

MEETING OF THE  
CITY OF CORAL GABLES  
HISTORIC PRESERVATION BOARD

405 Biltmore Way  
Coral Gables, Florida  
April 18, 2019

PARTICIPANTS:

ALEJANDRO SILVA, Chairperson  
ROBERT PARSLEY, Board Member  
ALBERT MENENDEZ, Board Member  
BRUCE EHRENHAFT, Board Member  
ALICIA BACHE-WIIG, Board Member  
RAUL RODRIGUEZ, Board Member  
JOHN FULLERTON, Board Member  
JANICE THOMPSON, Board Member

DONA SPAIN, Historic Preservation Officer  
KARA KAUTZ, Asst. Historic Preservation Officer  
ELIZABETH GUIN, Asst. Historic Preservation Officer  
GUSTAVO CEBALLOS, City Attorney

1           MR. CHAIRMAN: Welcome to the regularly  
2 scheduled meeting of the City of Coral Gables  
3 Historic Preservation Board. We are residents of  
4 Coral Gables and are charged with the preservation  
5 and protection of historic or architecturally  
6 worthy buildings, structures, sites, neighborhoods  
7 and artifacts which impart a distinct historical  
8 heritage of the City.

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

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

16           Any person who acts as a lobbyist pursuant to  
17 the City of Coral Gables Ordinance No. 2006-11 must  
18 register with the City clerk prior to engaging in  
19 lobbying activities or presentations before city  
20 staff, boards, committees, and/or the City  
21 commission. A copy of the ordinance is available  
22 in the office of the City clerk. Failure to  
23 register and provide proof of registration shall  
24 prohibit your ability to present to the Historic  
25 Preservation Board on applications under

1 consideration this afternoon.

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

20 Presentations made to this board are subject  
21 to the City's false claim ordinance, Chapter 39 of  
22 the City of Coral Gables City Code.

23 I now officially call the City of Coral Gables  
24 Historic Preservation Board meeting of February  
25 21st, 2019 to order. The time is 4:05.

1 Today present are Mr. Alejandro Silva, Ms.  
2 Alicia G. Bach-Wiig, Mr. Albert Menendez, Mr. Raul  
3 Rodriguez, Mr. John Fullerton, Mr. Bruce Ehrenhaft, Mr.  
4 Parsley, that's  
it.

5 The notice regarding ex parte communication  
6 says please be advised that this board is a  
7 quasi-judicial board and that the items on the  
8 agenda are quasi-judicial in nature, which requires  
9 board members to disclose all ex parte  
10 communications.

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

18 If anyone has made any contact with a board  
19 member, when the issue comes before the Board the  
20 member must state on the record the existence of  
21 the ex parte communication, the party who  
22 originated the communication, and whether the  
23 communication will affect the Board member's  
24 ability to impartially consider the evidence to be  
25 presented regarding the matter.

1           And does anyone on this board have a  
2 communication to disclose at this time?

3           Okay. Looking for deferrals today?

4           MS. SPAIN: No, sir.

5           MR. CHAIRMAN: No deferrals.

6           Okay. So the next one, swearing in, and  
7 anyone in the audience who will be testifying  
8 today, please rise and you'll be sworn in.

9           THE CLERK: Please raise your right hand.

10          Do you swear to tell the whole truth and  
11 nothing but the truth?

12          (ALL): Yes.

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2           Okay, moving on to the first item. This is  
3 case file LHD 2019-001 and COA (SP) 2019-002.  
4 Consideration of the local historic designation of  
5 the property at 1210 Sevilla Avenue, legally  
6 described as Lot 12, Block 8, Coral Gables Country  
7 club Section Part One, according to the Plat  
8 thereof, as recorded in Plat Book 8, at Page 108 of  
9 the Public records of Miami-Dade County, Florida.  
10 The applicant is also requesting the issuance of an  
11 Accelerated Special Certificate of Appropriateness  
12 and design approval for additions and alterations  
13 to the residence and detached auxiliary structure  
14 and sitework. For the record, Ms. Bache-Wiig, has  
15 joined the meeting.

16           MS. KAUTZ: I need to give credit to Elizabeth  
17 who wrote this report, so I'm representing it on  
18 her behalf. This is the property in the 1940's.  
19 As you can see, we'll discuss later on, the front  
20 porch is altered at this point. It was an early  
21 alteration to the property. Located in Country  
22 Club Section One, north of the Baltimore Hotel,  
23 east of Saint Teresa's Church and west of the  
24 Desoto Fountain. This application came  
25 recommendation from the Board of Architects based

1 on alterations being proposed by the residents.  
2 Applied for significant determination in December  
3 2018. We issued a letter saying the property was  
4 significant and bringing the designation to you all  
5 today. There are also, requesting Coral Gables  
6 Cottage designation at the same time.

7 So Article 3, Section 3-1103 of the Coral  
8 Gables Zoning Code--Criteria for designation of  
9 historic landmarks or historic districts--states  
10 that to qualify for designations as a local  
11 historic landmark individual properties must have  
12 significant character, interest, or value as part  
13 of the historical, cultural, archaeological,  
14 aesthetic, or architectural heritage of the City,  
15 state or nation. For designation, the property  
16 must meets one of the criteria. This property,  
17 based on 3 significance of criteria, which is under  
18 the heading: Exemplifies the historical, cultural,  
19 political, economic or social trends of the  
20 community. And also under Architectural  
21 significance; portrays the environment in an era of  
22 history characterized by one or more distinctive  
23 architectural styles, and it also embodies those  
24 distinguishing characteristics of an architectural  
25 style or period or method of construction.

1           As I mentioned, there are also designations as  
2 a Coral Gables Cottage. To qualify, the property  
3 must be one story in height, be zoned single family  
4 residential, have a frontage of 65 feet or less,  
5 include a single-family dwelling prior to 1940,  
6 include a dwelling of twelve identifying features,  
7 and we'll discuss those later on, and must also be  
8 designated as a local historical landmark.

9           So, 1210 Sevilla Avenue was permitted in 1925  
10 prior to the incorporation of the City, is a 1595.  
11 The architect for the property was Leo Weisfeld.

12           Coral Gables' developmental history is divided  
13 broadly into three major historical periods. The  
14 initial planning and development/Florida Land Boom  
15 ( Prior to the Hurricane of 1926). The aftermath  
16 of the 1926 Hurrircan/Great Depression and New  
17 Deal/Wartime Activity (1927-1944) and the  
18 Post-World War II and Modern periods (1945-1963).

19           This property was designed and built during  
20 the City's Boom years and is indicative of the type  
21 of architecture that was the founding premise of  
22 Coral Gables during this period.

23           So, when the Gables was being planned, Founder  
24 George Merrick had very specific ideas about how  
25 the City should look and feel. His vision was for



1 a cohesively-designed Mediterranean-inspired city.  
2 He felt that this type of architecture harmonized  
3 best with South Florida's climate and lifestyle.  
4 Towards this, during the City's initial period  
5 development, buildings often had a combination of  
6 elements commonly used in Spanish, Moorish, and  
7 Italian architecture. The combination became known  
8 as the Mediterranean Revival. Merrick dedicated  
9 numerous portions of Coral Gables to lots and homes  
10 that could be affordable by the middle class.  
11 Affordable homes for the middle class. He had his  
12 architects design finely detailed Mediterranean  
13 Revival style homes on smaller lots on a smaller  
14 scale. He demonstrated that these homes would  
15 still have the quality of construction as larger  
16 houses found throughout the City. These smaller  
17 homes would later be classified as Coral Gables  
18 Cottages.

19 And again, built in 1925, prior to the  
20 incorporation of the City, this home is an example  
21 of one of those more modest residences. In  
22 December of 1923, the Country Club Section One was  
23 platted in the area bounded by Red Road, Sevilla  
24 Avenue, Granada Boulevard and Anastasia Avenue. In  
25 1924, George Merrick announced his partnership with

1 John McEntee Bowman for the \$10 million project  
2 that would include a 400-room hotel and a country  
3 club, a service building and championship golf  
4 course, polo fields, tennis courts and an enormous  
5 swimming pool. This complex was to be built along  
6 the southern section of the Country Club Section  
7 One. You can see where all of the boulevards and  
8 streets were designed to where the Biltmore Hotel  
9 is.

10 As the aerial photograph, there were only a  
11 few homes built in the 1920's in this section. Due  
12 to the hurricane and downturn in the economy  
13 thereafter. You can see large spots of land not  
14 built upon, but the Biltmore down below in the  
15 bottom of the screen. The Post-War prosperity that  
16 followed the lean years created an optimism which  
17 resigned throughout the 1950's, resulting in an  
18 unprecedented building boom. The City followed  
19 national trends in terms of numbers and style, and  
20 you can see by the late 1940's, this area was  
21 getting to be fully built out. The area which  
22 single family neighborhood, and is now with the  
23 exception of a few lots, completely built out. The  
24 architect for 1210, was the Leon Weisfeld, were  
25 both based in Chicago. In October 1925, permits

1 for this property on Sevilla, as well as the  
2 adjacent homes at 2802 and 2806 Columbus. 2802 is  
3 on the right of this slide, the historic landmark  
4 is in 2001. 2806 is on the bottom left. So this  
5 team was responsible for building out the southeast  
6 corner of Sevilla Avenue and Columbus Boulevard.  
7 He lived in the home with his wife in the home at  
8 1210 Sevilla for a few years, however, Weisfeld  
9 worked together and as was the case for many  
10 architects and builders, were not in Florida, it is  
11 likely the hurricane kind of soured their taste for  
12 developing down here and returned and had  
13 successful careers in Chicago. So the  
14 single-family residence at 1210 sits on an interior  
15 50' x 120' lot on the south side of Sevilla Avenue.  
16 The front facade faces onto Sevilla Avenue. The  
17 southwest corner of the lot is a north-facing  
18 detached garage, and was originally designed with  
19 the servants' quarters at the rear. The one-story  
20 residence is built over a crawl-space and is  
21 rectilinear in plan. The home was originally  
22 permitted as a two-bedroom, one bath home with a  
23 sleeping porch at its southeast corner, a screened  
24 porch at the northeast and a porte-cochere along  
25 its west facade. Looking at the historic

1 photographs, which are in your package, the  
2 existing home, it is clear the has been maintained.  
3 The home retained its massing and the majority of  
4 its character-defining features and there have been  
5 no additions to the home. Alterations to note:  
6 You can see throughout this series on the screen,  
7 the enclosing of the front screen porch area, as  
8 noted earlier, done quite earlier on. The  
9 enclosing porte-cochere for a garage, conversion of  
10 the detached garage as a living space, reduction  
11 and infilling of windows on some of the secondary  
12 facades. The addition on the west and the rear of  
13 the facades, modification of the front stoop and  
14 the rear stoop, as well as interior alterations.

15 So, in order to become a Coral Gables Cottage,  
16 the property has to have 12, 18 different features  
17 as a choice selection. This one meets 11 of them.  
18 Those being stucco finish, combination of roof  
19 type, projecting bay on front elevation, decorative  
20 and/or predominant chimney, masonry arches on front  
21 elevation, decorative wing walls, barrel tile roof,  
22 varied height between projecting and recessed  
23 portions of the front elevation, vents grouped as  
24 decorative accents, varied height between  
25 projecting and recessed portions of the front

1 elevation, vents grouped as decorative accents,  
2 cast ornament applied to front elevation, vents  
3 grouped as decorative accents, cast ornament  
4 applied to front elevation, being returned to an  
5 open car porte -- cochere.

6 So once that is done, it will meet the twelve.

7 There are different features that I mentioned,  
8 this is the front, north facing facade, the right  
9 is the front entry, the side entrance, and enclosed  
10 porch here on the right, it does have garage doors  
11 and the ring walls and barrel tile, they are all on  
12 display here. This is sort of the east side of the  
13 front facade, rafter tails, cast detail of the  
14 front facade.

15 I will note that it is extremely hard to get  
16 photos of the two side elevations of this house,  
17 due to vegetation and proximity to the side  
18 property lines.

19 This is the porte-cochere, going top row, left  
20 to right, this is the exterior on the west side of  
21 the house, and towards the back of the west side,  
22 you can see where the existing sills are, so we  
23 know where it has been infilled. The third picture  
24 is the rear of the porte-cochere, facing south.  
25 Interior shot showing the windows, you see on the

1 far left, and then the bottom row are interior and  
2 so we wanted you to note that the steps that went  
3 up to French doors into the porte-cochere still  
4 remain and the outlines of the door and window are  
5 still visible in the wall.

6 And this is the side the facade, the two on  
7 the left are the west facade. Middle picture, you  
8 can see where the window, original window was  
9 changed into sliding glass doors. The decorative  
10 vents on the left picture are visible, too, still,  
11 then the right picture is the east facade, which is  
12 impossible to photograph.

13 This is the south facade, looking east to  
14 west. The sliding glassed doors replaced and  
15 previous windows, where you see the sills, the  
16 original opening, as is the door location. Again,  
17 this is detached from rear to east side to the  
18 front, which is the north side.

19 So, you can see there have been a few  
20 character-defining changes, features. We find with  
21 the alteration, putting the porte-cochere back, it  
22 will qualify as a Coral Gables Cottage.

23 Permitted in 1925, the single-family  
24 residence, is an example of the, style, reading,  
25 permitted in 1925, the opportunities for residence

1 in various income levels, modest in size,  
2 structures, that shaped the new city in the early  
3 1920s.

4 You all need to vote on the designation  
5 portion first.

6 MR. MENENDEZ: Is there anyone in the audience  
7 who wants to speak for or against this item? You  
8 don't have to. Seeing no one, I will close the  
9 public hearing. Open to the Board's comments, or  
10 questions, this is only a designation at this  
11 point.

12 MS. BACHE-WIIG: I think this clearly meets  
13 the criteria for designation, so I would be in  
14 support. I would like to make a motion, then,  
15 please.

16 I would like to make a motion to approve.

17 MS. THOMPSON: I move.

18 MS. BACHE-WIIG: Thank you.

19 I move to approve the designation before us  
20 for 2010 Sevilla Avenue. Thank you.

21 MR. MENENDEZ: I second.

22 MR. SILVA: I have a motion and a second. Can  
23 you call the roll, please?

24 MS. THOMPSON: Yes.

25 MR. FULLERTON: Yes.

1 MR. MENENDEZ: Yes.

2 MS. BACHE-WIIG: Yes.

3 MR. PARSLEY: Yes.

4 MR. EHRENHAFT: Yes.

5 MR. RODRIGUEZ: Yes.

6 MR. SILVA: Yes. Thank you. We are now  
7 designated.

8 MS. KAUTZ: Moving on.

9 MR. EHRENHAFT: Can we separately state for  
10 the designation as A cottage in addition to --

11 MS. KAUTZ: No, we handle that  
12 administratively and that will happen after  
13 everything is done.

14 This is consideration of an appropriateness  
15 for decisions and residence and detached auxiliary  
16 structure and sitework. Again, the Coral Gables  
17 designation, will be returning the -- we have  
18 initial pre-approval, final page of the report.

19 I'm the designer of the for this property. On  
20 the left side, you can see the existing site plan,  
21 where we have two structures, and to the right, you  
22 can see, we are just adding a small addition to  
23 connect the interior spaces, between these two  
24 structures. And as stone there, we are just adding  
25 this small body and taking out the enclosure of the



1 existing garage to turn it to a porte-cochere or  
2 carport, as it was originally. Here is our floor  
3 plan. The green area is the small addition, that  
4 was a family room. Then the yellow one is a deck,  
5 a wood deck, with a pergola, which is shown in  
6 there, and a small swimming pool, that is blue.  
7 These are elevations that as you can see, we are  
8 doing almost nothing to the main structure. We are  
9 just making some small changes. This is the front  
10 elevation, from the north elevation from the  
11 street. And this is the rear elevation, the south  
12 elevation, where you can see our pergola and  
13 proposed deck. The west elevation where that shows  
14 the new porte-cochere, will be according to the  
15 original plans of the house. Then our small  
16 addition. I don't know if I can -- the addition,  
17 is the one that has the square window in the middle  
18 of the house, and it is very appropriate to scale  
19 the dimensions of the structure.

20 Then the west elevation that shows all of the  
21 proposed deck and pergola, it is the only location  
22 on this view, and the small addition in-between the  
23 two existing structures. This is our view of the  
24 front of the house where the porte-cochere, it is  
25 almost the same existing, but improve it, with the

1 Chicago bricks and pavers, with the design of  
2 different patterns of pavers. And that is it. It  
3 is very, very small alterations on the house.

4 MR. SILVA: Thank you.

5 Kara, do you want to take us through -- to  
6 clarify, we are not looking at the pergola or the  
7 pool as far as?

8 MS. KAUTZ: You are. It will come back after  
9 it is flushed out and designed. If there's an  
10 issue with any of it, say so, if not, once the  
11 design of the pool comes in, sometimes that stuff  
12 gets changed. It is probably going to be easier to  
13 look at your drawings in your packet, before and  
14 after, then looking at the screen.

15 MR. SILVA: Point us to the right drawings, so  
16 we can be on the same page.

17 MS. KAUTZ: So, for the first two, we  
18 designated the house as is, and don't make them do  
19 anything. There are suggestions to remove the tile  
20 coping on the front parapet. Page A3. Front  
21 elevations. So along, it is actually not shown in  
22 this rendering, it is along the top, the upper  
23 parapet, there's a coping that exists there now.  
24 It exists now, but it is not an original feature.  
25 The suggestion is to remove it. Then the second

1 one, since the former front porch is going to be  
2 utilized as a foyer, not a room, that the owner  
3 consider reinstating it as seen in the 1940's  
4 photograph all of the way to floor. Rather than  
5 leaving them as higher windows, it is a suggestion.

6 THE DESIGNER: We couldn't do this because the  
7 house is a very small house, very small space. It  
8 would make these windows, you will lose space, in  
9 the foyer of the house, we couldn't do it.

10 MS. KAUTZ: They are not conditions, it is  
11 just a suggestion. Our conditions for approval  
12 would be to, if you look at A1, the site plan? The  
13 driveway is getting widened and angled, sort of  
14 both sides into the front stoop, even though it is  
15 a side-entry stoop, not a front-entry stoop, so we  
16 want the driveway to remain just a straight-on  
17 normal driveway that would go with a house of this  
18 size and not add that much paving to what is  
19 already a small side yard. On the west --

20 MR. PARSLEY: You would not change the way the  
21 steps were into the entry area?

22 MS. KAUTZ: Well, the steps are a side entry.  
23 There's a wind wall on the front, so that little  
24 sort of extension, goes to a wind wall, which  
25 doesn't make sense.

1 MR. PARSLEY: I agree.

2 MS. KAUTZ: On the west facade, which is on  
3 sheet A4. The sliding glass doors that are being  
4 removed, there is a tree --

5 THE DESIGNER: There are two windows but one  
6 of them is --

7 MS. KAUTZ: Right, the new one is the square  
8 window, which is fine. It is a different base and  
9 size. The other one was proposed to go to the  
10 floor, we are asking them to put back the size of  
11 the original opening, which is already done.

12 MR. PARSLEY: Excellent. Thank you.

13 MS. KAUTZ: On the rear facade, which is A3,  
14 to remain keeping with the nature of the cottage,  
15 leading out from the kitchen, should be reduced,  
16 perhaps to a pair of French doors. It just seems  
17 as if they are awfully wide for a cottage, to have  
18 that much door and glass. Maybe it is a pair of  
19 French doors with side lights, would be more in  
20 keeping with the time period of the house. On that  
21 same page, the front window, on the front stoop,  
22 which is I think, the muntin configurations which  
23 was originally there.

24 MR. PARSLEY: You are good. Done.

25 MS. KAUTZ: On the east facade, which is left

1 elevations. Single-hung windows that are being  
2 proposed in the existing openings on A5, it is the  
3 two on the right-hand side. The muntins should be  
4 removed, the original house didn't have them on  
5 those windows. We are asking for the muntins to be  
6 eliminated.

7 Let's see. Throughout where they are removing  
8 vents, we are asking for an infill to be put a  
9 small recess, this applies to the back door on the  
10 rear facade, the openings on the east and west side  
11 of the attached garage. It is already there. Yes,  
12 yup, you left the sills, excellent.

13 The new window openings should be  
14 distinguished from the original openings, having no  
15 sills or slightly different sills, which you took  
16 care of already, also.

17 Window and door muntins should be profile. We  
18 will review the sharp grind to the front door, the  
19 staff will take care of that.

20 All of the existing sills should be drawn on  
21 the plans and elevations marked as to remain.

22 Same with the wind walls and a couple of the  
23 existing first proposed drawings, the winds walls  
24 disappeared, even though they are shown here, they  
25 don't show on the elevations.

1           The original chimney stack, exterior steps and  
2 porch are to remain. The steps are noted on the  
3 plans to remain, but not drawn.

4           Wind walls, the same thing. A separate COA is  
5 required for the pool deck and pergola and the  
6 deck. That is it.

7           MR. SILVA: Thank you. So by my count here,  
8 you are in agreement with all of them, with the  
9 exception of suggestion No. 2?

10          THE DESIGNER: Yes.

11          MR. SILVA: Which was a suggestion?

12          MS. KAUTZ: Correct.

13          MR. SILVA: Condition No. 3, you take  
14 exception to --

15          THE DESIGNER: The driveway.

16          MR. SILVA: The kitchen doors?

17          MS. KAUTZ: Yes. Do you have a problem making  
18 it a pair of French doors and side lights?

19          THE DESIGNER: The thing is, you see the  
20 living area, the dining and kitchen, is one single  
21 space. We are interested in to get light on this  
22 place, and the open view. When you enter the  
23 house, you will see all of the way to the garden.  
24 So that is why we would like to keep this, in spite  
25 of instead of the French doors.

1 MS. THOMPSON: I'm not understanding.

2 MR. RODRIGUEZ: He wants to keep the windows  
3 like this, she's suggesting double doors.

4 MS. KAUTZ: We can achieve the same width, I  
5 think, with a center double doors and side lights,  
6 as opposed to having a pair of French doors that  
7 are off centered? Does that make sense? You will  
8 get the same opening. It is just the doors will be  
9 here with glass on both sides.

10 THE DESIGNER: Okay.

11 MR. SILVA: Triple configuration is foreign to  
12 the typography. Keeping the same opening, but the  
13 idea is to have double doors?

14 MR. MENENDEZ: Double doors centered with side  
15 lights on either side.

16 THE DESIGNER: Okay, good.

17 MR. SILVA: Item 1, you are in disagreement  
18 with, the driveway?

19 THE DESIGNER: It is a partial disagreement,  
20 because we originally made some changes. It is  
21 different here than the one that you have. We did  
22 it a little bit (indicating).

23 MS. KAUTZ: Yes.

24 I don't understand this, though (indicating).

25 THE DESIGNER: This thing is because we have

1 two steps here and we want the people to be able  
2 to --

3 MS. KAUTZ: There's a wind wall here in the of  
4 your step, so that is why we decided to bring it  
5 out.

6 THE DESIGNER: Look at this (indicating).  
7 There's a rendering that is better to look at,  
8 maybe, to see. It is just a small space for the  
9 people to get down.

10 MR. SILVA: Kara is suggesting to eliminate it  
11 completely, but at the very least, eliminate it to  
12 the front of that wind wall.

13 MS. KAUTZ: I would try to keep, at that  
14 continuation of the step that goes in front of the  
15 wind wall, the wind wall should be like a retainer,  
16 and the step should guide into it, so it acts as a  
17 retainer. Does that make sense? Like you can go  
18 into the side with it, whatever that is. It should  
19 define that space, not go in front of it.

20 MR. PARSLEY: The 45 degree angle doesn't  
21 relate to anything else on the site. It is okay to  
22 jock it, have a niche to identify the front, but I  
23 would do it with a 90-degree space, not an angular  
24 space like that.

25 MS. KAUTZ: Are you okay with that?



1 THE DESIGNER: Yes.

2 MR. EHRENHAFT: Are you suggesting the  
3 right-hand quadrant of the driveway be brought in?

4 MS. KAUTZ: Yes.

5 MR. EHRENHAFT: There's a supporting wall at  
6 the right front.

7 MS. KAUTZ: If you look at the plan that was  
8 given to you versus -- can you go back to the site  
9 plan? They changed the site plan on here, it is  
10 pushed back over.

11 MR. EHRENHAFT: Okay, I see. This is  
12 different.

13 MR. PARSLEY: You extended the right side, is  
14 what he's asking. So keep it ten feet, when you  
15 get nearer to the front porch, then enlarge it, so  
16 you have two sides to enter into that porch area  
17 with the driveway. Ten feet is narrow. A car is  
18 eight feet. You would have to walk onto the grass  
19 as you get out.

20 THE DESIGNER: If you see on this picture, you  
21 see on the right side, the approach, it doesn't  
22 match the existing driveway.

23 MS. KAUTZ: It is true. It doesn't line up in  
24 the survey, to change the approach, would be a  
25 nightmare. So he's trying to adjust internally.

1 THE DESIGNER: That is why they are moving to  
2 the right.

3 MS. THOMPSON: And presently, the driveway  
4 finish -- I walked around that property, I walked  
5 around the block, and the driveway finish looks  
6 like flat concrete painted?

7 THE DESIGNER: Yes, now.

8 MS. THOMPSON: You are changing it to brick  
9 pavers?

10 THE DESIGNER: Yes, we are going to put  
11 pavers.

12 MS. THOMPSON: Okay.

13 MS. KAUTZ: With the site plan they have shown  
14 here with the modification to the angle to the  
15 entry, I'm okay with the driveway.

16 MR. SILVA: I have a question on the front  
17 porch windows. Typically, when we see those, we  
18 don't put in the muntins, since we are not bringing  
19 back the original opening.

20 MS. KAUTZ: I know. We talked about that. We  
21 ended up being okay with the muntins, only because  
22 they are not -- it is a different configuration.  
23 As long as the one that is underneath the awning  
24 now, as much as what was originally there, we are  
25 okay. We had the same discussion.

1 MS. THOMPSON: Are we discussing yet? I don't  
2 want to miss the discussion. I walked all over  
3 this property.

4 The problem that you all had with the three  
5 doors in the back, the three doors and the two  
6 doors, is that specifically a historic thing?

7 MS. KAUTZ: Yes.

8 MS. THOMPSON: Because from following  
9 function, I think that the three doors at that  
10 point are fine. I think they make sense, because  
11 it opens up the kitchen to that beautiful patio.

12 MS. KAUTZ: You can have your opinion, that is  
13 fine. From our point of view, like where the  
14 sliding glass doors are, we let people put French  
15 doors in before, you saw the last meeting. But the  
16 three equal-sized openings is not something that  
17 they would have had in the 1920's. That is why we  
18 said, you can get the same opening, if you do a  
19 pair of French doors with side lights, which is a  
20 much more manageable feeling for this house. You  
21 get the same go effect.

22 MS. THOMPSON: Okay.

23 MR. MENENDEZ: It is not part of the original  
24 typology.

25 MR. PARSLEY: The back patio, I hate the

1 railings that you have. I don't think the railings  
2 are doing anything but chopping up an already-small  
3 space. If there's a way to do continuous steps, if  
4 you look at page 3A, if those were continuous steps  
5 along the back, instead of a railing, then you are  
6 not, as you are looking from the kitchen, the two  
7 doors/three doors centered, you would have a  
8 railing come down the steps, so you choose, but you  
9 don't have the barrier in front of you. And the  
10 other thing, I would look at the proportions of  
11 that space the pagoda looks small. I don't know if  
12 you are using it as a dining area or sitting area,  
13 if ten-by-ten, it is a little small to lay out the  
14 furniture. Then the walkway, that goes all of the  
15 way across, at ten feet, too big for a walkway, so  
16 only a walkway, you can go to eight feet there and  
17 take a bigger pagoda.

18 I would have continuous steps and get rid of  
19 the railings.

20 MS. KAUTZ: Along the south side of that deck,  
21 do continuing steps on the back of the deck, along  
22 the whole back of the deck, so you don't have a  
23 railing?

24 THE DESIGNER: Okay.

25 MR. FULLERTON: Take the pergola all of the

1 way back to the window wall.

2 MR. SILVA: The way I'm reading the survey and  
3 familiar plan, you are not required, probably makes  
4 sense.

5 MR. PARSLEY: You can do some drop-off, but  
6 not having the railing that does that to your view.

7 MS. KAUTZ: Good suggestion.

8 MR. SILVA: I think your suggestion is a good  
9 one.

10 MR. PARSLEY: I would lay out furniture, and  
11 then have the space work to the furniture. You  
12 can't do too much with it, but I don't think you  
13 did the best that you could with it right now.

14 THE DESIGNER: Thank you.

15 MS. THOMPSON: The new master bedroom that is  
16 taking over the -- that back house cottage part,  
17 I'm just curious, you have like two closets where  
18 the old master bedroom had a big walk-in closet.  
19 Usually master bedrooms have walk-in closets. I  
20 question this, because it seemed odd to me, with  
21 the layout of the house, that the master bedroom  
22 would have those closets.

23 THE DESIGNER: The master bedroom in the small  
24 structure?

25 MS. THOMPSON: I am curious as to why you did

1 that.

2 THE DESIGNER: It is a matter of the location  
3 of the furniture. My idea was to put a bed in  
4 front of the door and the door in the center line  
5 of the area. We have some trees there, and we can  
6 take in a walk-in closet, we needed the space.

7 MS. KAUTZ: Typically, we don't design  
8 interiors.

9 It is not typically something that the  
10 Board -- unless it is something that horribly  
11 affects the exterior.

12 MS. THOMPSON: We also talk about it. We  
13 always talk about it.

14 THE DESIGNER: It would take more space.

15 MS. THOMPSON: Okay.

16 It was just a curiosity of mine, because when  
17 I walked the property, there's a lock box on the  
18 gate that is going back to the cottage, and  
19 usually, lock boxes indicate that you go in and  
20 out, and someone has the code to go in and out.  
21 That screamed rental space to me, and this is a  
22 LLC, the owners, so it was just kind of like  
23 disconcerting to me, and when I saw the closets for  
24 the master bedroom, that didn't make any sense to  
25 me at all, so that is why I questioned it. I'm not

1 trying to redesign the space, even though I  
2 probably could.

3 MR. PARSLEY: One more comment about the  
4 proposed front facade, 3A2, we look through the  
5 carport, there's a little square window. Somehow,  
6 it doesn't quite line up with the center line of  
7 that opening. When I look on the plan view, it  
8 looks like it is trying to. I was wondering, is  
9 that just a graphic thing, because you got that  
10 fountain?

11 MS. KAUTZ: Oh, yes. That is going to both

12 MR. PARSLEY: The other little thing, maybe it  
13 is a way to solve it, is we design it from the  
14 interior looking out from the family room, where  
15 the window is, so if there's a little extension of  
16 the existing wall in the kitchen, because as you  
17 are walking from the kitchen to the family room, on  
18 one side, you have this little niche, where it says  
19 '2.0,' is that a change? That X there, where the  
20 change is?

21 THE DESIGNER: Yes. Well, this is a matter of  
22 the structure. We needed to consult with a  
23 structural engineer nearby, because I don't know it  
24 will be necessary to reinforce this column or  
25 corner, so this is a provision that will lead to

1 build something in this.

2 MR. PARSLEY: On the opposite side of the  
3 opening, extend the wall six inches, eight inches,  
4 then that helps the family room wall, that window  
5 would be symmetrical from the inside to the  
6 outside.

7 THE DESIGNER: It is a matter of a line.

8 MS. KAUTZ: It would be odd if it was slightly  
9 off center from the carport, it would.

10 THE DESIGNER: This is a line that comes from  
11 the street.

12 MS. KAUTZ: That needs to go slightly that  
13 way, line up.

14 MR. SILVA: Any other comments from the Board?  
15 Questions or comments?

16 Anyone from the public that wishes to speak  
17 for or against this item?

18 Seeing none, I will close the public hearing  
19 and open up for any possible motions or further  
20 discussion.

21 MR. PARSLEY: I'll make a motion for approval  
22 with staff suggestions, No. 1, included, and staff  
23 recommendations 1-12, and in addition to removing  
24 the 45 degree angle of the pedestrian walkway going  
25 to the front porch, and centering the family room



1 window with the carport center line.

2 MR. FULLERTON: I second that.

3 MR. PARSLEY: I meant 1-14.

4 MR. SILVA: We have a motion and a second.

5 Did you get that? Okay, call the roll.

6 THE CLERK: Mr. Ehrenhaft?

7 MR. EHRENHAFT: Yes.

8 THE CLERK: Mr. Menendez?

9 MR. MENENDEZ: Yes.

10 THE CLERK: Mr. Parsley?

11 MR. PARSLEY: Yes.

12 THE CLERK: Ms. Bache-Wiig?

13 MS. BACHE-WIIG: Yes.

14 THE CLERK: Mr. Fullerton?

15 MR. FULLERTON: Yes.

16 THE CLERK: Mr. Rodriguez.

17 MR. RODRIGUEZ: Yes.

18 THE CLERK: Ms. Thompson?

19 MS. THOMPSON: Yes, and I think they can still

20 keep the three doors.

21 THE CLERK: Mr. Silva?

22 MR. SILVA: Yes.

23 Case file COA (SP) 2018-021: Application for

24 the Issuance of a Special Certificate of

25 Appropriateness for the property at 318 Viscaya

1 Avenue, a Local Historic Landmark, legally  
2 described as lots 13, 14, and 15, Block 27, Coral  
3 Gables Coconut Grove Section 1, according to the  
4 Plat Book 14, in page 25 of the public records of  
5 Miami-Dade County, Florida. The applicant is  
6 requesting design approval for the reconstruction  
7 of the historic residence with additions. This  
8 item was continued from the Historic Preservation  
9 Board meeting of February 21, 2019.

10 MS. SPAIN: In your package, you have the  
11 original design that you all reviewed, and then you  
12 also have the proposed design when the architect  
13 was addressing your comments. We'll turn this over  
14 to the architect.

15 MR. DEBOWSKY: Good afternoon. Nice to see  
16 you all again. Stuart Debowsky, Debowsky Design  
17 Group, here representing Dr. Nasio, my client. I'm  
18 here to speak about the reconstruction of a  
19 historic home that was removed about seven or eight  
20 months ago, because of the state that it was in,  
21 and most importantly, I'm here as a neighbor of  
22 yours and a neighbor of this property to speak  
23 about what our plans are to improve the property.

24 So, the site at this moment is empty. The  
25 house that was built by Mr. Frank Woods was removed

1 last August. You can see the location. It is in  
2 the neighborhood between Ponce and Le Jeune, just  
3 north of Coral Gables High School. The original  
4 home photograph from the designation report is the  
5 upper photo. The state of the home, when we found  
6 it, and when my client purchased it is below, you  
7 can see some of the modifications of it happened  
8 over the years. Most significantly, the removal of  
9 the focal window in the front to a more simplified  
10 form. Again, just to piggyback off of the last  
11 presentation, it is of the same architectural  
12 style. It is a cottage product that was popular at  
13 the time and noted at the time.

14 This is the demolition of that structure. I  
15 guess staff took these photos as it was coming down  
16 this past August. It was done with permits, I  
17 should point out. When my client purchased the  
18 home, the central roof, flat roof portion was  
19 completely demolished, and it had caved in before  
20 he purchased it. I believe he purchased it with  
21 the intent of removing the house just before it was  
22 designated "Historic." When he came before the  
23 City with a project prior to engaging our firm, the  
24 home was then designated "Historic" by this board  
25 for its significance to the architect and

1 consequently, the designation carries forward.

2         So this is the historic photo that you just  
3 saw. It is obviously our inspiration for the  
4 beginning of the project, in condition of us  
5 removing the home from the site, was to rebuild  
6 this portion. As you will see in a moment, our new  
7 project conceives the front street elevations to be  
8 identical. We have gone through measures to  
9 document the home before it came down to make sure  
10 that we are being true to the actual historic  
11 structure; more so, than what was there most  
12 recently.

13         A bit hard to see, but again very modest home,  
14 two bedrooms, one bath. That is the home that was  
15 originally constructed. Subsequent to that there  
16 was a small addition made in the 1950's to the back  
17 of the home, you will see in photos in a moment.

18         Original facade. This is from the City's  
19 documents. Original side facade. (Indicating) and  
20 the rear (indicating). Is opposite side where you  
21 are looking into that carport that we are  
22 rebuilding, you will see that in a moment, as well.

23         This is what the home looked like most  
24 recently. Fairly benign from the street, unaware  
25 of the construction happening behind that gable

1 there, so as you kind of come around the house, you  
2 can see the condition that it was in. The jalousie  
3 windows are not in the greatest shape. The fascia,  
4 et cetera, the original front door. That beautiful  
5 window in the front was replaced with this, brought  
6 it to sill height and from I'm guessing the 1960's  
7 or 1970's, at this point. The condition of the  
8 side, the original front porch, more documentation  
9 photos.

10 As you come around the house, you see the  
11 carport, straight on. As we move towards the back  
12 of the house, you can start to see the 1950's  
13 addition that it was, the front portion. If you  
14 sort of squint there, that is me standing in the  
15 carport shooting in the living room, and you can  
16 see daylight and trees there, that is the main body  
17 of the house was essentially gone. The rear. And  
18 this is the photo actually from the designation  
19 report, the only person brave enough to go inside  
20 to take the photo, that is what we have there.  
21 That is what it looked like. (Indicating) So,  
22 these are some architectural photos. I shared  
23 these with you the last time that I was here. This  
24 is a walking tour, two, three blocks in every  
25 direction, to show what is in the context of the

1 neighborhood is. There are a few two-story homes,  
2 there are a few of this era, some more contemporary  
3 homes. I just took these for flavor, so it gives  
4 us the neighborhood.

5 That brings us to our project. This Board had  
6 a couple of concerns and I believe we addressed  
7 them all; first one being to restore the driveway  
8 approach to bring it straight into the carport.  
9 Where the curb sits at the present, we modified  
10 that since the last time we were together.

11 The other comment made was objection to the  
12 three-car garage or the look of a three-car garage.  
13 The solution we have to present you here, it  
14 actually remains as a three-car garage, but with  
15 two bays. The third bay close to the street, has a  
16 residential look/feel. You will see that in a  
17 moment. The floor plans, the large body, upper  
18 left is the garage. The home has been rebuilt to  
19 meet the historic look on the front. Carport  
20 replaced in the same spot, the front room, foyer,  
21 etcetera. The downstairs, it is meant to still be  
22 a modest home, roughly 3200 square feet. Hall bath  
23 downstairs. My client is aging a bit, wanted to  
24 make sure he had a bedroom/bathroom suite  
25 downstairs, in case he decided not to use the

1 upstairs at some point.

2 We have a living room, dining room, kitchen  
3 that face the back of the property, as well. As  
4 you come upstairs, he has two young children, we  
5 created bedrooms for them, and a master bedroom  
6 suite.

7 So in the end, the house is a four bedroom,  
8 three-and-a-half bath. Front elevation of the  
9 house, you can see, the rebuilding of the historic,  
10 with our two-story addition tucked behind it. As  
11 we come to the side, this is probably the largest  
12 difference you saw, the third garage bay, the door  
13 is removed. It is just windows. Rear of the home,  
14 the homeowner is a car enthusiast and wanted a lift  
15 inside of the last garage bay. We think we have  
16 done that in a clever way to hide that as a tall  
17 one story off of the back and the windows are up  
18 high and allows natural light to come in without  
19 the bad guys knowing what, if anything is inside, I  
20 guess. Rear kitchen and master bedroom face the  
21 back. Then, this is the other side, small kitchen,  
22 you see toward the front, left side of the screen,  
23 the rebuilding of the historic portion.

24 A couple of color renderings, to share with  
25 you, to give you a tour of the house to see how we

1 are rebuilding the structure from the street  
2 elevation. Again, meant to be reminiscent of what  
3 was there. Some slight modern differentiations,  
4 things like rough stucco on the older home with a  
5 smooth stucco to the rear. We compromised a few of  
6 the sills to the rear, on the rear portion in the  
7 center portion have been removed to differentiate.  
8 We still try to go connect the new space with the  
9 older architecture. This is the rear. And there's  
10 also a suggestion for some privacy, the garage  
11 portion, as well, to create that bay across the  
12 front, as well. We did a quick little, from  
13 before. This one is meant for context, I showed  
14 this the last time. I should point out, by the  
15 way, because the carport was added to the  
16 calculations, the whole house had to get a little  
17 smaller, to accommodate that. We are in  
18 compliance, just a little smaller to make up for  
19 the carport. I had this drawing in context, so you  
20 can see how the house would sit on the street. And  
21 this is just something that we did, as well, where  
22 we superimposed our new project on top of the  
23 historic photo, so you can see how it would sit.  
24 We don't have the software to have this play, we  
25 did an animation to have you walk it. I'll leave



1 it on a pretty shot, we can talk.

2 MR. SILVA: Thank you.

3 MR. Debowsky: Thank you.

4 MR. SILVA: Is there anyone from the public  
5 who wants to speak for or against the site? Kara  
6 or Donna, do you have a staff report on this?

7 MS. SPAIN: Typically, we don't do staff  
8 reports. If it is something you have seen and  
9 asked him to address certain issues.

10 MR. SILVA: Very good. So we will open up for  
11 comments. I remember the last time, a lot of the  
12 discussion centered on what happened and how it  
13 happened. There was a lot of discussion about the  
14 three-garage base, and they have done something to  
15 address that. Let's open for discussion.

16 MR. FULLERTON: Question, one thing, on your  
17 Elevation 2, I see it is the elevation with the  
18 three garage doors. You have a rendering of that  
19 page? Looks like the first bay, in which the  
20 drawing I'm looking at, has a garage door on it,  
21 and that one has two windows.

22 MS. SPAIN: We included and it is confusing,  
23 we included the drawings from the floors.

24 MR. EHRENHAFT: So, the biggest change that I  
25 see from the November drawings is that in

1 accomodation to the discussions that we had, then  
2 the bottom of the facade on the right is no longer  
3 a garage door, but windows. I note that the on  
4 A21, the center bay, which is now the second garage  
5 door on the right is labeled "garage." You are,  
6 although you are giving the facade with windows,  
7 that space on the on the right where you removed  
8 the garage door is labeled "utility."

9 MR. DEBOWSKY: Correct.

10 MR. EHRENHAFT: The third bay on the left, has  
11 no label as to function, but clearly, it is going  
12 to be used as a garage.

13 MR. DEBOWSKY: Yes, sir.

14 MR. EHRENHAFT: When you were doing your  
15 introductory comments, you said now it will be a  
16 four-car accomodation with a lift.

17 So one of those is taking the old what was  
18 labeled in November, labeling it as a carport.

19 MR. DEBOWSKY: If I can clarify for you, you  
20 are looking at 2.1, it is a ceiling plan. If you  
21 go back to 1.1, makes it easier. The entire room  
22 is all one large garage. The utility designation  
23 is there, because that is where we located the  
24 washer and dryer, but it is all -- it is meant to  
25 be one large space devoted to three cars, one of

1 which will have a lift. The lift will be in the  
2 last bay furthest from the street, southern most,  
3 yes.

4 MR. EHRENHAFT: Through the large center door,  
5 you are going to bring cars in and turn them to the  
6 right?

7 MR. DEBOWSKY: Specifically motorcycles, yes.

8 MR. EHRENHAFT: Then, you are getting an  
9 additional car parking by turning the porch into  
10 the carport.

11 MR. DEBOWSKY: That is the original  
12 designation of that space. We restored that as a  
13 carport.

14 MS. THOMPSON: How many motorcycles?

15 MR. DEBOWSKY: I couldn't tell you.

16 MS. THOMPSON: I own a Harley. Those things  
17 are loud, especially the after-market pipes on  
18 them.

19 MR. DEBOWSKY: I can't speak with any  
20 authority. He is a classic motorcycle guy. In the  
21 few things that I have seen, I can't even speak  
22 about it, because I don't understand the obsession  
23 with the cars at all. In the end, they are  
24 beautiful classic motorcycles from the 1920's and  
25 30's. He is more than a motorcycle enthusiast.

1 MS. THOMPSON: I was commenting because of the  
2 noise, it is noisy for the neighbors.

3 MR. EHRENHAFT: I think the change, the  
4 accomodation, closing the third bay and making it  
5 windows, makes a huge difference with respect to  
6 what the neighbors will perceive.

7 MS. SPAIN: I think, also, the driveway is  
8 much improved.

9 MS. THOMPSON: Yes.

10 MR. SILVA: I think it is definitely an  
11 improvement.

12 How high is the front wall?

13 MR. DEBOWSKY: The main wall?

14 Four-foot wall. I think that was your  
15 suggestion, the client was embracing of it, because  
16 he wanted as much security as possible in the  
17 backyard.

18 MR. EHRENHAFT: Could you refresh our memories  
19 about accessing the porch, carport, the side tour  
20 of the street? How are you going to -- the  
21 driveway is simply going to be graded so it slopes  
22 up to it?

23 MR. DEBOWSKY: The last time that I was here,  
24 I was running a straight driveway on the left side  
25 of the property towards the back and staff made the

1 correct suggestion to realign it with the carport,  
2 so it is a straight drive up in the carport. It is  
3 what it was in the historic sense.

4 MR. EHRENHAFT: Is the approach by the street  
5 and what? Is that all on the same level, as the  
6 entry to the carport?

7 MR. DEBOWSKY: Absolutely. It is all brick  
8 pavers, an improvement on what it was. We have  
9 also restored the pedestrian walk connection to the  
10 sidewalk, that is historic, as well.

11 MR. MENENDEZ: It looks like the footprint of  
12 the building has shrunk a little bit.

13 MR. DEBOWSKY: The footprint of the addition  
14 has shrunk, but the original structure is being  
15 built in the exact spot.

16 MR. MENENDEZ: I like the solution better, it  
17 works better for the owner, I think the neighbors  
18 are going to have less to say about it, so...

19 MR. DEBOWSKY: Thank you.

20 MR. EHRENHAFT: Is the auxiliary building to  
21 the rear stands or is it demolished? There was a  
22 discussion at the last hearing about a building  
23 that was to the rear of --

24 MR. DEBOWSKY: There was a suggestion that we  
25 have the garages and freestanding building --

1 MS. BACHE-WIIG: The historic and on the  
2 photos, I guess that trim, is it around the door, I  
3 know we touched on it.

4 MR. DEBOWSKY: You are spot on. We didn't  
5 pick that up. The trim work around the front door  
6 should be restored and we have -- I think you saw  
7 the one photograph, we have it well documented and  
8 I will admit, we forgot it, but we will get it  
9 back.

10 MS. BACHE-WIIG: Great.

11 The side door next to the driveway, there's no  
12 heart scape for that, just where you have the  
13 driveway, you have the two gates for the vehicle,  
14 next to it, there's a door, right, there's no heart  
15 scape for that door. Does it need one?

16 MR. DEBOWSKY: Going to the rendering with the  
17 low wall.

18 MR. PARSLEY: What sheet?

19 MS. BACHE-WIIG: First sheet. Site plan.

20 MR. DEBOWSKY: Are you referencing the gate?

21 MS. BACHE-WIIG: Does that need to have a  
22 heart scape?

23 MR. DEBOWSKY: It doesn't have to be --  
24 doesn't have to be gated. It can be fixed fencing,  
25 if you like.

1 MS. BACHE-WIIG: I remember when Mr. Tory  
2 brought it up, I thought it would be more of a  
3 solid wall. It feels like there's a lot of railing  
4 now, I understand you want to have a gate.

5 MR. DEBOWSKY: It doesn't have to be. I think  
6 the owner is okay with entering and exiting through  
7 the auto gates. If the objection is to that not  
8 being a solid wall, there's the other side for a  
9 low wall from a historic context.

10 MS. BACHE-WIIG: That would be my suggestion.

11 MS. SPAIN: It doesn't matter to me. It would  
12 seem to me, if you wanted privacy back there, a  
13 more solid wall with a vehicular access, than a  
14 pedestrian access. I would want pedestrian access,  
15 but you can certainly work on that.

16 MR. DEBOWSKY: I will tell you, there's a  
17 little concern as we move forward with the amount  
18 of heart scape that is here for us, we are within  
19 the code, it is things, practical things, like the  
20 septic tank, trying to get green space in to make  
21 the septic tank work.

22 MS. SPAIN: That will help.

23 MR. DEBOWSKY: They don't have heart scape at  
24 that gate.

25 MS. SPAIN: If you can make the wall more

1 solid, you can reduce the width of it -- going back  
2 in there a little more, more green space, also.

3 MR. DEBOWSKY: A solid low wall.

4 MR. SILVA: The idea was to screen that, so do  
5 that, and try to squeeze that double gate as much  
6 as you can, is the idea.

7 MR. DEBOWSKY: There's precedent for it on the  
8 other side, that is historic, the small tree, we  
9 can emulate that.

10 MS. SPAIN: That would be nice.

11 MR. SILVA: Any other comments or suggestions  
12 or questions?

13 MS. THOMPSON: No.

14 MR. SILVA: Open for motions. I ask you all  
15 to remember that staff did have conditions  
16 previously, so remember that when you make your  
17 motions, please, that I think in order, by making  
18 these revisions he has complied with staff's  
19 conditions. Make sure you get those in there.

20 MR. FULLERTON: Do you have any problems with  
21 any of the conditions?

22 MR. DEBOWSKY: No. This was more fun than last  
23 time.

24 MR. FULLERTON: I'll make a motion to approve  
25 based on staff recommendations and conditions.



1           MR. MENENDEZ: I'll second.  
2           MR. SILVA: With a second, call the role  
3 please.  
4           THE CLERK: Mr. Ehrenhaft?  
5           MR. EHRENHAFT: Yes.  
6           THE CLERK: Mr. Rodriguez?  
7           MR. RODRIGUEZ: Yes.  
8           THE CLERK: Mr. Menendez?  
9           MR. MENENDEZ: Yes.  
10          THE CLERK: Ms. Thompson?  
11          MS. THOMPSON: Yes.  
12          THE CLERK: Mr. Fullerton?  
13          MR. FULLERTON: Yes.  
14          THE CLERK: Ms. Bache-Wiig?  
15          MS. BACHE-WIIG: Yes.  
16          THE CLERK: Mr. Parsley?  
17          MR. PARSLEY: Yes.  
18          THE CLERK: Mr. Silva?  
19          MR. SILVA: Yes.  
20          MR. DEBOWSKY: Thank you so much.  
21          MR. SILVA: The other two items, any other  
22 items?  
23          MS. SPAIN: We have a couple of announcements.  
24 I received an E-mail from Brad Gillis. He is  
25 having a free historical walking tour on May 3,

1 from 6-8:00 p.m. I believe it starts at the Douglas  
2 entrance. That is one.

3 MS. BACHE-WIIG: Who is hosting it?

4 MS. SPAIN: I don't know. In addition Dade  
5 Heritage Plus had its annual meeting, and they have  
6 preservation awards, and this year, Coral Gables  
7 received two preservation awards; one for the  
8 restoration of Merrick House that was recently  
9 completed after three years of being closed for  
10 restoration. If you have not been, you should go,  
11 it is quite nice.

12 The second award was for the bridges on  
13 Biltmore Golf Course. If you are a golfer, you  
14 have noticed the bridges, recently restored back to  
15 the originals configuration, very cool. Visit  
16 them. Also, that is at the Biltmore Hotel, in  
17 discussions and going after a special category, and  
18 schedule it for the next meeting for a match to  
19 restore that building on the golf course. I think  
20 all is good?.

21 MR. SILVA: Thank you. That is it.

22 Motion for adjournment.

23 MR. RODRIGUEZ: So moved.

24 MR. PARSLEY: Second.

25 MR. SILVA: Thank you all.

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(ADJOURNED: 5:25 P.M.)

REPORTER'S CERTIFICATE

STATE OF FLORIDA  
COUNTY OF BROWARD

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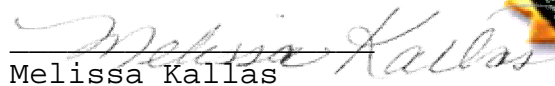
I, Melissa Kallas, Court Reporter and Notary Public in and for the State of Florida at large, do hereby certify that I was authorized to and did report said meeting in stenotype; and that the foregoing pages inclusive, are a true and correct transcription of my shorthand notes of said meeting.

I further certify that said meeting was taken at the time and place hereinabove set forth and that the taking of said meeting was commenced and completed as hereinabove set out.

I further certify that I am not an attorney or counsel of any of the parties, nor am I a relative or employee of any attorney or counsel of party connected with the action, nor am I financially interested in the action.

The foregoing certification of this transcript does not apply to any reproduction of the same by any means unless under the direct control and/or direction of the certifying reporter.

IN WITNESS WHEREOF, I have hereunto set my hand this 13th day of May, 2019.

  
Melissa Kallas

