

MEETING  
OF THE  
CITY OF CORAL GABLES  
HISTORIC PRESERVATION BOARD

405 Biltmore Way  
Coral Gables, Florida  
December 20, 2019

PARTICIPANTS:

VENNY TORRE, Chairperson  
ALEJANDRO SILVA, Board Member  
RAUL RODRIGUEZ, Board Member  
ALBERT MENENDEZ, Board Member  
BRUCE EHRENHAFT, Board Member  
ROBERT PARSLEY, Board Member  
JANICE THOMPSON, Board Member

DONA SPAIN, Historic Preservation Officer  
KARA KAUTZ, Asst. Historic Preservation Officer

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

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

13           Five members of the board constitute a quorum  
14 and you will need five affirmative votes to pass  
15 any adoption for motion.

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

1 applications under consideration this afternoon.

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

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

23 I now officially call the Coral Gables  
24 Historic Preservation Board meeting of December  
25 20th, 2018 to order. The time is 4:06 p.m.

1 Present today to my left, Mr. Raul Rodriguez,  
2 Mr. Robert Parsley, Mr. Alejandro Silva. To my  
3 right are Mr. Albert Menendez, Ms. Jan Thomson,  
4 Mr. Bruce Ehrenhaft.

5 The next item on the agenda approval of the  
6 minutes the meeting held on November 15th, 2018.

7 Are there any changes or corrections?

8 If not, may I please have a motion for  
9 approval of the minutes?

10 MR. MENENDEZ: I move.

11 CHAIRMAN TORRE: Is there a second?

12 MR. EHRENHAFT: Second.

13 CHAIRMAN TORRE: Those in favor, please say  
14 aye.

15 (ALL): Aye.

16 CHAIRMAN TORRE: Any against?

17 Thank you.

18 Notice regarding ex parte communication says  
19 that please be advised this board is a  
20 quasi-judicial board and the items on the agenda  
21 are quasi-judicial in nature, which require board  
22 members to disclose all ex parte communications.

23 An ex parte communication is defined as any  
24 contact, communication, conversation,  
25 correspondence, memorandum or other written or

1 verbal communication that takes place outside a  
2 public hearing between a member of the public and a  
3 member of the quasi-judicial board regarding  
4 matters to be heard by the quasi-judicial board.

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

13 Does anyone have a communication to disclose  
14 at this time?

15 Okay. Are there any deferrals today?

16 MS. SPAIN: Yes. The case file of the  
17 standard certificate of appropriateness case file  
18 COA (ST) 2018-154 that is related to the Arnold  
19 Volpe Music Building at the University of Miami,  
20 they've asked that it be deferred.

21 CHAIRMAN TORRE: Thank you very much.

22 Being the case, we'll move to swear in the  
23 public. If anyone in the audience will be  
24 testifying today, please rise to be sworn in.  
25 Anyone who's going to speak today.

1 MS. KAUTZ: Someone for 546 Alhambra,  
2 whoever's speaking for them.

3 CHAIRMAN TORRE: Would you please stand up,  
4 sir.

5 MR. DIAZ: Sorry.

6 THE CLERK: Please raise your right hand. Do  
7 you swear to tell the truth, the whole truth and  
8 nothing but the truth?

9 MR. DIAZ: Yes, I do.

10 CHAIRMAN TORRE: Okay. So we're going to go  
11 first to local historic designation -- oh, I'm  
12 sorry. I'll be asking everybody for an excused  
13 absence for Alicia Bache-Wiig, who has requested we  
14 excuse her for being out of town, I believe.

15 Is there anybody -- who else is --

16 MS. SPAIN: And also John Fullerton.

17 CHAIRMAN TORRE: And John Fullerton.

18 MS. SPAIN: He called us and said he wouldn't  
19 be here, and I think we asked him to send an  
20 e-mail, and I don't think we've received it.

21 CHAIRMAN TORRE: So let's see if we can excuse  
22 those folks officially.

23 Make a motion for it.

24 MR. RODRIGUEZ: So moved.

25 CHAIRMAN TORRE: Is there a second?

1 MR. MENENDEZ: Second.

2 CHAIRMAN TORRE: All those in favor please say  
3 aye.

4 (ALL:) Aye.

5 THE COURT: All those against?

6 Thank you.

7 Okay. So the first item is Case file LHD  
8 Local Historic designation 2018-013, and this is a  
9 consideration of the local historic designation of  
10 the property at 2211 Segovia Circle, which is  
11 legally described as Lots 5 and 6, Block, 21, Coral  
12 Gables Section "B," according to the Plat thereof  
13 as recorded in Plat Book 5, Page 111 of Public  
14 Records of Miami-Dade.

15 MS. KAUTZ: Thank you. So before I get  
16 started I just wanted you all to know Elizabeth  
17 actually wrote the designation report. She's out  
18 today, so I'm presenting this on her behalf, so if  
19 is a bit clumsy, it's a little bit difficult to do  
20 a PowerPoint on someone else's material. I hope to  
21 get it as close as I can.

22 So that being said -- this is not the right --  
23 my notes are underneath the slide.

24 Aaron, is it possible to get the one -- the  
25 one that I'm looking at here, to have the notes,

1 the slide show, is that possible? I believe the  
2 other ones -- if it's not, I can wing it.

3 We're going to wing it so this may be really  
4 clumsy.

5 This is the location of the single family  
6 residence that's in question. It is located on the  
7 north side of Segovia Circle on an  
8 irregularly-shaped lot. It was -- the property is  
9 comprised of actually two lots, but the house is  
10 solely built on the eastern -- southeastern most  
11 lot, and it is distinctive architectural type that  
12 was prevalent in the city in the 1920s, known as a  
13 Coral Gables cottage. It's a modest home that was  
14 designed with the features of the larger more  
15 prominent structures. And as you can see from this  
16 location map, it is just north of Segovia Plaza.

17 So this is a 1940s photo of the property.  
18 I've got nothing on this.

19 So it retains its high degree of integrity.  
20 Very little has changed. There was one small  
21 addition that was made to the rear of the property.  
22 This is the property as it is today. As you can  
23 see, very little difference.

24 This application for designation was received  
25 by the owner, so it's owner driven. So we're



1 appreciative of that.

2 Article 3, Section 3-1103 of the Coral Gables  
3 Zoning Code-Criteria for designation of historic  
4 landmarks or historic districts states that a local  
5 historic landmark must have significant character,  
6 interest or value as part of the historical,  
7 cultural, archeological, aesthetic or architectural  
8 heritage of the city, state or nation.

9 For designation purposes a property must only  
10 meet one of these criteria.

11 2211 Segovia Circle is eligible as a historic  
12 landmark based on the following four significant  
13 criteria: First off, in the historical cultural  
14 significance category, it exemplifies the  
15 historical, cultural, political, economic or social  
16 trends of the community.

17 In terms of architectural significance, it  
18 portrays the environment in an era of history  
19 characterized by one or more distinctive  
20 architectural styles and embodies those  
21 distinguishing characteristics of an architectural  
22 style, or period or method of construction, and it  
23 also contains elements of design, detail, materials  
24 or craftsmanship of outstanding quality or which  
25 represent a significant innovation or adaptation to

1 the South Florida environment.

2 This single family residence built in 1925  
3 exemplifies Merrick's vision and goal of a planned  
4 Mediterranean-themed community whose architecture  
5 was adapted to the Southern Florida climate. This  
6 one-story residence was originally designed as a  
7 two-bedroom home with a two-story attached garage  
8 as well as a screened front porch and a rear  
9 sleeping porch.

10 As I said, it sits on two interior lots and it  
11 includes many prominent and defining features of  
12 the Mediterranean Revival style.

13 I'm not sure that you'll be able to see that.

14 Aaron, if it's too hard, it's okay. I can  
15 deal. Thanks.

16 So the property at 2211 Segovia Circle was  
17 permitted in 1925 in December, likely built the  
18 following year. It was Permit No. 1942 in the  
19 city. The architect was the Architectural Service  
20 Bureau, which typically is a plan, it's a catalog  
21 plan company, backed by one architect.

22 The owner was T.N. Heath and the builder was  
23 Ogden Development Company.

24 So Coral Gables Development is broadly divided  
25 into three major historic periods: The initial

1 planning boom and development, the Florida land  
2 boom, all this prior to the hurricane of 1926.  
3 Then there's the aftermath of the 1926 hurricane  
4 the Great Depression, the New Deal/Wartime activity  
5 from 1927 to roughly 1944 and, the Post World War  
6 II and modern periods, which is 1945 to roughly  
7 1963.

8 This home was built during the Gables boom  
9 period and is emblematic of the style that George  
10 Merrick was trying to create within the city.

11 So this is a Frank Button plan that was  
12 designed in 1921, one of the earliest that we have  
13 when the city was being laid out. It's based on --  
14 largely on the rows in the plantation, the planting  
15 rows which made up the grid. As you can see the  
16 area outlined in red is Coral Gables Section B.  
17 It's one of the earliest sections and it  
18 encompasses the Merrick homestead, which is just  
19 above the red line, the larger plat just above the  
20 red line.

21 This is a blow-up of the B section with the  
22 block of Segovia Circle in red that you can see  
23 there. This like I said, this was one of the  
24 earliest sections. It was nearest to Coral Way,  
25 which is a major thoroughfare. It was part of just

1 north of Segovia Plaza, which was one of 14 plazas  
2 and entrances that were planned; only eight were  
3 built.

4 So it had a pretty significant location right  
5 off the golf course. This area was very heavily  
6 built out in the 1920s and '30s which you'll see in  
7 a second, and the below picture is an early photo  
8 of Segovia Plaza.

9 So the photo -- or the map on the left shows  
10 you the blue are all the pre-1935 single family  
11 residences. So as you can see, it was atypically  
12 rather very built out in the 1920s and 1930s.

13 To the rear -- I mean, to the bottom is the  
14 1948 aerial photo, which again it's pretty densely  
15 populated at that point. And if you'll note to the  
16 bottom right of the screen is a largely commercial  
17 area, which doesn't get built out until the '50s  
18 and the '70s.

19 Again, here's a 1957 photo on the left. The  
20 area's starting to get more built out and retains  
21 most of its context. It mostly was built prior to  
22 1970. You can see the newer construction with the  
23 white roofs. It's typically the 1950s residences.  
24 And to the right, right bottom corner is the  
25 current context today where it is all completely

1       built out.

2               So what's interesting about this home, as I  
3       noted earlier, it is -- it was designed in a  
4       catalog plan. From 1900 to 1940 over 100 companies  
5       sold mail order architecture services nationwide,  
6       one of them being Sears, Montgomery Ward, and lots  
7       of big companies sold plans, and then later on they  
8       also sold building materials so you could build the  
9       homes, and a lot of places, they came also as kits  
10      where you could actually put them together  
11      yourself. So these homes typically catered to  
12      middle class, two or three-bedroom homes of the  
13      smaller scale.

14             In 1914 the Architects Small House Service  
15      Bureau was established by a group of architects in  
16      order to try to destabilize the catalog companies.  
17      They wanted to emphasize the need for professional  
18      design even in the smallest of houses. They didn't  
19      have much of an impact, and by the mid-'20s in  
20      order to compete with the catalogs, certain  
21      architects had begun to individually produce their  
22      own catalog homes that catered to specific  
23      localities, and this was the case in this  
24      particular home.

25             It was designed according to Architectural

1       Service Bureau's Tropical Home Plan No. 1254. The  
2       architect behind that bureau was Howard D. Fiedler.  
3       The title block to the plans you can see on the  
4       right. You can see where it says Plan No. 1254,  
5       and on the bottom are newspaper articles that we  
6       found that show the different areas they were  
7       working and how much you could buy plans for.

8               Also, attached to your packets in the back are  
9       paved specifications that didn't necessarily come  
10      with the plans for Segovia, but they came with  
11      another Gables house, just one page of  
12      specifications that said this is what the walls are  
13      and this is what the windows are, and this is -- it  
14      was very simple.

15             So the house was defined Mediterranean Revival  
16      style. Its characteristics that it embodies, thick  
17      masonry walls keeping the home cool, light textured  
18      stucco exterior walls reflecting the sun's heat,  
19      varied windows that provide much needed ventilation  
20      and light in this tropical environment, rectilinear  
21      floor plans, varied massing and projecting front  
22      plains, variety of roof types and heights,  
23      distinctive large arched windows flanking the  
24      prominent tower chimney, wing walls on two sides,  
25      projecting front porch bay that was enclosed later

1 on, but it still was originally a front porch,  
2 arched openings framed from twisted columns,  
3 decorative grouped vents, barrel tile roof and  
4 coping, recessed windows with projecting sills. So  
5 this house has quite a lot of characteristics that  
6 it still retains.

7 So these are just different views of the  
8 house. We can see the different elements, the tile  
9 roof, you see the massing of the chimney, the  
10 beautiful one-and-a-half story arched windows on  
11 either side of the fireplace. You can see the two  
12 wing walls flanking the front projecting porch, the  
13 twisted columns, the triple arched windows, the  
14 front entry doors arched as well.

15 To the bottom right is the two-story garage  
16 building.

17 These are some more views where you see the  
18 fireplace with the arched openings on top that  
19 replicate the two down below, the grouped masonry  
20 vents. This is a view of the wing wall from the  
21 other side looking toward Segovia.

22 And, again, the arched front door. This is  
23 the -- this would be the southeast side on the  
24 right towards the garage, the two elevations  
25 looking both ways, and this is the side facing the

1 side lot, the pool, sort of walking backwards.

2 So for additions and alterations you can see  
3 that based on the original drawings, which it will  
4 note that they're mirrored, they're actually  
5 constructed reversed, so if you look at the two top  
6 photos, it is the same plan, it's just turned  
7 around.

8 And then the current photo below. Very little  
9 has changed in terms of the prominent elevations,  
10 and it does retain a high degree of integrity.

11 There's one small addition that was done to  
12 the rear in 1940, and for ease for you guys I have  
13 flipped the image on the left so that's how it was  
14 actually built, so the words are backwards, so just  
15 know I did that intentionally.

16 The blue box that you see on the right side is  
17 the screened porch, the original sleeping porch  
18 that was enclosed, and then to the rear of that is  
19 the orange box which was a 1940 addition.

20 Other alterations that occurred later on, that  
21 orange box was originally a laundry room that was  
22 converted into a library.

23 And so other alterations include replacing the  
24 windows. They went through three rounds of  
25 windows. In 1960 jalousies were installed. The



1 window on the west facade was converted into a  
2 door. At this time it was likely that the front  
3 porch and sleeping were enclosed.

4 In 1985 the jalousies were removed and  
5 replaced. Another window on the west facade was  
6 converted to a pair of French doors, and in 2009  
7 impact resistant windows and doors were installed.

8 You can see in the photograph in the drawing  
9 the change on the east facade of the window  
10 configuration, that there were two doors with a  
11 balconette with two smaller windows inside. The  
12 continuous sill still runs underneath. They just  
13 extended the windows. So that configuration is not  
14 original, probably done in 1960 or 1985.

15 The iron railings of the front porch were  
16 removed at some point, we don't know when. The  
17 construction of a four-foot concrete wall to  
18 enclose the side yard with wood gates in 1955.  
19 Pool deck and patio, 1987, and then other permits,  
20 miscellaneous for central air, roof replacement,  
21 paint, things like that.

22 So there's an attached garage on the rear of  
23 the property. It was designed actually not by the  
24 same Architectural Service Bureau, but by H.J.  
25 Pringle, however, it was included in the same

1 permit in 1942, and based on the drawings the way  
2 the hashmarks read it indicates that it was  
3 attached to an existing structure. So it was  
4 either built during the same time of construction  
5 as the existing house or shortly thereafter.

6 It was elaborately designed, and that  
7 structure has been altered through most of the  
8 house over the years.

9 This is the garage now compared to what the  
10 drawings show, so the green arrow in the photograph  
11 is where the arch door opening is. There's a very  
12 clear stucco delineation between the original  
13 texture and the enclosure. The blue arrow, there's  
14 a faux chimney stack that you see in the drawing  
15 with the window inside of it that rises above the  
16 roof edge. So that's no longer there, and we don't  
17 have a picture of it from an original photo, an  
18 early photo. But that indentation with the  
19 shoulder of the chimney stack that you see right  
20 behind the tree lets us know that it was at one  
21 time there.

22 Also there was a balconette that was removed  
23 that you can still see where the supports go into  
24 the wall with the red arrows.

25 So comparatively a few changes to the

1 character defining features of the main residence,  
2 retains a high degree of historic integrity. And  
3 we do recommend approval for historic designation.

4 I'll read the summary statement of  
5 significance quickly: Situated near the  
6 picturesque and prominent Segovia Plaza, this  
7 single-family residence sits on an  
8 irregularly-shaped lot in Coral Gables Section B.  
9 Built during the boom years it's an example of the  
10 Mediterranean Revival style homes that defined  
11 George Merrick's vision for the city.

12 Although the property's comprised of two lots,  
13 the home is built solely on one lot and typifies a  
14 distinctive architectural type that was prevalent  
15 in the city in the 1920s known as a Coral Gables  
16 cottage.

17 They were modest in size but were built with  
18 the same high quality construction features as  
19 other structures that shaped the new city in the  
20 early '20s.

21 Furthermore, this home is an example of a time  
22 when architects were producing catalog plans in  
23 order to upgrade the design of small homes. This  
24 home was built from Tropical Home Plan No. 1254  
25 purchased from the Architectural Bureau Service

1       whose primary designer was architect Howard  
2       Fiedler.

3               The two-story attached auxiliary structure was  
4       designed specifically for the site by architect  
5       H.J. Pringle as an addendum to the catalog plans.

6               The home retains a high degree of historic  
7       integrity and contributes to the historic fabric of  
8       the City of Coral Gables.

9               And the owner is in the audience.

10              Sorry about that --

11              CHAIRMAN TORRE: A question --

12              MS. KAUTZ: -- sure.

13              CHAIRMAN TORRE: -- for curiosity's sake, and  
14       I've never paid attention to this, but in your  
15       ownership history there's a gap, '96 and 2000, is  
16       that because you couldn't find that information, or  
17       is there something --

18              MS. KAUTZ: Yeah. Between what and what?

19              CHAIRMAN TORRE: '96 and 2000. This is  
20       curiosity.

21              MS. KAUTZ: I don't know the answer to that.

22              CHAIRMAN TORRE: Okay.

23              MS. KAUTZ: You all bought the house in 2000?

24              MR. BOSWEL: 2000.

25              MS. KAUTZ: I don't know. I can ask

1 Elizabeth.

2 CHAIRMAN TORRE: Is that normal that you guys  
3 skip?

4 MS. KAUTZ: No, not that. Usually we skip  
5 them earlier on if -- our permit records and the  
6 real estate cards that we have, the real estate  
7 cards only go back to 1940 and they're the most  
8 accurate tracking. If you look in the telephone  
9 books, because a lot of time it's by tenant and not  
10 by owner, so earlier to 1940 we tend to have gaps  
11 because the house is vacant, no one lives there, so  
12 later is not normal. So I will find out and we  
13 can -- if not we can amend it. It needs to be --

14 CHAIRMAN TORRE: It's not relevant for  
15 discussion, but just wanted to know.

16 MS. KAUTZ: Yeah.

17 CHAIRMAN TORRE: And when a bank takes over  
18 foreclosures, is that shown as a bank own?

19 MS. KAUTZ: Yes.

20 I will address that.

21 So you read it.

22 CHAIRMAN TORRE: Any comments before we close  
23 the public hearing? Any questions from the  
24 audience? Anybody want to speak up? If not, I'll  
25 close the public hearing and we can deliberate.

1 Any comments from the board?

2 You're ready to go home, I'll take a motion.

3 Get this going. Come on, Robert.

4 MR. PARSLEY: I like it.

5 MS. KAUTZ: It's a really great house.

6 MR. MENENDEZ: Excellent.

7 MS. KAUTZ: Thanks.

8 MR. MENENDEZ: I move to accept.

9 CHAIRMAN TORRE: Are you making a motion for  
10 approval?

11 MR. PARSLEY: Second.

12 CHAIRMAN TORRE: There's a second from  
13 Mr. Parsley. Any further discussion?

14 MS. KAUTZ: The report was far better than my  
15 presentation.

16 CHAIRMAN TORRE: Jessie, you can read roll.

17 THE CLERK: Mr. Ehrenhaft?

18 MR. EHRENHAFT: Yes.

19 THE CLERK: Mr. Silva?

20 MR. SILVA: Yes.

21 THE CLERK: Mr. Parsley?

22 MR. PARSLEY: Yes.

23 THE CLERK: Mr. Rodriguez?

24 MR. RODRIGUEZ: Yes.

25 THE CLERK: Ms. Thomson?

1 MS. THOMSON: Yes.

2 THE CLERK: Mr. Menendez?

3 MR. MENENDEZ: Yes.

4 THE CLERK: Mr. Torre?

5 CHAIRMAN TORRE: Yes.

6 Thank you for putting the house for  
7 designation. That was very nice.

8 Okay. So move to, this is item case file COA  
9 (SP) 2018-020. This is an application for the  
10 issuance of a special certificate of  
11 appropriateness for the property at 546 Alhambra  
12 Circle, a non-contributing resource within the  
13 Alhambra Circle District -- I'm sorry -- Alhambra  
14 Circle Historic District, and this is legally  
15 described as Lot 1 and west one half of Lot 2,  
16 Block 11, Coral Gables Section B according to the  
17 plat thereof recorded in Plat Book 5, Page 111 of  
18 the public records of Miami-Dade County.

19 So the application is requesting design  
20 approval for an addition to the existing residence  
21 and also interior and exterior alterations.

22 MS. KAUTZ: Thank you.

23 This is a location map. It's on the corner of  
24 Segovia Street and Alhambra Circle. The Alhambra  
25 Circle Historic District was designated in January

1 of 2008 comprised of properties from Le Jeune to  
2 Sevilla Avenue that abut Alhambra Circle.

3 This is considered a non-contributing resource  
4 within the district. It was constructed in 1958  
5 which was outside of the period of significance  
6 established for the district.

7 The applicant's requesting design approval for  
8 the construction of a second-story addition to the  
9 existing residence, some interior remodeling and  
10 minor exterior alterations. No variances were  
11 requested with the application.

12 The board of architects reviewed the property  
13 on October 11th. They did have comments. They're  
14 noted in your report, but those were addressed and,  
15 Carlos Mindreau, the city architect, did sign off  
16 on the changes. Most of them had to do with the  
17 columns of the terrace.

18 So we do have some conditions of approval,  
19 which we'll go over at the end, but there's a  
20 presentation to be made.

21 MR. DIAS: Good afternoon. My name is Alexis.  
22 I work for Kog Engineer. We originally were  
23 working in the design of a small addition to the  
24 second floor and the rear terrace of the property  
25 above an existing garage.



1           And, basically, let me see, so on top of the  
2       garage that we have in the back we are adding a  
3       second floor addition for a library, and we are  
4       going to do some internal improvement in the  
5       property adding an office on the second floor to  
6       gain an extra room on the second floor.

7           We hired an architect to continue to do the  
8       review as recommended by the historic. She's going  
9       to take care of the rest of the project in terms of  
10      architecture design, and we're going to continue  
11      with the structural part of the project.

12          As you can see here, right now they have in  
13      the west elevation we can see there's now an awning  
14      that's going -- that's the actual location we're  
15      going to do the addition. In the south elevation  
16      see the arbor view in the existing terrace, open  
17      terrace that they have out there. So basically  
18      we're going to enclose that area.

19          In the front north elevation we're going to  
20      replace an existing wing on top of the door, it's  
21      not existing, it's like an existing detail that  
22      they have there. We're going to replace it with a  
23      window, the circular window, and we're going to try  
24      to keep as much as possible of the existing  
25      elements to not modify any historic article.

1           Okay. Basically it's very simple, it's not --  
2       we're going to have their bathroom and a balcony.  
3       Here we can see that we have a balcony with equally  
4       distributed columns with a window and a door. The  
5       owner wants to have access from the interior of the  
6       house, the second floor, to that balcony without  
7       having to go through the library. So that's why he  
8       added a door there.

9           Here we can see the east elevation. We have a  
10      small window that's going to be for the bathroom  
11      that we are proposing there. The rest -- and we  
12      are relocating the window that is right now in the  
13      bathroom that we have. I don't know if I can point  
14      it out, but the big window, a single hung window we  
15      have enlarged on the right side of a narrow window,  
16      it's a window we are proposing for a bathroom so we  
17      do have some light in that bathroom there.

18           Here we have see the existing floor plan and  
19      the proposed floor plan. And this is the proposed  
20      second floor. We can see that we're adding -- if  
21      you see existing, we are adding an office in the  
22      center and that's the reason why we're opening a  
23      circular window in the front of the property to  
24      have some light into the office.

25           On the rear, we can see the library room with

1 a bathroom and the balcony.

2 We are going to try to maintain all the  
3 existing elements in the windows to provide  
4 consistency in the rest of the house. The board of  
5 architecture and the historic recommended we review  
6 the roof slope, so we're going to make sure to  
7 match the existing roof slope as well.

8 And she mentioned something about coping, we  
9 have to determine what type coping because it's  
10 going to stone or something that's going to be  
11 matching with the style of the house.

12 It's very simple. It's just a small addition  
13 on the second floor.

14 Excuse me my pronunciation. I did the best.

15 MS. KAUTZ: Do you have any questions?

16 MR. SILVA: Yeah, I had a quick question.

17 That circular window on the front being inserted,  
18 is a different proportion than the existing, I  
19 guess, stucco trim piece. What's staff's opinion  
20 on that? Is there like a structural impediment  
21 leaving in the same size or?

22 MS. KAUTZ: I don't believe so. I think they  
23 could leave it the same size. The reason they're  
24 adding it is because they're making that into a  
25 bedroom/library space, so it could be the same

1 size. Absolutely. It's drawn with the same  
2 detailing to be reapplied, so I don't know why they  
3 couldn't just fit it into the original opening.

4 MS. THOMSON: It looks like it's smaller, the  
5 proposed window looks smaller.

6 MS. KAUTZ: Uh-huh.

7 MS. THOMSON: Okay.

8 MR. DIAS: We can make sure it matches the  
9 proposed.

10 MR. SILVA: Yeah, I think that will be better  
11 in keeping with the original spirit of the house,  
12 especially since it's on the front facade and  
13 really like a focal point of the front facade to  
14 keep the same proportions of that opening if it's  
15 possible.

16 MS. KAUTZ: I'd hoped the architect was going  
17 to be here as well, but apparently no. So for our  
18 comments, no information was provided on the coping  
19 material on the balcony. We'd like to see the  
20 material before that happens.

21 MR. PARSLEY: Can I make a comment on it?

22 MS. KAUTZ: Sure.

23 MR. PARSLEY: I don't see any stone on the  
24 picture, like it's just applied stucco bands. Why  
25 don't we just have applied stucco bands?

1 MS. KAUTZ: I'm completely fine with that.

2 MR. PARSLEY: And I'm not sure you need the  
3 little half ogee, a simpler block molding looks  
4 like the house might be more appropriate.

5 MS. KAUTZ: Where are you looking?

6 MR. PARSLEY: Looking at sheet seven, page 7.  
7 The little molding for the cap of the balcony where  
8 the column's base sits on. You got that little  
9 ogee, what they called the molding. It doesn't do  
10 much for me. I don't see it anywhere else in the  
11 building. Not sure it goes with the colonial  
12 theme, but minor point.

13 MS. KAUTZ: I don't have an A-7 for some  
14 reason.

15 There we go. Got it.

16 Okay. Window and door muntins to be high  
17 profile. The new windows at the south and west  
18 elevation are not drawn as if they're single hung  
19 windows. I believe they're intended to be, they  
20 should be.

21 MR. DIAS: Yeah, they're single.

22 MS. KAUTZ: The columns are noted to be clad  
23 in either wood or aluminum. We want them clad in  
24 wood with a complete blown-up elevation of what the  
25 details look like with the radii and all of that

1 provided in the permit set.

2 Wall coping material should be stucco, I agree  
3 with that. The roof pitch, if you look at both the  
4 roof plan and the rear elevation, which is really  
5 difficult to see on this drawing, but if you look  
6 on the ones that were provided to you, there's a  
7 slight deviation on roof pitch from the existing  
8 and the proposed addition, so it makes for a really  
9 awkward condition right here.

10 Okay. So they should be the same.

11 MR. DIAS: It's the same.

12 MS. KAUTZ: There are two things that are  
13 drawn flanking the window on the west elevation on  
14 the terrace. I don't know what they are, I'm  
15 guessing they're supposed to be lights.

16 MR. DIAS: Those are lights.

17 MS. KAUTZ: Okay. Then they need to be drawn  
18 properly and specked out so we can see what they  
19 are. But otherwise that's it.

20 MR. EHRENHAFT: May I ask another question,  
21 please?

22 MS. KAUTZ: Sure.

23 MR. EHRENHAFT: The columns on the front  
24 facade, I'm not sure of their style, but they're  
25 well detailed. If you go to A-7, which is just a

1 view of the side of the balcony, those columns in  
2 that drawing, I don't know whether this is just a  
3 generic drawing that says this is a column, or  
4 whether they're going to be simple like that. But  
5 I --

6 MS. KAUTZ: I think --

7 MR. EHRENHAFT: -- was thinking when I was  
8 reading this that they were very simple and that  
9 would be a way to differentiate the new columns and  
10 the new construction from the original.

11 MS. KAUTZ: I believe that they are intended  
12 to be, you know, proportional traditional columns  
13 but much simpler. What you don't see on this board  
14 of architects is the entire rest of this elevation  
15 sheet, the full size set. A couple of members of  
16 the board of architects drew the full detail with  
17 the capital and the base. So what you see now is  
18 the reflection of it being edited to be more  
19 realistic.

20 MR. EHRENHAFT: Okay.

21 MS. KAUTZ: So that's one of the reasons we  
22 asked for specific details of what that  
23 construction looks like so that it turns out to not  
24 look wrong.

25 Does that make sense?

1 MR. EHRENHAFT: Yes.

2 MS. THOMSON: So we don't have these detailed  
3 drawings that you're talking about?

4 MS. KAUTZ: They'll get it fleshed out in  
5 permitting. This is just an indication that it's a  
6 square column with wood cladding and with the  
7 proper detailing. It will go back to BOA for  
8 final, and the person who reviewed this at  
9 preliminary will definitely make sure it's correct.  
10 It's Callum Gibb.

11 MR. EHRENHAFT: And will it come back to you  
12 for final approval?

13 MS. KAUTZ: Yes.

14 MR. EHRENHAFT: Administratively.

15 MS. KAUTZ: Yes, and if we're not satisfied,  
16 then we'll kick them back.

17 MR. EHRENHAFT: Okay.

18 CHAIRMAN TORRE: Is Callum --

19 MS. KAUTZ: Uh-huh. He's on the board of  
20 architects. He was one of the two reviewers who  
21 drew the detailed -- yeah.

22 CHAIRMAN TORRE: More questions?

23 MR. SILVA: No. I would make a motion.

24 CHAIRMAN TORRE: Let me close the public  
25 hearing.



1           Anybody else want to say anything else? We're  
2   good?

3           Okay. We're going to close the public  
4   hearing, so proceed.

5           MR. SILVA: So I will move approval with staff  
6   conditions and the added condition that staff  
7   review the window -- the new circular window over  
8   the front entry as well.

9           MS. KAUTZ: Did you want to incorporate  
10   anything from Robert?

11          MR. SILVA: And, yes, for number -- for staff  
12   condition regarding providing material for the  
13   terrace wall coping, that that material be stucco  
14   to match the rest of the house.

15          MS. KAUTZ: Okay. And you want the circular  
16   window in the front to match the current size; is  
17   that right?

18          MR. SILVA: (Nods.)

19          MS. KAUTZ: Okay.

20          MR. MENENDEZ: I second.

21          CHAIRMAN TORRE: Great. Any further  
22   discussion?

23          MS. THOMSON: What is the current size of that  
24   window in the front?

25          MS. KAUTZ: It's -- I don't believe it's

1 indicated. It's bigger than what's shown on the  
2 proposed window, so they'll --

3 MS. THOMSON: I'm having a hard time wrapping  
4 my hands around this one. I'm not sure why. I  
5 guess because there's so much that we don't know.

6 MS. KAUTZ: I mean, they have the measured  
7 drawings, it was built in '58, so they should have  
8 the drawings of what the dimensions are of this,  
9 but because they were going to eliminate it, they  
10 didn't know the current size.

11 CHAIRMAN TORRE: I think we're ready for roll  
12 call.

13 THE CLERK: Mr. Rodriguez?

14 MR. RODRIGUEZ: Yes.

15 THE CLERK: Ms. Thomson?

16 MS. THOMSON: Yes.

17 THE CLERK: Mr. Ehrenhaft?

18 MR. EHRENHAFT: Yes.

19 THE CLERK: Mr. Silva?

20 MR. SILVA: Yes.

21 THE CLERK: Mr. Parsley?

22 MR. PARSLEY: Yes.

23 THE CLERK: Mr. Menendez?

24 MR. MENENDEZ: Yes.

25 THE CLERK: Mr. Torre?

1 CHAIRMAN TORRE: Yes.

2 Thank you very much.

3 MS. SPAIN: So that's it.

4 CHAIRMAN TORRE: I have an item that I came up  
5 with.

6 MS. SPAIN: Uh-oh.

7 CHAIRMAN TORRE: No. I was going to talk to  
8 you about, but I think I'll share it because it's  
9 regarding windows. Can I get into it now? Do you  
10 have anything else you want to add?

11 MS. SPAIN: No.

12 CHAIRMAN TORRE: So I was looking to find a  
13 window for a house that -- a historic house that  
14 we're designing. I wanted to do a 36-inch, maybe  
15 four feet that looked like a double casement,  
16 preferably a double casement looking thing. And  
17 obviously we always talk about the ones that split  
18 in the middle. Because when the architect drew the  
19 double CGI, for example, the lights were so small  
20 it didn't look good and were kind of tiny.

21 So I started looking around and doing some  
22 research, I drove all around Alhambra Circle and  
23 the many places that were building. But I did find  
24 one window that was interesting, and that is in the  
25 corner of North Greenway and South Greenway. North

1 Greenway comes down --

2 MS. SPAIN: On the --

3 CHAIRMAN TORRE: On the bottom right, on the  
4 bottom corner -- it's actually on South Greenway.  
5 It's being rebuilt.

6 MS. SPAIN: On the east corner?

7 MS. KAUTZ: Two-story colonial.

8 CHAIRMAN TORRE: The two-story colonial, I  
9 think.

10 In that window, and I saw it again in  
11 Pinecrest during my weekend of research, is a  
12 window that looks like split in the middle and it  
13 has in the middle a big thick divider, and since  
14 the tag of that window was on the inside and I  
15 couldn't get in, I don't know what brand window it  
16 is.

17 MS. SPAIN: We can find out for you.

18 CHAIRMAN TORRE: And then I saw it in  
19 Pinecrest again with the tag on the inside. I'm  
20 thinking it's the same window. It has a raised  
21 muntin, but the raised muntin is sort of smooth, it  
22 doesn't have an ogee, per se, it has just a --

23 MS. SPAIN: Shallow?

24 CHAIRMAN TORRE: It's just a straight more  
25 clean, clean relief.

1 MS. KAUTZ: For the double?

2 CHAIRMAN TORRE: No. The whole window --  
3 whatever window that is, brand is an -- it has a  
4 raised muntin, but that raised muntin is clean.  
5 And I don't know what brand window it is, and I  
6 obviously should know this, it's my business.

7 But here's the window, and it's very heavy in  
8 the middle.

9 MR. PARSLEY: Is there a finder's fee?

10 CHAIRMAN TORRE: That middle is a piece that's  
11 added.

12 MR. SILVA: But you can do an adhered --

13 CHAIRMAN TORRE: Yeah, but find one that does  
14 the right job. This is the one that I thought and  
15 this was a really pronounced middle.

16 MS. KAUTZ: It's got a pyramid.

17 MS. SPAIN: Does it have a double on it?

18 CHAIRMAN TORRE: No. It's one piece that's  
19 added, and it really makes that window look like a  
20 double.

21 MS. SPAIN: Oh, yeah.

22 MR. EHRENHAFT: Is this window then hinged  
23 only on one side and it's for security --

24 CHAIRMAN TORRE: Exactly, but --

25 MS. SPAIN: We do that a lot for egress

1 windows because sometimes the true casements that  
2 open up just don't need it, so we allow one big one  
3 to swing.

4 CHAIRMAN TORRE: I don't know if it's custom  
5 or what, but -- and then you see the ogees don't  
6 exist in the...

7 I couldn't get in the house.

8 MS. SPAIN: Well, thank goodness.

9 CHAIRMAN TORRE: The tag was on the inside. I  
10 was looking for the owner. I was trying to knock  
11 on the door, but I couldn't get in. It was a  
12 weekday -- I mean, a weekend. If you can figure  
13 out --

14 MS. SPAIN: We'll find out what -- we will.  
15 We'll tell you and then we'll bring it back to the  
16 board.

17 CHAIRMAN TORRE: We all would love to know  
18 that because this, you know, obviously a question  
19 we all have here. And I saw it in the Pinecrest in  
20 a double casement that really still looked pretty  
21 accurate and functioned as a double casement, and  
22 it was really a lot of glass.

23 MS. KAUTZ: CGIs got it. It's not straight,  
24 flat, it's got a little indent.

25 CHAIRMAN TORRE: And they can do that in the

1 middle?

2 MR. SILVA: There could be that. There could  
3 be that --

4 CHAIRMAN TORRE: I have not ever seen that.

5 MS. KAUTZ: A thicker one in the center that  
6 looks like there's two.

7 CHAIRMAN TORRE: So here's the thing, if  
8 anybody wants to do some research on windows, right  
9 now there's a house on Alhambra Circle, it's a  
10 corner house, pretty significant old house being  
11 reconstructed. So down below on the ground floor  
12 there's CGI Sentinel and CGI Estate Series, and the  
13 Sentinel is as flat as it gets. It's still raised  
14 muntins, and then the Estate Series is really  
15 pronounced, and they're using both windows.

16 MS. SPAIN: Is this on Alhambra on a corner?

17 CHAIRMAN TORRE: Yes.

18 MS. SPAIN: Oh, we know that house.

19 CHAIRMAN TORRE: Right. But they're using  
20 both -- one's a raised muntin, but one's a flat  
21 raised muntin.

22 MS. SPAIN: That was a mistake.

23 CHAIRMAN TORRE: Is it really?

24 MS. SPAIN: Yes. We were out there yesterday.

25 CHAIRMAN TORRE: They're both installed, and

1 I'm like why did they install both type windows.  
2 One's a cheaper window and one's a more expensive  
3 one.

4 MS. KAUTZ: They have three.

5 CHAIRMAN TORRE: And I did price the -- yes, I  
6 saw that. Wow.

7 MS. SPAIN: And then they have the Sentinel,  
8 which is raised.

9 CHAIRMAN TORRE: But it's still very flat.  
10 It's not a lot of raised.

11 MS. SPAIN: And then they have the colonial  
12 raised. And then they have the regularly raised  
13 one.

14 Yeah, we're having discussions with them.

15 CHAIRMAN TORRE: Are you really?

16 MS. SPAIN: Yes.

17 I have a few things. As you all know, our  
18 department is a historical resources and cultural  
19 arts, so we've had several art installations this  
20 month, we've been busy on that side of the  
21 department. There was a really wonderful event,  
22 Midsummer Night's Dream, R&R Studios on Balboa  
23 Plaza. So that's been installed and is finished.

24 There is the "Sival Pache" on Giralda Plaza.  
25 There's actually three Carrera sculptures on the



1 east end and one on the west end on Ponce, that's  
2 the "Coral Forest" and "Secrets of the Sea," so you  
3 should go see that.

4 When you're there you can look up and see the  
5 "Sunlit Sky" that the Economic Development did.  
6 What's interesting about that is the noise it  
7 makes. I mean, you really have to go into the  
8 space and listen to it. It rustles like trees.

9 Anyway, and then we also have an Art Basel  
10 installation by Hank William Thomas, "The Truth Is  
11 I Welcome You," that is speech bubbles attached to  
12 poles on Miracle Mile. There are art benches  
13 around the city, one on Miracle Mile, one at the  
14 Venetian Pool, one at JC Park, and one on Grand  
15 Avenue. So that's really fun.

16 And the city has purchased those and so we'll  
17 be doing permanent installation of those, possible  
18 not in those locations, but we'll figure that out.  
19 So we've been having fun.

20 That's all I have. Have a wonderful holiday.

21 MS. THOMSON: What's the update on the weed  
22 fountain, you know, the flower thing?

23 MS. SPAIN: Oh. Well, I know that they're  
24 working on getting the misting started.

25 MS. THOMSON: Yeah.

1 MS. SPAIN: That's all I know. And they  
2 landscaped around it.

3 MS. THOMSON: Yeah, I noticed they put the  
4 landscaping, but I hadn't seen any mist come out of  
5 it.

6 MS. SPAIN: No, you won't for a while.

7 MS. THOMSON: Okay.

8 MS. SPAIN: That's all I have.

9 CHAIRMAN TORRE: Thank you. If that's the  
10 case, motion for adjournment.

11 MR. PARSLEY: Move to adjourn.

12 MR. RODRIGUEZ: Second it.

13 CHAIRMAN TORRE: All those in favor?

14 (ALL:) Aye.

15 MS. KAUTZ: See you next year.

16 (The meeting concluded at 4:50 p.m.)  
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25

## 1 REPORTER'S CERTIFICATE

2  
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25