

CITY OF CORAL GABLES  
HISTORIC PRESERVATION BOARD MEETING

405 BILTMORE WAY, FIRST FLOOR  
CORAL GABLES, FLORIDA  
and  
VIA VIDEOCONFERENCE

DECEMBER 16, 2020

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P A R T I C I P A N T S

- Albert Menendez, Chairperson
- Cesar Garcia-Pons, Vice Chairperson
- John P. Fullerton, Board Member
- Bruce Ehrenhaft, Board Member
- Alicia Bache-Wiig, Board Member
- Xavier Durana, Board Member
- Dona Spain, Board Member
- Margaret A. "Peggy" Rolando
- Kara N. Kautz, Historic Preservation Officer
- Elizabeth B. Guin, Historic Preservation Coordinator
- Gustavo Ceballos, Esq., Assistant City Attorney

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## P R O C E E D I N G S

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CHAIRMAN MENENDEZ: Good afternoon. Welcome to the regularly-scheduled meeting of the City of Coral Gables Historic Preservation Board. We are residents of Coral Gables and are charged with the preservation and protection of historic or architecturally-worthy buildings, structures, sites, neighborhoods, and artifacts which impart a distinct historical heritage of the city.

The board is comprised of nine members, seven of whom are appointed by the commission, one by the city manager, and the ninth is selected by the board and confirmed by the commission. Five members of the board constitute a quorum, and five affirmative votes are necessary for the adoptions of any motion.

Any person who acts as a lobbyist pursuant to the City of Coral Gables Ordinance No. 2006-11 must register with the city clerk prior to engaging in lobbying activities or presentations before the city staff, boards, committees, and/or city commission. A copy of the ordinance is available in the office of the city clerk.

Failure to register and provide proof of

1 registration shall prohibit your ability to present  
2 to the Historic Preservation Board on applications  
3 under consideration this afternoon.

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

22 Presentations made to this board are subject  
23 to the city's false claims ordinance, Chapter 39 of  
24 the City of Coral Gables City Code.

25 I now officially call the City of Coral Gables

1 Historic Preservation Board meeting of December 16,  
2 2020, to order. The time is 4:12.

3 Present are Alicia Bache-Wiig, Peggy Rolando  
4 Xavier Durana, Vice Chair Cesar Garcia-Pons, and  
5 myself, Albert Menendez, the chair.

6 Via Zoom we have Bruce Eherenhaft, Dona Spain,  
7 John Fullerton.

8 Also staff, Kara Kautz and ElizaBeth Guin is  
9 on Zoom, and Gus Ceballos, assistant city attorney.

10 MS. KAUTZ: And this is on Zoom.

11 CHAIRMAN MENENDEZ: Okay. Next item is  
12 approval of the minutes. The next item on the  
13 agenda is approval of the minutes of the meeting  
14 held on October 21, 2020. Are there any changes or  
15 corrections for the record?

16 No?

17 Do I have a motion to approve?

18 MR. GARCIA-PONS: So moved.

19 CHAIRMAN MENENDEZ: Do I have a second?

20 MS. ROLANDO: I'll second.

21 CHAIRMAN MENENDEZ: Okay. Who will call the  
22 roll?

23 MR. DURANA: I will call. Mr. Garcia-Pons?

24 MR. GARCIA-PONS: Present, yes.

25 MR. DURANA: Ms. Bache-Wiig?

1 MS. BACHE-WIIG: Yes.

2 MR. DURANA: Mr. Durana?

3 Yes.

4 MR. DURANA: Mr. Fullerton?

5 MR. FULLERTON: Yes.

6 MR. DURANA: Mr. Ehrenhaft?

7 MR. EHRENHAFT: Yes.

8 MR. DURANA: Mr. Menendez?

9 CHAIRMAN MENENDEZ: Yes.

10 MR. DURANA: Mr. Rodriguez? No? Okay.

11 Ms. Spain?

12 MS. SPAIN: Yes.

13 MR. DURANA: Ms. Rolando?

14 MS. ROLANDO: Yes.

15 CHAIRMAN MENENDEZ: Notice regarding ex parte

16 communications: Please be advised that this board

17 is a quasi-judicial board and the items on the

18 agenda are quasi-judicial in nature which requires

19 board members to disclose all ex parte

20 communications.

21 An ex parte communication is defined as any

22 contact, communication, conversation,

23 correspondence, memorandum or other written or

24 verbal communication that takes place outside a

25 public hearing between a member of the public and a

1 member of a quasi-judicial board regarding matters  
2 to be heard by the quasi-judicial board. If anyone  
3 has made any contact with a board member, when the  
4 issue comes before the board, the member must state  
5 on the record the existence of the ex parte  
6 communications, the party who originated the  
7 communication, and whether the communication will  
8 affect the board member's ability to impartially  
9 consider the evidence to be presented regarding the  
10 matter.

11 Do we have any deferrals today?

12 MS. KAUTZ: No, sir.

13 CHAIRMAN MENENDEZ: No deferrals, okay.

14 Swearing in?

15 MS. KAUTZ: We have a court reporter on Zoom.

16 We'll do it the same way, per each item by the  
17 court reporter, going forward, and staff.

18 MR. FULLERTON: Can you see me?

19 CHAIRMAN MENENDEZ: Mr. Fullerton, your video  
20 is turned off.

21 MR. FULLERTON: Yes, I don't know how it got  
22 that way. Oh, okay. I'm here.

23 CHAIRMAN MENENDEZ: Okay. We're going to  
24 start with Case File LHD 2020-004 and COA (SP)  
25 2020-015: Consideration of the local historic

1 designation of the property at 235 Ridgewood Road,  
2 legally described as the South 84 feet of Lots 7  
3 and 8, Block 2, Coral Gables Coconut Grove Manor,  
4 according to the Plat thereof, as recorded in Plat  
5 Book 17, at Page 19 of the Public Records of  
6 Miami-Dade County, Florida.

7 The applicant is also requesting the issuance  
8 of an Accelerated Special Certificate of  
9 Appropriateness and design approval for additions  
10 and alterations to the residence and sitework.

11 Variances have also been requested from  
12 Article 4, Section 4-101(D)(13) and Article 5,  
13 Section 5-108(H) of the Coral Gables Zoning Code  
14 for the placement of the secondary driveway, the  
15 swimming pool and pool deck.

16 MS. KAUTZ: Thank you. Just to remind the  
17 members of the board, that, how we'll do this, we  
18 will take the designation first. And then you'll  
19 all vote on the designation, and then we'll take  
20 the COA as a separate item, after that, with a  
21 separate motion.

22 We have a PowerPoint presentation that we are  
23 doing a little bit differently because of this  
24 format, so it's a PowerPoint slide show that we're  
25 going to run for the designation.



1           If you could put that up, please. And we need  
2 the voiceover for Ridgewood, 235 Ridgewood.

3           POWERPOINT VOICEOVER: The property at 235  
4 Ridgewood Road is before you for consideration for  
5 designation as a local historic landmark.

6           An application for designation was submitted  
7 by a Coral Gables resident in April of 2020. The  
8 property was sold this past spring after the  
9 passing of Paula Jones, who had lived in the home  
10 for 50 years. The new owners are present today,  
11 and if you vote to designate the property, the  
12 architect will be presenting a concurrent  
13 application for an accelerated certificate of  
14 appropriateness.

15           As per Article 3 Section 3-1103 of the Coral  
16 Gables zoning code, criteria for designation of  
17 historical landmarks, a local historic landmark  
18 must have significant character, interest or value  
19 as part of the historical, cultural,  
20 archaeological, aesthetic, or architectural  
21 heritage of the city, state or nation. For  
22 designation, the property must meet one of the  
23 criteria as outlined in the code.

24           235 Ridgewood Road is eligible as a local  
25 historic landmark based on four significant

1 criteria.

2 Historical, cultural significance:

3 Criteria 4, it exemplifies the historical,  
4 cultural, political, economic, or social trends of  
5 the community;

6 Architectural significance: Criteria 1, it  
7 portrays the environment in an era of history  
8 characterized by one or more distinctive styles;

9 Criteria 2, it embodies those distinguishing  
10 characteristics of an architectural style, or  
11 period, or method of construction;

12 Indoor Criteria 4, contains elements of  
13 design, detail, materials or craftsmanship of  
14 outstanding quality of which represent a  
15 significant innovation or adaptation to the South  
16 Florida environment.

17 The single-family home at 235 Ridgewood Road  
18 is located at the northeast corner of Ridgewood  
19 Road and Brighton Place, which is a few blocks  
20 north of Cocoplum Circle. The lot is 118 feet by  
21 84 feet.

22 This Mediterranean-style home was designed in  
23 1925 by the Detroit-based and nationally-acclaimed  
24 architect Robert O. Derrick for Reverend W. R.  
25 Wedderspoon.

1           Coral Gables' developmental history is divided  
2           into three major historical periods. Construction  
3           of this home occurred at the end of the land boom  
4           era, when homes were being designed almost  
5           exclusively in the Mediterranean Revival style in  
6           accordance with founder George Merrick's vision.

7           The initial construction in the early 1920s  
8           was centered around Merrick's citrus plantation, in  
9           the area near the Granada Golf Course.  
10          Construction occurred at a rapid pace during these  
11          years, and as sales continued to rise, the Merricks  
12          continued to purchase additional land.

13          In March of 1925, Merrick announced the  
14          substantial purchase of 6000 acres to the southeast  
15          along Biscayne Bay, including the Cocoplum Beach  
16          property from James and Charles Deering. In May of  
17          1925, Merrick published this map that illustrates a  
18          portion of his plans for area.

19          In July of 1925, the Coconut Grove Manor  
20          section was officially platted, and a portion of  
21          this subdivision became part of the city of Coral  
22          Gables adding additional landholdings in the  
23          southern section. The border between Coral Gables  
24          and the city of Miami's Coconut Grove section runs  
25          through Blocks 6 and 2, as seen in this map.

1           The home at 235 Ridgewood Road is located on  
2 Block 2, Lots 7 and 8, as indicated by the orange  
3 arrow. Note the crossed-out street numbering on  
4 the map. The numbering of the property was  
5 initially 216 Ridgewood Road, and in the 1940s  
6 changed to 235.

7           The Wedderspoons were among the first to  
8 purchase lots in July of 1925. They were living in  
9 Chicago at the time.

10           This 1926 map, you can see the context of this  
11 southern area when the house was built. This was  
12 one of the first houses constructed as Merrick  
13 began to extend the city to the south.

14           Unfortunately, due to the drastic downturn in  
15 construction after the 1926 hurricane, the area was  
16 not developed as planned. This home remains as one  
17 of the few examples of Merrick's Mediterranean  
18 Revival vision in this area of the city.

19           In 1925 William Jennings Bryan approached  
20 Dr. William Ryan Wedderspoon to move from Chicago  
21 to Florida to become the pastor of the Growth  
22 Temple Union Methodist Church in Coconut Grove.  
23 Some of the back-stories as to how this came about  
24 is outlined in the designation report. The short  
25 version is that William Jennings Bryan,

1 affectionately known as "The Great Commoner,"  
2 arguably one of the most influential politicians at  
3 the turn of the 20th century, and moved to the  
4 Miami area in 1913.

5         During the 1920s his focus shifted away from  
6 politics, and he became one of the most prominent  
7 religious figures in the country. Also during this  
8 time Bryan often served as a spokesman to promote  
9 the development of Coral Gables for Merrick. The  
10 photo in the right-hand corner shows him speaking  
11 to a crowd from a Coral Gables streetcar.

12         In 1924 Bryan sold a portion of his land in  
13 Coconut Grove to the Methodist Congregation who  
14 were looking to build a new church. He served on  
15 the building committee and was actively involved  
16 with the architects Kiehnel Elliot in the design of  
17 the new church, which is pictured in the lower  
18 right on the slide.

19         Bryan's influence can be seen in the  
20 incorporation of the ground-level entrances to  
21 accommodate his wife, who was confined to a  
22 wheelchair, which is a rare period example of a  
23 religious building originally designed to include  
24 accessibility.

25         Reverend Wedderspoon, who shared many of

1 Bryan's religious views had a notable career  
2 managing building campaigns in growing  
3 congregations. Reverend Wedderspoon accepted  
4 Bryan's offer in the spring of 1925 with the  
5 understanding that he would complete his work with  
6 the church in Chicago and arrive in Florida in the  
7 fall of 1926.

8 In early July 1925 he purchased the lot in  
9 Coconut Grove Manor and immediately engaged  
10 architect Robert O. Derrick to design his new home.

11 Unfortunately, in late July 1925, Bryan passed  
12 away suddenly. And although Wedderspoon was not  
13 officially a pastor, he helped organize and he  
14 spoke at the memorial service which was held in the  
15 partially constructed church as seen in the photo  
16 on the left. Wedderspoon decided to honor his  
17 agreement with Bryan and was instrumental in  
18 renaming the church the Bryan Memorial Temple.

19 Dr. Wedderspoon moved to Florida in early  
20 October 1926. This was supposed to correspond with  
21 the near completion of the church. Instead he  
22 arrived to the aftermath of the devastating  
23 hurricane which had damaged both his  
24 under-construction home and the church.

25 The initial plans for the home included a

1 one-story detached garage and service quarters at  
2 the rear of the property. Derrick revised the  
3 plans to include a full apartment. It would be two  
4 stories with a living room, kitchen, and attached  
5 garage on the first floor, and two bedrooms in the  
6 back, and a sleeping porch on the second floor.

7 The Wedderspoons lived with their son while  
8 the garage apartment was completed and then lived  
9 in the apartment until the house was completed in  
10 the fall of 1927.

11 These are the photos of the home soon after  
12 completion.

13 Here's a photo of the home several years  
14 later. The Wedderspoons lived in the home until  
15 they both passed away in 1939.

16 The home was designed by Robert O. Derrick,  
17 who was a young, Detroit-based architect, who  
18 specialized in marrying modern needs in technology  
19 with styles from the past. Early in his career,  
20 Derrick's work centered on larger private homes,  
21 built in period styles with interior and intricate  
22 details and modern amenities. He became known for  
23 his homes, and it was a consistent thread  
24 throughout his career.

25 His work was primarily in the Detroit area

1 particularly in Gross Pointe, an affluent coastal  
2 area adjacent to Detroit that comprised of five  
3 cities.

4 In 1923 Derrick was hired to design the Gross  
5 Pointe club also known as Little Club. The New  
6 England Colonial character building showcased his  
7 talents, and his career took off. Several of his  
8 homes are included in the Gross Pointe's Beverly  
9 Road National Historic District.

10 The homes in this slide represent some of the  
11 Gross Pointe homes that were being built  
12 contemporaneously to the Wedderspoon's home.

13 In 1923 another early commission that helped  
14 to launch his career was the complex at Haven Hill  
15 for Henry Ford's son, Edsel Ford. Edsel was the  
16 president of the Ford Motor Company from 1919 until  
17 his death in 1943. Desiring a private retreat for  
18 his family, Edsel hired Derrick to develop the  
19 2400 acres. At its center, Derrick built a 15-room  
20 log-cabin-style home. Haven Hill garnered much  
21 attention for both Derrick's buildings as well as  
22 the design of the acreage.

23 After her husband's death, Eleanor Ford sold  
24 Haven Hill to the Michigan Conservation Department  
25 in 1946, and it became the Haven Hill Recreation



1 Area. It was designated a national natural  
2 landmark in 1972.

3 Derrick also worked for Edsel in designing  
4 some of the first modern parking garages, an  
5 endeavor that expanded into a national consortium.

6 Derrick has numerous other projects listed on  
7 the National Register of Historic Places including  
8 a commission in 1928 for which he gained an instant  
9 national attention.

10 His association with Edsel Ford had afforded  
11 Derrick the opportunity to meet Henry Ford. As  
12 detailed in the designation report, a courtesy  
13 invitation to tea on a ship, an offhand question  
14 and a quick thought-provoking reply, led to Derrick  
15 being asked to design the museum hall of Henry  
16 Ford' Museum of American Innovation in Greenfield  
17 Village in Dearborn, Michigan, which is now known  
18 as the Henry Ford.

19 The front upper-facing portion of the museum  
20 was a reproduction of Philadelphia's Independence  
21 Hall, and the rear was a cutting-edge exhibition in  
22 storage space. His sketches are seen here on the  
23 left.

24 Although the Henry Ford may be his best known  
25 project, many consider the technically innovative

1 Punch and Judy Theater in Grosse Pointe, Michigan,  
2 built to resemble an 18th Century English village  
3 as the premier example of his point of view as an  
4 architect. It retained an Old-World feel on both  
5 exterior and interior, while incorporating high-end  
6 technology and utilizing the latest materials to  
7 achieve a nationally acclaimed theater experience.

8 Given his point of view, it makes sense as to  
9 why Derrick chose to accept a commission from a  
10 Chicago family to design a new home for them in  
11 Merrick's version of the community. Even in its  
12 day, Coral Gables was recognized as a modern-day  
13 community with an Old-World feel.

14 Merrick's vision which melded  
15 Mediterranean-style-inspired architecture with  
16 modern planning concepts and automobile  
17 accommodations was very much in line with Derrick's  
18 philosophy and aesthetics.

19 The home Derrick designed for the Wedderspoons  
20 drew heavily on its Spanish Colonial architecture.  
21 It provided a slightly different take on Merrick's  
22 Spanish castle vision. The home at 235 Ridgewood  
23 Road was Derrick's only commission in Coral Gables.

24 When the Wedderspoons passed away in 1939,  
25 their son Arthur, who lived in Chicago, inherited

1 the property. He made several improvements to the  
2 property and rented out the home and garage  
3 apartment. He was, however, unable to secure  
4 long-term tenants.

5 In 1942 he added a garage and a carport to the  
6 main house, which the location you can see in the  
7 site plan.

8 In 1945 Arthur refurbished the garage  
9 apartment, installed a separate electric line, and  
10 then split the lot selling the rear 56 feet by  
11 107-foot lot with the garage apartment building to  
12 Joe Mason. The lot's address became 6741 Brighton  
13 Place.

14 The property remained with the Mason family  
15 until 2003. On its sale, in 2003, the apartment  
16 garage building was demolished, and the current  
17 two-story, single-family residence was constructed.  
18 You can see the citing of Ridgewood Road and the  
19 Brighton Place homes in this aerial photo.

20 These are two historic photos from the 1940s  
21 and 1950s in which you can see the carport addition  
22 and the 1942 detached garage. It appears that by  
23 the mid 1940s the screening of the corner porch had  
24 been in-filled with windows. This most likely  
25 coincided with the carport addition.

1           At a later date, post 1954, the arched  
2           openings are greatly reduced and in-filled. This  
3           may coincide with the change of the home's windows  
4           from single-hung to awning. A small, one-story  
5           utility room was also added to the rear of the  
6           home. Permits for these alterations have not been  
7           located. The pool and its enclosure and the  
8           privacy wall you saw in the aerial photo of the  
9           previous slide was by Architect Connor Strip  
10          (phonetic) in 1955.

11           When George Merrick began planning and  
12          developing Coral Gables, he envisioned it as a  
13          cohesively designed Mediterranean-inspired city and  
14          felt that this type of architecture harmonized best  
15          with South Florida's climate and lifestyle.

16           The home at 235 Ridgewood Road honors  
17          Merrick's vision. It is built over a crawl space  
18          to provide ventilation and separation from the high  
19          water table.

20           The home has thick masonry walls to keep the  
21          home cool, along with light-colored stuccoed  
22          exterior walls that reflects the sun. Varied  
23          windows and a pop-out balcony provide much needed  
24          cross-ventilation and light in this tropical  
25          apartment. Derrick also prominently used local

1 materials like cypress and coral rock as focal  
2 teachers of the front facade.

3 The home includes prominent and  
4 character-defining features of the Mediterranean  
5 Revival style, such as rectilinear massing and  
6 floor plan, protruding pop-out bays, a distinctive  
7 chimney, two-piece barrel roofing and edging on  
8 pitched and flat roofs respectively, textured  
9 stucco as well as recessed windows of various sizes  
10 with projecting sills.

11 The hallmark features of the home are the  
12 enclosed inspired pecky cypress balcony with carved  
13 spindle elements. The wooden balcony is a Moorish  
14 architectural feature that is certainly keeping  
15 with Merrick's Mediterranean-inspired concept, but  
16 was rarely used in Coral Gables.

17 The pronounced and aesthetically heavy coral  
18 rock front door is surrounded by randomly shaped  
19 pieces of coral rock protruding from the various  
20 places on the front facade and the coral rock entry  
21 walls along the front approach and steps.

22 The next group of slides will walk you around  
23 the home. It should be stated that the staff did  
24 not have access to the site, and the photos of the  
25 rear and the side elevations were graciously

1 provided by Martinez Alvarez architects.

2 Here is some detailed photos of those hallmark  
3 features. Note the spindles and brackets and  
4 rafter tails of the enclosed balcony.

5 In this photo of the southeast corner of the  
6 home, you can see the outline of the original  
7 arched opening in stucco. Bringing back this  
8 opening is proposed in the owners' plans for the  
9 home.

10 This is the view underneath the 1942 carport  
11 addition. The sills of the original porch openings  
12 are still installed and the arch openings are  
13 discernible in this stucco.

14 In this photo you see the rear terrace wall,  
15 which is also visible in the circa 1927 photo. The  
16 entry arch was a later addition. At the end of the  
17 driveway is the 1942 garage. In 1957 a variance  
18 was granted allowing it to be converted into a  
19 hobby room. The owners plan to return it to a  
20 garage.

21 These are various views of the rear facade and  
22 terrace. The photo on the left was taken from the  
23 entry arch of the previous photo, towards the  
24 grouping of shed-roofed elements at the juncture of  
25 the L-shaped home.

1           The central photos are of the rear facade. At  
2 an unknown date, a smaller rear entry was enlarged  
3 with the sliding glass doors. The bottom photo  
4 looks out at the opposite direction across the  
5 terrace. You can easily distinguish the original  
6 height of the terrace walls and the stucco.

7           The photo to the right is from the outside of  
8 the terrace looking west and to the small utility  
9 room addition.

10           And, finally, the west facade, the views of  
11 this facade are largely obscured by the 1955 pool  
12 enclosure and by vegetation. You can, however, see  
13 the projecting bay on the second story.

14           The current set original permit plans,  
15 historic photos and building records of the  
16 property indicate that this residence retains its  
17 historic integrity. Plus, the property at 235  
18 Ridgewood Road contributes to the historic fabric  
19 of the city of Coral Gables and is part of the  
20 collection of quality residences that contribute to  
21 the story and the city's sense of place over time.

22           In summary, Reverend W. R. Wedderspoon  
23 commissioned this single-family home at 235  
24 Ridgewood Road in 1925. In the early 1920s founder  
25 George Merrick envisioned Coral Gables as a planned

1 Mediterranean-themed community whose architecture  
2 was adapted to the Southern Florida climate. This  
3 was one of the first houses constructed as Merrick  
4 began expanding the city to the south.

5 Unfortunately due to the drastic downturn in  
6 construction after the 1926 hurricane, the area was  
7 not developed. This home remains as one of the few  
8 examples of Merrick's Mediterranean Revival vision  
9 in this area of the City.

10 Reverend Wedderspoon was recruited to the area  
11 by William Jennings Bryan to become pastor for a  
12 church for which he was a trustee. Wedderspoon,  
13 who was living in Chicago hired Detroit-based  
14 Robert O. Derrick to design his new home. He  
15 looked for opportunities to marry modern needs with  
16 evocative styles from the past.

17 Given this, it makes sense as to why Derrick  
18 chose to accept a commission from a Chicago family  
19 to design a new home for Merrick's burgeoning  
20 community. Even in its day, Coral Gables was  
21 recognized as a modern-day community built for the  
22 automobile with the Old-World feel.

23 The home at 235 Ridgewood Road was Derrick's  
24 only commission in Coral Gables and offers a  
25 different interpretation of the Mediterranean



1 Revival style and its adaptation to the Florida  
2 environment.

3 The property at 235 Ridgewood Road has  
4 maintained a significant degree of historic  
5 integrity, and thus contributes to the historic  
6 fabric of the city of Coral Gables.

7 The staff recommends approval of the local  
8 historical designation of the property at 235  
9 Ridgewood Road based on its historical, cultural,  
10 and architectural significance.

11 MS. KAUTZ: Thank you. I want to bring to the  
12 boards attention two letters we received in support  
13 for the designation for this property. One is from  
14 resident Leslie Rivera, and the second is from  
15 Karelia Carbonnel, and both will be made part of  
16 the record.

17 I don't know if you have any questions for  
18 staff. I believe that the owners are on the Zoom,  
19 if you want to hear from them, if they would like  
20 to.

21 CHAIRMAN MENENDEZ: Do we have an presentation  
22 from the applicant?

23 MS. KAUTZ: No, not for the designation.

24 CHAIRMAN MENENDEZ: Not for the designation,  
25 okay.

1           Is there anybody in the audience who would  
2           like to speak in favor of this case?

3           Anyone in the audience who would like to speak  
4           against this case?

5           Okay. Go ahead and un-mute them. Go ahead.

6           (Karelia Martinez Carbonnel was duly sworn by  
7           the court reporter.)

8           MS. CARBONELL: Hello? Hi, this is Karelia,  
9           and thank you, Kara, for mentioning my letter, but  
10          I do want to read it, because I feel that, you  
11          know, it's wonderful that a homeowner really is  
12          going to steward this property as it should be  
13          stewarded, so if I could just read my letter. It's  
14          short, but I do want to have it on record. It says  
15          here:

16          I wish to express my strong endorsement in  
17          granting historical significance of 235 Ridgewood  
18          Road. The 1927 home designed by famous Detroit  
19          architect Robert Derrick is one of a kind.

20          As presented in the 50-page in-depth staff  
21          designation report, the home is a priceless  
22          historical resource and stands as a rare specimen  
23          of Merrick's early vision of building a  
24          Mediterranean-style City.

25          Lucky for us, the home has maintained most of

1 its historical integrity and can be restored to its  
2 former glory. I commend the homeowners for seeking  
3 landmark status for their home, and their  
4 appreciation and stewardship of this unique and  
5 historical property. This place matters to them  
6 and to Coral Gables. Thank you for preserving our  
7 city's architectural heritage.

8 Karelia Martinez Carbonnel, thank you.

9 CHAIRMAN MENENDEZ: Any questions for staff or  
10 board members?

11 MS. KAUTZ: We need to swear everybody in on  
12 this item, please.

13 MS. ROLANDO: At a previous meeting we did it  
14 one by one.

15 MS. KAUTZ: For each item. Let's swear in  
16 first whoever is going to speak to 235 Ridgewood.

17 (Staff and audience members were sworn in by  
18 the court reporter.)

19 CHAIRMAN MENENDEZ: Was there anyone in  
20 opposition, who wanted to speak in opposition to?

21 MS. KAUTZ: No, I don't think there is.

22 MR. DURANA: No one else has requested to  
23 speak on this.

24 CHAIRMAN MENENDEZ: No? Okay.

25 Any questions of staff by a board member?

1 MS. KAUTZ: You'll need to vote on the  
2 designation first, if you want to go ahead and move  
3 it.

4 MS. ROLANDO: I'll go ahead and move for  
5 approval of local historic designation for this  
6 property located at 235 Ridgewood Road.

7 MR. FULLERTON: I'll second.

8 ATTORNEY CEBALLOS: This is Gustavo Ceballos,  
9 the city attorney. I don't want to beat a dead  
10 horse. We've discussed this a bunch of times. And  
11 in this particular instance, I don't think it's  
12 going to be an issue.

13 But whenever we're making a motion, if there's  
14 not going to any sort of deliberation, I would like  
15 for somebody to at least articulate, you know, if  
16 they agree with staff, put it on the record why  
17 they are moving for that designation, so that we  
18 create some sort of a record that we can call upon  
19 so we know why it was designated.

20 In this particular case, although the  
21 homeowner is, I guess, in favor of this  
22 designation, we'd like to make sure we create a  
23 proper record.

24 MS. ROLANDO: I move for approval based upon  
25 the record established in the designation report.

1           MR. FULLERTON: I second it, John Fullerton,  
2 based on the statements and thoughts in  
3 Ms. Carbonnel's letter.

4           MS. KAUTZ: Any comments?

5           MS. BACHE-WIIG: May I mention that this is a  
6 great report.

7           MS. SPAIN: I was going to say the same thing.  
8 This is an amazing report, Elizabeth, really  
9 fascinating.

10          MS. GUIN: Thank you. That's what I've been  
11 doing at home during COVID.

12          MS. ROLANDO: What I felt was particularly  
13 fascinating in the report is not only the  
14 discussion of the property's position in the  
15 evolution of the south part of Coral Gables'  
16 development, but also the discussion of the  
17 architect and the initial homeowners and how they  
18 arrived here.

19                 It's basically a story of Miami and South  
20 Florida, but it's fascinating, and you really get a  
21 sense of, basically, how adventurous that they were  
22 to come to Coral Gables before air conditioning.

23          MS. KAUTZ: And it's an architect that we  
24 didn't know, and it gave us an opportunity to do  
25 the research on somebody we didn't know.

1 MS. BACHE-WIIG: Yeah, I mean, in addition, I  
2 was surprised at how well the architect adopted the  
3 style, the Mediterranean Revival style compared to  
4 what he was normally accustomed to doing in Grosse  
5 Pointe, because its vastly different, but he did a  
6 great job.

7 MS. ROLANDO: And I thought it was interesting  
8 the materials that they were using, vernacular  
9 materials, with the pecky cypress and the  
10 limestone, it was -- they got it. The architect  
11 was trying to adapt to the particular location.  
12 And it's a little bit quirky, yeah.

13 MS. KAUTZ: Yeah, that's a good report. We  
14 enjoyed it.

15 MR. FULLERTON: Also, the connection to  
16 William Jennings Bryan was an interesting part of  
17 that whole story, that he was involved.

18 CHAIRMAN MENENDEZ: Okay. If there's no  
19 further discussion, let's call the roll.

20 MR. DURANA: Ms. Bache-Wigg?

21 MS. BACHE-WIIG: Yes.

22 MR. DURANA: Mr. Menendez?

23 CHAIRMAN MENENDEZ: Yes.

24 MR. DURANA: Ms. Rolando?

25 MS. ROLANDO: Yes.

1 MR. DURANA: Mr. Garcia-Pons?

2 MR. GARCIA-PONS: Yes.

3 MR. DURANA: Mr. Ehrenhaft?

4 MR. EHRENHAFT: Yes.

5 MR. DURANA: Ms. Spain?

6 MS. SPAIN: Yes.

7 MR. DURANA: Mr. Fullerton?

8 MR. FULLERTON: Yes.

9 MR. DURANA: Mr. Durana?

10 Yes.

11 MS. KAUTZ: Thank you. Now we'll switch to  
12 the certificate of appropriateness application, the  
13 accelerated COA.

14 The proposal for the property includes two  
15 additions to the existing residence as well as some  
16 alterations to the existing residence and  
17 site-work. I'll let Ana go through her  
18 presentation, the architects, momentarily.

19 But I did want to tell you that the Board of  
20 Architects reviewed this on December 10th with no  
21 comments and a pretty glowing recommendation.

22 Two variances have been requested in  
23 conjunction with this proposal. I'll read them  
24 just so that they're on the record:

25 Grant a variance to allow the property to have

1 a secondary driveway that does not provide access  
2 to a garage, versus the code requirement saying  
3 driveways and associated curb cuts shall only be  
4 permitted when providing access to a garage,  
5 carport or a porte-cochère. And this just  
6 describes, you know, location for single-family  
7 residences' driveways, and this secondary driveway  
8 on the Brighton Place does not lead to garage or  
9 carport.

10 The second variance is to grant a variance to  
11 allow a swimming pool deck and spa to be located  
12 within the L of the building located on a corner  
13 lot that would be visible from the front and  
14 side-street elevations versus the code requirement  
15 that, on corner lots, swimming pools may be located  
16 within an L of a building provided that such L is  
17 not visible in both the front and side street  
18 elevation.

19 So the pool as it sits in this proposal  
20 replaces an existing pool in that same location,  
21 and, theoretically, it will be visible from the  
22 street, even though there's a 6-foot garden wall  
23 that will screen it from view.

24 So those are the two variances that have been  
25 requested. Staff is in support of granting both of



1       them. Our reasoning is in the staff report. If  
2       you need me to articulate it, I can do that.

3               There are some conditions that we ask be  
4       incorporated as part of the approval. We can  
5       discuss those after Ana, the architect, gives her  
6       presentation.

7               So Ana Alvarez should be sharing her screen.

8               MS. ALVAREZ: Thank you, Kara. Thank you  
9       Elizabeth and the board for seeing this project  
10       today.

11              Did you say you allowed me to share the  
12       screen.

13              MS. KAUTZ: Yes. Do you have it to share?

14              MS. ALVAREZ: Okay, just a moment please. Can  
15       everyone see the slides?

16              CHAIRMAN MENENDEZ: Yes.

17              MS. ALVAREZ: Thank you. So, as Elizabeth  
18       mentioned, the corner lot, the primary street being  
19       Ridgewood and the secondary street being Brighton  
20       Place, the house right now is tucked towards the  
21       east portion of the lot, with the later addition of  
22       the pool, the walls and pool deck, taking up the  
23       west portion.

24              Some of these images are a repeat from what  
25       Elizabeth said, but I'll run through them quickly.

1 Along Ridgewood, there's a combination of newer  
2 homes, like the one immediately to the east, under  
3 construction, and some older homes, you know, quite  
4 charming. There's a one-story house with a metal  
5 roof, and then down the street, there's a brick  
6 house, and there's houses from different time  
7 periods '60s and '50s and so on.

8 This next image shows the view from the  
9 corner; which, as Elizabeth mentioned, is  
10 basically, you know, limited to the pool walls and  
11 some landscape.

12 Here's other houses along Brighton Place.

13 This slide shows some details of the front  
14 elevation, and I can come back to those.

15 The current state of the courtyard is in a  
16 state of disrepair, unfortunately, and the window  
17 replacement that occurred over time, in our  
18 opinion, it does not compliment the house, so we  
19 are addressing the window replacement.

20 The pool and pool walls that were done  
21 sometime in the, I believe, 1955, and, in these,  
22 we're proposing taking that down. You'll see in  
23 the proposed drawing that we're proposing taking  
24 out the southwest corner of the house with the  
25 series of low walls. And there's a house down the

1 street on the edge of Ridgewood that has a similar  
2 condition, that's represented in the top image.

3 These are just the basic zoning calculations.  
4 We're right below, you know, the maximum FAR in  
5 ground covers. The existing house is quite small,  
6 I just wanted to point out. It's 1,900 square feet  
7 of AC space, and we're proposing to add another  
8 1,300 square feet approximately of AC space and  
9 some complimenting exterior enclosed spaces and  
10 porches.

11 There's more of the zoning calculations. The  
12 demo site plan, demolition is limited to the  
13 utility structure that was built sometime between  
14 the '60s and the '90s, that's in the rear of the  
15 property, not original. The pool, the kidney  
16 shaped pool, that was done later is not original,  
17 the pool enclosure, and the courtyard walls, which  
18 as Elizabeth pointed out, they have been modified  
19 over time.

20 So this shows the proposed site plan. So the  
21 strategy was, of course, to restore and preserve  
22 the house and introduce additions that compliment  
23 the house. It's two additions. One is a small,  
24 rather narrow addition, that completes the  
25 courtyard, here on the upper right part of the

1 screen. It has a loggia on the ground floor with  
2 exterior stair that takes you up to second floor,  
3 and you'll see later on the second floor, the  
4 extension of the master bedroom bathroom for that  
5 space.

6 We saw it as an opportunity to liven up the  
7 courtyard again, the large one-story addition  
8 tucked towards the rear of the property, which is  
9 the north, which is the area you see here. The  
10 part of the scope is to renovate the kitchen and  
11 beyond that.

12 The kitchen renovation, there would be a  
13 laundry entry area and new family room, a bedroom  
14 suite on the ground floor, and a porch that  
15 overlooks the proposed pool and the pool area. The  
16 walls along the pool are 6 feet, to prevent it  
17 being visible from either street, and then the  
18 walls, you'll see, step down to 4 feet on Brighton  
19 Place.

20 This is the roof plan. In the spirit of  
21 traditional Coral Gables architecture and of the  
22 house, we composed the additions with different  
23 roof lines and types of roofs, a combination of  
24 flat roof and barrel-tile roof, that we thought,  
25 you know, would be a good compliment to the home.

1           This is the ground floor demo plan, similar to  
2           what I was pointing out in the site plan.

3           So in addition to the windows and doors that  
4           are being replaced is the room that was once a  
5           screen porch, which is here on the bottom right  
6           part of the screen. We are introducing windows  
7           that would be similar in spirit as the openings in  
8           the configuration that was once there with the  
9           screened opening.

10           This is the floor plan. The second floor  
11           demolition plan, basically, doors and windows and  
12           modification to the existing bathroom to allow for  
13           the addition, the proposed second floor, where the  
14           two-story existing house creates this L, and then  
15           we're proposing the addition here for the master  
16           bathroom and the one-story addition beyond.

17           The proposed elevations, you'll see the  
18           existing elevations on the top of the screen and  
19           the proposed on the bottom. The proposed -- the  
20           existing elevation shows the pool enclosure, which  
21           is proposed to be demolished, and the new addition  
22           that you see on the screen below is beyond.

23           This is be the 6-foot wall. And then the  
24           restoring the house, the balcony, it would need  
25           some restoration work, and then, the bottom, you

1 also see the garage door openings and the windows,  
2 bringing back the openings that were once there.

3 The addition for the master bath just peaks  
4 out slightly over the existing flat roof.

5 This is a color elevation of the proposed  
6 Ridgewood facade, in which you can see there would  
7 be a layering effect. There would be landscape  
8 beyond the wall and then the addition on the left  
9 has that combination of roof lines that I  
10 mentioned, with the bedroom having its own hip  
11 roof.

12 This is how we envision the house would look  
13 with the addition.

14 The next slide shows -- cuts through on top  
15 through the courtyard, so you can see, on the upper  
16 left-hand side, from the elevation, towards the  
17 pool area, how it looks now, there's a projecting,  
18 the existing bathroom, that has a projecting wall  
19 unit that adds into that.

20 The addition is tucked towards the north as  
21 close to the setback as is possible. And the new  
22 pool is, essentially, in the location of the  
23 existing kidney pool, in that general area, but now  
24 it's organized, so it's aligned with the doors in  
25 the dining room, the existing doors of the dining

1 room.

2 On the bottom, you see the proposed elevation,  
3 that cuts through the space of the pool area, so  
4 you can see the full elevation of the addition.

5 This next slide is of the north elevation. On  
6 the left, you'll see the modifications to the  
7 courtyard that we're proposing in order to receive  
8 the new addition, and on the right, the utility  
9 room and the pool enclosure that's going to be  
10 demolished. The bottom shows the proposed  
11 elevation facing the north.

12 The next slide is of the west elevation, which  
13 is Brighton Place, which shows that, again, that  
14 pool enclosure that's coming down and, on the  
15 bottom, the proposed elevation, just a series of  
16 different roof lines and a wrought iron gate  
17 leading to that secondary driveway, that the owners  
18 were interested in having as a way of alleviating  
19 any, you know, additional swale parking that would  
20 occur if they were limited to the driveway that  
21 they have now.

22 This is the elevation facing east. You know,  
23 bringing back the opening, the arched openings on  
24 the left-hand side, the removal of the courtyard  
25 wall that's been removed and modified over time and

1 the introduction of the addition, you can see  
2 below.

3 The space on the addition on the bottom, the  
4 loggia, we're proposing a wrought iron gate and the  
5 windows above are for the master bathroom.

6 Another section through the courtyard here  
7 looking west and -- I'm sorry, looking east, and on  
8 the bottom, the proposed -- we were looking at  
9 architecture in the spirit of Mizner, you know,  
10 with an exterior stair that we thought would be a  
11 wonderful addition to the courtyard.

12 We have another section through the courtyard  
13 showing a cut-through of the body of the house,  
14 two-story volume top, showing the portion that  
15 becomes the enclosed balcony, a prominent feature  
16 of the existing house, and, on the bottom, there's  
17 the proposed elevation.

18 I wanted to add that we researched various  
19 window products and came across a company called  
20 Windsor, that does true double-hung windows, and  
21 they're clad, and there's a number of, you know,  
22 wonderful colors to pick from. But what's nice is  
23 the frames are thin, which allow us to bring back  
24 to original window configuration that we saw in the  
25 original pictures and drawings, which is hard to



1       achieve on a wind-impact, just because the frame  
2       sizes are so thick sometimes that it limits the  
3       option.

4               And that's the end of my presentation.

5               We do have some of the original drawings, if  
6       you need me to scroll through those, but I believe  
7       they were in Elizabeth's presentation.

8               CHAIRMAN MENENDEZ: Is there anyone in the  
9       audience who would like to speak in favor of this  
10      case?

11              No?

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

14              No. Okay.

15              MS. KAUTZ: I would like to, before you guys  
16      deliberate, clarify something. This was not an  
17      owner application. This was brought to us by  
18      another Coral Gables resident for designation as  
19      the property was going up for sale, and so the  
20      current owner has inherited this designation  
21      application and has been on board and a pleasure to  
22      work with.

23              And they've hired an architect who's very  
24      sympathetic to the existing architecture, and, in  
25      our opinion, a very successful addition of a large

1 addition, which we believe will qualify for an ad  
2 valorem tax abatement being designated, so we're  
3 very pleased with how this has turned out.

4 MS. ROLANDO: Kara, is the owner and architect  
5 willing to accept the conditions that the staff  
6 recommended?

7 MS. KAUTZ: Ana, did you guys get a chance to  
8 review the staff conditions in the report?

9 MS. ALVAREZ: I did want to mention that. I'm  
10 going to go through them and see. The window  
11 muntins to be high profile, yes, we can achieve  
12 that --

13 MS. KAUTZ: Can you speak a little louder?

14 MS. ALVAREZ: Yes. We can achieve that with  
15 the products that we have selected. The window and  
16 door glass will be clear, yes.

17 The roof tile is a true two-piece barrel tile,  
18 not a handmade clay tile, which we think is a great  
19 product.

20 The window openings on the original residence,  
21 the new window openings do not have sills to match  
22 the existing, but there's a note to please  
23 eliminate or modify. A thought we had was to have  
24 the sills to opening versus the existing ones that  
25 almost bite beyond the opening.

1           So that would be our recommendation, and they  
2           would impact really differently, when contained  
3           within the opening, if that's acceptable to the  
4           group.

5           MS. KAUTZ: Do you all agree with all of the  
6           conditions, or are there any that you don't maybe?

7           MS. ALVAREZ: Are you talking to me, Kara?

8           MS. KAUTZ: Yes.

9           MS. ALVAREZ: So on the front door, I just  
10          wanted to add that we need to do further research  
11          on the door and what products are available. I  
12          believe what's there is not original.

13          MS. KAUTZ: Okay. Otherwise, yes?

14          MS. ALVAREZ: Yes, okay.

15          MR. FULLERTON: You mentioned that the window  
16          manufacturer can make the windows in different  
17          colors. Are you talking about the glazing or the  
18          metal frames and muntins?

19          MS. ALVAREZ: The metal, the metal frame.

20          MR. FULLERTON: The metal, and what do you  
21          plan to use for your color?

22          MS. ALVAREZ: We were looking at one of the  
23          browns. It looks from the pictures to have been in  
24          that family. But we can bring those options to the  
25          board once we have that.

1 MS. SPAIN: I think that's probably okay to  
2 have staff handle that administratively, if it's  
3 okay with the rest of the board.

4 MR. FULLERTON: Okay with me.

5 MS. SPAIN: And we don't have to come back.

6 CHAIRMAN MENENDEZ: I agree.

7 MR. FULLERTON: Great, thank you.

8 MS. SPAIN: Ana, when you were going over the  
9 conditions, the No. 4 new window openings, it was  
10 hard for me to hear you, but were you saying you  
11 would prefer instead of not having any sills at  
12 all, but have it be a different sill, that the  
13 length of the sill to be different from the  
14 original?

15 MS. ALVAREZ: I believe we would prefer to  
16 have a sill but contain it within the width of the  
17 opening.

18 MS. SPAIN: I understand. Okay, I got it. I  
19 don't have a problem with it, depending on how the  
20 rest of the board feels.

21 MR. GARCIA-PONS: That's fine. I have a  
22 question, though, for the architect.

23 MS. ALVAREZ: Okay.

24 MR. GARCIA-PONS: Ana, on the neighboring  
25 property on Brighton Place, I know it says 6741 is

1 the neighboring property, is that correct?

2 MS. ALVAREZ: Yes, it is.

3 MR. GARCIA-PONS: It is? Okay.

4 MR. EHRENHAFT: May I ask Ms. Alvarez a  
5 question?

6 MS. ALVAREZ: Yes.

7 MR. EHRENHAFT: There was discussion in the  
8 report, and we noted in the original drawing from  
9 the facade, that, at least, on the upper level of  
10 windows on the main facade, that there had been  
11 shutters in the plans that were not executed, and  
12 staff wanted you to investigate and discuss with  
13 them the possibility of putting shutters back on  
14 windows that had been in the original drawings.

15 Would you be willing to work with staff on  
16 that? Is it something you've considered?

17 MS. ALVAREZ: I would be happy to work with  
18 staff on that topic. But I do have three concerns  
19 about that. The overarching one is that it's not  
20 something the owner is interested in doing.

21 The second, we have actually considered this  
22 on other projects. It becomes to be a challenge  
23 just because the NOA, the shutters with NOAs, they  
24 tend to be rather clunky and not necessarily  
25 historically appropriate.

1           If you go with a wood shutter, then it's  
2           basically a fixed item, and it's the only way the  
3           structure reviewer will approve it, and so it, in  
4           fact, becomes decorative and fake.

5           And then the third item is, if you look at the  
6           elevations closely, the window to the immediate  
7           right on the back of the front elevation, it seems  
8           to have been constructed according to our  
9           measurements, and we can double-check, closer to  
10          the balcony, so we would not be able to achieve  
11          symmetrical shutter condition in that particular  
12          place, so then that limits, I think, the shutters  
13          to only two or three places total.

14          So those are my concerns, but I can keep  
15          working with staff, in case, on their other  
16          options.

17          Some of the photos included awnings, which are  
18          interesting. So that might be, you know, something  
19          else we can review with the owners and staff, if  
20          that's something else that you would like us to  
21          look into.

22          MR. EHRENHAFT: Thank you, Ms. Alvarez.

23          MS. ALVAREZ: Thank you.

24          CHAIRMAN MENENDEZ: Any discussion from board  
25          members?

1           MR. GARCIA-PONS: I would just like to  
2           congratulate the architects. I think the additions  
3           are very respectful, as staff has mentioned, and  
4           delicately inserted into the project. It wasn't  
5           overwhelming to the structure, even though it's a  
6           two-story addition.

7           I do have some concerns with one of the  
8           requested variances, which is the having a  
9           secondary driveway to a non-garaged or a porch  
10          area. That's the reason I asked the question about  
11          the neighboring property and what that looked and  
12          felt like and, you know, if it would do some undue  
13          harm to the neighborhoods or the street.

14          I'm not sure exactly how I feel about it. I  
15          don't feel too bad, because I think the  
16          neighborhood is of the style and character that can  
17          accept that, but it is a concern that I think about  
18          on all the projects.

19          If somebody is willing to make a motion, I  
20          think I would be willing to accept the first six  
21          staff conditions, and actually remove the seventh  
22          one, which we were just talking about, with regards  
23          to the shutters, as something that I would be  
24          interested in, but I'm not sure if anybody else is.

25          MS. ROLANDO: I agree with you, Cesar. I

1 think the awnings would make it be too busy --

2 MS. KAUTZ: The shutters.

3 MS. ROLANDO: The shutters, excuse me, the  
4 shutters. And I don't really think just having  
5 decorative shutters for this type of decoration is  
6 such that it's necessary.

7 The architecture here is really good and  
8 speaks for itself. I agree that it's a lovely,  
9 thoughtful addition, very sympathetic. I also love  
10 the exterior staircase. I think it adds so much,  
11 and it makes the courtyard so much more  
12 interesting.

13 So I'm willing and very sympathetic to your  
14 motion, if you're going to make it. If you don't,  
15 I'll make it.

16 MR. GARCIA-PONS: Question for staff, do we  
17 need to make it three motions, or is it one?

18 MS. KAUTZ: Three.

19 MR. GARCIA-PONS: I'm ready to make a motion,  
20 unless somebody else has further discussion.

21 MS. KAUTZ: On the page that Cesar was asking  
22 about, about the neighboring property, it's not  
23 3750. It's 3741 is the one directly adjacent.

24 MS. ALVAREZ: It's 6741.

25 MS. KAUTZ: Yes, sorry, it's 6741, it's the



1 two-story later, newer house, I should say. I  
2 thought you said 6750, and I wanted to make sure it  
3 was that one.

4 MS. SPAIN: What was the rationale for the  
5 second driveway?

6 MS. KAUTZ: Ours?

7 MS. SPAIN: No, theirs.

8 MS. ALVAREZ: I can bring up the site plan, if  
9 that's all right?

10 MS. KAUTZ: Sure.

11 MS. SPAIN: Usually you would have it, because  
12 it's a service area or something like that. It's  
13 hard to understand the reason.

14 MS. BACHE-WIIG: It doesn't lead to the  
15 garage.

16 MS. SPAIN: Yeah, I just wanted to understand  
17 the reason.

18 MS. ALVAREZ: Can everyone see the site plan?

19 CHAIRMAN MENENDEZ: Yes.

20 MS. ALVAREZ: Okay, good. So the existing  
21 garage, which is towards the top, right-hand corner  
22 of the screen, is, as you can see, tucked at the  
23 very far corner of the lot.

24 So the owners would have to do tandem parking,  
25 you know, on a daily basis for their cars, and then

1 any visitors would, as a result, probably have to  
2 park on the swale. So to minimize the parking on  
3 the swale, they would like the opportunity to have  
4 parking on the side street.

5 And given the, you know, the direction of the  
6 addition and the proposals, we were trying to push  
7 it kind of towards the back of the property, you  
8 know, that you see here, unless it's being proposed  
9 otherwise. It's just a way to park, to provide  
10 another parking space.

11 MS. SPAIN: Is there a secondary entrance  
12 there?

13 MS. KAUTZ: Yes.

14 MS. ALVAREZ: Yes, it would be a secondary  
15 entrance to the laundry and the pantry area leading  
16 to the kitchen.

17 MS. SPAIN: Okay, got it.

18 MS. ALVAREZ: That house to the immediate  
19 north, the front of that house is predominantly  
20 taken up by a two-car garage. It's the one I  
21 believe Cesar was referring to?

22 MR. GARCIA-PONS: Correct. There's also no  
23 sidewalk on that block. So it's a very different  
24 character, which is why I may be amenable to it;  
25 otherwise, I would definitely not be.

1 MS. SPAIN: There's no path, no hard-scape  
2 from the driveway to the steps to get in the  
3 pantry.

4 MR. GARCIA-PONS: Right, through the garden.

5 MS. SPAIN: It just seems a little -- I think  
6 it would have been clearer if we had just some  
7 stepping stones or something.

8 MS. ALVAREZ: It's also a way to get to the  
9 pool area from the side. It leads to a garden and  
10 then leads to a gate to the pool area.

11 MR. MARTINEZ: We would have stepping stones  
12 to the kitchen entrance.

13 CHAIRMAN MENENDEZ: Mr. Martinez needs to  
14 identify himself for the record.

15 MS. KAUTZ: Frank, can you identify yourself  
16 for the record.

17 MR. MARTINEZ: Hi, I'm Frank Martinez, part of  
18 the architects.

19 MR. GARCIA-PONS: Would the Chair like to make  
20 a motion? I will do so, and I make a motion to  
21 approve with conditions the certificate of  
22 appropriateness for 235 Ridgewood Road as presented  
23 without -- with the conditions of staff, with the  
24 first six conditions of staff, 1 through 6.

25 MS. SPAIN: Cesar, does that include -- I'm

1       sorry, I'm not able to raise my hand. Does that  
2       include the Item No. 4? Because Ana was talking  
3       about wanting to do the sills a little bit  
4       differently, not to eliminate them?

5               MR. GARCIA-PONS: With the ability to  
6       coordinate with staff on the first six items.

7               MS. SPAIN: Second.

8               CHAIRMAN MENENDEZ: Okay. Can we call the  
9       roll.

10              MR. FULLERTON: That includes the driveway,  
11       the secondary driveway, correct?

12              MS. SPAIN: No, we're not there yet. That's a  
13       variance.

14              MS. KAUTZ: Yes, it includes it, but if you  
15       don't pass the variance, then it's not part of it.

16              MS. SPAIN: It's shown on the site plan?

17              MS. KAUTZ: Yes.

18              MS. SPAIN: Okay, yes.

19              MR. DURANA: Mr. Fullerton?

20              MR. FULLERTON: Yes.

21              MR. DURANA: Mr. Ehrenhaft?

22              MR. EHRENHAFT: Yes.

23              MR. DURANA: Ms. Spain?

24              MS. SPAIN: Yes.

25              MR. DURANA: Mr. Fullerton?

1 MR. FULLERTON: Yes.

2 MR. DURANA: Mr. Menendez?

3 CHAIRMAN MENENDEZ: Yes.

4 MR. DURANA: Mr. Durana?

5 Yes.

6 Ms. Bache-Wiig?

7 MS. BACHE-WIIG: Yes.

8 MR. DURANA: Mr. Garcia-Pons?

9 MR. GARCIA-PONS: Yes.

10 I am not going to make the motion on the

11 second.

12 MS. ROLANDO: I'll make it. I move that we

13 approve a variance to allow the property to have

14 the secondary driveway, which does not provide

15 access to a garage, and the driveway as depicted on

16 the site plan.

17 MR. FULLERTON: I'll second that.

18 ATTORNEY CEBALLOS: Call the roll.

19 MR. DURANA: Mr. Durana?

20 Yes.

21 Mr. Ehrenhaft?

22 MR. EHRENHAFT: Yes.

23 MR. DURANA: Ms. Spain?

24 MS. SPAIN: Yes.

25 MR. DURANA: Mr. Fullerton?

1 MR. FULLERTON: Yes.

2 MR. DURANA: Ms. Bache-Wiig?

3 MS. BACHE-WIIG: Yes.

4 MR. DURANA: Ms. Rolando?

5 MS. ROLANDO: Yes.

6 MR. DURANA: Mr. Menendez?

7 CHAIRMAN MENENDEZ: Yes.

8 MR. DURANA: Mr. Garcia-Pons?

9 MR. GARCIA-PONS: No.

10 MS. KAUTZ: Okay.

11 MS. ROLANDO: I also move for approval of the  
12 variance to allow the swimming pool deck and spa to  
13 be located within the L that would otherwise have  
14 been visible from the street but for the wall  
15 that's shielding it.

16 MR. FULLERTON: -- I'll second that.

17 MR. DURANA: -- second.

18 CHAIRMAN MENENDEZ: Mr. Durana seconded it.  
19 Can we have the roll, please.

20 MR. DURANA: Mr. Menendez?

21 CHAIRMAN MENENDEZ: Yes.

22 MR. DURANA: Mr. Ehrenhaft?

23 MR. EHRENHAFT: Yes.

24 MR. DURANA: Mr. Durana?

25 Yes.

1 Ms. Spain?  
2 MS. SPAIN: Yes.  
3 MR. DURANA: Mr. Fullerton?  
4 MR. FULLERTON: Yes.  
5 MR. DURANA: Ms. Bache-Wiig?  
6 MS. BACHE-WIIG: Yes.  
7 MR. DURANA: Ms. Rolando?  
8 MS. ROLANDO: Yes.  
9 MR. DURANA: Mr. Garcia-Pons?  
10 MR. GARCIA-PONS: Yes.  
11 MS. ALVAREZ: Thank you.  
12 MR. MARTINEZ: Thank you.  
13 CHAIRMAN MENENDEZ: Okay. Before we proceed,  
14 Mr. Paul Rodriguez had an emergency and could not  
15 be here today, so we need to give him an excused  
16 absence.  
17 All those in favor?  
18 THE BOARD MEMBERS: Aye (collectively).  
19 CHAIRMAN MENENDEZ: Okay, he's excused.  
20 The next item is Case File LHD 2020-008:  
21 Consideration of the local historic designation of  
22 the property at 649 Palmarito Court, legally  
23 described as Lots 18 and 19, Block 139, Coral  
24 Gables Country Club Section Part Six, according to  
25 the Plat thereof, as recorded in Plat Book 20, at

1 Page 1 of the Public Records of Miami-Dade County,  
2 Florida.

3 MS. KAUTZ: Thank you. In a similar fashion  
4 as the previous, we have a PowerPoint with a  
5 voiceover for this property.

6 POWERPOINT VOICEOVER: The property at 649  
7 Palmarito Court is before you for consideration for  
8 designation as a local historic landmark. The  
9 board submitted the historical significance request  
10 in August 2020. In October we directed staff to  
11 prepare a designation report.

12 The current owners purchased the property in  
13 2007. As per Article 3, Section 3-1103 of the  
14 Coral Gables zoning code, criteria for designation  
15 of historic landmarks, a local historic landmark  
16 must have significant character, interest, or value  
17 as part of a historical, cultural, archeological,  
18 aesthetic, or architectural heritage of the city,  
19 state, or nation. For designation, a property must  
20 meet one of the criteria as outlined in the code.

21 649 Palmarito Court is eligible as a local  
22 historic landmark based on three significant  
23 criteria.

24 Historical cultural significance, Criteria 4,  
25 exemplifies the historical, cultural, political,



1 economic or social trends of the community.

2 Architectural significance, Criteria 1, it  
3 portrays the environment in an era of history  
4 characterized by the one or more distinctive  
5 architectural styles.

6 Criteria 2, it embodies those distinguishing  
7 characteristics of an architectural style or period  
8 or method of construction.

9 And as per Article 3, Section 3-1104 C3 of the  
10 Coral Gables Zoning Code, designation procedures,  
11 decision of the board:

12 If after a public hearing the board finds that  
13 the proposed local historic landmark or local meets  
14 the criteria set forth in Section 3-1103, it shall  
15 designate the property as a local historic  
16 landmark.

17 The single-family home at 649 Palmarito Court  
18 is located on a corner lot, the northeast  
19 intersection of Palmarito Court and Palmarito  
20 Street one block north of University Drive. The  
21 lot is 100 feet by 105 feet.

22 This Neoclassical-style home was designed in  
23 1940 by William Shanklin for owner/builder George  
24 E. Batcheller. The first residents were George  
25 Simpson and Minnie Wilcox Simpson.

1 Coral Gables' developmental history is divided  
2 into three major historical periods. George  
3 Merrick founded it in the early 1920s based on his  
4 vision for a fully-conceived Mediterranean-inspired  
5 city.

6 The architecture constructed during this  
7 initial period of development provide elements  
8 commonly used in Spanish, Moorish, and Italian  
9 architecture and has come to be known as the  
10 Mediterranean Revival style. During the 1920s  
11 structures and amenities were built almost  
12 exclusively in accordance with this style.

13 The construction of this home occurred during  
14 the city's second developmental period at the end  
15 of the New Deal era, when the city began to embrace  
16 contemporary styles that followed national trends.

17 In Coral Gables, the dire downturn in the  
18 economy coming closely on the heels of the  
19 devastating 1926 hurricane had a drastic impact on  
20 the construction. Not only did the number of new  
21 houses greatly decrease, but the types and the  
22 styles of homes also changed.

23 You can see here the precipitous dollar value  
24 decline of permits issued in the late 1920s and the  
25 slow recovery during the 1930s, until 1942, at

1       which time all efforts and materials were diverted  
2       to the war efforts.

3               In the late 1930s the building industry began  
4       to regain some footing and with the assistance of  
5       New Deal relief measures. When the construction of  
6       homes began again in the late 1930s, people had  
7       adjusted to a new way of life and their parties and  
8       aesthetics had changed. This was reflected in all  
9       aspects of life, including the types of homes that  
10      were built.

11             In Coral Gables, there was a concerted trend  
12      to follow national home-building trends. In this  
13      six-year transitional period, between 1936 and  
14      1941, there were approximately 700 homes built in  
15      the city.

16             The historic surveys of Coral Gables indicate  
17      that, during this period, it shifted away from the  
18      Mediterranean Revival style homes towards minimal  
19      traditional, Neoclassical, and masonry vernacular  
20      styles, along with a few Art Moderne and early  
21      traditional custom ranch houses.

22             The single-family home at 649 Palmarito Court  
23      built in 1940 in the Neoclassical style was amongst  
24      the homes that ushered the new architectural era  
25      into the city and set the trend for the post-war

1 home-building boom.

2 Coral Gables was originally conceived as a  
3 suburb of Miami and attracted investors from across  
4 the nation during the first phase of building in  
5 the 1920s. The builder of this home, George  
6 Batcheller, with his partner, Joseph Kresse, were  
7 amongst those drawn to Coral Gables.

8 Founder George Merrick drew from the Garden  
9 City the City Beautiful movements of the 19th and  
10 early 20th century to create his vision for a  
11 fully-conceived Mediterranean-inspired city, which  
12 is now considered one of the first modern-planned  
13 communities in the United States.

14 Forest Hills Gardens, which was in the New  
15 York City borough of Queens was one of the  
16 communities that George Merrick studied when  
17 developing his plan for Coral Gables. And years  
18 later, he stated that it had the most influence on  
19 his vision.

20 Forest Hills designed in 1909 by Architect  
21 Grosvenor Atterbury and Landscape Architect  
22 Frederick Law Olmsted, Jr., was one of the earliest  
23 and still considered one of the greatest garden  
24 city communities of this period, that purposely  
25 demonstrate the latest ideas of town-planning,

1 housing, open space, and building construction.

2 Both Kresse and Batcheller resided in Forest  
3 Hills, and Batcheller was a well-established  
4 builder and designer there. It is likely that they  
5 fully grasped Merrick's vision for Coral Gables.

6 In the mid 1920s Merrick announced plans for a  
7 premiere hotel and a redesigned golf course in  
8 Section H. At this time Sections G, H, and I were  
9 primarily undeveloped and were re-worked to  
10 accommodate the large \$10 million Biltmore Hotel  
11 complex.

12 These three sections were divided into six  
13 sections and renamed Country Club Sections Part One  
14 through Six, and additional scenic boulevards were  
15 added which included Anastasia Avenue, Ocean Beach  
16 Drive, which was later renamed University Drive,  
17 and Segovia Street.

18 You can see some of these changes on the two  
19 maps dated from 1922 and 1925. The home at 649  
20 Palmarito Court was built in this area in Country  
21 Club Section Six, which is outlined in blue.

22 In late 1925 Joseph Kresse and George  
23 Batcheller committed to building 40 homes in Coral  
24 Gables in the undeveloped Riviera section just  
25 south of Bird Road between the golf course and

1 Riviera Drive.

2 They hired architects Robert Law Weed and R.  
3 A. Klingbeil. As a team they built the first homes  
4 in the Riviera section. These included several of  
5 the homes in the Italian Village Historic District.

6 Newspaper accounts indicate that, after the  
7 first few homes were built, there was a demand for  
8 more of their homes, and they took on additional  
9 individual commissions.

10 In 1928, Batcheller, who now resided in Coral  
11 Gables, decided to re-invest his earnings and  
12 purchased 50 lots in the Country Club sections,  
13 essentially expanding his efforts north of Cross  
14 Bird (phonetic) Road.

15 He began developing it in a manner consistent  
16 with Merrick's upscale plans for these sections  
17 adjacent to the Biltmore. Unfortunately, the  
18 downturn of the economy halted these plans.

19 The Country Club Section Part six is located  
20 east of the Biltmore Golf Course. It is bounded by  
21 Anastasia Avenue, LeJeune Road, Bird Road, and  
22 Anderson Road. It is bifurcated by the curving  
23 University Drive, as seen here on the plat map.

24 There were only a handful of homes constructed  
25 in this section during the early 1020s. The

1 emphasis on developing it as a prominent section  
2 coincided with the construction of the Biltmore  
3 complex.

4 Global undertakings were during this initial  
5 development of the home at 711 University Drive, at  
6 the northwest corner of the intersection of  
7 Palmarito Street and University Drive, where George  
8 Merrick's sister Ethel and her husband Edmond  
9 Bishop.

10 The initial construction of French Normandy  
11 Village and the Anastasia Hotel started  
12 construction in 1925 and was completed in 1926 by  
13 the University of Miami.

14 In 1940 after a few private commissions  
15 Batcheller decided to resume building on the  
16 remainder of his 50 lots in the Country Club  
17 section.

18 His choice for the first of these new homes  
19 was on the prominent corner of 649 Palmarito Court.  
20 It was built in the Neoclassical style who's  
21 formality and importance reflected an upwardly  
22 mobile lifestyle. And he engaged Architect William  
23 Shanklin Jr., who was well versed in this style, to  
24 design the home.

25 Shanklin moved to the Miami area in 1926 after

1       earning his architecture degree from Cornell  
2       University and practiced with John Bullen and  
3       Walter DeGarmo, who was a member of Merrick's  
4       original design team.

5             In 1935 Shanklin opened his own firm in Coral  
6       Gables. Shanklin designed projects through the  
7       greater Miami area, but the core of his practice  
8       was within the city. It appeared that he was  
9       particularly devoted to revitalizing Coral Gables.

10            Between 1935 to his death in 1946, he designed  
11       approximately 100 new single-family residences.  
12       Four of those homes are currently designated as  
13       individual historic landmarks in the city, and  
14       another nine are contributing resources in historic  
15       districts. Shanklin also has projects listed on  
16       the historic registers of Miami Beach and Miami  
17       Shores.

18            Neoclassical style is an eclectic classical  
19       style arising from the 1893 World's Columbian  
20       Exposition. The most common application of the  
21       style was for public and commercial buildings and  
22       for larger or more affluent domestic homes. It was  
23       a leading style for domestic architecture  
24       throughout the country during the first half the  
25       20th century.



1           The dominant characteristic and driving force  
2 of Neoclassical design is it's proportion and  
3 asymmetry. Neoclassical architecture includes  
4 simple geometric forms, symmetry, and balance with  
5 austere ornamentation drawn from the classical  
6 orders.

7           At its inception in the late 19th century,  
8 these stately homes presented a dramatic contrast  
9 to the Baroque and Rococo styles' elaborate  
10 ornamentation, asymmetry, curves, moldings, and  
11 serpentine lines. In Coral Gables it offered a  
12 similar contrast to the Mediterranean Revival  
13 style.

14           The style with its uncluttered appearance and  
15 grandeur of scale most often features full-height  
16 or full-facade front porches, elaborate front  
17 doors, large columns with classical capitals, with  
18 flat or low roof lines.

19           Noted architectural historian Vincent Scully  
20 described the domestic Neoclassical-style homes as  
21 intending to be austere symbols of affluence, and  
22 their formality and importance seemed to suggest a  
23 upwardly mobile lifestyle.

24           The home was built in 1940 by owner/builder  
25 Batcheller Properties. The permit was issued in

1 May. Building permits indicate that, by  
2 September of 1940, the property had been sold, and  
3 the new owners, George and Minnie Simpson, were in  
4 residence. It was the Simpsons' home for the next  
5 48 years.

6 George was an attorney and Minnie was  
7 extremely active in the Daughters of the American  
8 Revolution at both the local and state level. She  
9 was a direct descendant of Oliver Wolcott, a  
10 Declaration of Independence signer. Both were  
11 leaders in the community, and newspaper accounts  
12 reflect that the Simpsons frequently hosted events  
13 in their stately home.

14 Neoclassical style first appeared at Coral  
15 Gables in the late 1930s and became popular in the  
16 city after World War II. Shanklin was well versed  
17 in Neoclassical style and produced some of the  
18 city's earliest examples.

19 Built in 1940, the home at 649 Palmarito Court  
20 is a significant example of an early  
21 Neoclassical-style home in Coral Gables and  
22 exemplifies the type of prominent home that was  
23 built during the New Deal era.

24 Hallmark and character-defining features are  
25 visual and physical features that give a building

1 its identity and distinctive character. This home  
2 includes many defining features of a Neoclassical  
3 house. It clearly exhibits the hallmark  
4 character-defining elements including a symmetrical  
5 purity and balance that reiterate the concepts of  
6 simplicity and order; a dominant rounded portico  
7 comprised of an even number of two-story slender  
8 classical columns supporting a flat roof and a  
9 molded entablature; elaborate front doorway with  
10 fanlight with radiating muntins, sidelights, niches  
11 and molded framing; and evenly spaced windows  
12 across the front facade flanked by louvered  
13 shutters.

14 The home also possesses the following  
15 character-defining features: It is rectangular in  
16 the form of a large central mass flanked by lower  
17 bays imparting an aesthetic symmetry. It has  
18 low-pitched and flat roofs, with boxed eaves with  
19 moderate overhangs and molded cornices.

20 It has smooth-textured stucco, rectangular  
21 windows with divided panes, paired windows on the  
22 front facade, molded cornices on one-story bays, an  
23 attached garage with a side entry as to not impair  
24 the symmetry of the front facade, and a two-car  
25 garage with one large door.

1           The next set of slides I'll walk you around  
2           the home. It should be stated that staff did not  
3           have access to the site, and the photos are  
4           courtesy of the owner or from Google Earth. In  
5           this image, you can see how the home is cited on  
6           the corner lot.

7           Here are detailed photos of the hallmark  
8           two-story front portico feature. The columns and  
9           the classical doorway, the brick detailing over the  
10          door, and the current steps further emphasize it.  
11          The planter box above the entrance and the two  
12          smaller windows together as one feature to provide  
13          visual balance to the front door ensemble.

14          This side elevation faces Palmarito Street.  
15          Note the modern feature of an attached garage,  
16          which is a marked departure from the detached  
17          garages of Mediterranean Revival homes. Also note  
18          the shutters on the street-facing elevation.

19          Moving around to the rear of the home, these  
20          photos provide further perspective on the citing of  
21          the home on the property. The aerial views provide  
22          a bird's-eye view of the two low-pitched hip roofs  
23          and the two flat-roof bays.

24          Here's a photo of the rear and east facades  
25          with their original permit drawings. The rear

1 facade, as it's typical of a Neoclassical style, is  
2 unadorned.

3 Note the wide eaves, which are slightly  
4 disproportionate for the style, but it was a  
5 conscious choice by Shanklin. He talked about this  
6 choice in a 1939 newspaper article about another  
7 Neoclassical home he designed and how he extended  
8 the eaves to provide much-needed shade for a  
9 Florida environment.

10 Also note the original configuration of the  
11 screen porch bays shown in the permit drawings.

12 The home has retained its massing and most of  
13 its character-defining features. There have been  
14 no additions to the home.

15 The most notable exterior alterations occurred  
16 in 1988 after the passing of Minnie Simpson when  
17 the home was purchased by Nostalgic Homes, who  
18 renovated it and sold the property a year later.

19 The most dominant alteration was the  
20 replacement of the original 25 steel-casement  
21 windows for awning windows. The window sizes were  
22 retained, and the muntin patterns of the  
23 replacement windows largely replicated the original  
24 configurations.

25 This was also when the screen porch was

1 enclosed. These drawings are from one of the 1988  
2 permits. You can see the large screen openings  
3 were reduced slightly at the bottom to accommodate  
4 standard-size windows.

5 Based on original permit plans, historic  
6 photos, and building records of the property  
7 indicates the residence retains a significant  
8 degree of historic integrity.

9 Thus, the property at 649 Palmarito Court  
10 contributes to the historic fabric of the city of  
11 Coral Gables, and is part of a collection of  
12 quality residences that serve as a visible reminder  
13 of the history and the cultural heritage of the  
14 city.

15 In summary, Coral Gables was founded in the  
16 1920s as a Mediterranean-inspired City, and its  
17 buildings were initially designed almost  
18 exclusively in the Mediterranean Revival style.

19 In the late 1920s, the economy and the  
20 building industry plummeted. When the construction  
21 of homes began again in the late 1930s, people had  
22 adjusted to a new way of life, and their priorities  
23 and aesthetics had changed. This was reflected in  
24 the types of homes that were built. In Coral  
25 Gables, there was a concerted shift to follow

1 national home-building trends.

2 Cited on a corner lot, this residence, built  
3 in 1940, is a noteworthy example of an early Coral  
4 Gables Neoclassical home.

5 It was one of the earliest Neoclassical  
6 residences in the city and represents an evolution  
7 from the Mediterranean Revival foundation into a  
8 new chapter in the city's architectural history.

9 The home was designed by the well-established  
10 Coral Gables based team, Architect William  
11 Shanklin, Jr., and owner/builder George E.  
12 Batcheller.

13 Building on his success in developing the  
14 Riviera section, Batcheller significantly invested  
15 in the Country Clubs Section as a prominent area.  
16 With the Neoclassical style, he chose to build a  
17 style with formality and importance suggesting an  
18 upwardly mobile lifestyle.

19 The Neoclassical style first appeared in Coral  
20 Gables in the late 1930s and became popular in the  
21 city after World War II. Shanklin was well-versed  
22 in the Neoclassical style and produced some of the  
23 earliest examples in Coral Gables, including this  
24 home.

25 The property at 649 Palmarito Court has

1 maintained a significant degree of historic  
2 integrity, and thus contributes to the historic  
3 fabric of the city of Coral Gables.

4 Staff recommends approval of the local  
5 historic designation of the property at 649  
6 Palmarito Court based on its historical, cultural,  
7 and architectural significance.

8 MS. KAUTZ: I believe the owner should be  
9 making a presentation. Before we do that, we need  
10 to swear him in.

11 (Edmund Zaharewicz was duly sworn by the court  
12 reporter.)

13 MS. KAUTZ: The floor is yours.

14 MR. ZAHAREWICZ: My name is Edmund Zaharewicz,  
15 Z-a-h-a-r-e-w-i-c-z. Thank you, I'm going to share  
16 my screen. Hopefully everybody sees my slides.  
17 There we go, okay. All right, it looks like that  
18 is the case.

19 Well, let me begin by thanking everyone and  
20 all the help that I've gotten from different people  
21 in the city to prepare for this hearing, so that  
22 includes the archivist, Amanda, the city clerk  
23 helper, Cynthia Garcia, the preservation board  
24 officer -- OR the preservation officer for all she  
25 was doing to coordinate to get me the information I



1 requested, the city's attorneys for listening to my  
2 complaints. Everyone was very professional and  
3 helpful, so I appreciate that very much.

4 I'm also very sensitive to all the different  
5 interests here. I appreciate the board's interest  
6 here, the city attorney's interest in protecting  
7 the city's interest, the interest of the community  
8 at large. As well as the activists,  
9 preservationists, that write notes into the  
10 meetings, I also get their point of view as well.

11 It does bear mentioning, though, that for all  
12 these people who are coming in saying it should be  
13 preserved, that they really have no stake in the  
14 property. They don't pay the taxes. They don't  
15 maintain it. They don't bear the burden that would  
16 come with a designation. So I think that's  
17 important to bear in mind as well.

18 In fact, at the end of the day, the only party  
19 here to have something at stake, something to lose,  
20 is myself, my wife, and my family.

21 So what designation would mean and which we  
22 oppose is that we would lose the hope to build the  
23 beautiful home in the city that we desire. We  
24 would, in effect, become an indentured caretaker of  
25 a house we do not believe is historic and whose

1 functions and form have become a relic of the past.

2 We also stand to lose significant economic  
3 value in that as well.

4 I would also like to point out this is not the  
5 situation where the owner comes in voluntarily  
6 asking for preservation. In that situation, there  
7 are no losers.

8 The city wins because they are able to  
9 designate a property, add a property to their  
10 roster of historic homes, without having to  
11 consider too carefully whether the property is  
12 truly historic. The owner wins because he feels  
13 he's contributing to a community and likely gets a  
14 tax break in return.

15 Here, however, as the owners of this property,  
16 we strongly oppose designation, and we believe the  
17 information we have submitted and will present  
18 shortly clearly shows that 649 Palmarito Court is  
19 not eligible for designation.

20 I also hope to convey the sense that we are  
21 not against historic preservation. We very much,  
22 and myself in particular, very much appreciate the  
23 history, the architectural style, and the design of  
24 many of the structures in Coral Gables. They are a  
25 true treasure. But not all structures at the end

1 of the day are historic, including ours.

2 So, with that, let me start my little  
3 presentation here. If it'll move forward for me,  
4 okay, there we go, okay.

5 All right. The first one is really just for  
6 the record. I just, out of precaution, want to  
7 preserve whatever rights we have in connection with  
8 this hearing. The first one, and I complained  
9 about this in the first meeting and just to raise  
10 it again, was, to be honest, we don't have notice  
11 of what the claims against our property were going  
12 to be until Friday, when we received the report.  
13 So we had no idea that there would be a claim that  
14 our property was a historical Neoclassical form of  
15 house.

16 We also are confused about the rules of the  
17 hearing, and so I've talked to the city's attorneys  
18 about that, so I just wish to preserve whatever  
19 rights we may have under that one as well.

20 And then I add on there the harm economically  
21 that will happen if it is designated. Again, it is  
22 the owner who bears these burdens and not the  
23 public.

24 And that's not to say I'm not for  
25 preservation. I truly appreciate it.

1           All right. So onto the staff's claims,  
2           there's three claims. The first is that the  
3           property is a significant example of a Neoclassical  
4           house.

5           The second, as I gather, is that the house  
6           exemplifies New Deal era home-building trends in  
7           the city.

8           And the last is that it portrays the New Deal  
9           era environment characterized by more than one  
10          distinctive style.

11          So before I get into the points and why I  
12          think it's not historic, I think it's also  
13          important to share a little bit of our history and  
14          how we got here. So we came in in -- we bought the  
15          house in 2007. We had looked for about a year for  
16          finding one.

17          One of the lasting impressions I have of our  
18          house search was just how many houses had ad hoc  
19          additions to them, that when you look at it from an  
20          architectural and aesthetic point of view, to me,  
21          it always distracted from the property, whether it  
22          was the building or the site. And I found that,  
23          frankly, to be dismaying.

24          So we ultimately decided on 649. We purchased  
25          it in a state of neglect. The shutters, for

1       example, were falling apart. There was probably  
2       not any money truly invested in the home since it  
3       was sold to the Nostalgic company in '88, who  
4       flipped the house to new owners shortly after that.  
5       And so we spent a significant amount renovating it  
6       just to make it livable.

7             At the time we had one child, and then shortly  
8       we ended up with twins. We were only expecting  
9       one. We had twins.

10            So the house is a 3-2, and so we started  
11       thinking about additions right away, and we came up  
12       with plans that are approved, and I'll show them to  
13       you a little shortly. But once we went out for a  
14       bid to get it constructed, we abandoned those plans  
15       because of costs and compromises.

16            And, frankly, I was happy that we weren't able  
17       to do that because I think it would have been not a  
18       good addition to the city's fabric of quality  
19       homes.

20            So we spent some time looking for new homes,  
21       and we decided that we liked where we were and that  
22       we could do something that was very nice for both  
23       the community and ourselves.

24            So here's one slide. This is just the  
25       elevations of our addition. So if we just look at

1 the top of the elevation, which is the south  
2 elevation, the front of the house, it obviously  
3 retains the original house. And then so the idea  
4 at the time was to expand the two wings by building  
5 up.

6 But, for the architects in the room as well as  
7 the historic preservationists, you should all  
8 shriek in horror, because I think this design lacks  
9 a couple of things immediately.

10 I think by building out on the two wings, it  
11 distracts from the center mass of the home, and so  
12 I think you lose that, if that is what you are  
13 accentuating.

14 And, secondly, you can see, on the two wings,  
15 the upper level, the two doors are centered, so the  
16 structure overall lacks vertical symmetry, the  
17 hallmark of Neoclassical design as well as many  
18 other categories of design.

19 So atop of that -- so I think that was a  
20 Godsend that we didn't actually end up building  
21 this. We could have. It was approved. It only  
22 didn't go through because of the costs. And the  
23 costs, as I understood it, basically goes, when you  
24 do something like this, you have to tie into it a  
25 new roof and the new structure, and you are, in

1 effect, building a new home.

2 But more than that, and I had this in my  
3 report, and I don't have a slide of it ready, but  
4 when you look at the floor layouts from a design  
5 like that, what you end up invariably with is  
6 hallways that are connecting spaces, only for the  
7 purpose of connecting spaces, they -- you end up  
8 with rooms that you don't need, space that you  
9 don't need, hallways you don't need. You end up  
10 with truncated rooms, loss of windows.

11 So, anyway, I mean, I think, in short,  
12 architecturally, the interior becomes just a mess.  
13 And, frankly, I was very happy to see this design  
14 fail.

15 So when we began thinking about the house, we  
16 were inspired by the existing design, the existing  
17 layout, and the position of the home. So we set  
18 about to make a simple, austere, stately property  
19 that seized upon the uniqueness of the lot and  
20 would ultimately contribute to the architectural  
21 heritage of the area. And we'll talk about that a  
22 little bit more.

23 But I think if you just look at the front  
24 facade here -- now, by the way, this design has  
25 been approved by the Board of Architects and

1 through Zoning, and we got this design done without  
2 a single variance, so we played by all the rules.

3 But you can see we have a stately front, that  
4 looks very much like the current front, in a sense.  
5 It has the symmetry. It has the stateliness. It  
6 has the clean lines. It was the austerity.

7 But what this design has that the current one  
8 doesn't have from is the west view, which is the  
9 bottom -- which the bottom view of that is my slide  
10 here.

11 Now, this is the street view as well. And you  
12 can see, at least in my estimation, that this has a  
13 nice quality to it, very pleasing. And, also, I  
14 don't have the site plan here, but it's recessed a  
15 little further from the street than my current  
16 property, which will allow parking of cars, for  
17 example, without the car crossing the sidewalk and  
18 things like that.

19 And, also, I think it gives it a more pleasing  
20 view, from this elevation, for the neighborhood to  
21 look at it.

22 Now, the other unique thing about this design  
23 is, and it's one of the chief motivating factors,  
24 is that we're trying to preserve the back yard,  
25 which is a splendid 100-by-40 unobstructed, and so



1       it's just beautiful, and I think it's consistent  
2       with the current property. You don't have this  
3       dense, heavy, two-story building on a corner lot,  
4       which you see a lot now, which I think is horrible.  
5       And so I think there's that element that needs to  
6       be appreciated of this design as well.

7             I also think if you took this -- I don't think  
8       it's practical to build up over the wings and have  
9       an aesthetically pleasing house, which means the  
10      only way to really modernize this house, and I  
11      would say it's not really modernizing it, is to  
12      build off of the back.

13            But I think, if you do that, you truly ruin  
14      the charm of this lot, and I think you get away  
15      from some of the historicalness of the plot.  
16      That's not to say it's of historic significance.

17            So this is quickly the back view. The top is  
18      the north elevation, which is the back yard. You  
19      can see we have achieved here a high degree of  
20      symmetry, even in the back elevation.

21            And then the lower elevation is the east view,  
22      and even there, although it's not quite as pure  
23      symmetrically as the other elevations, also has a  
24      high degree of symmetry, something we've sought to  
25      preserve.

1           Okay. So why is 649 not historic or, I should  
2 say, not of his historic significance? The house  
3 is, by all appearances, an ordinary house.

4           So we bought the property as fee simple.  
5 There are no deed restrictions. There are no  
6 restrictions from George Batcheller. There are no  
7 restrictions from Minnie Simpson. There are no  
8 restrictions from the other owners of what we can  
9 do with the property.

10           The property is not Mediterranean Revival,  
11 which is, actually, the hallmark of the Coral  
12 Gables city.

13           We've had this property for 13 years. Even  
14 when we bought it, for those 13 years, we've never  
15 considered it to be historic. We just considered  
16 it to be a fine, old house in some regards.

17           In the 50 years that the city has had the  
18 ordinance, the historic preservation ordinance, as  
19 far as we know, to our knowledge, there have been  
20 no efforts to identify the property with any  
21 historic significance.

22           We're also aware of no articles or books  
23 claiming that the property is significant.  
24 Although, I saw, in the materials I was provided  
25 today, that one of the local papers, apparently,

1 printed an article.

2 Be that as it may, the first that we became  
3 aware that the property was significant was the --  
4 when we weren't given our letter of significance,  
5 and then the staff report, when the staff issued  
6 their report.

7 Okay, so, one, if you read the report, one of  
8 the things that the report says multiple times, no  
9 less than four, is that the property is an  
10 prominent corner location.

11 I would say that the property is all but  
12 invisible to the community in its location. And  
13 the reason being is it's not on any of the  
14 boulevards or the grand thoroughfares or the  
15 historied streets that Coral Gables is truly known  
16 for.

17 It's really at a corner of, and I can show  
18 this here, you can see it's really at the corner of  
19 two very lightly-travelled streets. I mean, the  
20 people who travel the street are pretty much the  
21 people who live on it.

22 It's not on University. It's not on Segovia.  
23 It's not on Alhambra Circle or Granada or any of  
24 those other -- Coral Way. It's not there.

25 In contrast, similarly designed houses are in

1 prominent locations. So, for example, 3701  
2 Segovia, also built in 1940, stands prominently on  
3 Segovia Street, looking directly down Palmarito  
4 Court. That's a prominent location. Ours is not.

5 And here, perhaps the grandest of all  
6 Neoclassical designs in the city, that I'm aware  
7 of, is 3600 Granada Boulevard sitting on a 47,000  
8 square-foot lot on the prestigious and prominent  
9 Granada Golf Course as well as Granada Boulevard,  
10 looking down Escobar Avenue, which I think is  
11 another historied street.

12 And for the real history buffs here, the house  
13 across the street from this property is one of  
14 Shanklin's designated properties, a Moderne  
15 property, and that property is truly beautiful and  
16 historic. But mine is not.

17 And then, lastly, here's another good one, and  
18 I have other photos a little bit later, but I  
19 assume that you are familiar with some of these  
20 houses, by the way, and this is 3502 Alhambra  
21 Circle, and this is another Neoclassical house  
22 sitting on the beautiful Alhambra Circle, where it  
23 bends by the canal there just across the street  
24 from the golf course, and it sits there nestled  
25 between two streets with its driveway cutting

1 across. It truly projects a grandeur that my house  
2 does not.

3 So, in my report, that I wrote and submitted,  
4 I argued that the house exhibits elements of  
5 Colonial Revivalism and Neoclassical design. And  
6 the reason I brought that up is because, in my  
7 research, I came across this property, 3501 Granada  
8 Boulevard. When you read the report, it describes  
9 it as Colonial Revival and not as a Neoclassical  
10 home.

11 These are obviously two distinct architectural  
12 styles. And my sense is, if my property is both of  
13 these, then it is neither and, therefore, not  
14 historical. But I point that out to you, because I  
15 thought that was very interesting that they put  
16 that in the report. That was from 2003.

17 And I should say all my photos are either  
18 borrowed from Google Maps or the FIU Coral Gables  
19 collection.

20 So the other hallmark of the Neoclassical  
21 style that my property does not have is that of  
22 grandeur and scale. In my view, I would say that  
23 the property is actually totally mismatched for its  
24 size; that is, even though it's on a generous lot,  
25 in a sense, relative to other Coral Gables lots

1 that is 10,500 square feet, it is not of the  
2 dimensions that you would think for such a design.

3 So I give you three examples, I think all  
4 three of these I've just a mentioned. So there was  
5 3701, which is 17,000 square feet. And when you  
6 look at that property, when you look at that  
7 property, it also has driveways on either end of  
8 the property. The house sits isolated in the  
9 middle, very stately and prominent.

10 3600 Granada, I think, is actual the Spanish  
11 Embassy, but it is simply a magnificent,  
12 magnificent property in Neoclassical design. And,  
13 I believe, it's done by Curtis E. Haley, someone we  
14 will talk about a little later in my presentation,  
15 but that is truly a magnificent property. The size  
16 and scale of that property is exactly what is meant  
17 for a Neoclassical design.

18 And then I would say the same thing about  
19 3502, that I mentioned a little bit -- a while ago.  
20 That sits on a 23,000 square-foot property, also  
21 has a driveway that cuts across the front of the  
22 property without diminishing the character of that  
23 property.

24 Also, I think if you look at any of these  
25 houses, the interior dimensions are significantly

1 bigger than my house. My interior space is 18,035  
2 feet, not big at all, tiny closets, tiny bathrooms,  
3 things of that nature.

4 When I first looked at it, I also -- I had a  
5 conversation one time with someone in the Gables, I  
6 don't know how true it is, but it rings true; in  
7 that, these kinds of designs were really for people  
8 from New York. In other words, these houses were  
9 originally marketed to New Yorkers looking for a  
10 summer home, and so you wouldn't need to have  
11 spacious closets and spacious bathrooms, because  
12 they were going to put their suitcase into the  
13 house for a couple of months and then return to  
14 their New York homes for the summer. Anyway, the  
15 design of the house reminds me of that kind of  
16 history.

17 I also think the house lacks some of the  
18 details that are characteristic of the Neoclassical  
19 design, and one of the chief ones I would say, in  
20 addition to the grandness and scale, is the  
21 hallmark doorway. I know the report says that the  
22 door is elaborate. I would say not.

23 I would think an elaborate door of this style  
24 would have a pediment above it, maybe some  
25 pilasters on either side to accentuate the door.

1 And, in fact, I think the front doorway sidelights  
2 are more characteristic of Colonial Revival than of  
3 the Neoclassical-style architecture.

4 So this, for example, I'll show you two  
5 things, this is a front view of 3600 Granada  
6 Boulevard, and you can see the truly elaborate door  
7 in that fashion with the broken pediment above it.  
8 You can also see the scale of the house in this  
9 picture, although it doesn't show exactly it. You  
10 actually see the stairway from either side coming  
11 up to it. Notice the columns seem a little wider  
12 at the bottom, and they taper up to the front for  
13 an added touch.

14 It's simply a magnificent property. The  
15 driveway, in this case, is circular, with that  
16 waterfront in front of it. This is what a  
17 Neoclassical design of historic value looks like.

18 I also take issue at the portico as to whether  
19 or not it is of truly a hallmark status here. So I  
20 think the first thing I would note is that this  
21 curved portico design is a common variant of the  
22 Neoclassical design.

23 That, according to Virginia McAllister, the  
24 noted historian of American homes, the same design  
25 almost verbatim is repeated in no less than four



1 nearby properties, 620 Palmarito Court, 3701  
2 Segovia, which we mentioned before, 2828 Segovia,  
3 as well as 3801 Toledo.

4 Note that these were all built in different  
5 years, '36, '40, '56, and '59.

6 And very interestingly, the portico at 620  
7 Palmarito was added after the fact. So, in my  
8 estimation, which style of a portico was,  
9 essentially, an off-the-shelf design element used  
10 to spruce up the house to give it an appearance of  
11 grandeur. I use the term "on the cheap," but you  
12 could also think of it as a developer's trick. And  
13 so, I think, for that reason, as well, it is not of  
14 historic value.

15 So we can look at these. This is 620. With  
16 it, this is a photo of it with the columns. That  
17 is a photo from 1949 and shows that it has -- it  
18 wasn't originally built with the columns. I  
19 actually called the son of the architect who built  
20 it, to find out what year the columns were added.  
21 He was a super-nice guy and a gentleman. But he  
22 didn't know that information.

23 So this is kind of a front view of Segovia --  
24 actually, it's two addresses. I always get it  
25 confused, 3701 and 3703. But you can see they look

1 pretty much like mine. Although, I would say this  
2 property is definitely more prominent than mine.

3 Here's 2828, and you can see the columns added  
4 to there. Interestingly, on this one, you can see  
5 the pediment on the doorway there, which is true, I  
6 believe, to this style or simply more true than the  
7 fanlights and the sidelights.

8 Another very interesting aspect of this  
9 property -- and I should add for the benefit of the  
10 board members, I added a few slides from the ones  
11 that were distributed to you, and this is one of  
12 them, and I apologize.

13 But you can see, from this view, and I don't  
14 know if the structure was original to the house or  
15 added afterwards, but what you see in the back of  
16 this house is the garage.

17 And, to me, architecturally, if I wanted a  
18 house -- I mean, this is one of the possibilities  
19 for my house, right? Someone is going to build off  
20 the back to, basically, modernize it and bring it  
21 up to today's standards.

22 I think that would be just devastating for a  
23 property such as this. I mean, it works here for  
24 Segovia, because I think this may be zoned now  
25 multi-unit or whatever it might be, but it would be

1 a travesty for my residence or even in the  
2 neighborhood there.

3 And then, lastly, here is 3801. Sorry, the  
4 picture is the best one I could pull from Google  
5 Maps, but you can see, essentially, the same  
6 portico. I forget, this might have been '59 or  
7 '56, but it's the same, exact structural or design  
8 element.

9 I also think the property is unremarkable in  
10 most of its details, if not all. I will show you  
11 shortly that the front doorway and window details  
12 are repeated in spec-home-like with another  
13 Shanklin design at 3402 Toledo Street.

14 I think the slender, unadorned columns are  
15 under-whelming and lack gravitas in comparison to a  
16 property like 3502 Alhambra Circle. I think the  
17 side wings, another elevation, show no distinction.  
18 And I say that also from a point of view that this  
19 is a corner lot, really two elevations that the  
20 architects should be concerned about.

21 I think the attached garage that was mentioned  
22 by someone in some e-mail as being distinctive, it  
23 is not. That kind of design was around for two  
24 decades before it was incorporated into this  
25 design.

1           I'll note that the original porch and  
2           ornamental balustrades no longer exist on the  
3           house, and, that, to the extent that anyone sees  
4           value in the stained glass windows, they are not  
5           original.

6           So here's the front view of 6949, and here's  
7           the house on Toledo, both 1940, both built by  
8           Shanklin, and I wouldn't be surprised if George  
9           Batcheller was the developer of the other house.  
10          Look, they are the same, right? It's the same  
11          door, same door, same door detail, same window  
12          details, the same window details on my house as  
13          well.

14          I think that is not indicative of a historic  
15          house. That is indicative of a developer making a  
16          spec house of its day.

17          Now, these are the columns on 3502 Alhambra  
18          Circle, and you can see how much more gravitas this  
19          kind of style has. You can see the Corinthian  
20          capitals at the top. You can see the fluting of  
21          the columns. This is just a wonderful property.

22          This is my west elevation. It's absolutely  
23          unremarkable in every respect.

24          This is another perspective on the west  
25          elevation. I would argue that the choice of

1 slender columns, from this perspective at least,  
2 does absolutely nothing for the property. They get  
3 lost in the background.

4 Again, the back, there's nothing to  
5 distinguish this back. It is what it is. There's  
6 simply nothing of distinction there.

7 Then, lastly, this is the 19 -- I think this  
8 actually 1945, where you can see they painted over  
9 the details at this time and history of the house  
10 there above the door. But what I wanted to point  
11 out is these balustrades here and the balustrade  
12 here, on the right and the left, the top, the lower  
13 wrings. And if you look on the porch side below,  
14 you can see how Shanklin quite nicely tied those  
15 balustrade elements to make that a pleasing tie-up  
16 on the porch side. But that porch no longer  
17 exists, and those balustrades no longer exist.

18 And I would also say, if you look at '40s  
19 photos of truly remarkable Neoclassical designs,  
20 you will see these types of balustrades on there,  
21 which no longer exist on the property.

22 So one of the claims is that it exemplifies  
23 New Deal era trends. I can only say to that, that  
24 it does not. I mean, if you think about it, it is  
25 simply impossible for a signal property to

1 exemplify any kind of trend.

2 That's like saying today's temperature, you  
3 know, exemplifies a cooling or a heating trend.  
4 The only thing that exemplifies that is some set of  
5 information before today's temperature, and so what  
6 is significant of that is the collection of data  
7 that shows the trend. One single data point does  
8 not show a trend. It's simply impossible. And I  
9 would argue that it's arbitrary to try to do so.

10 So if you're trying to show a trend, you have  
11 to have a collection of properties. It's the  
12 collection of properties that is of historic  
13 significance. And, in this regard, I point out  
14 that 649 Palmarito Court is not in a historic  
15 district.

16 Similarly, for the claim that the property  
17 portrays the New Deal era environment, this claim  
18 fails for the same reason. There's simply no way  
19 that the single house of 649 Palmarito can  
20 characterize this era.

21 So if you look at the report that the  
22 preservation officer put together, and it is very  
23 interesting, but what's noted there is that, in the  
24 New Deal era, that this part of the Gables was,  
25 actually, if you're looking for an environment,

1 would be comprised of an assortment of things.

2 There would be empty lots yet to be developed.

3 There would be a couple of 1920 homes built  
4 after -- in the 1920s before the great -- before  
5 the stock market crash.

6 And then there would be an assortment of homes  
7 of which Neoclassical design would only be one.  
8 There would be a minimal traditional design, and  
9 then there would masonry vernacular design, and  
10 then there would be early custom ranch homes, as  
11 well as maybe some Art Moderne -- I misspelled  
12 that -- design as well.

13 So what's interesting, and if you looked at my  
14 report, I didn't put it in any slides, if you look  
15 at this, this is all in my neighborhood. It's  
16 across my street. But I have much more than that.  
17 I have houses, also, in my neighborhood houses  
18 built in the '80s, in the '70s. I have additions  
19 that were put in throughout the course of Coral  
20 Gables.

21 So I would say that the kind of house I want  
22 to build actually fits into the environment that  
23 actually exists at 649 Palmarito Court perfectly.

24 But the house itself simply cannot be said to  
25 portray an environment of the new era -- the New

1 Deal era. It's simply impossible.

2 I would also like to point out that there are  
3 a number of comparable properties found not to be  
4 significant within a two-block radius of my  
5 property. And these properties were, among other  
6 things, include three corner lot homes, as well as  
7 homes developed by or designed by notable  
8 designers.

9 So 640 Escobar was William Merriam. He,  
10 actually, has at least one property on the national  
11 register. It has a two pedigree as an architect.

12 730 Escobar was built by Curtis E. Haley, who  
13 built that magnificent Neoclassical home at 3600  
14 Granada Boulevard, and we're going to talk about  
15 that property in a little bit.

16 731, I don't know much about. But if I skip  
17 over to 3510 Segovia Street, Howard B. Knight  
18 (phonetic), I am certain is another very notable  
19 architect from Coral Gables' early years.

20 So let's take a look at 730 Escobar. Now,  
21 this house was given a letter of significance  
22 without anyone claiming it was historic, without a  
23 hearing or anything. And it was demolished, and  
24 the design of the house that sits there now is  
25 basically a very spread out -- it's nice, but it's



1 a spread-out house that has nothing of the old  
2 Florida charm that used to reside here.

3 So if you look at this property, what's very  
4 interesting about it and strikes you right away, is  
5 you look at the central mass of this, even though  
6 it's only one story, the central mass, it has the  
7 full-height columns, which is indicative of the  
8 Neoclassical style. If you look at the door, it  
9 has the broken pediment, which is characteristic of  
10 Neoclassical style. If you look on either side, it  
11 has the element of symmetry.

12 And if you look a little bit broader off to  
13 the sides, you can see that the architect tried to  
14 incorporate some of these, I would say, graphical  
15 or geometrical shapes, that you can see on the left  
16 side, which is the porch. And then you look at the  
17 garage door, with the geometrical shapes, I think  
18 the attempt was to harmonize those two wings of the  
19 house in a nice way.

20 This house sat on a 21,600-square-foot lot.  
21 It was built in 1951, not 1940. But it was a post  
22 World War II design. It evoked old Coral Gables  
23 charm. You could say it was one of the earliest  
24 examples of a Neoclassical cottage, which is one of  
25 the variants that Virginia McAlester points out in

1 her book on American homes. And you can say it's  
2 one of the earliest of those, of that design, in  
3 that period. And yet it was not significant.

4 So I submit to you that my property is not  
5 significant for the same reasons. If this is not  
6 significant, my property cannot possibly be  
7 significant.

8 I also think, and a lot for the reasons I  
9 mentioned earlier, when I was describing what we  
10 planned to do with the property and why we were  
11 glad we didn't get to do it with the property, when  
12 we first thought of doing an addition, is because I  
13 don't believe making this historic will promote  
14 either educational, cultural, or economic welfare.

15 I actually think if we're allowed to go  
16 through and build the house we want, that will  
17 preserve the architectural heritage of both the  
18 original design in a sense and the presence and the  
19 way that the property is presented in the  
20 neighborhood. It will bring a property of high  
21 value, one designed for modern living and a modern  
22 family.

23 And I think, with those characteristics, you  
24 can look at property values being enhanced, in no  
25 way diminished, in a way that is really a homage to

1 the heritage of this area.

2 And so this may be my almost last slide here,  
3 but these are just the properties I mentioned  
4 before. In the lower essential area is my  
5 property. Off to the left, in yellow, is 730 and  
6 740 Escobar. In front of that is 731 Escobar. The  
7 top center is 637 Aledo, and then the property on  
8 the right is the Segovia property as well, just to  
9 kind of give you a flavor of just how close these  
10 properties are in the this area.

11 And then, in conclusion, summing everything  
12 up, we don't believe that the property rises to the  
13 level of historical significance.

14 And while the property may have some appeal as  
15 a pleasing example of Neoclassical-inspired design,  
16 in the end it simply does not possess the integrity  
17 of location, design, material, workmanship, or  
18 association required for designation.

19 And, with that, we respectfully request that  
20 the board find that the property is not eligible  
21 for designation.

22 And if I may interject, picking up on  
23 something that the city attorney mentioned earlier,  
24 if you think it is historic, and I hope you do not  
25 find it historic, for all of the reasons I've

1 mentioned, I think the board should vote separately  
2 on each of the three criteria presented in the  
3 report as to the reason why it is -- I mean, if  
4 that's a determination why it's historic.

5 But I hope, after hearing this presentation  
6 and my report, that you agree with me that this  
7 house is not of historic significance.

8 Thank you.

9 CHAIRMAN MENENDEZ: Thank you, Mr. Zaharewicz.  
10 Do we have anyone in the audience that would  
11 like to speak in favor of this case?

12 MS. KAUTZ: And they have to be sworn in  
13 before we begin.

14 CHAIRMAN MENENDEZ: And I'll just let everyone  
15 know that we're two-and-a-half hours into this  
16 meeting, and we're still on the second item. We  
17 have four more items to go. We have people  
18 waiting. So those who speak, we're just to give  
19 them a couple of minutes to speak, to say what they  
20 need to say, but they need to be brief.

21 First, we have Mr. Jorge Zaldivar?

22 (Jorge Zaldivar was duly sworn by the court  
23 reporter.)

24 MR. ZALDIVAR: So for whatever it's worth and  
25 for all the history and the word "history" that we

1 keep mentioning throughout this talk, just to be  
2 clear, I believe one of those homes that is on  
3 Granada is not on the Granada Golf Course. It's on  
4 the Biltmore Golf Course, so I want to make sure  
5 that that's just being mentioned to the audience,  
6 that I get to make sure that it's either on the  
7 Biltmore Golf Course or the Granada Golf Course,  
8 nothing serious, just wanted to jump in.

9 I was following along with of those addresses,  
10 and I noticed that the Granada Golf Course was  
11 mentioned.

12 But that is all. I don't have any other  
13 testimony.

14 CHAIRMAN MENENDEZ: Thank you. Anyone else?

15 MR. DURANA: We have one more person with  
16 their hand raised.

17 CHAIRMAN MENENDEZ: Go ahead.

18 MS. CARBONELL: Thank you. Hi, this is  
19 Karelia Martinez Carbonnel. I am president of the  
20 Historic Preservation Association of Coral Gables.  
21 And I will -- there is a letter that's been filed  
22 on behalf of our association, but I do want to just  
23 make three points, and then I will read the letter  
24 real quickly.

25 But, Point No. 1, the designation of a

1 property is not a taking, and that's been applied  
2 by the Supreme Court of the United States, and it's  
3 Central Transportation v. New York City, so that is  
4 one point I would like to make.

5 Point No. 2, under the historic preservation  
6 ordinance of Coral Gables, any home that's 50 years  
7 or older and will trigger -- and when a demolition  
8 application is applied for, it will trigger a  
9 historic review.

10 And that's why 649 Palmarito Court really  
11 stayed dormant until now, when it was -- there was  
12 the designation -- there was the application for  
13 demolition.

14 And, number three, as per the City Historic  
15 Preservation Ordinance 649, it meets three of the  
16 criteria for designation.

17 And, as you know, the code does say your board  
18 has to -- shall, shall designate that it meets one  
19 criteria. And, also, this home meets three  
20 criteria.

21 And the last point about the property losing  
22 value, according to the National Trust for Historic  
23 Preservation, historic properties appreciate at  
24 rates much greater than the local market overall,  
25 as well as faster than similar non-designated

1 property. So a historic property actually  
2 increases in value, instead of losing value.

3 And with that, I just want to read the letter  
4 from the Historic Preservation Association, and it  
5 says:

6 Please accept this letter in support of the  
7 historic designation for 649 Palmarito Court, one  
8 of the earliest Neoclassical-style homes to be  
9 designed by Coral Gables dream team, Architect  
10 William Shanklin, Jr., who, for other Coral Gables'  
11 residences, has garnered historic status, and  
12 George E. Batcheller, who, also, one of his  
13 developments was the Italian Village, which is  
14 historically designated as well.

15 The construction in 1940 of the single-family  
16 home occurred during the New Deal era and was among  
17 the first several hundred homes built during 1936  
18 through 1941. This style is indicative of the type  
19 of architecture of this time period when the City  
20 began to move away from its Mediterranean Revival  
21 foundation. The 80-year home has maintained its  
22 historical integrity.

23 So, with that, again, my name is Karelia  
24 Martinez Carbonnel. I am president of the  
25 organization. And we ask that the Historic

1        Preservation Board accept the recommendation of the  
2        city's preservation office and approve the local  
3        historical designation of 649 Palmarito Court.

4        Thank you.

5                CHAIRMAN MENENDEZ: Thank you.

6                Anyone else?

7                MR. ZAHAREWICZ: Can I speak? I'm still off  
8        mute. This is the owner. Am I heard?

9                MR. FULLERTON: Yes.

10               MR. ZAHAREWICZ: Okay, thank you. Just two  
11       quick points, to the first speaker, he's correct.  
12       If I said Granada, it's actual the Biltmore, and  
13       thank you for that clarification.

14               And then, to the last speaker, it's true that  
15       takings -- historical designations aren't takings.  
16       But, in this case, Florida has a law that super --  
17       not supersedes, but gives Florida owners rights  
18       beyond what's in the U.S. Constitution. And I just  
19       want the board to be aware of that clarification.  
20       Thank you.

21               CHAIRMAN MENENDEZ: Okay.

22               MS. KAUTZ: As part of the record, we received  
23       e-mails in support of designation of the property,  
24       and I just want to read their names so they're  
25       included in the record:



1           Jorge Zaldivar, who I believe spoke, Dolly  
2           MacIntyre, former board member engineer of this  
3           board, Vivian and William Rios, Carol Smith, Brett  
4           Gillis, Jeanette Pressman. And I received  
5           additional e-mails from Dade Heritage Trust, from  
6           Bruce Fitzgerald, Michelle Dunaj, Historic  
7           Preservation Association of Coral Gables, Tim and  
8           Connie Crowther, Joyce Nelson.

9           And there was an opinion piece written by  
10          Karelia Carbonell, that is also part of the record.  
11          There's Marie Vacca, president of The Villagers,  
12          Sandra Scidmore, Maria Rivero Abella, Carlos Ariza,  
13          Armando Hernandez-Rey, Daniel Ciraldo, the  
14          executive director of the Miami Design Preservation  
15          League, Debra and Armando Incera, Annette Hogan,  
16          Douglas Wartzok, Rhonda Anderson, Christina  
17          Villeneal (phonetic), I'm sorry if I mispronounced  
18          that, and Jill Kramer.

19          CHAIRMAN MENENDEZ: Is there anyone in the  
20          audience who wishes to speak in opposition? No  
21          one?

22          Okay. So we're going to close this part of  
23          the public hearing and have some board discussion.

24          MS. KAUTZ: I would like to address, as part  
25          of our rebuttal, some of the statements that were

1 made, just to note them.

2 So your role, your purview at this meeting is  
3 to determine whether or not the property meets the  
4 criteria as outlined in the code. We're not  
5 comparing it to other properties. Is it best? Is  
6 it better? Is not a consideration. Does it meet  
7 the criteria? That's it.

8 This property is not grandiose. It is an  
9 early 1940s Neoclassical design. The city was  
10 coming out of the downturn of the economy and  
11 before the World War, and it was in response to the  
12 time it was built.

13 The later examples that were shown, the  
14 bigger, larger as being grandiose were built later  
15 on, in the '50s, when there was optimism and  
16 enthusiasm.

17 Neoclassical is an eclectic style. It takes  
18 elements of Colonial. And there's a slide that  
19 refers to that. So there are some that overlap in  
20 the styles.

21 So the owner of the property is an attorney  
22 and did a bunch of research and has delved very  
23 deep into architecture, but is not an architect,  
24 and is not a historian. And the staff report that  
25 was prepared for you was written by a PhD.

1           The hallmark and the distinguishing features  
2 of a style will show up repeatedly. They are  
3 character-defining features of the style, and,  
4 therefore, will be used over and over again.

5           We see this in Mediterranean Revival. We see  
6 this in Art Deco, in Art Moderne. There are  
7 elements that are repeated, that are indicative of  
8 the style, which is why you see them over and over  
9 again.

10           That's the rebuttal for now. Thank you.

11           CHAIRMAN MENENDEZ: Board member comments?

12           MR. ZAHAREWICZ: May I interject one comment?  
13 This is the owner.

14           CHAIRMAN MENENDEZ: We've closed that part of  
15 the hearing. We're having board discussion right  
16 now.

17           MR. ZAHAREWICZ: I would just say, a rebuttal  
18 to the rebuttal, the slender columns design, of the  
19 Neoclassical design, was from the period 1920 to  
20 1940. It is not indicative of new era -- New Deal  
21 era homes. It existed well before the Great  
22 Depression.

23           Thank you.

24           MR. GARCIA-PONS: Anybody on Zoom want to go  
25 first?

1 MR. FULLERTON: No, go ahead.

2 MR. GARCIA-PONS: My question and staff did  
3 mention it in their comments just now, the  
4 relationship between Neoclassical and Colonial  
5 Revival. I know that, in the presentation, it was  
6 meant that there are overlapping styles.

7 I thought both the staff and the owner made  
8 substantial comments on that, and I was going to  
9 ask staff to elaborate on the relationship between  
10 the two styles and how they overlap.

11 I'm satisfied with the comment that was given.  
12 I don't know if anybody else is, or if the staff  
13 wants to elaborate further.

14 MS. KAUTZ: Elizabeth, do you want to give a  
15 brief summary?

16 MS. GUIN: This is Elizabeth. The  
17 Neoclassical style and why we attribute it to this  
18 building is Neoclassical is a very eclectic style  
19 and takes in all different types of  
20 classifications.

21 The two-story portico is a hallmark feature of  
22 that style. The Colonial Revival and also  
23 Neoclassical tends to be more Georgian features.  
24 There is overlap. You see some of the same  
25 features in both styles.

1           But I'm not really sure what kind of -- what  
2           you're looking for, but ...

3           MR. GARCIA-PONS: I guess, I'm satisfied with  
4           Kara's, so I appreciate the additional information.

5           CHAIRMAN MENENDEZ: I think the staff report  
6           is an excellent report, and it summarizes the  
7           reasons for designation.

8           Mr. Durana?

9           MR. DURANA: I agree with Kara. I think that  
10          it's pretty clear, for me, that it's Neoclassical  
11          and in the same shape as it was when it was built.  
12          I mean, the owner could be recommending about the  
13          balusters with thicker railings, but, in the  
14          future, any additional work, I hope they would  
15          consider that. That's it for me.

16          CHAIRMAN MENENDEZ: Ms. Rolando?

17          MS. ROLANDO: I too thought that the staff  
18          report was comprehensive and thoughtful.

19          There's a couple of items that the homeowner  
20          raised that, the first, I would like to address to  
21          the city attorney. The homeowner questioned  
22          whether he had sufficient notice and adequate time  
23          to respond to the report. And I would like to have  
24          the city attorney, assistant city attorney's,  
25          response to that.

1           ATTORNEY CEBALLOS: Well, the code only speaks  
2           that once a preliminary decision to move forward  
3           with a designation is made, which was made at the  
4           last board meeting, that's part of the 60-day time  
5           frame, if you will, and this meeting is being held  
6           within that 60-day time frame.

7           In terms of receiving the report, the code is  
8           silent on when they need to receive it by. And, in  
9           this particular case, they received it a few days  
10          before the actual board hearing today. I believe  
11          he received it on Thursday or Friday of last week.  
12          I'm sure staff can clarify.

13          There is no requirement to receive it in a  
14          particular time frame, whether it be a week or two  
15          weeks or one day before the actual hearing takes  
16          place.

17          He did articulate originally that he needed  
18          criteria for that preliminary designation. Once  
19          again, our code is silent on that. The code does  
20          not require for a preliminary designation -- not a  
21          designation, but the preliminary decision to move  
22          forward with a designation does not have any  
23          criteria in our code.

24          The criteria comes into play when you're at  
25          the board, which is why the report states, in this

1 particular instance, that it meets three of the  
2 criterias.

3 There was also sufficient notice. They were  
4 well aware of the procedure. We've been  
5 communicating back and forth the entire time.

6 So, at least from the legal standpoint, we see  
7 no issue with this item going forward.

8 MS. ROLANDO: Thank you. Obviously, the  
9 homeowner put in an enormous amount of time and  
10 research into rebutting the staff report.

11 I think that those of us on the board  
12 recognize that a property does not have to be  
13 magnificent. A lot does not have to be large. A  
14 home does not have to be the finest example of a  
15 particular period in order to merit designation.

16 So, frankly, I felt sorry for the house,  
17 because it was so denigrated by the homeowner. But  
18 when I read the report and I see the home, it's a  
19 stately home. It's a nice example. I think it is  
20 a contributing structure.

21 I was not persuaded by the efforts to  
22 differentiate it from other examples, and I think  
23 the fact that, at that time, the city itself and  
24 the country was coming off of a really, really bad  
25 time. And then there were, also, echoes of the war

1 that was about to begin in Europe. So I can  
2 understand why this is not an exuberant example of  
3 Neoclassical or even Colonial Revival architecture.

4 So I am comfortable saying that the property  
5 merits designation.

6 But I'm interested in hearing what those of  
7 you on the board have to say who have the aesthetic  
8 training that I don't have.

9 CHAIRMAN MENENDEZ: Ms. Bache-Wiig?

10 MS. BACHE-WIIG: I have a quick question, and  
11 I want to preface it with saying I do believe that  
12 the report is straightforward, clear, and I think  
13 it does a good job of illustrating how it meets the  
14 criteria in three of them.

15 And, with that said, I mean, it is a good  
16 example of this style, you know, the first of, you  
17 know, many of these homes that were built.

18 Now, I have a question. Have we designated  
19 this style, you know, recently? Or is this going  
20 to be the beginning, you know, of potentially more  
21 of these-styled homes coming on line, because of  
22 the date?

23 I mean, this is 80 years old. So we're  
24 already beyond. But it's interesting to know,  
25 because, you know, I think people have a



1 misconception of, you know, it's not Mediterranean  
2 or Mediterranean Revival, and, therefore, it  
3 doesn't merit designation.

4 But the City of Coral Gables has a story that  
5 doesn't just, you know, rely on, you know,  
6 Mediterranean, so it's a story of the style and  
7 many other styles, and how they came on line is the  
8 history of the City.

9 But I think it's important to note, are these  
10 going to be coming on line as necessary?

11 MS. KAUTZ: I can answer that. I mean, I  
12 don't have that crystal ball. Obviously, as the  
13 city continues to grow, you know, we get demolition  
14 or significance requests all the time, and they  
15 have not slowed down, nor will they slow down, just  
16 given the world.

17 So whether or not more of this time period or  
18 more of this style will come to you, I can't answer  
19 that. We have designated homes of this style in  
20 the past.

21 The recent question, I don't know the answer  
22 to that. I know there are some within the recent  
23 historic districts. Coral Way being the most  
24 recent. There's an original designation --

25 MS. ROLANDO: -- Santa Maria, I know there are

1       some.

2               MS. KAUTZ:  Yeah.

3               MS. ROLANDO:  And there's this style of home  
4       in the historic districts.  I know there's a home  
5       in Alhambra Circle, also North Greenwood, Santa  
6       Maria --

7               MS. KAUTZ:  Absolutely.  So they exist, and  
8       there are some that are protected, and there are  
9       some that are not, and there are some that are not  
10       yet.

11              MR. FULLERTON:  I would like to say that, you  
12       know, everybody has done a tremendous job of  
13       research, including the owner, and I feel his pain.

14              But this house is, by virtue of its timing,  
15       the time it was built, and its style and its --  
16       just how well it was done is exactly what we're  
17       looking at in terms of the history of Coral Gables.

18              It represents that history by being the  
19       simpler version, perhaps, of the more elaborate  
20       ones that came later.

21              And within the three- or four- or five-block  
22       area from this house, you even pointed out,  
23       Mr. Zaharewicz, that there were several examples of  
24       Neoclassical work, that were more and more and more  
25       beautiful than yours.

1           That's kind of like a period in time that  
2           there was a photograph that was taken in 1940, and  
3           you became the model for the other ones that  
4           followed. So it is -- it is like a rung in the  
5           ladder of evolution. I think your house may have  
6           been the beginning of it.

7           So I think it's a very valuable part of the  
8           history of Coral Gables.

9           CHAIRMAN MENENDEZ: Any other comments?

10          MS. SPAIN: I have one quick one. I -- I  
11          understand that the owner has a design for a new  
12          home, but this board really is tasked with looking  
13          at the existing home and really cannot look at  
14          whatever is going in there. But it doesn't really  
15          matter, because that's not part of the criteria.

16          The only thing that we look at is whether your  
17          existing home fits the criteria, and I think  
18          clearly it does.

19          And that's, again, Elizabeth, a very good  
20          report, very clear. That's all.

21          CHAIRMAN MENENDEZ: Would anybody like to make  
22          a motion?

23          MS. ROLANDO: I'll move that we designate the  
24          property located at 649 Palmarito Court as a local  
25          historic landmark.

1 CHAIRMAN MENENDEZ: Do we have a second?

2 MS. KAUTZ: Gus, do you need any further  
3 articulation in that motion?

4 ATTORNEY CEBALLOS: So the board, if they're  
5 proceeding with the motion that they had priorly  
6 articulated the reasoning behind it, with what  
7 criteria is being met in order to facilitate the  
8 homeowner's original request, so it's all three of  
9 them.

10 The board is not limited by those initial  
11 three. So if there's any particular criteria that  
12 they can articulate that, that would be great. If  
13 they want to discuss it, that's up to the board.

14 As long as they believe there's evidence that  
15 it meets at least one of the criteria, they can  
16 move forward.

17 MR. FULLERTON: Haven't we articulated those  
18 in our discussion, right now, that we've just had?

19 MS. ROLANDO: Yes, and I can amend the motion  
20 to say that I move for approval based upon the  
21 information set forth in the staff report. I also  
22 found information in Dr. Gillis's (phonetic)  
23 correspondence to be informative as well.

24 CHAIRMAN MENENDEZ: Do we have a second?

25 MR. EHRENHAFT: I'll second.

1           CHAIRMAN MENENDEZ: Can we call the roll,  
2           please.  
3           MR. DURANA: Ms. Rolando?  
4           MS. ROLANDO: Yes.  
5           MR. DURANA: Ms. Spain?  
6           MS. SPAIN: Yes.  
7           MR. DURANA: Mr. Fullerton?  
8           MR. FULLERTON: Yes.  
9           MR. DURANA: Ms. Bache-Wiig?  
10          MS. BACHE-WIIG: Yes.  
11          MR. DURANA: Mr. Durana?  
12          Yes.  
13          Mr. Garcia-Pons?  
14          MR. GARCIA-PONS: Yes.  
15          MR. DURANA: Mr. Ehrenhaft?  
16          MR. EHRENHAFT: Yes.  
17          MR. DURANA: Mr. Menendez?  
18          CHAIRMAN MENENDEZ: Yes.  
19          MS. KAUTZ: Thank you.  
20          CHAIRMAN MENENDEZ: We're going to take a  
21          10-minute break, and we'll be back shortly.  
22          Thank you, Mr. Zaharewicz.  
23          (A short break was taken.)  
24          CHAIRMAN MENENDEZ: CASE FILE COA (SP)  
25          2020-012:

1           An application for the issuance of a Special  
2           Certificate of Appropriateness for the property at  
3           1200 South Greenway Drive, a non-contributing  
4           resource within the "Country Club of Coral Gables  
5           Historic District," legally described as Lots 15  
6           and 16, Block 5, Coral Gables Section "E,"  
7           according to the Plat thereof, as recorded in Plat  
8           Book 8, at Page 13 of the Public Records of  
9           Miami-Dade County, Florida. The application  
10          requests design approval for an addition and  
11          alterations to the residence and sitework.

12           A variance has also been requested from  
13          Appendix A, Section A-42-Section E(C)(4) of the  
14          Coral Gables Zoning Code for the minimum front  
15          setback.

16           MS. KAUTZ: Thank you. The Country Club Coral  
17          Gables Historic District was listed in the Coral  
18          Gables Register of Historic Places in 1989. It's  
19          comprised of properties located along Granada Golf  
20          Course on North Greenway Drive and South Greenway  
21          Drive and Granada Boulevard.

22           So this is the location of the property. It  
23          is a non-contributing resource within the district,  
24          as the date of its construction was out of period of  
25          significance for the district, which was

1 established in 1922 to 1939. This was designed by  
2 Tyrus Tripp in 1957.

3 You can see, these are the original plans of  
4 the house. They are current photos. In 1994 a  
5 two-story addition to the rear changed the overall  
6 floor plan into the T-shape that it has now. This  
7 is, again, a photo in 2004, when it was designated,  
8 and a photo of it today.

9 The application requests design approval for  
10 additions and alterations to the residence and  
11 sitework. The application includes the demolition  
12 of a extant one-story attached garage to be  
13 replaced with a two-story addition at the northwest  
14 corner of the residence. Two additions are  
15 proposed to the west and south side of the extant  
16 one-story family room at the rear, south of the  
17 residence that was added in 1994. Interior and  
18 exterior alterations and sitework are also  
19 proposed.

20 The variance that has been requested in  
21 conjunction with this proposal is to grant a  
22 variance to allow the proposed addition to have a  
23 front setback of approximately 30 feet, 11 inches,  
24 versus the minimum front setback facing upon  
25 Greenway in Blocks 5 and 12 shall be a 35 feet as

1 required by the Coral Gables Zoning Code.

2 The Zoning Code stipulates all properties  
3 facing on north and south Greenway Drive, every  
4 block maintain a 35-foot front setback. And  
5 there's nothing unusual about this lot to prevent  
6 the setback from being maintained.

7 The proposal was viewed and approved by the  
8 Board of Architects on September 17, 2020, with no  
9 comments. I have conditions, and I can discuss the  
10 variance, but I will turn it over to the architect  
11 to make his presentation first.

12 I believe Nelson DeLeon or someone from his  
13 office is on Zoom.

14 Swear him in, please.

15 (Nelson DeLeon was duly sworn by the court  
16 reporter.)

17 MR. DELEON: I do.

18 MS. KAUTZ: The floor is yours.

19 CHAIRMAN MENENDEZ: Go ahead, Mr. DeLeon.

20 MR. DELEON: Do you have the screen that I can  
21 access?

22 MS. KAUTZ: Do you need us to run the  
23 presentation?

24 MR. DELEON: Yes, because I don't have a copy.

25 MS. KAUTZ: Okay, no worries. There is a



1        PowerPoint in the other folder for 1200 South  
2        Greenway, CCTV, if you can put that up, please, the  
3        PowerPoint.

4                There it is. Can you see it, Nelson?

5                MR. DELEON: Can you scroll through it on your  
6        end?

7                MS. KAUTZ: Tell them when you want it  
8        advanced, when you're ready.

9                MR. DELEON: Okay.

10               MS. KAUTZ: Yes, I can do it. So just tell me  
11       when.

12               MR. DELEON: All right, thank you.

13               Here's the existing home which, for the most  
14       part, is maintaining its current architectural  
15       style and layout with the exception of an addition  
16       that we're doing at the front of the house. The  
17       project in and of itself is pretty straightforward.  
18       We're going to update the house, the house in its  
19       entirety, all new electrical, mechanical systems,  
20       roof, window systems, and a new interior layout.

21               Next, so these are a couple of context  
22       pictures. Continue.

23               The existing front of the house, so the  
24       addition will be to the right, where the garage is.

25               MS. SPAIN: I apologize, but I'm not able to

1 get an entire view of what you're looking at.

2 MR. FULLERTON: Yeah, I have the same problem.  
3 I have just a little, tiny postage stamp.

4 Oh, there you go.

5 MS. SPAIN: Go ahead. That's fine.

6 MR. DELEON: This is the rear of the house  
7 which we're keeping the pool, just redoing the  
8 finishes, redoing the deck, and re-proportioning  
9 some of the current garden.

10 The current family room has 6-foot-7-high  
11 doors and a 12-foot-high room, and so we're going  
12 to enlarge those.

13 Go on to the next one. This is the plan.

14 Go on. One of the few things we're doing to  
15 the exterior of the property is we're doing a new  
16 entry motor court and shifting it off to one side  
17 and we're keeping as much greenery as possible in  
18 the yard.

19 Go ahead and shift. This is the demo. The  
20 images looks really light.

21 MR. FULLERTON: Nelson, what page are you on  
22 in your presentation? We have drawings in front of  
23 us.

24 MS. KAUTZ: A2.0.

25 MR. DELEON: Yeah, we can get past these

1 demolition sheets, skip the demolition, and we'll  
2 just go all the way to the exterior elevations,  
3 which I believe can tell the story much better.

4 MR. FULLERTON: Tell us what page you're on.

5 MR. DELEON: Right, here is fine. Okay, so  
6 this is --

7 MS. KAUTZ: 3.0.

8 MR. DELEON: Yeah. So we stacked the existing  
9 and the proposed. One of the things we're doing at  
10 the front of the house, proposing, the doors  
11 immediately to the left of the main entrance, we're  
12 taking those windows and we're converting those  
13 into a pair of French casement doors, and then  
14 that's going to pick up the rhythm of the two that  
15 are upstairs now and kind of balance that part of  
16 the original facade, and then, to the right, are  
17 currently two large --

18 The entire house currently is all clear-view  
19 casements, and we're going to bring them back to  
20 their more of a 1950s divided light and a smaller  
21 window proportion. We're going to do that new  
22 module.

23 And the garage we're rebuilding and adding two  
24 new bedroom suites upstairs for the boys.

25 And where the balcony is directly above the

1 garage, that is the part that's now requiring a  
2 variance, because the edge of the balcony, the  
3 leading edge of the balcony projects beyond the  
4 required setback.

5 So the interesting thing with this is that all  
6 of the years and even the beginning of this year,  
7 the code allowed only the Board of Architects to  
8 approve a forward-facing balcony if it projects  
9 into the setback. So at some point this year that  
10 code item changed for whatever reason, and they  
11 added both the Board of Architects and, in this  
12 case, the Historic Board, both boards being in  
13 unison and allowing for the balcony to push  
14 forward.

15 And we thought that balcony would be really a  
16 nice element to bring out the facade. It's very  
17 transparent because it moves forward, so we  
18 reviewed this with the board. The board was very  
19 happy with it. They voted unanimously for it. But  
20 this is the variance now.

21 Let's go to the next slide. So this is the  
22 rear view. A couple of little things we're doing  
23 is opening up the house more toward the back yard,  
24 so again, we have things like doors that were only  
25 6-foot-7, and we have small windows. We're just

1       trying to create an opening grid size that works  
2       throughout the entire house.

3             And we're actually adding 5 inches of height  
4       to all the tie beams, and the doors are a full  
5       7-foot tall; which, in the rooms that are only  
6       8-foot-4 high, and those couple of extra inches  
7       really open up the space tremendously and have a  
8       really positive aesthetic, the impact with the  
9       interiors.

10            Let's go to the next one. So the current site  
11       elevation, the proposed site elevation, the real  
12       deference here is the 1 1/2-story family room, that  
13       we're increasing the height of the doorways to a  
14       full 9-foot high, 7-foot doors, and 2-foot transom.

15            And then we're introducing the shutter system,  
16       that's a Timberline shutter system, an actual true  
17       shutter system with pipe AX (phonetic) and, you  
18       know, all the detailing necessary to look and work  
19       as a shutter.

20            Let's go to the next one. This is the  
21       west-facing side, so the elevation on the bottom  
22       right is the new two-story portion of the home. So  
23       we're just keeping the low-profile roof, just  
24       extending off of it.

25            You see, to the right, you see that balcony

1 that just projects over a couple of feet into the  
2 setback, and that's the balcony that we're asking  
3 the board to approve as the Board of Architects has  
4 already approved.

5 And I think -- I don't know if there's any  
6 more slides. No? Okay.

7 So the project is really pretty  
8 straightforward. A lot of it is just updating the  
9 house. It's bringing it into a modern, convenient  
10 home with, you know, all new appliances, all new  
11 cabinetry, new impact windows.

12 This is a known family moving down here from  
13 up north. They're going to make Coral Gables their  
14 home. They saw this property. They fell in love  
15 with it. And we're trying to, as best as possible,  
16 do right by the original structure.

17 And our footprint of what we're adding to it  
18 at the end of the day is really relatively a small  
19 piece. The gist of the project is really updating,  
20 upgrading, and making this home feel more of its  
21 time and its period when it was built back in the  
22 late '50s.

23 CHAIRMAN MENENDEZ: Okay, thank you.

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

1           No?

2           Anybody in the audience would like to speak  
3 out in opposition to the case?

4           No?

5           Okay. We'll close that portion of the public  
6 hearing.

7           Discussion?

8           MS. SPAIN: I have a question for staff.

9           Kara, did you talk to zoning about this. I  
10 was surprised when I read it that it was considered  
11 a variance, since it was a balcony. And I remember  
12 when they made it so the Board of Architects could  
13 approve things like this. So I got confused.

14           I spent an inordinate amount of time trying to  
15 go through the zoning code to find what was allowed  
16 in the setback.

17           MS. KAUTZ: It's a more recent  
18 reinterpretation of the code, the way it's being  
19 interpreted now.

20           MS. SPAIN: By zoning?

21           MS. KAUTZ: Yes.

22           MS. SPAIN: Oh, okay. Because for years I  
23 don't think this would be considered a variance,  
24 because it was equivalent to like a bay window or a  
25 balcony.

1 MS. KAUTZ: A cantilever.

2 MS. SPAIN: Yes.

3 MS. KAUTZ: It's a cantilever.

4 MS. SPAIN: Yeah.

5 MS. KAUTZ: It's a more recent interpretation.

6 MS. SPAIN: I see.

7 MR. FULLERTON: For all the time I remember  
8 doing projects, we always were able to project  
9 overhangs and balconies into setbacks. But I think  
10 the presenter said it correctly, that there was  
11 something about the front setback restriction on  
12 that.

13 MS. SPAIN: Right. But, you know, what you  
14 want in a front setback is to have the mass of the  
15 building be at the setback line, and then things  
16 like balconies to project into it, because,  
17 otherwise, it's a very odd street-scape, you know?

18 MR. FULLERTON: I agree. And it's a very good  
19 interaction between levels of -- the depth of the  
20 elevations and shadows and shades and things. It's  
21 a good thing to do.

22 MS. SPAIN: I agree. But it's a little odd  
23 that it would now be a variance.

24 MS. KAUTZ: I don't know if you remember the  
25 property, I think, the address is now 931 Valencia.



1       It's the one next to the 927 property the Nelson  
2       also was the architect for. It's a new house next  
3       to the one they were doing an addition to, and that  
4       one had a front projection that wasn't a variance  
5       as well.

6           MS. SPAIN: And that was not a variance?

7           MS. KAUTZ: No. And that was last year, a  
8       year and a half.

9           MS. ROLANDO: I don't really have an objection  
10       to this balcony, because it doesn't feel as if it's  
11       this big protrusion. It seems very light and ...

12          MS. KAUTZ: We didn't have a problem with it  
13       either. But going strictly by the criteria that we  
14       have to apply in the code, which it doesn't  
15       technically meet, because there's nothing unusual  
16       about this property, there's nothing -- you all  
17       have the ability as the Historic Board to have that  
18       variance --

19          MS. SPAIN: I think we can certainly discuss  
20       that.

21           I think it's a great design. I personally  
22       think that the balcony should be allowed to stay  
23       there, and I think that it would behoove us to  
24       actually recommend to the zoning people, though, to  
25       look at that issue again. So that balconies can

1 project into setbacks, is my opinion.

2 MR. FULLERTON: I agree.

3 CHAIRMAN MENENDEZ: Kara, is there any  
4 historic significance to the district at all?

5 MS. KAUTZ: No. It's a non-contributing  
6 resource, so it, in my opinion, improves the space  
7 they're proposing, much better than the no-muntin,  
8 you know casements and so forth that's there. And  
9 it is a nice design feature. It's just, when it  
10 came to us, applying the criteria that we have to,  
11 there was a recommendation that it doesn't meet --

12 MS. SPAIN: No, I understand.

13 MS. KAUTZ: But architecturally it's --  
14 it's --

15 CHAIRMAN MENENDEZ: We have the ability to  
16 either accept it or deny it?

17 MS. KAUTZ: Yes.

18 CHAIRMAN MENENDEZ: Okay.

19 MR. FULLERTON: Is a motion in order at this  
20 point?

21 MS. KAUTZ: Let me just state there are six  
22 staff conditions that are part of the approval,  
23 recommendations for approval.

24 Has the architect reviewed them and is fine  
25 with it?

1 CHAIRMAN MENENDEZ: Mr. DeLeon?

2 MR. DELEON: Yes, I reviewed them, and we're  
3 fine with them.

4 MR. FULLERTON: I would like to make a motion  
5 to approve.

6 MS. KAUTZ: There needs to be two motions.

7 ATTORNEY CEBALLOS: Yeah, there are two  
8 motions here.

9 MS. KAUTZ: So one is to approve with  
10 conditions, you know, as noted in the staff report,  
11 and issue the COA, and one is for the variance.

12 MR. FULLERTON: I move for approval of the  
13 application that's presented.

14 CHAIRMAN MENENDEZ: Do I have a second?

15 MR. DURANA: I'll second it.

16 CHAIRMAN MENENDEZ: Mr. Durana, thank you.  
17 Can we call the roll.

18 MR. DURANA: Yes. Ms. Spain?

19 MS. SPAIN: Yes.

20 MR. DURANA: Ms. Rolando?

21 MS. ROLANDO: Yes.

22 MR. DURANA: Mr. Ehrenhaft?

23 MR. EHRENHAFT: Yes.

24 MR. DURANA: Ms. Bache-Wigg?

25 MS. BACHE-WIIG: Yes.

1 MR. EHRENHAFT: I cannot hear the speaker.

2 MS. ROLANDO: Yeah, I can't either.

3 MR. DURANA: Mr. Garcia-Pons?

4 MR. GARCIA-PONS: Yes.

5 MS. ROLANDO: I move that we approve the  
6 variance for the proposed addition of the balcony,  
7 that includes in or encroaches on this setback.  
8 Yes.

9 MR. FULLERTON: Second --

10 (Speaking simultaneously)

11 MS. KAUTZ: We'll go with John.

12 Mr. Fullerton?

13 MR. FULLERTON: Yes, yes.

14 Sorry, I can't hear you.

15 MR. DURANA: Mr. Menendez?

16 CHAIRMAN MENENDEZ: Yes.

17 MR. DURANA: Ms. Bache-Wiig?

18 MS. BACHE-WIIG: Yes.

19 MR. DURANA: Mr. Ehrenhaft?

20 MR. EHRENHAFT: Yes.

21 MR. DURANA: Ms. Spain?

22 MS. SPAIN: I do, yes.

23 MR. DURANA: Mr. Durana?

24 Yes.

25 MR. GARCIA-PONS: I have question just for

1 staff for a moment.

2 MS. KAUTZ: Did we miss somebody? I thought  
3 we missed somebody on Zoom. No?

4 MR. GARCIA-PONS: My question is, with regards  
5 to the shutters, where you said you wanted it to be  
6 wood and operable, is there a reason, in some  
7 cases, why ones are operable and in some cases why  
8 ones are fixed? Why is that?

9 MS. KAUTZ: No, it's just that they're  
10 authentic, and Ana alluded to it on the previous  
11 item for Ridgewood. Sometimes people will say I'm  
12 going to put shutters up, and they basically screw  
13 them into the wall, and they look wrong, and  
14 there's no hinges, no anything.

15 So if he's going to add shutters, they should  
16 be real, operable. And I believe Nelson indicated  
17 that they're going to be Timberland and operable,  
18 roll, you know, so that's the only reason why.

19 MR. DELEON: We've actually been using  
20 Timberland Enduron, which is a composite product  
21 that looks exactly like wood, but we don't have the  
22 issues that we have here with mold and mildew and  
23 warpage. And that's what we've used on the  
24 Valencia townhouses. That's what we've used for  
25 all the houses we've done in the Gables.

1 MS. KAUTZ: Okay. I'm fine with that. We've  
2 approved them in the past.

3 MR. DURANA: Your motion passed.

4 MS. KAUTZ: So you're good.

5 CHAIRMAN MENENDEZ: Next, CASE FILE COA (SP)  
6 2017-001 REVISED:

7 An application for the issuance of a Special  
8 Certificate of Appropriateness for the property at  
9 4125 Santa Maria Street, contributing resource  
10 within the "Santa Maria Street Historic District,"  
11 legally described as Lots 9 & 10, Block 96, Coral  
12 Gables Country Club Section Part Five, according to  
13 the Plat thereof, as recorded in Plat Book 23, Page  
14 55, of the Public Records of Miami-Dade County,  
15 Florida.

16 The application requesting design approval for  
17 additions and alterations to the residence and  
18 sitework was granted approval with conditions on  
19 February 16, 2017. The Board also granted  
20 variances for minimum side setbacks and maximum  
21 floor area ratio.

22 A revision requesting design approval for  
23 changes to the proposed elevations was approved on  
24 September 21, 2017.

25 A revision requesting design approval for a

1 perimeter fence with gates and demolishing the  
2 existing roof structure was approved on July 18,  
3 2019.

4 This application requests design approval for  
5 a revision to the approved Certificate of  
6 Appropriateness for the relocation of the pool  
7 equipment. A variance has also been requested from  
8 Article 4, Section 4-101(D)(4b) of the Coral Gables  
9 Zoning Code for the minimum side setback.

10 MS. KAUTZ: Put up the main PowerPoint,  
11 please.

12 The Santa Maria Street Historic District.  
13 It's comprised of the properties located along  
14 Santa Maria from Bird Road to Blue Road. It's  
15 listed in the Coral Gables Register of Historic  
16 Places in 2007.

17 4125 Santa Maria is considered a contributing  
18 resource within this district designed in 1946 by  
19 the architectural firm of Steward and Skinner as a  
20 home for Mr. and Mrs. Coulton Skinner.

21 Can I have the PowerPoint, please?

22 While we're waiting on that, on February 16,  
23 2017, the special COA for additions and alterations  
24 to the residence and sitework at the property was  
25 approved by the Historic Preservation Board with

1 multiple conditions.

2 Two subsequent revisions have come before the  
3 board since that time. The application is for  
4 revision to approve COA for design approval for the  
5 relocation of the pool equipment and a variance for  
6 the minimum side setback to allow the pool  
7 equipment to be located within the 5-foot required  
8 setback on the northeast side of the property.

9 The application also requested approval for  
10 the substitution of flat grey tile for the  
11 previously-approved white tile.

12 So of the two items, I don't know if this  
13 was -- this was in your first packet but not the  
14 second one, so this is what they're proposing.

15 Staff has no objection to the tile. But it  
16 looks like what was in the original photo that we  
17 have of the property, which either that is a slate  
18 or a wood tile -- a wood shingle, I'm sorry.

19 The letter of intent submitted with the  
20 application includes the request to approve the  
21 installation of Peetz brand windows and resizing of  
22 four windows.

23 Those two requests were already handled  
24 administratively, to have to do with the addition,  
25 and we don't tell people what brand of window to



1 use or not use.

2 The letter of intent states: We will bring  
3 the original design of the front door as per the  
4 original historic house. No change is shown to the  
5 proposed front door, and it's really not part of  
6 the application.

7 The proposal was administratively reviewed by  
8 the Board of Architects on November 16th and  
9 deferred with the following comment: Revisions  
10 okay by BOA except for pool equipment in setback,  
11 resubmit or omit.

12 So the variance, again, has been requested to  
13 place the AC equipment and the setback on the north  
14 east side. Staff does not support the granting of  
15 the variance for reasons outlined in the staff  
16 report.

17 The site map, you guys are probably familiar  
18 with.

19 This photo in the 40s, and it shows you the  
20 tile was definitely a dark tile.

21 These are photos that were taken November 10th  
22 during construction.

23 Thank you.

24 I'll let the architect, who I believe, Rafael  
25 Portuondo, is on Zoom to present to you all.

1 CHAIRMAN MENENDEZ: Mr. Portuondo?

2 MR. PORTUONDO: Can you hear me? Can you see  
3 my screen?

4 CHAIRMAN MENENDEZ: Yes.

5 (Rafael Portuondo was duly sworn by the court  
6 reporter.)

7 MR. PORTUONDO: Happy holidays. So one of the  
8 things that happened during the process of the  
9 construction of the house was that you deal with  
10 this large oak tree to Environmental.

11 MR. EHRENHAFT: I took down your presentation  
12 for you to be sworn in. Do you mind sharing it one  
13 more time?

14 MR. PORTUONDO: Sure. Can you see the screen  
15 now?

16 MS. KAUTZ: Yes.

17 MR. PORTUONDO: So the interesting thing about  
18 the house was that, if I go forward a little bit,  
19 this little oak tree, right here, is now this big,  
20 as you see here.

21 So one of the things that happened with the  
22 Landscaping Department with Environmental was after  
23 we had the permit to the house, we actually, when  
24 we went to go -- we had to get an arborist. We had  
25 to go through the whole thing of showing how all

1 the trees were going to be relocated. They came  
2 out to see it, and they said we had to raise the  
3 cottage. It couldn't -- we couldn't build it with  
4 the footings, because we were underneath the  
5 root-ball of the tree.

6 And so we ended up having to modify the  
7 structure and put the whole thing on pin piles, and  
8 one of the things -- which is this large oak tree  
9 here. And one of the things that we ended up  
10 doing -- let me just go to our site plan.

11 So this is actually the oak tree. The way the  
12 ordinance works now is we have a 15-foot oak, we  
13 cannot build anything within the canopy of the oak  
14 tree.

15 This is what we originally had in terms of the  
16 variance which is, you know, we had a variance for  
17 the side setback, which was all good. We had the  
18 pool equipment, which was right close to the oak  
19 tree, but it was hidden behind the wall so you  
20 wouldn't see it. And none of the things that we  
21 wanted to do here we could do anymore.

22 So we put the walkway and the structure on pin  
23 piles, so that it wouldn't even get close to the  
24 roots of the oak tree, which was expensive and all  
25 those other things. The owner stepped up, took

1 care of it, and it was fine.

2 When we had to go back -- so we ended up  
3 modifying the site plan, and we were requesting to  
4 put the pool equipment on the side setback. We  
5 know that, in order to do it to code, it has to be  
6 within the setback, and we're aware of that. But  
7 we wanted to discuss it, because the neighbor's  
8 pool is right here.

9 And there's a condition which is unique to the  
10 house, and I'm going to show you now, that all the  
11 air conditioning and equipment from the house prior  
12 was in this area.

13 So we didn't expect to have to do all this,  
14 but we ended up doing it anyway. This is the  
15 breakfast room here with the big bay window. And  
16 the pool equipment would have to be somewhere, you  
17 know, along this side.

18 And so, by putting it here, we would stay away  
19 from the neighbor, and we would be adjacent -- the  
20 neighboring house has a large wall with no windows  
21 in the whole thing, and a lot of the equipment that  
22 was from this house was on this side as well.

23 So the reason we came back to go through this  
24 was because we feel that, after going through the  
25 removal of the footings and raising the house on

1 pin piles, our intent was always to have it hidden  
2 from the street and hidden from the architecture.

3 So, at this point, we would be actually  
4 locating it within the 5 feet, which we understood,  
5 which we understand, and not being heard or seen  
6 from the neighbor and not being seen from the  
7 breakfast room.

8 And so that's why we felt that the house has a  
9 unique situation, where that the neighbor along  
10 this side is basically a tall wall with no openings  
11 at all. Right? So if it was a situation where we  
12 would put it so it would be visually seen from the  
13 neighbor and visually seen from the breakfast room,  
14 we thought it would be better to have it hidden  
15 behind the house. And we felt that it was an  
16 appropriate request because of the house -- because  
17 of the existing conditions of the house next door.

18 And there was no space, because the root-ball  
19 of the tree, you know, comes all the way to here  
20 and comes all the way to here. So we had no choice  
21 but to move it to the other side, which was  
22 something that we didn't plan for.

23 So we feel that the best location for it is to  
24 request a variance and to put it in a location  
25 where it's not going to be seen from the neighbor

1 and the architecture from the house next door,  
2 which we remodeled for the Bonnaconnys (phonetic),  
3 is a house which is interesting because there's  
4 actually an interior courtyard right here with  
5 basically no windows and doors on it, which was  
6 actually this wall, right here.

7 So instead of having it seen from the  
8 neighbors, we just tucked it into the side, and  
9 that's we we're here.

10 Having said that, one of the things that's  
11 also nice with the neighbor, and Kara is right,  
12 that when you look at the photograph of the house,  
13 you'll see that it was either a slate roof or  
14 something very flat.

15 We're actually spending the money to do a  
16 Ludowici tile, which is almost an authentic-looking  
17 slate tile, which is actually really quite  
18 beautiful. And, on top of that, we are also using  
19 Peetz Window & Doors, which is a beautiful door.  
20 And so I think that the owners have stepped up,  
21 un-requested, to do something more beautiful.

22 And the other thing that we're doing, which is  
23 the front door, we're actually going back to the  
24 original intent of the front door, and we would be  
25 supplying Historic with a shop drawing of the front

1 door, but we're actually going back to that.

2 So that's really the things that we're trying  
3 to do. We're trying as best we can roll with the  
4 punches, things that we didn't expect to have to  
5 do, but it is what it is.

6 And we're requesting a variance, just to wrap  
7 it up, so that we don't see it from the breakfast  
8 room, and the neighbors don't see it from the side  
9 door. And so that's where we are today.

10 CHAIRMAN MENENDEZ: Do we have anybody in the  
11 audience who would like to speak in favor of the  
12 project?

13 No?

14 Anybody in the audience who would like to  
15 speak in opposition of the project?

16 No? Okay.

17 Any discussion from the board?

18 The public hearing portion is now closed.

19 MR. GARCIA-PONS: I have a quick question for  
20 staff regarding the front door. I think, Kara, you  
21 mentioned that it wasn't going to be part of this  
22 approval, or it is?

23 MS. KAUTZ: This is the first I'm seeing it.  
24 But if they're putting back what was there  
25 originally, then I don't have a problem with it.

1       You don't need -- I mean, it's a restoration  
2       feature, so you don't need to actually approve it  
3       as part of this application, unless you are  
4       vehemently opposed to it or strongly in favor of  
5       it.

6               But, either way, I mean, if they prefer  
7       something that's taking it back, if we can stop  
8       from doing it administratively.

9               MR. GARCIA-PONS:  If anything, I would suggest  
10       a condition that, if it were to be replaced, that  
11       it would be replaced as historical content and  
12       coordinated with staff.

13              MS. KAUTZ:  What's there now -- I can't  
14       remember what was there before they started  
15       construction, but it's not the original door, and  
16       they were proposing something like a French door,  
17       but without a, I believe, without a vertical  
18       muntin.  It would just be horizontals.  So this is,  
19       actually, much better.

20              But you can add whatever recommendation you'd  
21       like.

22              CHAIRMAN MENENDEZ:  Kara, we have two parts to  
23       this, correct?

24              MS. KAUTZ:  Two motions?

25              CHAIRMAN MENENDEZ:  Yes, two motions.



1 MS. KAUTZ: Yes, and again, that was -- we  
2 recommended a motion to approve the proposal for  
3 the installation of the grey roof tile, and yet  
4 denying the relocation of the pool equipment into  
5 the setback.

6 So it would be two separate -- unless you want  
7 to approve them all per the variance, that's your  
8 will. That's our recommendation.

9 MS. SPAIN: I have a question for the  
10 architect.

11 Ralph, so there's nowhere else within this --  
12 within this --

13 MR. PORTUONDO: So if you look at it, we have  
14 the generator, the gas tank, the AC units, even the  
15 AC units are here, and we have the meters.

16 And, again, Dona, it's not something that we  
17 planned for. It's just --

18 MS. SPAIN: No, I understand. But it seems  
19 like -- it seems a pity to put it in the setback,  
20 even though if the neighbors have that courtyard  
21 right there, and there's a wall.

22 I'm surprised you're not able to find  
23 something near where the air-conditioning units are  
24 or something. It's such as an odd -- it's such an  
25 oddly-shaped lot, so I know it's cramped when you

1 get around there.

2 MR. PORTUONDO: Correct. There's already --  
3 we actually looked to try to fit it in. And it's  
4 just -- it's just virtually impossible. Right?  
5 It's just packed with everything else.

6 MS. SPAIN: And you're not able to put it  
7 where it was originally, because of the tree.

8 MR. PORTUONDO: Because of the root system.

9 MS. SPAIN: I see.

10 MR. PORTUONDO: We would have to trench  
11 through the root system to put it in.

12 MS. SPAIN: Yeah, of course.

13 MR. PORTUONDO: And we could not touch a root.  
14 I mean, it was literally that severe.

15 MS. SPAIN: Wow.

16 MR. PORTUONDO: And then, so, if you look at  
17 it, you know, here we couldn't do it, because it  
18 was a setback. We couldn't do it because of the  
19 roots. We don't want to put --

20 MS. SPAIN: I'm not seeing the plan, but  
21 that's fine. I know what you're talking about.

22 MR. PORTUONDO: Can you see it?

23 MS. SPAIN: Yes, it's on. I can see it.

24 MR. PORTUONDO: Someone from there is taking  
25 it off, but it's okay.

1 MS. SPAIN: I got it.

2 MR. PORTUONDO: So anywhere along here, you're  
3 going to see it.

4 MS. SPAIN: And that's right on the golf  
5 course too.

6 MR. PORTUONDO: It's right on the golf course  
7 as well. There's also, which we haven't -- but  
8 there's also a big ficus tree here.

9 MS. SPAIN: I remember that. I'm very  
10 familiar with this house, having lived next door  
11 for almost 30 years.

12 MR. PORTUONDO: I'm 100 percent sure that if  
13 we're going to have to cut the root system of the  
14 ficus tree, they're going to say no. So, and  
15 that's, you know, we're kind of in a hole here.

16 And so, again, going back to the existing  
17 condition, this is the wall that's there, and I  
18 think that, after having put the house on pin  
19 piles, which is not your problem, and I'm not even  
20 suggesting that it is, the owners at this point are  
21 having to put the unit in front of the bay window  
22 of the breakfast room, and we have this condition  
23 next door, which I think is --

24 MS. SPAIN: I got it. I understand.

25 MR. PORTUONDO: So that's kind of where it is.

1 I mean, a situation none of us would want to be in.

2 But I will say this. If this ficus tree is  
3 30, 40 feet in diameter, the closest we could put  
4 it would be, you know, underneath the windows of  
5 the family room. So, you know, it's been a  
6 struggle working with Environmental, but it is what  
7 it is.

8 And we're hopeful you can see that there's an  
9 issue, and I think the request is somewhat minimum,  
10 and I'm aware that it is a request, and I think  
11 that, understanding the conditions of the site,  
12 it's a reasonable request.

13 MR. FULLERTON: Ralph, do your neighbors have  
14 any serious objection to having it located in that  
15 setback?

16 MR. PORTUONDO: John, I haven't spoken with  
17 them, other than knowing where their pool is,  
18 because their pool is like, and it's actually quite  
19 a beautiful pool, it's right there.

20 MS. SPAIN: Yeah.

21 MR. FULLERTON: And is there pool equipment in  
22 or near their setback?

23 MR. PORTUONDO: Their pool equipment is  
24 actually behind the wall.

25 MR. FULLERTON: Yeah. So you're just doing

1 what they did, more or less.

2 MR. PORTUONDO: Yes.

3 MS. SPAIN: And they received a notice?

4 MR. PORTUONDO: Right.

5 CHAIRMAN MENENDEZ: Any other thoughts? Would  
6 anybody like to make a motion?

7 MR. GARCIA-PONS: I make a motion to approve  
8 the design proposal for the installation of the  
9 roof tile on the residence and approve the design  
10 approval relocation of the pool equipment as a  
11 revision to the certificate of appropriateness.

12 And I do want to state for the reasons why  
13 specifically I'm looking to approve this variance  
14 is the irregularity of the lot, the requirement of  
15 the protection of the environmental resources on  
16 site of the specimen oak tree and the adjacent  
17 neighboring property with a plus or minus 6-foot  
18 wall adjacent to it.

19 So there are very specific reasons why I would  
20 vote to approve this variance.

21 CHAIRMAN MENENDEZ: Do we have a second?

22 MR. FULLERTON: I second that motion.

23 CHAIRMAN MENENDEZ: Was that Mr. Fullerton?

24 MR. FULLERTON: Yes.

25 CHAIRMAN MENENDEZ: Okay, can we call the

1 roll.

2 MR. DURANA: Mr. Ehrenhaft?

3 MR. EHRENHAFT: Yes.

4 MR. DURANA: Mr. Fullerton?

5 MR. FULLERTON: Yes please.

6 MR. DURANA: Mr. Menendez?

7 CHAIRMAN MENENDEZ: Yes.

8 MR. DURANA: Ms. Bache-Wiig?

9 MS. BACHE-WIIG: Yes.

10 MR. DURANA: Ms. Rolando?

11 MS. ROLANDO: Yes.

12 MR. DURANA: Mr. Garcia-Pons?

13 MR. GARCIA-PONS: Yes.

14 MR. DURANA: Mr. Durana?

15 Yes.

16 Ms. Spain?

17 MS. SPAIN: Yes.

18 MS. KAUTZ: We have to do it for the variance

19 as well.

20 MR. GARCIA-PONS: Didn't I just do it?

21 MS. KAUTZ: That was for the COA. I need a

22 motion for the variance to allow the pool equipment

23 with the code.

24 ATTORNEY CEBALLOS: The legal that was

25 approved was the variance and the COA --

1 MR. GARCIA-PONS: That is correct.

2 CHAIRMAN MENENDEZ: It's motion for both in  
3 the minute.

4 MR. GARCIA-PONS: That's correct, but I'll say  
5 it again. I would like to make a motion to approve  
6 the variance to allow the proposed pool equipment  
7 to have a site setback of approximately 2 1/2 feet,  
8 2 feet 3 inches from a setback side for the reasons  
9 I stated earlier.

10 MR. FULLERTON: I'll second it.

11 CHAIRMAN MENENDEZ: Okay. Could we call the  
12 roll.

13 MR. DURANA: Mr. Garcia-Pons?

14 MR. GARCIA-PONS: Yes.

15 MR. DURANA: Ms. Bache-Wiig?

16 MS. BACHE-WIIG: Yes.

17 MR. DURANA: Mr. Durana?

18 Yes.

19 Mr. Fullerton?

20 MR. FULLERTON: Yes.

21 MR. DURANA: Mr. Ehrenhaft?

22 MR. EHRENHAFT: Yes.

23 MR. DURANA: Mr. Menendez?

24 CHAIRMAN MENENDEZ: Yes.

25 MR. DURANA: Ms. Spain?

1 MS. SPAIN: Yes.

2 MR. DURANA: Ms. Rolando?

3 MS. ROLANDO: Yes.

4 CHAIRMAN MENENDEZ: Thank you, Mr. Portuondo.

5 MR. PORTUONDO: Thank you guys. Have a great  
6 evening.

7 MS. KAUTZ: Put up the main PowerPoint,  
8 please, for this item.

9 CHAIRMAN MENENDEZ: We have the next CASE FILE  
10 COA (SP) 2020-014: An application for the issuance  
11 of a Special Certificate of Appropriateness for the  
12 property at 1212 Obispo Avenue, a contributing  
13 resource within the "Obispo Avenue Historic  
14 District," legally described as Lot 13 and the East  
15 1/2 of Lot 12, Block 3, Coral Gables Section "E,"  
16 according to the Plat thereof, as recorded in Plat  
17 Book 8, at Page 13 of the Public Records of  
18 Miami-Dade County, Florida.

19 The application requests design approval for  
20 alterations to the auxiliary structure. A variance  
21 has also been requested from Article 5, Section  
22 5-502(B)(4) of the Coral Gables Zoning Code for  
23 maximum frontage for a Coral Gables Cottage.

24 MS. SPAIN: Kara, before you start, did I have  
25 something to do with this? Was I involved in this



1 at all?

2 MS. KAUTZ: No, no. This was after.

3 MS. SPAIN: Oh, good. All right, good,  
4 because I didn't remember it.

5 MS. KAUTZ: So the Obispo Avenue Historic  
6 District was listed in the Coral Gables Register  
7 for Historic Places in May of 2008. Merrick  
8 dedicated numerous portions of Coral Gables to lots  
9 and homes that would be affordable to the middle  
10 class, and Obispo Avenue was an early street  
11 dedicated to his vision of Coral Gables Cottages.

12 This is the location. It's a contributing  
13 resource within the district. It was designed by  
14 H. George Fink in 1923. There have been two  
15 additions to the original home, an addition to the  
16 rear in 1942, and an addition to the side, the west  
17 side in 1995.

18 This is a historic photo from the '40s, and in  
19 this photo, you can see the detached garage, that  
20 is the subject of this discussion, in the rear.

21 And this is the property from a listing photo  
22 in 2018. You can see the addition on the far right  
23 of the screen, which sort of keeps the rim of the  
24 house, just extends it. And in this photo, you can  
25 see that the garage has already been enclosed.

1           So the application requests approval for  
2 alterations to the auxiliary structure, include  
3 changing windows to impact resistant (inaudible)  
4 the appearance of garage doors, enclosing the  
5 window opening and interior alterations.

6           That was converted to a living space without a  
7 permit at an unknown date. An incentive of the  
8 Coral Gables Cottage property in our code allows  
9 for this conversion. As long as you have a covered  
10 parking space elsewhere, you can turn the structure  
11 into a living space.

12           This property meets the cottage criteria,  
13 except for the width of its street frontage, which  
14 is something, actually, the staff has been thinking  
15 about changing that criteria in the code.

16           It possesses 13 requisite features that are  
17 all listed in your staff report to become a Coral  
18 Gables cottage, and the variance is to allow the  
19 street footage to be greater than 65 feet as  
20 required by the code. This property is actually 75  
21 width, so it's 10 feet over.

22           We support the granting of the variance. We  
23 do have a couple of comments. The Board of  
24 Architects had comments when they reviewed it in  
25 September. They stipulated no horizontal roller

1 windows, and the windows and doors need muntins,  
2 and provide a detail of the connection for the  
3 proposed garage door, which is a faux garage door.

4 We agree with the comments, and I've  
5 incorporated their comments into our condition of  
6 the approval as well.

7 Someone is here. Mr. Behar is here, I  
8 believe.

9 CHAIRMAN MENENDEZ: Whoever is going to be  
10 giving the presentation, if you could make him the  
11 host instead.

12 MS. KAUTZ: We need to swear him in as well.

13 MR. MARRERO: It's Mickey Marrero.

14 (Michael Marrero was duly sworn by the court  
15 reporter.)

16 MR. MARRERO: Let me quickly share my -- and,  
17 again, for the record, this is Mickey Marrero from  
18 the law firm Bercow Radell Fernandez Larkin &  
19 Tapanes on behalf of Frederic Poulet, the property  
20 owner.

21 I would like to share my screen for a second,  
22 if that works. I apologize I still have the  
23 presentation date of the November meeting that  
24 didn't happen. It's good to meet everybody. I'll  
25 try to be very brief. I know you've had a very

1 long meeting, and we're in our fifth hour. And, I  
2 think, hopefully this is a relatively simple  
3 request -- (inaudible) --

4 There's the property location, which you've  
5 just seen. What we're looking to do is bring back  
6 the original appearance of the garage door. Right  
7 now, what's there is the French doors that were  
8 inherited by my client.

9 My client bought the property in 2018 and  
10 inherited the work that was done without a permit  
11 from the prior owner. All he was looking to do was  
12 just very minor renovations in the interior of this  
13 cottage, and when he went to obtain a permit, he  
14 realized that there was work done without a permit,  
15 and he wouldn't be able to do anything without  
16 resolving these issues.

17 So we've been working with staff to address  
18 those, and we want to, obviously, designate the  
19 property as a cottage and, you know, replace the  
20 doors and remove those French doors that were put  
21 in and just kind of restore the property to its  
22 grandeur here.

23 In addition, the variance, it's not a variance  
24 that's being triggered by anything that we're doing  
25 or anything relative to the work going on. It's

1 just because the lot is 10 feet shorter in width  
2 that it would need to be, but that's the property  
3 as it is, and I think that's certainly a hardship  
4 that was not created by us.

5 And as staff has noted, we meet, at least as  
6 far as they're concerned, we meet all of the  
7 variance criteria required for the granting of a  
8 variance.

9 The alterations we'll introduce, again, the  
10 carriage doors, the front facade of the structure,  
11 which is currently glass French windows. The  
12 design will incorporate, and we've agree to all the  
13 comments of the Board of Architects and,  
14 additionally, the comments made by staff.

15 Again, there's the variance criteria, and  
16 staff believes we meet all the criteria. We  
17 certainly agree with staff.

18 There are 13 -- there are 12 required that  
19 we're supposed to meet all required features to  
20 designate it as a cottage. We qualify for over 13  
21 of those features, according to staff, and then  
22 we'd certainly meet that requirement, as is in the  
23 staff report.

24 Again, the home, there you see it's really a  
25 beautiful structure in great condition and in great

1 shape from the original construction. You can see  
2 the back left, that is the auxiliary structure from  
3 behind. The carport, it has those French doors,  
4 which will also be replaced by the carriage doors,  
5 and from the perception of the street, very little  
6 else will change.

7 We're in agreement with everything in the  
8 staff's report. We're asking for the granting of  
9 the COA and designation as a cottage and granting  
10 of the variance.

11 If you have any questions, the property owner  
12 is available, as is our architect, Michael  
13 Reinstein.

14 And with that I ask you to consider and  
15 approve our request. Thank you so much.

16 CHAIRMAN MENENDEZ: Thank you.

17 MS. KAUTZ: It's unusual for a Fink home. It  
18 doesn't like look like a typical H. George Fink  
19 house. It's a very handsome house.

20 MR. FULLERTON: A beautiful house.

21 MS. ROLANDO: Is the owner receptive to the  
22 staff conditions?

23 MR. MARRERO: Yes.

24 MS. ROLANDO: Thanks, Mickey.

25 CHAIRMAN MENENDEZ: Is there anyone in the

1 audience that would like to speak in favor of this  
2 case? No?

3 Is there anyone in the audience who would like  
4 to speak in opposition to the case? No? Okay.

5 This now closes the public hearing portion of  
6 this case.

7 Ms. Bache-Wiig, what do you think?

8 MS. BACHE-WIIG: It's very straightforward.

9 MS. SPAIN: Yeah, do you think we need to  
10 discuss this? Because it's really pretty simple.

11 CHAIRMAN MENENDEZ: Yeah. We have to make a  
12 motion. Somebody make a motion.

13 MS. SPAIN: I'll make a motion. I'll make a  
14 motion to approve the conditions, on the staff  
15 conditions, the design proposal for the alterations  
16 to the property located at 1212 Obispo Avenue.

17 MR. FULLERTON: I love that house. I love  
18 that house. I'll second.

19 CHAIRMAN MENENDEZ: Do I have a second?

20 MS. KAUTZ: It was Fullerton.

21 CHAIRMAN MENENDEZ: Okay, thank you. Can we  
22 call the roll.

23 MR. DURANA: Ms. Bache-Wiig?

24 MS. BACHE-WIIG: Yes.

25 MR. DURANA: Mr. Menendez?

1 CHAIRMAN MENENDEZ: Yes.

2 MR. DURANA: Ms. Rolando?

3 MS. ROLANDO: Yes.

4 MR. DURANA: Mr. Garcia-Pons?

5 MR. GARCIA-PONS: Yes.

6 MR. DURANA: Mr. Ehrenhaft?

7 MR. EHRENHAFT: Yes.

8 MR. DURANA: Ms. Spain?

9 MS. SPAIN: Yes.

10 MR. DURANA: Mr. Fullerton?

11 MR. FULLERTON: Yes.

12 MR. DURANA: Mr. Durana?

13 Yes.

14 MS. KAUTZ: I need a motion for the --

15 MS. SPAIN: I would like to make a motion to

16 approve the variance, to waive the requirement that

17 a Coral Gables cottage property must have a street

18 footage no greater than 65 feet as required by the

19 zoning code.

20 MR. FULLERTON: I would like to second that

21 one also.

22 MR. DURANA: Ms. Rolando?

23 MS. ROLANDO: Yes.

24 MR. DURANA: Mr. Garcia-Pons?

25 MR. GARCIA-PONS: Yes.



1 MR. DURANA: Mr. Ehrenhaft?  
2 MR. EHRENHAFT: Yes.  
3 MR. DURANA: Ms. Spain?  
4 MS. SPAIN: Yes.  
5 MR. DURANA: Mr. Fullerton?  
6 MR. FULLERTON: Yes.  
7 MR. DURANA: Mr. Menendez?  
8 CHAIRMAN MENENDEZ: Yes.  
9 MR. DURANA: Mr. Durana?  
10 Yes.  
11 Ms. Bache-Wiig?  
12 MS. BACHE-WIIG: Yes.  
13 MS. KAUTZ: Thank you.  
14 MR. MARRERO: Thank you very much. Have a  
15 great evening.  
16 MS. KAUTZ: If we can have the main PowerPoint  
17 back up for the next one.  
18 CHAIRMAN MENENDEZ: Next is CASE FILE COA (SP)  
19 2020-016: An application for the issuance of a  
20 Special Certificate of Appropriateness for the  
21 property at 427 Alhambra Circle, a contributing  
22 resource within the "Alhambra Circle Historic  
23 District," legally described as Lot 19, Block 5,  
24 Coral Gables Section "B," according to the Plat  
25 thereof, as recorded in Plat Book 5, at Page 111 of

1 the Public Records of Miami-Dade County, Florida.

2 The application requests design approval for  
3 the installation of an S-tile roof.

4 MS. KAUTZ: Thank you. 427 Alhambra Circle is  
5 a contributing resource within the Alhambra  
6 Historic District. It was permitted in 1928. An  
7 addition was -- I'm sorry, it was permitted in  
8 1925. A second story addition was, you can see  
9 here, was put on in 1928 very early. So it was  
10 originally a one-story house, and in 1928, they  
11 expanded it be what it is now.

12 The applicant is requesting approval for the  
13 replacement of the existing S-tile roof with a  
14 Vereia Spanish S-tile roof.

15 And I'll give you just a quick background of  
16 this. In October of this year, a current  
17 application was submitted to replace the existing  
18 tile on the residence and the gazebo with an  
19 S-tile.

20 So before proceeding to the Board of  
21 Architects for review, Historic staff did not  
22 approve the choice of tile noting that the tile  
23 must be two-piece barrel tile, and the owner is  
24 wishing to install S-tile.

25 Under the code there's a procedure for this,

1       whereby, they applied for a standard certificate of  
2       appropriateness, which is normally what we do for  
3       roofs and things of that nature.

4               We denied the standard certificate of  
5       appropriateness, and they are able to apply to you  
6       all for a special certificate of appropriateness,  
7       which is how we got here.

8               The existing S-tile roof on the residence was  
9       installed either in 1993 or 2002. A photo from  
10       Florida Master Site File Form, which is something  
11       that's submitted to the state for historic  
12       properties, in 1985, indicates the roof at that  
13       time was a terracotta barrel tile. And, further,  
14       in 1993 the roof -- (inaudible) -- in 2002 a permit  
15       application clearly states Altusa S, you know,  
16       terracotta tile, etc., so we know, at least in  
17       2002, it was installed.

18               The proposal was reviewed and deferred  
19       administratively by the Board of Architects on  
20       December 11th. With the following comment: Needs  
21       to provide two-barrel tile, two-piece.

22               So we find that the property does, for its  
23       integrity, it needs a two-piece barrel tile, as we  
24       stated in the report.

25               The owner is here, and I believe he's got a

1 PowerPoint.

2 Mr. Campos?

3 MR. CAMPOS: Yes, and I'm here with my wife.  
4 She needs to get sworn in too.

5 MS. KAUTZ: Yes, we need to swear you in,  
6 please.

7 (Edwin and Gloria Campos were duly sworn by  
8 the court reporter.)

9 MR. CAMPOS: I do.

10 MRS. CAMPOS: I do.

11 MR. CAMPOS: We would like to share our screen  
12 if possible. Can you guys see that?

13 MS. KAUTZ: Yes.

14 MR. CAMPOS: What a marathon, guys. Thank you  
15 for having us.

16 And I had a whole list of things I wanted to  
17 talk about first, and I really don't even know what  
18 time it is anymore. But we would like to thank  
19 everyone who helped us with this. We went at this  
20 alone, and we really had no idea what we were  
21 doing. All we knew is that this came up, and we  
22 spoke to Elizabeth and Kara, and they've been so  
23 helpful and so patient with me trying to get all  
24 this information. And so we just really want to  
25 just move forward, and I know we want to end your

1 night as soon as possible.

2 So just a quick background --

3 MS. KAUTZ: Mr. Campos, I don't know if  
4 anybody else not in the chamber is seeing this, but  
5 for some reason, your screen is, here at least,  
6 very zoomed in, so we can't see the entire slide.

7 MR. CAMPOS: Let me do this.

8 MS. KAUTZ: That's better.

9 MR. CAMPOS: Yeah, we'll just do it that way.  
10 Is that better?

11 MS. KAUTZ: Is that okay with everyone else  
12 seeing this?

13 CHAIRMAN MENENDEZ: Yes, we see t.

14 MR. CAMPOS: So just a quick background, we  
15 purchased in May 2020, pretty much spent all our  
16 pennies to try to get into the house. We did some  
17 roof maintenance, you know, typical things. There  
18 were some broken tiles. There was some  
19 pressure-washing and stuff.

20 And then we found the leaks in September.  
21 We've had a bunch of roofers come out. Nobody  
22 could find it. Our roofer, that we finally found,  
23 and he was able to determine that it was coming  
24 from one of the sides of where the tile is, where  
25 the tile roof is.

1           And he highly suggested, oh, you can repair  
2           it, but you're going to repair it four to five  
3           times, and then you're not going to be able to keep  
4           repairing it anymore, so just get a new roof at  
5           that point.

6           So we thought we might as well do the entire  
7           roof, have some peace of mind. You know, this is  
8           our forever home, and we weren't expecting this  
9           expense, obviously. So now we find out that we  
10          have to go a barrel S-tile.

11          This is just basically how we went across and  
12          we found what we needed, you know, times and dates  
13          on here.

14          Basically this is the 400-block of Alhambra.  
15          I am sure all you guys know this area very well.  
16          It's a mix of contributing and non-contributing  
17          homes.

18          To the west is our wonderful neighbor, Dave,  
19          and then to the east, our other neighbors, we're  
20          pretty much flanked by two non-contributing homes  
21          with like brand new roofs, that look beautiful.  
22          And our contractor says, oh, yeah, your roof is  
23          going to look just like that. It's going to be  
24          really nice, and I said, okay, fine. Let's just  
25          move forward, you know.

1           The statistics in this 400-block Alhambra, we  
2           have eleven contributing homes, which is  
3           61 percent, seven non-contributing homes, which is  
4           39 percent. And then only three of them, from what  
5           we can tell, have two-piece barrel tile. That's  
6           17 percent of total, 27 percent of contributing.  
7           Again, this is only for the 400 block.

8           We have a comparison side by side. Now, you  
9           know, most of the homes have newer roofs, and most  
10          of the them probably won't need to get anything  
11          done anytime soon. Our roof was in pretty bad  
12          shape, and we thought it was only cosmetic, and  
13          then we found out it was a lot worse and had leaks  
14          and stuff.

15          But, you know, we found that two homes, by  
16          permit search on line, we were able to see that, in  
17          the 400 block, pretty much two of them were  
18          approved. I mean, we don't have any further  
19          information, just what you can see on line with a  
20          regular search.

21          We went literally address by address,  
22          checking, like, how many were approved S-tile, and  
23          apparently there were two of them, one in 2008 and  
24          one in 2016.

25          And, like I said, like, by the time someone

1 else needs to be a contributing and needs to  
2 re-tile, I mean, the complete roof, like, you know,  
3 rip it out and put in a new roof and new tiles,  
4 that might change.

5 And I feel that, I don't know, I mean, you  
6 know, we have like sword tiles coming out now. We  
7 have all these other things, and it really narrows  
8 it down to have something that --

9 Obviously, I understand we know that you guys  
10 are here for a reason, and we really value the  
11 historic -- I mean, we knew this house was  
12 historic.

13 Everyone told us, don't buy a historic house  
14 in Coral Gables. And we said, well, we love it.  
15 We don't want to do anything to the house. The  
16 house is pretty much perfect. We just want to buy  
17 it, paint it, and, you know, live in it.

18 So, you know, we understand. The reason why  
19 you guys are here is why we fell in love with this  
20 house to begin with.

21 That being said, we're both engineers. We  
22 don't have any sort of art degree. We don't know  
23 anything about architecture, and we definitely  
24 don't know anything about roof tiles.

25 And I wanted to point this out. As you're



1 heading west on Alhambra, you can barely see our  
2 house. There's a big tree, which has more rights  
3 than we do. And the roof tile is just barely --  
4 that little area is what you see. And once you get  
5 to the house, you pretty much almost pass it by the  
6 time you can tell what roof you're looking at.  
7 Now, I guess it's because of how the eaves drop or  
8 whatever. I mean, I don't know. I guess. I'm not  
9 an architect.

10 Here we have a photo of what appears to be one  
11 of them is a Spanish S and one is two-piece barrel.

12 And then we have another photo of a local  
13 property here in Coral Gables on the left, that  
14 everyone, I guess, knows. That has Spanish S.

15 And then here's another example of a two-piece  
16 barrel.

17 The reason why we are concerned here is  
18 that -- our main concern is that it's very  
19 expensive for us right now. It's expensive to  
20 change the roof, and now we have to pay easily  
21 another 40 to 45 percent more just to get the  
22 two-piece barrel.

23 On top of the long lead time that our  
24 contractor says that he probably can't get enough,  
25 source enough of it from his suppliers, for the

1 two-piece barrel, on top of the amount of delay  
2 that we're going to have well into the new year, he  
3 says that Spanish S, we can probably have done in  
4 early January, and if it's two-piece barrel, if  
5 we're lucky, maybe February at that point.

6 So we're definitely concerned about the  
7 increased lead time, the amount of time it's going  
8 to take to install.

9 And, realistically, I would say, I would  
10 venture to say, that probably one percent of people  
11 know the difference. We didn't know. I had to  
12 literally Google this, because I did not understand  
13 what the difference between a two-piece barrel tile  
14 and a Spanish S was. You know, I look at a tile, I  
15 just see tile, you know. Sorry, I may be  
16 uncultured or whatever, but that's just -- that's  
17 all --

18 You know, for what it's costing us and how I  
19 can't tell the difference, being the owners, you  
20 know, it really hurts to know that it's that much  
21 more money, when, you know, if you drive around --  
22 we've driven around, and we've looked at the  
23 beautiful homes and, like, okay, that's a two-piece  
24 barrel tile, but I had to really look and really  
25 think about it to actually tell the difference. I

1 mean, in aerial views, they look the same pretty  
2 much.

3 I understand, you know, that our house is  
4 historic. We're a contributing historic, actually,  
5 because the houses, you know, on both sides of our  
6 home are 1970 homes, and they're historic. So, I  
7 mean, I totally understand. I get the whole  
8 contributing/non-contributing thing.

9 And I do feel like we're not even trying to  
10 change the facade. We're not going to change the  
11 windows. We, actually, don't even want to change  
12 the door. Like we're not trying to do anything  
13 that -- you know, our deal was to just buy this  
14 house and just live in it and enjoy it for what it  
15 is.

16 So that's pretty much what we're here to say.  
17 And thank you guys for your time. I know it's  
18 late. I know everyone is tired and hungry like we  
19 are.

20 Are there any questions, I guess, that you  
21 guys have for us?

22 CHAIRMAN MENENDEZ: Is there anyone in the  
23 audience who would like to speak in favor of this  
24 case?

25 No?

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

3           MR. DURANA: Yes, we do have someone in the  
4           audience requesting to speak.

5           It's Ms. Karelia Carbonnel, I believe. It's a  
6           phone number right now. It's just a phone number.  
7           It' needs to be un-muted.

8           MS. KAUTZ: Elizabeth, can you un-mute her?  
9           Ms. Carbonell?

10          CHAIRMAN MENENDEZ: She's muted again. Can  
11          you try one more time?

12          MS. GUIN: Karelia, can you talk?

13          MS. CARBONNEL: I'm here now, yes. I would  
14          like -- again, my name is Karelia Martinez  
15          Carbonnel. I belive I was sworn in before. I am  
16          the president of the Historic Preservation  
17          Association of Coral Gables.

18          And I would like to read a letter that was  
19          submitted on behalf of the Historic Preservation  
20          Association board. And it says, and I'm going to  
21          read it:

22          On behalf of the Historic Preservation  
23          Association of Coral Gables, please accept this  
24          letter in support of the historic resources  
25          department staff's recommendation to deny the

1 design proposal for the installation of an S-tile  
2 roof on the property located at 427 Alhambra  
3 Circle.

4 The residence was constructed in 1925 in the  
5 Mediterranean Revival style. And roofing is  
6 considered had character-defining feature of the  
7 style.

8 The homeowner originally had a two-piece  
9 barrel-style roof, which is the appropriate roofing  
10 material for a contributing resource of this style  
11 within a historic district.

12 We ask the Historic Preservation Board to  
13 accept the recommendation of the City's Historic  
14 Resource Department and deny the special  
15 certificate of appropriateness for 427 Alhambra  
16 Circle.

17 Thank you.

18 CHAIRMAN MENENDEZ: Thank you.

19 Is there anyone else who would like to speak  
20 in favor or in opposition?

21 No? That's it.

22 Okay. Well then I will close the public  
23 hearing portion.

24 MS. SPAIN: So I would like to make a couple  
25 of comments. If the roof was redone in 1993, that

1 was right after Hurricane Andrew, and I can tell  
2 you from personal experience that, the two-piece  
3 barrel tile, you couldn't get it. It was months  
4 and months and months of waiting, and just was not  
5 available. So if, in fact, it was done in 1993,  
6 that was probably the reason why.

7 In addition, when I came to Coral Gables in  
8 1994, the roof tile approval did not go to the  
9 Board of Architects or the Historic Prevention  
10 Board. It only went to the building official.

11 And they didn't look at the style of tile.  
12 They could do a flat tile, a grey tile on a  
13 Mediterranean home. It didn't matter. They only  
14 looked at the method of attachment. Fortunately,  
15 that's changed.

16 And so I think, honestly, particularly if this  
17 is your forever home, which I so appreciate, I  
18 mean, I just so appreciate what you're going  
19 through, because I also came to Coral Gables  
20 thinking that -- as a single mother and bought my  
21 forever home, and now I'm in a townhouse, but, oh,  
22 well.

23 But I honestly believe, if this is your  
24 forever home, it deserves to have a two-piece  
25 barrel tile. And it will last for a long, long

1 time. We have some of the original barrel tile  
2 roofs that were done in the 1920s. I mean, they're  
3 obviously leaking.

4 But your home is beautiful, and it deserves to  
5 have the two-piece barrel tile. That's my thought  
6 for the day.

7 CHAIRMAN MENENDEZ: Mr. Garcia-Pons?

8 MR. GARCIA-PONS: I agree with Ms. Spain.

9 CHAIRMAN MENENDEZ: Okay. Ms. Rolando?

10 MS. ROLANDO: Yes. I too am a homeowner on  
11 Alhambra Circle, and I too was house-poor for many  
12 years after I bought my first and second home in  
13 Coral Gables. So I completely understand the  
14 sticker shock in this price when you have an  
15 unexpected repair.

16 If you were to drive up and down Alhambra  
17 Circle, which is one of the great streets of Coral  
18 Gables, you would recognize that your house is a  
19 great house. People see it. They walk by it, even  
20 if they drive by it too quickly. And it deserves  
21 having an authentic cut.

22 And it's been the policy of the Historic  
23 Preservation for quite some time now to require the  
24 two-piece tile. It's authentic. It looks better.  
25 And once you know the differences, you recognize

1 right away that the S-tile is inauthentic and  
2 doesn't look right.

3 So, one, I suggest that you go back and re-bid  
4 the roof, and two, that if it does cost more, that  
5 you spring for doing it right.

6 I will also say I have a double -- you know,  
7 the two-piece roof, and my roof is over 20 years  
8 old, and I've never had a bit of trouble with it.

9 So when you amortize the roof over that period  
10 of time or longer, the additional cost is  
11 de minimis, and it doesn't matter. It's just  
12 difficult when you encounter it when you've just  
13 bought your house and you have a lot of other  
14 expenses.

15 CHAIRMAN MENENDEZ: Any other comments from  
16 board members?

17 MS. BACHE-WIIG: I have an additional comment  
18 that I notice came up from recently with the barrel  
19 tile. We were going to look into this quantifying?  
20 I don't know. I'm not sure where that's at. Or  
21 even just putting it on, like, the permit  
22 application.

23 MS. ROLANDO: That's right.

24 MS. BACHE-WIIG: We were going to do something  
25 about that, just to make sure that it's in -- that



1       it's codified.

2               MS. KAUTZ: We'll ask the assistant city  
3 attorney to weigh in on that, please.

4               ATTORNEY CEBALLOS: At the moment, there is no  
5 policy, and there is no codification. If the board  
6 chooses at another time, after this particular item  
7 is heard, to make a motion to direct staff or to  
8 direct staff to present some type of code change to  
9 the commission, they're more than welcome to do so.

10              But as of right now, as of to date, we have to  
11 take these requests on a case-by-case basis. There  
12 is no uniform policy that everybody gets S-tile,  
13 everybody gets two-piece. It's on a case-by-case  
14 basis as of today.

15              But if you do seek codification, that's within  
16 the board's right. You can make that request, and  
17 then, you know, we can follow that up to the  
18 commission, and they can choose whether to codify  
19 it in the new code or not.

20              MS. SPAIN: But the Board of Architects has a  
21 policy that, on the Mediterranean homes, they  
22 require two-piece barrel tile. So to have the  
23 historic homes not doesn't really make any sense.  
24 So you'll have something that's not designated over  
25 at the Board of Architects, and they require

1 two-piece barrel, and then someone will come to the  
2 Historic Board and be able to do S-tile really  
3 doesn't make any sense.

4 MS. KAUTZ: Dona, they're changing what  
5 applications go to the Board of Architects versus  
6 those that are done administratively.

7 MS. SPAIN: Oh, really? So are roof tiles  
8 going to them?

9 MS. KAUTZ: I believe not, no.

10 MS. SPAIN: Well, but are they going to be  
11 administratively approved by the staff?

12 MS. KAUTZ: I believe so.

13 MS. SPAIN: Okay. Well, then hopefully it'll  
14 be the same thing.

15 MS. KAUTZ: Hopefully.

16 CHAIRMAN MENENDEZ: Would anyone like to make  
17 a motion?

18 MS. ROLANDO: I move to deny the application  
19 for the approval of S-tiles.

20 MS. SPAIN: I'll second it.

21 CHAIRMAN MENENDEZ: Okay, Ms. Spain seconded  
22 it.

23 Can we call the roll.

24 MR. DURANA: Mr. Durana?

25 Yes.

1           Mr. Ehrenhaft?

2           MR. EHRENHAFT:  Yes.

3           MR. DURANA:  Ms. Spain?

4           MS. SPAIN:  Yes.

5           MR. DURANA:  Mr. Fullerton?

6           MR. FULLERTON:  No.

7           MR. DURANA:  Ms. Bache-Wiig?

8           MS. BACHE-WIIG:  Yes.  But can I put a

9           condition that we direct, you know, what the

10          assistant -- the attorney suggested, to direct

11          staff?

12          CHAIRMAN MENENDEZ:  Can we do that afterwards?

13          MS. ROLANDO:  Why don't we do that afterwards?

14          MS. BACHE-WIIG:  Okay, okay.  My vote is yes.

15          MR. DURANA:  Ms. Rolando?

16          MS. ROLANDO:  Yes.

17          MR. DURANA:  Mr. Menendez?

18          CHAIRMAN MENENDEZ:  Yes.

19          MR. DURANA:  Mr. Garcia-Pons?

20          MR. GARCIA-PONS:  Yes.

21          MS. BACHE-WIIG:  What do we need to, what

22          official action do we need to take to recommend to

23          the city that the true barrel tile, two-piece

24          barrel tile, be codified or placed on the

25          application?  What do we need to advise or

1 recommend, so that we don't keep having these  
2 requests, so that home owner is adequately advised?

3 CHAIRMAN MENENDEZ: Can we direct staff to get  
4 with the city attorney to see what we can --

5 MR. GARCIA-PONS: I would like to present a  
6 motion to direct staff specifically and then have  
7 the attorney and staff see if that solves the  
8 criteria?

9 CHAIRMAN MENENDEZ: Yes, okay. Make the  
10 motion then.

11 MR. GARCIA-PONS: A motion that any re-roofing  
12 historic designated or contributing historic homes  
13 must be true two-piece barrel tile.

14 CHAIRMAN MENENDEZ: Okay.

15 MR. GARCIA-PONS: The question is, does that  
16 adequately address what we think we want?

17 MS. SPAIN: I think it does. But I think  
18 that's already happening. I mean --

19 MR. GARCIA-PONS: Any reroofing of  
20 historically designated or contributing historic  
21 homes must be true two-piece barrel tile.

22 MS. KAUTZ: See, that's difficult, because  
23 there are houses in the -- Elizabeth help me -- the  
24 Italian Village that contributing resource or  
25 individually designated, I can't remember, but it

1 had barrel tile. And they came in to re-do the  
2 roof, and we did the research, and it was a flat,  
3 cement tile originally. And so we asked them to go  
4 back to the flat, cement tile.

5 So I don't believe that -- it would be back to  
6 what it was originally not --

7 MR. FULLERTON: The Chinese Village too.

8 CHAIRMAN MENENDEZ: If I may, what would be  
9 the descriptive adjective we're looking for?  
10 Original?

11 MS. SPAIN: That makes sense, the original  
12 tile on the house.

13 MS. KAUTZ: We did have a preliminary  
14 discussion with the attorney's office, and their  
15 emphasis was that each particular case should be on  
16 a case-by-case basis, not necessarily something  
17 that's in the code.

18 MS. BACHE-WIIG: But that's really a waste  
19 of resources --

20 MR. GARCIA-PONS: But we can still make our  
21 recommendation?

22 MS. KAUTZ: Yes.

23 MS. BACHE-WIIG: But that's a waste of many  
24 resources, of our time and --

25 MS. KAUTZ: I understand.

1 MR. GARCIA-PONS: And it gets the homeowners'  
2 hopes up too. They feel like they can --

3 MS. SPAIN: But they always have the ability  
4 to basically appeal to the Historic Board if staff  
5 doesn't, you know, do what they want. So that's  
6 basically what happens.

7 CHAIRMAN MENENDEZ: So do we have a motion?

8 MS. KAUTZ: No. It's not clear.

9 ATTORNEY CEBALLOS: (Inaudible) that it be  
10 done administratively, because this is a process  
11 that, going forward, would be done by staff, and  
12 that their recommendation would be always to go  
13 back to the original tile, and if not, if they  
14 choose not to, they can always appeal it.

15 MS. KAUTZ: Correct.

16 CHAIRMAN MENENDEZ: Okay. Is that a motion?

17 MS. KAUTZ: That's what's happening. That's  
18 what happens now.

19 CHAIRMAN MENENDEZ: That's what happens now?

20 MS. SPAIN: Because, typically, I am sure Kara  
21 has been approving two-piece barrel tile. We just  
22 don't see it as a board.

23 MS. KAUTZ: A lot of times that they come in  
24 and they say we want an S-tile, and we, Elizabeth  
25 and I, deny it, they go to the BOA, and they'll

1 just come back with the S-tile and move forward.

2 MS. SPAIN: With a two-piece.

3 MS. KAUTZ: With a permit.

4 MS. SPAIN: Mm-hmm.

5 MS. KAUTZ: Yeah, a lot of times it doesn't  
6 even raise an issue. It just goes forward.

7 MS. ROLANDO: With the S-tile?

8 MS. KAUTZ: No, with the barrel tile.

9 We'll -- we get the permits before they go to BOA,  
10 and we get to sign okay for BOA or not okay for  
11 BOA.

12 So if it's an S-tile and it should be a  
13 barrel, we say not okay for BOA, send an S-tile.  
14 And a lot of times the roofer will just scratch it  
15 out, put in barrel tile, put in the new NOA and go  
16 get a permit. It's never an issue.

17 MR. GARCIA-PONS: I have another shot.

18 MS. KAUTZ: Okay.

19 MR. GARCIA-PONS: Any re-roofing of  
20 historically designated or contributing structures  
21 must be replaced with the tile original to the  
22 structure.

23 MS. ROLANDO: I think the tile style.

24 MR. FULLERTON: The style.

25 MR. GARCIA-PONS: If that makes, again, you

1 know what the intent is. If any more words, I'm  
2 happy to add them. Style of tile? Type of tile?

3 ATTORNEY CEBALLOS: The question is, how is  
4 that different from the current process? If the  
5 current process basically says that if you  
6 (inaudible) or repair, whatever it's purpose is  
7 (inaudible), you need to go to a two-piece, you  
8 need to go to a flat tile roof, whatever it is,  
9 because nine out of ten times I think Kara is  
10 always going to suggest or recommend that they go  
11 back to original, then obviously gets denied, and  
12 then it gets appealed before your board. So I  
13 guess it's what --

14 MS. ROLANDO: We had an issue a couple of  
15 meetings ago, a public meeting, an issue that a  
16 point that you raised is that we need to have  
17 something that is a flashing sign that puts the  
18 homeowner on notice that the -- that there -- the  
19 true barrel tile or --

20 MS. KAUTZ: Or the original tile.

21 MS. ROLANDO: -- or the original tile is  
22 required.

23 MS. BACHE-WIIG: -- is required, and it should  
24 be inviting in the code, because, that way, if, for  
25 example, a young couple or whatever is buying a



1 home, that, you know, that there's something out  
2 there that's going to inform them that, hey, you  
3 may have to re-roof with the original, and that  
4 equals dollar signs. And so the whole thing back  
5 and forth has just been the cost. You know?

6 MR. GARCIA-PONS: The request from the city  
7 attorney is that it be codified. The current  
8 situation is that it's not codified. So if that  
9 needs to be part of the notion, I'm happy to add  
10 that to the motion.

11 ATTORNEY CEBALLOS: I think your motion is  
12 fine. I just -- staff and I need to look into it  
13 and see how we can do that without minimizing any  
14 sort of liability to the city.

15 CHAIRMAN MENENDEZ: Can I ask staff the city  
16 attorney to review this and report back to us at  
17 the next board meeting?

18 MR. GARCIA-PONS: I'm sorry to the Chair.  
19 We've done this. I already made this request. We  
20 gave them very specific, and they came back and  
21 said they couldn't do it.

22 So I think the only way, if we want to move  
23 forward, is we have to make some sort of a motion  
24 directing them to do it, and then have them come  
25 back, as opposed to "please look into it," which is

1 what we did last time.

2 CHAIRMAN MENENDEZ: Okay.

3 MR. GARCIA-PONS: So, again, I want to, you  
4 know, I'm trying to make a motion that says I want  
5 to make it part of the code so that you must  
6 comply, because it's in the code, not --

7 CHAIRMAN MENENDEZ: If they can do that.

8 MS. KAUTZ: So it can be requested.

9 MR. GARCIA-PONS: Right.

10 MS. KAUTZ: It has to go through the proper  
11 channels.

12 MS. SPAIN: Right.

13 CHAIRMAN MENENDEZ: Okay.

14 MR. GARCIA-PONS: So I don't know. Maybe  
15 Ms. Spain can help us with some of the language  
16 here.

17 MS. SPAIN: I think what you said was fine,  
18 that on historically designated homes in the city,  
19 roof permits should be the roof that re-roofs  
20 should be back to the original roof material and  
21 style.

22 MR. FULLERTON: Regardless of what roof  
23 they're taking off at that moment?

24 MS. SPAIN: Right.

25 MR. FULLERTON: I think this would solidify

1 it.

2 MS. SPAIN: Yes.

3 MR. FULLERTON: This would help in this  
4 situation, where these people cannot come in on a  
5 budget and they think, well, the professionals have  
6 told them they could put this other cheaper thing  
7 up, and they should know up front that they can't.

8 That's why I said no to that motion is because  
9 I walked up and down that street, I walked across  
10 the street, and I couldn't tell what was a barrel  
11 tile, true barrel tile, and what was the S-tiles,  
12 and there are more S-tiles on that street than  
13 anything else.

14 So I'm thinking, the owner said up front that  
15 you can hardly see his house when you're going down  
16 Alhambra Circle to the west. It's true. That is a  
17 very difficult thing to do unless you stop and  
18 really look.

19 Anyway, that's why I would expect that he  
20 would think, what's the difference? So we have to  
21 make sure that up front, when they buy that house,  
22 they realize --

23 MS. SPAIN: So they know.

24 MR. FULLERTON: -- they realize that this has  
25 got to be done.

1           And the tile people to come knocking on their  
2 doors saying we'll do it cheaper have got to know  
3 that too. They can't -- they can't sell something  
4 that can't be built.

5           MR. GARCIA-PONS: Kara, do you believe that  
6 the motion as made captures the intent of the  
7 board, or should we continue to work on it?

8           MS. KAUTZ: No, I think it does. I'm just  
9 playing this forward in my head.

10          ATTORNEY CEBALLOS: The way that I read this  
11 is that the board is making a recommendation to the  
12 City Commission to incorporate this particular  
13 zoning code change.

14          So what we would do is, from here, the staff  
15 will work on presenting this item as a  
16 recommendation as part of the board actions as part  
17 of the next City Commission item.

18          Then the City Commission can decide whether to  
19 direct staff to actually draft the legislation to  
20 adopt and make change. Does that make sense to  
21 everyone?

22          CHAIRMAN MENENDEZ: That is fine.

23          MS. SPAIN: That makes sense, or it can go to  
24 the Planning and Zoning Board.

25          MR. FULLERTON: I don't know. I think that's

1       been done before. I think there's got to be more  
2       to it. It's got to be more like a requirement.

3               Because if we give them the choice of doing it  
4       or not, I think they'll take the easy route out.  
5       They'll say, wait a minute, we've already got  
6       enough information in the code.

7               So if we want it to say specifically these  
8       words, I think we should ask for it to be done that  
9       way, not for their recommendation.

10              MS. SPAIN: But it's already --

11              MR. FULLERTON: Because we're the ones that  
12       have to deal with it.

13              MS. SPAIN: By them, you mean City Commission?

14              MR. FULLERTON: Yeah. We're the ones that  
15       have to deal with it, though.

16              ATTORNEY CEBALLOS: Maybe you missed -- no, my  
17       statement is that the board is recommending that  
18       this code change happen. So this language would be  
19       incorporated, but the direction for staff to draft  
20       the legislation to actually make the code change  
21       has to come from the City Commission.

22              CHAIRMAN MENENDEZ: Okay.

23              MS. SPAIN: Okay. So who made the motion?  
24       Did I make the motion? And if I did, then they  
25       need a second, and we need to vote on it, so it's

1 actually legitimate.

2 MR. GARCIA-PONS: I'm happy to have made it.  
3 It's my motion, Dona. You can second it.

4 MS. SPAIN: Okay, good. I'll second it.

5 CHAIRMAN MENENDEZ: Okay, roll call please.

6 MR. DURANA: Mr. Menendez?

7 CHAIRMAN MENENDEZ: Yes.

8 MR. DURANA: Mr. Ehrenhaft?

9 MR. EHRENHAFT: Yes.

10 MR. DURANA: Mr. Durana?

11 Yes.

12 Ms. Spain?

13 MS. SPAIN: Yes.

14 MR. DURANA: Mr. Fullerton?

15 MR. FULLERTON: Yes.

16 MR. DURANA: Ms. Bache-Wiig?

17 MS. BACHE-WIIG: Yes.

18 MR. DURANA: Ms. Rolando?

19 MS. ROLANDO: Yes.

20 MR. DURANA: Mr. Garcia-Pons?

21 MR. GARCIA-PONS: Yes.

22 CHAIRMAN MENENDEZ: Okay. Any other items?

23 MS. SPAIN: I have one thing. I apologize.

24 But I just want to congratulate Cesar

25 Garcia-Pons for being hired as the planning

1 director for the City of Miami. That is a big  
2 deal.

3 THE BOARD MEMBERS: Really? Good for you.  
4 Congratulations. (All separately)

5 MS. SPAIN: And it's such a good thing for the  
6 City of Miami, and it's such a good thing for you.  
7 So I'm really thrilled about it.

8 MR. GARCIA-PONS: Thank you.

9 MS. KAUTZ: Mine is not that exciting. So you  
10 all got a letter from the mayor. It was a letter  
11 informing the city that La Palma had received  
12 national historic registered status.

13 So it was at the behest of the owner. It had  
14 nothing to do with staff or the city, so the owner  
15 actually hired someone and requested it and got it  
16 listed on the national register.

17 MS. ROLANDO: Isn't it under construction?

18 MS. KAUTZ: Yeah. And then I also just want  
19 to let you guys know that that the Think Studio  
20 (phonetic) restoration/renovation has begun.

21 THE BOARD MEMBERS: Good. Very good. Bravo.  
22 Thank goodness (all separately)

23 MS. KAUTZ: And happy holidays, and let's get  
24 rid of this year and start fresh. Thank you all  
25 for your patience and time today. I really

1 appreciate it.

2 CHAIRMAN MENENDEZ: Motion to adjourn.

3 MR. GARCIA-PONS: Adjourn.

4 THE BOARD MEMBERS: Okay. Happy holidays,  
5 everybody. Have a good one. Have a great one.  
6 Cheers. Good night. (All separately)

7 (The Videoconference Meeting was concluded at  
8 8:47 p.m.)

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STATE OF FLORIDA)  
COUNTY OF MIAMI-DADE)

I, Chloe Leroux, Florida Professional Reporter,  
certify that I was authorized to and did  
stenographically report the foregoing proceedings and  
that the transcript is a true and complete record of my  
stenographic notes.

Dated this 10th day of January, 2021.

  
  
Chloe Leroux, FPR