

CITY OF CORAL GABLES  
HISTORIC PRESERVATION BOARD MEETING

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City Commission Chambers  
405 Biltmore Way  
Coral Gables, Florida 33134  
4:00 p.m. - 5:15 p.m.  
January 18, 2018

The above-entitled cause came on for a  
Historic Preservation Board meeting.

1 APPEARANCES:

2

Members of the board:

3 Venny Torre, Chairperson

Alicia Bach-Wiig

4 Bruce Ehrenhaft

John Fullerton

5 Albert Menendez

Alejandro Silva

6 Robert Parsley

Raul Rodriguez

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8 Dona Spain, Historic Preservation Officer.

Miriam Ramos, City Attorney

9 Cristina Suarez, Deputy City Attorney

Kara Kautz, Asst. Historic Preservation Officer.

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1           CHAIRMAN: Good afternoon, everybody.  
2           Welcome to the regularly scheduled meeting of  
3           the City of Coral Gables Historic Preservation  
4           Board.

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

11          The board is comprised of nine members,  
12          seven of whom are appointed by the Commission  
13          and by the city manager. The ninth is selected  
14          by the board and confirmed by the Commission.  
15          Five members of the board constitute a quorum,  
16          and five affirmative votes are necessary for the  
17          adoption of any motion.

18          A person who acts as a lobbyist pursuant  
19          to the City of Coral Gables ordinance number  
20          2006-11 must register with the City Clerk prior  
21          to engaging in lobbying activities,  
22          presentations before city staff, board,  
23          committees and/or the City Commission.

24          A copy of the ordinance is available in  
25          the Office of the City Clerk. Failure to

1 register and provide proof of registration shall  
2 prohibit your ability to present to the Historic  
3 Preservation Board an application under  
4 consideration this afternoon.

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

24 Presentations made to this board are  
25 subject to the City's false claim ordinance,

1 Chapter 39 of the City of Coral Gables city  
2 code.

3 I now officially call the City of Coral  
4 Gables Historic Preservation Board meeting of  
5 January 18, 2018 to order. The time is 4:06.  
6 Present today to my left is Mr. Raul Rodriguez,  
7 Mr. Robert Parsley, Alejandro Silva. To my  
8 right, Albert Menendez, John Fullerton, Bruce  
9 Ehrenhaft and Alicia Bache-Wiig.

10 The next item on the agenda is the  
11 approval of the minutes of the meeting held  
12 December 21st, 2017. Are there any changes or  
13 corrections?

14 MR. SILVA: I move approval.

15 CHAIRMAN: Motion for approval?

16 MR. MENENDEZ: Second.

17 CHAIRMAN: All those in favor, please say  
18 aye. All those against?

19 The notice regarding ex parte  
20 communication says: Please be advised that this  
21 board is a quasi judicial board, and the items  
22 on the agenda are quasi judicial in nature.  
23 This requires board members to disclose all ex  
24 parte communications. An ex parte communication  
25 is defined as any contact, communication,

1 conversation, correspondence, memorandum or  
2 other written or verbal communication that takes  
3 place outside a public hearing between a member  
4 of the public and a member of a quasi-judicial  
5 board regarding matters to be heard by the quasi  
6 judicial board.

7 If anyone has made any contact with a  
8 board member, when the issue comes before the  
9 board, the member must state on the record the  
10 existence of the ex parte communication, the  
11 party who originated the communication, and  
12 whether the communication will affect the board  
13 member's ability to impartially consider the  
14 evidence to be presented regarding the matter.

15 Does any board member have any such  
16 communication to disclose at this time?

17 Do we have any deferrals today?

18 MS. SPAIN: We do. We have 122 Menores  
19 Avenue, on case file LHD 2017-014 has been  
20 deferred.

21 CHAIRMAN: Okay.

22 MR. RODRIGUEZ: Again?

23 MS. SPAIN: I am fairly certain it's going  
24 to go forward in February.

25 CHAIRMAN: Okay. The next item

1 is swearing in. Anyone in the audience who is  
2 going to be testifying today, please rise to be  
3 sworn in.

4 (All parties were duly sworn by the  
5 Clerk.)

6 CHAIRMAN: Okay. So the order we have  
7 today was to have --

8 MS. SPAIN: We have a request to have 200  
9 Edgewater Drive, that's case file C0A SP  
10 2017-026, be first.

11 CHAIRMAN: Because this gentleman has been  
12 so patient in the past, and because Miss Bell  
13 hasn't seen us in action, we'll let her stay a  
14 little bit, and we're going to move him up.

15 MS. SPAIN: If you can pull up the first  
16 case, under Roman numeral eight. This is Rafael  
17 Portuondo, who is the designer. This is on 200  
18 Edgewater. Should I read it into the record?

19 CHAIRMAN: I would love you to do that.

20 MS. SPAIN: An application for the  
21 issuance of a special certificate of  
22 appropriateness for the property at 200  
23 Edgewater Drive, a local historic landmark,  
24 legally described as Lot 4 and Lot 6 of  
25 Resubdivision of a portion of Baker Homestead,

1 according to the plat thereof, as reported in  
2 Plat Book 80, page 15, of the public records of  
3 Miami-Dade County, Florida, and the East 30.5  
4 feet of Tract 6 and the West 33.5 Feet of Tract  
5 7, less the North 31 Feet thereof, of Baker  
6 Homestead, according to the Plat thereof, as  
7 recorded in Plat Book 41, page 38, of the public  
8 records of Miami-Dade County, Florida.

9 This application requests design approval  
10 for an addition and alterations to the pool  
11 pavilion and site work. You have already seen  
12 the alterations made to the main house on this  
13 property.

14 MR. PORTUONDO: Dona, thank you.

15 My name is Rafael Portuondo. I am here  
16 from Portuondo Perotti Architects, 5717  
17 Southwest 8 Street.

18 We are adding to the cottage of 200  
19 Edgewater. So we were here for the main house.  
20 Then we came for the garage building, and now  
21 we're doing the cottage. But before starting  
22 with the cottage, I kind of wanted to give you  
23 an update of the main house.

24 It's really coming out spectacular. The  
25 windows look amazing in terms of matching the



1 old historic windows. There was the artwork  
2 that was in the dining room. The owners didn't  
3 want it, but we actually protected it and have  
4 it buried underneath the layer of mason drywall.  
5 So whoever wants to bring it back in the future  
6 can do that.

7 The living room, which is a spectacular  
8 room, is a two-story space. We actually hired  
9 Michael Glick, which is basically a furniture  
10 restorer to restore all the paneling with the  
11 French wax, the whole thing. And the floors  
12 have been restored, the whole thing.

13 The kitchen, which was basically three  
14 rooms, is now one large kitchen. It's  
15 absolutely stunning. I would say in about a  
16 month and a half, two months it would probably  
17 be worth having you guys go by because it really  
18 is looking amazing. So that's just on the side.

19 In regards to the cottage, when we first  
20 started doing the cottage, we actually were  
21 assuming it was actually something that could be  
22 knocked down. Dona brought it to our attention.  
23 It was part of the historic plan. So we  
24 actually did a previous design that was thrown  
25 away, and we started from scratch.

1           One of the things, it's on the Gables  
2           waterway, and the cottage is the furthest to the  
3           right. That's sort of the green little top.  
4           The main house is to the left, and the notch  
5           that goes down towards the waterway is actually  
6           -- this is an older photograph of the main  
7           house.

8           The cottage actually sits on the lot to  
9           the right, and it doesn't really show it. So we  
10          have -- the pointer doesn't work. The cottage  
11          is furthest to the bottom. We have a trellis  
12          connection that goes to the new building, which  
13          is actually on the upper portion of the -- one  
14          of the things that we did is we actually took  
15          the time to document it and also took the time  
16          to make sure the details that were part of the  
17          cottage were the same kind of details that we  
18          have in the new construction.

19          One of the other things that we did is  
20          prior to starting the project, we actually met  
21          with Dona, the city attorney, Zoning, and to  
22          make sure we knew what was front, what was side,  
23          what was rear. So we have designed according to  
24          what the city attorney and everyone has told us  
25          to do.

1           This is part of the main house. It's  
2           really kind of a bad picture. But on the top  
3           left-hand corner, above the door, there is  
4           actually an art deco panel that is actually  
5           quite spectacular. So I am going to bring that  
6           up in the presentation later.

7           We have the round brow window, which is  
8           above the doors in the bottom right. Then we  
9           have a brow, a large brow above the main door.  
10          And above the main door, above the brow is where  
11          the art deco panels are.

12          On the bottom left, you have paneling  
13          that's there. And then in the middle bottom,  
14          you'll see that that window is actually in the  
15          main living room of the main house. The main  
16          house is not in your plans, but I am going to  
17          recall that window in the plan -- in the  
18          presentation.

19          So one of the things we tried to do is  
20          kind of a recall in certain details that are  
21          part of the house that we can share. That's the  
22          front face of the cottage. That terrace was  
23          actually added. It wasn't part of the original.  
24          The second slide in the middle is actually the  
25          bathroom and the great room, the beginning of

1 the covered terrace. To the end -- and I will  
2 show you that in the plan -- that's actually an  
3 old barbecue fireplace that was to the side so  
4 they could do barbecues as well.

5 In front of the terrace -- and I will show  
6 you that in the drawings. In the drawings we  
7 have a pool. We're relocating the pool on the  
8 Edgewater side. And we're keeping the ghost  
9 figure of the pool, and we're going to do it  
10 with coquina and grass so that you can still  
11 have the recall of what was the old pool.

12 There is the lower right-hand facade, and  
13 there's two doors. And behind those two doors  
14 on the new design, we have a cabana bath and a  
15 closet. So we kept the recall of the two doors.  
16 We aligned it in stone and the other is a stucco  
17 panel.

18 To the left is -- where the round circle  
19 is is the existing curve and the two doors.  
20 Then on the right-hand side you see the  
21 reflective ceiling of the existing cottage. We  
22 are removing the covered terrace, and we're  
23 actually restoring it back to the original  
24 intent.

25 The things that are actually quite

1 interesting and quite beautiful is on the top  
2 right, that's actually -- that curved piece is  
3 actually made out of brick. So we've kept that,  
4 right.

5 On the bottom left, the middle of that  
6 facade is a slightly curved brick facade with  
7 glass block inlay in the middle. We have kept  
8 that as well. And we're replacing all the  
9 windows and doors to match what the existing  
10 home had. So that's as far as drawing 12.

11 On the top left you see the barbecue  
12 structure, which is actually really spectacular.  
13 On the bottom is the existing cottage. To the  
14 right of the barbecue area, adjacent to that is  
15 is the existing fireplace. To the far left is  
16 the cabana bath and the AC. On the left-hand  
17 side we actually have a trellis connection back  
18 to the new structure.

19 The reason we went for the trellis  
20 connection is the existing cottage is actually  
21 quite low. So we had to figure out a way of  
22 actually not roofing it, but actually keeping it  
23 flat. So we can go from a structure that has  
24 seven-foot doors to a structure that has  
25 eight-foot doors.

1           The idea of the facade that faces the main  
2 house would be softer and not so heavy in terms  
3 of an architecture. So you read the cottage.  
4 You read the trellis and the vines, and then you  
5 read the new structure.

6           We have the rhythm of the five openings.  
7 So one of the things that we have done is that  
8 bay window in the main cottage is the center  
9 line of the courtyard. I'll show you the facade  
10 we have. So that facade is a facade that is  
11 more like the front of the main house, which is  
12 like this brow. So when you enter the  
13 courtyard, it has got a higher living space.

14           This is the facade of the main cottage  
15 looking at it from the pool (indicating).  
16 That's the facade of -- the rear facade faces  
17 Edgewater.

18           One of the things that we ended up doing  
19 is looking at the whole property together. So  
20 the porch on the new structure is actually --  
21 the two wings that hold the porch together are  
22 sliding in from the main structure and we're  
23 making it out of oolite. The main house has  
24 oolite bases, oolite planters. One of the goals  
25 was how to tie the main house to the cottage,

1 and how to tie the cottage to the new structure,  
2 right.

3 So it's very blurry, but you have two  
4 oolite chimney stacks. One is a barbecue. One  
5 is a fireplace. You have wood columns that have  
6 sort of detail on it, which is a little bit  
7 more -- it's not so little. It's more sort of  
8 the mid century version of -- a deco version of  
9 what we had; and then you have the doors beyond.  
10 The roof starts at an eight-foot low point, and  
11 it goes to the center line of the living room at  
12 the high ridge.

13 So now you have the -- from the top of the  
14 picture you have the cottage. You have two  
15 blank facades with the stone surrounding. You  
16 have the brick window, the brick curbed wall.  
17 You have the trellis. You have the main window  
18 in the new structure, which recalls the same  
19 window type, the same roof type, and the same  
20 pedestals on both sides of the window. So when  
21 you're looking at that from the main house,  
22 there is a historical recall to both.

23 We have ripped the bottom of it to match  
24 that, the oolite, the one far to the left. And  
25 then above where the hip goes, the two gabled

1 ends are actually slatted wood with a slight  
2 gap, so that's it's the old Coral Gables  
3 construction. So that's the trellis connection.

4 In terms of the south side, which is the  
5 lower end, you have the five-foot barbecue, the  
6 wall, then you have the fireplace.

7 One of the things that we did in this  
8 facade in particular, is the main house has a --  
9 it has striped brick work, but it's actually  
10 stucco. It's very blurry. Maybe it's clearer  
11 on your paper. The main door has the same brow  
12 as the main entrance. Not the same size, but  
13 the same detail in terms of the sort of  
14 crenelation and the sort of detail of that  
15 facade.

16 Above the door we're hoping to not copy  
17 the main deco panels, but do something very  
18 similar to. So we have an important facade. To  
19 the left is the trellis connection. To the  
20 right is the wall. There is two walls that are  
21 matching that facade.

22 And then you have sort of ABA on the lower  
23 facade, and ABA on the other facade. And then  
24 the cottage on the top actually is very  
25 picturesque in the sense of turning the barbecue



1 into the whole cooking area.

2 You can also see on the top right one,  
3 that's a six-eighth door with a trellis sort of  
4 hugging tight. And then what we did is we have  
5 the same size or it goes into -- but on the  
6 inside, in that particular case there is an  
7 over-panel on the inside base. So it's a  
8 seven-foot door with a large over-panel on top  
9 from the inside. Thank you.

10 MS. SPAIN: Kara, do you want to come up  
11 here and go through the conditions that staff  
12 has?

13 MS. KAUTZ: It was reviewed by the Board  
14 of Architects in December of last year; no  
15 comments made. No variances have been requested  
16 as well.

17 The conditions that we have noted in the  
18 staff report are that the window units need to  
19 reflect what would have been originally  
20 installed, which would have probably been double  
21 casements, with the steel casement. And those  
22 proposed drawings would have matched what's  
23 already there.

24 The windows need to be high profile. The  
25 brick window sills are noted on the demolition

1 elevation to be refinished, and we just wanted  
2 to make sure that those are to remain in place  
3 and not be removed and replaced with new brick.  
4 The existing glass block is to remain in place.

5 We would like verification that at the  
6 time of construction documents are permitting on  
7 the flooring materials used in the courtyard,  
8 the trellis breezeway and the covered terrace;  
9 because there is no information provided. Then  
10 the construction documents must provide details  
11 in the decorative panel that you just discussed.  
12 That's it. Otherwise, we recommend approval.

13 MR. PORTUONDO: I have a question. You  
14 had said there is metal windows in that existing  
15 cottage.

16 MS. KAUTZ: No. We assumed that they  
17 would have been metal -- steel casements to  
18 match what was in the house. What's there now  
19 isn't -- so what you're drawing matches what's  
20 there now, instead of having real double  
21 casements that --

22 MR. SILVA: Just to clarify, this does not  
23 include the pool or any other site work except  
24 for the courtyard?

25 MR. PORTUONDO: The pool is a separate

1 permit, but it will be part of the construction  
2 documents. They will have to come back.

3 MR. SILVA: All we're looking at today is  
4 the new addition, the renovations to the cottage  
5 and the courtyard?

6 MR. PORTUONDO: It should be on the site  
7 plan.

8 MS. KAUTZ: It's future work on the site  
9 plan. We will either come back later or --

10 MS. SPAIN: Typically, pools are handled  
11 administratively.

12 MS. BACHE-WIIG: I just want to say I  
13 really appreciate how this whole project has  
14 like come to us over time. And it's been first  
15 the house, and then the garage, and, of course,  
16 how you enter the property -- or how you opened  
17 up the Edgewater side instead, and that now the  
18 cottage is coming to us.

19 So it's something that's evolving over  
20 time, and it's thoughtful. I am sure it's a  
21 result of going over the report. But, you know,  
22 also, how you're looking at this whole property  
23 and re-purposing it for today and the new owner,  
24 etcetera.

25 So I really appreciate that you're taking

1           this cottage and you're expanding it for its new  
2           location for the pool, and that you're keeping  
3           the spirit of the existing pool, I guess, in  
4           tact.

5           I guess I just had a couple of questions.  
6           There is like a lot of vocabulary in the new  
7           cottage expansion, which I guess you're taking  
8           cues from the main house.

9           I was just curious, that roof or that  
10          overhang, is that in the main house as well?

11          MR. PORTUONDO: Yes.

12          MS. BACHE-WIIG: So art deco. There is,  
13          you know, mid century. Then you have the  
14          vernacular and stone. There are so many things  
15          going on.

16          MR. PORTUONDO: I'll tell you something.  
17          That's a great point. I am going to tell you  
18          something that I actually brought up to Dona. I  
19          was debating back and forth whether the terrace  
20          of the new construction should be bricked and  
21          painted white or it should be oolite.

22          So I even asked the Board of Architects:  
23          Which would you do? Everyone said: Let's go  
24          with oolites. What happens is it's grounded in  
25          South Florida. One of the things I really like

1           about some of the houses on Coral Way is the  
2           fact that they're made from oolite. The main  
3           house as an art deco house is probably as  
4           eclectic as you can get. It's part Japanese.  
5           It's part English. It's part deco.

6           So what I thought -- even the cottage is a  
7           simplified version of the main house. If you  
8           look closely at the details, the details and all  
9           of these other things, it's like the poor  
10          version of the main house.

11          So what happens is that since there is a  
12          series of local asymmetries, I actually tried to  
13          break it so that it made sense, this sort of  
14          picturesque facade.

15          If you want to expand your concerns, it's  
16          a really important topic of conversation. So  
17          you have nailed that part of it.

18          MS. BACHE-WIIG: So the urns, for example,  
19          that's --

20          MR. PORTUONDO: The urn is furniture. The  
21          historic microfilms have the urns. I don't  
22          think the urns are on the house anymore. I was  
23          assuming that -- if you look at a lot of the  
24          older art deco houses in the Beach, they have a  
25          lot of them, sometimes these huge concrete urns,

1 right.

2 So it could be something that's small. It  
3 could be something -- it's going to be something  
4 that's bought. It's not really part of our  
5 drawings, but it's a pedestal for something.

6 MS. BACHE-WIIG: So you have that, I  
7 guess, that fireplace, the barbecue. But you  
8 chose to not, I guess, utilize it or have the  
9 courtyard extend in front of it.

10 I am just curious as to -- is there a  
11 reason why --

12 MR. PORTUONDO: What happens is that I was  
13 trying to stabilize the things that I could  
14 control. There is a window, a curved glass  
15 block window, and a window. And then on the  
16 opposite side you have a window, the main  
17 entrance to the cottage, and another window.

18 So once it goes beyond, then it goes into  
19 the barbecue area. It's very difficult to  
20 stabilize. So what happens is that from the  
21 pool side -- from the old pool side, it becomes  
22 this very picturesque element. But what's  
23 happening is that Sanchez is working on the side  
24 yard gardens. So the intent was that you can  
25 actually step out of the courtyard, and then

1           have the side yard garden, which the barbecue  
2           becomes a part of it. So it becomes kind of  
3           like a secondary layer of that.

4           The only other way to have handled that  
5           would have been not to have done the wall, if  
6           you're facing the main cottage to the right.  
7           And then it would have just opened up. So it  
8           was more the intent to stabilize the courtyard.

9           You know, when you look at a lot of these  
10          houses, then you have these main houses, you  
11          say: Honey, I want it, but just don't spend a  
12          lot of money. It's usually the way it happens  
13          with us.

14          CHAIRMAN: Any more comments?

15          MR. EHRENHAFT: So taking off from your  
16          very last statement, the historic barbecue will  
17          remain, it will not be demolished, but it's to  
18          be utilized within a garden area that's still  
19          being --

20          MR. PORTUONDO: What the owner wants to do  
21          is turn it into a pizza oven. So we have a new  
22          barbecue in the main cottage on the Edgewater  
23          side. So he has always wanted to do a pizza  
24          oven. So our goal is to see how we can retrofit  
25          that into a pizza oven.

1           CHAIRMAN: No more questions? Should we  
2 close the public hearing?

3           All right. Does anybody in the audience  
4 want to speak regarding this item?

5           We'll close the public hearing. Thank  
6 you.

7           Questions? Comments?

8           I see a motion coming.

9           MR. EHRENHAFT: I move approval, with the  
10 caveat that the staff recommendations be  
11 attended to with respect to the windows and with  
12 the modifications with the doors and windows  
13 being high profile, and that attention be given  
14 to not redo the decorative brick sills, which  
15 are historical at this time.

16           And the glass block that is being referred  
17 to, Dona, can you clarify that the glass blocks  
18 that you're talking about on the north side, the  
19 ones to the sides of the doors, but they're  
20 square? The square ones that are up high,  
21 correct?

22           MS. SPAIN: Yes.

23           MR. EHRENHAFT: That they remain. And  
24 that staff review the flooring materials for the  
25 courtyard and the trellis, breezeway, and the



1 construction documents provide additional  
2 details for the staff approval for the  
3 decorative panels on the south elevation; and  
4 the cladding, the stone cladding be used on the  
5 terrace. Okay.

6 CHAIRMAN: Motion?

7 MR. FULLERTON: Second.

8 CHAIRMAN: Any further discussion?

9 Roll call.

10 THE CLERK: Mr. Menendez?

11 MR. MENENDEZ: 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 THE CLERK: Mr. Ehrenhaft?

21 MR. EHRENHAFT: Yes.

22 THE CLERK: Mr. Rodriguez?

23 MR. RODRIGUEZ: Yes.

24 THE CLERK: Mr. Torre?

25 CHAIRMAN: Yes.

1 MS. SPAIN: I did the final inspections on  
2 the windows. They're absolutely spectacular on  
3 the main house. They really are beautiful.

4 CHAIRMAN: We move back up to the city  
5 item, which is the presentation of the Merrick  
6 House landscaping plan by Deena -- how do you  
7 say your last name?

8 MS. LLEWELLYN: Llewellyn.

9 CHAIRMAN: She's the City of Coral  
10 Gables landscape project coordinator.

11 MS. SPAIN: Yes. We're very happy to have  
12 her on staff with the City now. We have been  
13 working with her for years as a private  
14 landscape architect. She has worked on a lot of  
15 historic homes. The first project when she came  
16 to the City was the Merrick House. So that's  
17 fine.

18 I am just briefly going to go through  
19 this. The photographs we have, this is a  
20 photograph of the house very early on. It shows  
21 a wall, which we are hoping some day to  
22 reinstall around the home. Again, a  
23 photograph -- I think these are the groves.

24 MS. KAUTZ: It's the driveway.

25 MS. SPAIN: Of course it is. That makes

1 perfect sense.

2 CHAIRMAN: Did you notice how there's a  
3 whole different -- the two pillars on the sides,  
4 they're completely different sizes?

5 MS. SPAIN: Another view. It's amazing  
6 that we have this much documentation, actually.  
7 We have it of the interiors also. This is a  
8 view taken with the pond. It's still there. I  
9 think it shows that at one point it had a  
10 screened-in area of the porch.

11 MS. KAUTZ: The other one was early  
12 twenties, late teens, early twenties. It's to  
13 show the landscape at the time.

14 MS. SPAIN: It was to show the landscape  
15 that was there. Is that bamboo?

16 MS. LLEWELLYN: That's bamboo.

17 MR. EHRENHAFT: The view is fine. It's  
18 showing the screen porch. When was the screen  
19 porch added?

20 MS. KAUTZ: 1925, 1926, around there.

21 MS. SPAIN: These are the existing  
22 photographs.

23 MR. RODRIGUEZ: Dona, can we go back to  
24 the first picture for a question? It seems  
25 like, especially if you look at the one with the

1 pond and the other ones, that the front yard is  
2 bigger than what is pictured here. Has that  
3 sidewalk been moved?

4 MS. SPAIN: No. I think it's just the  
5 angle of the photographs. The house is where  
6 it's always been. The screen is always where  
7 it's been also.

8 CHAIRMAN: Is there a presentation that --

9 MS. SPAIN: Yes. I am trying to get to  
10 the drawings that shows what it looks like  
11 today. It's been a construction site for quite  
12 some time. Deena can elaborate. They did go in  
13 and remove some of the trees already.

14 MS. LLEWELLYN: Thank you, Dona.

15 So I have been with the City as a  
16 landscape architect since Hurricane Irma. They  
17 called me the day after Hurricane Irma hit, and  
18 we knew we had serious issues with trees down.  
19 I think we lost 1,000 trees in Irma. So this is  
20 a pleasure to work on as a first project as  
21 landscape architect with the City.

22 I can tell you that Irma gave us an  
23 opportunity here, because we needed to go in and  
24 do major cleanup. We needed to remove some  
25 trees that had fallen. And now that we have

1 done the cleanup, we stand back and look. And  
2 we see how open it is now and how you can  
3 actually see the home.

4 And to me, and I think Historic Department  
5 also will agree, we like the more open look of  
6 it. You can actually see the house now. You  
7 can see the base showing the beautiful old stone  
8 work. You can get glimpses of it from the  
9 corner of Coral Way on the southeast corner,  
10 which you never could before. What we'd like to  
11 do is capitalize on that.

12 So the landscape plan you are looking at  
13 is my idea, using research that the Historic  
14 Department gave me. We were so lucky to have a  
15 lot of writings that I can leave with you if you  
16 are more interested to read.

17 But there is some older Miami Herald  
18 articles talking about specific areas out in the  
19 garden with very specific plant materials  
20 listed. There were garden tour writings from  
21 over the years from the 70s and 80s that they  
22 had given me with very specific materials.

23 So I know the plan might be a little hard  
24 to read, but I am going to go through and read  
25 these specific plant materials and specific

1 areas that we're using based on the writings  
2 that we had.

3 We didn't create anything new. We are  
4 using exact plant materials that were here  
5 before, maybe in different areas, in different  
6 configurations now because, as we know, gardens  
7 involve over time. We have shade, sun, water  
8 issues that change over time. So what I did is  
9 just made sure that all the new plants we're  
10 bringing in were here before and found somewhere  
11 in these writings.

12 The property perimeter, we're sticking  
13 with natives and creating a screening buffer  
14 using natives that were here and out of the  
15 hammock family; sword ferns, stoppers, the red  
16 stoppers, Spanish stoppers, white stoppers, blue  
17 Porterweeds, wax myrtles, copper leafs. These  
18 were all things that were there before that we  
19 are bringing back in and around the perimeter to  
20 create buffering.

21 There are a lot of fruit trees. There are  
22 lot of fruit trees there existing that we're  
23 pruning and hoping that they're going to stay in  
24 good condition. And then we're adding in  
25 grapefruits, new avocados. There is a

1           spectacular lychee tree in the drive circle that  
2           we're keeping. There are lots of bananas over  
3           by the garage that we're keeping. Those were  
4           documented. There are many different -- a  
5           variety of different bananas that the Merricks  
6           have.

7           Other plants that we're keeping, pine  
8           lilies, saw palmettos. The vegetable herb  
9           garden is being replanted and really put back to  
10          use. We have night blooming jasmine, firebush  
11          roses, yesterday, today and tomorrow.

12          The bamboo that you see in one of the  
13          photos is still there by the pond. We're making  
14          sure that stays right there. Another one of  
15          your photos is the cutting garden, which is one  
16          of the historic parts of the garden. We're  
17          going replicate it to look just like that photo.

18          The sundial is still out there. So we're  
19          going to reset it, so it looks just like the  
20          photo. Inside that garden were roses,  
21          marigolds, pintus, bromeliads, plumbago,  
22          begonias. So we're able to replicate that  
23          almost exactly.

24          The grotto where the coy fish are in the  
25          back of the garage, we're restoring it and

1 making sure that it has firecrackers, ferns,  
2 bromeliads and gingers. That was there  
3 historically.

4 The overall garden is going to be more  
5 open, like you see in the photos. We are going  
6 to have a big lawn area on the east side for  
7 events where they can put tents and have it for  
8 events. We're going to put a new layer of the  
9 crushed blue limestone over the driveway and use  
10 the same materials that are there and just clean  
11 it up and make it look new again.

12 Basically, that's it. The parking area in  
13 the back remains as is. And another thing we  
14 are going to do with the signage -- in one of  
15 the photos you see, there are two signs in the  
16 front yard. I feel like they clutter the view  
17 of the house from the street. They're sort of  
18 just placed out in the lawn area that we'd open  
19 up.

20 We are proposing to move the informational  
21 historic sign to the southeast corner of the  
22 property and create a low landscape area around  
23 that sign so that pedestrians walking up and  
24 down Coral Way can get to it and read it and see  
25 it on the corner more prominently. And then the



1 tall, red and black just Merrick House marking  
2 sign, we're proposing to move it back on the  
3 side street towards the parking area so that  
4 cars can see it and know that's where they can  
5 park. Right now it's just in the middle of the  
6 front lawn.

7 But other than that, that's it. I'd like  
8 you to go stroll around and see the existing  
9 trees that are there, that we were able to keep  
10 and preserve. We still have a lot of  
11 fine-tuning and pruning to do, but it's going to  
12 be back in its glory.

13 MS. SPAIN: That's going to be really  
14 fabulous. One thing that we discovered when the  
15 ferns were removed from against the house that  
16 were really overtaking everything is there was a  
17 coral rock planter at the base, like a  
18 foundation planter at the base of it. So we're  
19 bringing that back. It's really fun.

20 You don't really need to vote on this. We  
21 just brought it to you for your information.  
22 We'll handle it administratively.

23 CHAIRMAN: Was there a bench on the lawn?  
24 I don't see it.

25 MS. LLEWELLYN: Yes. The bench is still

1           there. It stays right where it is.

2           CHAIRMAN: Is it shown here?

3           MS. LLEWELLYN: It's shown on the drawing.  
4           You want me to walk over there and show it to  
5           you?

6           The bench is right there.

7           CHAIRMAN: Another question for my own  
8           knowledge. Was asiatic jasmines available and  
9           used back then? I know it's a great product,  
10          and I use it. I love it. Was it available back  
11          then?

12          MS. LLEWELLYN: That specific variety most  
13          likely was not available back then. There were  
14          many jasmines listed in the writings, but the  
15          reason we want to use that is because it's under  
16          the shade of those oaks in the front yard. And  
17          when we eventually build that rock wall back on  
18          the front, we don't want to hide that rock wall  
19          at all. And it's too shady to grow grass there.  
20          So that's going to be a grass alternative.  
21          That's going to be more appropriate for  
22          maintenance.

23          CHAIRMAN: The only comment I have -- the  
24          congo around the oak trees around the street --  
25          actually, the more color flash, that's going to

1           be the only time that's seen all over Coral Way.  
2           Is there a thought to do that for a particular  
3           reason?

4           MS. LLEWELLYN: I can explain. We have a  
5           new -- a relatively new swale planning  
6           initiative in the city. That's posted for the  
7           neighbors now. The City is allowing permits to  
8           put planting in the right-of-way where grass  
9           won't grow because it's too shady, where cars  
10          have parked and impacted the soil. We're  
11          allowing parking areas with crushed stone.

12          So many of the neighbors are taking  
13          advantage of this now and planting the swale  
14          solid. And sword fern, the blue flax lily and  
15          crushed stones are going to be allowed. So it's  
16          the same vocabulary that you are going to see --

17          CHAIRMAN: Is that asiatic jasmine not one  
18          of the approved items?

19          MS. LLEWELLYN: We are approving asiatic  
20          jasmynes in certain cases.

21          CHAIRMAN: In my view, I would say  
22          something less pronounced on the street of this  
23          project would be my preference. I want to see  
24          the enhancement inside the property and very  
25          simple before you get there. That would be my

1 comment, that I would prefer to see nothing  
2 before you get to the house, than to have flash  
3 of color or even --

4 MR. PARSLEY: Just keep the bed simple.

5 CHAIRMAN: Something that is not  
6 descriptive at all and --

7 MR. PARSLEY: Congo is a little bit too  
8 ornament, I think, for them.

9 CHAIRMAN: You're the expert.

10 MS. SPAIN: It does turn into mud there in  
11 the front of that house.

12 MR. PARSLEY: I don't think you need the  
13 ornamentation and the --

14 MS. LLEWELLYN: Also, the reason we want  
15 to plant it solid for function is we don't want  
16 cars parking there. We're trying to direct the  
17 cars to come into the parking lot. So we're  
18 hoping that might be deter cars from pulling up  
19 and parking in the swale.

20 MR. PARSLEY: Can I make --

21 MS. SPAIN: You can say whatever you would  
22 like.

23 MS. LLEWELLYN: If you'd like to read the  
24 plant list, Robert --

25 MR. PARSLEY: This is one of those things

1           there is no right or wrong. These are sort of  
2           opinions. When I am flipping through the  
3           pictures, I got to say that one part of the  
4           house that I thought was the most appealing was  
5           this one that had this simplest of the front  
6           facade.

7           I think the rest of the garden, the way  
8           you did it and the plant materials, I think it's  
9           great. I think it's great to restore the  
10          cutting gardens, the kind of mix of some newer  
11          plants and the natives and what they would have  
12          used at the time. I'm fine. The only comments  
13          I have got is how to treat the front facade; and  
14          I have two main points.

15          You got an existing quite tall coconut,  
16          which you can see on the second to last picture.  
17          Okay. From that angle as well -- the house is  
18          quite interesting from there because you have  
19          the chimney and you see a little bit of the  
20          garage. I think the two new coconuts to the  
21          right of that -- a large coconut, I think you  
22          are starting to hide the interesting roof there.  
23          So I would lose the middle coconut and just have  
24          the shorter one there at the point of the  
25          bubble.

1           The second thing I would consider is,  
2           simplify, to be almost minimalistic, the front  
3           facade planting and not hide the rock base.  
4           Otherwise, you have the porch sitting on  
5           landscape, which is sort of what you're seeing  
6           on the later pictures.

7           MS. SPAIN: Yes. That's what we have had  
8           most recently.

9           MR. PARSLEY: That picture (indicating).  
10          So I don't know the date on that, but that's  
11          when they did some Victorian foundation planting  
12          around it.

13          At the time that he did it, he basically  
14          had grass growing right up to the base.  
15          Anything other than something under six inches,  
16          you're going to lose your stone work. And I  
17          don't think I would have done annuals there. I  
18          think that's a modern Victorian sort of  
19          sentiment that doesn't quite go with it.

20          So I would relook at simplifying, minimize  
21          the front elevation. That's my comment.  
22          Otherwise, I like it. I think the rest of it is  
23          quite nice.

24          MR. SILVA: I think it's an interesting  
25          plan as well. My only comment -- I know it's

1 not part of the scope of the work right now.  
2 But something that I always find, if I visit  
3 here in the car, it's very sort of jarring, is  
4 driving into the parking lot and seeing that  
5 asphalt.

6 I know it's not part of the scope now. I  
7 know it's existing. But if we could one day  
8 revisit maybe tearing off that asphalt and  
9 putting in some other type of pavings, something  
10 that's more in the spirit of the house, and not  
11 kind of see asphalt in the back.

12 MS. SPAIN: It would be nice to have that  
13 crushed stone and some type of material that's  
14 ADA compliant. That's not in the scope. That's  
15 not going to be in my time with the City, but  
16 it's a really good idea.

17 MR. FULLERTON: I like keeping it simple  
18 and kind of almost -- it just happened. It  
19 wasn't designed. I like the idea of keeping it  
20 fairly minimal and having more shade. Every  
21 time I see a home in Coral Gables with big oak  
22 trees and everything, they add some special  
23 quality of the light that hits the house and the  
24 grass. And that way, I think it would be  
25 beautiful. I know some got knocked down, but

1           that happens. I think we are in a good  
2           direction. I like the location of the sign,  
3           too, in the corner.

4           CHAIRMAN: Thank you for bringing it to  
5           us. We appreciate it. Do we have a new item?

6           MS. SPAIN: We added this to the agenda.  
7           This just came to us. It's a historic  
8           significance determination of 126 Calabria  
9           Avenue, legally described as Lot 5, Block 12,  
10          Coral Gables Douglas section as reported in Plat  
11          Book 25 at page 69 in the public records of  
12          Miami-Dade County, Florida.

13          So the procedure, typically, on these  
14          historic significance determinations is if a  
15          property owner or potential buyer wants to  
16          demolish a building in Coral Gables, they submit  
17          a historic significance determination. And the  
18          office makes a determination whether or not it's  
19          significant or not. If it's significant -- if  
20          we decide it's significant, we send them a  
21          letter, and we schedule it within 60 days to  
22          come to you with a staff report for designation.

23          But in certain cases, I have not been  
24          completely sold on whether or not it's  
25          significant or not. And so this comes to you at



1 an early stage. I have not issued a  
2 determination on this yet. I wanted to see how  
3 you felt about it. It's scheduled for -- it's a  
4 part of a development -- it's intended to be a  
5 part of a development next door, a large  
6 development. The intent is to demolish this  
7 building and turn it into a park. And it's  
8 scheduled for the DRC in January. So I wanted  
9 to get it to you early on.

10 CHAIRMAN: You said a park, P-A-R-K?

11 MS. SPAIN: P-A-R-K, park.

12 CHAIRMAN: In regards to the development,  
13 it would be closer to Ponce or closer the other  
14 way?

15 MR. PARSLEY: Mediterranean Villas?

16 MS. SPAIN: No.

17 MR. RODRIGUEZ: Where exactly is this?

18 MS. SPAIN: Here's the location.

19 MR. NAVARRO: Good afternoon, board  
20 members. Jorge Navarro, 333 Southeast 2nd  
21 Avenue. I just wanted to lend Dona some  
22 assistance.

23 The project area is -- if you look, it's  
24 the three vacant lots. We have the street that  
25 faces east Ponce, and the building that is

1 directly east of this particular parcel. So the  
2 actual footprint of the new development will be  
3 on the other parcel that does not include this  
4 lot. And this lot will be demolished and turned  
5 into a public park, and we're working with the  
6 City to dedicate it to them to be a public open  
7 space.

8 MS. SPAIN: If you're standing looking at  
9 this building, to the left of the building is a  
10 larger building that I have already made a  
11 determination on. And that's slated to be  
12 demolished.

13 MR. SILVA: It was determined to --

14 MS. SPAIN: To not be significant. So  
15 it's only this piece (indicating).

16 So this is a photograph from the 1940s.  
17 Here it is today. Here's the history. In 1944  
18 it was designed by Steward and Skinner. Harold  
19 Steward was with Phineas Paist for many years.  
20 They actually designed this building that you're  
21 in now, City Hall, and many other historically  
22 designated buildings in Coral Gables.

23 When Phineas Paist died in 1937, Harold  
24 Steward joined with the Skinner brothers, John  
25 and Colton Skinner. They also designed historic

1 properties. Many of the homes on Santa Maria  
2 Street were designed by the Skinners. So Harold  
3 Steward joined with him. So Steward and Skinner  
4 designed this property in 1944.

5 Now, it had a companion property next to  
6 it, also designed by them in mirror image. That  
7 was often done in those days. And then in 1951  
8 there were alterations done, which removed many  
9 of the details, the ornate details on the front  
10 facade and also on the rear facade of the  
11 buildings, both buildings. That was done by H.  
12 George Fink.

13 So these were the original drawings. I  
14 don't know if you can see them very well. I  
15 don't have a pointer that actually works on this  
16 new -- they actually purchased a screen where  
17 the pointer doesn't work.

18 If you can see the designs around the  
19 building, the ornate designs around the doors.  
20 And then this is the alterations that were done  
21 by H. George Fink. They removed the ornate  
22 decorations, he did, around -- there were doors  
23 added, awnings.

24 And this is what it looks like now. So,  
25 obviously, the windows have been altered. It's

1           in tact as to what H. George Fink did in 1951.  
2           It's odd to me that Fink would remove the ornate  
3           decorations around the doors, but he became a  
4           modernist later in his career. So this is just  
5           an example.

6           CHAIRMAN: Did the building to the left  
7           come to us? Did you make that determination?

8           MS. SPAIN: I made that on my own.

9           CHAIRMAN: What's the difference from this  
10          one --

11          MS. SPAIN: The only difference here is  
12          that the name of the architects are really  
13          prominent architects that we have seen over and  
14          over again on historic properties. I was just  
15          uncomfortable allowing a building that was  
16          designed by Harold Steward, the Skinner  
17          brothers, and H. George Fink not to come to you  
18          for advice.

19          CHAIRMAN: Who is the architect next door?

20          MS. SPAIN: I can't remember.

21          CHAIRMAN: Are you suggesting that the  
22          protection of this building is primarily because  
23          of the architect's name on the building or  
24          possibly the protection?

25          MS. SPAIN: We would need to do the

1 research, but I just want your opinion.

2 MR. SILVA: So you are looking for -- do  
3 you need a motion from us?

4 MS. SPAIN: I do. If you believe that  
5 this is historically significant due to its  
6 architecture and the architects, then we will  
7 come back with a designation for it. If you  
8 think it's a basic building that's one of the  
9 basics of the city, the way we have done it in  
10 the past with these 1940s apartment buildings,  
11 then we will allow it to be demolished and go  
12 forward with the DRC and the development.

13 MR. RODRIGUEZ: Is the commitment to build  
14 the park something the City has approved?

15 MS. SPAIN: The only thing you're looking  
16 at now is the criteria for designation. I would  
17 caution you to base it on anything else because,  
18 really, that could or couldn't happen. It's  
19 really based on the criteria for designation. I  
20 haven't been part of those discussions, other  
21 than very briefly when I contacted the attorney.

22 MS. BACHE-WIIG: Dona, the other basic  
23 buildings that you're referring to in that north  
24 Ponce area, they don't meet that criteria.

25 MS. SPAIN: Some of them do. I brought a

1           number of buildings -- when you get into the  
2           1940s and 50s, that are 50 years of age or  
3           greater -- and we did a report when we went to  
4           the Commission to allow the historically  
5           designated apartment buildings in the north  
6           Ponce area to be sending sites to you guys.  
7           That was in 2014. So we did a brief survey.

8           And I should point out also that there was  
9           a Janus survey that was done in 1999 that  
10          determined that this was historically  
11          significant. So we have that in the history of  
12          looking at the building. We did not include it  
13          in the report that we did in 2014.

14          MR. FULLERTON: Do you have a  
15          recommendation?

16          MS. SPAIN: No, I don't. If I had a  
17          recommendation, I would have already done it.

18          MS. BACHE-WIIG: What did they do with the  
19          site next door that was demolished?

20          MS. SPAIN: That was done in 1979. You  
21          mean the companion building to this?

22          MS. BACHE-WIIG: No, the one that you had  
23          recently approved.

24          MS. SPAIN: That's going to be part of the  
25          building site for the development.

1 MR. EHRENHAFT: To clarify, is that the  
2 building that is to the east or --

3 MS. SPAIN: It's the building to the east.

4 MR. EHRENHAFT: So it's the one that has  
5 the garden space?

6 MS. SPAIN: Yes.

7 MR. SILVA: Dona, I can't help but to  
8 compare this to a very similar case that we had  
9 in our last meeting where we had the same mirror  
10 of each building. We did designate that one.  
11 But that one, to me, was very different. I  
12 think that one clearly rose to the level of  
13 designation.

14 These, this one -- sorry. The only thing  
15 that gives me pause is the name of the  
16 architect. And that alone, as we know is not --  
17 that on its own it's not reason for designation.

18 MS. SPAIN: It can't be because the  
19 criteria there is an outstanding example of a  
20 prominent architect. And, obviously, this  
21 isn't. You might compare it to the one on, I  
22 want to say, Zamora that we did a few years ago.  
23 That actually had quite a lot of architectural  
24 detail, and we did not designate that one.

25 MR. RODRIGUEZ: This one is more like the

1           one on LeJeune Road about two meetings ago,  
2           LeJeune, North Gables -- I mean South Gables,  
3           south of Highway 1, the single family home.  
4           This is more -- to me, more like than it is --  
5           the one we did the last time.

6           MS. SPAIN: I would agree with you.

7           MS. BACHE-WIIG: I would echo Alex's  
8           point. It's quite different from the one that  
9           we previously -- the one that had the two. This  
10          one seems very simplistic. Very few details I  
11          think are prominent or seem significant. Is  
12          this next to an alley and next to a  
13          commercially-zoned building?

14          MS. SPAIN: Is it next to an alley, in a  
15          commercial zone?

16          MR. NAVARRO: It appears that the once  
17          courtyard that was there has been paved over  
18          now, and what you have -- it appears like to be  
19          like an alley, but it's just like a driveway.  
20          And it is next to this very large office  
21          building that sits today where the other  
22          building that was part of this development once  
23          was.

24          I think you can see it on that photo that  
25          Dona just showed you. It looks like basically



1 an alley. It's an access drive that provides  
2 access to the rear of the parking. You can see  
3 there's parking back there. Basically, right  
4 next to that alley you have a tall building. I  
5 think it's about ten stories.

6 MS. SPAIN: The wall that -- I don't  
7 believe there was a wall in the original sign  
8 that Steward and Skinner did, but there was a  
9 wall there. That's gone.

10 MR. NAVARRO: And also, the shutters that  
11 are shown there, that's gone too.

12 MS. SPAIN: So I'd like a motion.

13 I don't mean to push you.

14 MR. RODRIGUEZ: What would be the motion,  
15 not to designate it?

16 CHAIRMAN: It's not to pursue a  
17 designation.

18 MS. SPAIN: It wouldn't be to designate it  
19 now. It would be to have us do a designation  
20 report and come back to you, or just not to  
21 designate it.

22 MR. RODRIGUEZ: I move that we not  
23 designate this building.

24 MR. PARSLEY: Second.

25 CHAIRMAN: Any further discussion? Let's

1 go for a roll call.

2 THE CLERK: Mr. Fullerton?

3 MR. FULLERTON: Yes.

4 THE CLERK: Miss Bach-Wiig?

5 MS. BACH-WIIG: Yes.

6 THE CLERK: Mr. Parsley?

7 MR. PARSLEY: Yes.

8 THE CLERK: Mr. Silva?

9 MR. SILVA: Yes.

10 THE CLERK: Mr. Menendez?

11 MR. MENENDEZ: Yes.

12 THE CLERK: Mr. Ehrenhaft?

13 MR. EHRENHAFT: Yes.

14 THE CLERK: Mr. Rodriguez?

15 MR. RODRIGUEZ: Yes.

16 THE CLERK: Mr. Torre?

17 CHAIRMAN: Yes.

18 MS. KAUTZ: What was the motion?

19 MS. SPAIN: To not designate it.

20 CHAIRMAN: To not designate it.

21 MS. KAUTZ: This isn't a designation

22 proceeding. So we cannot recommend --

23 MS. SPAIN: I understand. So this also  
24 means that when it comes to us for demolition,  
25 that we will sign the demolition --

1 MR. RODRIGUEZ: You don't have to come  
2 back here.

3 MS. SPAIN: I am not coming back here for  
4 this.

5 CHAIRMAN: We agree. Thank you.

6 MR. FULLERTON: I think it's important  
7 that we look at these critically. We should  
8 make sure we don't make a decision based on just  
9 a couple of things. We shouldn't go nuts  
10 designating everything --

11 MS. SPAIN: The vast majority I don't  
12 bring to you. I just make the determination  
13 administratively. And, typically, if it comes  
14 to you, it comes in a designation report.

15 MR. SILVA: I think it was the right move  
16 to bring it to us.

17 MS. SPAIN: Thank you. I appreciate that.

18 MR. SILVA: It's not cut and dry.

19 CHAIRMAN: Do we have anything else?

20 MS. SPAIN: No.

21 CHAIRMAN: I want to remind you and staff  
22 to help us with contextual drawings in the  
23 future projects so we can see what's on both  
24 sides. I know that's the path -- that helps us  
25 a lot.

1 MS. SPAIN: So they want you to re-vote on  
2 that, to move that --

3 MS. SUAREZ: If the motion is not -- it's  
4 a determination that it's not historically  
5 significant.

6 MS. SPAIN: Do you mind re-doing that?

7 MS. SUAREZ: Since it wasn't on for  
8 designation, for determination of --

9 CHAIRMAN: Use the words he made --

10 MR. RODRIGUEZ: Why don't you read the  
11 words, and I'll move.

12 MS. SPAIN: That it's not historically  
13 significant and not eligible for listing in the  
14 local registry.

15 MR. RODRIGUEZ: So moved.

16 MR. PARSLEY: So second.

17 MS. SPAIN: All right. Let's vote.

18 CHAIRMAN: Roll call.

19 THE CLERK: Mr. Fullerton?

20 MR. FULLERTON: Yes.

21 THE CLERK: Ms. Bache-Wiig?

22 MS. BACH-WIIG: Yes.

23 THE CLERK: Mr. Parsley?

24 MR. PARSLEY: Yes.

25 THE CLERK: Mr. Silva?

1 MR. SILVA: Yes.

2 THE CLERK: Mr. Ehrenhaft?

3 MR. EHRENHAFT: Yes.

4 THE CLERK: Mr. Menendez?

5 MR. MENENDEZ: Yes.

6 THE CLERK: Mr. Rodriguez?

7 MR. RODRIGUEZ: Yes.

8 THE CLERK: Mr. Torre?

9 CHAIRMAN: Yes.

10 MR. FULLERTON: Dona, did you tell us  
11 during the presentation about the Merrick House,  
12 when that landscape work is going to start?

13 MS. SPAIN: No. They have to put in  
14 security cameras. So they're going to be  
15 trenching the grounds. The construction fence  
16 is going to go back up. So it will be after  
17 that.

18 CHAIRMAN: The Monument project, is it  
19 done, the restoration project?

20 MS. SPAIN: They have to cut off the  
21 points on the -- and the landscaping needs to  
22 be done.

23 CHAIRMAN: I know that's coming, but most  
24 of it --

25 MS. SPAIN: Most of it's done. We haven't

1 done the final inspection for historic yet, but  
2 most of it's done. We have started on the  
3 restoration of the two homes on McFarland,  
4 that's finally started. So we will keep you  
5 apprised of that.

6 CHAIRMAN: Can we send a message that we  
7 support the national historic preservation --  
8 the Marine Stadium be nationally designated,  
9 that discussion is going around. Can we send  
10 that message through some channel that we as a  
11 board support that?

12 MS. SPAIN: Sure. If you'd like to do  
13 that --

14 CHAIRMAN: I don't know if you think that  
15 would be something that would be helpful.

16 MS. SPAIN: I need a vote.

17 CHAIRMAN: I am making it a discussion  
18 item.

19 MS. SPAIN: Do you need it immediately?

20 CHAIRMAN: No. I was just thinking it  
21 would be helpful. I would like to say a voice  
22 from this board could be helpful.

23 MS. SPAIN: Why don't we schedule a  
24 presentation for the next meeting on the Marine  
25 Stadium? If you all want to see that --

1           CHAIRMAN: I am very interested. It takes  
2 up time. We can do that without taking too much  
3 time from the board.

4           MS. SPAIN: Sure.

5           CHAIRMAN: The Marine Stadium is being  
6 proposed to be nationally designated. So that  
7 can help with funding. Anything that we as a  
8 board can do, that would be something I would be  
9 in favor of.

10          MS. SPAIN: I would love to do that. I  
11 have fond memories of the Marine Stadium.  
12 Anyone that's been in Miami has --

13          CHAIRMAN: We can send a message to the  
14 City of Miami Commission that we here really  
15 support that.

16          MS. SPAIN: We'll schedule a presentation.  
17 Do we have a motion to adjourn?

18          MR. FULLERTON: I'll move that.

19          CHAIRMAN: Second?

20          MR. MENENDEZ: Second.

21          CHAIRMAN: All those in favor say "aye."  
22 We are adjourned.

23          (The meeting was adjourned.)

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CERTIFICATE

I, LILLIAN RIVERA, Court Reporter, certify that I was authorized and did stenographically report the foregoing meeting and that this transcript, pages 1 through 56, is a true record of the meeting held before the board.

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

Dated this 5th day of January 2018.

\_\_\_\_\_

LILLIAN RIVERA

Notary Public - State of Florida

My Commission Expires June 13, 2020

Commission # FF 980677