remember. We were there.

6 MS. SPAIN: I was in zoning at the time.

7 MS. RUSSO: And this woman had apparently,
8 the woman that owned the house had sold the lot, and then
9 when somebody tried to build on the lot, they were told
10 they couldn't, and it ended up at planning and zoning, a
11 lot of tears at commission, more tears.

12 MS. SPAIN: I was the person I think that
13 said that because I was in zoning.

14 MS. RUSSO: At the time, yes.

15 MS. SPAIN: At the time. When I first
16 started with the city, I was in historic preservation for
17 like six months, and then I went to zoning afor a few
18 years.

19 MS. RUSSO: Yep, yep. This house has had a
20 history.

21 MS. SPAIN: Yes.

22 MS. RUSSO: So Ellen notices that, "An
23 alteration to the detached structure in 1963 converted the
24 two-car garage with a single bay garage to house an
25 additional bedroom. The garage has been converted to

1 another room enclosed by French doors and windows.

2 "Despite these alterations, the essential
3 form and character of the original residence have been
4 retained."

5 So this is the picture from the '60s when
6 they did it, and as you can see, taking away the areca
7 palms makes a big difference, and that's how it looks
8 today.

9 Those are the famous French doors from, you
10 know, at least in the '90s, probably longer than that.

11 And that is the elevation, this is the
12 stairway, so this is the elevation that faces the house,
13 the one with the three openings on it, and this is the
14 interior.

15 So we are here requesting that what is
16 existing be allowed to remain as existing. There is no
17 intent to increase the auxiliary structure, to make any
18 changes to the exterior of the auxiliary structure, and in
19 order to move forward, we need to have this situation
20 legalized.

21 MR. MENENDEZ: Okay. Thank you.

22 MS. KAUTZ: Thank you. So what Laura didn't
23 touch on was that when the pool was constructed on the
24 property, it was placed in such a way that made the garage
25 inaccessible from its original orientation, coming from

1 the carport through the back, and it was approved with
2 ribbon strips running along what was then the back side of
3 the garage.

4 The pool was constructed, can't access the
5 garage anymore. The permit was closed, inspected without
6 that alteration being made to the structure.

7 So in our view the city kind of caused this
8 problem to begin with, and so we recommend supporting the
9 variance because the garage in its original use is now
10 inaccessible.

11 MR. FULLERTON: Who built the pool?

12 MS. KAUTZ: Who built the pool?

13 MS. RUSSO: Oh, wait. It's here.

14 MS. KAUTZ: The previous owner.

15 MR. FULLERTON: I mean was it one of the
16 people that did the alterations to that building?

17 MS. RUSSO: No. The person who built the
18 pool was the owner that had it designated.

19 MS. KAUTZ: In 1998.

20 MS. RUSSO: So he had it designated in March
21 of '98, and then he pulled and got a special, I guess a
22 certificate of appropriateness and got permission and a
23 permit to build the pool, and then later on he actually
24 got another permit to do a driveway, and then he got
25 another permit for a generator in the back.

1 So the assumption is that somewhere in the
2 approval for the pool, there was a requirement that the
3 garage be accessed, but what doesn't make sense is you
4 would have had to submit plans to show the opening because
5 the back never had a door opening --

6 MS. KAUTZ: Right.

7 MS. RUSSO: -- like the original garage
8 entrance did.

9 So it's one of those things, I call it, that
10 kind of fell through the cracks in that era that maybe
11 there was, maybe there wasn't, but you have a building
12 that, you know, you would then be changing the historical
13 texture of the structure if you were to now make the back
14 an opening and you wouldn't be driving through the
15 carport.

16 MR. FULLERTON: There is a carport there.

17 MS. RUSSO: There is, so it does meet, it
18 does meet the code, and it was built before 1964, so.

19 MS. KAUTZ: And the two variances that are
20 requested have to do with the size of the auxiliary
21 structure. It's a bit larger than what would be allowed
22 if it was being built today, and the size of the lot,
23 you're only allowed a detached structure on an
24 estate-sized property, and this does not meet an estate
25 size, so again, we do recommend in favor.

1 MS. RUSSO: Right, but this was all built
2 before there was a zoning code.

3 MS. KAUTZ: Correct.

4 MS. SPAIN: So this was caught by zoning now
5 because -- wow.

6 MS. RUSSO: Yeah, yeah.

7 MS. SPAIN: There you go.

8 MS. RUSSO: There you go.

9 MS. SPAIN: And it can't be considered a
10 legally non-conforming structure?

11 MS. RUSSO: Because it's not legal. There's
12 no -- they couldn't find a permit for it, right, because
13 it's only legal as to the 1963 alteration.

14 MS. SPAIN: I see.

15 MS. RUSSO: So in order for, even though,
16 even though -- I tried that argument, I tried, I tried
17 that argument based on the fact that historic acknowledged
18 its existence in its report.

19 MS. SPAIN: You would think that would work.

20 MS. RUSSO: You would think, right? I tried.

21 MR. FULLERTON: If it was attached, if it was
22 somehow attached to the house, would it become legal?

23 MS. RUSSO: Yes.

24 MR. FULLERTON: Well, you could put a little,
25 a little roof from someplace on the house --

1 MS. SPAIN: I think now it has to be
2 air-conditioned.

3 MR. FULLERTON: -- to the door --

4 MS. KAUTZ: Yes.

5 MR. FULLERTON: -- and it would be legal?

6 MS. KAUTZ: It has to be air-conditioned now.

7 MS. SPAIN: You used to be able to do that in
8 the old days.

9 MR. FULLERTON: Yes.

10 MS. SPAIN: But now it has to be an
11 air-conditioned link.

12 MS. RUSSO: Right, in the old days you're
13 thinking.

14 MS. KAUTZ: So I wanted to also bring your
15 attention to letters that were received. One -- they were
16 all given to you in advance of the meeting so I'm not
17 going to read them into the record.

18 One is from Juan Galan who is a neighbor at
19 355 Cocoplum who is in opposition of the application, and
20 there are two in favor of the application, one From Brett
21 Gillis who lives on Ferdinand Street, and one from the
22 Historic Preservation Association of Coral Gables.

23 MR. MENENDEZ: Okay.

24 MR. FULLERTON: What is the basis for the
25 objection?

1 MS. KAUTZ: It was in your packet. Hold on a
2 second.

3 MR. FULLERTON: I don't see it. Oh, yes, I
4 do see it.

5 MS. KAUTZ: "While the current owners have
6 done a nice job of sprucing up the place, the request for
7 a guesthouse of this size indicated seems to be far in
8 excess of the criteria used to usually permit these
9 guesthouses, so we would vote against it."

10 MS. RUSSO: So I suspect the neighbor thinks
11 it's being built, right?

12 MS. SPAIN: Yes.

13 MS. RUSSO: But it's not an existing
14 structure, so I think if that were the case, he would be
15 correct.

16 MR. MENENDEZ: Is there anyone in the
17 audience who would like to speak in favor of this case?
18 Anyone in the audience who would like to speak in
19 opposition of the case? Okay. We'll close the public
20 portion.

21 MR. FULLERTON: I'll move it, approval.

22 MR. MENENDEZ: Go.

23 MS. ROLANDO: Second.

24 MS. KAUTZ: There is a staff condition. Is
25 the approval including the staff condition as well?

1 MR. FULLERTON: Yes.

2 MS. ROLANDO: Could you reiterate what the
3 staff condition is?

4 MS. KAUTZ: It's just only that the area of
5 the living space will not be increased.

6 MS. RUSSO: Right, so you can't make the
7 structure bigger.

8 MS. KAUTZ: It won't be added on to.

9 MS. RUSSO: You can't make the structure
10 bigger or add a second story to it.

11 MR. FULLERTON: I have a comment about
12 something in here. "Coral Gables stipulates the guest
13 house shall only be allowed on residential estate property
14 that is defined as having a lot area of 1.5 acres or," in
15 parentheses, "43,560 square feet." That's only one acre.

16 MS. RUSSO: Right.

17 MR. FULLERTON: So it says --

18 MS. RUSSO: Well, we don't meet it, so that's
19 why the variance is here, because I can't -- you can't
20 have a guest house in a plain single family, and even
21 though this is a nice size lot at 15,000, it's, you know,
22 far less than --

23 MR. FULLERTON: It's 65,000 square feet.

24 MS. KAUTZ: You're right. That's my mistake.

25 MR. MENENDEZ: There you go. Okay.

1 MS. KAUTZ: I didn't do math right. I'm
2 sorry.

3 MR. FULLERTON: Sorry. I didn't mean to --

4 MR. MENENDEZ: So we have Mr. Fullerton with
5 the motion, and Miss Rolando with the second.

6 MS. LYONS: Miss Bache-Wiig?

7 MS. BACHE-WIIG: Yes.

8 MS. LYONS: Mr. Durana?

9 MR. DURANA: Yes.

10 MS. LYONS: Miss Spain?

11 MS. SPAIN: Yes.

12 MS. LYONS: Mr. Ehrenhaft?

13 MR. EHRENHAFT: Yes.

14 MS. LYONS: Mr. Fullerton?

15 MR. FULLERTON: Yes.

16 MS. LYONS: Miss Rolando?

17 MS. ROLANDO: Yes.

18 MS. LYONS: Mr. Menendez?

19 MR. MENENDEZ: Yes.

20 MS. LYONS: Motion passes.

21 MS. RUSSO: Thank you all very much.

22 MR. MENENDEZ: We need also to do the
23 variances as well.

24 MS. KAUTZ: Correct.

25 MR. MENENDEZ: Do I have a motion on the

1 first variance?

2 MR. FULLERTON: So moved.

3 MS. BACHE-WIIG: I'll second the motion.

4 MR. MENENDEZ: Okay, Miss Bache-Wiig with the
5 second.

6 MS. LYONS: Was that Mr. Fullerton?

7 MR. MENENDEZ: Yes.

8 MS. LYONS: Miss Spain?

9 MS. SPAIN: Yes.

10 MS. LYONS: Miss Bache-Wiig?

11 MS. BACHE-WIIG: Yes.

12 MS. LYONS: Mr. Durana?

13 MR. DURANA: Yes.

14 MS. LYONS: Mr. Fullerton?

15 MR. FULLERTON: Yes.

16 MS. LYONS: Mr. Ehrenhaft?

17 MR. EHRENHAFT: Yes.

18 MS. LYONS: Miss Rolando?

19 MS. ROLANDO: Yes.

20 MS. LYONS: Mr. Menendez?

21 MR. MENENDEZ: Yes.

22 MS. LYONS: Motion passes.

23 MR. MENENDEZ: Okay, and the second variance,
24 do we have a motion?

25 MR. FULLERTON: I'll move that too.

1 MR. DURANA: I'll second.
2 MS. ROLANDO: John, you're on a roll.
3 MR. MENENDEZ: Mr. Durana seconds.
4 MS. LYONS: Mr. Durana?
5 MR. DURANA: Yes.
6 MS. LYONS: Miss Bache-Wiig?
7 MS. BACHE-WIIG: Yes.
8 MS. LYONS: Mr. Ehrenhaft?
9 MR. EHRENHAFT: Yes.
10 MS. LYONS: Miss Spain?
11 MS. SPAIN: Yes.
12 MS. LYONS: Mr. Fullerton?
13 MR. FULLERTON: Yes.
14 MS. LYONS: Miss Rolando?
15 MS. ROLANDO: Yes.
16 MS. LYONS: Mr. Menendez?
17 MR. MENENDEZ: Yes.
18 MS. LYONS: Motion passes.
19 MR. MENENDEZ: All right. Thank you.
20 MS. RUSSO: Thank you very much.
21 MR. MENENDEZ: Okay. Next case case file,
22 COA (SP) 2021-020, an application for the issuance of a
23 special certificate of appropriateness for the property at
24 416 Garlenda Avenue, a local historic landmark legally
25 described as Lots Four to Six, Block 265, Revised Plat

1 Riviera Section Part Two, according to the plat thereof,
2 as recorded in Plat Book 28 at Page 23 of the public
3 records of Miami-Dade County, Florida.

4 The application requests design approval for
5 additions and alterations to the residence and site work.

6 MS. KAUTZ: Thank you. This is the location
7 map of the property. It was built in 1925, designed by
8 architect Frank Wyatt Woods.

9 These are two early photographs, 1926 just
10 after construction on the left, 1940 at the right. You
11 can see the garage has already been altered by the 1940s
12 in the background. It was an addition by H. George Fink.

13 It was designated in February of 2020. Some
14 of you may recall that concurrent with the designation in
15 2020, as an accelerated special COA for an addition and
16 alterations to the property was approved. That proposal
17 was abandoned, and the owner is proposing a different
18 scope of work in this application.

19 And we're going to turn it over to the
20 architect who -- why is there no Power Point here? That
21 was weird. Oh, that's why, the Power Point. Never mind.
22 You can take that off.

23 There are no variances that have been
24 requested as part of the application. The board of
25 architects did review on September 30th, 2021.

1 We had about nine staff conditions that I
2 believe the architect has already responded to, to us at
3 least internally, and you know, is in agreement or in
4 accordance, is fine with them, those conditions.

5 So if you're going to use boards, you need a
6 hand-held microphone.

7 MR. POZA: Good evening, board and staff.
8 Albert Poza, architect.

9 Like staff mentioned, this project, totally
10 different scope, was presented prior to COVID, approved by
11 the board of architects. Permit was a little difficult
12 right at the beginning of COVID, and quite honestly, the
13 client got extremely frustrated and abandoned the project.

14 Henceforth, he changes the scope
15 dramatically, and we're at it again.

16 So like staff said, I have responded to the
17 staff. There was nine comments, none of them really
18 major, just the typical two-part barrel tile, raised
19 muntin windows and that sort of thing.

20 So all of the recommendations, nine of them,
21 they accepted and they'll be part of the final submittal
22 to the board of architects.

23 So the design and, the scope and design of
24 the project doesn't alter any of the historical portions
25 of the house. Right now the existing garage is not

1 historical, the rest of the house basically is, and we're
2 not addressing any of the existing historical portions of
3 the house.

4 The board, it went to the board several weeks
5 ago, maybe a month ago already, and it was unanimously
6 approved as presented in your packet by the board, no
7 comments. They approved it as is.

8 What the scope entails is an addition of a
9 new carport. That's because of the existing garage is
10 being converted, which is not historical, is being
11 converted to a galley-type kitchen. It is not your
12 typical nowadays kitchen.

13 The owner of the house is an amateur chef, so
14 to speak, so he wants the kitchen to be his domain, and
15 it's quite narrow and long because that's the way he's
16 going to -- he doesn't want anybody in there, basically,
17 that's the bottom line.

18 So in the garage there's also now a powder
19 room and a laundry area and some storage and so forth for
20 the kitchen.

21 What used to be the kitchen is just going to
22 be an enlarged family room. He's very proud of his eight
23 or nine grandsons and granddaughters that come in almost
24 religiously every couple of weeks, Sunday family dinners,
25 and he's a cook, and they all start running around, large

1 family room and so forth.

2 The existing dining room is also going to be
3 part of the family room, and the existing covered terrace
4 will be the new dining room, so in keeping with historical
5 norms, that had some very nice arches, so the intent is to
6 mimic those arches with fenestration so it's very light
7 muntins on the glazing. It's almost like, almost all
8 glass, whatever might be needed to meet today's impact
9 requirements and so forth.

10 So it's a very limited windows and whatnot on
11 what is existing now as the covered terrace.

12 Additionally, all the elements of the new
13 additions and remodelings, they all respect the materials,
14 so they're basically the same materials as what's there.
15 They're just used in a different fashion.

16 Like all the existing stucco is Spanish, the
17 lumpy stucco. The new addition of a small storage room in
18 the back and the covered, or the carport, those are smooth
19 stucco. There's some banding in fenestration and openings
20 below the windows and even lower than the windows. In the
21 openings in the garage, the banding is on top of the
22 opening.

23 It's just little subtle things that don't
24 really hurt, you know, the aesthetics of it, but
25 eventually when it's all said and done, you're going to be

1 able to distinguish what was new and what was old.

2 There is a trellis that's also being added in
3 the rear of the house, in between the accessory building
4 and the rear of the house.

5 In the accessory building, there's a deck and
6 an open stair that goes up to the deck. That deck right
7 now has water infiltration issues because there's no
8 really real height to flash that deck properly, so there
9 is some water intrusions.

10 Plus the very open rail that it has is really
11 bad for little toddlers to be running up and down or
12 crawling up and down the stairs, and then that open, which
13 Mr. Fullerton mentioned in one of the previous
14 presentations here, that railing is, I mean a 20-inch
15 sphere will fit through it.

16 So what we're doing is we're creating a
17 parapet to be able to flash it and take care of the water
18 infiltration issue, and then just put one single railing
19 on top of it which kind of implies the simplicity of the
20 existing railing but meeting code.

21 All in all, I think that the -- all right.
22 It's pretty late. I don't really want to get into it too
23 much, but the intent of the project is to respect the
24 existing residence in all terms and aesthetically and
25 proportionately. We're trying to enhance it, but we're

1 not trying to outdo the original house.

2 It's very low key, you know, without
3 overwhelming aesthetics or scale, and I don't know if you
4 want to see the boards, or it might be just as well to see
5 it in the packet. The boards are the same. It's a very
6 low key type of an addition and remodeling.

7 None of the windows or fenestrations are
8 being altered other than for, because the board of
9 architects originally -- I had a door in the dining room
10 to be able to get to, out to the pool from that dining
11 room area. They did not like to interrupt the sequencing
12 of all of the arches all the way around.

13 So a very good suggestion on their part, one
14 of the dining room windows became a French door, so then,
15 since it isn't obvious and as grandiose as the new dining
16 room or the former covered terrace, there's a French door
17 that comes out in that breezeway/hallway type thing out to
18 the backyard.

19 There's also a trellis which is kind of a
20 modern touch. It's not your typical trellis. It's a very
21 humid area with the very limited space, maybe eight, nine
22 feet between the two structures, so it's an aluminum
23 trellis.

24 We don't want to hang anything on these older
25 walls, so it's like inverted L. Structurally it will be

1 designed, it's like aluminum tubes and then aluminum
2 trellis on top. It's a little modern touch to, you know,
3 the historic portion of the house.

4 So I'm open for any questions or anything
5 else.

6 MR. FULLERTON: I have a question. Are these
7 new windows here that look like casements?

8 MR. POZA: Yes.

9 MR. FULLERTON: What are they?

10 MR. POZA: All of them are, they're all new
11 windows, casements, impact throughout the house.

12 MR. FULLERTON: Are they double hung, or
13 casement?

14 MR. POZA: They're casement. Let me make
15 sure.

16 MR. FULLERTON: Are they the double casement
17 like the ones we were talking about earlier today? I'm
18 looking on Page A Five.

19 MS. ROLANDO: They're drawn that way.

20 MR. FULLERTON: Yes.

21 MR. POZA: Yeah, they're casement, and the
22 new ones are all casement. Some of the -- you have there
23 the existing and the new facade. Some are single hung and
24 -- but all the new ones are casement.

25 MR. FULLERTON: So the new ones are on the

1 north elevation?

2 MR. POZA: The new ones --

3 MS. KAUTZ: The existing house has the single
4 hungs. They're just not labeled, so the top drawing is
5 the existing drawing and that's the proposed.

6 MR. FULLERTON: Okay.

7 MS. KAUTZ: They're just not labeled that
8 way.

9 MR. FULLERTON: So that is, those are nice
10 looking, by the way, and maybe for the lady who was
11 looking for casement windows, a window of that proportion
12 may work.

13 MR. POZA: Maybe.

14 MR. FULLERTON: Yes. Maybe, you know, Kara,
15 maybe you could show her this. They could communicate.

16 MR. POZA: I mean, there's a lot of
17 possibilities nowadays. You know, as an architect, I must
18 get an e-mail on a daily basis about some new window
19 company.

20 MR. FULLERTON: Yes.

21 MR. POZA: You know, the problem is many of
22 them are, you know, they might be from Canada, and they're
23 trying to sell you a window here that they don't have
24 approval on.

25 MR. FULLERTON: Yes.

1 MR. POZA: They figure if enough people
2 reply, then, "Okay, let's go ahead. It's worth the
3 \$80,000 or whatever to get it tested."

4 MR. FULLERTON: Yes.

5 MR. POZA: So but you know, that's, they have
6 all, they have, they have windows here that in other
7 places, like in, you see the profile, they have cut
8 through, and they could withstand a tank, not a hurricane.

9 MR. FULLERTON: Yes.

10 MR. POZA: But they don't have Dade County
11 approval.

12 MR. MENENDEZ: So you are in sync with staff
13 regarding the nine --

14 MR. POZA: 100 percent. I've already
15 replied, and there's nothing there that would even -- a
16 lot of those comments not in the drawing already or either
17 were not found in their haste of reviewing it, or because
18 these are not final construction drawings.

19 MR. MENENDEZ: Right.

20 MR. POZA: But they will be all in there.

21 MR. FULLERTON: I think I might have
22 mentioned -- were you here just recently with this? I
23 dreamed this.

24 MR. POZA: I don't know. I'm here, I'm in --

25 MS. KAUTZ: In 2020.

1 MR. FULLERTON: Huh?

2 MS. KAUTZ: In 2020 was the previous.

3 MR. POZA: In 2020.

4 MR. FULLERTON: Okay.

5 MR. POZA: But I probably was here this
6 morning and yesterday too.

7 MR. FULLERTON: No, no.

8 MR. POZA: But not necessarily to the board.

9 MR. MENENDEZ: And he'll be here tomorrow for
10 you too.

11 MR. POZA: I'll be here tomorrow.

12 MR. MENENDEZ: There you go.

13 MR. POZA: Yes. I'll be here tomorrow and
14 for the special session on Friday.

15 MR. FULLERTON: On, "The stucco at the new
16 additions is noted to be smooth, sample provided," yada
17 yada --

18 MR. POZA: Right.

19 MR. FULLERTON: -- "Reviewed by the
20 architect," I think maybe I mentioned it to another
21 applicant, but I hope you know that, a guy that does
22 stucco without corner beads.

23 (Reporter clarification.)

24 MR. POZA: Okay. That's fine.

25 MR. FULLERTON: Because the corner beads make

1 it look sterile and too contemporary.

2 MR. POZA: Yeah.

3 MS. KAUTZ: You can add that as a condition
4 if you want.

5 MR. FULLERTON: We should.

6 MR. POZA: Yeah. That's fine with me.

7 MR. MENENDEZ: Do we have anybody in the
8 audience who would like to speak in favor of this case?
9 Anyone in the audience who would like to speak in
10 opposition of this case?

11 Okay. We'll close the public hearing
12 portion. I will entertain a motion.

13 MR. FULLERTON: I've been too busy.

14 MR. MENENDEZ: You've been too busy

15 MS. ROLANDO: Okay.

16 MR. MENENDEZ: I can't, I can't do it.

17 MS. ROLANDO: I know.

18 MR. DURANA: I'll do a motion to approve.

19 MR. MENENDEZ: Okay.

20 MS. SPAIN: All right.

21 MS. ROLANDO: With the no corner bead --

22 MR. DURANA: Right.

23 MS. ROLANDO: -- condition?

24 MR. DURANA: With, correct, with John's
25 comment of no corner beads on the new addition.

1 MR. POZA: Yeah, that will probably be
2 something that the stucco guy will like.

3 MR. FULLERTON: Yes.

4 MR. POZA: They save a lot time that way.

5 MR. FULLERTON: Yes, yes.

6 MS. ROLANDO: Second.

7 MR. MENENDEZ: Okay. So Miss Rolando seconds
8 it.

9 MS. LYONS: Mr. Fullerton?

10 MR. FULLERTON: Yes.

11 MS. LYONS: Mr. Durana?

12 MR. DURANA: Yes.

13 MS. LYONS: Miss Bache-Wiig?

14 MS. BACHE-WIIG: Yes.

15 MS. LYONS: Miss Rolando?

16 MS. ROLANDO: Yes.

17 MS. LYONS: Mr. Ehrenhaft?

18 MR. EHRENHAFT: Yes.

19 MS. LYONS: Miss Spain?

20 MS. SPAIN: Yes.

21 MS. LYONS: Mr. Menendez?

22 MR. MENENDEZ: Yes.

23 MS. LYONS: Motion passes.

24 MR. MENENDEZ: All right. Thank you.

25 MR. POZA: Thank you.

1 MR. FULLERTON: Mr. Pozo, this is the first
2 time I've seen in, I don't know, maybe ten years an
3 architect bringing boards to a meeting.

4 MR. POZA: Well, to historic presentations, I
5 definitely want to be old fashioned about it, you know.

6 MR. FULLERTON: Yes, there you go.

7 MR. MENENDEZ: He has an answer for
8 everything.

9 MR. FULLERTON: I know.

10 MR. MENENDEZ: There you go.

11 MS. SPAIN: He's one of the good guys.

12 MR. POZA: It's a good excuse. It will work
13 for a while probably.

14 MR. FULLERTON: I was just wondering where
15 your tripod -- what do you call it?

16 MR. POZA: No. My easel is back there. He
17 had it.

18 (Please see Volume II.)

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C E R T I F I C A T E

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STATE OF FLORIDA)
COUNTY OF DADE)

I, DOREEN M. STRAUSS, do here by certify that
the foregoing pages, numbered from 1 to including 139,
represent a true and accurate excerpt of the record of the
proceedings in the above-mentioned case.

WITNESS my hand in the City of Miami this 13th
day of December, 2021.

Doreen Strauss



Doreen M. Strauss