

HISTORIC PRESERVATION BOARD
CITY COMMISSION CHAMBERS
405 BILTMORE WAY
CORAL GABLES, FLORIDA

COPY

April 19, 2018
Thursday, 4:00 p.m.

B E F O R E:

VENNY TORRE, Chairperson
BRUCE EHRENHAFT
JOHN P. FULLERTON
RAUL R. RODRIGUEZ
JANICE E. THOMSON

ALSO PRESENT:

DONA M. SPAIN
KARA KAUTZ
ELIZABETH GUIN
YESENIA DIAZ

2018 MAY 16 AM 5:57
CITY COMMISSION CHAMBERS
CORAL GABLES
HISTORIC PRESERVATION BOARD

TRANSCRIPT OF PROCEEDINGS

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INDIVIDUALS THAT SIGNED IN FOR
HISTORIC PRESERVATION BOARD MEETING

- DAN LEWIS
- JEFF McCULLOUGH
- CARYN POCHRON
- STEPHANIE ESPAILLAT
- JOHN FORBES
- STUART ROSENBERG
- ALEJANDRO PONCE
- MARIA SMIT
- LINA BARON

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

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

17 I'll come back to that. I think
18 everybody's been told. We'll revisit that
19 again.

20 A lobbyist is any person who acts as a --
21 any person who acts as a lobbyist, pursuant to
22 the City of Coral Gables Ordinance No. 2006-11,
23 must register with the City Clerk prior to
24 engaging in lobbying activities, presentations
25 before the Board, Committees, and/or the City

1 Commission. A copy of the ordinance is
2 available in the Office of the City Clerk.

3 Failure to register and provide proof of
4 registration shall prohibit your ability to
5 present to the Historic Preservation Board on
6 applications under consideration this
7 afternoon.

8 A lobbyist is defined as "an individual,
9 corporation, partnership, or other legal entity
10 employed or retained, whether paid or not, by a
11 principal who seeks to encourage the approval,
12 disapproval, adoption, repeal, passage, defeat
13 or modifications of:

14 (a) any ordinance, resolution, action, or
15 decision of any City Commissioner.

16 (b) any action, decision, recommendation
17 of the city manager, any city board or
18 committee, including but not limited to
19 Quasi-Judicial, Advisory Board, Trust,
20 Authority, or Council; or

21 (c) any action, decision or recommendation
22 of city personnel during the time period of the
23 entire decision-making progress on the action,
24 decision or recommendation which foreseeablely
25 will be heard or reviewed by the City

1 Commission or any city or board or committee,
2 including but not limited to Quasi-Judicial
3 Advisory Board, Trust, Authority or Council.

4 Presentations made to this Board are
5 subject to the City's False Claim Ordinance,
6 Chapter 39 of the City of Coral Gables City
7 Code.

8 I now officially call the City of Coral
9 Gables Historic Preservation Board meeting of
10 April 19, 2018, to order. The time is 4:05.

11 Present today to my left, Jan Thomson,
12 Mr. Raul Rodriguez.

13 To my right, Mr. John Fullerton and
14 Mr. Bruce Ehrenhaft.

15 The next item is the approval of the
16 minutes. This is for the minutes of March 15,
17 2018. Are there any changes or corrections?

18 MR. EHRENHAFT: I have none.

19 CHAIRMAN TORRE: Anybody else? Is there a
20 call for a motion for approval?

21 MR. RODRIGUEZ: Motion.

22 CHAIRMAN TORRE: There's a motion from
23 Mr. Rodriguez.

24 MR. EHRENHAFT: Second.

25 CHAIRMAN TORRE: All those in favor,

1 please say "aye."

2 (All Board Members reply "aye.")

3 CHAIRMAN TORRE: Thank you.

4 The notice regarding ex parte
5 communications says that this Board is a
6 quasi-judicial board and that the items on the
7 agenda are quasi-judicial in nature, which
8 requires Board Members to disclose all ex parte
9 communications.

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

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

1 Does any member of the Board have such a
2 communication to disclose at this time?

3 MR. EHRENHAFT: No.

4 CHAIRMAN TORRE: Okay. So, as you've been
5 told -- I believe Miss Spain also -- all of
6 you, the quorum is five. We have five.
7 However, you need five approvals or five votes
8 to pass any motion today.

9 MS. SPAIN: That's right.

10 CHAIRMAN TORRE: If there's anyone that
11 has an issue with that, to be fair, we would
12 ask that you discuss that with Miss Spain for
13 possible deferral, if it should be that it's
14 something that is of importance.

15 Okay? Having said that, we'll go to the
16 swearing in. So, anyone who is going to be
17 speaking today, please rise to be sworn in.

18 MS. SPAIN: We do have -- we do have two
19 deferrals.

20 CHAIRMAN TORRE: Oh, you do have
21 deferrals?

22 MS. SPAIN: Yes.

23 CHAIRMAN TORRE: I'm sorry.

24 MS. SPAIN: We have -- wait. We have a
25 Special Certificate of Appropriateness, Case

1 File COA (SP) 2018-001. That is for 1232
2 Castile Avenue.

3 And the other one is a Standard
4 Certificate of Appropriateness. That's Case
5 File COA (ST) 2018-063. And that's for 1139
6 Obispo Avenue.

7 CHAIRMAN TORRE: All right. So we have
8 two deferrals. Three cases.

9 All right. So, please be sworn in.

10 MS. DIAZ: Please raise your right hand.

11 Do you affirm to tell the whole truth and
12 nothing but the truth?

13 (Thereupon, all those wishing to testify
14 were sworn in by Miss Yesenia Diaz.)

15 CHAIRMAN TORRE: Before we do that, there
16 are four members of the Board absent today, and
17 I will ask that we seek excused absences from
18 the Board today.

19 MS. SPAIN: It's for Robert Parsley,
20 Alicia Bache-Wiig, Alex Silva and Albert
21 Menendez.

22 CHAIRMAN TORRE: All right. And I think
23 we have in our packet the requests for the
24 absentees to be excused. Is there a motion
25 for --

1 MR. EHRENHAFT: I move that they be
2 excused.

3 CHAIRMAN TORRE: Second?

4 MR. FULLERTON: Second.

5 CHAIRMAN TORRE: All right. All those in
6 favor, please say "aye."

7 (All Board Members reply "aye.")

8 CHAIRMAN TORRE: All those against?

9 (No response.)

10 CHAIRMAN TORRE: Thank you.

11 *****

12 LOCAL HISTORIC DESIGNATION

13 CASE FILE LHD 2018-005 and COA (SP) 2018-005

14 *****

15 CHAIRMAN TORRE: The first case today,
16 this is a Local Historic Designation. This is
17 Case File LHD 2018-005 and COA (SP) 2018-005.
18 Consideration of the local historic designation
19 of the property at 3701 Durango Street, legally
20 described as Lots 1 to 3 Inclusive, Block 43,
21 Coral Gables Country Club Section Part Three,
22 according to the Plat thereof, as recorded in
23 Plat Book 10, Page 52 of the Public Records of
24 Miami-Dade County.

25 This applicant is also requesting the

1 issuance of an Accelerated Special Certificate
2 of Appropriateness and design approval for an
3 addition, and also alterations to the
4 residence, construction of a cabana, and
5 sitework. And variances have also been
6 requested from Article 4, Section 4-101(D)(4c)
7 and Article 4, Section 4-101(D)(9) of the Coral
8 Gables Zoning Code, for a minimum rear setback
9 and a maximum floor area ratio.

10 MS. GUIN: Can you put the PowerPoint up,
11 please? Thank you.

12 So this is a designation for the property
13 at 3701 Durango Street. This two-story
14 single-family residence was originally designed
15 as a three-bedroom home with an attached
16 two-story two-car garage and apartment.

17 It sits on a corner lot and is surrounded
18 by a low perimeter wall. Copies of the
19 original plans are attachments in your packet.

20 The home is located on three lots at the
21 southeast corner of Durango Street and Roderigo
22 Avenue. The primary facade faces west onto
23 Durango. Site dimensions are approximately 110
24 feet wide by 105 feet deep.

25 This designation comes to you as a request

1 from the owner. And in accordance with Article
2 3, Section 3-1103 of the Coral Gables Zoning
3 Code, criteria for designation of a historic
4 landmark, a historic landmark must have
5 significant character interest or value as part
6 of historical, cultural, archaeological,
7 aesthetic, or architectural heritage of the
8 city, station or nate (sic) -- or state.

9 For a designation, a property must meet
10 one criteria, as outlined in the code. 3701
11 Durango Street is eligible as a local historic
12 landmark based on four architectural
13 significance criteria:

14 Portrays the environment in an era of
15 history characterized by one or more
16 distinctive architectural styles;

17 Embodies those distinguishing
18 characteristics of an architectural style or
19 period, or method of construction;

20 Is an outstanding work of a prominent
21 designer or builder;

22 Contain elements of design, detail or
23 material or craftsmanship of outstanding
24 quality, or which represent a significant
25 innovation or adaptation to the South Florida

1 environment.

2 This is a single-family residence. It was
3 permitted in November 1925. The architect was
4 H. George Fink. The builder was Hemmings
5 Construction Company, and the first owner was
6 Frank C. Headley.

7 Coral Gables development history is
8 divided broadly into three major historical
9 periods. The construction of the single-family
10 residence at 3701 Durango Street occurred in
11 1925 during the City's boom years. It is
12 indicative of the type of architecture that was
13 the founding premise of Coral Gables during
14 this period.

15 When George Merrick began planning and
16 developing Coral Gables, he envisioned it as a
17 cohesively designed Mediterranean-inspired
18 city. During the 1920s, careful attention was
19 paid by his development team to ensure that the
20 buildings and streetscape elements conformed to
21 his Mediterranean ideals.

22 Merrick felt that this type of
23 architecture harmonized best with South
24 Florida's climate and lifestyle. The use of
25 the Mediterranean designs was one of the

1 featured selling points of the community in
2 early promotional materials.

3 The architecture constructed during the
4 community's initial period of development
5 combined elements commonly used in Spanish,
6 Moorish, and Italian architecture, and has
7 become known as the Mediterranean Revival
8 style.

9 This property is located in the Coral
10 Gables Country Club Section 3. Coral Gables'
11 initial development was concentrated within the
12 surrounding land which formed the Merrick
13 family's Coral Cottage Plantation, generally
14 the area between Bird Road, Douglas Road,
15 Southwest 8th Street and Red Road. 3701
16 Durango Street is in the southwestern portion
17 of this area, just east of the Biltmore Golf
18 Course.

19 Development in the City continued rapidly
20 in the early 1920s until South Florida was
21 struck by the devastating hurricane in 1926.
22 This turned the land boom to bust and ushered
23 in the Depression-era years.

24 The map shown here shows single-family
25 homes in the area of the Country Club sections,

1 with the blue boxes -- a little better up
2 there -- representing a built home. You can
3 see the heavily populated area to the north.

4 This property located on three lots at the
5 southeast corner of Durango and Roderigo on
6 Lots 1, 2 and 3, Block 43, is located in the
7 southwestern section that shows sporadic
8 development in the early 1920s.

9 The Biltmore Golf Course opened in 1925,
10 and it's likely that if we hadn't been hit with
11 the hurricane, that development in this area
12 would have really picked up with -- at the same
13 time that this house was being built.

14 Here's -- on the upper right-hand corner,
15 here is the plat map for the property. As I
16 said, it's comprised of three lots. You can
17 see two of them. Lots 1 and 2 run east-west,
18 while Lot run -- Lot 3 runs north-south. We'll
19 come back to that later.

20 In this aerial photo of 1948, you can see
21 that while there was construction of new homes
22 just a few blocks to the north, the blocks
23 immediately adjacent to 31 (sic) on Durango
24 Street did not see construction in the years
25 immediately following the war.

1 The Post-War prosperity that followed
2 these lean years created an optimism which
3 reigned through the 1950s and resulted in the
4 unprecedented building boom. During this time,
5 the building of single-family homes in the City
6 of Coral Gables followed the national trends,
7 both in numbers and in style.

8 By the late 1950s, the residential area of
9 the Coral Gables Country Club Section 3 was
10 almost entirely built up, as you can see in
11 this aerial photo. The area was originally
12 platted as single-family neighborhood and has
13 retained that context to the present.

14 This single-family home has had seven
15 owners. It was built as a retirement home for
16 Frank and Ronnie Culberson Headley. The city
17 directories indicate that they were joined in
18 the house by Ronnie's sister, Annie Brantley,
19 as well as Timothy Williford, who is listed as
20 the butler and the chauffeur. City directories
21 also indicate that the garage apartment was
22 often rented.

23 Frank Headley, whose headshot is shown
24 here, was the originator and the president of
25 Headley's Chocolates. The Headley Chocolate

1 Company was founded in 1900 and operated until
2 the early 1930s.

3 Headley's Chocolates was often referred to
4 in newspaper accounts as the upscale
5 alternative to Hershey's, and eventually,
6 Hershey's takes over Headley's. Its specialty
7 was the assorted box candies, particularly the
8 "Headley's Coconut Cream Bar."

9 Mr. Headley retired from the company that
10 he founded in 1920, and he built this home in
11 1925. In 1944, Headleys sold the property to
12 Philip Wilcox, who rented the property to a
13 military family that was based in Coral Gables
14 during World War II. When Mr. Wilcox offered
15 the property for sale, it was purchased by
16 another family, the Flannerys, who had also
17 moved to Coral Gables during the war.

18 In 1944, Dr. Marvin Flannery was promoted
19 to the rank of colonel and was named the chief
20 surgical services attendant at the Regional
21 Convalescent Home based at the Biltmore Hotel.

22 After the war, Dr. Flannery accepted a
23 position as the chief of surgery for Mercy
24 Hospital. They decided they loved Coral Gables
25 so much -- there are several newspaper articles

1 with interviews with them -- that they decided
2 to stay in Coral Gables and purchase a home,
3 which they lived in for 28 years and raised
4 their three daughters. And if newspaper
5 accounts are to be believed, they loved square
6 dancing, as you can see here.

7 In 1975, Theodore and Kaye Schull
8 purchased the property and, like the Flannerys,
9 they lived there for another 28 years. The
10 current owners purchased the property in 2005.

11 H. George Fink was the architect of this
12 home. H. George Fink was the cousin of the
13 city founder, George Merrick, and was
14 responsible for much of the early design and
15 planning of Coral Gables.

16 Fink's family moved to the area from
17 Pennsylvania in 1904. He graduated from Miami
18 High School and went on to study architecture
19 at Drexel Institute in Philadelphia.

20 From 1915 to 1921, Fink designed numerous
21 buildings from Miami Beach developer Carl
22 Fisher and Associates. In 1921, he came over
23 to Coral Gables to work with George Merrick.
24 That same year Fink became a member of the
25 American Institute of Architects and was the

1 youngest member of the organization at the time
2 of his appointment.

3 His career in Coral Gables spanned several
4 decades. Over 120 of his buildings are
5 currently on the Coral Gables Register of
6 Historic Places, either as an individual
7 landmark or as part of the historic district.

8 The single-family home at 3701 Durango
9 Street was designed by Fink in 1925. He was
10 one of the architects that was instrumental in
11 creating the fabric of 1920s Mediterranean
12 Revival architecture that characterizes the
13 City of Coral Gables.

14 His designs aided in fulfillment of George
15 Merrick's vision and goal of this planned
16 Mediterranean-themed community, whose
17 architecture was adapted to the Southern
18 Florida climate. This home, prior to the
19 incorporation of the City, was one of the early
20 structures that characterized both Merrick's
21 vision and Fink's contribution to shaping the
22 City of Coral Gables.

23 The home at 3701 Durango Street includes
24 many prominent and defining features of the
25 Mediterranean Revival style, such as the

1 projecting and recessed planes, the rectilinear
2 massing and floor plans, the distinctive round
3 entry tower, a projecting screened front
4 porch -- which is now enclosed -- a series of
5 arched openings, roofs of varying heights and
6 types, two-piece barrel tile, textured stucco,
7 a prominent chimney, decorative masonry screens
8 and vents, as well as deeply recessed casements
9 of various shapes and sizes.

10 Overall, the single-family residence and
11 auxiliary building, with its thick masonry
12 walls, which keep the structure cool, the
13 light-colored stuccoed exterior walls, which
14 reflect the sun's heat, and the varied windows
15 that provide much needed ventilation and light
16 in this tropical environment, exemplifies
17 Merrick's vision and goal of a
18 Mediterranean-themed community whose
19 architecture is adapted to the southern Florida
20 climate.

21 Other character-defining features of the
22 style of the home include the projecting bays,
23 which includes the distinctive round entry
24 tower; the variety of roofs, two-piece barrel
25 tile and parapets; the shelf balcony, a second

1 story loggia, and applied decorative
2 detailings, such as face boards, moldings,
3 grouped round vents, and ornamental metalwork.

4 This elevation is along Roderigo Street.
5 It's north facing. Some of the
6 character-defining features that you can see
7 from this elevation are those projecting bays,
8 the varying roofs, the rectilinear floor plan,
9 the very prominent chimney, the decorative
10 masonry screens -- you can see at the top of
11 the chimney there -- the round vents above the
12 windows, a series of arched openings, and
13 casement windows of varying shapes and sizes.

14 This is a view approaching the home from
15 the corner of Durango and Roderigo. In this
16 shot you can really see the rough-textured
17 stucco, also known as the round entry tower
18 with the arched entry. The applied molding on
19 the tower. The projecting porch bay, with its
20 arched openings.

21 The home retains its original front door,
22 which is one of the detailed items on Fink's
23 drawings. It's also an original feature --
24 also an original feature is the colored random
25 tile floor, which was also used in the front

1 porch.

2 Here, you can see the two-car garage with
3 the second floor apartment. The apartment's
4 loggia, as seen here, has face board with this
5 decorative card edging as long as the long
6 protruding sill that it runs across.

7 Here's a detail of the shelf balcony along
8 the north facade. Again, along Roderigo
9 Avenue.

10 The home has incurred some alterations and
11 additions over the years. The original 1925
12 plans for the property indicate that the
13 two-story single-family residence was designed
14 as a three-bedroom home with the attached
15 garage and apartment.

16 The floor plan of the current home, with
17 the 1925 original drawings, are in your packet.
18 The original home is outlined in blue here.
19 The darker blue shows you where the two-story
20 sections of the home are.

21 There have been two significant additions.
22 You have plans for both of those in your
23 packet.

24 A terrace and a pool feature, enclosed in
25 part by freestanding walls, was designed by Tom

1 Spain in 1977, and it's highlighted in the
2 green. And then in 1982, a one-story gallery
3 and master bedroom suite was added to the south
4 of the original home along Durango, and then
5 wrapping east around the terrace along the
6 south property line. And that's highlighted in
7 orange. As a result, the home currently has a
8 rough C-shaped plan that wraps around the
9 terrace feature in the center.

10 Here's a photo of that 1977 rear terrace.
11 On the top you can see a portion of that
12 freestanding wall towards the rear. On the
13 bottom you can see the fountain pool feature.
14 And what you're seeing at the far end of that
15 photo is actually the 1982 gallery addition.

16 The 1982 master suite.

17 Here are some photos. This is -- these
18 portions of the home are pretty heavily
19 vegetated, but you have the drawings in your
20 packet if you want to see more of the details.

21 Significant alterations include blocking
22 up one of the small windows on the second story
23 of the facade facing Durango. The installation
24 of hurricane-impact windows in 2004.

25 At some point, some of the original sills

1 were removed, probably in 2004 with the
2 installation of the hurricane-impact windows.
3 Not all of the sills were removed, and you can
4 see in this bottom photo here, sort of hiding,
5 tucked behind the bush there, is an original
6 sill.

7 And the proposal that's coming before you
8 tonight proposes to put back the original sills
9 in the same manner of the sill that we see
10 that's still original install on the building.
11 So they're going to replicate them and put them
12 back.

13 Other alterations include enclosing the
14 porch, the removal of the metal railings and
15 casing, or removing the twisted columns on that
16 front porch feature. Again, this was probably
17 done in 2004, when the hurricane-impact windows
18 went in.

19 When I was out on site with the owner, and
20 Mr. Forbes, the architect, I was looking to see
21 if I could see if those columns had been
22 encased between the window, and the owner came
23 over. And I showed him the 1940s photo and I
24 told him what I was doing, and he said, "Well,
25 I don't know what the answer is, if they're in

1 there or not, but let's go inside and you can
2 see them on the interior, because they're --
3 they're still there."

4 And here's a photo. So the photo to the
5 left is actually looking straight out onto
6 Durango, and then the photo to the right, that
7 would have been exterior wall of the porch
8 before the 1982 addition. And that's what
9 you're seeing through -- through the arches
10 there, is that, the gallery addition.

11 In 1989 it was determined that a portion
12 of the original second-story roof ridge where
13 the two gable roofs meet, needed to be
14 replaced. Portions of the second story wall on
15 the south facade were rebuilt, and three of the
16 individual windows on the west end were
17 replaced in kind, but the grouping of three
18 windows, which is outlined here, were blocked
19 up.

20 When you look at the facade now, where it
21 doesn't necessarily jump out at you, you can
22 clearly see, with the difference of the stucco
23 texture, which parts are rebuilt and where
24 those windows were.

25 On the north elevation, alterations

1 include removal of some features. These
2 included the barrel tile screen along the
3 second-story loggia, which is on the arrow to
4 the left here, and the removal of the railing
5 on the shelf balcony. Both of those features
6 are indicated by the red arrows.

7 And I'm calling those out because, also,
8 the proposal before you tonight is proposing to
9 put those features back in accordance with what
10 we see on the original permit plans.

11 Another feature on this facade was, at the
12 end of the living space before you move to the
13 garage, there was a back porch area, and that
14 had a masonry screen.

15 On the original plans it appears that it
16 was a series of squares. That was what it was
17 designed as. But when you look at it up close,
18 and I hope you can see that, their screen was
19 infilled, and it actually has the same pattern
20 as what's up on the chimney.

21 The single-family home at 37 (sic) Durango
22 Street retains its original historic form and
23 massing. Visual assessment of the property, as
24 well as examination of the permit documents and
25 historic photos, indicate that the alterations

1 do not detract from the overall character,
2 historic character, of the home.

3 Despite the loss of some original material
4 features, it still retains a high degree of
5 historic integrity. Plus, it's considered to
6 be part of a collection of quality structures
7 constructed during the land boom period, and
8 retains its integrity and is historically
9 significant to the City of Coral Gables.

10 Our summary statement of significance:
11 Permitted in 1925, the home at 37 (sic) Durango
12 Street is significant as a classic example of
13 an early single-family residence in Coral
14 Gables built in the Mediterranean Revival
15 style. It exhibits numerous character-defining
16 features of the style -- most notably, it's
17 round entry tower.

18 The home was designed by architect
19 H. George Fink, who was one of the City's
20 well-known and prolific architects. Fink was a
21 prominent member of George Merrick's original
22 design team, and his designs aided Merrick in
23 his quest for the Mediterranean-themed
24 community, whose architecture was adapted to
25 the Southern Florida climate.

1 This early home, built prior to the City's
2 incorporation, characterizes both Merrick's
3 vision and Fink's contribution to the shaping
4 of Coral Gables. Few changes have occurred to
5 the character-defining features of the
6 single-family residence at 3701 Durango Street
7 since its construction, and it retains a high
8 degree of historic integrity. Plus, it's
9 considered to be part of a collection of
10 historic structures planned during the land
11 boom period and significantly contributes to
12 the historic fabric of the City.

13 Staff is recommending approval of the
14 local historic designation of the property at
15 3701 Durango Street, based on architectural
16 significance.

17 Any questions, comments?

18 CHAIRMAN TORRE: So -- so who is this T.A.
19 Spain, 277?

20 MS. GUIN: I don't know.

21 CHAIRMAN TORRE: That's interesting.
22 That's Miss Spain's husband.

23 MS. GUIN: The rendering is quite
24 beautiful though, huh?

25 CHAIRMAN TORRE: He must have been young,

1 a young architect.

2 MS. SPAIN: Many years ago.

3 CHAIRMAN TORRE: Yeah, right.

4 The question I have is, that portion that
5 is very blocky -- which I believe it's what?
6 The '82 addition?

7 MS. GUIN: Um-hmm.

8 CHAIRMAN TORRE: You feel you want to save
9 that piece? It's -- it's sufficiently in
10 character with the building?

11 Again, at this point, we're going to go
12 forward to the -- to the Special Certificate of
13 Appropriateness.

14 MS. GUIN: They have plans to re-work that
15 a little bit.

16 CHAIRMAN TORRE: But if that wasn't to
17 happen, would you still feel comfortable with
18 that structure being part of the whole
19 approval?

20 MS. GUIN: No, I don't think the 1982
21 addition would need to be retained.

22 CHAIRMAN TORRE: Would need?

23 MS. GUIN: Would not.

24 CHAIRMAN TORRE: Would not.

25 MS. SPAIN: So, what -- what is the

1 question?

2 CHAIRMAN TORRE: Well, the -- again, we
3 haven't seen the SPA, the approval, the Special
4 Certificate of Appropriateness. But if you
5 took this by itself, that blocky square
6 portion, I think it's the '82 addition --

7 MS. SPAIN: Um-hmm.

8 CHAIRMAN TORRE: It just doesn't seem in
9 character with the original structure. And
10 it's sort of --

11 MS. SPAIN: I understand that, but what
12 you need to do is determine whether, as it
13 stands now, without any alterations, whether it
14 qualifies as a local historic landmark. You
15 really can't base it on what they plan to do.

16 CHAIRMAN TORRE: Understood.

17 MS. SPAIN: Okay. I just want to make
18 that clear. It either fits the criteria or it
19 doesn't, in its present --

20 CHAIRMAN TORRE: So that was my question.
21 Do you feel that that piece should qualify to
22 be historically designated?

23 MS. GUIN: Well, it's distinctly
24 different. And you can definitely read the
25 original portion of the home. I mean, that has

1 not really been impacted by the addition.

2 MS. SPAIN: So we believe that -- that it
3 does fit the -- the property does fit the
4 criteria for local designation.

5 CHAIRMAN TORRE: And you haven't explained
6 the two variances that you're asking, I guess,
7 to run with the historic designation.

8 MS. GUIN: Yeah. That will come with the
9 special --

10 MS. SPAIN: That's part of the --

11 CHAIRMAN TORRE: It's not part of the --

12 MS. SPAIN: It is not.

13 MS. GUIN: And we need to do a vote for
14 the designation first, and then we move to the
15 special.

16 CHAIRMAN TORRE: Okay.

17 MS. SPAIN: But this is a public hearing,
18 so you need to see whether anyone from the
19 public wants to speak.

20 CHAIRMAN TORRE: Okay. Are you all set
21 with -- well, let's first ask questions of
22 staff, if anybody wants to clarify anything
23 or --

24 MS. THOMSON: I'm good.

25 CHAIRMAN TORRE: You're all set?

1 MS. THOMSON: I'm set.

2 CHAIRMAN TORRE: All right. Does anybody
3 in the audience want to speak for or against
4 this item?

5 (No response.)

6 CHAIRMAN TORRE: All right. That's easy.
7 Any further discussion? Or I'll close the
8 public hearing, and we'll deliberate over here.

9 I can't make a motion, so I'll have to sit
10 and wait.

11 MR. FULLERTON: I move that we -- I will.
12 I'll make a motion to approve.

13 MR. RODRIGUEZ: Second.

14 CHAIRMAN TORRE: We have a second from
15 Mr. Rodriguez. Any further discussion?

16 (No Response.)

17 CHAIRMAN TORRE: Roll call.

18 MS. DIAZ: Mr. Ehrenhaft?

19 MR. EHRENHAFT: Yes.

20 MS. DIAZ: Mr. Rodriguez?

21 MR. RODRIGUEZ: Yes.

22 MS. DIAZ: Mr. Fullerton?

23 MR. FULLERTON: Yes.

24 MS. DIAZ: Miss Thomson?

25 MS. THOMSON: Yes.

1 MS. DIAZ: Mr. Torre?

2 CHAIRMAN TORRE: Yes.

3 MS. THOMSON: That was loud.

4 CHAIRMAN TORRE: All right.

5 MS. GUIN: Can you put the PowerPoint back
6 up, please?

7 *****

8 CERTIFICATE OF APPROPRIATENESS

9 COA (SP) 2018-005

10 *****

11 MS. GUIN: So, we're moving on to the
12 Certificate of Appropriateness 2018-005. The
13 applicant is seeking approval for additions and
14 alterations to the existing home.

15 The scope of work consists of remodeling
16 the existing residence, adding a new
17 family/great room addition of 749 square feet
18 at the southeast of the existing home, adding a
19 cabana, 100 square feet, at the south of the
20 pool, removing the terrace timbering and
21 fountain, as well as site work.

22 The proposed additions and cabana are
23 planned along the south edge of the property.
24 As you can see, the 1982 permit was issued for
25 the addition along the corner of this property,

1 and the setback was along -- was 8 feet 6
2 inches. The proposed addition of the cabana
3 will continue along the same setback.

4 The family/great room addition is proposed
5 as the fourth side, enclosing the open
6 courtyard.

7 Alterations to the existing portion of the
8 residence include reinstating the sills to the
9 original window openings, reinstating the iron
10 balcony railing on the north facade, a new
11 barrel tile roof, new clay tile screens to be
12 installed along the garage apartment loggia.

13 The proposal was approved by the Board of
14 Architects on January 18, 2018, and the Board
15 of Architects had no comments.

16 There are two variances requested with
17 this proposal. The first variance is to grant
18 the variance to allow the proposed additions to
19 have a rear setback of approximately 8 feet 2
20 inches versus a minimum rear setback of 10
21 feet -- shall be maintained or required on all
22 buildings, as required by Article 4, Section
23 4-101(D)(4c) of the Coral Gables Building Code.

24 Now, to give you a little bit of
25 explanation about this variance, the property

1 is comprised of three lots. As you can see
2 again the map, Lot 1 and 2 run east and west,
3 and Lot 3 runs north and south.

4 The interpretation of our zoning code at
5 present, that narrow end of the lot is the
6 front of the lot. Now, we have essentially
7 then two fronts, because of how these lots are
8 made out, which also means we have two rears.
9 So that's quite a lot of setbacks.

10 Where they're asking for the variance is
11 along that south end, just continuing along the
12 setback that's already there with the 1982
13 addition. If that was to be considered the
14 side instead of a rear, the setback would just
15 be 5 feet. So they're asking for much less
16 than that.

17 The second variance -- and you can ask
18 questions about the variances once he presents,
19 and you can see the impact on the project -- is
20 to grant a variance to allow the residents to
21 have a maximum floor area ratio of
22 approximately 7,744 square feet, versus 6,349
23 square feet, as required by Article 4, Section
24 4-101(D)9 of the Coral Gables Zoning Code.

25 So, here you can see the current floor

1 plan and what their -- their proposed addition.
2 So, again, the blue is the historic portion.
3 The dark blue are the two-story levels. The
4 orange is that 1982 addition, which they will
5 be doing some re-working, and then the red is
6 their proposed additions.

7 What you can see is, with this last
8 addition they are creating an open courtyard.
9 The variance is essentially asking that the
10 square footage of the courtyard not be counted
11 in the FAR.

12 This is a variance that we've approved
13 before, because we do encourage these open
14 courtyards, and the current zoning code is a
15 little restrictive in allowing folks to build
16 those.

17 So, at this point I'm going to ask the
18 architect to come up and present, and then we
19 can talk about the variances and any comments.

20 MR. FORBES: So good afternoon. My name's
21 John Forbes, Forbes Architects. First, I'd
22 like to thank ElizaBeth and Dona and Kara for
23 the great work, their staff. They're
24 unbelievable.

25 So 3701 Durango --

1 MS. SPAIN: So, the pointer doesn't work.
2 The IT Department got new TVs in here, and for
3 some reason the pointer doesn't -- sorry.

4 SPEAKER: That's a new TV?

5 MS. SPAIN: I've already complained about
6 it. So, you know, ten years from now when we
7 get new TVs, so -- oh, here. Here it is.

8 MR. FORBES: Is this working? Okay.

9 So this -- this is one of the fronts.
10 This is not -- this is Roderigo, the side which
11 you already saw. The location, ElizaBeth
12 covered. That's the red dot. And I've got
13 some built-in arrows. And these are the
14 required photographs for the next -- next-door
15 neighbor homes.

16 They're all pretty much single story. Our
17 house is mostly single story. But you -- I
18 don't know if -- you can barely see the red
19 dots as you move around, but that's kind of
20 around the horn.

21 The aerial on the left of the house kind
22 of shows the little courtyard area that I think
23 is at the crux of one of our discussions.

24 The diagram, not quite as large as
25 Elizabeth's, but that kind of shows the

1 courtyard and what we're trying to do.

2 And that's the original house that
3 we're -- we definitely want to remain. We're
4 adding the windowsills, we're adding the
5 railings, we are adding whatever trim that
6 we've been able to uncover. So that's going to
7 be a real jewel in the city.

8 Again, street elevations. That's
9 Roderigo. That's more Roderigo. That's the
10 garage and the apartment up above.

11 That's the interior side, facing east.
12 That faces their pool. And then that's the
13 kind of Durango corner.

14 The slide on the left here is the
15 courtyard. That's the north side of the
16 courtyard. And that's this freestanding wall
17 that's kind of in the back.

18 That's a proposed site plan. And I
19 should -- that's the -- the two additions that
20 we're doing. And that's an outdoor terrace
21 area. And that's the courtyard. And that's
22 kind of the floor plan.

23 The part that we're remodeling is a master
24 bedroom suite. It's a master bedroom now.
25 We're not changing it. We're pretty much

1 remodeling the interior.

2 What they're adding is a family room and a
3 little cabana. And it's in roughly the same
4 amount of square footage as that courtyard
5 that's being counted as usable square feet,
6 even though it's open to the sky.

7 Elevations. The top is the east
8 elevation. That faces the pool. That's the
9 existing.

10 The bottom is what we're proposing. The
11 piece on the right, where those arrows are,
12 that's all existing. That's the side of the
13 garage.

14 Again, the top elevation, that's existing.

15 This is the side that faces south, where
16 we have an existing setback that we're keeping.

17 So -- oh, I'm sorry. That's the Durango
18 Street. I need my glasses.

19 And the slide on the bottom, the sort of
20 rendered stuff on the right, that's already
21 there, and we're trying to reduce the scale of
22 that gabled end by stepping part of it back on
23 the right.

24 And the idea between the historic house on
25 the left and the '82 remodeling on the right,

1 the connector piece, we're adding a lot of
2 glass and trying to make it this transparent
3 connector that highlights the historic home
4 from the other, what will now be the third
5 remodeling and addition.

6 There I get my red arrows. This is the
7 under, under Roderigo side. The top is
8 existing. The bottom, pretty much the same.
9 We're adding the railings, it shows on the
10 bottom rendering, and adding some trim. Adding
11 windowsills.

12 This is the south elevation. The top is
13 what's there now. It's virtually a blank wall.
14 We're adding some windows, and then adding a
15 single-story family room piece on the lower
16 right.

17 And this is looking at it from the -- the
18 top. Yeah. These are courtyard views of the
19 existing at the top and the proposed at the
20 bottom. That's actually within the courtyard,
21 that no one will ever see. The little -- I
22 think that's the little cabana off to the left.

23 Actually, that's the cabana there. It's
24 freestanding, 100 square feet, out by the pool.

25 And that's pretty much it. Let me -- if I

1 could indulge, if you'll indulge me for just a
2 moment and go back to our colored -- too many
3 arrows. Oops. That one.

4 So we met with Zoning, the Director of
5 Zoning, and I was learning about the -- how
6 they can count open to the sky area as interior
7 space, even if it's enclosed by three sides,
8 not even four.

9 And the rationale for that, according to
10 the Zoning Director, was that it was put in the
11 code so that the street presence of homes
12 doesn't increase. You know, you don't have
13 this McMansion kind of facade. And that's
14 okay.

15 But in our case, the owner bought the
16 house as it is in the dark gray, with the
17 little courtyard, if you will, in the center.
18 And the way we've added, or are doing our
19 addition, we could have added it on the north
20 side as a continuation of the garage, thereby
21 increasing that facade and making it much
22 larger. But we've kind of tucked it away in
23 the back, and are simply asking you to trade
24 that 742 or 9 square feet with what is our
25 courtyard, that's being counted as -- even

1 though it's open to the sky and not usable
2 space.

3 And that's -- that's really it. The
4 little thing onto the right is the little
5 cabana building that's aligned with the rest of
6 the house. And that's pretty much it.

7 CHAIRMAN TORRE: I have a question.

8 MR. FORBES: Did I totally confuse
9 everybody?

10 CHAIRMAN TORRE: So, you've obviously
11 submitted to the Board of Architects. You have
12 a BA number you're proceeding with from a few
13 days back. The new tax ordinance does not
14 apply to them?

15 MS. SPAIN: About the courtyard?

16 CHAIRMAN TORRE: Um-hmm.

17 MS. SPAIN: I think a portion of it
18 applies. I think -- I think -- I was just
19 looking it up on my phone.

20 CHAIRMAN TORRE: I'm reading it, and it
21 says courtyards are exempt.

22 MS. SPAIN: Yes.

23 CHAIRMAN TORRE: And you have to count --
24 and you count to the inside wall of the
25 building.

1 So, again, if you were to look at it from
2 before, everything you're -- you're saying now
3 applies. If you were to say that this new code
4 applies, then this, this variance --

5 MS. SPAIN: It may be a moot point, but --

6 CHAIRMAN TORRE: I'm just saying. So --

7 MS. SPAIN: That was just approved at the
8 City Commission, so we went forward with the
9 variance.

10 CHAIRMAN TORRE: Okay.

11 MS. SPAIN: I'm not 100 percent positive
12 that that would apply, but we wanted to make it
13 clear --

14 CHAIRMAN TORRE: Okay.

15 MS. SPAIN: -- because it's something that
16 we've done before in courtyard situations.

17 We're really strict on -- on four area
18 variances, so this is one of the few times in
19 the past we recommended in favor of it. It's
20 far better for the historic home.

21 CHAIRMAN TORRE: I know. I get it, but
22 there's still this, this thing in the way
23 that --

24 MS. SPAIN: Yeah, I know. I appreciate
25 that.

1 CHAIRMAN TORRE: Right now it's
2 criss-crossing --

3 MR. FULLERTON: I think Mr. Forbes makes a
4 great case for -- for this one being
5 approvable, because it -- the mass of the house
6 is not really increasing --

7 MS. SPAIN: That's right. It's not --

8 MR. FULLERTON: -- perceptive from the
9 street. So it's a -- it's a moot point.

10 MR. RODRIGUEZ: (Inaudible).

11 CHAIRMAN TORRE: Well, we're going to make
12 sure that there's nobody else asking any
13 questions of Mr. Forbes. Are we all set?

14 MR. FULLERTON: The other thing about the
15 setback situation is that this site taken as a
16 whole, the front is to the west. And that
17 makes that side, that side setback, or that
18 setback there a side setback, which is five
19 feet.

20 MS. SPAIN: Right.

21 MR. FULLERTON: So I think that's
22 another --

23 MS. SPAIN: Right, exactly.

24 CHAIRMAN TORRE: Okay.

25 MR. FULLERTON: So I'll move approval

1 of --

2 CHAIRMAN TORRE: Public comment first.

3 MR. FULLERTON: Oh, pardon me.

4 CHAIRMAN TORRE: That's -- that's it from
5 the Board. Thank you, and I'll close the
6 public hearing and ask for any comments or
7 public statements.

8 If not, then we'll close that and allow
9 you to make your motion.

10 MR. FULLERTON: Okay. Then I move
11 approval of -- both at the same time, or one at
12 a time?

13 MS. GUIN: No. We need a separate for
14 each variance and a separate for the COA.

15 MR. FULLERTON: I move approval for the
16 side setback variance.

17 MR. RODRIGUEZ: Variance Number 1.

18 CHAIRMAN TORRE: Variance Number 1. Side
19 setback.

20 MS. GUIN: Variance Number 1.

21 CHAIRMAN TORRE: Motion. Is there a
22 second?

23 MR. EHRENHAFT: I second.

24 CHAIRMAN TORRE: Taken from Mr. Ehrenhaft.

25 So we have a motion for the side setback

1 and we have a second. Any further discussion
2 on that item?

3 (No Response.)

4 CHAIRMAN TORRE: Roll call on that item.

5 MS. DIAZ: Mr. Fullerton?

6 MR. FULLERTON: Aye, yes.

7 MS. DIAZ: Mr. Ehrenhaft?

8 MR. EHRENHAFT: Yes.

9 MS. DIAZ: Mr. Rodriguez?

10 MR. RODRIGUEZ: Yes.

11 MS. DIAZ: Miss Thomson?

12 MS. THOMSON: Yes.

13 MS. DIAZ: Mr. Torre?

14 CHAIRMAN TORRE: Yes.

15 Do you want to proceed? Variance Number

16 2.

17 MR. FULLERTON: I move approval of the
18 Variance Number 2, that is the floor area
19 ratio.

20 CHAIRMAN TORRE: Second?

21 MR. EHRENHAFT: Second.

22 MR. RODRIGUEZ: Second.

23 CHAIRMAN TORRE: We'll give it to
24 Mr. Ehrenhaft again. Any further discussion?

25 MS. GUIN: Who was the second?

1 CHAIRMAN TORRE: Mr. Ehrenhaft seconded
2 for the Variance number 2.

3 Roll call, please.

4 MS. DIAZ: Mr. Rodriguez?

5 MR. RODRIGUEZ: Yes.

6 MS. DIAZ: Mr. Ehrenhaft?

7 MR. EHRENHAFT: Yes.

8 MS. DIAZ: Miss Thomson?

9 MS. THOMSON: Yes.

10 MS. DIAZ: Mr. Fullerton?

11 MR. FULLERTON: Yes.

12 MS. DIAZ: Mr. Torre?

13 CHAIRMAN TORRE: Yes.

14 And now for the COA.

15 MS. GUIN: Yeah. And for the COA, we had
16 a few conditions. Most of them are just
17 quality control conditions. We're asking for
18 shop drawings for the metal balconies, the
19 railings.

20 We're asking that a mock-up be done when
21 they put the -- to put the original sills back,
22 that we come out and look at. They're
23 intending on putting new sills on the new
24 windows, and we're asking those to be
25 differentiated from the original reinstated

1 ones.

2 We're asking that staff review the paving
3 materials, the detailing of the materials
4 inside that courtyard, and that all the muntins
5 have high profile.

6 CHAIRMAN TORRE: Any questions on the
7 staff recommendations?

8 (No response.)

9 CHAIRMAN TORRE: Okay. Is there a motion?

10 MR. RODRIGUEZ: So moved.

11 CHAIRMAN TORRE: Mr. Rodriguez moved to
12 motion. Second?

13 MR. FULLERTON: Second.

14 CHAIRMAN TORRE: There is a second from
15 Mr. Fullerton for the COA. Any further
16 discussion?

17 (No Response.)

18 CHAIRMAN TORRE: Ready for roll call.

19 MS. DIAZ: Mr. Rodriguez?

20 MR. RODRIGUEZ: Yes.

21 MS. DIAZ: Mr. Fullerton?

22 MR. FULLERTON: Yes.

23 MS. DIAZ: Miss Thomson?

24 MS. THOMSON: Yes.

25 CHAIRMAN TORRE: Mr. Ehrenhaft?

1 MR. EHRENHAFT: Yes.

2 MS. DIAZ: Mr. Torre?

3 CHAIRMAN TORRE: Yes.

4 MS. GUIN: Thank you very much.

5 CHAIRMAN TORRE: Thank you.

6 Thank you, John.

7 MR. FULLERTON: Dona, could you answer a
8 question? The wall on Durango, was that an
9 original wall? Was that part of the original
10 building or was that an addition?

11 MS. SPAIN: Do you know? Do you know
12 whether the wall was the original?

13 MR. FULLERTON: The surrounding wall.

14 MS. SPAIN: The surrounding wall?

15 MS. GUIN: It's not on the original permit
16 plans, but it shows up in that early '40s
17 photo.

18 CHAIRMAN TORRE: Yeah.

19 MR. FULLERTON: '40s photo.

20 MS. SPAIN: If it wasn't original, it
21 certainly was early.

22 MR. FULLERTON: It looks like it was meant
23 to be there.

24 MS. GUIN: It was early. We don't know
25 necessarily that it was original, but --

1 MR. FULLERTON: Thank you.

2 CHAIRMAN TORRE: Okay.

3 *****

4 LOCAL HISTORIC DESIGNATION

5 CASE FILE LHD 2018-006

6 *****

7 CHAIRMAN TORRE: So the next item on our
8 agenda is Case File LHD. This is a local
9 historic designation 2018-006, consideration of
10 the local designation of the property at 3621
11 Monserrate Street, legally described as Lots 5
12 and 6, Block 1, Louise Park, according to the
13 Plat thereof, as recorded in Plat Book 30, at
14 Page 25 of the Public Records of Miami-Dade
15 County.

16 MS. GUIN: Can you put the PowerPoint back
17 up, please? Thank you.

18 So this is for a local historic
19 destination for the property at 3621 Monserrate
20 Street. The home was built in 1937 in the Art
21 Moderne style. This was originally designed as
22 a two-story, three-bedroom single-family
23 residence with an attached garage.

24 The application came to our office as a
25 historic significance determination. There was

1 a set of plans that went forward to the Board
2 of Architects, and there was significant
3 demolition, which triggered a historic
4 significance determination from our office.

5 The application was received on February
6 27, 2018, and on March 12, 2018, a
7 determination issue was lettered (sic) saying
8 that the property does meet the minimum
9 eligibility criteria for designation as a
10 historic local landmark.

11 I also want to make a note that all
12 photographs in the evaluation of the property
13 was all done from the public right-of-way, or
14 photos that were supplied by the owner. We did
15 not have access to the property.

16 So in accordance with Article 3, Section
17 3-1103 Coral Gables Zoning Code, criteria for
18 designation of historic landmarks: Historic
19 landmark must have significant character,
20 interest or value as part of the historical
21 cultural, archaeological, aesthetic, or
22 architectural heritage of the City, state or
23 nation.

24 For designation, a property must meet one
25 of the criteria as outlined in the Code. 3621

1 Monserrate Street is eligible as a local
2 historic landmark based on three architectural
3 significance criteria:

4 Portrays the environment of an era of
5 history characterized by one or more
6 distinctive architectural styles;

7 Embodies those distinguishing
8 characteristics of an architectural style, or
9 period, or method of construction;

10 Contains elements of design, detail,
11 materials or craftsmanship in outstanding
12 quality which represent a significant
13 innovation or adaptation to the South Florida
14 environment.

15 This is a single-family residence
16 permitted in June 1937. The architect was
17 William Merriam. The owner and the builder was
18 R.L. Winters. The style, Art Moderne.

19 The property is located on two interior
20 lots on the east side of Monserrate Street
21 between Escobar Avenue and University Drive.
22 The property dimensions are approximately 100
23 feet by 132 feet. It is located in the Louise
24 Park Subdivision, which is essentially in the
25 center of the Country Club Section 6.

1 The subdivision was platted in 1926 of
2 July, just a couple months prior to the
3 devastating September hurricane. It's a small
4 subdivision encompassing 21 lots on the east
5 side of Monserrate Street between Bird Road and
6 Escobar Avenue. It was sold to the City by
7 Louise Abel.

8 So, note on the plat map, the Ocean Beach
9 Drive was later renamed as University Drive.

10 Construction boomed in the City of Coral
11 Gables in the early 1920s prior to the 1926
12 hurricane, and the style almost -- was almost
13 exclusively Mediterranean Revival.

14 The initial stage of development was
15 predominantly in the area of the Merrick family
16 Coral Gables Plantation. Most of it was
17 concentrated in the north, as you can see on
18 the map. The blue boxes, again, representing
19 single-family homes. You will see the
20 rectangle at the bottom of the map is where
21 this Louise Park Subdivision is.

22 Development down here was sporadic. You
23 can see on the map identifying the pre-1935
24 buildings, there were no single-family homes
25 built in the subdivision. And, in fact, the

1 property at 3621 Monserrate Street was the
2 first built in the subdivision.

3 You'll see, in the 1948 aerial photo of
4 the next decade, there were several homes added
5 to the subdivision. And then moving forward
6 into the 1950s, this area, as much of the City
7 did, followed national trends, and there was an
8 unprecedented building boom. As you can see,
9 by 1957, the Louise Park and the Country Club
10 Section 6 Subdivisions were built out.

11 Louise Park was built as a single-family
12 home neighborhood and it retains its original
13 context to the present.

14 The original 1937 permit for the home
15 indicates that the single-family residence was
16 built by owner/builder R.L. Winters. He didn't
17 appear to live in or occupy or rent the house.
18 City directories and census records indicate
19 that by 1940, if not before, Winters had sold
20 the property to Vincent D. and Ida P. Wyman.

21 The home has had seven owners. The house
22 served as the home to several leading citizens
23 of Coral Gables, including one of the first
24 mayors, Vincent Wyman -- whom I'll speak a
25 little more about in a minute -- and Colonel

1 Richard Gibson, who served in World War I and
2 II.

3 During the 1960s, the home appeared to
4 have been a rental property. At all other
5 times, it appears to have been owner-occupied.

6 The second owner, and the first tenant of
7 the property, was Vincent Delwyn Wyman and his
8 wife. He is quite important to the history of
9 Coral Gables. He owned the property in the
10 early '40s. He had a notable career as an
11 attorney in Chicago from 1898 to 1925. When he
12 "retired" in 1926, he moved to Coral Gables.

13 In his retirement, he contributed
14 immensely to the City. He served as a City
15 Commissioner from 1929 to '31, and then he
16 served two terms as mayor from 1931 to 1935.

17 He is credited with guiding the City out
18 of bankruptcy, which newspapers state was no
19 small feat, and he used his experience to
20 author the National Municipal Bankruptcy Law,
21 which was enacted by Congress in 1934.

22 He was also a Regent for the University of
23 Miami from 1932 and '35, and served on the
24 Board of Trustees until 1950.

25 In 1942, when Ida fell ill, the newspapers

1 state that they sold their home on Monserrate
2 Street and moved to Miami Beach to be closer to
3 medical care. Ida passed away in 1948, and
4 former Mayor Wyman returned to Coral Gables,
5 where he lived until his passing in 1956.

6 The photo on the left is his official
7 mayoral portrait, which you can see hanging in
8 the walls here in the City Hall.

9 And, just because I couldn't resist, this
10 is a historic photo from 1929 in this building.
11 It's a City Commission meeting, so this is --
12 he was still -- he was a City Commissioner at
13 this point. He hadn't been elected mayor. And
14 he's the third one along the back. So you can
15 see how they used that space when the building
16 was first opened.

17 MR. FULLERTON: Is that in this space?

18 MS. GUIN: Yeah, that's here. It must be
19 right -- looking that way.

20 Coral Gables' development history is
21 divided broadly into three major historical
22 periods. This property falls into our second
23 development period under the New Deal era,
24 which spans from 1927 to 1944.

25 This home was built in 1937 during a small

1 construction resurgence in the late 1930s --
2 and as the list illustrates, the new modern,
3 sleek, and practical styles that the City
4 embraced as it moved away from the ornate
5 Mediterranean Revival style that dominated
6 Coral Gables in the 1920s.

7 So to put a little context to that, you
8 can see our first development history was in
9 the early 1920s. You can see the bottom of the
10 screen is 1925. Just above that is 1926. And
11 with the hurricane that hit in September, you
12 can see the -- the building permits dropped off
13 as a result of the hurricane. And then, moving
14 into the Depression Era, the building industry
15 declined greatly, and you can see our permit
16 dollars were very few during that period.

17 It's much clearer in your designation
18 reports. You can follow the dates there. But
19 what you can see is the uptick that happened in
20 the late 1930s, which is the upper edge. And
21 that's when our property was constructed. So
22 to give you a little bit further context, you
23 can read the dates there.

24 Our first -- this represents a
25 single-family residence built between '36 and

1 '65. So here you can see the New Deal era that
2 was actually in that area. We have only a
3 couple hundred buildings built during that, the
4 late 1930s, when this building, this home was
5 constructed, versus the thousands of homes that
6 we have in the -- the third period of
7 development.

8 During the second period of development,
9 pre-World War II, but after the Depression, we
10 see a definite move away from the Mediterranean
11 Revival style that was prevalent and dominated
12 the City, and we see new styles begin to emerge
13 on the landscape.

14 We have the Modernistic Styles, which
15 include Art Deco and Art Moderne. We have the
16 minimal traditional, which combined a variety
17 of styles. We have masonry vernacular and
18 Mediterranean Transitional. And then we also
19 have the very beginning of the Ranch style. In
20 Coral Gables we see all of these styles
21 influenced by the Mediterranean Revival.

22 So this structure falls into the
23 Modernistic styles category. The styles span
24 from 1920 to the '40s nationwide, and here at
25 Coral Gables we see it pretty much in the

1 1930s.

2 The residence at 3621 Monserrate is one of
3 a handful of homes built in the City that
4 demonstrate the influences of the Modernistic
5 styles. This late 1930s residence was built in
6 the Art Moderne style.

7 The Modernistic styles are distinctly
8 different from the Eclectic and Revival Styles
9 that preceded it. In our case, the City of
10 Coral Gables, Mediterranean Revival.

11 The Modernistic styles emphasize sleek
12 lines with machine-age geometric decorative
13 elements. The early forms of Modernistic style
14 was Art Deco. Art Deco was commonly used in
15 public and commercial buildings built in the
16 '20s and the early '30s, but rarely used in
17 domestic architecture, although we have a few
18 of them in the City.

19 Art Moderne, also known as Streamline
20 Moderne, is a later type of the Modernistic
21 style. As the Great Depression of the 1930s
22 progressed, the Modernistic styles changed and
23 became less austere, less ornamented, and more
24 streamlined, with a horizontal emphasis.

25 Streamlining was a concept first conceived

1 by industrial engineers who favored the
2 aerodynamic pure-line concept of motion.
3 Hence, the sharp angles, the stylized floral
4 decorative motifs, and the vertical emphasis of
5 the Art Deco was replaced with simple curves,
6 long horizontal lines of the Art Moderne.

7 It emphasized smooth surfaces, curving
8 forms, and long horizontal lines. Cylindrical
9 forms and long horizontal window groupings were
10 also common.

11 What you see listed on the screen are the
12 major character-defining features of the Art
13 Moderne. Those that are in bold are the
14 characteristics we see on this property. In
15 other words, 3621 Monserrate Street
16 characterizes most of the outstanding qualities
17 of the style.

18 The dominant feature of the front facade
19 is the curved entry, which has a strong
20 sculptural quality and draws our eyes to the
21 central full height projecting bay on which the
22 entry is centered.

23 Although the southern portion of the home
24 is two stories in height, it gives the
25 impression of a lower-slung home. This is due

1 in part to the prominently projecting molded
2 stringcourse that runs at approximately
3 one-and-a-half stories.

4 Combined with the single windows of the
5 upper story, the smaller windows evoke and
6 remind us sort of of that half story that we
7 know from Federal or Colonial Revival. Hence,
8 the residence has a visual impact initially of
9 a one-and-a-half story rather than its actual
10 two stories.

11 As was common in Art Moderne, the stucco
12 is smooth. The ornamentation of the home is
13 sparse, using only elements when selectively to
14 enhance the geometry, sleekness, and the
15 horizontality of the structure.

16 A series of low-pitched roofs with wide
17 eaves, as well as both applied and incised
18 horizontal banding elements, which is found on
19 all four facades, are dominant elements in
20 establishing the horizontal direction of the
21 home.

22 Other factors enhancing this orientation
23 include the low-built planters, cascading front
24 steps, the dark-colored flat tile roof, and the
25 corner windows on the rear facade.

1 Another dominant character-defining
2 feature of the home is the engaged rectangular
3 chimney, which appears to pierce through the
4 roof and imparts a sleek sculptural quality to
5 the front facade.

6 Rounding out the list of the extant Art
7 Moderne style character-defining features is
8 the pipe railing, which you can find at the
9 back door.

10 Here's a closer look at that front entry.
11 You can see the prominent -- yes, you can. The
12 stringcourse at the one-and-a-half-story level
13 and the compelling curves below leading to the
14 front entry.

15 The ceiling above the front entry is
16 defined by the curves. It's flat and smooth;
17 hence, adding to the impression that the curved
18 entry is carved out of a monolithic cube. The
19 effect is sleek, dramatic, and with a simple
20 elegance.

21 I'm not really sure if you can see it in
22 the photos. I hope perhaps you had a chance to
23 drive by the property, so you can fully
24 appreciate this house.

25 Here, you can see how that molded

1 stringcourse turns -- turns the corner, and
2 terminates at the far end of the centrally
3 placed window. The smooth stucco adds to
4 emphasizing the stringcourse, and the
5 low-pitched roofs with the wide eaves further
6 emphasize perspective of a lower-slung home.

7 This home has a series of horizontal
8 bandings, which is very indicative of the
9 style. This is one on the second story between
10 the two windows, with the window sitting on the
11 stringcourse. You can see the permit drawings,
12 essentially following the muntins across
13 between the windows.

14 You also see it in the gable eaves on all
15 four sides of the property. This is at the
16 garage.

17 You also have the incised horizontal
18 banding imitating or giving the sense of bricks
19 between this window on the first story, which
20 further brings the windows together to read as
21 one horizontal element.

22 Photos of the back. Again, we have
23 horizontal banding in those gable eaves. You
24 can see the corner windows, the one-story gable
25 end there, on each side.

1 And then at the back door, which is on the
2 photo on the right, you see the distinctive
3 pipe railing, which was detailed out on the
4 original drawings.

5 Another character-defining feature of the
6 home is the original wood front door. The
7 center of the door is a long rectangular wooden
8 screen depicting a stylized tree. This woodcut
9 screen is framed on the top and the bottom and
10 to the north by full-length planks, which you
11 can -- which you can see called out in the
12 original permit, which is just below here.

13 Right now the door is painted white. I
14 imagine that originally the detailing probably
15 followed what we see on the historic photo of
16 the garage, calling out those horizontal lines,
17 making a very geometric impression.

18 Permitted in 1937, and designed by William
19 Merriam, the construction of the single-family
20 home occurred during the New Deal era.
21 Building during this time was sparse. The home
22 was built in the Modernistic style of Art
23 Moderne. It is indicative not only of the
24 housing trend across the nation, but also
25 represents the type of architecture that Coral

1 Gables embraced as it shifted away from the
2 elaborate and the embellished Mediterranean
3 Revival style of the '20s towards this simpler
4 and more modern design.

5 Art Moderne emphasizes curving forms,
6 sleek and smooth surfaces, with long horizontal
7 lines. While this home is clearly Art Moderne,
8 it does retain some influence of Mediterranean
9 Revival, with its steel casement windows, its
10 hipped and gabled roofs, the built-in planters
11 and that prominent chimney. Hence, the home
12 has significant examples of the interpretation
13 of Art Moderne style in this Mediterranean
14 Revival-inspired City.

15 Furthermore, the Art Moderne home honors
16 and embraces George Merrick's vision for
17 adapting residential design to the rigors of
18 South Florida climate while maintaining the
19 integrity of the Art Moderne style, which is
20 thick cement masonry block walls, which keep
21 the home cool, the light-colored stuccoed
22 exterior walls, which reflect the sun's heat,
23 and the varied windows that provide much
24 ventilation and light in this tropical
25 environment. It embraces both the style and

1 the environment and is a significant example of
2 the interpretation of Art Moderne in the
3 Southeast Florida region.

4 The home demonstrates the practicality of
5 the times and includes the emerging trend of
6 the attached garage. During the 1920s, the
7 garages were predominantly detached and to the
8 back of the property. What we see is them
9 becoming attached in the 1930s, but usually
10 they're still sort of pushed back and not a
11 prominent feature of the home.

12 Here, in 1937, that's pretty early to have
13 the garage pushed forward. When you look at
14 what the original garage door looked like, it
15 was very visually striking and was meant to
16 draw attention.

17 A comparison of the permit drawings and
18 the historic photographs with the home
19 demonstrates the high integrity this
20 single-family residence has retained over the
21 years. With the exception of replacing the
22 original geometrically-embossed garage door in
23 2007, the removal of the matching wing wall
24 gate, and the re-working of the front entry
25 landing -- in particular, the steps -- there

1 have been no significant alterations to the
2 home's exterior features.

3 William Merriam, the architect of this
4 home, had a career that spanned several decades
5 in Coral Gables. He started working in the
6 city in 1924 as a draftsman for Fink. He
7 became a registered architect in 1931 and went
8 off to practice in New York for a few years
9 when building was slow in Coral Gables. He
10 moved back to the city in 1935, and opened a
11 practice that he maintained until 1970.

12 During the 1950s, he served on the Board
13 of Architects. And you can see him here in a
14 newspaper article with Mr. H. George Fink.
15 Mr. Merriam is standing in the center, shaking
16 hands, and Mr. Fink is to the far left.

17 Other homes done by William Merriam of the
18 same time period, with the Modernistic
19 influences, we have several. The top home,
20 built in 1938, is at 1043 Alhambra Circle.
21 That was awarded an award of merit by the Coral
22 Gables Association of Architects in 1939, and
23 it is a contributing structure in the Alhambra
24 historic district.

25 Another home, built in 1939, in the Art

1 Moderne style is 2505 Granada.

2 A home at 2601 DeSoto, built in 1938, is a
3 non-contributing structure in the Alhambra
4 historic district.

5 And the bottom, built in -- also in 1939,
6 is 842 Palermo. And that's an individually
7 designated landmark.

8 So, in conclusion, our Summary Statement
9 of Significance:

10 Permitted in 1937 during the New Deal era,
11 the single-family residence at 3621 Monserrate
12 was the first home built in the Coral Gables
13 Louise Park Section. Building during the 1930s
14 in Coral Gables was sparse. This home was built
15 during a small resurgence in the late 1930s and
16 illustrates the new styles that the City
17 embraced.

18 Designed by architect William Merriam, the
19 residence at 3221 (sic) Monserrate Street is
20 one of a handful of homes built in the City in
21 the Art Moderne style. This style emphasized
22 curving forms, sleek and smooth surfaces with
23 long horizontal lines, which are most
24 dramatically illustrated in the home's curved
25 front entry feature.

1 While this home is clearly Art Moderne, it
2 retains influences of the Mediterranean Revival
3 and is a significant example of the
4 interpretation of Art Moderne in this
5 Mediterranean Revival-inspired City.

6 Furthermore, it embraces the practicality
7 of the times and is an early example of a
8 prominent attached garage.

9 The single family home at 3621 Monserrate
10 has few exterior alterations and retains a high
11 degree of historic integrity. Thus, it
12 significantly contributes to the historic
13 fabric of the City of Coral Gables, and staff
14 is recommending approval of the local historic
15 designation of the property.

16 MS. SPAIN: I have a few -- we received
17 comments from the public. I'd like to read
18 them into the record.

19 The first one is from Sheryl Gold.

20 "Dear Members of the City of Coral Gables
21 Historic Preservation Board: I'm writing to
22 support the historic designation of 3621
23 Monserrate Street. This Art Moderne (or Med
24 Transitional) home is rare in Coral Gables, and
25 especially in this area of the city. It

1 demonstrates the progression to the Modern era
2 and deserves to be preserved.

3 "Thank you for your consideration.

4 "Sheryl Gold, 721 Biltmore Way, Coral
5 Gables, Florida."

6 The second one is from Brett Gillis.
7 Let's see.

8 "I will be unable to attend the meeting of
9 April 19th, but would like to offer my strong
10 support for the historic designation of the
11 house on 3621 Monserrate Street.

12 "This home stresses all the lovable forces
13 behind the Modern Movement -- beauty,
14 simplicity and function. Seldom do we find
15 such a pristine example of the Art Moderne
16 style in Coral Gables, and it is my fervent
17 hope that you will preserve it for generations
18 to come.

19 "Thank you.

20 "Brett Gillis, 915 Ferdinand Street."

21 The next one is from Gary P. Simon.

22 "Thank you for your correspondence dated
23 April 6, 2018, regarding Case File LHD
24 2018-006, for the consideration of a local
25 historic designation of the property located at

1 3621 Monserrate Street within The City of Coral
2 Gables, legally described as Lots 5 and 6,
3 Block 1, according to the Plat thereof, as
4 recorded in Plat 30 at Page 25 of the Public
5 Records of Miami-Dade County, Florida.

6 "I, Gary P. Simon, am the trustee for one
7 of the homes within a close radius of the 3621
8 Monserrate Street address.

9 "After being a part of our community for
10 many years, it appears to be a plain old
11 structure. I don't see the historical reasons
12 that make this home deemed historical.

13 "In summary, I disagree that this is a
14 historical site.

15 "Sincerely yours, Gary P. Simon, Trustee."

16 And the last one, is from John Larkey.

17 "I live next door to this house. It was
18 never changed before. Do not allow any changes
19 now.

20 "The house behind it is historical. It
21 was never changed. It gives charm to the
22 neighborhood.

23 "No changes.

24 "John Larkey, 731 Bird Road."

25 That's it.

1 MR. EHRENHAFT: Miss Spain, the last
2 letter that you read into the record has at the
3 top right an address that is --

4 MS. SPAIN: 3915 Monserrate.

5 MR. EHRENHAFT: It's not --

6 MS. SPAIN: Yeah, I don't understand that.

7 MR. EHRENHAFT: Not consistent.

8 MS. SPAIN: Unless that's his home. I
9 don't know.

10 CHAIRMAN TORRE: It threw me off. I'm
11 like, "What the heck's going on?"

12 MS. SPAIN: I don't know.

13 MR. EHRENHAFT: But he's suggesting he
14 lives at 731 Bird Road.

15 MS. SPAIN: I have no idea.

16 MR. EHRENHAFT: Which is not adjacent to
17 this property.

18 CHAIRMAN TORRE: He's confused to which
19 house is being designated.

20 MR. EHRENHAFT: Perhaps, yeah.

21 CHAIRMAN TORRE: Okay.

22 MS. SPAIN: Yes. Maybe he lives at 3915
23 Monserrate. I don't know. I can't tell you.
24 I'm just reading it into the record.

25 CHAIRMAN TORRE: I have some questions

1 regarding the actual designation procedure. I
2 wonder if I should leave it until after public
3 comment.

4 MS. SPAIN: Okay. Whatever --

5 CHAIRMAN TORRE: Yeah, I do have just --

6 MS. SPAIN: All right.

7 CHAIRMAN TORRE: But I'll see what comes
8 up of the discussion.

9 Anything else from staff?

10 MS. GUIN: No.

11 CHAIRMAN TORRE: Any questions?

12 MS. GUIN: I believe we do have some
13 members of the public that would like to speak.

14 CHAIRMAN TORRE: Yeah. I'd like to do that
15 now.

16 So if anyone in the audience wants to
17 speak, I'll -- Liz, how many people will be
18 speaking? Could you raise your hand?

19 One, two. Just two? Okay. Thanks.

20 MR. McCULLOUGH: Thanks everybody. I'll
21 try and keep my comments brief. I'll actually
22 leave the notice here.

23 So, thanks, Dona. Thanks, ElizaBeth.
24 It's been a wonderful process getting to know a
25 little bit more about the historic designation

1 process.

2 My name is Jeff McCullough. I'm the owner
3 of the property. My fiancée, Karen, is beside
4 me. We bought this house with the intention of
5 fixing it up, cleaning it up, and living in it.
6 We're getting married shortly, and then we
7 intend to live in this house.

8 We didn't buy it to tear it down. I know
9 there's been some suggestion of that. And I
10 recognize the term demolition is a broader
11 term. But that's certainly not our intention.

12 The lovely curved facade, and all of that,
13 we certainly intend to keep. And we didn't buy
14 the house to flip it.

15 So I am speaking in opposition to the
16 designation, but I also wish to speak to get a
17 few points of clarification. I'm addressing as
18 an amateur. I don't have architectural
19 expertise. I have architectural enthusiasm.
20 I'm not a historian. I'm not an architectural
21 historian. I'm not a designer. My architect
22 is here with me. For questions that are more
23 technical, I will probably have to refer to
24 him.

25 When we got the report on Friday, I have

1 to say I was thrilled. I was delighted to get
2 it. Very, very good work. Sat down
3 immediately, flipped through the whole thing.
4 Thirty-something pages. Clearly, a lot of
5 thought went into this.

6 But I only really want to speak on two
7 broad areas and to see if I can get a few
8 questions answered around that. And my
9 ultimate goal today is that we all do the right
10 thing. It's not to -- while I do have an
11 opposing view, I want to make sure that we end
12 up collectively making the right choice for the
13 community and for myself and my fiance as
14 homeowners.

15 So, we heard a fair bit about some of the
16 people that were involved in this and some of
17 the climate, Mr. Merriam, but we really only
18 have three items that we're considering in
19 terms of the criteria for the designation.
20 Those are items under Section 3, I believe, 1,
21 2, and 4.

22 The first two I kind of take together --
23 and, again, my apologies. As an amateur, I'm
24 trying to parse the language a little bit and
25 see if I understand it. But collectively, when

1 I look at those first two items -- do you mind
2 just passing -- no, the other -- this document
3 here, so I read them correctly. And I
4 apologize if I'm not at the mic.

5 Under the Building Code, Section 3-1103,
6 subsection (b), items (1), (2) and (4), the
7 first two portrays the environment in an era of
8 history characterized by one or more
9 distinctive architectural styles.

10 And then secondly -- and I assume these
11 two items are to be sort of taken together as
12 parts A and B -- embodies those distinguishing
13 characteristics of an architectural style or
14 period or method of construction.

15 So as I was trying to figure that out, the
16 way that I kind of got down to this -- and I'd
17 love your guidance on this -- is that the house
18 tells a story about things that were going on
19 at the time. That's perhaps an
20 over-simplification, but that's kind of where I
21 got to.

22 And so I would welcome a little bit of
23 clarification around this for a couple of
24 points. We heard about the New Deal, we heard
25 about sparseness, we heard about ways in which

1 Art Moderne might have reflected that. But a
2 lot of things influenced Art Moderne. Not
3 just, you know, coming out of the Depression.
4 Not just -- you know, any number of things.
5 There were a lot of things going on in Europe.
6 There were a lot of things going on in other
7 parts of America. And, collectively, any
8 number of factors influence a style.

9 We've also heard that there are not a
10 whole lot of these around and, in particular,
11 there are not a whole lot of them around the
12 Louise Park area. Now, it's a relatively small
13 area, only 21 lots anyway, but the -- the
14 report references, I think on Page 5, three
15 other houses built in close temporal proximity.
16 One in '39, one in -- one in '38, one in '39,
17 one in '40. I believe that's correct.

18 I looked up these houses and looked at
19 them closely on the street, and none of these
20 houses -- two are on Monserrate and one was on
21 University, 717 University, I believe. And
22 none of them are similar in style. They're not
23 Art Moderne style. They're not particularly
24 sleek. They're not anything which to me
25 collectively helps to tell the story of an era.

1 So I don't quite understand why this style is
2 special in any way in telling the story of the
3 era. Again, if I've understood that correctly.

4 The second element, which is item 4, is
5 all around the -- the design detail, material
6 and craftsmanship are of outstanding quality,
7 and which represent -- or which represent
8 significant innovation or adaptation to the
9 South Florida environment.

10 In terms of materials and craftsmanship, I
11 have a hard time understanding that. I think
12 William -- I think Merriam built a fine house
13 here, so it's not my job to -- to undermine the
14 work in the design of this house. But it's --
15 it's built out of concrete block, it's built on
16 a crawl space. There's nothing particular
17 special about the materials of the house.

18 And the same can be said for the
19 craftsmanship. There's no particularly -- and
20 again, I know it's an Art Moderne house so --
21 but there's nothing particularly of high
22 quality. There's nothing particularly unique.
23 There's nothing that struck me in terms of
24 either materials or craftsmanship.

25 So that kind of left me with two items:

1 Design and detail. And as I looked at the list
2 of design elements that were characterized Art
3 Moderne -- and I do apologize, that also really
4 kind of left me wondering a little bit.

5 We had a series of items -- and I believe
6 this is on Page 8, for your reference. They
7 were listed as defined or contributing
8 characteristics of Art Moderne. And I'll --
9 I'll read these briefly because you've
10 already -- ElizaBeth has already pointed them
11 out.

12 Horizontal orientation. Well, maybe. I
13 mean, there are certainly elements of that, and
14 some banding here. But that could apply to an
15 awful lot of things certainly beyond Art
16 Moderne.

17 And I recognize that in defining the
18 styles, all kind of things, from ranch houses
19 and Prairie style, and any number of things
20 would share these characteristics.

21 Smooth exterior stucco walls. Again,
22 what, 90, 95 percent of houses down here would
23 probably have that characteristic.

24 Asymmetrical. Again, the same thing. I
25 mean, there's very, very few symmetrical houses

1 of any character built in the United States or
2 beyond. So being asymmetrical is not a
3 particularly, you know, striking characteristic
4 to me.

5 Flat or low-pitched roof with wide
6 soffits. Yes, again, it's an element that
7 applies to other types of architecture.

8 The horizontal grooves.

9 Rounded edges. Yes, definitely that. The
10 facade, the entryway. One of the striking
11 points that attracted us to the house. No
12 glass or no glass brick. No porthole windows.
13 No chrome hardware. Things like that.

14 So the long and short of that is there are
15 some -- like -- like any house, there are some
16 characteristics I think that fit it nicely, and
17 others that seem slightly disjointed and could
18 apply to any number of things and/or are not
19 present here.

20 When I look at the house I see a slightly
21 disjointed work. I don't see -- and let me get
22 the language right here -- outstanding quality
23 of craftsmanship or detail.

24 In other words, if someone were to say to
25 me, you know, "Let's go look at a really,

1 really striking outstanding quality example of
2 an Art Moderne house," I would probably ask for
3 my money back if I paid for the tour to go see
4 this.

5 And, again, I don't say that to disparage
6 the house. We voted with our pocketbook. We
7 bought the house. And, again, I want to be
8 very clear, we had no desire -- we had no
9 desire, and we have no desire, to tear down the
10 house.

11 I know that is sometimes implied or
12 assumed, either by, you know, our fellow
13 residents who -- who might have wrote in,
14 written in in support, or in the language
15 referencing demolition earlier.

16 We intend, and I know we cannot discuss
17 the intended design in any detail, but we do
18 intend to preserve that entranceway, those
19 walls. Everything that you see there will be
20 preserved in the initial designs that we have
21 worked with our architect on.

22 In fact, we spent a lot of time
23 interviewing builders, interviewing architects.
24 A good number of them said, "Is it historically
25 designated?" And we said, "No, it's not."

1 Oh, you should tear it down. It will cost
2 you a lot more to tear it down and start over
3 than it will to -- to build, to fix it up, and
4 you're still not going to get the place you
5 wanted.

6 Well, right from day one, that was not
7 palatable to me. I didn't want to do that.
8 And so in seeking out an architect to work
9 with, I wanted to find somebody who was
10 sympathetic to keeping those elements that are
11 important, but also being able to bring the
12 house into something that is, you know, 21st
13 Century, that makes sense, that gives us the
14 living space that we would want to live in.

15 And in come up -- coming up with this
16 design, we had not been seeking a single
17 variance. We're not seeking lot density
18 variances, coverage density, you know, any of
19 that. We are intending to design and renovate
20 within the code.

21 So that's really the extent of my
22 comments. Again, I apologize for any points I
23 might have made that are not architecturally
24 accurate or technically accurate. I am an
25 amateur. But I'm an enthusiastic amateur who

1 wants to treat this house right.

2 If you have questions for me, I'd be happy
3 to stay and answer it, if those -- if that's
4 the right protocol. If it's not, I'll return
5 and allow anybody else who wants to speak.

6 CHAIRMAN TORRE: I think we're going to
7 engage with you, and I think that the best
8 thing is maybe to have your architect come up,
9 have his discussion, and then we can have a
10 broader discussion between all of us.

11 MR. McCULLOUGH: All right. Very good.
12 I'll --

13 CHAIRMAN TORRE: Yeah.

14 MR. LEWIS: Good afternoon. My name is
15 Dan Lewis. I'm going to be a little bit
16 briefer.

17 MR. McCULLOUGH: Sorry.

18 MR. LEWIS: And I'm just going to speak
19 mostly to point Number 4. And the way I would
20 describe the house at this point, after pretty
21 extensive review of it and doing my due
22 diligence and trying to understand it, is I
23 would call it incomplete.

24 Just an idea. The banding on the -- the
25 one-and-half-story banding, it doesn't go

1 around the entire house. It just ends. There
2 is nothing cohesive from the front to the back
3 that says this is a complete design. It
4 definitely comes across as something that, it
5 seems like the architect, at least to me, was
6 working on transitioning from Mediterranean
7 Revival to something more modern. And to me it
8 comes across as those pieces -- the brick style
9 relief just seems out of place.

10 The -- the banding above the garage at the
11 gable ends and in the back, even looking at
12 that, it's seems like an afterthought to me.

13 So, in conclusion, I have to say it just
14 doesn't seem like it's an exceptional example.
15 It just seems like someone has -- through the
16 course of any architect's career -- has -- has
17 a project where they're trying something new.
18 And that's what this house, at least how it
19 speaks, that's how it speaks to me.

20 CHAIRMAN TORRE: Thank you very much. I
21 have a question for staff before we continue,
22 about the windows.

23 You mentioned three or four things that
24 were altered. I did not see the windows.

25 Are the windows original, ElizaBeth?

1 MS. GUIN: That was the (Inaudible).

2 MS. SPAIN: There's no permit on file
3 for -- that we could find that changes out the
4 windows, so I'm not sure whether they're
5 original or not. They seem to match what we
6 have as far as the drawings go. We didn't go
7 onto the property to check it out.

8 CHAIRMAN TORRE: They -- they seem to be
9 well-articulated, well done, and I don't know
10 if that was original or they were done very
11 well after the fact.

12 MS. SPAIN: They certainly can -- just for
13 their knowledge, they can change out the
14 windows if they were original and you wanted to
15 have newer windows. It's not like we would not
16 allow that.

17 I need to be careful of what people think
18 can happen to a historic home.

19 MR. FULLERTON: Aren't they described as
20 steel casement windows with horizontal muntins?

21 MS. SPAIN: They should be.

22 MR. FULLERTON: So they would probably be
23 original.

24 MS. SPAIN: Yes.

25 MS. KAUTZ: If you look at the -- if you

1 look at the close-up pictures, those are steel
2 casements.

3 MS. SPAIN: Yeah. They -- they look --
4 they look original to us.

5 MR. FULLERTON: Yeah. That's very common
6 in this kind of --

7 MS. SPAIN: Yeah.

8 MR. FULLERTON: -- this era of
9 architectural expression of these houses.

10 MS. SPAIN: And just to clarify, because I
11 was out of the room when ElizaBeth started, but
12 this came to us from the Board of Architects as
13 a recommendation, and one of their powers and
14 duties according to the Zoning Code, Article 2,
15 Division 3, says the powers and duties of the
16 Board of Architects, one of them is to
17 recommend historic designations to the Historic
18 Preservation Board. So --

19 CHAIRMAN TORRE: What was -- what were the
20 board -- what was the board looking at?

21 MS. SPAIN: Pardon me?

22 CHAIRMAN TORRE: What was the BOA looking
23 at?

24 MS. SPAIN: I believe they were looking at
25 the alterations that were proposed for the

1 residence.

2 MR. McCULLOUGH: It was a point of
3 clarification.

4 MS. SPAIN: Is that right?

5 MR. McCULLOUGH: We were not allowed to
6 submit to the Board of Architects until your
7 group had reviewed it. So I don't think even
8 the Board of Architects had actually seen the
9 plans --

10 MS. SPAIN: No, no, no. It was -- it was
11 given as homework to the Board of Architects.

12 MR. LEWIS: Oh, okay.

13 MS. SPAIN: And so you submitted small
14 plans --

15 MR. LEWIS: Yes.

16 MS. SPAIN: -- to the Board of Architects,
17 and they recommended that it be designated as
18 historic to us.

19 MR. LEWIS: Okay.

20 MS. SPAIN: So they did see it.

21 MR. LEWIS: Okay.

22 MR. McCULLOUGH: It was not communicated
23 to us.

24 CHAIRMAN TORRE: Okay. I'd like to go
25 back, after we do this discussion, to the

1 reason that this comes up, because I think I
2 want us to continue to understand the process
3 that we have as an ordinance to -- to move them
4 up. And I -- you're saying that the Board of
5 Architects recommended. But if there was no
6 recommendation by anybody, then these houses do
7 not become historic. It's only when there's a
8 request for review by your staff.

9 MS. SPAIN: We can designate them. We
10 can --

11 CHAIRMAN TORRE: Right. You could. You
12 could.

13 MS. SPAIN: It can be tagged. It can be
14 staff-generated.

15 CHAIRMAN TORRE: But -- but otherwise a
16 lot of these just continue to be remodeled.
17 But if there's no request --

18 MS. SPAIN: Well, that's -- that's true.

19 CHAIRMAN TORRE: -- the Board of
20 Architects doesn't get --

21 MS. SPAIN: Unless we catch what's going
22 on, we would not -- sometimes we're not aware
23 of alterations.

24 CHAIRMAN TORRE: Sometimes they basically
25 mess these things up a little bit more than we

1 would like.

2 MS. SPAIN: Although ElizaBeth and I
3 attend the Board of Architects every Thursday,
4 and so we're there looking at the alterations
5 to the residences in Coral Gables. So we do
6 see a lot of them.

7 CHAIRMAN TORRE: So this -- the -- the
8 plans that were submitted are not part of this
9 at all?

10 MS. SPAIN: No.

11 CHAIRMAN TORRE: There's no discussion
12 here on what's being proposed?

13 MS. SPAIN: No. This is only on whether
14 it fits a criteria for designation.

15 CHAIRMAN TORRE: Okay. So I think I'd
16 like to try to --

17 MS. SPAIN: And I also would like to
18 remind you that you -- the property only needs
19 to comply with one of the criteria. It doesn't
20 need all three criteria to qualify. You just
21 need one.

22 CHAIRMAN TORRE: Okay. All right. I'll
23 take the first stab at just a couple of the
24 responses that I can think of.

25 I think your questions were very smart and

1 I think that you did a great job of really
2 putting us to -- to the question of what's
3 going on here, why is this house coming and
4 being even qualified.

5 I think what I see, some of it is that in
6 measure of context, what we see has a lot to do
7 with what gets designated, because out of
8 context, you may feel like some of this stuff
9 is not significant enough. But when you see
10 enough of these things, there's a reason why
11 some of these really stand out.

12 For example, this one, it is in fact for
13 us -- I mean, for me anyway -- a pristine
14 example of a Moderne house that we see very
15 seldom come through here.

16 In a way, I find that this is a way for us
17 to protect the fabric of the City that exists.
18 And it -- it does become a quality design, only
19 because I've seen so many that are not. This
20 one stands out as one that actually looks --
21 looks sharp. It looks good.

22 It -- it is -- it is a good example.
23 Again, it's a contextual thing. We've seen so
24 many, after so many years, this happens to be
25 one that I think, wow, this one really does fit

1 the part.

2 So I guess it's a little challenging for
3 you to see it out of context. For me, it's a
4 little bit more in context.

5 So I think part of it is trying to protect
6 the fabric of the City that relates to one of
7 these three reasons. You mentioned this.
8 There's a limit to the amount of some of these
9 properties that make it to where we feel more
10 inclined to protect those types of properties.

11 In this case, Moderne style is not one we
12 see a lot through. There's not a lot of them.
13 We don't see a lot of them that are actually
14 good. So when one comes, and one is actually
15 pretty good, it starts to become, like, no,
16 this is actually one of the ones we want to
17 keep. We do want to keep enough of these that
18 there's a fabric of Moderne.

19 And then the other thing is that this
20 house seems, at least from the photos I see, to
21 be in really pristine condition.

22 MS. SPAIN: It does. It really does. And
23 I really also want to inform the owner that you
24 can do a large addition on this home. It's not
25 like it needs to stay untouched. Whatever the

1 FAR is that's allowed on the lot, you can max
2 it out as an addition to a historic home and
3 get a tax break because of it. So there are
4 advantages.

5 The only disadvantage is you need to go in
6 front of them.

7 CHAIRMAN TORRE: But -- but I agree with
8 you that --

9 MS. SPAIN: It's another layer of
10 bureaucracy, but that's really the only
11 disadvantage.

12 CHAIRMAN TORRE: The rear porch does not
13 fit comfortable for me, so I agree with your
14 comment. But that's something you could work
15 on when you come back, if you don't feel that
16 you like it.

17 MR. LEWIS: Right. And -- and one thing I
18 would like to say. I've worked with Dona on a
19 number of historic houses in Coral Gables, and
20 I've always had a great deal of respect working
21 with her. She's always been very helpful for
22 all of this.

23 And one of our intents through this whole
24 process has always been to respect the past of
25 the house. I think we may disagree on whether

1 it's a good example or not, but I -- I do feel
2 we all want to respect what the house is at
3 this point, and I -- I'm definitely going to
4 make sure we continue moving that forward.

5 MR. FULLERTON: I think that's what, what
6 I perceive from your comments and approach, and
7 you make a very impassioned case.

8 MR. McCULLOUGH: Hopefully, not too
9 impassioned. Because I -- really, I don't want
10 to come up here in any way not respectful of
11 the work that's done here. I mean, I -- I live
12 in Coral Gables. Have for a long time. I live
13 here for a reason.

14 MR. FULLERTON: But my feeling is that you
15 have -- there's something underneath all of
16 that that is -- has you afraid of the historic
17 designation in some way or another or, you
18 know, hesitant to --

19 MR. McCULLOUGH: Yes.

20 MR. FULLERTON: -- join in to that --

21 MS. SPAIN: I understand that. I get --

22 MR. McCULLOUGH: I will answer that with
23 complete candor. I am.

24 The -- you know, to Dona's point, you
25 know, there is another layer here. There is a

1 group of people, with all due respect, who --
2 another group of people who get to weigh in on
3 a design, which by definition is a subjective
4 thing. We'll say it should look a certain way.
5 Some of you will say it should look another
6 way. And, you know, I can envision us, you
7 know, potentially going down a long path of
8 back and forth around some minutiae.

9 But if we are designated, I do --

10 MS. SPAIN: Just so you know, typically,
11 that doesn't happen.

12 MR. McCULLOUGH: One thing I was very
13 encouraged by, both in speaking with you
14 personally, Dona, and in reading the material,
15 is that there seems to be a lot of language
16 around a partnership of working together to
17 help to expedite the property -- or expedite
18 the process. Again, ways to protect the
19 property.

20 MS. SPAIN: The disadvantage is you -- you
21 get us. But the advantage is: You get us.
22 Because --

23 MR. FULLERTON: Absolutely. That's --
24 that's the point I wanted to make, that you --
25 you're getting into an arrangement with some

1 people who love what they do and love the whole
2 idea of preservation. And they're advocates.
3 And we are -- we try to be advocates for you as
4 well.

5 As you saw in a case earlier tonight,
6 there were two variances granted because it was
7 a historically designated building.

8 MS. SPAIN: Which would never have been
9 granted at the Board of Adjustment, by the way.

10 MR. FULLERTON: Exactly. So we bend over
11 backwards in many -- most cases -- to help you
12 get along this process, because it can be a
13 little more expensive, maybe.

14 MR. McCULLOUGH: Right.

15 MR. FULLERTON: But your architect can --
16 can work around the -- the site plan and the
17 details of the house to make it a spectacular
18 place.

19 MR. McCULLOUGH: Right. Thank you.

20 MR. RODRIGUEZ: Dona, I'd like to ask a
21 question. The very first page, you indicate
22 that the historic significance determination
23 application was received on February 27th,
24 2018, and that by March 12th, less than a
25 month, just a few weeks later, it had been

1 denied for local historic landmark.

2 Is that a different designation?

3 That's -- it says it was denied because the
4 property does not meet --

5 MS. SPAIN: Oh, oh, oh, that's because
6 that application is specifically -- because it
7 didn't meet?

8 MR. RODRIGUEZ: For landmark only?

9 MS. KAUTZ: No.

10 MS. SPAIN: No, no.

11 MS. KAUTZ: (Inaudible). It does meet.

12 MS. GUIN: Does meet.

13 MS. SPAIN: Does meet. The very top of it
14 says on March 12th a determination --

15 MR. RODRIGUEZ: Okay.

16 CHAIRMAN TORRE: Does meet.

17 MS. SPAIN: -- letter was issued by staff
18 saying the property does meet.

19 MR. RODRIGUEZ: My fault. My misreading.

20 MS. SPAIN: Okay. It doesn't take much to
21 confuse me. We did what?

22 CHAIRMAN TORRE: So we visited this, but I
23 want to visit it again.

24 So the -- you write the determination, and
25 obviously you were going to respond saying it

1 meets, and then you start to write --

2 MS. SPAIN: Yes.

3 CHAIRMAN TORRE: -- the --

4 MS. SPAIN: Yes.

5 CHAIRMAN TORRE: -- the report.

6 MS. SPAIN: I think we requested that they
7 file a significance determination. Is that
8 right?

9 MR. LEWIS: Yes.

10 MS. SPAIN: Did we ask them for that?
11 Yes. Typically, that's what we do.

12 MR. RODRIGUEZ: So you -- was it -- you
13 made an administrative determination.

14 MS. SPAIN: That it does meet the minimum
15 criteria.

16 CHAIRMAN TORRE: And then up.

17 MR. RODRIGUEZ: And then --

18 CHAIRMAN TORRE: Immediately, it
19 triggers --

20 MS. SPAIN: Then we started the
21 designation report.

22 CHAIRMAN TORRE: -- it triggers your
23 designation report.

24 MR. RODRIGUEZ: You've got to put in the
25 application.

1 MS. SPAIN: That triggers coming here
2 within 16 days.

3 CHAIRMAN TORRE: And, again, I go back to,
4 the ones that don't ask sometimes get through.
5 If -- if they're doing remodeling --

6 MS. SPAIN: Well, they don't get
7 demolished, I can tell you.

8 CHAIRMAN TORRE: Yeah, but during
9 demolition, they basically --

10 MS. SPAIN: And if there's a large
11 percentage of the home that's -- these are the
12 worst cases. If they're not flagged as a
13 demolition, they go in the building department.
14 They go entirely through all the different
15 trades. They get approval. They go -- what's
16 called to do a takeoff at the very end, to see
17 what to charge, you know, for the permit.

18 And the two guys that do those takeoffs
19 sometimes call me and say, "You need to come
20 here, because the majority of this home is
21 being demolished." You know, if it's over 50
22 percent of the home, it's flagged for me
23 flagged. And sometimes that isn't caught until
24 the very end.

25 CHAIRMAN TORRE: Or if they're away a lot

1 of fabric of some important structure, that --

2 MS. SPAIN: Yeah.

3 CHAIRMAN TORRE: -- that would be a
4 trigger for that.

5 SPEAKER: Yeah.

6 MS. SPAIN: So sometimes we step in at the
7 very end, where they've been approved for a
8 building permit, and we stop that.

9 MR. RODRIGUEZ: Let me follow up with one
10 question to you guys, and I asked the same
11 question to someone else who came with an Art
12 Moderne house.

13 If this is designated, how will it change,
14 materially change your plans for what you want
15 to do with the house?

16 MR. McCULLOUGH: Do you mind?

17 MR. LEWIS: Well, let me give the nuts and
18 bolts part of that first. It will
19 fundamentally change how you're making the
20 addition, because right now we are trying to
21 respect the house, but we are using some of the
22 lines of the house, whereas with a historic
23 designation, we have to be structurally
24 distinct from the existing house. So --

25 MS. SPAIN: Oh, but that's -- but that's

1 very easy to --

2 MR. LEWIS: It will require a pretty
3 significant redesign.

4 MR. RODRIGUEZ: I think you can work with
5 the staff to make that happen.

6 MS. SPAIN: Yeah. But I again have to
7 remind you that you're only here to determine
8 whether it fits a criteria for designation.

9 MR. RODRIGUEZ: Yes, I know.

10 MS. THOMSON: It does.

11 MS. SPAIN: Sorry. You know, that's my
12 task.

13 MR. RODRIGUEZ: It's a subjective analysis
14 also.

15 MS. SPAIN: Yeah.

16 CHAIRMAN TORRE: Okay. Any further
17 questions? Commentary?

18 Thank you, sir.

19 MR. McCULLOUGH: Thank you.

20 CHAIRMAN TORRE: Thank you. Close the
21 public hearing. And let's see what we've got.
22 I think I've stated my comments, so you're free
23 to make your own discussion and -- Jan's very
24 quiet today.

25 MS. THOMSON: I'm very quiet today. I'm

1 sorry. I should be louder. These things
2 bother me.

3 No, I was just looking at this, at the way
4 this house looks from the outside, and I agreed
5 with what you were saying, that -- that it has
6 lots of features to it that -- this is
7 bothering me. Lots of features to it that --
8 it's like a gem. Not a gym. A gem.

9 SPEAKER: A gym?

10 MR. RODRIGUEZ: We got it --

11 MS. THOMSON: You know, I mean, the --
12 like that entry feature there? It's pristine.
13 That's what you were saying.

14 CHAIRMAN TORRE: I think -- well,
15 architecturally, you know, again, what's an
16 exemplary piece of -- of architecture? It's
17 somewhat relative, you know. I think for what
18 these styles are supposed to be, this is
19 actually a very nice design, and it's very
20 well-articulated.

21 And, to me, it's a very attractive house
22 that is done correctly. The balances are good.
23 And I really like the way, the way it looks and
24 I -- again, to me, it's an exemplary piece of
25 Art Moderne. It is -- it is very good design.

1 MS. THOMSON: So I was just agreeing with
2 you, more or less.

3 MR. RODRIGUEZ: We recently designated
4 another house, very similar, and I think for
5 consistency in the way in which we mete our
6 justice, I think this a historic designation.

7 CHAIRMAN TORRE: I tend to agree. I think
8 you have a beautiful house. I really, really
9 do.

10 John, any comments, or --

11 MR. FULLERTON: I -- I think you're lucky
12 to have a -- a house that has the potential
13 that this one does. And I love that style. I
14 had a Moderne style home back a few years ago
15 on Country Club Prado, and it was a joy.

16 And, anyway, there's many, many things
17 that can be done compatibly architecturally for
18 this house. And there's space to do it and --
19 and I think it's a no-brainer. You should be
20 happy to join the club.

21 MR. McCULLOUGH: Am I about to join? I
22 have a feeling I'm about to join.

23 MR. FULLERTON: I -- I think you are. I
24 think you are.

25 MS. SPAIN: Then you get a plaque.

1 CHAIRMAN TORRE: Bruce, anything else?

2 MR. EHRENHAFT: I -- no. I -- I, too,
3 love the style of this house. I lived two
4 blocks away for 25 years, so I drove past this
5 house at least once every week, and it always
6 caught my attention.

7 I think it's significant that -- that
8 there are so few changes to the original. If
9 you look at the, you know, the -- the original
10 plans, of course the details on the garage
11 have -- have gone away when -- when they put
12 a -- a hurricane-resistant garage door on. But
13 all of the other lines are -- are the same.
14 The planters are there, but they've -- they've
15 been refaced.

16 Originally, it looks like it -- it had
17 the, you know, the, the typical square Spanish
18 tiles on the -- on the steps, and that that
19 faced -- was the facing on the -- on the
20 planter box in front of the, the -- at the base
21 of the curved entrances.

22 But it's -- it's -- it's all intact.
23 It's -- it's really a remarkable example of --
24 of this transitional style.

25 MR. FULLERTON: So I invite you to join

1 the club by moving for approval of the
2 designation of this beautiful house.

3 MS. THOMSON: I second it.

4 CHAIRMAN TORRE: Any further discussion?

5 (No response.)

6 CHAIRMAN TORRE: Let's go for a roll call.

7 MS. DIAZ: Mr. Ehrenhaft?

8 MR. EHRENHAFT: Yes.

9 MS. DIAZ: Mr. Rodriguez?

10 MR. RODRIGUEZ: Yes.

11 MS. DIAZ: Miss Thomson?

12 MS. THOMSON: Yes.

13 MS. DIAZ: Mr. Fullerton?

14 MR. FULLERTON: Yes.

15 MS. DIAZ: Mr. Torre?

16 MR. FULLERTON: Congratulations.

17 CHAIRMAN TORRE: Do you want to take a
18 little break?

19 MS. THOMSON: Yeah, I need to take a
20 break.

21 (Pause in proceedings.)

22 MS. KAUTZ: We've now lost a quorum until
23 John comes back.

24 CHAIRMAN TORRE: He went to the restroom.

25 MS. KAUTZ: We have to wait for him to

1 come back.

2 CHAIRMAN TORRE: We have to do what?

3 MS. KAUTZ: Wait for him to come back.

4 MS. SPAIN: You have to wait for him.

5 CHAIRMAN TORRE: Of course. I'm not going
6 anywhere.

7 MR. RODRIGUEZ: While, we're waiting, this
8 appeared on our desk.

9 MS. SPAIN: Is that the CRM?

10 CHAIRMAN TORRE: Anything to do with
11 park --

12 MR. RODRIGUEZ: Yes.

13 CHAIRMAN TORRE: Parks Department or
14 something.

15 MR. EHRENHAFT: No. This is the memo --
16 the memorandum of understanding from the Park
17 Service.

18 MS. SPAIN: Yeah. We're going to talk
19 about that a little bit later.

20 MR. RODRIGUEZ: Okay.

21 MS. SPAIN: Well, that's true. We can
22 just -- we can start -- we can discuss it now.
23 ElizaBeth, that's something that ElizaBeth is
24 working with. She'll explain it to you. It's
25 interesting.

1 CHAIRMAN TORRE: Want to do it right --
2 want to do it real quick?

3 MS. SPAIN: Yeah, we can go through it.

4 CHAIRMAN TORRE: Can you do it without the
5 fifth member?

6 MS. SPAIN: Yes, because you don't have to
7 vote on it.

8 CHAIRMAN TORRE: Okay.

9 MS. SPAIN: It's just for your
10 information.

11 MS. GUIN: Yeah. It's just -- in a way,
12 it's just reporting back to you.

13 A while back, you tasked the staff with
14 doing a survey of the homes built around
15 mid-century, so that we could come forward with
16 significance, integrity, qualifications.

17 So we mapped out homes built between '35
18 up to '68, which are a 50-year-mark, and it was
19 over 7,000 homes. So we knew that the
20 traditional method that we had been using to
21 survey, that wasn't going to work, or it was
22 going to take us forever to do that.

23 So, we were looking at different digital
24 ways. We worked with the University of Miami,
25 reported that too. They developed an initial

1 app that we then field-tested, so that you
2 could take your phone, your tablet out, and do
3 some simple survey work.

4 We decided not to move forward with
5 proceeding with that app, because there were
6 compatibility issues and data storage issues.
7 Part of what we wanted to do was be able to
8 deposit things with the State Historic
9 Preservation Office. Part of that is to meet
10 disaster preparedness, but, also, that's also
11 part of our mandate as a certified local
12 government.

13 So we wanted to make sure, whatever we do,
14 we sort of were looking at a bunch of different
15 moving parts and trying to find the best match.

16 When I was at the National Trust meeting
17 last year, and then again at the Florida Trust
18 meeting, they were talking about the
19 CRSurveyor, which was being built by the Park
20 Service.

21 And it was first initially done after
22 Katrina and Rita, when they had huge amounts of
23 historic structures in New Orleans to survey.
24 They began to look at GIS-based ways of mapping
25 and surveying and being able to do it quickly

1 and maintain that data pool.

2 They've been honing it since then, and
3 reaching out to different partners and
4 trying -- what they're trying to do is also
5 make it work on a national level, so that all
6 the state Historic Preservation offices also
7 would be using it.

8 So, in Florida, Vero Beach got a grant to
9 field test CRSurveyor, and we sort of jumped up
10 and down and said: Hey, you know, we have a
11 real need. We can see that this -- we've been
12 doing a lot of research, that this really would
13 work for us. You know? Can we come join the
14 party? And they said sure.

15 So that's what you're seeing with the
16 Memorandum of Understanding. This is still
17 part of the pilot study with the Park Service,
18 and continuing to develop this for,
19 particularly, surveying historic structures.

20 So we're sort of buying into the process
21 and we're being part of it. What we get on our
22 end then is perpetual use of this tool, which
23 it certainly is looking like this is going to
24 become the national tool.

25 So we're sort of, you know, on the ground

1 floor, sort of jumping in in -- in the
2 direction that this is going. So we're sort of
3 proud that, you know, they let us join and that
4 we're going to be able to field test it, and
5 then use it in perpetuity and work with the
6 state Historic Preservation office to sort of
7 help this become a statewide model, too.

8 CHAIRMAN TORRE: Is it still used with a
9 tablet or a phone?

10 MS. GUIN: Yes. It can be used either.

11 See, and a lot of the big part is being
12 able to disseminate the data that we collect,
13 that it's not just, you know, housed in our
14 office.

15 CHAIRMAN TORRE: Good luck.

16 MS. GUIN: That was part of what we wanted
17 to make sure happened.

18 CHAIRMAN TORRE: You stand there, and then
19 they ask you to fill in certain things. And
20 they obviously know where you're at, and then
21 that -- it gets classified --

22 MS. GUIN: Exactly.

23 CHAIRMAN TORRE: -- by the GPS point
24 you're in.

25 MS. GUIN: Exactly. And then, so the --

1 you know, the state Historic Preservation
2 office has agreed to write the code to be able
3 to enable the survey data to be deposited with
4 them.

5 CHAIRMAN TORRE: Does that make you walk
6 by every house that you want to designate?

7 MS. GUIN: Yes. I get my steps in.

8 MR. RODRIGUEZ: Does that mean that that
9 tool would be used in the process of
10 determining a designation?

11 MS. GUIN: It would be. And, also, what
12 it does is, it sort of lets us survey and find
13 out what's out there. You know --

14 MR. RODRIGUEZ: Because usually it's just
15 by year, not necessarily by the criteria for
16 designation, historic designation.

17 MS. GUIN: Right. Because we were looking
18 at -- because we know that the building stock
19 changed mid-century, especially as we get more
20 into, you know, the ranch style. What makes
21 that style? What are those characteristics
22 that, you know, are important, and important
23 here in Coral Gables?

24 So we need to do a lot of survey work to
25 be able to -- to really figure that out.

1 CHAIRMAN TORRE: So, I take it, and you're
2 standing there, you can -- you can click an
3 aerial shot of that exact day, that time that
4 you were there, it's going to record the aerial
5 of that moment.

6 MS. GUIN: Right.

7 CHAIRMAN TORRE: You can probably take a
8 picture from the front for -- for that to go
9 online to wherever you're -- you're saving
10 that.

11 So, all this becomes basically almost
12 like, not only a survey, but it's actually a
13 visual survey. It's a map survey. It's a --

14 MS. GUIN: Right. And it's tied to the
15 GS --

16 CHAIRMAN TORRE: You can write
17 information, what you've seen. All that stuff
18 can be recorded --

19 MR. RODRIGUEZ: Will it be accessible to
20 the public?

21 MS. GUIN: Eventually, it will. I mean,
22 as we do it now, it's not. But, I mean,
23 eventually it will be housed at the state. And
24 what the Park Service wants to do is sort of
25 build this, you know, large database that

1 people can go and -- and look and sort of map
2 things by year, by decades, by architects, by
3 significance, contributing, non-contributing,
4 to be able to really get a real sense of, you
5 know, what's going on in the City, how it grew,
6 what's important.

7 CHAIRMAN TORRE: Do you have to do this
8 for 7,000 houses?

9 MS. GUIN: You asked us to.

10 CHAIRMAN TORRE: You're going to walk
11 7,000 houses during the --

12 MS. GUIN: Eventually.

13 CHAIRMAN TORRE: During a political year.

14 MS. GUIN: What we're doing is that
15 we're -- the pilot study we'll, we'll be doing
16 ourself, and sort of developing it. But we
17 also sort of want to segment it out, so that we
18 could use a volunteer base, or students from
19 UM to do part of the survey, you know, and be
20 able to amass a lot of data. And then the
21 fine-tuning we would do in the office.

22 CHAIRMAN TORRE: Good luck.

23 MS. GUIN: Thanks.

24 CHAIRMAN TORRE: Thanks for sharing this
25 with us.

1 Okay. We're ready?

2 MS. KAUTZ: Yep. The next item.

3 *****

4 SPECIAL CERTIFICATE OF APPROPRIATENESS

5 CASE FILE COA (SP) 2018-003

6 *****

7 CHAIRMAN TORRE: Last item today, Case
8 File COA (SP) 2018-003: An application for the
9 issuance of a Special Certificate of
10 Appropriateness for the property at 524 Hardee
11 Road, a contributing resource withing the
12 "French Country Village," legally described as
13 Lot 4 and 17, Block 259, Coral Gables Riviera
14 Section 11, recorded in Plat Book 28, Page 23,
15 of the Public Records of Miami-Dade County.
16 The applicant is requesting design approval for
17 the construction of a freestanding cabana and
18 alterations to the existing perimeter wall.

19 MS. KAUTZ: It's a 1940s photo of the
20 house in question. It's part of the French
21 Country Village, designed by Philip Goodwin,
22 who was a New York architect, specialized in
23 French architectural designs.

24 This village was designated in February of
25 1990. What's interesting about this picture is

1 that for all of the rest of the properties on
2 Hardee Road, the photos are taken actually from
3 Hardee. But since this is a through lot, it's
4 the -- it's the lot facing Hardee, then the lot
5 immediately behind it.

6 This lot is actually taken from the back
7 side. So this is a picture of the back of the
8 house.

9 Here's the location. You can see the lots
10 in question and how they span street to street.

11 The applicant is requesting design
12 approval for the construction of a freestanding
13 cabana, the extension of existing pool deck to
14 provide access to the cabana, alterations to
15 the existing perimeter, south perimeter wall.

16 There are no variances requested. There
17 were some things from the Board of Architects
18 that are in your -- in your report, that have
19 already been addressed by the applicant in
20 your -- in your submittal.

21 And we do recommend in favor of it. We
22 have one -- one observation at the end, but I'm
23 going to turn it over to the architect to make
24 his presentation.

25 MR. PONCE: Good afternoon. Alejandro

1 Ponce. I'm the architect. This is Stuart
2 Rosenberg, the owner.

3 And this is -- this is the part of the
4 house, this is the --
5 Alejandro Ponce.

6 This is the (Inaudible).

7 SPEAKER: You have to use the microphone.

8 MR. EHRENHAFT: Could you use the other
9 microphone so that we can hear you more
10 clearly?

11 MR. PONCE: Hello?

12 MS. THOMSON: There you go.

13 MR. PONCE: Sorry about that.

14 Okay. So this is -- this is the front
15 of -- the front of the house from Hardee Road.
16 This is the location map. There's a red --
17 it's right there.

18 This is from the -- from the front and
19 from the back. And this is what we'll be
20 talking about later, the fence that we're going
21 to be --

22 MS. THOMSON: I don't have it.

23 MR. PONCE: -- remodeling right here.

24 That little entrance right there on the top.

25 This is the rear. The rear -- the same

1 picture that Kara showed, beginning -- but this
2 is from the rear.

3 And then that's looking from the house
4 towards the rear, towards Obis -- towards
5 Barbarossa and San Vicente. San Vicente. And
6 this tree is staying there.

7 So, basically what -- what my idea was,
8 and the concept, was to take these three arches
9 that are here, and basically incorporate them
10 to the back, basically dealing a dialogue
11 between the existing and the new cabana.

12 This is the site plan. Hardee Road.
13 Barbarossa. San -- San Vicente. The pool, the
14 existing pool. And then the -- the new cabana.

15 This is the existing house right now as it
16 sits from the rear. This is with the tree in
17 place. And then our cabana is going to be
18 right behind that tree, in line with the three
19 arches that are there (Inaudible).

20 That's what we're proposing. And then in
21 the previous -- I hadn't shown them the
22 elevations, the built-in barbecue, which is
23 what I'm showing there now on that -- on
24 that -- on that piece.

25 And then this is with the -- the existing

1 wall. And then the new gate that we're
2 proposing. Double gate, six-foot high, in
3 wood.

4 The Board had -- in the original one, in
5 the original design, the arch work matching the
6 arches on the cabana. So, that was one of the
7 comments that the Board made, and I went --
8 went ahead and I changed them. On your plans
9 that you have, it was changed so you could see
10 that.

11 The next one just shows the -- the plans
12 of the -- of the cabana. The roof plan. The
13 actual floor plan.

14 See, we have a built-in barbecue on one
15 side and then we have a free -- a counter on
16 the other side, for prep area, with a frig and
17 an icemaker.

18 These are just the elevations of the --
19 the cabana freestanding.

20 And this is the gate. Right now the gate
21 jettisons at an angle on the inside.
22 Basically, we're bringing back along -- along
23 Barbarossa, and then we're putting the double
24 gates, maintaining the same type of wrought
25 iron that's there now on the wall, and

1 everything. We're not changing that.

2 And that's it. Any questions?

3 MR. FULLERTON: Nice job.

4 MS. KAUTZ: Our only comment had to do
5 with the fact that the submittal before you did
6 not have any of the elevations with the
7 built-ins shown. And we spoke before the
8 meeting, and they're in your PowerPoint now.
9 So if you can give me (Inaudible).

10 SPEAKER: Okay.

11 MS. KAUTZ: Then we're satisfied.

12 CHAIRMAN TORRE: The railing that's on the
13 drawings is the railing that's existing.
14 Correct?

15 MR. PONCE: Yes, yes, yes. Yes, it is.
16 Yes. And they're the same railings inside the
17 house, too. All along on the property.

18 CHAIRMAN TORRE: Has this been through the
19 Board of Architects?

20 MR. PONCE: Yes.

21 SPEAKER: Yes.

22 MR. FULLERTON: It appears that the open
23 terrace on the house itself is roughly the same
24 dimension as the --

25 MR. PONCE: Yes. Yes, it is. Yes, it is.

1 Yes, it is.

2 MR. FULLERTON: I think this is a very
3 nice, very nice addition, responsive to the
4 existing home and careful about the tree. I
5 see you're 12 feet away from the tree and
6 you're suspending your slab --

7 MR. PONCE: Yes.

8 MR. FULLERTON: -- on piles. Very good
9 job.

10 MS. THOMSON: Mr. Parsley would be happy.

11 CHAIRMAN TORRE: (Inaudible).

12 MR. ROSENBERG: The tree will be happy.

13 MR. PONCE: Well, the tree is a -- it's a
14 beautiful tree. It's a beautiful backyard too.

15 CHAIRMAN TORRE: Well, any -- I think we
16 should let Jan make some motions.

17 MR. FULLERTON: I agree. I'm hogging
18 the -- I'm hogging this.

19 MS. THOMSON: I know. I've been scared to
20 make any motions today. I don't know -- for
21 some reason. It's an off day or something.

22 I move that we approve the additions and
23 changes that they're looking to make, that
24 they've put in front of us.

25 CHAIRMAN TORRE: Perfect.

1 MR. FULLERTON: Raul?

2 MR. RODRIGUEZ: Second it.

3 MR. FULLERTON: There you go.

4 CHAIRMAN TORRE: Beautiful. Any further
5 comments or discussion?

6 (No response.)

7 CHAIRMAN TORRE: Roll call.

8 MS. DIAZ: Mr. Fullerton?

9 MR. FULLERTON: Yes.

10 MS. DIAZ: Mr. Ehrenhaft?

11 MR. EHRENHAFT: Yes.

12 MS. DIAZ: Mr. Rodriguez?

13 MR. RODRIGUEZ: Yes.

14 MS. DIAZ: Miss Thomson?

15 MS. THOMSON: Yes.

16 MS. DIAZ: Mr. Torre?

17 CHAIRMAN TORRE: Yes.

18 MR. PONCE: Thank you.

19 CHAIRMAN TORRE: See you later.

20 MR. PONCE: I appreciate it.

21 CHAIRMAN TORRE: And thank you guys --

22 MR. PONCE: Thank you.

23 CHAIRMAN TORRE: -- for being patient.

24 SPEAKER: That's a nice project.

25 SPEAKER: Yeah, it is. It's very nice.

1 MS. KAUTZ: You're not done?

2 CHAIRMAN TORRE: I'm sorry?

3 MS. KAUTZ: You're not done.

4 CHAIRMAN TORRE: We're not done.

5 MR. RODRIGUEZ: We're not done?

6 CHAIRMAN TORRE: I didn't think we were
7 done.

8 SPEAKER: Surprise attack.

9 MS. THOMSON: We have, like, two more
10 properties.

11 SPEAKER: They were removed from the
12 agenda.

13 MR. FULLERTON: I -- I have a small point
14 of interest, only interesting to me, I'm sure.

15 SPEAKER: (Inaudible) mentioned the City
16 project update.

17 *****

18 DISCUSSION ITEM

19 *****

20 MS. KAUTZ: We have a discussion item to
21 bring to you-all.

22 MR. RODRIGUEZ: What? A what?

23 MS. KAUTZ: A discussion item to bring to
24 you-all. Give me one second.

25 MR. RODRIGUEZ: Is it on the agenda?

1 SPEAKER: Thank you, Kara.

2 MS. KAUTZ: Okay. If you can put the
3 PowerPoint back up, please.

4 SPEAKER: (Inaudible) he took those steel
5 casement windows out.

6 MS. KAUTZ: On March 16 --

7 SPEAKER: Original.

8 MS. KAUTZ: -- we received a significance
9 request for three properties on Sidonia Avenue,
10 which are 27, 31 and 35. They are the left
11 three on that square yellow rectangle. Sorry.
12 Not square. Yellow rectangle.

13 In looking at these properties and doing
14 the research on them and the permit history,
15 and looking at how they evolved, it becomes
16 very clear very quickly that the properties on
17 that street were designed by the same architect
18 for the same owner/builder, permitted
19 sequentially, and were grouped in pairs. So
20 I'll walk you down the street.

21 And this is -- this is the -- a plat map
22 for the Douglas section. And you can see the
23 line of white on the right side of Sidonia
24 right there. And then there are two that face
25 Douglas that are all with the same -- same time

1 period, same everything. So if you can't see
2 that, it's these on the map.

3 This is a view looking down the street,
4 looking towards the east, towards Douglas Road.

5 This one is -- the first one shows -- the
6 first two are the ones that are already
7 designated. They're 1920s buildings that we
8 designated in December of 2017. 43 and 39
9 Sidonia.

10 And then this is just the properties that
11 are in question, the six remaining on this side
12 of the street.

13 You can see they're all two-story,
14 rectangular. I have a nice streetscape. This
15 is looking to the -- to the west.

16 MR. FULLERTON: They're connected in the
17 center, in the --

18 MS. KAUTZ: They are not.

19 MR. FULLERTON: They're not.

20 MS. KAUTZ: They're individual, but they
21 are grouped architecturally.

22 MR. FULLERTON: Yeah.

23 MR. EHRENHAFT: And so they have little
24 garden spaces between them?

25 MS. KAUTZ: Yes.

1 MR. EHRENHAFT: That are in common, right?

2 MS. KAUTZ: Yes. So, going through each
3 of them, just to sort of take you down the
4 street, this is starting closest towards
5 Douglas, to the east and moving west.

6 This is 11 Sidonia. It was permit Number
7 6892 in 1944, and as with all of them, the
8 architect is E.L. Robertson and W.M. Baxter.
9 For owner/builder, Merwitzer and Tucker.

10 And this, what you can see on these,
11 there's the 1940s photo up top, and down below
12 is a photo contemporary.

13 This is its -- this is its pair at 15
14 Sidonia. And you can see the -- the entrances
15 face one another towards the center.

16 19 Sidonia, we're coming to the next pair.
17 I'm not going to read all the permit numbers
18 for you, but they are sequential. And then the
19 next, its twin, to the left.

20 And then we have 27 Sidonia, which is the
21 first of the pair.

22 And 31 Sidonia, which is its twin as well.

23 Now, thrown in the middle of the street is
24 35 Sidonia, which is a little bit different,
25 which you'll see from the photographs. It was

1 built in 1954. Architect is Gerard Pitt. It
2 is a single stand-alone, permitted much later,
3 so it does not sort of fit the criteria of the
4 other ones, or the pattern of the other ones, I
5 should say. But it is one of the ones under
6 consideration.

7 And then these are the two that are on
8 Douglas. It's 1306 and 1310 Douglas, but the
9 property appraiser has them as one folio right
10 now. So this is 1306, and also its twin.

11 So, what we are requesting is that when
12 taken alone, these properties don't necessarily
13 meet individual designation criteria. In fact,
14 there have been three letters issued for --
15 there have been letters issued for three of the
16 properties, in 2005 and 2006. They were all
17 issued at different times. They came in
18 separately and they were only being evaluated
19 for individual designation, if they meet the
20 criteria as individual.

21 In this case, we would like to have the
22 opportunity to investigate all of them as a
23 district of post-war architecture, in that each
24 of them may not individually qualify, because
25 they've had some alterations. Most of the

1 windows have been changed in them. But as a
2 group and a streetscape they -- they tell a
3 story of 1944 architecture.

4 So that's what -- that's this -- it's not
5 a determination that we've made yet. Dona
6 wanted to bring this to you-all to see how you
7 felt about it.

8 MR. FULLERTON: Could this be a district?

9 MS. KAUTZ: Yes.

10 MR. FULLERTON: Is that what you're after?

11 MS. KAUTZ: Yes.

12 MS. SPAIN: That's what we were thinking.

13 And we're not here advocating designating them,
14 but we would like to do a designation report
15 and come to you for your determination, because
16 I -- I think it warrants further research.

17 CHAIRMAN TORRE: So there some requests
18 currently on -- on your desk.

19 MS. KAUTZ: For three, yes.

20 MS. SPAIN: For historic significance for
21 three of them. Right?

22 CHAIRMAN TORRE: Of the six -- you showed
23 us six or seven, maybe.

24 MS. KAUTZ: I showed you eight.

25 CHAIRMAN TORRE: Eight.

1 MS. KAUTZ: And of the -- the requests for
2 this was for 27, 31, and 35.

3 CHAIRMAN TORRE: If you were going to
4 expand this to other streets, would it not
5 imply that there's more to this district than
6 just this street?

7 MS. KAUTZ: Well, looking -- looking at
8 this group, it's unique in that it's the same
9 architect, same owner/builder, same sequential
10 time permitting, same 1944 permit numbers.

11 There are, we found already, not part of
12 this -- two on Antiguera. Same -- same owner,
13 same builder, same architects, that are
14 remarkably similar to 11 and 13.

15 So there might be more out there, but we
16 don't know yet.

17 CHAIRMAN TORRE: And the three are from
18 the same owner? The three requests are from
19 the same --

20 MS. KAUTZ: Currently, I believe two are
21 owned by the same organization. But the -- the
22 group -- the letters came in from the same
23 group. But I don't -- I don't think -- I don't
24 think one of them is owned by them.

25 CHAIRMAN TORRE: One entity's asking for

1 three determinations.

2 MS. SPAIN: Yes.

3 CHAIRMAN TORRE: Or one lawyer -- lawyer,
4 or whatever you want to call them.

5 MS. KAUTZ: It's not -- it doesn't have
6 the same name on the property appraiser.

7 MR. FULLERTON: Okay. So there's pressure
8 on this whole area to develop, redevelop, to
9 your knowledge?

10 MS. KAUTZ: I mean, there's pressure
11 everywhere right now to redevelop.

12 CHAIRMAN TORRE: How did the --

13 MR. FULLERTON: I guess the question would
14 be does zoning even allow a -- a greater
15 density there.

16 CHAIRMAN TORRE: Well, that's what I was
17 going to get to. So do you know enough about
18 the -- the North Ponce ordinance, as to how it
19 helps this cause of not tearing these down?

20 MS. KAUTZ: I know enough about it to just
21 be slightly knowledgeable, but not enough.

22 CHAIRMAN TORRE: How -- how can we --

23 MS. KAUTZ: There -- there are incentives,
24 and there are also the TDRs --

25 CHAIRMAN TORRE: Well, how can we --

1 MS. KAUTZ: -- the TDRs available.

2 CHAIRMAN TORRE: How can we gain enough
3 knowledge to know what incentives were given to
4 the historic properties or --

5 MS. SPAIN: We can --

6 CHAIRMAN TORRE: -- or whatever was done
7 there, that can help us understand?

8 MS. SPAIN: We certainly -- we certainly
9 can do that research and bring them back if you
10 want us to go forward doing the research.

11 I mean, right now they have the ability,
12 if they are designated as historic, to sell off
13 transfer of development rights.

14 MS. KAUTZ: And ad valorem.

15 CHAIRMAN TORRE: In that area.

16 SPEAKER: Right.

17 MS. SPAIN: And, obviously, ad valorem.
18 But I know there are other incentives in that
19 overlay district in North Ponce, but I'm --
20 we're not just -- I'm not as knowledgeable as I
21 should be.

22 CHAIRMAN TORRE: To me, I think the whole
23 North Ponce corridor or district had -- had a
24 big study done for the purpose of determining
25 what was best for that district.

1 We're not educated on that, on that
2 process, or what they tried to do. I think it
3 would be helpful to us to understand what
4 really was going on and what benefits were
5 being offered --

6 MS. SPAIN: Absolutely.

7 CHAIRMAN TORRE: -- for us to really make
8 good judgments as to how to move it forward on
9 that area.

10 MS. THOMSON: Yeah. I'm looking at these
11 things. Like, this Number 19 looks to me like
12 it has some historical significance, maybe.
13 Maybe.

14 CHAIRMAN TORRE: But, again, what I'm
15 saying is, if developers are going to come and
16 push for certain things, and we know there's
17 other benefits that are there, you know, our
18 deliberations could be done a little different,
19 knowing, look, you know, you're being a little
20 greedy, when there's obviously this option for
21 you and this kind of --

22 MS. SPAIN: Do you know whether that's
23 gone for a second reading at the City
24 Commission?

25 CHAIRMAN TORRE: I think it went through,

1 but I mean, I would have loved to have our --

2 MS. SPAIN: I think it did also, but we
3 should bring that to you.

4 CHAIRMAN TORRE: I think we should have a
5 presentation that helps us understand it. And
6 if it has to lengthen the meeting by half an
7 hour, so be it. I think somebody should do a
8 presentation that gives us enough knowledge.

9 MS. SPAIN: That's a good idea anyway,
10 regardless of this group of -- of buildings.

11 MS. THOMSON: Uh-huh.

12 MR. EHRENHAFT: But can -- can I digress
13 and go back to just the discussion about
14 district?

15 MS. SPAIN: It's actually the topic at
16 hand.

17 MR. EHRENHAFT: Okay.

18 MS. SPAIN: I don't think that's a
19 different -- (inaudible).

20 MR. EHRENHAFT: What's significant about
21 them is that one -- it's one architect, but --
22 but we've -- we've had other examples that have
23 come before us where you have matched pairs of
24 these apartments.

25 So if you're doing a district, is it going

1 to be potentially because it's -- it's
2 Robertson and -- and Baxter or -- or is it the
3 typology?

4 MS. KAUTZ: I don't know the answer to
5 that yet.

6 MS. SPAIN: We have to do the -- we really
7 need to do the --

8 MS. KAUTZ: We need to sort of branch out
9 and see what else is around there.

10 MS. THOMSON: We need to know, because
11 I'm -- like I started to say -- and I speak
12 slowly. I'm sorry. I'm more like my father
13 than my mother.

14 But I'm looking at these apartments, and
15 there's so many, what I -- and I'm choosing my
16 words here, because I can say some really nasty
17 things. There are so many apartment buildings
18 and things in the North Gables, in that area,
19 that I have no use for.

20 MS. KAUTZ: Don't meet the criteria?

21 MS. THOMSON: Okay. Maybe, maybe, maybe.
22 But what I want to say about this, why would we
23 designate this whole district of ugly buildings
24 just to save it for the architect?

25 CHAIRMAN TORRE: No.

1 MS. SPAIN: Well, that's not --

2 MS. KAUTZ: It's not necessarily for the
3 architect.

4 CHAIRMAN TORRE: And that's my point, is
5 that the purpose of a historic designation in
6 some cases is to protect urban areas from --
7 from being challenged and changed. And there's
8 a lot of other things. From a social-economic
9 perspective, it's relevant what economic --
10 what Historic Preservation does.

11 From a socioeconomic, it means to have
12 smaller units, to have diversity of units, to
13 have diversity of people living in places.
14 That's what we do in Preservation.

15 MS. THOMSON: Okay.

16 CHAIRMAN TORRE: That is what I want to
17 learn about this, so that we in context can
18 help the Ponce district, and help the downtown
19 area that has the walkability factor, that has,
20 you know, all those great things.

21 If we don't have that in our knowledge, I
22 think we -- we would then fail to do the right
23 job.

24 MS. SPAIN: I would agree with you on
25 that.

1 MR. RODRIGUEZ: I thought that's what the
2 Ponce, North Ponce initiative was all about.

3 CHAIRMAN TORRE: That's right.

4 MS. SPAIN: That's right.

5 CHAIRMAN TORRE: We are a very important
6 piece of that whole initiative.

7 MS. SPAIN: And we're (Inaudible) an
8 important piece.

9 CHAIRMAN TORRE: And we're at the front,
10 front line of that defense for that -- for that
11 area.

12 MS. SPAIN: I will say, though, I don't
13 like Historic Preservation to be used to
14 prevent something from happening.

15 CHAIRMAN TORRE: Understood. But -- but
16 also --

17 MS. SPAIN: But I -- but I think that it's
18 important --

19 MS. THOMSON: I agree.

20 MS. SPAIN: -- for you all to be
21 well-versed with that North Ponce area and
22 what's -- that overlay district is very
23 important. I -- I just don't know enough about
24 it.

25 MR. RODRIGUEZ: The Commission has adopted

1 a policy on this, has it not?

2 MS. SPAIN: Yes, I believe so.

3 MS. THOMSON: Didn't -- didn't Michael
4 Tobin have something to do with the North Ponce
5 designation, or the district up there at -- he
6 was my dad's old law partner. I think he had
7 something to do with that.

8 MS. SPAIN: We can bring that back.

9 CHAIRMAN TORRE: I think it's important --

10 MS. SPAIN: Absolutely.

11 CHAIRMAN TORRE: -- that we really work
12 together on -- on that part, so that we're
13 strengthened here.

14 MS. KAUTZ: It's just a very -- in our
15 opinion, it's a very intact streetscape of
16 post-war housing.

17 CHAIRMAN TORRE: Does it have to move
18 forward quickly, or do you guys feel like --
19 you have to give a response, right, to
20 somebody?

21 MS. SPAIN: Yeah. I mean, it's not fair
22 to the applicant to just leave them hanging out
23 there. So we would like to turn it around
24 fairly quickly and bring it back to you.

25 MS. KAUTZ: June.

1 SPEAKER: Or July.

2 MR. RODRIGUEZ: But the applicant is only
3 for three of them.

4 MS. SPAIN: Yes.

5 MR. RODRIGUEZ: And you've shown us about
6 eight or nine now.

7 MS. SPAIN: Yes, but we would bring it
8 back as a group of eight or nine, at least on
9 these, because --

10 MR. RODRIGUEZ: Could we have that
11 briefing on the -- on the adopted policy before
12 then?

13 MS. SPAIN: Yes. I think that's fine.

14 MS. THOMSON: Yeah.

15 MS. SPAIN: I just say July because --

16 MR. EHRENHAFT: So are you saying July
17 because there's a time period before?

18 MS. SPAIN: No. No. I'm saying -- I'm
19 saying we probably won't be able to make it for
20 May, and I'm not going to be at the meeting in
21 June.

22 MR. EHRENHAFT: Oh, okay. Okay.

23 MS. SPAIN: So I just would like to be --

24 MR. EHRENHAFT: Understood. Okay. Yeah.

25 CHAIRMAN TORRE: Do you then just review

1 these eight properties? You will not go
2 further than --

3 MS. SPAIN: Well, let's see. Well, we can
4 see.

5 CHAIRMAN TORRE: You may go a little
6 further in the discussion.

7 MS. KAUTZ: I mean, just to get a broader
8 context, it might be interesting to go see
9 what's -- what's still around there.

10 CHAIRMAN TORRE: Can you include that part
11 of the discussion which I just described as
12 maybe a precursor to your presentation?

13 MS. SPAIN: Um-hmm. So we would like
14 direction.

15 CHAIRMAN TORRE: Make sure you don't do it
16 on a day we have six items.

17 MR. EHRENHAFT: Is -- one last question:
18 Is the individual who -- who made the
19 application pointing only to --

20 MS. SPAIN: I believe there is someone
21 here that would like to speak to that.

22 MR. EHRENHAFT: Okay.

23 MS. BARON: Good afternoon. I'm Lina
24 Baron. I was here when the Board voted and
25 discussed many times, for many, many meetings

1 that they have for North Ponce. They want it
2 to, you know, become a lot better than it is
3 now.

4 All this area, all North Ponce have
5 four-plexes. Many are bigger apartment
6 buildings. Many are alike, are just four --
7 four apartments, with no parking spaces. So
8 it's a mess over there finding a place to park.

9 The new initiative of the City to take a
10 look at this area is because since there was no
11 motivation to be -- to develop better things,
12 that those apartments that were not being sold
13 and they were like -- for instance, we have a
14 couple of buildings there, and apartments with
15 no parking, with no AC. And we're having many
16 problems.

17 So we have to rent them very cheap,
18 because of those things. People really want to
19 have AC, a place to park, and not arrive and
20 not find a place. And the people who are
21 living currently there maybe are not the best
22 for what Coral Gables wants.

23 That's what I have heard in the several
24 meetings that the Board had with -- for
25 instance, in one of our properties, the police

1 came and they said, "Oh, did you know that
2 someone" -- we had had like three calls,
3 because the person was on drugs and almost
4 died. And we didn't know.

5 But that's what you get when you have a
6 place that is with no parking, with no AC.
7 That's the type of people who will live there.

8 So that's why we want to do something. We
9 have these properties. And if you see our --
10 it's recent, built in 1956, which if you see,
11 is very recent, there is no reason for historic
12 protection.

13 The neighbor, our neighbor 19 Sidonia,
14 they got no letter, no historical -- the letter
15 that is not historical. So -- and that is
16 right next to us and that is same design. All
17 of there have almost same architects.

18 So you cannot froze something in the time
19 just because a specific architect design it.
20 You know, I understand that you protect some
21 beautiful buildings. But if you see, for
22 instance, 35 Sidonia, you wouldn't see it.
23 It's a house in the front that has nothing in
24 particular. It's a two -- and in the back --
25 they built in the back four apartments, small

1 tiny apartments, like -- like efficiencies.

2 Who lives there? You know? And that is a
3 problem that the City is having. And they
4 want, what I've heard, is to make Mediterranean
5 new buildings for the people that live in Coral
6 Gables. Nice Mediterranean projects.

7 So we see that we -- you should not, you
8 know, go against what the City and what all the
9 people in Coral Gables voted for and are
10 towards -- find places that they can live here.
11 But nice places. No old efficiencies with no
12 AC and no parking spaces.

13 Okay. Thank you.

14 CHAIRMAN TORRE: We understand. Thank you
15 for coming up.

16 MS. THOMSON: Thank you.

17 MS. KAUTZ: So 35 Sidonia is the one
18 that -- that would sort of be an anomaly in
19 all of this. It doesn't -- it's built 10 years
20 later. It's not within the same period. It's
21 different architects, different style, single
22 building.

23 I personally, if we're going to look at
24 this at a district of post-war housing, would
25 be comfortable not including that one.

1 MR. FULLERTON: Is there a way to address
2 the parking issue there? I mean, it doesn't
3 necessarily meet zoning codes as they exist
4 today.

5 MS. SPAIN: I would think there would be a
6 way to put in parking.

7 MR. FULLERTON: Those are 50-foot lots, I
8 think, most of them.

9 MS. SPAIN: I don't --

10 MR. FULLERTON: It seems like you could
11 put four or five parking spaces perpendicular
12 to the street inside the property.

13 MS. KAUTZ: Well, if you look at the one
14 on Douglas, they did that.

15 MR. FULLERTON: Yeah.

16 CHAIRMAN TORRE: There's a whole series of
17 protections against curb cuts, I'm sure, in
18 the --

19 MS. BARON: Yeah. (Inaudible). There's
20 no way. There's no way --

21 CHAIRMAN TORRE: This is very complex. I
22 just want you to know.

23 MR. FULLERTON: I'm sure it is. I just
24 think they've got to do something about that,
25 though. You can't park in --

1 MS. SPAIN: Sometimes in those areas,
2 there are intrusions into the areas on the
3 street where they park, because businesses,
4 people park there, there's a school nearby, or
5 something like that.

6 CHAIRMAN TORRE: Yeah.

7 SPEAKER: That's why if they --

8 MS. SPAIN: So they're able to do
9 residential permit areas, so that at least the
10 street parking is left over. So there are ways
11 that the City has to help people with the
12 parking issues, including allowing them to
13 park -- I know we've done that on historic
14 properties.

15 CHAIRMAN TORRE: Including a plan for a
16 garage that feeds the area. There's a whole
17 series of discussions.

18 MS. SPAIN: You and I have had that
19 conversation.

20 CHAIRMAN TORRE: We keep -- we keep going
21 for a long time. But, yes, there are lots of
22 plans and discussions on this area.

23 MS. SPAIN: Anyway, the one that Kara was
24 talking about, we're -- we're comfortable not
25 having that part of this district, so that we

1 could issue a letter saying that that's not
2 significant, and continue on.

3 CHAIRMAN TORRE: I would -- I would maybe
4 suggest that there's a study going on by a
5 particular person, that maybe a further study
6 would be done to this area.

7 MS. BARON: Yeah, because it's all North
8 Ponce. And now Mr. -- (Inaudible).

9 MS. SPAIN: Do you want to -- do you want
10 to step up, so --

11 MS. BARON: Yeah.

12 MS. SPAIN: That's okay.

13 SPEAKER: I don't think we have a name and
14 address, for the record.

15 MS. BARON: There were several, like
16 during the past two years, there have been a
17 long study by Mr. -- what is the --

18 SPEAKER: Ramon.

19 MS. SPAIN: Ramon Trias.

20 MS. BARON: Ramon Trias, done by -- by his
21 group and met with all the people living there.
22 And they walked all the streets and did two
23 years of studies to get -- reach to a point.

24 So that needs to be considered here,
25 because --

1 MS. SPAIN: Absolutely.

2 MS. BARON: -- if you are going to look at
3 street, you cannot look at street; you need to
4 look at the whole North Ponce area, which is --

5 MS. SPAIN: I think that's what they're
6 saying.

7 MS. BARON: -- which is exactly like that.

8 MS. SPAIN: Just so you know, a big part
9 of that study was Historic Preservation and
10 saving those that are historically significant.

11 CHAIRMAN TORRE: Okay. I think we're
12 going to come back to this discussion, I'm
13 sure, soon. So make sure that we have enough
14 time when you guys come back. Don't pack us
15 with five or six items and that long discussion
16 that could get a little bit long-winded.

17 MS. SPAIN: It all depends on, you know --

18 CHAIRMAN TORRE: I know. But --

19 MS. SPAIN: I'm not going to tell someone
20 that they can't get on the agenda --

21 CHAIRMAN TORRE: I understand.

22 MS. SPAIN: -- because we need to have a
23 discussion.

24 CHAIRMAN TORRE: Just be conscious that
25 that meeting could go -- that meeting could go

1 a little long.

2 MS. SPAIN: Could you make a motion to
3 have us at least bring it back? This is not to
4 designate anything. This is not -- this is
5 just to do some further study.

6 CHAIRMAN TORRE: I think we should,
7 definitely. I think we should definitely get
8 into the study. And I think this is a very
9 concerning -- concerning point, and I'm glad
10 that it's being brought up, because I think it
11 needs to be discussed.

12 So if somebody here could make a motion
13 for this to go to a designation report --
14 that's what they're asking, if somebody would
15 like to have them do that.

16 MR. FULLERTON: So moved.

17 MS. SPAIN: And that does not -- that does
18 not mean that at the end of the day you-all
19 would designate them.

20 CHAIRMAN TORRE: No, that's correct.

21 MS. SPAIN: Because we've had instances --

22 MR. RODRIGUEZ: I just want to make sure
23 that we --

24 MS. SPAIN: -- where you've told us to do
25 the research, and we -- you -- we brought it

1 back and you said, "You know what?"

2 MR. RODRIGUEZ: If we're going to have a
3 motion and we're going to vote, I want to make
4 sure that the motion includes that we will be
5 briefed properly on -- on the adopted policy of
6 the City of Coral Gables on these issues
7 dealing with North -- North Gables.

8 MS. SPAIN: I agree with you.

9 MR. FULLERTON: Accepted.

10 MR. EHRENHAFT: And could it also include
11 detailed input about what the state of plans
12 are about parking, residential permits and --

13 MS. SPAIN: Sure.

14 MR. EHRENHAFT: -- alternatives for
15 perhaps some parking that's, you know --

16 MS. SPAIN: Um-hmm.

17 MR. RODRIGUEZ: Do you accept --

18 MR. EHRENHAFT: You know, like a -- a lot,
19 or something that's within the neighborhood
20 that could be --

21 CHAIRMAN TORRE: I think part of what
22 they're going to come back with is a discussion
23 how parking was addressed in that -- in that
24 study.

25 MS. SPAIN: In the study.

1 MR. EHRENHAFT: I accept that.

2 MS. SPAIN: I can also have the parking
3 director here.

4 MR. RODRIGUEZ: I second the motion as
5 modified.

6 MR. FULLERTON: I accept that as modified,
7 yes.

8 CHAIRMAN TORRE: Is there a second?

9 MR. RODRIGUEZ: I did.

10 CHAIRMAN TORRE: Oh, I'm so sorry.

11 So there is a second. All those in favor,
12 please say "aye."

13 All those against?

14 (No response.)

15 CHAIRMAN TORRE: Motion passes.

16 MS. SPAIN: Perfect. Thank you very much.
17 One more thing.

18 Next month's Historic Preservation meeting
19 is on May 17th. That is also the same week
20 when the Florida Trust is meeting.

21 So I don't know whether anyone is planning
22 on going to the Florida Trust, but I was
23 wondering whether it would be possible to
24 postpone our meeting for a week, so to have it
25 on Thursday, May the 24th.

1 I can actually call you about that. But
2 think about it, and then we can call tomorrow,
3 and you can check your calendars and see
4 whether you're available.

5 MR. FULLERTON: Where is the Trust
6 meeting?

7 MS. KAUTZ: Jacksonville.

8 MS. THOMSON: It's where?

9 MS. SPAIN: Jacksonville.

10 SPEAKER: Jacksonville, yeah.

11 MR. FULLERTON: Is the City sending
12 contingents up there at their expense?

13 MS. SPAIN: Well, typically, Kara and
14 ElizaBeth go. I used to go. I don't go
15 anymore. But I know that -- I believe
16 ElizaBeth wanted to go to it. And that's --

17 MS. KAUTZ: I have a house to buy, so I
18 won't --

19 MS. SPAIN: She's in the process of
20 purchasing --

21 MS. KAUTZ: I won't be there.

22 CHAIRMAN TORRE: Is it historic?

23 MS. KAUTZ: I have a closing date.

24 It's going to be, come July.

25 CHAIRMAN TORRE: Do you have to come

1 before this board?

2 MS. KAUTZ: June or July. Yeah, I do.

3 CHAIRMAN TORRE: Who's going to present
4 for you?

5 MS. KAUTZ: Be kind.

6 MR. FULLERTON: It's a great house.

7 MS. SPAIN: Anyhow, I'll call you-all on
8 that. Just to let you know you'll receive a
9 call to see whether you're available.

10 I think that's it.

11 MR. EHRENHAFT: I'll just put on the
12 record, now I am -- I was going to go to the
13 Florida Trust meeting, but I changed my mind
14 because of the conflict.

15 MS. SPAIN: Sorry.

16 MR. EHRENHAFT: And now I'm not going to
17 go. So --

18 CHAIRMAN TORRE: I'm here both days.

19 MR. EHRENHAFT: I'm available either day.

20 MS. SPAIN: That's all. I think that's
21 all we have.

22 MR. FULLERTON: I just need to be
23 reminded.

24 MS. SPAIN: I know. We know. We know to
25 remind you. You're special.

1 MS. THOMSON: So moved.

2 MR. FULLERTON: I apologize to the Board.

3 MS. KAUTZ: When you show up on the 17th
4 and no one's here.

5 CHAIRMAN TORRE: She made a motion to
6 remind you.

7 MS. SPAIN: I hope you all went to the
8 streetscape celebration, the ribbon-cutting
9 ceremony.

10 MR. FULLERTON: Forgot that, too.

11 CHAIRMAN TORRE: Come on.

12 MS. SPAIN: That was actually quite nice.

13 MS. THOMSON: I was out of town.

14 MS. SPAIN: It was very nice.

15 CHAIRMAN TORRE: Motion to adjourn,
16 please?

17 MR. EHRENHAFT: Move.

18 CHAIRMAN TORRE: So moved. All those in
19 favor -- second?

20 MR. FULLERTON: Second.

21 CHAIRMAN TORRE: All those in favor, say
22 "aye."

23 (Board members respond "Aye.")

24 CHAIRMAN TORRE: Adjourned.

25 SPEAKER: That was a long meeting.

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(Thereupon, the Historic Preservation Board proceedings were adjourned at 6:32 p.m.)

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CERTIFICATE

STATE OF FLORIDA)
COUNTY OF DADE)

I, MARY J. WICK, RPR, certify that I did
stenographically report the foregoing
proceedings and that the transcript is a true
and complete record, to the best of my ability,
of my stenographic notes.

Dated this 11th day of May, 2018.

Mary J. Wick

MARY J. WICK, RPR