

AGENDA
NOTICE OF REGULAR MEETING
HISTORIC PRESERVATION BOARD
TO BE HELD ON WEDNESDAY, AUGUST 18, 2021
AT 4:00 P.M.
CITY COMMISSION CHAMBERS
405 BILTMORE WAY
CORAL GABLES, FLORIDA

- - -

PARTICIPANTS:

ALBERT MENENDEZ, Chairperson
CESAR GARCIA-PONS, Vice Chair
BRUCE EHRENHAFT, Board Member
ALICIA BACHE-WIIG, Board Member
MICHAEL MAXWELL, Board Member
DONA SPAIN, Board Member
MARGARET A. "PEGGY" ROLANDO, Board Member
XAVIER DURANA, Board Member

ALSO PRESENT:

KARA KAUTZ.
WARREN ADAMS.
GUSTAVO CEBALLOS, City Attorney.
NANCY LYONS, City Clerk.

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

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

17 Lobbyist and registration disclosure. Any
18 person who acts as a lobbyist pursuant to the
19 City of Coral Gables Ordinance No. 2006-11 must
20 register with the City Clerk prior to engaging
21 in lobbying activities or presentation before
22 City staff, boards, committees and/or City
23 Commission. A copy of the ordinance is
24 available in the office of the City Clerk.

25 Failure to register and provide proof of

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

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

24 Presentations made to this Board are
25 subject to the City's False Claims Ordinance

1 Chapter 39 of the City of Coral Gables City
2 Code.

3 I now officially call the City of Coral
4 Gables Preservation meeting of August 18, 2021
5 at 4:10 p.m. Present today are Dona Span,
6 Peggy Rolando, Michael Maxwell, Cesar
7 Garcia-Pons, Bruce Ehrenhaft, and myself,
8 Albert Menendez. Oh, and Alicia Bache-Wiig and
9 Xavier Durana. I didn't see you guys down
10 there.

11 Next item is approval of the minutes. The
12 next item on the agenda is approval of the
13 minutes of the meeting held on July 21, 2021.

14 MR. MAXWELL: I'll move for approval.

15 CHAIRMAN MENENDEZ: Do I have a second?

16 MR. EHRENHAFT: Second.

17 THE CLERK: Who moved?

18 MR. MAXWELL: I did.

19 CHAIRMAN MENENDEZ: Do we need to call the
20 roll?

21 THE CLERK: Yes.

22 Mr. Garcia-Pons?

23 MR. GARCIA-PONS: Yes.

24 THE CLERK: Ms. Bache-Wiig?

25 MS. BACHE-WIIG: Yes.

1 THE CLERK: Mr. Durana?
2 MR. DURANA: Yes.
3 THE CLERK: Mr. Ehrenhaft?
4 MR. EHRENHAFT: Yes.
5 THE CLERK: Mr. Menendez?
6 CHAIRMAN MENENDEZ: Yes.
7 THE CLERK: Mr. Maxwell?
8 MR. MAXWELL: Yes.
9 THE CLERK: Ms. Spain?
10 MS. SPAIN: Yes.
11 THE CLERK: Ms. Rolando?
12 MS. ROLANDO: Yes.
13 CHAIRMAN MENENDEZ: Okay.
14 Notice regarding ex-parte communications.
15 Please be advised that this Board is a
16 quasi-judicial board and the items on the
17 agenda are quasi-judicial in nature which
18 requires Board members to disclose all ex-parte
19 communications.
20 An ex-parte communication is defined as
21 any contact, communication, conversation,
22 correspondence, memorandum or other written or
23 verbal communication that takes place outside
24 of a public hearing between a member of the
25 public and a member of the quasi-judicial board

1 regarding matters to be heard by the
2 quasi-judicial board.

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

11 Deferrals, do we have any deferrals today?

12 Before the deferral, we need to excuse
13 Mr. Fullerton who is not here today.

14 MS. SPAIN: I move it.

15 MR. GARCIA-PONS: Second.

16 THE CLERK: Who seconded it?

17 CHAIRMAN MENENDEZ: Cesar.

18 THE CLERK: Ms. Bache-Wiig?

19 MS. BACHE-WIIG: Yes.

20 THE CLERK: Mr. Menendez?

21 CHAIRMAN MENENDEZ: Yes.

22 THE CLERK: Ms. Rolando?

23 MS. ROLANDO: Yes.

24 THE CLERK: Mr. Garcia-Pons?

25 MR. GARCIA-PONS: Yes.

1 THE CLERK: Mr. Ehrenhaft?
2 MR. EHRENHAFT: Yes.
3 THE CLERK: Mr. Maxwell?
4 MR. MAXWELL: Yes.
5 THE CLERK: Ms. Spain?
6 MS. SPAIN: Yes.
7 THE CLERK: Mr. Durana?
8 MR. DURANA: Yes.
9 THE CLERK: Motion passes.
10 MR. WARREN ADAMS: Good afternoon.
11 We've had a request for deferral for COA
12 (SP) 2021-010 for 525 Alcazar Avenue that is
13 marked on your agenda.
14 And with regard to SP 2015-018 for 4730
15 Santa Maria Street, based on a site visit today
16 and discussions with the property owners, after
17 an minor amendment has been made, we can review
18 this at staff level. If you want further
19 details on this, I can explain them.
20 CHAIRMAN MENENDEZ: I don't need further
21 detail. I don't know if anyone else does.
22 MR. GARCIA-PONS: Do you need a vote or --
23 MR. WARREN ADAMS: No.
24 MR. GARCIA-PONS: -- it's on the agenda,
25 we don't do anything?

1 CHAIRMAN MENENDEZ: So that's basically
2 Items 1 and 2 on the agenda under Item 8,
3 correct?

4 MR. WARREN ADAMS: Yes.

5 CHAIRMAN MENENDEZ: Okay.

6 Swearing in. If any persons in the
7 audience will be testifying today, please rise
8 to be sworn in.

9 (Thereupon, the audience was duly sworn.)

10 CHAIRMAN MENENDEZ: We're going to start
11 with Item VI, No. 1, application for ad valorem
12 tax relief for the property at 1223 Lisbon
13 Street, a Local Historic Landmark, legally
14 described as Lot 29, Block 59, Coral Gables
15 Granada Section, according to the plat thereof,
16 as recorded in Plat Book 8, at Page 113 of the
17 Public Records of Miami-Dade County, Florida.
18 The related Special Certificate of
19 Appropriateness, COA (SP) 2016-024, was granted
20 design approval by the Historic Preservation
21 Board on January 19, 2017.

22 MS. KARA KAUTZ: Thank you. Can you put
23 on the Power Point, please?

24 This is the location map of the property
25 in question and obviously it's hard to see. I

1 just want you to get the general vicinity.

2 So the residence at 1223 Lisbon Street was
3 permitted in 1924. It was Permit No. 228 in
4 the City, although it was likely constructed
5 prior to the incorporation of the City. The
6 architect of the home is unknown, but the
7 residence is an example of the modest homes
8 built in the Mediterranean revival
9 architectural style that defined Merrick's
10 vision for the City.

11 These homes were smaller in size but built
12 with the same quality for construction and the
13 Med-revival features as other structures that
14 shaped the new City in the 1920's. Prior to
15 its alterations, the property could have
16 qualified for a Coral Gables cottage.

17 The applicant is requesting ad valorem tax
18 relief for the renovation of the historic
19 structure and the construction of a two-story
20 addition and alternations to the residents.
21 These were approved under COA (SP) 2016-24 and
22 COA (ST) 2019-83, but only portions of the
23 proposed work will actually apply to the tax
24 exemption and that's determined by the Property
25 Appraiser.

1 As I scroll through the slides, I will
2 note the improvements that were made to the
3 property under the application. This is a
4 current photograph of the home today. Their
5 general renovations notes there were new impact
6 resistant encasement windows to match the
7 original configuration, new barrel tile roof,
8 painting the house, restoration of the
9 auxillary structure to return to a garage use
10 previously converted to living space, new
11 garage doors that mimic the original doors,
12 overall structural improvements, new
13 mechanical, electrical and plumbing systems,
14 engaged column that was returned to the front
15 facade, complete interior reconfiguration,
16 stucco replacement and repair and replacement
17 of the original window sills.

18 There's a two-story addition consisting of
19 a covered terrace and two bedroom suites on the
20 second floor above. The site improvements
21 included the installation of new brick paver
22 driveway and walkways, the installation of a
23 new swimming pool and deck and installation of
24 new landscaping.

25 So the ad valorem applications are always

1 tied to restoration work and there has to be a
2 sufficient restoration component to warrant the
3 granting of the abatement. The intent is to
4 encourage the owners of historic homes to
5 restore them and do appropriate and sympathetic
6 alterations and additions.

7 I wanted to bring a few items to the
8 Board's attention for discussion. When staff
9 conducted the final inspections several
10 deviations from the approved plans were noted.
11 They included the removal of features on the
12 home window notably the original window sills
13 and the decorative inset that you see here
14 above the original front door, removal and
15 relocation of several of the decorative round
16 clay vents and re-stuccoing of areas of the
17 house.

18 I just wanted to bring this to your
19 attention because that's not something that we
20 encourage and it's not considered restoration
21 work.

22 The owner is here in the audience if you
23 have I any questions for him. That's all that
24 I have.

25 CHAIRMAN MENENDEZ: Would the owner like

1 to speak?

2 UNIDENTIFIED SPEAKER: I'm here if you
3 have any questions.

4 CHAIRMAN MENENDEZ: Why don't you step up.
5 Why were there deviations from the original
6 plan?

7 MR. MIGUEL NOGUEROL: Yeah, this was
8 really old constructions that in my view was
9 really in bad shape. So the general contractor
10 was preempted to really be very careful but a
11 lot of the structures really didn't hold off,
12 they didn't stay. So it was very difficult in
13 some cases like this one, but I think there are
14 many, many cases that we really keep the
15 original installation. For example, even the
16 roof for example, we were able to do a sandwich
17 of the old wood that was there originally just
18 to keep preserve it.

19 And we -- as you saw, for example, in some
20 of the structures they were totally destroyed.
21 The house was probably almost close in my view
22 to be demolished. We had to reinforce all the
23 structure underneath to stand up, reinforce all
24 of the structures to really recover what it
25 was.

1 For example, the garage was not even a
2 garage anymore. They have a wall there. We
3 had to open up and recover. Even the painting,
4 I think if you see the house today, it looks
5 much closer of what we have in 1940.

6 So I think we did our best in our view in
7 terms of taking care of this structure and
8 maintain the main characteristics of this
9 historic house of Coral Gables.

10 CHAIRMAN MENENDEZ: But when you have
11 those situations, that's why we have a historic
12 department, you can call and talk to them and
13 get their ideas to the best way to approach it
14 or to solve a problem.

15 MR. MIGUEL NOGUEROL: Yeah, and I think we
16 did this in several situations, particularly in
17 this one the roof that we actually had stopped
18 everything, we had to redesign the roof
19 completely to preserve the previous and I think
20 in other several situations we always been very
21 interactive with the Board and consulting.

22 But in this case specifically I think was
23 probably the decision to do the best to look
24 exactly what it was. I think it is close, but
25 I'm not really an expert. Perhaps if we go

1 back, we could have check it once again if
2 there was anything we could do it, but it was
3 really -- the structure was really pretty
4 destroyed in our view. I think there was not
5 much we could do.

6 MS. KARA KAUTZ: There are photos in your
7 packet that some that weren't included here
8 that do show the before state of the house was
9 in a very bad condition. The reason -- and I
10 mentioned this to Mr. Noguero1 that I was going
11 to bring it to your attention is that this is
12 not something that we normally reward, you
13 know, deviations from charactering-defining
14 features.

15 So I just wanted to bring it to your
16 attention. If you all are comfortable with the
17 level of restoration work they did there the
18 structure, then, you know, it's your all's call
19 on this.

20 CHAIRMAN MENENDEZ: Do any Board members
21 have any questions?

22 MR. EHRENHAFT: I have.

23 CHAIRMAN MENENDEZ: Mr. Ehrenhaft.

24 MR. EHRENHAFT: Kara, when I began to read
25 the packet, the very first thing that hit me in

1 the face was the replacement of the original
2 window sills and those are not normally things
3 that we see highly deteriorated. So that
4 bothered me. So it was something I was going
5 to bring up. But, then, you also indicated
6 that there were recessions in the windows that
7 were above some of the --

8 MS. KARA KAUTZ: There is just one.

9 If you can put the Power Point back up,
10 please.

11 So this used to be the original front door
12 location and it had been moved to the
13 perpendicular wall. So that was the original
14 condition. When we went out and did the
15 inspection, what we saw was on the left and
16 what was on the right was after them trying to
17 correct it.

18 MR. EHRENHAFT: I see.

19 MS. KARA KAUTZ: So the original sills are
20 on the left in the picture here. The top inset
21 picture is what we found upon inspection. You
22 can still see like the drill holes, what the
23 final product that they ended up finishing it
24 with is on the right.

25 MR. MIGUEL NOGUEROL: And when the --

1 because the windows were all replaced, it
2 should be hurricane proof, they all had to be
3 reinforced and in the process to kind of
4 reinforce the window, we could not keep the
5 original there.

6 MS. SPAIN: You know, you can. You can
7 keep the original sills. I mean, sometimes
8 they do it from the inside to make sure that
9 those -- because the sills basically are
10 decorative. They're not really -- and it's the
11 same way with the vents. So it would have been
12 possible to save them or if you had called the
13 department out to look at them, quite possibly
14 you could recreate them and they would look the
15 same.

16 But now, you know, it doesn't really look
17 anything like it was before. Which is a pity
18 because you did so much work to this house and
19 so much restoration.

20 MR. MIGUEL NOGUEROL: It was a lot of work
21 we put in to recover so many things. I think
22 you probably remember that roof was -- just
23 added \$10,000 on the cost because we just
24 wanted to keep the -- we are able to keep the
25 original wood of 1940 and just made a sandwich.

1 It's just there. Nobody see it, but we
2 preserve it.

3 And all the internal side, as you can see,
4 was really, really in bad shape. This was a
5 lot of work. It took us a lot, a lot of work
6 and a lot of money. This was terrible.

7 When we tried to approve the project, some
8 of the architects were saying, no, you should
9 demolish this. And then when we start, no, we
10 do not demolish. We want to keep the character
11 of the house. That's why we are moving to
12 Coral Gables. We want to live in that type of
13 scenario.

14 So, we actually fight to keep the project
15 the way originally and I think we did our best
16 in our power to do that.

17 CHAIRMAN MENENDEZ: Mr. Garcia-Pons, do
18 you have a question?

19 MR. GARCIA-PONS: I did, but it was
20 answered.

21 CHAIRMAN MENENDEZ: Does anyone else have
22 any other questions?

23 I'll entertain a motion.

24 MR. DURANA: I'll move.

25 CHAIRMAN MENENDEZ: Mr. Durana.

1 Do we have a second?

2 MS. SPAIN: I'll second it.

3 CHAIRMAN MENENDEZ: Ms. Spain seconds it.

4 MS. SPAIN: And I just want to preface
5 saying that although my signature is on the
6 designation report, my signature is on the
7 certificate of appropriateness report, I feel
8 comfortable not recusing myself on this.

9 THE CLERK: Mr. Durana?

10 MR. DURANA: Yes.

11 THE CLERK: Mr. Ehrenhaft?

12 MR. EHRENHAFT: Yes.

13 THE CLERK: Mr. Maxwell?

14 MR. MAXWELL: Yes.

15 THE CLERK: Ms. Spain?

16 MS. SPAIN: Yes.

17 THE CLERK: Ms. Bache-Wiig?

18 MS. BACHE-WIIG: Yes.

19 THE CLERK: Ms. Rolando?

20 MS. ROLANDO: Reluctantly, yes.

21 THE CLERK: Mr. Menendez?

22 CHAIRMAN MENENDEZ: Yes.

23 THE CLERK: Mr. Garcia-Pons?

24 MR. GARCIA-PONS: Yes.

25 THE COURT: Motion passes.

1 CHAIRMAN MENENDEZ: Thank you.

2 MR. MIGUEL NOGUEROL: Thank you.

3 CHAIRMAN MENENDEZ: The next item on the
4 agenda is Local Historic Designation in Case
5 File LHD 2021-005. Consideration of the local
6 historic designation of the property at 1234
7 Country Club Prado, legally described --

8 THE CLERK: You're not speaking into the
9 mic.

10 CHAIRMAN MENENDEZ: Legally described as
11 Lots 17, 18 & 19, Block 77, Coral Gables
12 Granada Section, according to the Plat thereof,
13 as recorded in Plat Book 8, at Page 113 of the
14 Public Records of Miami-Dade County, Florida.

15 MR. WARREN ADAMS: Can we play the Power
16 Point with the audio, please.

17 UNIDENTIFIED SPEAKER: (Recording) The
18 property at 1234 Country Club Prado is before
19 you for consideration as a designation for the
20 local historic landmark as a result of a
21 historic significance determination required by
22 the Zoning Department.

23 The single family residence --

24 MS. KARA KAUTZ: There's some major
25 feedback going on, background noise.

1 UNIDENTIFIED SPEAKER: (Recording) The
2 property at 1234 Country Club Prado is before
3 you for consideration as a designation for a
4 local historic landmark as a result of a
5 historic significance determination required by
6 the Zoning Department.

7 The single family residence was designed
8 in 1936 by Architect William Shanklin, Jr. in
9 the colonial revival style.

10 As per Article 8, Section 8-103 of the
11 Coral Gables Zoning Code, Criteria for
12 designation of historic landmarks, a local
13 historic landmark must have significant
14 character, interest or value as part of the
15 historical, cultural, archaeological,
16 aesthetic, or architectural heritage of the
17 City, state or nation.

18 For designation, a property must meet one
19 of the criteria outlined in the Code. 1234
20 Country Club Prado is eligible as a Local
21 Historic Landmark based on three criteria:
22 Historical, Cultural significance. No. 4.
23 Exemplifies the historical, cultural political,
24 economic or social trends of the community.
25 Architectural significance. Criteria 1.

1 Portrays the environment in an era of history
2 characterized by one or more distinctive
3 architectural style.

4 Criteria 2. It embodies those
5 distinguishing characteristics of an
6 architectural style, or period, or method of
7 construction.

8 1234 Country Club Prado is in the Coral
9 Gables Granada section, which is a residential
10 single family home neighborhood. It sits on a
11 150-by-120 foot lot on the northwest corner of
12 Venetia Avenue and Country Club Prado.

13 The property currently consists of three
14 lots along Country Club Prado. For
15 approximately 20 years after construction of
16 the home it was comprised of six lots with the
17 property spanning from Prado to Red Road.

18 Coral Gables was originally conceived by
19 founder George Merrick as a suburb of Miami and
20 attracted visitors from across the nation
21 during the South Florida real estate boom of
22 the 1920's. Merrick drew from the Garden City
23 and City Beautiful movements of the 19th and
24 early 20th century to create his vision for a
25 fully conceived Mediterranean inspired City,

1 which is now considered one of the first modern
2 planned communities in the United States.

3 On the left is the first map of Coral
4 Gables dating to October 1921. Merrick
5 employed the Garden City precept providing
6 distinct sections based on use. Towards that
7 end, he planned for a separate business section
8 called The St. Augustine Business District seen
9 here circled in purple.

10 The Augustine Plaza had a unique
11 configuration as a wide boulevard with a
12 central median park and distinctive flared
13 V-shaped roadways at either end where at the
14 prominent parkways of Coral Way and Alhambra
15 Circle.

16 In April of 1922 George Merrick acquired
17 140-acre addition east of Le Jeune Road and he
18 moved the business section to that area along
19 Alhambra Circle. Plaza Augustine was renamed
20 Country Club Prado and Merrick slated it to
21 become a prominent residential section.

22 Over the next few years Merrick worked
23 diligently to acquire the lands north of
24 Section E, which became the Granada section in
25 1924. A combination of these acquisitions as

1 well as the fact that the southern portion of
2 Section G was absorbed by the enlarging Miami
3 Biltmore Golf Course afforded Merrick the
4 opportunity to revamp and expand Country Club
5 Prado.

6 The new plan extended Country Club Prado
7 north through Section E and the Granada Section
8 to Tamiami Trail with the grand entrance
9 feature at this end as seen in the 1925 map on
10 the right.

11 Country Club Prado became and remains a
12 one and a half mile long and 244-foot wide
13 boulevard. It was the latest of Merrick's
14 parkways built and is the grandest of the
15 City's boulevards. The Prado's entrance
16 feature, a formal Italian eight fountain
17 complex was designed by Landscape Architect
18 Frank Button and Artist Denman Fink and was
19 completed in 1927. It was Merrick's final
20 grand historic feature and is seen here in the
21 photo on the top.

22 Simultaneously to constructing the Prado,
23 in 1923 Merrick commissioned the construction
24 of 15 homes along Country Club Prado. He hired
25 prestigious architects Kiehnel & Elliott and

1 Walter De Garmo to demonstrate his vision for
2 the Prado as his newest and most exclusive
3 section.

4 As the Country Club Prado roadway and
5 entry feature were some of the latest to be
6 constructed historically, the development of
7 this area lags slightly behind the rest of
8 Merrick's Coral Gables.

9 Unfortunately, the combination of the
10 devastating 1926 hurricane and the dire
11 downturn of the economy, drastically curtailed
12 construction along the Prado. After Merrick's
13 initial 15 homes between 1924 and 1929 there
14 were only nine additional homes built by
15 private individuals along the mile and a half
16 Prado. There was no new construction in the
17 1930's until 1936 when two homes were built,
18 one of which was 1234 Country Club Prado.

19 The next two slides are provided to place
20 the construction of the home at 1234 Country
21 Club Prado into context for the City as well as
22 the Prado. As you can see here, the
23 precipitous dollar value decline of permits
24 issued in the late 1920's and the slow recovery
25 during the 1930's until 1942 at which time all

1 materials and efforts were diverted to the war
2 endeavors.

3 When the construction of homes began again
4 in the late 1930's, people had adjusted to a
5 new way of life and their priorities and
6 aesthetics had changed. This was reflected in
7 all aspects of life including the types of
8 homes that were built. In Coral Gables there
9 was concerted shift away from the Mediterranean
10 inspired styles as home and construction
11 started to follow national home building
12 trends.

13 As seen here in this six-year transitional
14 period between 1936 and 1941, there was
15 approximately 700 homes built in the City. The
16 single family residence at 1234 Country Club
17 Prado was one of the earliest built during this
18 period. Constructed in 1936 in the colonial
19 revival style it was amongst the homes that
20 ushered in a new architectural era in the City
21 and set the trends for the post-war building
22 boom. It was one of two residence built in
23 1936 on Country Club Prado. Approximately a
24 dozen more followed during the transitional
25 period.

1 The majority of the homes along the Prado
2 were built during the building boom of the
3 1950's and the area retains the context of a
4 prominent single family homes to present day.

5 In March 1936 Captain William Doxey, a
6 master pilot for Pan Am Airlines purchased the
7 corner lots at Venetia Avenue and Country Club
8 Prado from George Merrick's corporation, Coral
9 Gables, Inc., the property circled in purple on
10 the slide. As seen here, the lots were located
11 at the northern end of the Prado near the grand
12 entrance feature.

13 Located in the Granada section, it was the
14 last of the land acquired by Merrick for the
15 Prado and hence was more sparsely developed.
16 Doxey's home was built in the colonial revival
17 style whose formality and importance suggested
18 an upwardly mobile lifestyle and he engaged
19 Williams Franklin, Jr., who is well versed in
20 the style to design the home.

21 Shanklin moved to the Miami area in 1926
22 after earning his architectural degree from
23 Corall (phonetic) University and he practiced
24 with John Bone and Walter De Garmo, who was a
25 member of George Merrick's original design

1 team.

2 In 1935 Shanklin opened his own firm in
3 Coral Gables. He designed projects throughout
4 the greater Miami area, but the core of his
5 practice was in the City. It appeared that he
6 was particularly devoted to revitalizing Coral
7 Gables. Between 1935 and his death in 1946 he
8 designed approximately 100 new single family
9 residences. Five of those homes are currently
10 designated as individual historic landmarks in
11 the City and another nine are contributing
12 resources in the historic districts.

13 Captain Doxey was an avid gardener. It
14 was his hobby to import rare plants from the
15 countries he visited often as a pilot and
16 propagate them in greenhouses on his property.
17 Newspapers reported often on his endeavors, in
18 particular his orchids from Brazil and Colombia
19 and his donations of new propagations to the
20 Fairchild Gardens. Most notable was his
21 introduction of the white Bougainvillea into
22 the United States from a little town from the
23 interior of Brazil. Doxey had the honor of
24 naming it after his wife, Elizabeth Doxey.

25 During this time period the property

1 consisted of six lots and spanned Country Club
2 Prado to Red Road. The Doxey garden was
3 extensive and included coral rock walls. Three
4 lots along Red Road were sold in 1957, however
5 two sections of the walls remain on the
6 property along the south and north property
7 lines. These coral rock walls are also
8 historic features of the property.

9 Captain Doxey was a highly experienced
10 open ocean pilot. In June of 1944 Doxey was
11 called to service in World War II. He received
12 orders to report to active duty to the army air
13 corps heavy bombardment group. Captain Doxey
14 took part in the first bombing raids over the
15 Japanese capital of Tokyo. His plane was shot
16 down on December 3, 1944 and he was listed as
17 missing in action.

18 In January 1949 Captain Doxey was
19 posthumously awarded the air metal for
20 notorious achievement. As seen here, his metal
21 was accepted by his son. Captain Doxey's wife,
22 Elizabeth, retained ownership of the home at
23 1234 Country Club Prado until 1957.

24 The home at 1234 Country Club Prado was
25 designed in the colonial revival style.

1 Colonial revival was the dominant domestic
2 building style during the first half of the 20
3 century. The colonial revival style combined
4 colonial era architectural elements to create
5 buildings that were inspired by colonial
6 America.

7 The dominant character defining features
8 include symmetrical street facing facades,
9 classically detailed central entrances,
10 cornices and windows. The homes typically had
11 side-gabled roofs and simple stylized door
12 surrounds and other colonial inspired details
13 such as belt courses, shutters and dormers.
14 Some of those character-defining features of
15 home at 1234 Country Club Prado are listed here
16 on the slide.

17 The home is one of the earliest examples
18 of the style in Coral Gables and exemplifies
19 the type of prominent home that was built
20 during the new deal era when the City expanded
21 from its Mediterranean-inspired foundation and
22 embraced popular contemporary styles. The
23 style first appeared in Coral Gables in the
24 late 1930's and became popular in the City
25 after World War II.

1 Architect William Shanklin, Jr. was well
2 versed in the classical styles and produced
3 some of the earliest examples in Coral Gables.
4 The choice of the classic style for the home
5 along Country Club Prado respected Merrick's
6 vision of the Prado as a prominent residential
7 street.

8 The colonial revival style spanned seven
9 decades and evolved over time. In the 1930's
10 the style aspired less to replicate earlier
11 19th century colonial homes and to borrow
12 historic details and adapt them into more
13 modern forms of materials.

14 Shanklin utilized modern concrete methods
15 to create colonial era elements in his home and
16 his efforts were featured in the April 1939
17 issue of House Beautiful. The spread entitled,
18 "Tailored Concrete," describe his use of
19 varying size concrete block and cement paint to
20 simulate the look of a 19 century painted stone
21 colonial home. The article also noted his use
22 of Hanron (phonetic) cement stucco for the
23 ornate door surround, which would have been
24 carved wood during the colonial period.

25 In the slide on the left you can see the

1 variety of block sizes and textures utilized to
2 create the look of a colonial era home. In the
3 slide on the right you can see his use of
4 concrete to replicate the features typically
5 made of wood.

6 The next few slides shows some of the
7 character-defining features of the home. Here
8 on the front facade you can see the strong
9 symmetry of the three bay two-story main house
10 flanked by the balancing one-story bays. The
11 incorporation of the garage as a bay was an
12 emerging feature in the 1930's.

13 Shanklin used the classical federal style
14 arrangement for the facade of this home,
15 meaning the first story is comprised of
16 two-thirds of the facade and the second story
17 one-third. A molded belt course delineates
18 this demarcation. Below the belt course the
19 facade is comprised of the textured blocks
20 highlighted in the House Beautiful article.
21 Above the belt course, the stucco smooth.

22 Also note the accentuated central entrance
23 flanked by window pairings. Bay windows were
24 not a colonial era element but is a common
25 feature in a colonial revival home.

1 The bay windows in this home with the
2 graceful flared hood is a defining feature of
3 the home. The accentuated front entry is a
4 hallmark feature of the home. The panel front
5 door is elegantly framed with a trademark
6 colonial revival surround. The triangular
7 pediment is supported by a federal inspired
8 step pilasters. Over the door a leaded glass
9 and elliptical fan light is inset in a molded
10 frame.

11 The windows throughout the home are single
12 hung and flanked by appropriately sized board
13 and batten shutters. Also note the lintel
14 block over the window. It should be noted that
15 while single hung windows are the most common
16 and appropriate window type for the colonial
17 revival home, these windows are replacements
18 and Shanklin actually designed the home with
19 encasement windows as you see here in the
20 1940's photo. This is one of several
21 Mediterranean revival style features that
22 Shanklin seamlessly incorporated into the home
23 in acknowledgment of the foundation of the
24 City.

25 On the side facade facing Venetia Avenue,

1 note the use of round vents in the gable ends
2 which is another Mediterranean revival style
3 feature found in this home. Also on this
4 facade note the continuation of the
5 two-thirds/one-third stucco texture
6 arrangement.

7 On the two-story section the protruding
8 sills are elongated in place of the classical
9 belt course. Also note in the eve of the
10 one-story bay, the molded classical cornice is
11 visible as seen in the detail on the right.

12 This slide shows the garage bay. For the
13 garage, Shanklin used a different block type.
14 Here he simulated a running course brick
15 complete with a segmental arch feature.

16 Here is the rear elevation of the home and
17 the one-story addition behind the garage bay.
18 Note the eyebrow dormer peaking up over the
19 second story line. This is another feature not
20 typical of colonial era homes, but which is a
21 character-defining feature of a colonial
22 revival home.

23 The one-story addition utilizes very
24 regular sized blocks with consistent texture
25 and windows of different proportions from the

1 original home and hence its clearly defined as
2 an addition.

3 Comparison of historic photographs and
4 building records with the extant home
5 demonstrates the high degree of historic
6 integrity the property has retained over the
7 past 85 years. There have been no substantial
8 changes to the form or style of the home. As
9 clearly seen in the historic photos dating to
10 the 1940's, the original windows type was
11 casement. At a later date they were replaced
12 with single hungs.

13 In March 1940 the architects Apuzzo &
14 Tschumy added a one-story screened porch and
15 playroom behind the garage bay. The screened
16 porch was enclosed in 1981.

17 In conclusion, situated on the picturesque
18 and prominent Prado, this single family
19 residence at 1234 Country Club Prado is a
20 noteworthy example of the colonial revival
21 style home that honors the past with new
22 interpretation using modern materials.

23 Designed by Architect William Shanklin,
24 Jr. in 1936 it was one of the earliest homes of
25 this style in the City and represents an

1 evolution from the City's Mediterranean revival
2 foundation into a new chapter of its
3 architectural history. With the colonial
4 revival style, he chose to build in a style
5 whose formality and importance suggests that an
6 upwardly mobile lifestyle and supported
7 Merrick's plan and to develop Country Club
8 Prado as a prominent residential section.

9 The property at 1234 Country Club Prado
10 has maintained a high degree of historic
11 integrity that significantly contributes to the
12 historic fabric of the City of Coral Gables.
13 It is part of a collection of quality buildings
14 that serves as a visible reminder of the
15 history and the cultural heritage of the City.

16 Staff recommends approval of the local
17 historic designation at the property at 1234
18 Country Club Prado based on its historical,
19 cultural and architectural significance.

20 MR. WARREN ADAMS: We have a number of
21 letters of support if you would like me to read
22 them into the record.

23 CHAIRMAN MENENDEZ: Yes.

24 MR. WARREN ADAMS: "On behalf of the
25 Historic Preservation Association of Coral

1 Gables, please accept this letter in support of
2 the historical designation of for 1234 Country
3 Club Prado situated on prominent Country Club
4 Prado, this single family residence is a
5 noteworthy example of a colonial revival style
6 home that honors the past with new
7 interpretations using modern materials.

8 "Designed in 1936 by prolific and renowned
9 architect William Shanklin, Jr. Five of his
10 homes are landmarks and another nine are
11 contributing resources in historic districts in
12 the City. It is one of the early examples of
13 the new type of architecture in the City and
14 represents an evolution from the Mediterranean
15 revival. The colonial revival style supported
16 Merrick's plan to provide Country Club Prado as
17 a prominent residential section thus the
18 property significantly contributes to the
19 historic fabric of the City.

20 "It's original owner, Captain William S.
21 Doxey, along with wife Barbara commissioned the
22 house and made it a home. Aside from being a
23 decorated pilot in both World War I and World
24 War II, Captain Doxey was an avid gardener who
25 imported real plants from other countries he

1 visited during his private piloting life. Most
2 notable was his introduction of the white
3 bougainvillea to the United States which he
4 named Barbara after his wife.

5 In 1944 Captain Doxey was shot down during
6 a bombing raid in Tokyo. He was posthumously
7 awarded the air metal for meritorious
8 achievement. Mrs. Barbara Doxey continued to
9 tend to his garden and lived at the residence
10 until 1957.

11 "The Historic Preservation Association of
12 Coral Gables promotes the understanding and the
13 importance of historic resources and their
14 preservation in Coral Gables. We ask the
15 Historic Preservation Board accept the
16 recommendation of the City's preservation
17 office and approve the local landmark
18 designation of 1234 Country Club Prado.

19 Sincerely, Karelia Martinez Carbonell,
20 President Historic Preservation Association of
21 Coral Gables."

22 "Members of the Historic Preservation
23 Board: Miami Design Preservation League was
24 founded in 1976 to preserve, protect and
25 promote the architectural, cultural, social,

1 and environmental integrity Miami Beach and the
2 surrounding areas.

3 "For the past 44 years, excluding the
4 pandemic, the City of Miami Beach has welcomed
5 over 150,000 visitors to celebrate Art Deco
6 Weekend. Although Miami Beach may be primarily
7 known for its Art Deco and Coral Gables for its
8 Mediterranean revival architecture, both
9 clients have diverse registries of buildings in
10 various styles, including colonial revival,
11 that are already designated as historic
12 landmarks in an effort to tell the whole story
13 of these communities.

14 The Planning and Zoning Code of Coral
15 Gables states that the purpose of historic
16 designation is to preserve and protect historic
17 structures or sites which serve as visible
18 reminders of the history and cultural heritage
19 of the city region, state, or nation. 1234
20 Country Club Prado serves this purpose and
21 meets the criteria for designation. Different
22 architectural styles and periods add valuable
23 diversity to the historic fabric of cities like
24 Coral Gables and help to tell the whole story
25 of the community through time and place.

1 "1234 Country Club Prado is a beautiful
2 and noteworthy example of the colonial revival
3 style and the work of prominent Architect
4 William Shanklin, Jr., who significantly
5 contributed to the Coral Gables design
6 aesthetic of the Depression era. As outlined
7 in the detailed staff report, historic
8 designation is not limited to one architectural
9 style or age of a structure, and, even if a
10 structure or site meets more than one criteria,
11 only one of the criteria is necessary for
12 designation.

13 "We encourage you to follow the
14 recommendations of your professional staff and
15 designate 1234 Country Club Prado as a historic
16 landmark so that it is preserved for future
17 generations.

18 Thank you.

19 Daniel Ciraldo, Executive Director, Miami
20 Design Preservation League."

21 "Dear Members of the Historic Preservation
22 Board, I wish to express my support in granting
23 historical designation to 1234 Country Club
24 Prado as recommended by the City's preservation
25 staff. The home, designed by renown Architect

1 William Shanklin, Jr., stands today as a
2 noteworthy example of a colonial revival style
3 home and is one of the first homes built that
4 represents an evolution from the Mediterranean
5 revival. Thus, the property significantly
6 contributes to the historic fabric of Coral
7 Gables.

8 "The Founders of our City not only
9 developed certain styles in which to build, but
10 also designated even specific house for
11 specific lots. We destroy our unique
12 architectural styles that so make our City
13 beautiful whenever we demolish those lovely
14 historic buildings.

15 "Please preserve our heritage.

16 "Thank you.

17 "Mary E. Burke.

18 "Please designate this property.

19 "Please support our heritage.

20 Sincerely,

21 Alice Goldhagen.

22 "Dear Historic Preservation Board.

23 "We would like to express our support for
24 the historic designation of 1234 Country Club
25 Prado as per preservation staff recommendation,

1 as a notable example of a colonial revival
2 style home. Designed in 1936 by the
3 distinguished Architect William Shanklin, Jr.
4 It is an important early example of the
5 progression from the Mediterranean revival to a
6 new type of architecture in our City.

7 "Sincerely.

8 "Jaime and Zully Pardo.

9 "Dear Warren:

10 "I write to urge the historic preservation
11 board to designate the El Prado house. The
12 thorough report certainly justifies designation
13 and the board should accept the staff
14 recommendation.

15 "Regards.

16 "Dolly MacIntyre.

17 "Dear Members of the Historic Preservation
18 Board.

19 "I wish to express my support in granting
20 historical designation to 1234 Country Club
21 Prado as recommended by the City's preservation
22 staff. The home, designed by renown architect
23 William Shanklin, Jr. stands today as a
24 noteworthy example of the colonial revival
25 style home and is one of the first homes built

1 that represents an evolution from the
2 Mediterranean revival. Thus, the property
3 significantly contributes to the historic
4 fabric of Coral Gables.

5 "Thank you,

6 "Olga M. Ramudo.

7 "Dear Historic Preservation Board.

8 "This letter is to express support for
9 granting historical designation to 1234 Country
10 Club Prado as recommended by the Coral Gables
11 preservation staff. This house, designed by
12 renowned architect William Shanklin, Jr.,
13 enhances the City as a noteworthy example of
14 colonial revival style and is one of the
15 earliest homes built in this style.

16 "The property contributes significantly to
17 the historic integrity of Coral Gables and is
18 deserving of historical designation.

19 "Sincerely,

20 "Cristina Vidal.

21 "Dear Historic Preservation Board."

22 This one is from Diana Vidal.

23 "This letter is to express support for
24 granting historical designation to 1234 Country
25 Club Prado as recommended by the Coral Gables

1 preservation staff.

2 "This house, designed by renowned
3 architect William Shanklin, Jr., enhances the
4 City as a noteworthy example of colonial
5 revival style and is one of the earliest homes
6 built in this style.

7 "This property contributes significantly
8 to the historic integrity of Coral Gables and
9 is deserving of historical designation."

10 We also have a longer letter of support
11 with images included from Dr. Brett Gillis,
12 Local Historian and Preservationist. I have
13 given you all a copy of it because there are
14 illustrations in there. Do you want me to read
15 that into the record or is it sufficient --

16 CHAIRMAN MENENDEZ: I think it's
17 sufficient. We each have a copy of it.

18 MR. WARREN ADAMS: Okay.

19 CHAIRMAN MENENDEZ: Would the owner like
20 to speak?

21 MR. FRANK CZUL: Sure.

22 MS. KARA KAUTZ: You need to be sworn in.

23 MR. FRANK CZUL: What's that?

24 MS. KARA KAUTZ: You need to be sworn in.

25 MR. FRANK CZUL: Okay.

1 (Thereupon, Frank Czul was duly sworn.)

2 MR. FRANK CZUL: So, thanks for your time,
3 first of all. To me this is a surprise that
4 suddenly this now is being worked up to be a
5 historic house. When it was sold in 2016,
6 nobody cared apparently. Apparently the
7 historic board, or I don't know who makes the
8 decision to make these studies, they didn't
9 care at that time and I'm pretty sure when the
10 house is being sold it goes through the City.

11 Again, in 2020 the house was put on -- was
12 sold again to us, nobody cared about the
13 historic history or not.

14 I don't feel that a decision of a house
15 being historic or not should be made by someone
16 else than the person who lives there. I think
17 our input should be taken into consideration
18 because I feel my rights of owning the house
19 and painting the house are being violated.

20 I know you gave bunch of names of people
21 that think the house is beautiful. Of course I
22 think the house is beautiful. That's why I
23 bought it, right? But these people is not the
24 ones who are paying for the house or the taxes
25 or the insurance.

1 When we bought the house last year, this
2 house was not historic. As you all saw, the
3 house is from 1934, '36, '38. We love it. We
4 think it's a beautiful house although we want
5 to make some changes and when we bought the
6 house, we bought it with that in mind.

7 Of course we want to preserve the beauty
8 of the house. I mean, that's why we bought it.
9 And the permits that we are submitting is not
10 dealing with any of that initial structure.

11 The house, as you saw, has an addition
12 that is nonfunctional. It's not working. The
13 plumbing is not good. The spaces are not
14 functional to us and when we bought the house,
15 we bought it with that idea of fixing the house
16 and we made sure at that time that we could,
17 that the house wasn't historic, et cetera.

18 In terms of the windows that you all saw,
19 I mean, the shutters are beautiful but, as you
20 can imagine, times change and I want to protect
21 my family. So although the shutters were
22 perfectly, I would love to put impact windows.
23 I'm pretty sure that in 1936 there were no
24 impact windows, but times have progressed and
25 my main goal is to protect my family.

1 The entrance as you saw is beautiful. It
2 has been changed a little bit since then. When
3 it rains, half of the whole gets wet because
4 all the water gets into the house. So I need
5 to put an entrance so when it rains, the water
6 can stay where it belongs, outside and not
7 inside of my house. Already it's causing some
8 destruction to the floor inside of the house.
9 So there are a little renovations that have to
10 be done.

11 So, by any mean, I don't want to destroy
12 the house. By any mean, I don't think the
13 house is awful. I just feel that the process
14 that has been taken over it's -- I feel that
15 they don't care that I live there. Whoever
16 makes -- and I don't understand how this
17 process work. It's just like imposing me that
18 the house has to be historic or not. I think
19 that it's a decision that I should make as I'm
20 the one owning the house.

21 I commit to preserving the house, the
22 original structure because we like it, we love
23 it. The addition does not work for us and we
24 bought it with that idea of fixing it. So
25 that's basically it. That's what I have to

1 say.

2 CHAIRMAN MENENDEZ: Thank you.

3 Is there anyone in the audience who would
4 like to speak in favor of this case? Okay.

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

7 Okay, I'm going to close the public
8 session, then, and we can discuss this.

9 Warren, sounds like the City brought this
10 for designation?

11 MR. WARREN ADAMS: Yes, the property owner
12 submitted proposals for an addition to the
13 Board of Architects and they requested that a
14 letter of historic significance be applied for
15 and I would like to point out that we would not
16 review any alterations to the interior. It's
17 perfectly possible to install impact windows of
18 an appropriate style.

19 The addition at the rear at the moment is
20 where the new proposed addition is going. We
21 would have no issue with taking down the later
22 addition at the rear to build the new addition
23 and everything that the property owner
24 suggested he would like to do to the house,
25 there's nothing that really concerns staff at

1 the moment.

2 I don't want to comments on the addition
3 at the moment because I only had a quick
4 review. It may need some minor tweaks, but in
5 theory tearing down the later addition and
6 building a new one is not a problem. And I did
7 offer to the applicant to defer this item to
8 the September meeting to allow us more time to
9 discuss the proposals and what designation
10 entails, but he preferred to come to the
11 meeting today.

12 So we did take all the proper steps and as
13 you can see from the report it definitely meets
14 the criteria.

15 MR. MAXWELL: Warren, a question, please.
16 So in the future, the proposed addition is
17 where the 1940's addition would be?

18 MR. WARREN ADAMS: Yes.

19 MR. MAXWELL: Okay. Thank you.

20 MS. SPAIN: Albert, there may be people on
21 Zoom that want to comment. I don't know how to
22 take that into consideration.

23 CHAIRMAN MENENDEZ: I thought that since
24 we are meeting --

25 MS. SPAIN: I think this is also a Zoom

1 meeting. Is that right, Gus? I don't know.

2 MR. CEBALLOS: Good afternoon, Mr. Chair,
3 Assistant City Attorney, Gus Ceballos.

4 Two quick things. The public is allowed
5 to view the meeting via Zoom. They cannot
6 provide sworn testimony.

7 CHAIRMAN MENENDEZ: That's what I thought.

8 MR. CEBALLOS: So you can allow public
9 comment, but that's just what it is. Public
10 comment is not considered sworn testimony as
11 what you typically have here where you're sworn
12 in and they provide testimony and you can
13 actually consider as part of your factors of
14 your consideration.

15 The second item, in regards to the
16 addition, I will just remind the Board, I'm
17 sure the Board knows, that is not for the
18 consideration. For the historic designation we
19 only look at those original factors. What may
20 or may not come in the future should not be a
21 basis for your consideration.

22 CHAIRMAN MENENDEZ: Okay.

23 MR. CEBALLOS: Any other questions?

24 CHAIRMAN MENENDEZ: In we allow --

25 MR. CEBALLOS: You can allow it. It's

1 strictly up to you.

2 CHAIRMAN MENENDEZ: -- through Zoom, how
3 do we do that?

4 MR. CEBALLOS: It's just public comment.
5 You can ask if there is anybody on Zoom. I'm
6 sure IT is on there and if you allow it, it's
7 just public comment.

8 CHAIRMAN MENENDEZ: I would allow that.
9 Is there anyone in the Zoom world who would
10 like to comment?

11 MS. SPAIN: The Zoom world. I don't know
12 how you find that out.

13 THE CLERK: They would raise their hands.

14 CHAIRMAN MENENDEZ:

15 MS. SPAIN: Yeah, but we're looking at
16 ourselves here. Okay.

17 CHAIRMAN MENENDEZ: Well, I guess not.
18 Mr. Ehrenhaft, any comments?

19 MR. EHRENHAFT: Nothing that would go
20 outside the parameters of the report.

21 CHAIRMAN MENENDEZ: Okay.

22 Ms. Bache-Wiig?

23 MR. EHRENHAFT: I've known the house for
24 years and I think it's a lovely house.

25 CHAIRMAN MENENDEZ: It's a beautiful home.

1 Ms. Bache-Wiig.

2 MS. BACHE-WIIG: So we're supposed to
3 consider this designation per the criteria and
4 that's what we're here for.

5 CHAIRMAN MENENDEZ: Correct.

6 MS. BACHE-WIIG: And I believe it meets
7 the criteria and, unfortunately, we can't speak
8 to, you know, any future additions or
9 certificates of appropriateness at this time.

10 But, you know, I think we're here to help
11 homeowners to bring their homes up to today's
12 lifestyle and, you know, do the improvements
13 that they want to do, you know, within the
14 fabric of historic designation. And so we're
15 here to help and I don't think that should
16 deter any owners, any property owners from
17 wanting to have a designated home.

18 THE COURT: Okay.

19 Ms. Rolando.

20 MS. ROLANDO: I don't have any questions
21 but that it is a historically significant home
22 that meets the criteria and it's on one of the
23 major iconic streets in Coral Gables.

24 So I would move that we approve local
25 historic designation for the property located

1 at 1234 Country Club Prado.

2 MS. SPAIN: I second it.

3 CHAIRMAN MENENDEZ: Ms. Spain seconds it.

4 MS. SPAIN: And I would also like to say
5 before we vote to it, when it comes to historic
6 designation, it's is really not up to the owner
7 and that has been to court multiple times.

8 In 2003 the City of Coral Gables passed an
9 ordinance requiring any demolition of any
10 building regardless of the age that it was
11 built has to be determined whether it's
12 historically significant before the owner can
13 be allowed to demolish it.

14 And so after it's designated, staff and
15 this Board will work with you and it's really
16 user friendly. But the designation itself is
17 up to the Historic Preservation Board, not up
18 to the owner.

19 CHAIRMAN MENENDEZ: Mr. Garcia-Pons.

20 MR. GARCIA-PONS: Ms. Rolando, I would
21 like to make a friendly amendment to your
22 motion if you don't mind. You ended the motion
23 on 1234 Country Club Prado. I would recommend
24 that we add based on its historical, cultural
25 and architectural significance as evidenced in

1 the provided staff report.

2 MS. ROLANDO: I accept that and think it's
3 a very good amendment. Thank you.

4 MS. SPAIN: As do I.

5 CHAIRMAN MENENDEZ: Ms. Spain seconded it
6 so could we have the roll call, please.

7 THE CLERK: Mr. Menendez?

8 CHAIRMAN MENENDEZ: Yes.

9 THE CLERK: Mr. Ehrenhaft?

10 MR. EHRENHAFT: Yes.

11 THE CLERK: Mr. Durana?

12 MR. DURANA: Yes.

13 THE CLERK: Ms. Spain?

14 MS. SPAIN: Yes.

15 THE CLERK: Ms. Bache-Wiig?

16 MS. BACHE-WIIG: Yes.

17 THE CLERK: Ms. Rolando?

18 MS. ROLANDO: Yes.

19 THE CLERK: Mr. Garcia-Pons?

20 MR. GARCIA-PONS: Yes.

21 THE CLERK: Mr. Maxwell?

22 MR. MAXWELL: Yes.

23 THE CLERK: Motion passes.

24 CHAIRMAN MENENDEZ: Thank you.

25 The next item on the agenda is Item VIII,

1 Item 3.

2 MR. FRANK CZUL: Can I get out of here
3 then? It's not anymore of my business, I
4 guess.

5 MS. KARA KAUTZ: Yes, go.

6 UNIDENTIFIED SPEAKER: It's a shame
7 because, you know what, I work a lot with my
8 husband.

9 MS. KARA KAUTZ: Please go to the mic.

10 UNIDENTIFIED SPEAKER: I have been working
11 a lot of years with my husband and now that I
12 have my dream house, you are ruin it because
13 each of you already have your house and it's a
14 shame what you're doing to my family.

15 THE COURT: Item VIII, No. 3, Case File
16 COA (SP) 2021-011. An application for the
17 issuance of a Special Certificate of
18 Appropriateness for the property at 4108
19 Palmarito Street, a contributing resource with
20 the Italian Village Historic District, legally
21 described as Lot 7, Block 9, Coral Gables
22 Riviera Section Part One, according to the Plat
23 thereof, as recorded in Plat Book 28, at Page
24 31 of the Public Records of Miami-Dade County,
25 Florida. The application requests design

1 approval for the construction of a trellis,
2 replacement of iron grillework, new pedestrian
3 and driveway gates, resurfacing of the front
4 courtyard, installation of rear steps and
5 railings, and roof tile coping at the
6 auxilliary structure. The application also
7 seeks after-the-fact approval for the
8 installation of windows and doors and partial
9 resurfacing of the front courtyard. A variance
10 has also been requested from Article 2, Section
11 2-101 D (4) a and Article 5, Section 5-309 A
12 (f) of the Coral Gables Zoning Code for the
13 minimum front setback.

14 Mr. Adams.

15 MR. WARREN ADAMS: Permitted in 1926 the
16 residence at 4108 Palmarito Street was designed
17 in the Mediterranean revival style by John and
18 Coulton Skinner, architects. The Italian
19 Village was to take its design inspiration from
20 Italian farmhouse prototypes and each featured
21 such details as cylindrical towers, balconies
22 supported by rustic brackets, half-timbering in
23 projecting bays, and a combination of one and
24 two-story sections with intersecting roof
25 angles.

1 If you actually look at the report the
2 applicant is actually requesting eight
3 different things and that's how I split it up
4 so we can go through one thing at a time and
5 focus on it.

6 The first request is for the construction
7 of a trellis. The proposal includes the
8 reconstruction of the trellis which was removed
9 prior to the current owners purchasing the
10 property. There are some minor differences
11 from the proposed trellis and the original
12 trellis and staff recommends that the design
13 basically be amended so that we actually have a
14 replica of what was originally there.

15 The proposed columns and capitals shall be
16 reviewed and approved by staff prior to the
17 manufacture and installation so that we can
18 keep the applicants on the right track.

19 The second request is replacement of iron
20 grillework. The original design included four
21 iron grilles on the windows located on the east
22 elevation of the projecting southern and
23 northern bays and on the second floor of the
24 southern elevation. At of these have been
25 removed and staff does support their

1 reinstatement and the design of course should
2 be a replica of what was removed.

3 The next request is for new pedestrian and
4 driveway gates. The original pecky cypress
5 pedestrian gate has been removed, but the
6 proposal does includes a new pedestrian gate
7 which is almost an exact replica of the
8 original gate which was removed so we can
9 support that.

10 The original drawings do not show a
11 driveway gate. There was a wooden gate there
12 with an arched top which had been installed at
13 some point, but that is badly deteriorated.
14 The new wooden gate would be a double solid
15 wood swinging gate with an arched top, a wooden
16 edge and iron rivets as an entrance to the
17 backyard. The design of the gate is
18 appropriate for the architectural style of the
19 house and is supported by staff.

20 Request No. 4 is for resurfacing of the
21 front courtyard. The original drawings show
22 that the front courtyard by Phineas Paist
23 consisted of a square tiled circular walkway
24 with planter areas in the center and to the
25 sides of the walkway and the tiled stepped-up

1 area providing access to the house. The
2 drawing shows two different tiles were used.
3 However, their material and appearances is not
4 noted. There is no clear evidence that this
5 plan was ever installed. The current courtyard
6 is fully tiled with square terracotta clay tile
7 and two rectangular sections of mosaic
8 terracotta tile. It is possible the original
9 design of the courtyard consisted of the square
10 terracotta tile with two regular planter areas
11 which have been infilled with mosaic. Missing
12 tiles from the mosaic area show an underlaying
13 pattern in the cement which is no consistent
14 with the existing tile suggesting it has been
15 replaced at least once.

16 The courtyard does suffer from flooding
17 and slopes towards the structure and sections
18 of the courtyard are currently cracked due to
19 root action so repairs are certainly required.

20 The application proposes resurfacing the
21 entire courtyard with square Ardosia slate
22 tile. Staff does not support this proposal
23 because, one, the proposed tile is
24 inappropriate for the style and, two, we
25 believe that further investigation is required

1 into the original design of the courtyard. So
2 if the applicant is willing to remove some of
3 the mosaic tile, we may be able to determine
4 from that what was originally there. So we do
5 believe this requires further investigation,
6 but we do not support the proposed tile.

7 Request No. 5 is for the installation of
8 rear steps and railings. These are on the rear
9 of the building and they do not detract from
10 the overall design of the house and staff
11 supports this request.

12 Request No. 6 is for the roof tile coping
13 at the auxilliary structure. In 2019 approval
14 was given to replace the barrel tile on the
15 structure and the comment was made, "The tile
16 coping at garage parapet to remain." On
17 inspection of the completed work, it was noted
18 the coping tile has been laid perpendicular to
19 the parapet rather than parallel to the parapet
20 as shown in the original drawings. The
21 applicant is requesting approval for this
22 deviation from the original design. Staff does
23 not support this request as it is not
24 historically accurate.

25 Request No. 7 is an after-the-fact

1 approval for the installation of windows and
2 doors. The house originally had casement
3 windows. When the current owners purchased the
4 property, some of the windows were replaced
5 with awning windows. The applicant claims the
6 windows were in poor condition and replaced
7 them with aluminum windows with flat muntins to
8 protect the structure which had been vacant for
9 some time. However, this work was done without
10 a permit or a Certificate of Appropriateness.
11 The windows and the elevations are a mix of
12 casement windows and single-hung and roller.
13 The applicant is requesting an after-the-fact
14 approval for the installed windows. Staff does
15 not support this request as the replacement
16 windows should reflect the windows that were
17 originally there in appearance and operation.

18 The drawings also indicate two windows on
19 the south elevation of the garage structure
20 will be enclosed and the openings for the two
21 arched windows on the east elevation will be
22 squared off. It wasn't entirely clear if this
23 was to be a part of the application, but it was
24 noted on the drawings and staff does not
25 support this request.

1 The original design shows three sets of
2 French doors providing access to the house from
3 the front courtyard. A lot of French doors on
4 the front elevation and in the rear elevation
5 and single doors were located in the second
6 floor of the front elevation and to the rear of
7 the south elevation. The doors, which were
8 originally screen doors, contained a single
9 pane of glass with lathed decorative muntins.
10 The applicant claims the doors were in poor
11 condition and were replaced with aluminum doors
12 with flat muntins to protect the structure.
13 However, this work was undertaken without a
14 permit or Certificate of Appropriateness. The
15 applicant is requesting after-the-fact
16 approval.

17 Staff does not support this request. The
18 applicant was informed by staff that the
19 decorative doors should remain. The
20 replacement doors shall reflect the original
21 doors in appearance and all decorative muntins
22 shall be replaced as indicated on the original
23 drawings. I believe the applicant is willing
24 to reinstate or recreate the decorative
25 muntins.

1 Request No. 8 is for an after-the-fact
2 approval for the partial resurfacing of the
3 front courtyard. On inspection of the property
4 it was noted the stepped-up area of the front
5 courtyard providing access to the structure has
6 been coated with a thin cement coat. Staff
7 does not support this alteration. The cement
8 coating shall be removed or if this is not
9 possible due to damaging the tiles, the tiles
10 shall be replaced with a terracotta tile to
11 match the existing.

12 The applicant is also requesting a
13 variance and to grant a variance to allow for a
14 new trellis to have a front setback of
15 approximately 20 feet versus all single family
16 residential building setbacks shall be as per
17 Section 2-100, Residential Table, and shall
18 meet the following requirements: Front
19 setback: 25 feet as required by Article 2,
20 Section 2-101 D (4) c and requirements for
21 trellis as per Article 5, Section 5-309 A (f)
22 of the Coral Gables Zoning Code.

23 The Zoning Code stipulates that all single
24 family residential properties are to maintain a
25 25 foot principal front setback. The applicant

1 proposes to reconstruct the original front
2 trellis which originally extended approximately
3 five feet into the front setback.

4 So basically I'm -- the applicant is
5 requesting design approval for alterations.
6 The proposed alterations to the property are
7 partly in keeping with the Secretary of
8 Interior standards.

9 The construction of the trellis,
10 replacement of iron grillework, new pedestrian
11 and driveway gates, and installation of rear
12 steps and railing can be supported by staff as
13 the proposed work will reinstate missing
14 architectural features, is consistent with the
15 architectural style of the property or will not
16 diminish the architectural integrity of the
17 property.

18 So we're recommending approval of those
19 four items. There are a number of conditions
20 there. Staff is recommending denial of
21 resurfacing of the front courtyard, the roof
22 tile coping on the auxilliary structure, the
23 after-the-fact approval for the installation of
24 the windows and doors and the after-the-fact
25 approval for the partial resurfacing of the

1 front courtyard on the property. And staff is
2 recommending approval of the requested
3 variance.

4 MR. WALTER VELASQUEZ: Good evening. My
5 name is Walter. We are the contractors for the
6 property in question. Walter Valasquez.

7 MR. WARREN ADAMS: Can you show the Power
8 Point presentation, please?

9 MR. WALTER VELASQUEZ: Thank you.

10 CHAIRMAN MENENDEZ: Were you sworn in?

11 MR. WALTER VELASQUEZ: Yes, I was here
12 when we begun.

13 We're going to follow along with -- so
14 following along with the staff report, we want
15 to first begin talking about the trellis. We
16 agree with all of the conditions that the staff
17 recommends. I know there was an issue with one
18 of the front elevations of the trellis and we
19 will amend that. We agree, we don't have a
20 single problem with the staff recommendations.

21 With the iron grillework, again, we agree.
22 The only reason they were removed was during
23 the painting of the -- which was permitted and
24 they were really rusted through and the owners
25 always intended to replace them.

1 For the driveway and pedestrian gate, we
2 have no issues.

3 So, we want to start with the stuff that
4 we do have issues with. This is the 1940's
5 photo that you find in the staff report, but
6 that's not what the owners bought at all. When
7 the owners bought this house, you couldn't even
8 see the house. It was overgrown. It had a lot
9 of damage.

10 I was there on -- during the first meeting
11 we had with the owner at the property. If you
12 notice at the bottom in the corner the pool,
13 that's black because that pool had been
14 unattended. We have neighbors here who are
15 going to attest to that. Mosquitoes were
16 everywhere. This house was overgrown and the
17 plants actually went into the inside of the
18 house. It had extensive interior damage and we
19 were afraid it was going to have a lot of
20 extensive structural damage which didn't end up
21 being too bad, but --

22 So moving onto the front courtyard and the
23 resurfacing. The first thing we want to
24 emphasize is the original design of the
25 courtyard can't be determined. That's what

1 historical has told us. They've looked into
2 this. This is the sheet that's found in the
3 original microfilm set of plans and you can see
4 that it does have a design that is different
5 from what is currently present over there. You
6 can see two stamps, one on the upper right
7 corner and one on the lower left corner.

8 When you look at these stamps, the one on
9 the upper right corner has Phineas Paist on the
10 stamp. I think the staff report says that
11 Phineas Paist designed this courtyard, but we
12 don't think so. We think that in his role as
13 supervisory architect he was the person who
14 approved the design, not the person who
15 designed. The house was designed by the
16 Skinners, I believe.

17 And there is also in the other microfilm
18 sheets you can see Paist's signature that shows
19 he was approving the other plans. So we don't
20 think it was actually designed by Paist.

21 But more to the point, this is not what's
22 present there and we have no other historical
23 artifact that shows that this design was ever
24 even incorporated. So, seeing that, we can't
25 determine the design of the courtyard and

1 there's evidence too. This is part of the
2 mosaic. You can see the design there, maybe
3 not so clearly, but there was other tile
4 present there. We also don't think it was
5 planters. We just think it was a different
6 type of tile at some point.

7 So, seeing that there's no indication that
8 further investigation would yield conclusive
9 evidence that -- conclusive evidence as to what
10 the original design of the courtyard was.
11 Microfilm plans have all been inconclusive.
12 There are no historical photos that we can find
13 and nothing tells me -- there's no evidence to
14 suggest that the current design is the original
15 design either. So we see evidence that it was
16 changed before.

17 Seeing that, we also want to emphasize
18 that urgent action is needed on the courtyard.
19 We want to talk about the partial resurfacing
20 that Warren brought up. That's Item No. VIII
21 in the staff report.

22 Yes, we poured sort of liquid concrete on
23 the front porch step over there. It's
24 temporary. As you can see it's cracking very
25 easily because absolutely no prep work was done

1 on that porch step. It was just poured over
2 and because no prep work was done, it can
3 easily crack off. I was just there this
4 afternoon and you can peel it off one by one.
5 So, there's really no -- you know, there's no
6 problems with damages over there. The reason
7 we poured that liquid concrete is because the
8 entire place was flooding. It was down sloped
9 and as you will see later, that tree over there
10 caused the entire damage to the front
11 courtyard.

12 The City tree or roots up-ended the whole
13 courtyard. So now it's all uneven. That's the
14 wall on the exterior. You can see the crack
15 over there.

16 This is on the interior. You can see how
17 the crack follows from the outside all the way
18 to the inside. That's a solid concrete
19 structure. The whole thing is up-ended. Here
20 you can see evidence of the flooding I was
21 pointing to earlier. That's mainly after two
22 hours and the water is seeping into the
23 foundation.

24 The courtyard and the main structure are
25 two separate structures. There's a crawlspace

1 under the main house, but the courtyard itself
2 solid concrete. So, we're worried about how
3 long this water has been getting in under there
4 and we are worried about what damage we might
5 find when we finally get around to repairing
6 it.

7 You can see more flooding there. We're
8 also really concerned about the danger this
9 presents to the owner. This is the only way in
10 and out of their house unless they want to go
11 around their backyard. That's a wet surface on
12 slick terracotta. That's an easy slip.

13 So, in the original proposal, our proposal
14 was to repair the courtyard and the only way to
15 repair the courtyard is to completely destroy
16 what's present. So we wanted to use the
17 Ardosia tile. We understand that historical is
18 reticent towards using the Ardosia tile. So if
19 the historical preservation -- the Board is
20 also reticent against the Ardosia tile, we
21 don't mind at all just recreating what's there
22 right now.

23 The owner is dedicated to restoring this
24 house to its original vision and the only
25 reason we even proposed the Ardosia is because

1 we don't think there's any conclusive evidence
2 that that's the original design. So we're
3 proposing to recreate what's currently there
4 with a terracotta tile, just without the mosaic
5 because, again, there's definitely evidence
6 that the mosaic is not original.

7 So, with that in mind, we move on to the
8 installation of the rear steps and railings.
9 That's Item No. 5. We didn't bring this up in
10 our proposal. We don't think it's at issue. I
11 know in some of the plans I think for the
12 trellis it was included, but we never submitted
13 a permit application for that and I think the
14 owner right now wants to focus on the more
15 important items. So right now it's not at
16 issue.

17 For the tile coping. The tile coping
18 we're speaking about is on the detached garage
19 in the back of the house. The detached garage
20 features a low-slope roof and a tile roof, half
21 and half almost. That's a quote from the
22 report, that the coping of the tile has been
23 laid perpendicular to of parapet rather than
24 parallel to the parapet as shown in the
25 original drawings.

1 This is the sheet from the original
2 drawings. You all have a copy. This is a
3 focus on both elevations. The right side
4 elevation is the tile roof I was talking about.
5 The left side elevation is a low-slope roof it
6 does have coping. If you notice, that's placed
7 perpendicular to the parapet, unless maybe I'm
8 reading that wrong, but I see it has -- yeah,
9 it's placed just like that.

10 So we disagree with historical's
11 assertment that parallel is what the -- it was
12 originally. We also have other previously
13 approved plans from the '90's that show that
14 this is how it was. We don't know who
15 originally placed it parallel to the parapet,
16 but that's what we have. Now, it's also noted
17 in our report, I think that's -- yeah, it's
18 Exhibit 18 through 20 in our letter of intent.

19 Moving on to the windows and doors. Now,
20 first we want to clear up some of the claims
21 brought up in the staff report. They're
22 claiming that we closed off two elevations on
23 the south, we closed off two openings on the
24 south elevation of the detached garage.

25 Looking at the original plans, those

1 openings were present, but they were closed off
2 long since -- there was basically no evidence
3 except on the original plans that those
4 openings ever existed. I believe one of the
5 neighbors is here to talk about his concerns
6 with us reopening those openings because those
7 windows would look right into his backyard.
8 That detached garage is right on the property
9 line. There's no gap basically. So we didn't
10 close them off. They were never really there
11 when we got there and I don't think they've
12 been there for a long time.

13 And another issue was the arches on the
14 east -- on the elevation facing east of the
15 doors. These are the arches in question.
16 They're not really arches. They were like this
17 faux wood type of arch, but if you look at the
18 original elevations in the microfilms, they're
19 not supposed to be there. Look again. That's,
20 again, the left-side elevation and those arches
21 were never there in the original 1926 plans.

22 So we got rid of them when we painted, per
23 the owner's request and I guess this picture
24 might have been misleading to the staff. I
25 don't know how a mistake was made.

1 So, moving on, the windows and doors were
2 incredibly damaged on this property. Water was
3 coming in. The plants were coming in. This
4 photo that you're seeing is after two months of
5 cleanup where we removed all the plants from
6 the walls. We picked up all the garbage.

7 On a closeup here, you can see right there
8 at the bottom of the window that that's not
9 a -- it looks like it's a crack in the wood.
10 It's not a crack in the wood. That's black
11 mold. Look at the door over there at the
12 bottom, there's the mold again.

13 So, again, this was about two months after
14 the house was bought and all of the cleanup was
15 done. A lot of damage, water was getting in.
16 We did -- we did try to do a lot of mitigation
17 to the damage. We tried putting plywood over
18 all the openings. We tried putting caulking
19 all over the openings and water was still
20 getting in.

21 So, it got to the point where -- because
22 the owner is present here on a tourist visa,
23 they're only present here for periods of -- of
24 up to three months, and then they have to leave
25 before they come back in again. It came to a

1 point where the owner was going to leave the
2 property for an undetermined period of time
3 because of the pandemic and because where they
4 were going, it was unclear, so we had to
5 replace the windows.

6 This is not our first property in Coral
7 Gables as a contractor. It is our first
8 historical property and we learned a lot of
9 things the hard way. You know, this was my
10 screwup. I'll own up to that. I knew putting
11 in windows and doors without a permit was going
12 to be a huge hassle, especially in Coral
13 Gables.

14 What we didn't know at all was
15 historical's requirement that all new windows
16 and doors be casements. Because as you can
17 see, these windows and doors were not
18 casements. That's an awning window. In the
19 back that is a casement window, but these are
20 awning windows. They were a combination of mix
21 and match windows. So we didn't know and we
22 also were -- didn't know about the historical
23 nature of the doors.

24 Those doors were a recreation of the
25 original doors found in the 1926 plans. I

1 believe one of the previous owners replaced
2 them in the '90's so they were about 30 years
3 old by the time we got there and you can see
4 the damage that was done to them. We didn't
5 know we had to replicate it in that manner
6 exactly.

7 So when we replaced the windows and doors
8 without permits, not all of them were replaced
9 to per historical's requirements. All of the
10 doors and windows -- as you can see, more
11 awning windows in the back. All of the doors
12 and windows in the front elevation are
13 casement -- are a combination of casement and
14 fixed. The French doors, they don't have flat
15 muntins. They have profile muntins. It's the
16 windows that have the flat muntins.

17 So, our case is that the doors and windows
18 should remain. First, the French -- the wooden
19 French doors that historical wants prove
20 problematic. These French doors have no
21 overhangs whatsoever. Water and wind are
22 always hitting those doors. So it becomes a
23 hazard. It becomes a hassle. The wood
24 expands. It contracts. The frames aren't so
25 good.

1 So, another factor to consider is that the
2 windows that are visible from the street are
3 casement and fixed. Aluminum French doors,
4 like the ones we have right now, are ubiquitous
5 in the Italian Village and in Coral Gables in
6 general and flat muntins on the windows -- and
7 the flat muntins that are on the current
8 windows we can easily replace with profile
9 because they're single-pane hurricane impact.

10 So, just walking around the neighborhood,
11 you can see all of these doors. This is
12 actually the other Skinner property in the
13 Italian Village. It also has aluminum French
14 doors in the same style. This one has aluminum
15 French doors. They're ubiquitous throughout
16 the Italian Village. So we don't think that
17 keeping the current doors as they are would
18 prove too problematic for the neighborhood or
19 would degradate the historical cultural or
20 heritage of the neighborhood as it is.

21 So in conclusion, this photo was taken in
22 January -- in, I'm sorry, June 14, 1926. This
23 was when the house was still under
24 construction. It's from the William A.
25 Fishbowl collection. He was going around

1 taking pictures of all of the houses currently.
2 You can see the trellis over there. You can
3 see how the house just looks like and this is
4 the house today. And this is the house today.
5 This was taken two days ago.

6 The owner -- when the owner came into this
7 project, we immediately assumed they're going
8 to want an addition because this house doesn't
9 have a master bedroom. This house doesn't have
10 a walk-in closet. This house doesn't have a
11 master bathroom. The A/C is located so that
12 really only half of the house gets adequate air
13 conditioning. And the owner told me, no, I
14 want to keep it as it is.

15 Obviously we ran into a lot of
16 complications, a lot of things that could have
17 been avoided, but a lot of things that couldn't
18 be avoided at the same time. We can't stop the
19 weather.

20 Knowing what I know now if I could do it
21 all over again the first thing I would do is
22 apply for permits for doors and windows. But
23 we've had a lot of issues and the most --
24 everything that we did that was wrong, we did
25 it to protect the house. Doing doors and

1 windows without a permit is wrong. We know
2 that, but we did it to protect the house.

3 Right now if the Board doesn't want to
4 keep the current doors and windows, we're
5 looking into options to replace the doors as
6 they were, but we've also ran into
7 complications. First, that no local
8 manufacturer wants to make wood exterior French
9 doors. When -- the industry's practice --

10 MS. SPAIN: Could I ask you a question on
11 that?

12 MR. WALTER VELASQUEZ: Yes.

13 MS. SPAIN: Is staff requiring you to do
14 wood windows and doors? I want to ask staff
15 that.

16 MR. WALTER VELASQUEZ: Yes, we --

17 MS. SPAIN: No, staff is not requiring you
18 to do wood windows and doors. Staff never
19 requires wood windows and doors. That would be
20 cost prohibitive to try to get them impact.
21 Aluminum is always allowed. It's the
22 configuration that's a concern.

23 MR. WALTER VELASQUEZ: We proposed
24 replacing the current muntins on the French
25 doors with lathe wood decorative muntins just

1 like they were and they were --

2 MS. SPAIN: But then the configuration
3 wouldn't be the same with the original windows,
4 I'm assuming.

5 MS. KARA KAUTZ: So, when I met the
6 gentleman on site and said these are the
7 original screen doors that were made into front
8 doors, French doors. So the spindles are from
9 the original screen doors and I expressly said,
10 "These need to stay."

11 They were removed, aluminum doors. So,
12 they could have done an in-swing aluminum door,
13 left the wood French doors, the wood spindles
14 as screens as they were intended. That's where
15 the wood comes from.

16 MS. SPAIN: Oh, I see. I couldn't follow
17 what was happening.

18 MR. WALTER VELASQUEZ: Well, when we got
19 there, there were no screen doors. There was
20 just -- I'm sorry?

21 MS. KARA KAUTZ: They were made into
22 doors.

23 MR. WALTER VELASQUEZ: Okay.

24 Well, I don't recall the meeting with Kara
25 at the site where she told me to keep the

1 doors. We did have a pre-submission meeting
2 where I brought the plans, but by that time the
3 doors had already been installed because,
4 again, the plans weren't even made by the time
5 we installed the doors. That's how quickly --

6 MS. SPAIN: Again, if you were a
7 contractor having done work in Coral Gables you
8 would know to pull a permit. Regardless
9 whether it's historic or not, you need a permit
10 to do work. So I have a real problem with
11 that.

12 MR. WALTER VELASQUEZ: We were trying to
13 put in the -- the architect -- there's a
14 consulting architect --

15 MS. SPAIN: I understand.

16 MR. WALTER VELASQUEZ: I know. The plans
17 weren't made.

18 MS. SPAIN: Is there an architect involved
19 in this project? You said you were a
20 contractor?

21 MR. WALTER VELASQUEZ: He's not so much
22 hands-on involved.

23 MS. SPAIN: Obviously.

24 MS. PATRIZIA PIZZATO: Okay. My name is
25 Patrizia --

1 MR. WALTER VELASQUEZ: She's the owner.

2 MS. PATRIZIA PIZZATO: I'm the owner.

3 MS. SPAIN: Hi. I just want to tell you I
4 love your home. Love, love, love your home. I
5 tried to buy your home in like 2012 and my
6 husband wouldn't buy it.

7 MS. PATRIZIA PIZZATO: The same thing
8 happened to me.

9 MR. WALTER VELASQUEZ: Patrizia, speak
10 into the microphone.

11 MS. SPAIN: I dragged him to that house
12 like three different times and so I'm so happy
13 that someone is buying it that cares for it.

14 MS. PATRIZIA PIZZATO: I really thank you
15 so much because I respect your work. I think
16 this work is so great for the community.

17 MS. SPAIN: It's a beautiful home.

18 MS. PATRIZIA PIZZATO: I'm Italian. And
19 so to me, to respect, to protect and to -- and
20 to, you know, to preserve the identity. You
21 know, it's so important. It's important for
22 every Italian and especially for me because my
23 university course was about the history of art.
24 So I really -- so I think that this is the most
25 sacred thing.

1 MS. SPAIN: Well, I thought it was perfect
2 for us, but I was out voted.

3 MS. PATRIZIA PIZZATO: But you know what
4 happened. So I am just trying to help Walter
5 because in between up and downs as general
6 contractor and owner, you know, in some
7 discussion we are here together and he is here
8 with me and he's firm and we are trying to go
9 ahead with the work because this is why I
10 bought the house. I love the house. And I
11 have a passion for the house. I think
12 rebuilding a house is an act of love always and
13 this was not different.

14 But the problem was that the house was in
15 such bad conditions when I bought it. So I was
16 putting in my investment, my retirement
17 investment and I was doing it against my
18 family, against my husband, against my son,
19 against everybody. So my urge was running
20 against time not to lose the property, not to
21 risk the property because it was a big risk for
22 me, for my investment, for everything.

23 So, everything was devastated. You know,
24 the pool was black, the bricks were black,
25 everything was black. We started the cleaning

1 and then the pandemic exploded. So what
2 happened is that in March 2020 I was there, you
3 know, completely panicking because offices were
4 closing, you know, everything -- nobody was
5 coming to work. People was not responding
6 phone calls and I was not -- I was writing
7 emails but nobody was answering me and I didn't
8 know really what to do because I had a very
9 short time here. I had to go back to Brazil.
10 I mean, my father is in Italy and my
11 mother-in-law is in Brazil. So Italy and
12 Brazil were the most effected countries in the
13 pandemic and I didn't know when I could go
14 back.

15 And actually I went to Brazil two months
16 later and it took me nine months to come back
17 here to this States. So, I was so worried
18 about the house and -- really. I mean,
19 actually, yes, of course and this is not to
20 justify myself, but it's just for you to
21 understand that this situation, the pandemic
22 situation was unprecedented, it was
23 unpredictable. Nobody knew what was going to
24 happen and everybody was scared.

25 So, the running against time to me was the

1 priority, was the urge. So to put -- to
2 install windows and doors which were not
3 permitted was a mistake. You know, was wrong.
4 But it was the only way I had to protect the
5 house. And actually today, looking back, I'm
6 sorry, I'm sorry to all of you, but I don't
7 regret it because maybe we are not hear talking
8 about the house because the water was really
9 coming in through every windows and doors.
10 Plants were coming in through every windows and
11 doors.

12 And, I mean, we are not American citizen.
13 We are not -- we are new Coral Gables
14 residents. Residents, no, because we can stay
15 here for six month a year. So three months and
16 three months. And so we were really lost and
17 was a decision we took, you know, trying just
18 to think about the property.

19 The foundations are all concrete until
20 today -- I mean, the patio, the cracked patio
21 is a risk and damage to the foundation because
22 of the amount of water going in. And, I mean,
23 I was just trying to do this. I love the
24 property. I -- you know, I really was trying
25 to do everything to protect it.

1 Actually, as Walter was saying, I mean,
2 you know, we don't have master bedroom. We
3 don't have master bathroom. The house is very
4 warm because the air condition is -- the air
5 conditioning is exactly where it was.
6 Everything was left untouched. We didn't close
7 windows at the back pool. You know, the back
8 garage, considered garage. We didn't close
9 those windows.

10 I don't know, you know, a house which has
11 100 years of history, of course has multiple
12 owners and so some owners open windows. Some
13 owners close windows. Some owners do things.
14 Some do cabana instead of the garage. Some so
15 pool instead of the garage, but I cannot -- you
16 know, I try to do -- I try to stay faithful to
17 the original house as much as possible.

18 As Walter was saying, we do not have
19 closet, walk-in closet. We do not have many
20 conditions that American think, you know, are
21 unacceptable. You know, like just for Italians
22 or just for European because really, you know,
23 there are many -- to maintain the character of
24 the house, not to do any extension, not to
25 touch any space, not to change any features.

1 We have some limitation. Actually we have many
2 limitations.

3 So, I think -- I don't know, I think the
4 house almost collapsing and I think I recovered
5 the house and I put it back on the street and I
6 think today it stands as a prove of the history
7 of the tradition and of the identity of the
8 Italian farmhouse rustic that the architect was
9 doing. I mean, this was the idea. I mean,
10 this was the project of the architect, a rustic
11 farmhouse from Italy.

12 And I think it responds. I mean, people
13 are taking selfies in front of the house, you
14 know, so I mean I think that we are -- we could
15 do some good work. We made mistakes but I
16 think we did some good work, not doing an
17 extension, not changing any of the features,
18 not changing any of the stucco.

19 So, I mean, I don't know, I just would
20 like to ask your consideration, your analysis,
21 your understanding because of the conditions of
22 the house. I mean, it was actually impossible
23 to get a loan from the bank. So investors were
24 not interested because the house was falling
25 down, it was falling apart.

1 And, I mean, neighbors were scared because
2 nobody -- you know, it looks like nobody was
3 interesting into that at those conditions and
4 we tried just to recover it. We made our
5 mistake, but please consider the pandemic.

6 The pandemic time was just -- I mean, you
7 know, we've never been through this before. So
8 we didn't know what's going to happen and this
9 was something all over the world. I mean, I
10 have rentals in Italy and nobody was paying
11 rent. You know, because really, it was a very
12 uncommon and very unpredictable situation.

13 So, you know, I just -- until today I'm
14 worried about the foundation because I think
15 everything for the house is just for yesterday.
16 You know, everything is -- it's an urge. You
17 know, everything is urgent. I mean, I'm still
18 very scared at night when I wake up because I
19 think, my God, maybe the water going into
20 foundations can provoke collapse of the house.

21 And so, I mean, I just wanted to do -- I
22 don't want to add any details because I'm sure
23 you know what you're doing and I really respect
24 everybody work and I think your work is
25 especially precious for the City and I believe

1 very much in preserving identity and story and
2 tradition in some place like Coral Gables which
3 is strong identity about.

4 So I just wanted to do an emotional speech
5 just to -- you know, just to try to -- you
6 know, for you to think about, you know, help me
7 because I ask for help many times and, you
8 know, this is what it is.

9 Actually, Mr. Warren, you know, just
10 listening to me, just listening which was
11 beautiful, you know, I really -- I'm so
12 thankful because of this.

13 And so this is what I just wanted to say
14 and I think there are neighbors which are here
15 to support -- that are here to support me and
16 want to speak on my behalf or you know send a
17 letter to Mr. Warren.

18 CHAIRMAN MENENDEZ: Okay.

19 MR. WARREN ADAMS: Any questions?

20 CHAIRMAN MENENDEZ: Anybody have any
21 questions right now?

22 MR. WARREN ADAMS: Chair, there were some
23 letters in support and one letter not
24 supporting it and I didn't read them into the
25 record. Would you like to hear them?

1 CHAIRMAN MENENDEZ: Yes.

2 MR. MAXWELL: Are we going to vote on
3 three different motions or are we going to vote
4 on one motion with three different parts?

5 MR. WARREN ADAMS: One motion I would
6 believe and just to be clear as to exactly what
7 direction you're giving everyone.

8 MS. SPAIN: I think the variance --

9 MR. WARREN ADAMS: Sorry, I forgot the
10 variance.

11 CHAIRMAN MENENDEZ: So the variance would
12 be another motion.

13 MR. WARREN ADAMS: So to approve and deny
14 and then the variance, sorry.

15 "On behalf of the Historic Preservation
16 Association of Coral Gables, please accept this
17 letter in support of the historic resources
18 department staff's recommendation to deny
19 design proposals 4, 6, 7 and 8.

20 "4. The courtyard is a visible and
21 character-defining feature of this home.
22 Architectural harmony with the rest of the home
23 is crucial.

24 "6. Roofing is a character-defining and
25 unifying feature of the Italian Village

1 aesthetic. Architectural harmony and integrity
2 should be preserved/restored.

3 "7. Likewise, Mediterranean styled
4 fenestration is a character-defining and
5 unifying feature of the Village's aesthetic.
6 Architectural harmony and integrity should be
7 preserved/restored.

8 "8. Again, the front courtyard is a
9 special character-defining feature of this
10 home. Architectural harmony is imperative.

11 "This residence was permitted in 1926 and
12 is a beautiful and prominent example of the
13 style of home that has come to identify the
14 Italian Village. The Coral Gables villages
15 possess one of a kind architectural themes that
16 contribute significantly to the charm and value
17 of Coral Gables as a special place. The
18 architectural and aesthetic harmony of this
19 home and the Village would be at risk if the
20 Historic Preservation Board were to approve
21 inappropriate design features such as those
22 proposed.

23 "The Historic Preservation Association of
24 Coral Gables promotes the understanding and the
25 importance of historic resources and their

1 preservation in Coral Gables. We concur with
2 the department and ask that the Historic
3 Preservation Board deny proposals 4, 6, 7 and
4 8.

5 "Sincerely.

6 Karelia Martinez Carbonell, President.
7 Historic Preservation Association of Coral
8 Gables."

9 The next one I can't really read the name
10 and it basically says, "I support the project."
11 And I'm not sure what the name is.

12 MR. WALTER VELASQUEZ: It was the name of
13 the neighbor in front of you?

14 MS. PATRIZIA PIZZATO: Yes.

15 MR. WALTER VELASQUEZ: What's her name?

16 MS. PATRIZIA PIZZATO: I don't know the
17 name. We speak every morning but if it's the
18 lady --

19 MR. WALTER VELASQUEZ: Do you know the
20 address?

21 MR. WARREN ADAMS: The address is 654 --
22 that's difficult to read also. So that is a
23 letter of support.

24 We have, "My name is Jim Dockerty. I have
25 lived at 1230 Catalonia since 1998. This house

1 was designed by Russell Pancoast and built in
2 1934. I am a lover of historic homes. I am
3 writing you in support of Patrizia Pizzato, the
4 owner of 4108 Palmarito regarding item number
5 COA 2021-011 that is before your committee
6 tomorrow.

7 "I've owned 4108 Palmarito from 1991 to
8 1998. My wife and I worked closely with Ellen
9 Ugoccion to obtain the City's historic
10 designation at that time. I met with Patrizia
11 at 4108. As a former owner of this house I am
12 very pleased to see the wonderful job she has
13 done renovating this home. The prior owner
14 left this home in disrepair that caused
15 significant structural damage to the property.
16 Patrizia has brought this wonderful home back
17 to life. I reviewed her plans for the trellis
18 at the front entrance of the house and for the
19 resurfacing of the front patio and the side
20 driveway. I believe these improvements are in
21 keeping with Denman Fink's original design of
22 this rustic Italian farmhouse. Patrizia plans
23 are sensitive to the original plans. She asked
24 me to comment specifically as to whether or not
25 there were ever arched windows at this property

1 or if there were windows on the south side of
2 the building in the backyard. There were no
3 windows on the south side of the garage when I
4 purchased the home in 1991. As far as I know,
5 there have never been any arched windows at
6 this home. Arched windows would not be in
7 keeping with Denman Fink's original rustic
8 farmhouse design. If you have in questions,
9 please contact me at your convenience.
10 Sincerely, Jim Dockerty."

11 CHAIRMAN MENENDEZ: Okay. Is there anyone
12 in the audience who would like to speak in
13 favor?

14 THE CLERK: There is someone on Zoom that
15 would like to say something.

16 CHAIRMAN MENENDEZ: We will take the
17 person on Zoom first.

18 MR. IVAN CASTELLO: Hello. Can you hear
19 me?

20 CHAIRMAN MENENDEZ: Yes, go ahead.

21 MR. IVAN CASTELLO: My name is Ivan
22 Castello and I'm the neighbor at 4100 Palmarito
23 Street and I have been living at my current
24 home for about four and a half years. When I
25 moved here, 4108 Palmarito Street was already

1 in some form of -- was not well maintained.
2 (technical interruption). Over time no one
3 lived in the main house I presume because of
4 roof damage and subsequently the property was
5 vacated.

6 At one point -- I work for the University
7 of Miami and one of my co-workers, and this was
8 in 2011, was considering purchasing a home in
9 Coral Gables and he mentioned the street
10 address and coincidentally it was 4108
11 Palmarito.

12 He was going to purchase the house at the
13 time for about \$700,000, that was the asking
14 price. He was -- his intention was -- and I
15 think he had submitted some plans to Coral
16 Gables to actually make some structural changes
17 to the house. Because there was an additional
18 lien on the house, it increased the purchase --
19 his purchase price and he decided to walk away.

20 Now, at that time, this was probably in
21 early 2019, because the roof damage, you
22 couldn't get a loan on the house. It's not
23 that many people who can purchase the house
24 entirely with cash as opposed to taking a
25 homeowner's loan.

1 When I moved into the -- or in 2019 I have
2 two children. At that time they were 3 and 5
3 and the house was essentially vacant. The pool
4 was black. The gate was basically not
5 effective. Any children, including my own,
6 could easily have gone in there, played and
7 gotten -- fall into the pool and no one would
8 know.

9 I'm grateful that the house was purchased
10 by the current owners. Immediately when the
11 purchased the house, they paid attention to the
12 pool. They secured the property and if it
13 wasn't for their purchase, Coral Gables
14 probably would not have that historic house
15 because the water damage would have been
16 ongoing and I don't know how extensive it would
17 have to be before they could not -- it would
18 not be able to be repaired.

19 So I think they've done a great job.
20 Obviously from what I'm hearing they didn't do
21 a few things by the book, but we are grateful
22 to have them as neighbors and they've added to
23 the neighborhood. They kind of illustrate the
24 type of neighbors that we want in Coral Gables
25 and we're grateful for their ongoing efforts to

1 continue to restoring the house.

2 So I just wanted to show my support that
3 if the house would not have been purchased at
4 the time it was, there's a possibility it would
5 not still be around.

6 Thank you.

7 CHAIRMAN MENENDEZ: Thank you.

8 Okay.

9 MS. MADELINE FIELDS: Hi, my name is
10 Madeleine Fields. I live at 714 San Antonio
11 directly behind 4108 Palmarito. My home was
12 also designed by the same architects John and
13 Coulton Skinner. I've lived there since 1994
14 and I've seen everything with this house. So I
15 would just like to publically thank and applaud
16 Carlos and Patrizia for what they've done.
17 They really saved that home. There were
18 squatters living in it. For the last ten years
19 no one did anything. There was a hole in the
20 roof. The pool was black. There were
21 squatters living there. It was a nightmare. I
22 live yards, not distance but yards from their
23 house and it wasn't pretty. It was pretty
24 awful.

25 So I think they have done an outstanding

1 job. I think they have exquisite taste. The
2 craftsmanship is wonderful and I really want to
3 thank them and I think we as a community should
4 also. I think that as a lover of historical
5 home, as you are, too, I'm going to ask you to;
6 please grant them a variance to extend a hand
7 and to help them finish this beautiful project.

8 Thank you.

9 CHAIRMAN MENENDEZ: Thank you.

10 Anyone else would like to speak?

11 MR. PAUL FULLER: I'm sorry I'm a horrible
12 speaker so you will have to bear with me with
13 the notes.

14 My name is Paul Fuller and I live at 4114
15 Palmarito Street which is right next door to
16 the property we are talking about. Let me
17 start by saying thank you for the opportunity
18 to speak here today. I value the historical
19 nature of Coral Gables, especially the Italian
20 Village where I live. I appreciate everyone
21 here trying to do the right thing and make it a
22 special place.

23 To being, I also want to express how happy
24 I am and to the neighbors for working on 4108.
25 That property as told by everybody and the

1 pictures here has been an absolute eyesore for
2 years. I moved in in 2005. I've lived there
3 for 16 years. I've seen three owners come
4 through that place do Band Aids and try and
5 just stop the property from having water
6 intrusion and stuff go in and be unsuccessful
7 at every single chance.

8 I've known owners that have lived there.
9 I've been inside that house. It was an
10 absolute disaster. There was water intrusion
11 everywhere, wood floors coming up. It was
12 almost uninhabitable and it was for a long
13 time. As she said squatters were there. We
14 were constantly looking and making sure people
15 weren't invading that home.

16 So, it was just a disaster. The pool -- I
17 have small children, too, and the pool was
18 black, an attractive nuisance to our children.
19 It wasn't secured. And no one cared. No one
20 cared. So no matter what, no one in Coral
21 Gables yet has done anything about it,
22 including the City. So I'm super thankful to
23 them in trying to help and do this home.

24 The walkway is cracked. It's horrible.
25 It looks bad. There are mosaics that look like

1 they're from a picnic table from the '50's. So
2 I'm not sure what the historic value is for
3 what's there now, but certainly it's bleeding
4 water. It pool's water, there's mosquitoes
5 there, so something has to be done. I'm glad
6 they're doing it. Clay tile doesn't work.
7 There has to be some tile that's a solution so
8 that they can fix that front walkway and make
9 it more safe because today it's not. It's
10 very, very bad.

11 The trellis I have no issue with. I'm
12 sure it's going to be restored back to its
13 original glory and it will look good.

14 So the other things they've done, I
15 understand they did what they did to protect
16 the house and I'm not here to speak with
17 permits or not permits. But I know -- you
18 know, I heard earlier saying it's not up to the
19 homeowner, it's up to this Board to designate a
20 historical properties and we will work with
21 you, this is your chance to work with this
22 homeowner and I please beg that you do because
23 they are trying to do the right thing. They
24 may not have done it perfectly but they're
25 absolutely trying to do the right thing.

1 And whether a tile sits horizontal or
2 vertical for the rest of us that live there, we
3 don't care as much. If it was a casement and
4 now it's a slider, we don't really care. We
5 are just happy that project is finally being
6 fixed and being restored to its glory.

7 The last thing I'll say is I live next
8 door and the two windows that are being talked
9 about that are in the south side of the
10 property that face my property, I'm the only
11 one that can see them. You can't see them from
12 the street. They haven't been there since I
13 moved in in the 16 years that I'm there. It's
14 a wall and it's always been a wall as far as
15 I'm concerned and it looks directly into my
16 property. A fortress on the property line and
17 there's probably this much space between that
18 house and mine and I'm vehemently opposed to
19 putting windows back in there. They would be
20 new windows. There haven't been windows there
21 for 16 years.

22 So that's the only thing I'm opposed to.
23 I'm actually for every other part of this
24 variance and I hope that you guys work with the
25 homeowners.

1 Thank you.

2 CHAIRMAN MENENDEZ: Thank you.

3 MS. PATRICIA FULLER: I promise I will be
4 brief. I know everybody is like, okay, the
5 time.

6 My name is Patricia Fuller. That was my
7 better half. I really appreciate everybody's
8 responsibility. I was also held in the City of
9 Coral Gables in U.M. relations committee. So I
10 know how important your decisions are into
11 review.

12 I just want to say also in 16 years that I
13 appreciate Alicia when you said, we're here to
14 work with them. I really would love to see
15 that with this staff. There's been no screen,
16 there's been no windows and I feel heartbroken
17 when I see that she's constantly like, "Okay,
18 what can I do? I did this."

19 And I was like, I'm here, you know, all of
20 us and it's wonderful that all the neighbors
21 are directly. Mine is a two-story home. I
22 have security cameras all over. There has been
23 break-ins, which is insecure for all of us.

24 I walk every day or at least try and the
25 pavers, you know how much on the sidewalk is,

1 it's everything and going in and just to invite
2 them to do anything, they cannot go because
3 they're always working on the house. The three
4 months are here. So I know we want to welcome,
5 you know, how hard it is to have good neighbors
6 and we finally do after 16 years.

7 So I really appreciate everybody's help
8 and for the staff to actually work with them.
9 That would be awesome.

10 Thank you.

11 CHAIRMAN MENENDEZ: Thank you.

12 MS. PATRICIA FULLER: And I wanted to make
13 sure that all of us, if we have questions, I do
14 have pictures during 16 years. So if that
15 would be helpful, we're here.

16 Thank you so much.

17 CHAIRMAN MENENDEZ: Thank you.

18 Anyone else in the audience who would like
19 to speak in favor?

20 Is there anyone in the audience that would
21 like to speak in opposition?

22 Okay, I will close the public hearing and
23 open it up for questions.

24 Ms. Rolando, do you have any questions?

25 MS. ROLANDO: Really, I'm very

1 appreciative of this staff report. I have no
2 objection to their recommendations.

3 I do hear what's being said about the
4 courtyard and I think the point you've made
5 about the tiles being perpendicular versus
6 parallel, I don't really have a problem with
7 any of the changes that have been made except
8 for the windows and doors.

9 And my thought is perhaps we should
10 consider voting separately on the windows and
11 doors and the variance and then take the other
12 changes in a single motion. But I don't want
13 to make that motion without input from my
14 colleagues on the Board.

15 CHAIRMAN MENENDEZ: I think it's a
16 package. I don't think we can --

17 MS. ROLANDO: Well, yes, we could.

18 MS. SPAIN: We can pick and choose if we
19 are comfortable with something but not the
20 other.

21 As far as that courtyard goes, you know, I
22 find it hard to believe that it wasn't the
23 original to the 1920's building. It's very
24 typical in the 1920's a house to have those
25 types of mosaics with that terracotta tile. I

1 know that it's hideous to have that big crack
2 through it. I wouldn't like that either. I
3 know that that was similar to what we went
4 through with the Venetian Pool pavement because
5 it had a pattern that had these horrible cracks
6 through it and we were actually able to have
7 them restored by a company that came in and
8 fixed it so you couldn't tell.

9 So maybe that's an option if we think that
10 those are original. It's very typical for a
11 1920's home.

12 MS. ROLANDO: It is typical, but it looks
13 as if it were -- the tiles were -- I forget
14 which exhibit, but it was laid over another
15 floor. That's what --

16 MR. WALTER VELASQUEZ: Yeah, that's --

17 MS. SPAIN: Well, have you picked them up
18 to see if there is a floor underneath?

19 MR. WALTER VELASQUEZ: No, we've -- ever
20 since --

21 MS. SPAIN: That would be a good idea.

22 MS. ROLANDO: That would be a good idea.

23 MR. WALTER VELASQUEZ: I'm sorry?

24 MS. SPAIN: That might be a good idea.

25 MR. WALTER VELASQUEZ: We could --

1 MS. SPAIN: Not all of it, but if you can
2 do exploratory work to see if there is another
3 floor. I would be shocked. Just so you know.

4 MR. WALTER VELASQUEZ: To clarify, would
5 it be on the mosaic or would it be on the
6 regular tile, the exploratory work?

7 MS. ROLANDO: It's on Exhibit 6 and it
8 looked as if it might have been laid over --

9 MS. SPAIN: Well, maybe it's laid over
10 concrete. You never know. They could have
11 poured the concrete and put the tile on top of
12 it.

13 MS. ROLANDO: It looks as if there is --

14 MS. SPAIN: I mean, that's typical of
15 construction, so, you know.

16 CHAIRMAN MENENDEZ: And perhaps you can
17 work with the department in order to coordinate
18 and, you know, four eyes are better than two
19 eyes.

20 MR. WALTER VELASQUEZ: Okay.

21 Like I said, we're open to work with the
22 department on anything. It's very helpful.

23 Just a few points to clarify, on the
24 overlaying concrete, that's what I thought at
25 first because of the pattern, but I didn't get

1 to see this until maybe two days ago. On the
2 courtyard in that overlaying pattern, there's
3 actually an inscription and it's mirror imaged
4 which leads me to think that it was an
5 inscription on a bottom of a tile. And I can
6 only make out the last word, Flores,
7 F-L-O-R-E-S and I would be happy to bring that.

8 But the larger point is that action is
9 urgent on this. We've been sitting on the
10 courtyard for a while now and we were afraid to
11 touch it for a lot of reasons. One, after the
12 doors and windows debacle we knew that no more
13 transgressions will be tolerated, no matter the
14 excuse.

15 But, again, if -- we're prepared to
16 recreate what is there if the Board is not
17 amenable to any other option. But, again, we
18 don't see any evidence that the mosaic is
19 original. What we're seeing here really is
20 speculation, no evidence. There's no pictures
21 at all and no indications. The only indication
22 from the historical plans is that there was
23 another thing submitted to the original Paist
24 supervising architect office. So that would be
25 our point.

1 CHAIRMAN MENENDEZ: Mr. Adams.

2 MR. WARREN ADAMS: I do believe there's
3 issues with the gradient on the terrace as well
4 and where the water is going. So I think it
5 would be helpful at least if the Board -- if
6 we're going to do further investigation and if
7 repairs are required, if the Board could at
8 least specify what sort of tile they want. At
9 least that would start putting everyone in the
10 right direction. It would sort of at least
11 solve that.

12 If anything has to be replaced, if
13 anything is damaged during lifting up, if
14 anything had to be resurfaced, does the Board
15 wish to see a terracotta -- similar sized
16 terracotta tile installed and do you want to
17 see the mosaic. I think that at least would
18 start putting us in the right direction.

19 MR. MAXWELL: Question, please.

20 MS. SPAIN: I see what you're talking
21 about as far as the pattern underneath.

22 MR. MAXWELL: At the time the property was
23 constructed, there were a number of types of
24 tiles used. What staff is requesting, I
25 believe, is just a small investigation into

1 seeing if there may be anything left and my
2 guess it would be significantly lower, which
3 would certainly help your flooding issue. I
4 would very much encourage you to do that and
5 that way you could come back and go, "Here's
6 the tile."

7 Because my guess is you're going to find
8 it under there and on that, you're probably
9 going to get approval very quickly would be my
10 best guess. So, I think what they're proposing
11 is not only logical and reasonable but it would
12 sincerely help you do what the owners have said
13 they wish to do.

14 And I sincerely applaud them in all of the
15 work that they've done. It's very nice. I
16 mean, I don't like the color, but it wasn't
17 that color originally, but you know what, it's
18 gorgeous.

19 MR. WALTER VELASQUEZ: Thank you.

20 And, again, we're open to the further
21 exploration. I think the only thing I want to
22 make clear was that it's not that there hasn't
23 been an investigation already. I know staff
24 has looked into this project. Kara was looking
25 into this. We had an on-site meeting looking

1 at it and she did express interest in doing the
2 exploratory work at that time. I guess we can
3 do the exploratory working but that would be
4 the only other option as far as investigation
5 would go because there's no other records.

6 MR. MAXWELL: That's right, yeah. I mean,
7 that's the only other way you're going to find
8 out about it.

9 CHAIRMAN MENENDEZ: Mr. Garcia Pons.

10 MR. GARCIA-PONS: Thank you, Mr. Chair.

11 I also want to commend staff on their
12 report. I think the owner, the property owner
13 did a wonderful job with restoring the house
14 and appreciate the effort and affection she has
15 for the work and the family. I think the
16 architect did or the contractor made a
17 fantastic presentation. Thank you very much
18 for clearly helping us understand further what
19 was in the report and fully speaking as to what
20 the issues were and the processes under which
21 you made your decisions.

22 One of the things I was going to ask
23 staff, but I just actually looked it up because
24 we have our zoning code right here is Section
25 8-117 has emergency conditions under which you

1 can make temporary improvements to stop any
2 damage, but they're not the permanent ones.
3 They're just to mitigate the problem and then
4 work to solve and rehabilitate the problems.

5 I just want to make sure that's in here.
6 It is. It actually seems fairly lenient. You
7 guys have actually said, you know, mea culpa,
8 which we can also appreciate.

9 In this particular case I think staff got
10 it exactly right. I think they got it exactly
11 right. I would approve the things that they
12 are approving and I would deny the things they
13 are denying and I think their variance is
14 absolutely right.

15 I think the request from staff regarding
16 the front courtyard is a fairly simple one. I
17 think you might be amenable to do it which is
18 some investigation that would lead to a result.
19 I trust staff's recommendation as to whatever
20 it is. I don't know if you want to do that. I
21 don't think we even need to give them
22 direction, because I think that direction will
23 be self-evident and I think you will also agree
24 to it once that comes up.

25 I also agree with Ms. -- with one of the

1 Board members regarding the doors and windows.
2 If it were -- there are so many different doors
3 and windows and I think it's just maybe too
4 much. If there were maybe one or two,
5 something we could fix and we could work with
6 but in this particular case, I would recommend
7 that you also work with staff to come up with a
8 solution. There may be something you can do
9 that isn't 100 percent restoration that you can
10 solve certain things but, again, I would have
11 to say that I agree with the way staff has
12 presented the options and I'm supportive of
13 them.

14 CHAIRMAN MENENDEZ: Mr. Durana, do you
15 have anything?

16 MR. DURANA: I just -- I kind of want a
17 little clarification on the courtyard. So what
18 exactly is staff asking him to explore, just
19 dig up -- to pull up some of the tile and see
20 what?

21 MR. WARREN ADAMS: It would be to remove
22 some of the mosaic tiles to see if there is
23 anything deeper down under that cement to see
24 if there is anything there or any indication of
25 what may have been there at some point.

1 Actually, what we're looking -- because as he
2 said, there is no clear evidence at the moment,
3 everybody sort of has their own theory and
4 their own opinion and as you know, we don't
5 like doing things on conjecture and there may
6 be that we go down a little bit and don't find
7 anything in which case we just need to come to
8 an appropriate solution which works for the
9 owners and works for the house. We're just
10 saying let's take a look and see if we can
11 determine anything.

12 MR. DURANA: After that exploration and
13 once you guys determine there is no tile under
14 there, I mean, you guys, staff and the
15 homeowners can resolve something, right?

16 MR. WARREN ADAMS: And that's what I was
17 saying. It may be helpful if nothing is
18 determined, if the Board at least say we want
19 to see a terracotta tile of the same
20 dimensions, do you want the mosaic replaced?
21 You know, it would at least help point everyone
22 in the same direction.

23 For instance, we don't feel the proposed
24 tile is appropriate. So it would be helpful if
25 the Board said, "That's not appropriate. You

1 should consider this," and at least point
2 everyone in the right direction so we're not,
3 you know, spending three weeks discussing
4 colors and dimensions of tiles.

5 MR. DURANA: The second thing was the two
6 windows that, I think, face south, would staff
7 be okay if -- because I've seen it before where
8 we've close up some of the windows and we do
9 that recess and it shows there was a window
10 there with a sill and everything so that way
11 the neighbor gets his privacy but we still show
12 there was windows there.

13 MR. WARREN ADAMS: I think what we have it
14 wasn't the current owners who blocked those
15 windows up, but what you're seeing here is the
16 classic example of when work is done without
17 approval and you start seeing things in
18 drawings and no one knows when it was done. No
19 one knows who did it. Once you do some things
20 without approval rightly or wrongly whenever
21 you see anything on a drawing, you start asking
22 who did this, when was it done, was a permit
23 applied for. So these are the issues that you
24 have when you don't go through the correct
25 processes.

1 And I do believe the owners were doing
2 what is best for the home, but I think this is
3 sort of the issues and the time constraints
4 that you can get yourself into when you don't
5 just call up staff and go through the proper
6 processes. I do consider it was during the
7 pandemic. It may have been difficult but, you
8 know, there really is a process to be followed
9 which can help to make sure that these sort of
10 issues don't crop up.

11 MR. EHRENHAFT: Mr. Chair --

12 MS. BACHE-WIIG: I just wanted to add, I
13 think Dona alluded to what we would accept, I
14 think, as a Board with regards to the courtyard
15 and reparation of that tile, which was done at
16 Venetian Pool, correct?

17 MS. SPAIN: Yes.

18 MS. BACHE-WIIG: I agree with that
19 approach.

20 MS. SPAIN: I mean, if you go into the
21 Venetian Pool and you go where the fountain is,
22 that's a mosaic, right? What's at the Venetian
23 Pool is that mosaic? What was that?

24 MS. KARA KAUTZ: Where?

25 MS. SPAIN: At the Venetian Pool where the

1 fountain is.

2 MS. KARA KAUTZ: I believe it was
3 terrazzo.

4 MS. SPAIN: Terrazzo. It had these
5 horrible cracks in it. So the City hired a
6 restorer to come in and they did a really good
7 job. So there are people once you figure out
8 if you want to do that, that can possibly
9 repair it unless there's structural concerns
10 that you have to take into consideration to get
11 underneath it to fix those and put it back.

12 I mean, there are ways to do that. So it
13 doesn't -- we're not telling you that you
14 should keep something with a crack in it. I
15 mean, that wouldn't be good.

16 MR. GARCIA-PONS: Is there a grade issue
17 with that?

18 MR. WALTER VELASQUEZ: There is. I wanted
19 to clarify that.

20 MR. GARCIA-PONS: So regardless, you need
21 to make a repair?

22 MR. WALTER VELASQUEZ: Yes.

23 MR. GARCIA-PONS: So even if the design is
24 something that we would like to maintain, it
25 still would have to be --

1 MR. WALTER VELASQUEZ: It still would have
2 to be regraded because it's hard to show it on
3 photos.

4 MR. GARCIA-PONS: No, we saw the water.

5 MR. WALTER VELASQUEZ: Right. It pools,
6 the water.

7 MR. GARCIA-PONS: I think again, we have
8 the recommendation of exploring what was
9 underneath can help you come to a decision as
10 well as I think one of the board members
11 mentioned, it might help you with the grade so
12 that you can re-slope appropriately.

13 I think I understand from staff if we want
14 as part of our motion to providing default
15 tile, which I think we can take the example of
16 the terracotta of the same size, but hopefully
17 you all will work out something different.
18 That's something that I would be amenable of
19 doing as well.

20 CHAIRMAN MENENDEZ: Mr. Ehrenhaft.

21 MR. EHRENHAFT: That's exactly the same
22 think I was going to address about grade, but I
23 don't know whether you need an engineer to look
24 at the grade or who, but I would suggest that
25 many homes from this period have albeit more

1 narrow crawlspaces under -- that come all the
2 way up to the walls of the structures. If it's
3 possible to get through one of the bunny holes
4 along the foundation, assuming they exist it
5 would be of interest where it seems water
6 intrusion might be going because of this damage
7 from the tree to see if there's any visible,
8 you know, damage to the foundation where the
9 water could be going in. I don't know.

10 And also the question of the tree. It's
11 extant, correct?

12 MR. WALTER VELASQUEZ: Right.

13 MR. EHRENHAFT: And I saw in a photograph
14 it was literally like up against concrete.
15 It's going to continue to grow. It's roots are
16 going to continue to do damage. So I would
17 suggest there needs to be some assessment of
18 that tree with respect to the other
19 considerations about grade, et cetera.

20 MR. WALTER VELASQUEZ: Okay.

21 CHAIRMAN MENENDEZ: And if you remove it,
22 you have to get a permit.

23 MR. WALTER VELASQUEZ: The tree has been
24 removed with a permit, yes.

25 CHAIRMAN MENENDEZ: Well, I'm in agreement

1 with the findings of the department.

2 MR. GARCIA-PONS: Through the Chair I
3 would like to make a motion -- I would like to
4 leave it -- I would make a motion similar to
5 this.

6 CHAIRMAN MENENDEZ: Before you do that
7 motion, I would like to get through the
8 variance motion first. So can I get something
9 on the variance?

10 MS. ROLANDO: I move for approval of the
11 variance.

12 CHAIRMAN MENENDEZ: Okay. Do I have a
13 second?

14 MR. MAXWELL: Second.

15 MS. SPAIN: Second.

16 THE CLERK: Who seconded it?

17 MS. SPAIN: Me. Somebody. I don't know.

18 MR. GARCIA-PONS: Mr. Maxwell.

19 MS. SPAIN: I think three people did.

20 THE CLERK: And Peggy was the first --

21 CHAIRMAN MENENDEZ: Yes.

22 THE CLERK: Mr. Maxwell?

23 MR. MAXWELL: Yes.

24 THE CLERK: Ms. Rolando?

25 MS. ROLANDO: Yes.

1 THE CLERK: Ms. Spain?
2 MS. SPAIN: Yes.
3 THE CLERK: Ms. Bache-Wiig?
4 MS. BACHE-WIIG: Yes.
5 THE CLERK: Mr. Durana?
6 MR. DURANA: Yes.
7 THE CLERK: Mr. Garcia-Pons?
8 MR. GARCIA-PONS: Yes.
9 THE CLERK: Mr. Ehrenhaft?
10 MR. EHRENHAFT: Yes.
11 THE CLERK: Mr. Menendez?
12 CHAIRMAN MENENDEZ: Yes.
13 THE CLERK: Motion passes.
14 CHAIRMAN MENENDEZ: Okay.
15 MR. WALTER VELASQUEZ: One thing before we
16 move on. I just want to clarify a few things.
17 First, with the doors and windows
18 understandably they're not what was there
19 before. On the original plans I never saw any
20 indication of the screen doors that were being
21 discussed. That's relatively new information
22 that just reached us.
23 On another note, obviously the owner
24 didn't come here with the expectation that they
25 were just going to be able to keep everything

1 that they wanted to. I guess it's on me for
2 not mentioning that there's been a considerable
3 financial strain for her on this project
4 because quickly the damage was way more than
5 we're seeing. So she's had some budgetary
6 issues.

7 So, at the worst, I guess, I would ask
8 that some consideration be given to that and if
9 they still want her to replace everything, that
10 she be given some time to recoup those funds
11 because she has still huge structural problems
12 with the courtyard. The driveway still has to
13 get done. The sidewalk in front of the house
14 is all up-ended done by that same tree and it's
15 looking like she's going to have pay for it and
16 she's glad to, willing to. It's the
17 neighborhood. She will do it for the
18 neighborhood.

19 But just to consider that she's retired.
20 She doesn't have an active income coming in and
21 we're trying to help her out the best we can.
22 But some consideration should be given to the
23 fact that replacing all the doors and windows
24 would be a series financial problem. Not a
25 problem, but just a difficulty to do it so

1 immediately. So some time should be given so
2 she can recuperate from what she is --

3 CHAIRMAN MENENDEZ: That wouldn't be up to
4 us to give time.

5 MR. WALTER VELASQUEZ: Okay.

6 MS. SPAIN: And that's actually a separate
7 application. There is an application for
8 economic hardship that you can apply for. I
9 don't think it's necessary in this situation
10 because it's just about permits and windows,
11 but that's not a consideration I think that we
12 typically take into consideration.

13 MR. WARREN ADAMS: And maybe you can
14 clarify, the windows on the front elevation are
15 all casement or fixed and where they were
16 fixed, they're fixed and where they were
17 casement, they're casement?

18 MR. WALTER VELASQUEZ: Yeah, on the front
19 elevation it's all casement and fixed.
20 Configurations have not been changed on the
21 front elevation. In our letter of intent you
22 will note that we said originally the owner did
23 want to do all casements, but again budgets
24 were an issue and also she got a huge lead time
25 for casements for some reason. We could never

1 get the manufacturer to explain why does it
2 take more for all casements in this case.

3 MR. WARREN ADAMS: And you have agreed to
4 replace the spindle -- the decorative spindles
5 on the doors on the front elevation as well?

6 MR. WALTER VELASQUEZ: We're willing to
7 replace that. However, earlier we offered to
8 historical to just remove the muntins on the
9 doors currently and put in the decorative
10 spindles. We found a carpenter who could do
11 them.

12 And there was a concern that the aluminum
13 clad doors and the wooden spindles, there was a
14 clash of materials wouldn't look so good and
15 that's the feedback we got on that. We never
16 heard anything about a screen door until
17 recently.

18 CHAIRMAN MENENDEZ: All right.

19 MS. KARA KAUTZ: The doors -- so my
20 mistake. The original plans. Those are the
21 original doors. The inswing with the spindles,
22 they're detailed in the drawing. So my
23 mistake.

24 CHAIRMAN MENENDEZ: Okay.

25 It's always easier to do things right the

1 first time.

2 MR. WALTER VELASQUEZ: I know.

3 CHAIRMAN MENENDEZ: I'm entertaining
4 motions.

5 MR. GARCIA-PONS: My motion would be as
6 staff report, but I would see if Ms. Rolando
7 wants to preempt my motion.

8 MS. ROLANDO: I'm okay going with the
9 staff recommendations except I do think the
10 tile on the parapet of the roof, I don't care
11 if it's parallel or perpendicular and it
12 appears from the drawings that it was
13 perpendicular.

14 MR. GARCIA-PONS: Through the Chair, it
15 actually isn't. I took a look at it and the
16 drawing -- and I forget what exhibit it is, but
17 there were three different elevations. The one
18 that's shown shows the roof behind it and the
19 coping. If you look at the other elevations
20 it's very clear that the coping is horizontal
21 around.

22 MS. ROLANDO: Okay.

23 MR. GARCIA-PONS: There's a difference as
24 to what was there and what we would approve,
25 but what was there was the horizontal coping.

1 MR. WALTER VELASQUEZ: Which elevation?

2 MR. GARCIA-PONS: The sheet. Whatever
3 sheet that was.

4 MR. EHRENHAFT: You projected the slide
5 with the right side, left side.

6 MR. WALTER VELASQUEZ: Yeah, and both
7 sides had perpendicular.

8 MR. EHRENHAFT: If you look at Sheet 21 --
9 I don't know, it says Sheet 2121, but if you;
10 look at the elevations on it of the existing,
11 the drawing that you showed was a left side
12 elevation which shows the horizontal coping on
13 the front wall and then the elevation of the
14 roof in the back coming down. If you look at
15 the drawing below it, you can see clearly that
16 it is meant to have a gable roof and then tala
17 coping that runs perpendicular along the edge.

18 MS. ROLANDO: I see, yeah.

19 MR. GARCIA-PONS: It's an architect's
20 thing.

21 CHAIRMAN MENENDEZ: Okay.

22 MR. GARCIA-PONS: So, again, we can decide
23 not to approve it or not require it, but it was
24 original.

25 MS. ROLANDO: On that I don't care

1 strongly. I don't feel strongly. I do about
2 the doors and windows. So why don't we vote on
3 the staff -- along the staff recommendations
4 for approval and then take up the next one.

5 MR. GARCIA-PONS: Okay.

6 MS. ROLANDO: I move that we approve with
7 the conditions noted the request --

8 MR. GARCIA-PONS: Actually -- I'm sorry
9 for interrupting. If we are going to make an
10 approval and that one that is a denial is going
11 to be an approval, it would be a third motion.
12 Maybe we just talk it out first.

13 MS. ROLANDO: Okay. Sound like a good
14 idea.

15 MR. GARCIA-PONS: So I think I stated my
16 preference is that I think to go with staff's
17 recommendations as it is.

18 I don't for if anything else wants to --

19 MS. SPAIN: I agree.

20 MR. GARCIA-PONS: -- weigh in on the roof
21 tile so that we can make one motion.

22 MS. SPAIN: I agree.

23 CHAIRMAN MENENDEZ: Mr. Ehrenhaft.

24 MR. EHRENHAFT: I know it's an
25 inconvenience and there's some expenditure in

1 taking off the perpendicularly delayed tile,
2 but in light of the fact that the original
3 drawings show it horizontally laid down along
4 the -- I would prefer to see it that way.

5 CHAIRMAN MENENDEZ: Okay.

6 Anyone else?

7 MR. DURANA: Alberto, are we just voting
8 on the roof tile right now, because there's
9 resurfacing front courtyard, roof tile --

10 CHAIRMAN MENENDEZ: We're trying to make a
11 motion.

12 MR. GARCIA-PONS: It's just discussion on
13 that one item.

14 MR. EHRENHAFT: That one item.

15 MR. DURANA: Because there's like four --
16 there's like three items.

17 MR. GARCIA-PONS: Just discussions on the
18 roof tile.

19 MR. DURANA: The roof tile.

20 MR. EHRENHAFT: Yes, just the coping.

21 MR. GARCIA-PONS: Not a vote. It's just
22 discussions.

23 MR. WALTER VELASQUEZ: So, again, looking
24 at that drawing, if you look at the -- again,
25 the left side elevation is the elevation in

1 question. Those lines -- because what I'm
2 seeing is the hip and then the lines down
3 there, that's what that means, it's parallel?
4 Because I see the same thing in the other one.
5 It's just longer signifying that that was the
6 gabled roof.

7 MR. GARCIA-PONS: Do you want me to
8 respond here?

9 CHAIRMAN MENENDEZ: Go ahead.

10 MR. GARCIA-PONS: So it's just the drawing
11 is showing close and far. So what happens is
12 when it comes down, what you see is close and
13 far. That line, if you look, it looks kind of
14 perpendicular but clearly around all the other
15 elevations that are of the flat roof, they're
16 parallel.

17 MR. WALTER VELASQUEZ: Okay.

18 CHAIRMAN MENENDEZ: Does anyone else have
19 anything to add?

20 MR. WALTER VELASQUEZ: And another
21 clarification on the door, I guess. Seeing
22 that they're not screen doors anymore, I would
23 wonder what the recommendation is now. As Dona
24 mentioned, wooden doors would not be required
25 and staff already said they didn't want to see

1 the wooden spindles on the aluminum French
2 doors. So where does that leave us?

3 CHAIRMAN MENENDEZ: Then that would be up
4 to staff to recommend.

5 Warren, would you like to add anything?

6 MR. WARREN ADAMS: I don't believe I said
7 I wouldn't want to see wooden spindles on the
8 aluminum doors if that was going to be
9 workable, if that was a way to do it. That
10 wasn't said. If it can be aluminum doors with
11 the wooden decorative spindle muntins applied
12 to them, if that can be done, there's not an
13 issue with that.

14 I don't think Kara had an issue with it
15 either.

16 CHAIRMAN MENENDEZ: Okay.

17 MR. WALTER VELASQUEZ: All right.

18 MS. ROLANDO: Let me try again. I move
19 that we approve subject to staff
20 recommendations, one, construction of the
21 trellis. Two, replacement of the iron
22 grillework. Three, the new pedestrian and
23 driveway gates. Five, installation of the rear
24 steps and railing. And I think there was one
25 more. Hold on.

1 MR. GARCIA-PONS: Do you want six or no?

2 MS. ROLANDO: No. I will acquiesce in the
3 comments of my colleagues.

4 MR. GARCIA-PONS: I'll second.

5 MS. KARA KAUTZ: This is as to the motion
6 as presented by staff, right?

7 MS. ROLANDO: Yes, as presented and
8 subject to the conditions in the staff report.

9 CHAIRMAN MENENDEZ: That is for Items 1,
10 2, 3 and 5?

11 MS. ROLANDO: 1, 2, 3 and 5.

12 CHAIRMAN MENENDEZ: Okay.

13 MS. SPAIN: I will second that.

14 MS. KARA KAUTZ: I thought someone else
15 did.

16 MS. SPAIN: Oh, okay. Cesar did. That's
17 fine.

18 MS. ROLANDO: Should we call the vote?

19 MS. SPAIN: We have to call the roll.

20 THE CLERK: Ms. Spain?

21 MS. SPAIN: Yes.

22 THE CLERK: Mr. Menendez?

23 CHAIRMAN MENENDEZ: Yes.

24 THE CLERK: Mr. Durana?

25 MR. DURANA: Yes.

1 THE CLERK: Ms. Bache-Wiig?

2 MS. BACHE-WIIG: Yes.

3 THE CLERK: Ms. Rolando?

4 MS. ROLANDO: Yes.

5 THE CLERK: Mr. Garcia-Pons?

6 MR. GARCIA-PONS: Yes.

7 THE CLERK: Mr. Ehrenhaft?

8 MR. EHRENHAFT: Yes.

9 THE CLERK: Mr. Maxwell?

10 MR. MAXWELL: Yes.

11 THE CLERK: Motion passes.

12 MR. WALTER VELASQUEZ: Last request, I
13 promise. For the resurfacing of the front
14 courtyard, it's looking like it will be a
15 motion to deny and I would just ask for a -- I
16 don't know if a deferment motion would be
17 appropriate pending further investigation done
18 in conjunction with staff.

19 MS. ROLANDO: I'm fine with that. We have
20 done that before if that's the preference of
21 the applicant. It might make sense to get some
22 more information first.

23 MR. GARCIA-PONS: Can we check with staff?
24 Is staff in agreement with that
25 withdrawal/deferral?

1 MR. WARREN ADAMS: Yeah, we are happy to
2 work with the applicant as much as it takes to
3 go on the site. We're happy to advise and it
4 would be helpful if the Board then at least
5 says, you know, if new tile is required, should
6 that situation arise, you will at least specify
7 what you would like to see there.

8 But obviously our intention would be to
9 save as much as we possibly can.

10 MR. GARCIA-PONS: Just for clarification,
11 that's for No. 4 only? No. 8 is separate?

12 MR. WARREN ADAMS: Yes.

13 MR. WALTER VELASQUEZ: Then I would
14 clarify that. No. 8 really is part of No. 4
15 because we're not looking to keep that liquid
16 cement on there. It's already cracking. It's
17 peeling. It was a temporary remedial thing.

18 So it's going to get replaced as well as
19 all of the courtyard because it's part of the
20 courtyard.

21 MS. ROLANDO: So why don't we defer --
22 move to defer both then you can come back after
23 consulting with staff to come up with a
24 solution that's appropriate for this situation.

25 MR. WALTER VELASQUEZ: Sounds great.

1 Thank you.

2 MS. SPAIN: Well, either that or we can
3 ask staff to -- we can say, listen, if you have
4 to replace the whole thing, do it with similar
5 terracotta tile. If there's an issue with the
6 owner not wanting that, then you can bring it
7 back, whenever they want.

8 MR. WARREN ADAMS: Ideal situation number
9 one is to find out what is there. Ideal
10 situation number two would be preserve what is
11 there and the third situation would be if
12 everything has to be replaced, what do you want
13 to see. So we will do it in that order. If we
14 catch identify what was there, we will salvage
15 what was there. If it can't be done and it has
16 to be replaced, if you can direct us to what
17 sort of tile you would at least prefer to see
18 there.

19 MR. GARCIA-PONS: Through the Chair, do we
20 need six or eight or no? I think eight is
21 denial after the fact.

22 MR. WARREN ADAMS: I suppose No. 8 is an
23 after the fact, but if it's going to be
24 removed, which -- if it's going to be removed,
25 we are fine with it being removed. If it's

1 removed and it damages the tile, we obviously
2 want to see the appropriate tile replaced there
3 and if everything has to be replaced, then it's
4 not going to be an issue anyway.

5 MS. ROLANDO: And they're going to have to
6 fix the structural issues. I think we're all
7 really sensitive on that.

8 CHAIRMAN MENENDEZ: So why don't we
9 package No. 4 and No. 8 together then.

10 MS. ROLANDO: I move to defer on Item 4,
11 resurfacing of the front courtyard and the
12 after-the-fact approval of the partial
13 resurfacing.

14 MR. WARREN ADAMS: To save the applicant
15 coming back, I would suggest that you defer to
16 staff and if staff is in a position where we
17 cannot -- we cannot come to an agreement with
18 the owners, then we will bring it back to the
19 Board.

20 MS. SPAIN: Right. So that way they can
21 start working.

22 MS. ROLANDO: So it would say we would
23 defer the item and delegate to staff.

24 MS. SPAIN: You don't have to defer it. I
25 think you just delegate it to staff.

1 MR. WARREN ADAMS: I would just deny as
2 presented and instruct the applicant to work
3 with staff through the various potential
4 solutions and if staff and the owners can't
5 come to an agreement, then we will bring it
6 back to you.

7 MS. ROLANDO: So do we need a motion on
8 this or not?

9 MR. WARREN ADAMS: To deny the application
10 as submitted at the moment because that's what
11 you're reviewing. Staff are recommending
12 denial of those four items. So you can deny
13 them, but you can instruct staff to work with
14 the applicants to resolve any of these issues,
15 but we really want to try and avoid bringing
16 them back because it has been going on for a
17 while and as long as you give sufficient
18 direction, staff are happy to bring anything
19 back if we can't get any sort of resolution on.

20 MR. MAXWELL: So the resolution would be
21 something to the affect of denial on what is
22 there, but with the recommendation that staff
23 approve what is to be, you know, done for these
24 things and then that would be good enough and
25 they would not have to come back?

1 MR. WARREN ADAMS: I would recommend
2 denial but instruct the applicant to work with
3 staff to resolve these issues to a satisfactory
4 outcome and if staff obviously if we can't do
5 that then we will bring it back.

6 But our intention would be to try and
7 resolve it, but you can, of course, if, you
8 know, are you happy with the front elevation
9 windows, you know, obviously staying as they
10 are or do they have to replace the same. Do
11 you want the mold replaced or do you want to
12 leave that open to staff to work that out with
13 the applicant as well.

14 MR. GARCIA-PONS: If you'd like, I'm happy
15 to make a motion.

16 CHAIRMAN MENENDEZ: Go ahead.

17 MR. MAXWELL: Does anybody have a motion?

18 MR. GARCIA-PONS: I do.

19 So I would like to make a motion to deny
20 Proposals 4, 6, 7 and 8 as per the staff report
21 and direct the applicant to work with staff to
22 resolve the issues. If the issues cannot be
23 resolved with staff to bring them back.

24 And for Items 4 and 8 in the default
25 position, if no original tile is found and the

1 applicant and staff cannot come to an agreement
2 that the default tile will be terracotta tile
3 of a similar size.

4 MR. DURANA: With the mosaic or without?

5 MR. GARCIA-PONS: Without.

6 MS. ROLANDO: I'll second that.

7 CHAIRMAN MENENDEZ: Ms. Rolando seconds
8 it.

9 THE CLERK: Ms. Bache-Wiig?

10 MS. BACHE-WIIG: Yes.

11 THE CLERK: Ms. Rolando?

12 MS. ROLANDO: Yes.

13 THE CLERK: Mr. Garcia-Pons?

14 MR. GARCIA-PONS: Yes.

15 THE CLERK: Mr. Menendez?

16 CHAIRMAN MENENDEZ: Yes.

17 THE CLERK: Mr. Durana?

18 MR. DURANA: Yes.

19 THE CLERK: Mr. Maxwell?

20 MR. MAXWELL: Yes.

21 THE CLERK: Ms. Spain?

22 MS. SPAIN: Yes.

23 THE CLERK: And Mr. Ehrenhaft?

24 MR. EHRENHAFT: Yes.

25 THE CLERK: Motion passes.

1 MR. MAXWELL: Thank you.

2 CHAIRMAN MENENDEZ: Okay, thank you.

3 MR. WALTER VELASQUEZ: Thank you so much.

4 I appreciate everything.

5 MS. SPAIN: Good luck to you. It's a
6 beautiful home. I wish you luck. I'm sure the
7 neighbors are thrilled because I've been
8 monitoring that home for years and it's been a
9 mess for a long, long time.

10 CHAIRMAN MENENDEZ: The next item is Item
11 No. 4, Case File COA (SP) 2021-012. An
12 application for the issuance of a Special
13 Certificate of Appropriateness for the property
14 for the property at 818 Obispo Avenue, a
15 contributing resource within the Obispo Avenue
16 Historic District, legally described as Lot 18
17 and Lots 5 & 6, Block 29, Coral Gables.
18 Section B, according to the Plat thereof, as
19 recorded in Plat Book 5 at Page 111 of the
20 Public Records of Miami-Dade County, Florida.
21 The application requests design approval for
22 the installation of an S-tile roof.

23 MS. KARA KAUTZ: Can you put the Power
24 Point up, please?

25 Thank you.

1 This is the location of the property in
2 question, 818 Obispo Avenue. This is a photo
3 from the 1940's. It was permitted in June of
4 1941, designed by Architect H. George Fink
5 representing the transitional movement from the
6 Med revival design to a simplified more modern
7 design. It is a contributing structure within
8 the Obispo Avenue Historic District as mandated
9 in May of 2008. And here is the rest of the --

10 The Power Point is not in here. Why is
11 your Power Point not in here? I put it in
12 myself. There is supposed to be another Power
13 Point inserted in there but it's not.

14 Everything in the Power Point was it in
15 the package that you got. If you guys want to
16 take a break and run to the restroom I can put
17 her Power Point up.

18 Albert, is that all right?

19 CHAIRMAN MENENDEZ: That's fine. Let's
20 take a five-minute break.

21 (Recess taken.)

22 MS. KARA KAUTZ: Thank you. If you can
23 put the Power Point up. There you go. Before
24 we get started into that, in May of 2021 a
25 permit application was submitted to replace the

1 existing tile on the residence with a flat gray
2 tile. Before proceeding the Board of
3 Architects review, the department, staff did
4 not approve this choice of tile, noting that
5 the tile has to be a two-piece barrel tile. So
6 the owner has now submitted an application to
7 install an S-tile. And this is their
8 presentation so we will turn it over to the
9 owner who is here.

10 CHAIRMAN MENENDEZ: Okay.

11 UNIDENTIFIED SPEAKER: Thanks so much.

12 May I pass out an appendix to the
13 presentation?

14 MS. KARA KAUTZ: Yes.

15 UNIDENTIFIED SPEAKER: Thank you very much
16 for having me tonight and for squeezing me onto
17 the agenda. I appreciate it very much.

18 So this is our house. The contents of
19 this presentation, I just want to talk about
20 us, the current roof and why I want to have it
21 replaced, the roof proposal and the conclusion.

22 So this is my family. We moved to Miami
23 in 2014. We have been in Coral Gables --

24 CHAIRMAN MENENDEZ: Excuse me. Can you
25 state your name for the record, please?

1 UNIDENTIFIED SPEAKER: I'm sorry, I'm
2 Lindly Laclaire. I'm the owner of 818 Obispo
3 along with my husband, Nelson Sanchez who had
4 to leave to catch a flight.

5 So we were married in Puerto Rico. We
6 lived in Puerto Rico. We moved here from
7 Puerto Rico in 2014. Our first home in Coral
8 Gables was one of the old townhouses on
9 Anderson and Valencia that's since been
10 destroyed for townhomes.

11 In 2016 we bought our first home on
12 Navarre for \$450,000. We did a major cut
13 renovation, did a lot of work with the Board in
14 terms of -- in terms of different change orders
15 and provisions all of which we met, good
16 standing with the Board from that.

17 In 2021, this year in February we bought
18 our second house on Obispo for \$1.165 million.
19 Our children attend Coral Gables private
20 schools. Both parents have offices in Coral
21 Gables. So the point of this is that we live
22 and work in the City Beautiful. As life has
23 been good to us and we have increased our net
24 wealth, we choose to stay in the City in Coral
25 Gables. We love it here. We love the historic

1 look and feel. It's something that's important
2 to us and for our family in staying here.

3 So, our current roof -- there was a
4 picture shown of the original structure. There
5 was an addition to the structure in 2006.
6 However, when they made the addition, they only
7 put a roof -- they reroofed -- the only new
8 roof was made on the addition. They didn't
9 reroof the entire house. As such, there's
10 various leaks and points of weakness where the
11 two roof lines meet.

12 This was flagged in our buyer's inspection
13 and adjusted in our final buy price. It was
14 something we beat the owners up about in terms
15 of an offer and we got a reduction in price
16 knowing we would definitely want to plan to
17 reroof.

18 So as mentioned, our original proposal was
19 flat concrete tile in black to make it a more
20 modern look. It came back from the office that
21 it was rejected due to historic classification.
22 This is new news to us. We didn't know the
23 house was historic. We didn't know about the
24 historic area designation, but thank you to
25 Mr. Adams for working with us and just from an

1 educational standpoint telling us there is a
2 lot of historic homes versus historic areas and
3 so we thought, you know, that's great. We will
4 resubmit. We completely understand we are
5 resubmitting with the appropriate tile in an
6 updated terracotta color and this was rejected
7 again due to historic classification and barrel
8 tile is what was mandated.

9 So, if we look at the two different tile
10 types, the current concrete tile on the left in
11 the Citrus Clay color, which is a terracotta,
12 that should be in the presentation. This is an
13 S-tile and this was the original cost of our
14 roof proposal which is \$27,450. The clay
15 tile -- the barrel tile is a clay tile. We
16 would be reroofing in that same red color, very
17 similar. This tile is a \$6,850 upcharge or
18 25 percent more expensive for us than the
19 original roof proposal.

20 In the a Appendix A that I passed out,
21 where you will see the two different tile types
22 side by side, you will note that in
23 measurement, they're very similar. I think the
24 width is obviously larger, but thinking about
25 how the tiles lay, the end result is very

1 similar. You will note that of all of the
2 different S-tile variations that the concrete
3 company Burall does, the one that we are
4 requesting which is this Barcelona 900,
5 height-wise it is the most similar to the
6 barrel tile at a three and five-eighths inch
7 versus a three-inch. Again, similar look and
8 feel and color.

9 So in conclusion, we absolutely agree with
10 maintaining the historic look and feel of our
11 home. We are proposing to basically replace
12 the existing roof with something that is the
13 closest look and feel that will have a more
14 updated color that will have a more historic
15 look in that terracotta. The Barcelona 900
16 profile in concrete that we're proposing is the
17 most like Vereia barrel tile profile for height.

18 This upcharge that I mentioned of \$6,800
19 is significant, you know, for a young family of
20 four. It's great that we're -- you know, we're
21 working hard, we are increasing our salaries
22 year over year, but just to put that 6,800 in
23 perspective, it's about seven months of
24 groceries. It's about 75 percent of one of our
25 kid's tuition. It's a huge opportunity cost

1 for us and just also just a very large
2 unplanned cost in thinking about the reroof and
3 the fact that because of water damage from the
4 existing roof, the roof cost is really only the
5 first piece of repair that we have to do. So
6 once we get dried in, the wall to my office has
7 to be completely redone because of water
8 damage. We have various stucco issues
9 throughout the house.

10 So just to, you know, reinforce that the
11 cost of the roof is really just the beginning
12 for some repairs that will have to be done.
13 And you should have letters of approval from
14 some of our closest neighbors in the 800 block
15 of Obispo showing that they're aligned with the
16 proposed plan and don't have any issues with
17 anything.

18 So that concludes my presentation. Thank
19 you.

20 CHAIRMAN MENENDEZ: Thank you.

21 MS. KARA KAUTZ: We do have one letter of
22 support for the application from a neighbor
23 John and Colleen Shellabarger, I'm sorry if I
24 am mispronouncing that. And then we also one
25 letter in support of staff's recommendation of

1 denial from Historic Preservation Association
2 of Coral Gables. So I will not read them into
3 the record, but they're both here.

4 CHAIRMAN MENENDEZ: Okay.

5 Anyone in the audience who like to speak
6 in favor?

7 Anyone who would like to speak in
8 opposition?

9 I don't see anyone. I will close the
10 public hearing and then we can talk amongst
11 ourselves.

12 Ms. Bache-Wiig.

13 MS. BACHE-WIIG: This is something that
14 has been coming back to us over and over again.
15 I think there is some history with what we have
16 requested, you know, be maybe codified into
17 what's -- into the current code as to what
18 should be acceptable for historic properties.

19 So it's always an issue when it comes to
20 us and it's really nowhere, I think, in the
21 code yet, correct?

22 MS. KARA KAUTZ: Correct.

23 MS. BACHE-WIIG: I think we've also
24 mentioned that, you know, the roof of the home
25 is such an important part of the integrity of

1 the structure and there is a big difference
2 between the original, you know, barrel tile
3 roof versus, you know, these alternates.

4 We also recognizes that there is a cost,
5 you know, increase to the barrel tile.
6 However, I don't think that this Board --
7 that's not a consideration necessarily for this
8 Board is the cost aspect. I mean, that's not
9 what we're asked to vote on.

10 So, if we have to go by what we're being
11 asked to do, then in my -- you know, and I can
12 appreciate what the owner is saying and where
13 they are coming from, but we can only vote
14 between certain parameters and so based on
15 that, I would have to agree with staff's
16 recommendation of this item.

17 CHAIRMAN MENENDEZ: Kara, if this is
18 policy, why does it come to us? It should be
19 denied before it even gets to us if it's
20 policy, right?

21 MS. KARA KAUTZ: It has been. There is a
22 provision in the zoning code that an applicant
23 can make a special certificate of
24 appropriateness application to bring it to you
25 if we say no.

1 CHAIRMAN MENENDEZ: Okay. Understood.

2 MS. KARA KAUTZ: So it is their ability to
3 do that.

4 MS. SPAIN: So if I could talk a little
5 bit about the history of barrel tile because
6 when I started working here in 1997 and for
7 your information, I was the preservation
8 officer for many years, but when I started in
9 1997, no tile application, no roof tile went to
10 the Board of Architects at all. It only went
11 to the building official.

12 And they only looked at whether or not it
13 could actually -- if the slope was right,
14 whether the attachment is right and that was
15 it. So there was no style involved in any of
16 the applications.

17 I noticed that the roof that is on your
18 home, it was put in the 1995. In 1992
19 Hurricane Andrew hit and it was many years
20 before two-piece barrel tile was available.
21 Other than Miami Beach and an old Spanish, I
22 could not find two-piece barrel tile. I had to
23 put S-tile on.

24 I moved here in 1995, again, there was
25 roof damage from Hurricane Andrew on the house

1 and I could not find barrel tile in 1995, had
2 to put S-tile on. It was horrible. Every time
3 I drove into the house I was upset about it.
4 And so I know it's a lot more money, but it
5 makes such a difference on that house, on any
6 house not to do an S-tile.

7 UNIDENTIFIED SPEAKER: I was just going to
8 make the comment, and it sounds like you know t
9 his already, but the current tile on it is the
10 S-tile.

11 MS. SPAIN: Right, and I think that's
12 probably because it was done in '95.

13 CHAIRMAN MENENDEZ: Anyone else?

14 MR. EHRENHAFT: But if I'm not mistaken --
15 oh, I'm sorry.

16 CHAIRMAN MENENDEZ: Go ahead.

17 MR. EHRENHAFT: When the house was
18 originally built, it had just barrel --

19 MS. KARA KAUTZ: It had white barrel tile
20 actually and we wouldn't require that it go
21 back to white because I know that's a
22 preference to a lot of people not to like that
23 very much.

24 MS. SPAIN: Which would be very cool if
25 you can fine it.

1 MR. EHRENHAFT: I mean, this house is an
2 example of -- no, I am misspeaking.

3 There were situations where if a house was
4 extant with S-tiles on it and there were damage
5 to the house and it was not requiring an entire
6 reroof, but a repair or if there was a minor
7 addition to a home and the rest of the house
8 was S, then they would allow S to be put on the
9 smaller addition, but the idea was there was
10 always the caveat then that when there was a
11 total reroof, that it should go back to the
12 barrel.

13 MS. KARA KAUTZ: Yes, that's accurate.
14 That's been our normal --

15 MR. EHRENHAFT: That has been the normal
16 policy.

17 MS. KARA KAUTZ: Yes.

18 CHAIRMAN MENENDEZ: Anybody else?
19 Would anybody like to make a motion?

20 MR. MAXWELL: I would like to make a
21 motion to deny the proposal. I move to deny
22 the motion as stated by staff in favor of the
23 barrel.

24 CHAIRMAN MENENDEZ: Do I have a second?

25 MS. ROLANDO: Second.

1 MR. EHRENHAFT: Second.

2 THE CLERK: Who seconded that?

3 CHAIRMAN MENENDEZ: Ms. Rolando.

4 THE CLERK: Mr. Ehrenhaft?

5 MR. EHRENHAFT: Yes.

6 THE CLERK: Mr. Menendez?

7 CHAIRMAN MENENDEZ: Yes.

8 THE CLERK: Ms. Bache-Wiig?

9 MS. BACHE-WIIG: Yes.

10 THE CLERK: Mr. Rolando?

11 MS. ROLANDO: Yes.

12 THE CLERK: Mr. Garcia-Pons?

13 MR. GARCIA-PONS: Yes.

14 THE CLERK: Mr. Durana?

15 MR. DURANA: Yes.

16 THE CLERK: Mr. Maxwell?

17 MR. MAXWELL: Yes.

18 THE CLERK: Ms. Spain?

19 MS. SPAIN: Yes.

20 THE CLERK: The motion to deny passes.

21 CHAIRMAN MENENDEZ: Thank you.

22 Do we have any Board items?

23 MS. KARA KAUTZ: No.

24 CHAIRMAN MENENDEZ: Discussion items?

25 MS. KARA KAUTZ: No, not from us.

1 CHAIRMAN MENENDEZ: Old business?

2 MR. EHRENHAFT: I don't know whether
3 it's -- may I speak?

4 CHAIRMAN MENENDEZ: Go ahead.

5 MR. EHRENHAFT: I don't know whether it's
6 old or new, but during the last couple of
7 meetings we were discussing the questions of
8 Albert, who is chair and Cesar, who is vice
9 chair and voting on those positions.

10 MS. KARA KAUTZ: Yes, you're right. We
11 can do that. John Fullerton is absent today
12 but --

13 MR. EHRENHAFT: Do you think we should
14 wait until we have a full quorum? Is that a
15 better thing?

16 MS. KARA KAUTZ: You can if -- you know,
17 are you all going to be here next month? I
18 mean, you can wait for a full quorum. I think
19 the last meeting we were missing --

20 MR. EHRENHAFT: We only had six persons.

21 MS. KARA KAUTZ: We were missing quite a
22 few. So it's up to you all.

23 MS. BACHE-WIIG: I'm sorry, are we missing
24 an item?

25 MS. KARA KAUTZ: What one?

1 MS. BACHE-WIIG: Santa Maria.

2 MS. KARA KAUTZ: It was removed from the
3 agenda.

4 It's up to you guys.

5 MR. EHRENHAFT: I don't know whether we
6 should wait until everyone is here.

7 MS. SPAIN: I don't think it's necessary
8 to wait, but don't go by me. It doesn't matter
9 to me at all.

10 MR. EHRENHAFT: Well, I would like to make
11 a motion, if Albert does not object, that he
12 continue as chair.

13 MR. GARCIA-PONS: I second the motion.

14 THE CLERK: Who seconded the motion?

15 MR. MAXWELL: I didn't hear it clearly.

16 MR. EHRENHAFT: I moved that Albert
17 continue as chair unless he defers.

18 MR. MAXWELL: Thank you.

19 MS. ROLANDO: I second Albert's position
20 as for this very lucrative position.

21 CHAIRMAN MENENDEZ: You mean the target?

22 MR. EHRENHAFT: It has great benefits, he
23 doesn't get to make motions.

24 THE CLERK: So Mr. Ehrenhaft made the
25 motion and Ms. Rolando seconded it.

1 MR. EHRENHAFT: You seconded it, right?

2 MS. KARA KAUTZ: Cesar seconded it.

3 MS. ROLANDO: Mine was a third.

4 MS. KARA KAUTZ: You can do a voice vote.

5 THE CLERK: All in favor?

6 (All members voted in favor of the

7 motion.)

8 CHAIRMAN MENENDEZ: Thank you very much.

9 MS. ROLANDO: Thank you Albert for doing
10 this.

11 CHAIRMAN MENENDEZ: Thank you.

12 MS. KARA KAUTZ: So now vice chair.

13 MR. DURANA: I have a question for staff.
14 Do we know anything what is happening with the
15 Granada Golf Course with Burger Bob's and all
16 that? Are they going to redesign, is that
17 going to come to us eventually?

18 MS. KARA KAUTZ: I don't know the answer
19 to that. I don't know where that stands at the
20 moment.

21 CHAIRMAN MENENDEZ: We have to finish vice
22 chair, voting for vice chair.

23 So do we have a --

24 MS. BACHE-WIIG: Who is the vice chair
25 now, sorry?

1 CHAIRMAN MENENDEZ: Cesar.

2 MR. EHRENHAFT: Cesar Garcia-Pons.

3 MR. GARCIA-PONS: I do such a great job.

4 MS. BACHE-WIIG: I thought that you were.

5 I would like to move that Cesar continues

6 to be the vice chair.

7 CHAIRMAN MENENDEZ: Do I have a second?

8 MR. DURANA: Second.

9 CHAIRMAN MENENDEZ: We have a second.

10 THE CLERK: Who seconded it?

11 CHAIRMAN MENENDEZ: Xavier.

12 THE CLERK: All in favor?

13 (All members voted in favor of the
14 motion.)

15 MR. GARCIA-PONS: Thank you all.

16 MR. MAXWELL: Hail Cesar.

17 CHAIRMAN MENENDEZ: There you go.

18 Anything else?

19 MR. MAXWELL: I have a question to staff.

20 There is considerable discussion regarding the

21 Burger Bob's Ninth Hole over on the Granada

22 Golf Course. What was there before the

23 existing building? Is there any record of that

24 or was that building purpose built and there

25 was nothing there?

1 MS. KARA KAUTZ: I don't think there was
2 anything there before.

3 MR. MAXWELL: Thank you.

4 MS. SPAIN: I don't think so either.

5 MS. KARA KAUTZ: But that has not come to
6 us yet.

7 MR. DURANA: What happened with the rain
8 shelter? Remember that came to us?

9 MS. KARA KAUTZ: Yes, the rain shelters.
10 Gosh, I haven't heard those in a long time.

11 CHAIRMAN MENENDEZ: We were going to save
12 one and place it somewhere.

13 MS. KARA KAUTZ: Yes, but I don't know --

14 MR. EHRENHAFT: There are two still
15 extant.

16 MS. KARA KAUTZ: Yeah, there are. I can
17 find out for you where that is in the process.
18 Do you know?

19 MR. DURANA: I think the neighbors didn't
20 like it. I think that the Greenway neighbors,
21 I think they opposed the design or something.
22 I think that is what delayed it, but I haven't
23 heard anything since.

24 MS. KARA KAUTZ: I don't know where it's
25 gone since then.

1 MR. EHRENHAFT: For the new ones?

2 MR. DURANA: Yes. For the new ones. They
3 didn't like the design, I think.

4 MR. EHRENHAFT: We had recommended that
5 the one that was extant, but I guess I noticed
6 there were two still standing, that it be
7 structurally repaired if necessary and that it
8 be moved over to where the Boy Scout compound
9 is in the middle of the golf course.

10 MR. GARCIA-PONS: Through the Chair if we
11 can ask for a discussion item at the next
12 meeting on the status the golf course shelters,
13 please.

14 CHAIRMAN MENENDEZ: Yes, if staff can come
15 back with a status on that.

16 Any other items?

17 MS. BACHE-WIIG: I have a question on the
18 barrel tile. What can we do with that? Is
19 there nothing we can do, it just has to come
20 back to us all the time and we just have to say
21 no or whatever?

22 MR. CEBALLOS: So I think we discussed it
23 a few times and it has been discussed with city
24 administration and the decision really has been
25 to follow the code on a case-by-case basis so

1 that the Board has the opportunity if there
2 needs to be a change or a unique decision made
3 on a particular property for whatever reason
4 that's what is done.

5 So currently as Kara has stated before
6 typically they are denied, but the code
7 specifically allows for if staff denies
8 something, they have the ability to then bring
9 it before the Board. Whatever it may be, it
10 still happens that barrel tile and S-tile is a
11 very common item that they want to bring.

12 CHAIRMAN MENENDEZ: All right. Any other
13 items, Mr. Adams?

14 MR. WARREN ADAMS: No.

15 CHAIRMAN MENENDEZ: Okay.

16 Motion to adjourn?

17 MR. GARCIA-PONS: Motion to adjourn.

18 MR. MAXWELL: Motion to adjourn.

19 CHAIRMAN MENENDEZ: Second.

20 THE CLERK: Who motioned and who seconded
21 it?

22 MS. BACHE-WIIG: I can second it.

23 CHAIRMAN MENENDEZ: All right. We're
24 adjourned then.

25

1 (Thereupon, at 7:15 p.m. the hearing was
2 adjourned.)

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STATE OF FLORIDA)
COUNTY OF DADE)

I, Jill M. Kircher-Echarte, court reporter and Notary Public, in and for the State of Florida at large, do hereby certify that I was authorized to and did report said Board meeting in stenotype; and that the foregoing pages, numbered 1 to 159, inclusive, are a true and correct transcription of my shorthand notes of said Board hearing.

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

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

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IN WITNESS WHEREOF, I have hereunto hand this 14th day of September, 2021.

Jill M. Kircher

Jill Kircher-Echarte
NOTARY PUBLIC - STATE OF FLORIDA
MY COMMISSION NO.: GG 985081
EXPIRATION: JUNE 29, 2024.



