

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

July 20, 2017
Thursday
4:00 p.m.

B E F O R E:

VENNY TORRE, Chairperson
ALEJANDRO SILVA, Vice-Chairperson
BRUCE EHRENHAFT
JOHN P. FULLERTON
ALBERT MENENDEZ
ROBERT PARSLEY
RAUL R. RODRIGUEZ

ALSO PRESENT:

DONA M. SPAIN
KARA KAUTZ
ELIZABETH GUIN
MIRIAM S. RAMOS, ESQ.
YESENIA DIAZ

TRANSCRIPT OF PROCEEDINGS

1 (Thereupon, the following proceedings were had:)

2 MS. SPAIN: I believe the first order of
3 business is to appoint a chair.

4 MS. RAMOS: It's just two members not coming.
5 We should vote whether they're excused.

6 MS. SPAIN: Yes, I know that. We also need to
7 vote on a chair. Someone make a motion on a
8 vice-chair. Since this is a new session.

9 CHAIRMAN TORRE: I'll continue. I don't mind
10 but -- it's up to you guys.

11 MR. EHRENHAFT: He's doing a good job. I
12 nominate Venny Torre.

13 MS. SPAIN: Okay.

14 MR. SILVA: I'll second that.

15 CHAIRMAN TORRE: I ask for all those in favor to
16 please say "aye."

17 (Board members reply "aye.")

18 CHAIRMAN TORRE: I say "aye."

19 MS. SPAIN: Perfect. And I think we need a
20 vice-chair, also.

21 CHAIRMAN TORRE: Okay. And I'll -- I can
22 nominate. Can I nominate?

23 MS. SPAIN: Can he nominate? Can he make a
24 nomination as a chair?

25 MS. RAMOS: He can make a nomination, but not

1 move it.

2 MR. PARSLEY: Well, I'll nominate.

3 MS. SPAIN: Okay.

4 MR. PARSLEY: I'll nominate Mr. Silva.

5 MR. FULLERTON: Second.

6 CHAIRMAN TORRE: All those in favor please say
7 "aye."

8 (Board members reply "aye.")

9 MR. SILVA: Thank you.

10 MS. SPAIN: That was easy.

11 CHAIRMAN TORRE: That was easy.

12 MS. SPAIN: Now, I was going to do this at the
13 end of the meeting, but we also need -- the board as
14 a whole needs to recommend to the city commission a
15 member, that's John Fullerton for the board as a
16 whole member, that needs to be a registered
17 architect. And so I would ask that you reappoint him
18 as a board member.

19 CHAIRMAN TORRE: Absolutely. I'll nominate John
20 Fullerton to remain on the board as the architect.

21 MR. SILVA: I'll move that John Fullerton is our
22 appointee to the board.

23 CHAIRMAN TORRE: Do I hear a second?

24 MR. PARSLEY: Second.

25 CHAIRMAN TORRE: All those in favor please say

1 "aye."

2 (Board members reply "aye.")

3 CHAIRMAN TORRE: All those against?

4 (No response.)

5 CHAIRMAN TORRE: Thank you.

6 MS. SPAIN: Perfect.

7 MR. FULLERTON: Thank you.

8 CHAIRMAN TORRE: Okay. Ready to begin? We
9 shall proceed.

10 MS. SPAIN: Now, if you'd like to excuse the two
11 members.

12 CHAIRMAN TORRE: Yes. I need to first --

13 MS. SPAIN: You should have e-mails.

14 CHAIRMAN TORRE: -- attach the names -- say
15 everybody's name correctly.

16 Raul, your last name?

17 MS. RODRIGUEZ: Rodriguez.

18 CHAIRMAN TORRE: Rodriguez. I can't forget
19 that.

20 MS. SPAIN: Yes. Welcome, Mr. Rodriguez. This
21 is your first --

22 CHAIRMAN TORRE: Tell me how to say your last
23 name, Bruce.

24 MR. EHRENHAFT: Ehrenhaft.

25 CHAIRMAN TORRE: Ehrenhaft.

1 Raul, who appointed you?

2 MS. RODRIGUEZ: The mayor.

3 CHAIRMAN TORRE: All right. Let's begin. Let
4 me make sure I have the minutes from the previous
5 meeting.

6 MS. SPAIN: They're verbatim. They're thick.

7 CHAIRMAN TORRE: June 15. Okay. All right.
8 We'll call the meeting to order.

9 Good afternoon and welcome to the regularly
10 scheduled meeting of the City of Coral Gables
11 Historic Preservation Board. We are residents of
12 Coral Gables that are charged with the preservation
13 and protection of historic architecturally worthy
14 buildings, sites, neighborhoods and artifacts which
15 impart a distinct historical heritage of the city.

16 The board is comprised of nine members, seven of
17 whom are appointed by the commission and one by the
18 city manager. The ninth is selected by the board,
19 confirmed by the commission. Five members of the
20 board constitute a quorum and five affirmative votes
21 are necessary to adopt any motion.

22 Lobbyists. Administration schedule says that
23 any person who acts as a lobbyist pursuant to the
24 City of Coral Gables Ordinance No. 2006-11 must
25 register with the city clerk prior to engaging in

1 lobbying activities or presentations before city
2 staff, boards, committees and/or the city commission.
3 A copy of the ordinance is available in the office of
4 the city clerk. Failure to register and provide
5 proof of registration shall prohibit your ability to
6 present to the Historic Preservation Board.

7 Applications under consideration this afternoon.

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

1 Presentations made to this board are subject to
2 the city's False Claim Ordinance, Chapter 39 of the
3 City of Coral Gables City Code.

4 I now officially call the City of Coral Gables
5 Historic Preservation Board meeting of July 20, 2017
6 to order. The time is 4:10. Present today to my
7 left, Mr. Raul Rodriguez, Mr. Robert Parsley,
8 Mr. Alejandro Silva. Albert Menendez, Mr. John
9 Fullerton, Mr. Bruce Ehrenhaft.

10 Next item on the agenda is the approval of the
11 minutes of the meeting held on June 15, 2017. Are
12 there any corrections, any changes or corrections?

13 MR. FULLERTON: I have one small correction.

14 CHAIRMAN TORRE: Okay.

15 MR. FULLERTON: It's on page 12, line 15, of
16 esteemed parking director is Kevin Kinney, not
17 Kidney.

18 CHAIRMAN TORRE: Correct. All right. Is there
19 a motion for that correction?

20 MR. PARSLEY: We know the one person who read
21 the minutes.

22 CHAIRMAN TORRE: I read the minutes. It was so
23 long ago.

24 MR. FULLERTON: I thought you'd be impressed.

25 CHAIRMAN TORRE: That's very impressive. Is

1 there a motion for the correction?

2 MR. SILVA: Yes. I'll move approval of the
3 correction.

4 CHAIRMAN TORRE: Is there a second? Albert, you
5 moved that. Second?

6 MR. PARSLEY: Second.

7 CHAIRMAN TORRE: There's a second. All those in
8 favor of approving the minutes, please say "aye."

9 (Board members reply "aye.")

10 CHAIRMAN TORRE: All those against?

11 (No response.)

12 CHAIRMAN TORRE: Thank you.

13 MS. SPAIN: I'm very impressed that you read
14 through these minutes.

15 MR. FULLERTON: It only shows that I read up to
16 page 12.

17 MS. SPAIN: I see.

18 MR. FULLERTON: But yes.

19 CHAIRMAN TORRE: The notice --

20 MR. FULLERTON: The last time, but yeah.

21 CHAIRMAN TORRE: Notice regarding applications.
22 Please be advised that this board is a quasi-judicial
23 board and that the items on the agenda are
24 quasi-judicial in nature, which requires the board
25 members to disclose all ex-parte communications.

1 Ex-parte communication is defined as any contact,
2 communication, conversation, correspondence,
3 memorandum or other written or verbal communication
4 that takes place outside a public hearing between a
5 member of the public and a member of the
6 quasi-judicial board regarding matters to be heard by
7 the quasi-judicial board. If anyone has made any
8 contact with a board member, when the issue comes
9 before the board, the member must state on the record
10 the existence of the ex-parte communication, the
11 party who originated the communication, and whether
12 the communication will affect the board member's
13 ability to impartially consider the evidence to be
14 presented regarding the matter.

15 Does anybody on the board have such
16 communication to disclose at this time?

17 MR. SILVA: No.

18 CHAIRMAN TORRE: I failed to excuse or ask for
19 excusals for Mrs. --

20 MR. SILVA: Bache-Wiig.

21 MS. SPAIN: There's --

22 CHAIRMAN TORRE: Bache-Wiig.

23 MS. SPAIN: And Jan Thomson.

24 CHAIRMAN TORRE: And Mrs. Thomson.

25 MS. SPAIN: You don't have that in front of you.

1 CHAIRMAN TORRE: Correct. Okay. This is
2 something else.

3 Do I have a motion for excusal of the two board
4 members?

5 MR. FULLERTON: So moved.

6 CHAIRMAN TORRE: Is there a second?

7 MR. MENENDEZ: Second.

8 CHAIRMAN TORRE: All those in favor, please say
9 "aye."

10 (Board members reply "aye.")

11 CHAIRMAN TORRE: All those against?

12 (No response.)

13 CHAIRMAN TORRE: Thank you.

14 All right. So is there any deferrals today,
15 Dona?

16 MS. SPAIN: No.

17 CHAIRMAN TORRE: Okay. What am I seeing here?
18 Because I haven't had a chance to read these.

19 MS. SPAIN: I'll read those into the record. I
20 believe you're looking at the e-mails on one of the
21 items.

22 CHAIRMAN TORRE: These are for a specific
23 project?

24 MS. SPAIN: Yes.

25 CHAIRMAN TORRE: Okay. All right. So let's go

1 to the first item today. This is Case File LHD --
2 I'm sorry.

3 MS. SPAIN: We need to swear the witnesses.

4 CHAIRMAN TORRE: My bad.

5 MS. SPAIN: Not on the script.

6 CHAIRMAN TORRE: All those who will be speaking
7 today, please stand up to be sworn in.

8 (Thereupon, audience members were sworn in by
9 the secretary.)

10 CHAIRMAN TORRE: We're back. Begin. Case File
11 LHD 2017-009 is the consideration of the local
12 historic designation of the property at 2320 Segovia
13 Circle, legally described as Lots 16 and 17, Block
14 22, Coral Gables Section B, according to the Plat
15 thereof, as recorded in Plat Book 5, page 111 of the
16 public records of Miami-Dade County.

17 MS. SPAIN: So before I turn this over to
18 Elizabeth Guin to do the presentation of the
19 designation report, I'd like to read into the record
20 some e-mails that we received. When we present
21 designations to this board, we post the property,
22 actually put a stake on with the information about
23 the board meeting. We place an advertisement in the
24 newspaper. And we also send notices out to a
25 thousand feet radius on the property.

1 So we received three e-mails. The first is from
2 Brett Gillis. And so, "Dear Mrs. Spain and the
3 Historic Preservation Board. The Villagers, Inc. was
4 founded in 1966 to save the Douglas entrance that was
5 slated for demolition at the time and has grown to be
6 an organization of over 200 preservation-minded
7 individuals. The Villagers are dedicated to the
8 restoration and preservation of historic sites. The
9 character of a city, town or village is often defined
10 by the style and look of the structures within it.
11 Historic places are worth saving because they link us
12 with our past and help us understand who we are.
13 They tell a community where it came from and what it
14 achieved. Historic buildings and sites make our
15 communities more interesting and attractive.

16 "2320 Segovia Circle is a significant structure
17 that contributes to the overall fabric of Coral
18 Gables and with its warm Depression-era architecture
19 should be preserved.

20 "Thank you. Brett Gillis, for the Villagers.
21 Post Office Box 141843, Coral Gables, Florida
22 33114."

23 The next one is from Robert Gill. "Please enter
24 the following for the hearing of July 20th re
25 historic designation of 2320 Segovia Circle. To the

1 members of the Historic Preservation Board. We would
2 like to go on record in support of the designation of
3 the home at 2320 Segovia Circle as a local historic
4 landmark. As owners of a historic home and longtime
5 residents of the neighborhood where this home is
6 situated, we are keenly interested in seeing the city
7 preserve its architecture, character and history, and
8 we are particularly interested in maintaining the
9 essence of our local neighborhood. Given the
10 prominent location of this property, it is easily
11 visible driving west on Aragon Avenue, and from the
12 heavily trafficked Coral Way circle, we would hope
13 that the Board would give careful consideration to
14 this home.

15 "A decision not to preserve the property could
16 send a strong signal to developers and others that
17 the city is not serious about preservation. While we
18 are not architects, we have attended Historic
19 Preservation Board meetings and witnessed the Board
20 designate other homes as landmarks, homes that were
21 from a similar era, but had fewer defining
22 architectural details, like the curving Florida room
23 and curving entryway, homes that were in far less
24 prominent locations, even when the owners of these
25 homes in two cases objected strenuously.

1 "Thank you for consideration. Robert Gill.
2 Christine Barney. 644 Alhambra Circle, Coral Gables,
3 Florida."

4 And the third and last one is, "Dear Dona, I am
5 a neighbor to the above subject property and I am
6 currently out of town and unable to attend the
7 meeting tomorrow. However, I want to make my opinion
8 known to you and the committee so it could be part of
9 the record. I do not want to see this home torn down
10 and would like to see the city deem it as historical.
11 Its unique architecture has graced that corner lot
12 for many years and I think it would be a shame to see
13 it removed.

14 "Thank you, Dona, for all your good work to
15 preserve the City Beautiful."

16 I particularly like this one.

17 "Barbara Saenz. 638 Alhambra Circle."

18 I'll turn it over to Elizabeth.

19 MS. GUIN: So the application for 2320 Segovia
20 Circle came to us from a resident requesting that we
21 consider it as local historic landmark. And that
22 occurred in April of 2017.

23 Since the application was not from the owner,
24 all photographs and evaluations were done from the
25 public right-of-way. So everything that you see

1 today from the public right-of-way, which is why you
2 won't be seeing a very good structure or the
3 auxiliary building.

4 So Coral Gables is a certified local government
5 which was enacted by federal legislation with the
6 National Historic Preservation Act. And as such the
7 city applied for and became a CLG. They, therefore,
8 committed to historic preservation of the city and to
9 tell the whole story of the city. The goal of
10 certified local governments is using a variety of
11 tools to provide continuity, context to a local
12 government by the retention of significant elements
13 of the built environment that are tangible
14 touchstones providing a sense of community, a sense
15 of evolution, a sense of identity, a sense of
16 ownership, and a sense of place.

17 So for a certified local government part of that
18 agreement is that there's a board that oversees
19 designations, the registration and things that happen
20 to these historic properties. And that written in
21 the zoning code is the process by which buildings are
22 designated.

23 So in accordance with our zoning code, we define
24 a historic landmark as having significant character,
25 interest or value as part of the historical,

1 cultural, archaeological, aesthetic, or architectural
2 heritage of the city, nation or state. For
3 designation of a historic landmark in the City of
4 Coral Gables it must meet one of the criteria that's
5 outlined in the code.

6 Staff, as you can see in the designation report
7 in front of you, has determined that 2320 Segovia
8 Circle is eligible as a local historic landmark based
9 on three of the criteria and for architectural
10 significance. They are, it portrays the environment
11 of an era of history characterized by one or more
12 distinctive architectural styles; embodies those
13 distinguishing characteristics of an architectural
14 style or period or method of construction; and/or
15 contains elements of design, detail, materials or
16 craftsmanship of an outstanding quality of which
17 represents a significant innovation or adaptation to
18 the South Florida environment.

19 CHAIRMAN TORRE: Ms. Guin, can I have you stop
20 for a second?

21 MS. GUIN: Sure.

22 CHAIRMAN TORRE: Explain how this process goes
23 about. Could you go back just a little bit and
24 differentiate how we in Coral Gables are able to do
25 that, when somebody, a neighbor, just asks for the

1 designation versus, for example, the City of Miami
2 that doesn't have that right?

3 MS. GUIN: Right. Well, every city -- a
4 certified local government within their code defines
5 how that designation process is possible. So --

6 MS. SPAIN: That actually varies from city to
7 city. In this municipality anyone, I believe it's
8 any resident living in Coral Gables can ask that the
9 staff look at designating a property. We have a
10 building that says it does -- it qualifies or doesn't
11 qualify initially. And then we do a designation
12 report. I believe when -- if it were to be appealed,
13 it would need to be appealed by anyone within the
14 notice area, which is a thousand feet.

15 MS. RAMOS: Right. Actually, anybody anywhere
16 could ask for this designation. They don't have to
17 live in the city.

18 MS. SPAIN: Really?

19 CHAIRMAN TORRE: Is that correct?

20 MS. RAMOS: But they're not an affected party in
21 the sense that they have a right to appeal should
22 they not like the decision of the board.

23 CHAIRMAN TORRE: Okay. Thank you. Okay.

24 MS. SPAIN: And the owner does not need to
25 agree. That's very specific in our code.

1 CHAIRMAN TORRE: Okay. Thank you. Sorry for
2 the interruption.

3 MS. GUIN: Okay. So here's the current context
4 and location of the property. You can see it's just
5 north of Segovia Plaza and just east of the Granada
6 Golf Course. The property was permitted in
7 October 1938. The Permit No. 5753, we have not to
8 date located that permit. But the permit records
9 tell us that the architect was William Shanklin and
10 the original owner was Dr. D. C. -- C. H. Neill.

11 The property contains a single-family residence
12 built in 1938. And then the two-story axillary
13 building, you can see that in the west corner there,
14 that was built in 1944.

15 Coral Gables' development history is divided
16 broadly into three major historical periods. This
17 property falls into our second development period,
18 under the New Deal era. The second development
19 period spans from 1927 to 1944.

20 So to put some context to that, our first
21 development in history as you realize was early
22 1920s, a large building boom. You can see the end of
23 it illustrated here in the chart was '25, 1926.
24 After the hurricane, as we moved into the Depression
25 and the building industry declined greatly, you can

1 see that our permit dollars were very few during this
2 period. You can see the uptick that happens in the
3 late '30s here with the New Deal era. And that's
4 where this property falls. In order to give you some
5 further context, this represents single-family
6 residences built between 1936 and 1965. So you can
7 see here during this New Deal area that we have
8 actually less than a thousand single-family homes
9 built during that time period versus in our third
10 development period, the 1950s, where we have
11 thousands.

12 During this second development period, the
13 styles that we see, we see a definite movement away
14 from the Mediterranean Revival style that was
15 prevalent and pretty much dominant during the 1920s.
16 We have the Modernistic styles, which include Art
17 Deco and Art Moderne. We have the Minimal
18 Traditional, which sort of combines a bunch of
19 styles. We have a lot of Masonry Vernacular during
20 that period. And I'm missing one. The Minimal
21 Transitional. And then we have sort of the beginning
22 of the Ranch. And a lot of those structures actually
23 have -- are heavily influenced by the Mediterranean
24 Revival still.

25 So this structure falls into the Modernistic

1 style. That style spanned from 1920 to 1940
2 nationwide. Here in Coral Gables we pretty much just
3 see it in the 1930s. The residence at 2320 Segovia
4 Circle is one of a handful of homes built in the city
5 that demonstrates the influences of the Modernistic
6 styles. This late 1930s residence was built in the
7 Art Moderne style. The Modernistic styles were
8 distinctly different from eclectic and revival styles
9 that preceded it. In our case in the City of Coral
10 Gables, Mediterranean Revival. The Modernistic
11 styles emphasized sleek lines with Machine Age
12 geometric decorative elements. The early form of
13 Modernistic styles was Art Deco. Art Deco was common
14 in public and commercial buildings built in the 1920s
15 and early '30s, but was rarely used in domestic
16 architecture. And we have just a few Art Deco homes
17 in the city.

18 Art Moderne, also known as Streamline Moderne,
19 is a later type of the Modernistic styles. As the
20 Great Depression of the 1930s progressed, the
21 Modernistic styles changed. It became more austere,
22 less ornamented, and more streamlined with a
23 horizontal emphasis. Streamlining was the concept
24 first conceived by industrial engineers who favored
25 the aerodynamic pure-line concept of motion and

1 speed. Hence, the sharp angles, the stylized floral
2 decorative motifs, and the vertical emphasis of Art
3 Deco were replaced with simple curves, and long
4 horizontal lines of the Art Moderne. It emphasized
5 smooth surfaces, curving forms, and long horizontal
6 lines. Cylindrical forms and long horizontal window
7 groupings were common.

8 What you see listed on the screen are the major
9 character defining features of Art Moderne. Those
10 that are in bold are those that we see in this
11 property. In other words, 2320 Segovia Circle
12 characterizes most of the outstanding characteristics
13 of this style.

14 As mentioned, one of the main characteristics of
15 Art Moderne is the horizontal orientation and
16 massing. Here in this structure you can see the
17 series of low-pitched roofs, the flat white tile
18 roofs. It has wide eaves, pronounced fascias, and
19 wall-eave molding, which you'll be able to see better
20 in a later photo. And for those photos that you
21 can't really read up on the screen, they're a little
22 blurry, you have them in your designation report in
23 front of you. The smooth, light-colored stucco
24 surface, smooth, distinctly different from
25 Mediterranean Revival, which was very textured

1 stucco. Here we have very streamlined. Other
2 factors in this home contribute to its Art Moderne,
3 is the narrow masonry screen, which we see here. One
4 of the characteristics of Art Moderne is that it's
5 very austere. There's very few decorative elements.
6 When decorative elements are placed in this
7 structure, they're very strategically placed and
8 they're for a purpose.

9 Here, this the garage of the structure. And
10 this masonry screen you can see emphasizes that
11 vertical orientation. The structure has a series of
12 low-built planters, which are behind the wall here.
13 You'll be able to see better in the later photos.
14 And the cascading steps also help emphasize this
15 orientation.

16 Another major character-finding feature of Art
17 Moderne is that it has rounded edges, facades and
18 features, and with continuous bands of ribbon
19 windows. Here we can see very prominent in this
20 structure the south wing facing out into Segovia
21 Plaza. It's rounded with the ribbon windows, very
22 character-defining of this style. There are other
23 rounded features that we see on the structure. We
24 see that this front bay is a rounded roof. And over
25 here is a curved planter sort of mirroring this bay.

1 And the front entry, very pronounced door
2 surround, convex with reeding. Closer picture of
3 that. So the reeding, again the decorative element
4 drawing attention to that front entry. The only
5 other two besides the masonry screen and this
6 decorative surround, the decorative elements on the
7 building include the metal screening that we see, the
8 metal grates that flank the picture window. Picture
9 windows were a character-defining feature of the
10 Modernistic style. It's something that they
11 highlighted. And here you can see, these are in the
12 detailing to draw attention to that Modernistic
13 feature. The metal grating over the screen door
14 here, also sort of mimicking the detailing you see
15 around the picture window.

16 And here's a better close-up of that front
17 entry. You can see the vertical reeding here and
18 it's scalloped up here, which I think you can read in
19 that photo. And in this picture here you can see the
20 original front door behind that decorative screen
21 door.

22 Now, what we see in Coral Gables in most of
23 these -- most of the styles during this period is
24 still that influence of Mediterranean Revival. And
25 we see that in this structure, too. On the two-story

1 portion with its shutters, shutters are a
2 non-Modernistic style feature, more Mediterranean
3 Revival. And in this very symmetrical placed
4 assortment of windows here, more toward Mediterranean
5 Revival than Modernistic.

6 Well, what we see on this facade, we don't have
7 the original plans, but it certainly looks that these
8 spaces were all filled in with shutters. So it's
9 sort of a play on that ribbon window, with the
10 pattern of the shutters and the windows. So it's
11 sort of bringing the Mediterranean Revival into this
12 style.

13 This property, as mentioned before, is at a
14 prominent location, just north of Segovia Plaza and
15 west of the Granada Golf Course. And the architect
16 was responding to that location with, you see the
17 curve as it faces here, beginning at Segovia Plaza,
18 and other curves there, taking that very dominant
19 feature and orienting it in its location.

20 Originally the lot extended down to Segovia
21 Plaza, as you can see here. The lot was reduced just
22 this past year in 2016.

23 So let's take a little bit, look for some more
24 images of the building. You can see that the lot --
25 this being Aragon Avenue. Aragon Avenue essentially

1 dead-ends right into this -- to this property. So
2 this is the view as you're driving down Aragon. And
3 then as you come down Segovia Circle from the east.
4 You see a little different view. There is that very
5 horizontal emphasis. I'm hoping here that perhaps
6 you can see that -- that molding that's up here, the
7 eave wall molding. You see how large those eaves
8 are, very characteristic of the style. And then the
9 fascia board, all emphasizing that horizontal
10 emphasis. A view of the property looking east. And
11 then a view from Segovia Plaza.

12 The alterations to the property are very few.
13 The window type was changed. We don't know the exact
14 date, but we know that it was after 1955. Originally
15 the windows were still casements. They're now
16 awnings.

17 We know from tax records that this back here was
18 a rear porch, which is now enclosed. And it appears
19 that it was done at the same time that the windows
20 were changed, so after 1955.

21 There's one addition to the property. It's a
22 small utility room to the rear of the garage, about
23 200 square feet. And that was done in 1947.

24 So there have been very few changes to the
25 character-defining features of this structure and it

1 retains a high degree of historic integrity.

2 So in summary, permitted in 1938, the
3 construction of the single-family home at 2320
4 Segovia Circle occurred when building in Coral Gables
5 was sparse, as the city was still recovering from the
6 1926 hurricane and the Great Depression. Built in
7 the Modernistic style of Art Moderne, the home is
8 indicative of the housing trend across the nation and
9 represents the types of architecture that Coral
10 Gables embraced as it shifted away from the
11 Mediterranean Revival style of the 1920s. While this
12 home is clearly Art Moderne, it retains the influence
13 of Mediterranean Revival and is a significant example
14 of this interpretation of Art Moderne style in this
15 Mediterranean Revival inspired city.

16 Situated near the picturesque and prominent
17 Segovia Plaza, this two-story, single-family
18 residence sits on an irregularly shaped lot in Coral
19 Gables Section B. The structure on the site includes
20 a single-family residence with attached garage and a
21 two-story auxiliary structure. The home portrays the
22 hallmark of Art Moderne with its horizontal
23 orientation and massing and smooth stucco finish.

24 The home retains a high degree of historic
25 integrity and is one of a handful of Art Moderne

1 residences in the city. Thus, the property at 2320
2 Segovia Circle significantly contributes to the
3 historic fabric of the City of Coral Gables. And
4 staff recommends approval for Local Historic Landmark
5 designation of the property.

6 CHAIRMAN TORRE: Question on the curve. The
7 windows on the curve, is that a transom?

8 MS. GUIN: Originally there was a transom, yeah.
9 When they switched to the awning, you can see that.

10 CHAIRMAN TORRE: If you could just -- because it
11 looks kind of dark.

12 MS. GUIN: It does. And we don't know exactly
13 because this is -- that's the administrative photo we
14 have from that. That's real close to after it was
15 built. But we don't have the original permit
16 drawings, so.

17 CHAIRMAN TORRE: Okay. Does anybody in the
18 audience want to speak for or against this item? You
19 want to begin? I think she already raised her hand
20 first, Mr. Goudie. Let's --

21 MS. BONDURANT: Good afternoon. Gay Bondurant,
22 446 Alcazar Avenue, B-o-n-d-u-r-a-n-t.

23 During the early and later '20s, homes now
24 referred to as Coral Gables cottages came to show the
25 rather ornate motifs of the larger, more imposing

1 Mediterranean Revival homes. Remember, the '20s
2 weren't called the Roaring '20s for nothing.
3 However, in 1938 there was a period of transition.
4 Economic factors in the late '20s through the end of
5 the '30s and into the war years brought about an era
6 of less exuberance.

7 My house, 446 Alcazar, was built in the same
8 year as the house in question. My house is a simple
9 cottage or bungalow style where all of the major
10 details are straight, linear and square. The point
11 being the transition from the more exuberant to the
12 less exuberant. The Segovia house here in question
13 makes a similar transitional statement during the
14 same period. However, in this case the architectural
15 vocabulary flows away from ornate Mediterranean
16 elements to a more subdued innovative contemporary
17 style for its day by paying respects to Art Deco
18 influences, but ultimately embracing the refreshing
19 elements of Art Moderne. With its rounded southern
20 facing facade, balanced by the curved aspect on the
21 east side and the very elegant Art Moderne detailing
22 of the main entrance surround, there are few houses
23 in Coral Gables which embody an architectural history
24 lesson as well as 2320 Segovia Circle.

25 I hope you will consider the important

1 contribution which this home makes to the built
2 historic inventory of Coral Gables and vote to
3 approve the request for designation. And I thank you
4 for your service to Coral Gables. Thank you.

5 CHAIRMAN TORRE: Thank you very much.

6 Mr. Goudie.

7 MR. GOUDIE: Good afternoon. I'm --

8 MS. SPAIN: You need to be sworn in by the
9 secretary.

10 MR. GOUDIE: What?

11 MS. SPAIN: You need to be sworn in. I believe
12 you came in.

13 MR. GOUDIE: Okay.

14 (Thereupon, Mr. Goudie was sworn in by the
15 secretary.)

16 MR. GOUDIE: Good afternoon. I'm the owner of
17 the property, the subject property, 2320 Segovia
18 Circle. I bought this property -- probably I put a
19 contract on the month of May, June last year. And
20 while I was doing that, one of the main things that I
21 was trying to do with the property, it was a lot. My
22 house is 611 North Greenway Drive. This is 2320
23 Segovia. And there was a lot in the middle that was
24 divided, one part from one house and one part from
25 the other house. And my only intention from this

1 property was to get that part of the lot and unify it
2 to mine. After several meetings with the city and
3 back and forth with attorneys, we were able to get
4 the approval and we went to the closing.

5 Since the very beginning when I was trying to
6 buy the property, I went to Kara from the Historic
7 Department. And she told me clearly that the house
8 was not gonna be able to be demolished. And I said,
9 "Not a problem. I don't want to demolish it." I
10 don't want to do anything to the house. I just want
11 to refurbish it and just for the lot and sell it.

12 This house was probably empty for six years,
13 okay, before I bought it. The person that was living
14 in the house was an old lady, got hurt, and she was
15 not living in the house. And until she passed away,
16 the family didn't want to sell the house. They have
17 numerous citations. They have overgrown grass. All
18 the time I saw the citations. I was waiting for them
19 to tell me if they were gonna sell it or not.

20 I buy the house. And the moment I buy the
21 house, now it becomes a historic landmark. Okay. We
22 gotta protect it, immediately after that. You
23 mentioned, Mr. Torre, that in the City of Miami you
24 no longer can do that. The very last house that they
25 allowed that was a house that I bought for

1 development. The very last house. After that they
2 changed the code.

3 When Mrs. Spain told me that they were trying to
4 make this house historic, I got pretty upset because
5 I said, "I'm the homeowner." Okay. "You're taking
6 away my rights in my own house when I'm not -- I
7 don't want to demolish." Any house that's gonna be
8 demolished is protected by the City of Coral Gables
9 if it's older than 50 years because you need the
10 approval from the City of Coral -- the Historic
11 Department. So now I'm having other people getting
12 into my property, presenting an application, getting
13 inside my property, and breaking and entering on my
14 property. Okay. Because they broke and entered.

15 And when I go to the permit application, the
16 permit application tells you that the things that are
17 a must is proof of ownership and photographs. Says
18 how can you have proof of ownership if you're not the
19 owner? But then the code tells us something
20 different. Okay.

21 The point that I'm trying to make here, why I
22 don't want this house designated, even though I'm
23 gonna preserve it. I've been doing plans about the
24 windows, about the things that I want to do. I have
25 gone to the Historic Department. I'm going through

1 what they asked me. Okay. Because I don't have any
2 problems doing that. It's a property that it's
3 yours, somebody can go and designate it historic. I
4 know most of you live in historic homes. But imagine
5 you lived in a historic home and your neighbor
6 doesn't like you and make your house historic. Okay.
7 You want to do an addition, it takes much longer.
8 You want to go ahead, it increases the cost. Right
9 now this delay already cost me \$15,000. Okay. And I
10 think this is outrageous, completely outrageous that
11 anybody can make this house historic. That's --
12 that's what I wanted to say.

13 Now, looking at this, yes, when you want to make
14 a house historic, you have about 12 different points.
15 But if you only get 2 points, they make the house
16 historic. You know, this is a little bit again very,
17 very, you know, one-sided. Just like this
18 application is one-sided. I don't want my house to
19 be historic. I'm gonna go and continue doing --
20 giving the plans and present to Mrs. Spain and the
21 Historic Department. But I don't want my house to be
22 historic. I don't want it to be designated historic.

23 And I used to belong to -- I still belong to the
24 Historic Association of Coral Gables. They've done
25 in my houses at least ten different parties, from the

1 Villagers, from the Historic Association. And one
2 thing that I think that you should have is common
3 sense and not interfere in the business of other
4 people. If they're not gonna demolish the house, not
5 do anything, why somebody can hurt somebody. Because
6 at the end you're hurting me.

7 That's all I gotta say. Thank you.

8 CHAIRMAN TORRE: Thank you.

9 MS. SPAIN: Mr. Goudie. I'm sorry. But like
10 can you explain how -- how we've delayed the process?
11 Because you've been to the Board of Architects and
12 they've looked at what you intend to do with that
13 house. You've met with us on it. You seem to be
14 doing the appropriate thing to it. And you can go
15 into the permit process now. I'm not exactly sure
16 why we're -- why you think we're delaying.

17 MR. GOUDIE: Okay. If I have submitted this
18 house since the beginning the first time, I have
19 already been to the department, going through the
20 different departments.

21 MS. SPAIN: But they've been --

22 MR. GOUDIE: No.

23 MS. SPAIN: The only issue was the zoning issue
24 that became a process.

25 MR. GOUDIE: Okay. But now I gotta come back

1 here next month to present it to the Board, to see if
2 the Board approves it. If the Board doesn't like it,
3 then the plans that already been submitted to the
4 city gotta come back again and be redone and be going
5 back into the --

6 MS. SPAIN: But we haven't yet delayed you.

7 MR. GOUDIE: Okay. Well, as a matter of fact,
8 it has been a delay. Okay. I can show you. I can
9 show you by going -- I get it approved in zoning.
10 And then when it gets approved by the Historic
11 Department it takes a week. Okay. A week is \$1500 a
12 week. Okay. I'm talking about interest. This is
13 business. Okay. Or even if not a business, it's a
14 home. And those are delays.

15 One thing that I mentioned, Mrs. Spain, that
16 more people would like to make house historic homes
17 if there were a way to find that your plans and your
18 additions, your permits are expedited more than a
19 normal house. A house takes -- City of Miami, takes
20 a year, a year something. Okay. If the Historic
21 Department can make sure that because it's a historic
22 house it can be done in six months, more people would
23 be willing to go through that. Okay. But it's not
24 the case. This Board only gets together once a
25 month. Okay. The addition for Greenway took ten

1 times, two times a year. Basically I think I broke
2 the record in everything that I built so far with my
3 own house. Hopefully in this new time that I bring
4 it over will be quicker, you know. Hopefully I'm --
5 I'm still young. I still can go up in my house when
6 I finish building it. But it does delay. It does
7 delay.

8 MS. SPAIN: Okay.

9 MR. GOUDIE: Okay.

10 MS. RAMOS: A little clarification provided.
11 There was an allegation made of breaking and
12 entering. And I'd like --

13 MR. GOUDIE: Yes.

14 MS. RAMOS: -- you to expand on what you
15 meant --

16 MR. GOUDIE: Yes.

17 MS. RAMOS: -- by that.

18 MR. GOUDIE: The photographs that were submitted
19 in the application, they're interior photographs.
20 When the house was mine already. Because you have a
21 picture of the house with the Dumpster when I took --
22 I brought a Dumpster to take out the furniture they
23 left in the house. And then you have pictures of the
24 side of the house where you can see some of the
25 carpets there. And the person that took those

1 pictures broke the entry, entered my house without my
2 permission.

3 MS. RAMOS: And are you saying that that person
4 was a member of the City of Coral Gables staff?

5 MR. GOUDIE: No. That person -- that person was
6 a member of the Historic Homeowners Association.

7 MS. RAMOS: I see.

8 MR. GOUDIE: I believe Ms. Carella Carbonel
9 (sic). By the way, I have done, you know -- I have
10 presented -- I have started legal action against
11 Ms. Carella Carbonel.

12 MS. RAMOS: Just for the record, there's been no
13 evidence presented that this individual has done
14 that. So I'd like to make it clear that it's only an
15 allegation.

16 CHAIRMAN TORRE: Thank you.

17 MR. GOUDIE: It's in the public -- the public
18 record.

19 CHAIRMAN TORRE: Go ahead.

20 MS. MEAGHER: Hello. I'm Joanne Meagher,
21 M-e-a-g-h-e-r. I live at 1225 Valencia Avenue.
22 Other than -- and wonderful, beautiful old Spanish.

23 I'm originally from Buffalo, New York. My
24 parents used to bring me down here in the '60s. I
25 even then at that tender age appreciated how

1 different this place was from where I lived, from the
2 brick ranch homes that were the vernacular in my
3 town.

4 When I look at the photos of this house, I'm
5 reminded of why so many of us have moved to Coral
6 Gables and choose to live here because of these
7 beautiful examples of various important architectural
8 eras.

9 I lived on Aragon. I lived at 516 Aragon for
10 seven years. I walked by that house almost every
11 day. And I still run by the house on my regular
12 running route. And so I will attest to the fact that
13 it is very prominent. And I would hate to see any
14 significant changes be made to the -- to the
15 exterior. You know, it just really -- I think is
16 important, because although I live in what you would
17 call the old Spanish style, there aren't that many
18 examples of the Art Moderne still in Coral Gables.
19 So I do think it's very important to preserve this.
20 So I'd like to submit that. Thank you.

21 CHAIRMAN TORRE: Thank you very much.

22 Anybody else?

23 MR. GUITERAS: Hi there.

24 MS. SPAIN: Sir, were you sworn in, also?

25 MR. GUITERAS: I was sworn in.

1 MS. SPAIN: Okay.

2 MR. GUITERAS: My name is Greg Guiteras. I live
3 at 800 Coral Way. I'm on the agenda afterwards for a
4 totally other matter which is my personal residence,
5 but I just happen to be in the audience. And I have
6 to say I feel some of his pain. Ironically, I think
7 the whole issue here, and I'm only hearing bits and
8 pieces of it, is that this gentleman bought the home.
9 And whatever he wants to do, now other people are
10 commenting and providing input as to why it should
11 potentially be designated something that it is
12 presently not and never has been. And I really do
13 find it very interesting and odd, because I pass by
14 that house every day. I've been passing by there for
15 probably 20 years since we live on Coral Way and our
16 business is on Alhambra. And it's been an eyesore
17 for so many years. And now to think that somebody
18 has acquired the property and wants to invest hard
19 dollars in beautifying and enhancing it, and perhaps
20 consistent with what he's done in the past because I
21 think he owns a home right next door, if I'm not
22 mistaken, is really just something that sets me back.
23 And I, as a person who's lived in the community since
24 I was born, I've been a Coral Gables resident for 54
25 years. Even though I don't look 54, right? But I've

1 been here all my life. And I just wanted to say
2 that.

3 CHAIRMAN TORRE: Thank you for your comment.

4 Anybody else? So I'd -- I'd like to answer some
5 of the questions and maybe clarify a few things,
6 because I just had the conversation about just making
7 sure we understood how Coral Gables proceeds to do
8 these things and why we do these things. So to
9 answer some of the points that you're making.

10 I think the first thing that comes to mind is
11 Mr. Goudie is probably one of the savviest investors
12 comes around these parts. He's been to this rodeo
13 many times. I think what you mentioned earlier, that
14 you had spoken to Ms. Kautz, leads me to believe you
15 probably knew this was the tendency of this house to
16 go to this Board. You know, knowing -- knowing how
17 to go about contracts and do due diligence and
18 knowing that we basically before providing somebody
19 with a demolition permit have to stop and come here,
20 it would lead you to basically do that, maybe doing
21 due diligence, versus somebody who doesn't know the
22 rules of this game.

23 We in Coral Gables take a lot of pride in our --
24 in our historic properties and probably believe that
25 the brand name of Coral Gables is synonymous with

1 historic preservation. So when these houses sit
2 there for awhile, it doesn't mean that they're not
3 necessarily historic. We just don't have the time to
4 go around designating every property that we would
5 like to make designated.

6 So that's how the process begins. You've gone
7 through this process, so you probably understood that
8 this was tended to be a house that would be
9 designated. It also leads me to believe your first
10 motive was to get the property adjacent to your house
11 and this was a side thing, so.

12 MR. PARSLEY: Can I ask a question? Are there
13 currently plans for -- in the permitting process for
14 renovating -- renovating the home?

15 MS. SPAIN: I'm not sure if it's in the permit
16 process, but he does intend to do work on the house.
17 And he's been very good about coming into the
18 department and asking our opinion on how that should
19 be. He's been to the Board of Architects. But
20 that's not before you today. You need to only
21 concentrate on whether or not this fits the criteria
22 for designation. That's your focus. That's what you
23 have to look at. You really can't worry about what's
24 going to happen to the property in the future. And
25 you shouldn't be designating this to prevent

1 something from happening in the future. It's just
2 whether it fits the criteria of designation.

3 MR. PARSLEY: So the libertarian streak in me
4 that understands this point of other people imposing
5 legal restrictions on this property without his
6 involvement is not in my purview.

7 MS. RAMOS: The city code allows for other
8 people to ask for the Historic Preservation
9 Department and Board to look at it.

10 MR. PARSLEY: But do I have an opinion on that?

11 MS. RAMOS: It gives the person the right.

12 No, because that's what the code allows. So you
13 have to disregard your personal opinion about what
14 the rules are because that's what the rules are.

15 MR. PARSLEY: Okay.

16 MS. SPAIN: Thank you.

17 MR. RODRIGUEZ: May I ask?

18 CHAIRMAN TORRE: Of course.

19 MR. RODRIGUEZ: May I ask a question? I may be
20 overruled, also. I'm curious. You said that the
21 delay is the issue that concerns you. Is there
22 something different that you would do with the house
23 if you didn't have the designation? Yes. How would
24 the -- how would the current plans change if it were
25 designated?

1 MR. GOUDIE: Okay. Normal plans submitted to
2 the Board of Architects. The first time it's
3 submitted, like final, the Board of Architects, it
4 was minimal work that we were gonna do to the house.
5 And it goes to the different --

6 MR. RODRIGUEZ: But has that been done? Do you
7 have plans today?

8 MR. GOUDIE: It was done. The Board of
9 Architects requested some changes in the windows.

10 MS. SPAIN: I think you've been --

11 MR. GOUDIE: I gave to Dona.

12 MS. SPAIN: I think you've been twice to the
13 Board of Architects.

14 MR. GOUDIE: Yeah. So we submitted then the
15 second time. We submitted the plans to the Board of
16 Architects. It was now a partial. How do you --
17 because you have one that's the final and the first
18 one was --

19 MS. SPAIN: Oh, a preliminary.

20 MR. GOUDIE: A preliminary. So from the
21 preliminary then it goes to zoning. Then from zoning
22 comes in here. And then it can go --

23 MS. SPAIN: We do send it. The only difference
24 in the procedure for a historically designated home
25 when you're doing work on it is that prior to coming

1 to this Board, we send it to zoning. And that
2 typically doesn't happen if you have a non-historic
3 property. It just goes in and then when it gets into
4 zoning, if there's an issue they deal with it then.

5 But when I first started working here 20 years
6 ago, people would come to this Board having not gone
7 through the Zoning Department. And then it would get
8 into the process for permitting, find out there was a
9 problem, and have to come back to this Board. So
10 it's a little bit delayed on the front end. But once
11 you're in zoning, they've already seen it and it --
12 and it expedites it through the process. So that is
13 a difference. But you certainly are allowed to
14 process the plans through the permit as you're
15 waiting for this Board.

16 MR. GOUDIE: And you take a chance.

17 MS. SPAIN: And I was planning actually on
18 having that work at the same time as the designation,
19 but there is an issue with zoning. So we had to
20 clear that up first.

21 MR. GOUDIE: Like I said, you may take a chance
22 on whatever you -- your architect draw may not be
23 approved by you and go back again to the --

24 MS. SPAIN: And the Board of Architects, though,
25 is -- recently - I'm not sure whether they were doing

1 this when you were on the Board, John - but any of
2 the homes that are historically significant, they are
3 making that we come to them with a 1940s photograph,
4 if it was around. And they try to bring them back to
5 what it was in the 1940s, even if they're not
6 designated. You know, they look at the window
7 configuration. They look at the -- the style of the
8 roof. And so they're being very careful to treat all
9 of the homes if they're historically significant in a
10 proper way.

11 MR. FULLERTON: I think more than ever before --

12 MS. SPAIN: Right.

13 MR. FULLERTON: -- they're doing that.

14 MS. SPAIN: That's right.

15 MR. FULLERTON: This is -- this is a
16 conscientious effort to --

17 MS. SPAIN: Particularly on the windows and the
18 roofs, they're very conscientious about doing the
19 proper thing for that style of architecture. And
20 that's regardless if they're designated or not.

21 MR. SILVA: Does the City of Coral Gables have a
22 strong preservation rights? I think the answer is
23 clearly yes. Right? But I think that is a big
24 reason why we are the City Beautiful. I mean,
25 preserving our heritage is important. And as to the

1 specific mechanism of that, that was debated at many,
2 many commission meetings through a long, long
3 process. And that's how we arrived at the current
4 day ordinance, which in addition to general public
5 initiation of designation requests, I believe allows
6 the city to initiate a designation request. Correct?

7 MS. SPAIN: Yes.

8 MR. SILVA: So the request can come from anyone,
9 anywhere, any owner or not. And that was something
10 the city has already adopted.

11 So speaking to the house in particular, this
12 Board has discussed many times the issue of -- of
13 preserving not only the Mediterranean Revival homes
14 of the '20s, but also the later -- the later
15 iterations of design. We have to tell our city's
16 history from beginning to current day.

17 We have the luxury with post 1949 homes and
18 buildings that we have a fairly large stock. We've
19 had a couple of cases come before us where we can be
20 very selective in designation of pristine, perfect
21 examples because there is so much stock. Whereas
22 this case here is very different. There are many,
23 many fewer homes built during this time period, many
24 fewer still in the Art Moderne style, and many fewer
25 still that are substantially unaltered, in their

1 original form.

2 I believe this house does very clearly show
3 characteristics of its time of the Art Moderne style
4 and is worthy of designation.

5 MR. PARSLEY: Is that a motion?

6 MR. SILVA: Just commenting.

7 MR. PARSLEY: I'll second.

8 CHAIRMAN TORRE: I don't think that was a motion
9 but -- Is there anybody else that wants to comment?

10 (No response.)

11 CHAIRMAN TORRE: I'll entertain a motion.

12 Actually, I'd like to first close the public
13 hearing. I think I did that, but just to --

14 Any motion?

15 MR. SILVA: I'll move approval for designation.

16 MR. PARSLEY: I'll second.

17 CHAIRMAN TORRE: We have a motion. We have a
18 second. Any more discussion? Okay.

19 THE SECRETARY: Mr. Fullerton?

20 MR. FULLERTON: Yes.

21 THE SECRETARY: Mr. Parsley?

22 MR. PARSLEY: Yes.

23 THE SECRETARY: Mr. Silva?

24 MR. SILVA: Yes.

25 THE SECRETARY: Mr. Ehrenhaft?

1 MR. EHRENHAFT: Yes.

2 THE SECRETARY: Mr. Menendez?

3 MR. MENENDEZ: Yes.

4 THE SECRETARY: Mr. Rodriguez?

5 MR. RODRIGUEZ: Yes.

6 THE SECRETARY: Mr. Torre?

7 CHAIRMAN TORRE: Yes.

8 MS. SPAIN: Thank you.

9 CHAIRMAN TORRE: Thank you.

10 Second item today, Case File COA SP 2017-009.

11 This is an application for the issuance of a Special
12 Certificate of Appropriateness for the property at
13 1019 Lisbon Street. The local landmark legally
14 described as Lot 16, Block 59, Coral Gables Granada
15 Section, according to the Plat thereof, as recorded
16 in Plat Book 8, page 113 of the Public Records of
17 Miami-Dade County. This application request's design
18 approval for the construction of an addition and
19 alteration of the existing auxiliary structure.

20 MS. KAUTZ: Thank you. Location map of the
21 property, of 1019 Lisbon. The property was
22 designated in April of 2006. I'm gonna give
23 everybody a really brief introduction. And as you
24 will note, the staff report was brief as well.

25 In July of 2006, a Certificate of

1 Appropriateness was approved for restoration of
2 the -- of the house itself that had been just
3 designated.

4 In October of 2006, Historic Preservation Board
5 granted approval for the construction of additions
6 and alterations to the existing garage structure,
7 which is wood frame, if I'm not mistaken. It sits on
8 the back --

9 MS. FRIEDMAN: It's on the very back.

10 MS. KAUTZ: Down this way.

11 MS. FRIEDMAN: Yes.

12 MS. KAUTZ: To the rear.

13 They were approved as submitted, but the work
14 was never completed and the certificate expired. So
15 during that time staff was under the assumption that
16 the two -- that the house and the garage were in the
17 same COA. So they had already pulled the permit. So
18 we thought that the COA would continue. But it has,
19 in fact, expired. And so they are back to get a new
20 Certificate of Approval for essentially the same
21 work. No variances still required.

22 The application, the Board of Architects
23 reviewed the current proposal in February and
24 recommended approval. You will have in your packet
25 the staff report and COA from 2006, just if you

1 wanted to compare the two. There are the siting,
2 the massing, the scale, and the architectural
3 features are essentially the same. There were some
4 modifications to some window openings and some of the
5 different roof type, but they're minor to us and not
6 objectionable at all.

7 So we are recommending approval. She was acting
8 in good faith on a previous approval, to bring this
9 back and to actually build it this time. Our only
10 comments were that obviously a true, two-piece barrel
11 tile, as we normally do. The windows and doors to
12 have high-profile, dimensional muntins. And that
13 perhaps if you guys wanted her to look at or restudy
14 the chimney feature that's included in this proposal
15 and not the previous proposal; it's decorative. And
16 we just think it sort of draws your eye even further
17 up.

18 So if it's okay with you, it's okay with us. We
19 just wanted you to look at it.

20 The architect and homeowner is here.

21 MS. FRIEDMAN: Hi. My name is Jorey Friedman
22 and I'm the homeowner. Jorey, J-o-r-e-y, first name.
23 Last name, F-r-i-e-d-m-a-n. I'm also the architect
24 for the project. And as Kara said, we went through
25 this already once. As typically happens with

1 architects, your own projects get put on the bottom
2 of your priority list and other things intervene. So
3 ten years later I'm still at it, hoping to finally
4 get it built. So as Kara said, there isn't much
5 change to -- Is mine on there?

6 MS. KAUTZ: Yes. Go forward.

7 MS. FRIEDMAN: Okay. So as she said, the only
8 changes that happened are more of a value engineering
9 thing on my part, because the reason we had to put
10 the project on hold was because of the economy at the
11 time and we just didn't have the resources. So
12 during that ten-year period, I simplified the roof
13 and I reduced the upper floor a little bit in square
14 footage. That was my main goal.

15 Again, this is the location map, which you've
16 already seen. I'm just gonna walk you very quickly
17 through the program.

18 So this is the site plan. Everything that's in
19 purple is the scope. So this is the main house that
20 exists. And this is a covered breezeway over here.
21 And this is the addition. The existing structure
22 sits on the same property.

23 This just shows you the ground floor. What
24 we're proposing is, this is all covered outdoor. The
25 breezeway connection to the main house, which is a

1 requirement. And then the garage and a storage area
2 and a stair up to the second story.

3 And then this is where the house was pulled back
4 from the last proposal in 2006, so it's a little bit
5 of a smaller footprint above.

6 That's the roof plan.

7 The elevations -- as you know, elevations, you
8 don't always see them straight on like this. But
9 what I do want to point out is that this elevation is
10 going from the Lisbon Street on this side all the way
11 to the back. There is an alley back there. That's
12 San Benito. This is somebody else's backyard. And
13 this facade right here, the part that's in beige is
14 the existing house. And this is what's being added
15 on. It also happens to be the facade that's on the
16 new park that was built not that long ago on Lisbon,
17 Lisbon Street Park, which is a two-lot property that
18 the city just finished.

19 This is the back elevation that you really never
20 see. There's a house that butts up against it. And
21 the alleyway is right about here.

22 This is an elevation that you would see from
23 standing within the backyard, south elevation. And
24 this is a section elevation, so this is a section
25 taken through that little breezeway element. This is

1 what you would see from looking down the driveway.

2 And this is the house.

3 This is a section that I won't bore you with.

4 And then I'll go to the renderings. I have it
5 modeled in 3D just so you can see what it's massing
6 out like. The existing house is over back here.

7 This is the new area back here. It's way, way in the
8 back of the lot. Oops. Sorry.

9 So this is what it would look like from the
10 street. So the main house -- I'm sorry. So the main
11 house is right here. We have a lot of landscape
12 right now, so it doesn't look like the original photo
13 image. This is that little breezeway. And that's
14 the addition in the back.

15 And this is the park. This is an actual photo I
16 took from the park, looking at the house. So you can
17 see our house. The existing house is right here.
18 And this would be the addition in the back.

19 CHAIRMAN TORRE: Is that Sherman Oak? Is that
20 the famous Sherman Oak?

21 MS. FRIEDMAN: Well, that's what we called it
22 when we were fighting for it.

23 CHAIRMAN TORRE: Is that -- but is that --

24 MS. FRIEDMAN: Yeah, that is. That is Sherman's
25 Oak, yeah.

1 CHAIRMAN TORRE: Sherman's Oak.

2 MS. FRIEDMAN: Sorry, I cut it out. I should
3 have stood back further so you can see. It's
4 beautiful, if you've been by there. But they did a
5 really nice job.

6 CHAIRMAN TORRE: Good.

7 MS. FRIEDMAN: It was worth saving the tree.

8 And that's it. If you have any questions.

9 I think it's in keeping -- I did my best to stay
10 in keeping with the Mediterranean Revival character.
11 I stuck around it. I feel like it works where it's
12 situated in the back of the lot and it doesn't bother
13 anybody in terms of massing. That's my story.

14 CHAIRMAN TORRE: You have a lot in that square
15 footage. All that square footage in that little lot?
16 It seems like a lot.

17 MS. FRIEDMAN: The square footage or the --

18 CHAIRMAN TORRE: Is it a 50 by 100 lot?

19 MS. FRIEDMAN: Yeah. No. 105.

20 CHAIRMAN TORRE: It still seems like a lot for a
21 regular size --

22 MS. FRIEDMAN: It's a lot, yeah. It's about an
23 800 -- well, interior is a little under 800 square
24 feet. If you don't count the breezeway, it's 900
25 plus. I try to be efficient. Thank you.

1 CHAIRMAN TORRE: I like it.

2 MS. FRIEDMAN: Thank you.

3 CHAIRMAN TORRE: Anybody in the audience would
4 like to speak for this -- for this item or against
5 this item?

6 (No response.)

7 CHAIRMAN TORRE: I'll close the public hearing.
8 Open for discussion.

9 MR. SILVA: I think it's a -- it's a great
10 project. I actually like the gabled version better
11 than the hipped version you had before. And I don't
12 have any objection to the chimney.

13 MS. FRIEDMAN: Okay.

14 MR. SILVA: I prefer the chimney.

15 MS. FRIEDMAN: Thank you.

16 MR. PARSLEY: You can make two motions if you
17 want.

18 MR. SILVA: That's all. See if anyone else
19 wants to speak and I'll make a motion.

20 MR. EHRENHAFT: I personally applaud you for
21 changing it from the hip roofs to -- to the gables --

22 MS. FRIEDMAN: And it was --

23 MR. EHRENHAFT: -- because it -- it gives
24 reverence to -- to the main gable --

25 MS. FRIEDMAN: Thank you.

1 MR. EHRENHAFT: -- over the -- the front porch.

2 MS. FRIEDMAN: Right. I like it better, too.

3 MR. EHRENHAFT: So it recapitulates it in -- in
4 the rear.

5 With respect to the chimney, personally I
6 confess that I might prefer that it not be there,
7 especially because I think it interferes with the
8 lines of the -- of the gabled roof when you're
9 viewing it from the front of house. But then when I
10 -- and I'm -- I'm referring to -- to A3.2 and A3.1,
11 your drawings.

12 MS. FRIEDMAN: Yes.

13 MR. EHRENHAFT: But when I go back to your other
14 renderings, if you go to A2.2, I'm -- I'm thinking
15 I'm understanding part of your reasoning with the
16 chimney. Because if one looks at the second floor
17 cottage plan and breezeway roof plans, I think I
18 understand that the interior space of the
19 nonfunctional structure is actually becoming a closet
20 area outside of the bathroom.

21 MS. FRIEDMAN: It's also --

22 MR. EHRENHAFT: Is that correct?

23 MS. FRIEDMAN: Yeah, it became a chase to run
24 the hot water and all the --

25 MR. EHRENHAFT: That is rough?

1 MS. FRIEDMAN: Yes.

2 MR. EHRENHAFT: Okay. Okay. So functionally --

3 MS. FRIEDMAN: It's functionally doing
4 something.

5 MR. EHRENHAFT: Functionally it's important --

6 MS. FRIEDMAN: Yeah.

7 MR. EHRENHAFT: -- to the way you've designed --

8 MS. FRIEDMAN: Correct.

9 MR. EHRENHAFT: -- this space. And it would
10 be -- it would -- it would -- you'd have a major redo
11 on -- on the --

12 MS. FRIEDMAN: It would mess with my life a
13 little bit.

14 MR. EHRENHAFT: Mess things --

15 MS. FRIEDMAN: I could accommodate, but yeah.

16 MR. EHRENHAFT: Okay. Okay. Thank you.

17 MS. FRIEDMAN: You're welcome.

18 CHAIRMAN TORRE: Anybody else?

19 MR. FULLERTON: Call a motion.

20 CHAIRMAN TORRE: I'm sorry?

21 MR. FULLERTON: Call a motion.

22 CHAIRMAN TORRE: Let's make it so.

23 MR. SILVA: I will -- I will move approval
24 with -- with staff comments one and two.

25 CHAIRMAN TORRE: Is there a second?

1 MR. MENENDEZ: Second.

2 CHAIRMAN TORRE: Mr. Menendez has seconded it.

3 Is there any more discussion on this item?

4 (No response)

5 CHAIRMAN TORRE: Let's do it.

6 THE SECRETARY: Mr. Parsley?

7 MR. PARSLEY: Yes.

8 THE SECRETARY: Mr. Menendez?

9 MR. MENENDEZ: Yes.

10 THE SECRETARY: Mr. Silva?

11 MR. SILVA: Yes.

12 THE SECRETARY: Mr. Ehrenhaft?

13 MR. EHRENHAFT: Yes.

14 THE SECRETARY: Mr. Rodriguez?

15 MR. RODRIGUEZ: Yes.

16 THE SECRETARY: Mr. Fullerton?

17 MR. FULLERTON: Yes.

18 THE SECRETARY: Mr. Torre?

19 CHAIRMAN TORRE: Yes.

20 MS. FRIEDMAN: Thank you very, very much.

21 CHAIRMAN TORRE: Thank you.

22 Okay. We're going to go to Case File COA (SP)
23 2017-014. Application for the issuance of a Special
24 Certificate of Appropriateness for the property at
25 1260 Messina Avenue, a Local Historic Landmark,

1 legally described as Lot 3, West one-half Lot 4,
2 Block 41, Coral Gables Granada Section Revised,
3 according to the Plat thereof. It's recorded in Plat
4 Book 8, page 113 of the Public Records of Miami-Dade
5 County. Application requests design approval for a
6 two-story addition to the residence and also site
7 work.

8 MS. KAUTZ: Thank you. Again, a location map of
9 the property. It was permitted in 1925. It's Permit
10 No. 340 in the city. Designed by H. George Fink.
11 Designated as a Historic Landmark in 2000. By the
12 time this photograph was taken in the 40's, the house
13 had been altered already. The front -- this front
14 portion was -- was added as a dining room extension.
15 And the carport garage had already been altered a
16 little bit as well. So the house has already
17 undergone some -- some sort of alteration by the time
18 it was designated.

19 The applicant is requesting approval for a
20 two-story approximately 1,300 square foot addition to
21 the east of the home, interior renovations and site
22 work.

23 There are no variances requested as part of the
24 application. The Board of Architects reviewed on
25 June 22nd with no comments.

1 Staff did have some conditions and comments. We
2 can address them at the end. Most of them have to do
3 with differentiation between the old and the new, but
4 we can talk about that.

5 So I'll turn this over to the slightly
6 incapacitated architect.

7 MS. SPAIN: He's going for the sympathy vote
8 here? No. You need to disregard.

9 MR. BROCKHOUSE: Bruce Brockhouse, 4973 S.W.
10 75th Avenue. Bruce Brockhouse, 4973 S.W. 75th
11 Avenue. I'm gonna let her help me out. And I'm not
12 going for a sympathy vote.

13 THE REPORTER: Could you spell your last name,
14 please?

15 MR. BROCKHOUSE: B-r-o-c-k-h-o-u-s-e.

16 You want to push the button.

17 MS. RUIZ de CASTILLA: Do you need my name?

18 THE REPORTER: Yes.

19 MS. RUIZ de CASTILLA: Oh, you do. Okay. I'm
20 Terry Ruiz de Castilla. I'm the owner. We've been
21 living there since 2001.

22 MR. BROCKHOUSE: I lost it. Shoot. I lost it.

23 MS. KAUTZ: There you go.

24 MR. BROCKHOUSE: This is the present day
25 photograph. And what you're looking at here is --

1 Which one is the red button?

2 This portion at that line going to the right is
3 the existing house that you were looking at before.

4 This is just two other angles. The garage doors
5 are -- they're in the spirit of the existing. And
6 the picture on the left is actually of the added
7 dining room, if I'm not mistaken.

8 MS. RUIZ de CASTILLA: That was -- that was
9 added back in the '20s, actually. They added an
10 addition. They also changed what was a porte-cochere
11 long back in the '20s and the '30s. And in the '50s
12 they added a porch.

13 MR. BROCKHOUSE: Which is this -- which is this
14 shed structure right here.

15 MS. RUIZ de CASTILLA: With the shed roof.
16 Somebody did, for full disclosure, before we owned
17 it, we didn't know this, but someone had added an
18 additional 7 feet to that structure. We could not
19 find the permits for it.

20 MR. BROCKHOUSE: Essentially from this point to
21 the right was added on.

22 MS. RUIZ de CASTILLA: It was added on.

23 MR. BROCKHOUSE: And the structure has not been
24 well-maintained. And it's having all kinds of
25 structural issues.

1 MS. RUIZ de CASTILLA: Yeah.

2 MR. BROCKHOUSE: So the owner would like to
3 remove it.

4 MS. RUIZ de CASTILLA: Well, it started where
5 we -- we needed -- I wanted to get the house painted.
6 Then it turned into we need a new roof. And then it
7 turned in you can't put a roof on the east wall
8 because it's going to come down. The tie beam is
9 compromised. And that's when we started looking into
10 trying to find permits. And I dug a little bit and I
11 think there's a small foundation, but basically
12 there's a 4-inch solid -- well, poured CBS block,
13 4-inch small block. That is what the wall is now.
14 And the windows, I think, are holding the roof up.
15 So, and it leaks like a sieve.

16 MR. BROCKHOUSE: This is the rear of the other
17 side of the house, the west side, and the rear, which
18 would be south.

19 This is the present day survey of the house. As
20 you can see, the -- there is a -- shoot, I did it
21 again. This is the shed structure that we're
22 speaking of. And this area is damaged. The only
23 aspect of the house that's historical is really this
24 area right here. And that's gonna remain untouched.

25 Here is the site plan with the proposed

1 addition. The addition is actually an infill. It's
2 being put inside of the area that was already added
3 on with the shed structure. It's set back from the
4 front setback so that it's not imposing on the
5 elevation of the original house. It's not all the
6 way absolutely to the furthest setback. We've tried
7 to maintain a little bit of space between the second
8 story structure and the neighbor. And it is mostly
9 only seen from the east and a little bit from the
10 north facade, but of course it's set back. So,
11 oops --

12 MS. RUIZ de CASTILLA: I should mention --

13 MR. BROCKHOUSE: This area is -- is the
14 addition.

15 MS. RUIZ de CASTILLA: Right. And I should
16 mention that we have a legal setback that existed
17 from the house when they added the dining room. They
18 expanded the dining room. There's 18 feet 6 inches
19 between the sidewalk and the house. We've
20 accommodated the 25-foot setback for the new
21 addition.

22 MR. BROCKHOUSE: This is the dining room that's
23 encroaching on the front setback. This is the shed
24 structure. And we're removing an addition here which
25 was the bathroom. And this portion of that house was

1 added on later. And as well as this kitchen area.

2 There's an aerial view. This shed structure
3 here is what we're speaking of. The second floor
4 addition would be more or less this area here.

5 Here's the first floor plan showing the entrance
6 and stair feature, and an open space for living,
7 dining and kitchen. Original dining room and living
8 room are to remain. This, of course, again is the
9 historical aspect right here. And to understand,
10 this was actually enclosed and it was open before.

11 MS. RUIZ de CASTILLA: Right, it was open. It's
12 changed before we got it.

13 So the front door, the chimney, are the only
14 things in this house that have not changed.
15 Everything, when we bought it there were a lot of
16 modifications, the windows. We did put an addition
17 on in 2001. We submitted plans and we were able to
18 put an addition in the back which was basically a
19 master suite. At the time that we bought the house
20 the master was the garage.

21 MR. BROCKHOUSE: This is the addition that was
22 added on. Now, this is the second floor area.
23 Again, the stair here. And it's got a little balcony
24 feature on the back. And then a very balanced wall
25 of windows on the second floor. On each of the stair

1 facades there's a feature to sort of bring down the
2 scale and a mast at that feature of the stair.

3 As you can see here, that's a little balconet.
4 It's also on the side here. This -- by the way, this
5 wall right here is original. And this is the wall
6 we're now proposing. But I think based on the
7 recommendation we'd like to have you look at it as
8 being 4 feet, because it does need to be a pool
9 enclosure. All the windows that are getting changed.
10 They're getting changed to lights over an open panel,
11 so it's more like the original style that George Fink
12 had done, as you would see in the first photograph.
13 As you can see now, they're just big casements. I'm
14 hoping that your drawings show more the window
15 divisions than this does.

16 This is the side, the east-facing side. This is
17 the shed structure that right now is actually on the
18 verge of collapsing, according to the owner. And
19 this is the replacement here. The original facade is
20 maintained and it's back here. This is the chimney
21 feature right there next to the house. This is the
22 stair feature and this is the elevation. This is the
23 rear elevation. This shows the intention of putting
24 a balcony with two sets of French doors and two
25 windows. And there's a moorish feature that actually

1 has a glass window that would be a fireplace on the
2 inside.

3 MS. RUIZ de CASTILLA: A nonventing alcohol
4 fireplace.

5 MR. BROCKHOUSE: So then here's the original
6 facade. This does change at all. Just this portion
7 is new.

8 MS. RUIZ de CASTILLA: And my --

9 MR. BROCKHOUSE: This is the other side, the
10 west side.

11 MS. RUIZ de CASTILLA: I would like to add one
12 of the reasons we decided to go for a two-story
13 addition is that my 92-year-old mother will be
14 joining us. And we want her to live there, so that I
15 can take care of her, which I am currently doing at
16 the moment. And she lives right here at 625 Biltmore
17 Way. And it's a real hassle. So we're gonna have
18 her move in.

19 MR. BROCKHOUSE: You want to describe your
20 inspiration?

21 MS. RUIZ de CASTILLA: Sure. My inspiration.
22 This house is on Dorado in Coral Gables. And I drove
23 by it. And as you can see on the left photo which I
24 brought to Historical, this is one of the things that
25 inspired because we needed to get a staircase to the

1 second floor. And initially I thought maybe we could
2 get an approval on bringing the front of the house
3 straight up to the, you know, 18-foot setback. But
4 we were shot down. So anyway, which is fine, because
5 it really works better that it's nestled into the
6 house. It doesn't take away from the original house,
7 which we happen to love. We've been living there
8 since 2001. I love my house. And I'm not gonna move
9 from my house. As long as I can stay there. I will.
10 I will be one of those little old ladies in Coral
11 Gables. But that was the inspiration for the front
12 window to get light into the staircase. And the
13 other thing we liked was the way the roof was
14 pitched, the barrel tile, the Mediterranean style.
15 And --

16 MR. BROCKHOUSE: The awning.

17 MS. RUIZ de CASTILLA: The awning we -- we
18 really loved. A little bit of character.

19 The street is a simple street. All the houses
20 are very modest. There was a person who put -- has
21 put in a two-story house and is going to put it on
22 the marked for 1.5 million. He's a developer. And
23 that's directly across the street from us. But other
24 than that, it's a quiet, modest, little street in a
25 modest neighborhood, which we like.

1 MR. BROCKHOUSE: The vented detail also
2 duplicating on the rear of the house, because the
3 front of the house already has the single light --
4 single vents and we've maintained those. We've tried
5 to maintain every aspect of the original facade
6 that's not being touched.

7 This would -- this would be the balcony. This
8 is in the spirit of the balcony that we're talking
9 about in the rear.

10 MS. RUIZ de CASTILLA: On the rear.

11 MR. BROCKHOUSE: We didn't want it to be as
12 massive a roof and as heavy a structure, so we did
13 just the shed roofs with the brackets. And if you
14 look at the original house, you'll see back in these
15 pictures. We already have this awning-like detail
16 which is two-way brackets and rafters with a barrel
17 tile roof. And so we're duplicating it up here.

18 This, going back. This is just an example of
19 the barrel tile roof that we're gonna try to maintain
20 the exact --

21 MS. RUIZ de CASTILLA: And that's really the
22 feel and the spirit that we want. The house is
23 white. I want to keep it white. I really love the
24 style of Mediterranean and sort of Miami heritage and
25 culture, too. So we hope to be able to emulate that

1 in the style of our home.

2 CHAIRMAN TORRE: What's inside the -- the
3 moorish arch in the back? Is that a -- because G
4 doesn't show here as a legend. Is that a fountain?

5 MR. BROCKHOUSE: No, that's a -- that's just a
6 window. What it is, is a fireplace that can be seen
7 from both sides. And the moorish arch is really just
8 a 4-inch relief in stucco.

9 CHAIRMAN TORRE: Yeah, I couldn't tell what the
10 box on the inside is.

11 MS. RUIZ de CASTILLA: That -- that's my thing.
12 I'm an interior designer by profession. But one of
13 the things, because of the way the house is situated
14 and how we have to use the room, to make it a family
15 room -- it's gonna be my TV room, our family's TV
16 room. And also, you know, be able to have enough
17 seating, because right now we can sort of seat three
18 people and then it feels crowded. But we compromised
19 a view of our garden, which we spend a lot of time
20 in. I work very hard in my garden. It's way
21 overgrown now because we're planning to do all this
22 work. So what I wanted to do was when I'm sitting
23 late at night and watching an old movie, I'd still
24 like to be able to look out. And so I put this
25 window, which is a lower window, so that when you're

1 sitting on the sofa, you'd be able to look out at the
2 pool water, at some green, and still have my TV up
3 above, because that's the only wall that I can put
4 the TV on, which is on the south wall. So it's an
5 interior space plan that is trying to be reflected
6 nicely on the exterior of the yard and the
7 architecture.

8 Also, by that, doing that, one other thing. My
9 husband loves to sit outside and particularly at
10 dusk, sunset, with a lot of mosquito spray. But one
11 of the things, he also -- he's from New York. He
12 loves his fireplace. So in the winter, believe it or
13 not, we do use our -- the original fireplace, which
14 we love. But this gives him the opportunity to sit
15 by the pool and have, you know, a sense of a
16 fireplace. If he's sitting outside, he'll be able to
17 see through this glass, through the niche. And we
18 happen to love moorish architecture. So we decided
19 rather than have a flat wall with just a window,
20 which would, I think, look probably horrible, we
21 decided to use the moorish detail that we love and
22 we've even used the inside of our house with
23 furnishings and lighting fixtures and things like
24 that. So.

25 CHAIRMAN TORRE: Anybody else want to ask any

1 questions before I close the public hearing?

2 MR. FULLERTON: Is it your intent to put
3 double-hung windows on the -- in the window openings
4 or single-hung?

5 MS. RUIZ de CASTILLA: They're single-hung.

6 MR. BROCKHOUSE: The house -- yeah, the house
7 has consistently tied in with the -- with the
8 single-hung detail that was on the original house.
9 It was casement and single-hung before, but we tried
10 to make it so that the Board of Architects would
11 agree with the style, so we came up with that
12 single-hung. I guess it's more -- more or less the
13 windows are either four or six lights over a single
14 pane. That's the way I think that it was originally
15 drawn with -- in Fink's drawing.

16 MS. RUIZ de CASTILLA: He had the -- the muntins
17 above and a single-hung window and then open on the
18 bottom. So.

19 MR. SILVA: The only -- the only thing I would
20 add to -- to staff's comments is to make sure you
21 guys take a look at the -- at the decorative rafters
22 on the second floor, you know, that come out --

23 MR. BROCKHOUSE: The rafter tails?

24 MR. SILVA: Yeah, that the outriggers are
25 different than -- than the existing on the front.

1 MS. RUIZ de CASTILLA: Sure.

2 MR. SILVA: Work with staff for that. Just make
3 sure --

4 MR. BROCKHOUSE: Yeah, I agree with that.

5 MS. RUIZ de CASTILLA: Absolutely. Yeah, yeah.

6 CHAIRMAN TORRE: Any questions?

7 MR. FULLERTON: Brief, just a comment. I tried
8 to read your finished legend.

9 MR. BROCKHOUSE: It's too small?

10 MR. FULLERTON: Well, it's not too small.
11 Nothing lines up with what it's pointing to on the
12 elevations. Not, some of them, many of them.

13 MR. BROCKHOUSE: If there's any questions --

14 MR. FULLERTON: Yeah, just take a look at it.

15 MR. BROCKHOUSE: Okay.

16 MR. FULLERTON: I'm pretty sure what -- I know
17 what they are. It's just that they're referring to
18 something else. No big deal.

19 I'll move it, with staff recommendations.

20 CHAIRMAN TORRE: Hold on. Let me see if anybody
21 wants to speak --

22 MR. FULLERTON: Oh.

23 CHAIRMAN TORRE: -- for this item or against
24 this item. Any comments?

25 (No response)

1 CHAIRMAN TORRE: Close the public hearing.

2 Thank you. You guys, you're welcome to --

3 MR. FULLERTON: I'll move it.

4 CHAIRMAN TORRE: Make a motion. Good.

5 Anybody want to second that motion?

6 MS. KAUTZ: With staff comments --

7 MR. FULLERTON: With staff comments.

8 MS. KAUTZ: -- and with Alex's addition of the
9 rafter tails.

10 MR. FULLERTON: Oh, yeah.

11 CHAIRMAN TORRE: All right. Amendment is with
12 staff comments and with rafter tails not to match the
13 existing house. Is that correct?

14 MR. MENENDEZ: Second.

15 CHAIRMAN TORRE: We have a second, Mr. Menendez.
16 Last -- last time for discussion. Anything
17 else?

18 (No response)

19 CHAIRMAN TORRE: Let's do it.

20 THE SECRETARY: Mr. Parsley?

21 MR. PARSLEY: Yes.

22 THE SECRETARY: Mr. Silva?

23 MR. SILVA: Yes.

24 THE SECRETARY: Mr. Ehrenhaft?

25 MR. EHRENHAFT: Yes.

1 THE SECRETARY: Mr. Rodriguez?

2 MR. RODRIGUEZ: Yes.

3 THE SECRETARY: Mr. Fullerton?

4 MR. FULLERTON: Yes.

5 THE SECRETARY: Mr. Menendez?

6 MR. MENENDEZ: Yes.

7 THE SECRETARY: Mr. Torre?

8 CHAIRMAN TORRE: Yes.

9 MR. BROCKHOUSE: Thank you very much.

10 MS. RUIZ de CASTILLA: Thank you, gentlemen.

11 CHAIRMAN TORRE: Thank you.

12 Is there anything else?

13 MS. KAUTZ: Yes.

14 CHAIRMAN TORRE: Thank you.

15 MS. KAUTZ: There is a discussion item. It's at
16 the end. If you can put the PowerPoint back on,
17 please. Thank you.

18 Discussion item about the property at 800 Coral
19 Way that Miriam is gonna help me with. They received
20 approval in 2015. You probably -- some of you
21 remember this. Came to the Board with two separate
22 designs, one in 2015, one in 2016 for an addition to
23 the property that relocated the garage to the rear,
24 to the rear of the property. The owners had called
25 and wanted to make an alteration to the front

1 original garage door opening. And now that they're
2 under construction --

3 CHAIRMAN TORRE: Is this the one with the red
4 brick?

5 MS. KAUTZ: Yes. Hence, a discussion on the
6 item. So they wanted to do that. So we met
7 yesterday. Was it yesterday or Tuesday?

8 MS. GUITERAS: Yesterday.

9 MS. KAUTZ: And they said, we're on the agenda
10 for this alteration, but we don't want to do that
11 anymore. But we would like to go and discuss the
12 roof tile and red brick again. So we spoke with
13 Miriam.

14 MS. RAMOS: So the roof tile issue was simply,
15 you know, I guess, added to what you had originally
16 requested for. The department didn't feel
17 comfortable making the change, so they're coming back
18 to ask you about the potential change to the roof
19 tile.

20 The brick issue is a bit more complicated. The
21 brick issue was not part of the original application
22 that was submitted in July of 2015. Some of you
23 might remember after the application was heard and
24 there was a motion to approve for a Certificate of
25 Appropriateness. The issue of the tile came up as an

1 after -- after fact kind of conversation. And there
2 was a vote that ultimately was taken by this Board
3 and it failed.

4 MS. SPAIN: That's on the brick.

5 MS. RAMOS: On the brick alone, correct.

6 MS. KAUTZ: To color or paint the brick.

7 MS. RAMOS: Correct. So the property owners
8 want to now readdress the issue.

9 So what I had suggested was, to have a cleaner
10 record, to have an actual application submitted for
11 the brick, let the department look at it, bring it to
12 you, and then you decide what you want to do. But
13 the gentleman would not like to wait any longer.
14 He's been in the process for awhile. So he'd like to
15 address it today. It's not a -- it's not a
16 reconsideration because the time has elapsed for
17 that. In order to reconsider something, the person
18 who voted in favor has to bring it back at the next
19 meeting, which clearly was two years ago.

20 So it is up to you whether you even hear it. So
21 once he addresses you, I'd ask for a motion whether
22 to hear it or not hear it. And then if you're gonna
23 hear it, then obviously we need a second motion on
24 the -- on the brick issue.

25 MS. KAUTZ: Is that clear? Everyone understand?

1 CHAIRMAN TORRE: So to be clear, the brick issue
2 was discussed, but it wasn't on -- on the
3 application --

4 MS. RAMOS: Correct.

5 CHAIRMAN TORRE: -- the first time around.

6 MS. RAMOS: Correct.

7 CHAIRMAN TORRE: It was basically something we
8 discussed and deliberated on.

9 MS. RAMOS: And actually voted.

10 CHAIRMAN TORRE: And actually voted.

11 MS. KAUTZ: Yeah, I --

12 CHAIRMAN TORRE: The question I pose is, if it's
13 quasi-judicial and facts have to be presented as to
14 what's historic, not historic, when this thing came
15 about --

16 MS. RAMOS: Sure.

17 CHAIRMAN TORRE: -- have we heard anything about
18 where the brick lies in the face of --

19 MS. RAMOS: Well, and that's my concern with not
20 having an application, that all that background
21 information is missing.

22 Furthermore, if you are going to change a
23 previous board decision, the standard is that there
24 has been a change in circumstances, either factually
25 or legally. So if -- in other words, you can't keep

1 coming back every year and asking the board to look
2 at something and all else remains the same.

3 CHAIRMAN TORRE: Let me ask the owners a
4 question. So if it's -- it's an issue of painting?
5 Is that pretty much the discussion, painting or not
6 painting?

7 MR. GUITERAS: At this point it's painting or
8 staining.

9 CHAIRMAN TORRE: But how would we delay you if
10 you were to move forward and then just address
11 painting even when the house is going through
12 landscaping a little bit later? In other words, can
13 we -- can we take the time to do this? How does it
14 affect you from a time perspective if it's a painting
15 issue?

16 MR. GUITERAS: I don't believe it will affect us
17 from a time perspective, especially if we can get on
18 the agenda next month. I mean at this stage of the
19 game, we're six months into the construction already.
20 We've been told that it's forecasted to be delivered
21 to us within three or four months. So we just simply
22 want to be able to gain one win and put one -- a "W"
23 in the win column, because quite frankly we haven't
24 had much favor at all. And in addition to what we're
25 gonna discuss today, if we're permitted to speak

1 about the brick, it has everything to do with the
2 issue that would be totally new today, which is the
3 color of the tile, the roof tile.

4 CHAIRMAN TORRE: So what would be wrong about
5 bringing it back with those two issues as a -- as an
6 agenda item?

7 MS. RAMOS: One, I would ask for -- you mean
8 today or --

9 CHAIRMAN TORRE: No. In the future. Review it,
10 back to having a package that ties the whole thing
11 together, what's right and wrong about that, and have
12 a discussion --

13 MS. RAMOS: Nothing would be wrong. In fact,
14 it's the preferred practice.

15 MS. KAUTZ: We could do it as a standard and --

16 CHAIRMAN TORRE: So you would have a
17 secondary --

18 MS. KAUTZ: Right.

19 CHAIRMAN TORRE: -- review of that same COA?

20 MS. KAUTZ: Do it as a standard. They would get
21 a recommendation from the Board of Architects,
22 because then they would, you know, see the roof tile
23 that's being proposed. And then you all --

24 CHAIRMAN TORRE: So, but to be clear, there's a
25 COA in place now. Does that -- is it an amendment to

1 the COA?

2 MS. KAUTZ: Right now they have a special COA
3 for the addition and the alterations.

4 CHAIRMAN TORRE: Okay.

5 MS. KAUTZ: This would be a separate standard
6 certificate because it's just roof and paint. And
7 then we would do a description sheet for you all
8 with, you know, a brief introduction. But again, the
9 BOA would see it. It would be an actual roof tile.
10 It would be an actual paint color, whatever they want
11 to choose.

12 CHAIRMAN TORRE: I think it makes more sense to
13 do it professionally and correctly that way. If it
14 didn't hold you up, then I think we would prefer to
15 take that route. At least I would.

16 MR. GUITERAS: Okay. That might be the case
17 with the brick. But what about the issue --

18 CHAIRMAN TORRE: Bring the whole thing.

19 MR. GUITERAS: Well, but what why not --

20 CHAIRMAN TORRE: Oh, because you're trying to
21 decide on the roof tile now?

22 MR. SILVA: Is there a timing issue with the
23 roof tile itself?

24 MR. GUITERAS: Yeah.

25 MR. SILVA: What stage are you on in the

1 construction now?

2 MR. GUI TERAS: What stage we are of the
3 construction?

4 MR. SILVA: Yeah. I mean are you --

5 MR. GUI TERAS: The roof --

6 CHAIRMAN TORRE: It shows up --

7 MR. GUI TERAS: I said six months into it
8 already.

9 CHAIRMAN TORRE: Yeah, it shows --

10 MR. SILVA: You've got plywood. You've got
11 paper down. You're ready for --

12 MR. GUI TERAS: Yes. I mean, we've -- we've
13 delayed the selection of the color of the tile now
14 for a month.

15 CHAIRMAN TORRE: So you think that the roof tile
16 ties to the paint and --

17 MR. GUI TERAS: Well, I mean clearly we want to
18 be able to get both accomplished today. That would
19 be the ideal circumstance. But we certainly want to
20 at least have the roof tile color addressed so that
21 we can, you know, have something to go on.

22 CHAIRMAN TORRE: So why don't we discuss what
23 you're trying to do with the roof. How would it be
24 affected if we went paint or no paint on the brick?
25 What is the approval now for on the roof tile?

1 MR. GUI TERAS: The approval is just that you
2 would grant us -- without me going into a little
3 prelude here, because I have a little something my
4 wife prepared. Because my wife and my family are
5 there. They didn't want to get up and speak. So I'm
6 here. And I was gonna give you all a little bit of
7 a -- of an intro before I just delve right into the
8 heart of the matter.

9 CHAIRMAN TORRE: So do it.

10 MR. GUI TERAS: All right. Excellent.

11 CHAIRMAN TORRE: I'm sorry to --

12 MR. GUI TERAS: Because I know what might be
13 separating you and a couple cocktails is me. Right?

14 CHAIRMAN TORRE: That's true.

15 MR. GUI TERAS: Okay.

16 CHAIRMAN TORRE: But let me just say, so I think
17 the issue is there's a -- there's a hurry -- there's
18 a -- there's a need for speed on the roof tile, which
19 maybe we can address. That we can say okay, we can
20 deliberate on the roof tile. That it wouldn't be
21 affected whether we went with the red brick or white
22 brick. We can decide on the roof tile.

23 MS. SPAIN: That's what I was going to suggest.

24 CHAIRMAN TORRE: Right. Let's see if that makes
25 a difference, what you present on the roof tile.

1 MS. KAUTZ: But either way, the change of the
2 roof tile is not contingent upon paint or not paint.

3 MR. GUI TERAS: No.

4 MR. MENENDEZ: Doesn't this have to go to the
5 Board of Architects anyway?

6 MS. SPAIN: Typically, yes.

7 MR. MENENDEZ: For the roof tiles it will have
8 to go to the Board of Architects then.

9 MS. SPAIN: It would go to the Board of
10 Architects. They would weigh in on it. And we would
11 do it administratively. Roof tile, windows, paint,
12 that typically doesn't come to you.

13 MR. MENENDEZ: Right.

14 MS. SPAIN: It goes to the Board of Architects
15 and they approve it or not. And then we
16 administratively do that. So this is a little bit
17 different.

18 CHAIRMAN TORRE: So we never approved the roof
19 tile color anyway.

20 MR. GUI TERAS: No.

21 MS. KAUTZ: It was proposed as white before to
22 match.

23 MR. MENENDEZ: Whether we hear it or not today,
24 it's got to go to the Board of Architects anyway.

25 MS. SPAIN: However --

1 MR. EHRENHAFT: But then it could be handled
2 administratively --

3 MS. SPAIN: Yes.

4 MR. EHRENHAFT: -- after that.

5 MS. SPAIN: Yes. And the Board of Architects is
6 a recommending to this Board. This Board has the
7 final authority. So I'm comfortable if -- if --

8 CHAIRMAN TORRE: We go first.

9 MS. SPAIN: -- you want to weigh in on the roof
10 tile color.

11 CHAIRMAN TORRE: Let's go first.

12 MS. SPAIN: Then we can then take it to Carlos
13 Monroe. He can administratively approve it. And
14 then --

15 CHAIRMAN TORRE: All right. The floor is yours.

16 MR. GUITERAS: Okay. Perfect. So anyways -- I
17 don't think I'm gonna need that.

18 MS. KAUTZ: Well, that's a photo of the existing
19 house, if they want to see the roof. It's obviously
20 a location map. That's basically what it was before
21 they started construction.

22 MR. GUITERAS: Yeah. So anyways, this is our
23 home. I'm a resident of 800 Coral Way. That's my
24 wife and my two kids there. And we -- our home was
25 designated historic, not by choice, not by the

1 involvement of any community leaders, but because the
2 city designated the entire district surrounding our
3 area. So the district that is historic is
4 essentially from Anderson, and I happen to be the
5 first home on Anderson, all the way to Alhambra.
6 And, you know, they say -- two sayings come to mind.
7 One of them is be careful what you wish for. The
8 other one is hindsight is 20/20. Be careful what you
9 wish for is apropos only because when we heard about
10 this, I said, wow, this is great; this is fantastic.
11 Our property values will increase. We may have an
12 abatement on taxes. And we celebrated it. And
13 again, we had not really had major plans to do
14 anything, but we did have something in the back of
15 our head to do something about our home because our
16 kids were growing. We had other aspirations. Time
17 was right. We were thinking of perhaps expanding.

18 This is where hindsight 20/20 comes in. Had we
19 known that the district was going to, you know,
20 contain our home, we would have demolished our home
21 before it was designated historic because we would
22 have had significantly way to accomplish some of the
23 simple things that we wanted to do.

24 Anyways, we're here now. And quite frankly,
25 being designated historical has really caused some

1 significant impediments, not only time-wise, but
2 financially. For example, our first architect who,
3 by the way, has some wonderful projects and I thought
4 was a super-duper stud, turns out that because of
5 his -- and I'm gonna blame it on him, even though I
6 think others share the responsibility. We were
7 pigeonholed into a particular design and layout that
8 had its shortcomings. And had my wife not done a
9 little bit more digging with what was permissible and
10 may not be permissible with historic, we learned that
11 we had some certain options that are -- it's -- our
12 architect did not consider. One being the wall that
13 faces our pool, that faces the west side, we thought
14 that wall was untouchable. And it turns out in
15 retrospect that it was not. We could completely
16 remove that wall, thereby giving us a more spacious
17 environment. And it opened up a lot of avenues.

18 Aside from that, we had other friends of the
19 court that had an architectural mind. And one of
20 them gave us the brilliant idea of, hey, why don't
21 you do something with the garage. Put a garage in
22 the back. We wondered why did our architect not
23 suggest that. Well, because he misinterpreted what
24 is possible within the confines of historical rules
25 and regulations. So we had to get rid of that

1 architect because the architect simply wanted to
2 charge us new fees. And we felt that was wrong
3 because in reality we were at their mercy. They're
4 the professionals. And here we found ourselves being
5 faced with another 15, \$20,000 to redraw plans. So
6 we had to go find another architect. We lost about
7 \$25,000 in that and about a full year.

8 Fast forward to the present. We have the second
9 architect who's in place. Designs this layout, et
10 cetera. And as I said, we're midway into the -- into
11 the plans and the construction. And we now have a
12 visual impact of what our kitchen, for example, is
13 gonna look like, which is in the area of where the
14 garage used to be. And it just simply won't work.
15 We have a -- we have a ceiling that's gonna come down
16 this way, you know, in a sloping fashion. And the
17 front of the kitchen is gonna be probably about
18 6 feet in height. It just does not look right. And
19 all sorts of things.

20 So we're like wondering what the heck can we do.
21 So today -- well, before -- before today, for the
22 last week we were thinking what is -- what's the
23 solution. And our GC said, gosh, if you could just
24 get Historic to allow you to increase the wall height
25 where the -- where the garage is. And we're like,

1 come on, you're kidding me. We're gonna go to the
2 Historic Board and try to do this. But he started
3 saying, oh, it's possible, da-da-da.

4 I even called Historic and had some input. And
5 I think Kara -- and I don't think I'm speaking out of
6 turn here, but if I am, please correct me. Kara kind
7 of scratched her head, even though I was on a phone
8 call and I can't -- could not see her. But she said,
9 well, you know, your home is part of a district and
10 it's not really, you know, historic in and of itself
11 on its own. And I've seen other things in the area
12 that have been done. So, you know what, I'll run it
13 by Dona and we'll see. We'll see what the flavor is.
14 But that was on a Friday. Then we had the weekend.

15 And I said forget it. I wrote Kara an
16 impassioned e-mail. I said, Kara, we're not gonna do
17 this. But I still want to be on the agenda because I
18 want to discuss two simple things. One of them, you
19 know it, the bricks. I got a ton of bricks that I
20 want to unload on the Board and I want to get
21 their -- their favor on it. And then, of course,
22 what we discussed with them, which is the color of
23 the ceiling tile. So that's where we're at today.

24 I essentially, I guess, want to show you the
25 copy or a replica of the -- of the ceiling tile --

1 the roof tile that we wish to have. It's just a
2 different color. We feel that it will give the home
3 an entirely -- an entirely different look. And after
4 a knowing that we're gonna spend about seven figures
5 on this remodel, to think that I'm going to drive up
6 every day to a home that looks the same as it has for
7 the last 20 years that I've lived in it, is hard for
8 me to swallow. So at least if I can get the color of
9 the roof changed, so that I don't have to pressure
10 clean it every year, would be something that would be
11 very appreciated. So that's motion, I guess request
12 number one.

13 And then if I can, a little bit about request
14 number two.

15 CHAIRMAN TORRE: So I look at it -- Can you hear
16 me? I think maybe, my analogy -- it may work. So
17 this house, it looks Georgian. I guess I can't tell
18 for sure, but it may have some Georgian. Just from
19 the facade it has a -- probably a Georgian feel to
20 it, I guess.

21 MS. SPAIN: It's not a typical Coral Gables
22 home.

23 CHAIRMAN TORRE: Okay. So here's my analogy.
24 So let's say that you have a tuxedo. A tuxedo. So I
25 want to make it into a dinner jacket. Or let's say

1 you want to make a tuxedo, but you want to use
2 polyester. Sometimes it just -- you're trying to do
3 something that it doesn't really work. And our job
4 here is to somewhat not look at it that maybe the
5 roof tile wouldn't look good in black or you couldn't
6 modernize the house by painting the brick and putting
7 it -- so you would have a modern-looking house. And
8 maybe it looks fantastic. But in historical context,
9 it's like taking a tuxedo and making it out of
10 polyester.

11 MR. GUITERAS: Let me address --

12 CHAIRMAN TORRE: So, see that's the role here we
13 play. And that's sort of the thing -- we're not
14 trying to judge, I think, style or taste, but
15 necessarily historically speaking what this house
16 should probably look like or feel like.

17 MR. PARSLEY: Let me address the -- none of us
18 has asked Venny for fashion advice yet.

19 MR. GUITERAS: Let me -- let me address the
20 tuxedo analogy. Who would have thought that a tuxedo
21 could be worn with tennis shoes today? I see plenty
22 of people on the red carpet walking up to some very
23 prestigious award ceremonies, they're in tuxedos and
24 wearing tennis shoes. And you know what? It looks
25 damn good. So --

1 CHAIRMAN TORRE: The answer is we probably have
2 to look at that and judge it a little bit more in
3 context. So I think I'm having a problem with the
4 speed of trying to get a decision made and a house
5 that I can't really tell --

6 MS. SPAIN: It's --

7 MR. RODRIGUEZ: What color is the tile now and
8 what color do you want it to be?

9 MR. GUITERAS: The color is white.

10 MR. RODRIGUEZ: And what color do you want it to
11 be?

12 MR. GUITERAS: Where's the sample?

13 MS. GUITERAS: Here.

14 CHAIRMAN TORRE: Dark gray.

15 MS. SPAIN: Okay. I just -- I'm going to
16 confuse you even more, because I don't have a problem
17 with this color on that house. It may not be
18 historically accurate.

19 CHAIRMAN TORRE: It may be fine.

20 MR. SILVA: Even if we were to leave it --

21 MS. SPAIN: Pardon me?

22 MR. SILVA: Even if we were to leave it as
23 brick.

24 MS. SPAIN: Even if we were to leave it as
25 brick. I think that that's -- I personally don't

1 have an issue with it. And if you were the Board of
2 Architects and we were having this discussion at the
3 Board of Architects, I would tell them that. So for
4 me I think it's fine.

5 MR. PARSLEY: What was the brick discussion that
6 came up? Keep it brick?

7 CHAIRMAN TORRE: Yeah.

8 MS. SPAIN: Yes.

9 CHAIRMAN TORRE: He wanted to paint it white.

10 MR. GUITERAS: The brick discussion just simply
11 came up because our brick right now, most of it on
12 the left side which is, by the way, the most visible
13 side of the house, at this point when you're driving
14 40 miles an hour down Coral Way, unless you're on the
15 Historic Board or you work for Code Enforcement, you
16 really wouldn't stop to look at the home. However,
17 when you take a right turn and you're down on
18 Anderson, the whole western side is totally visible.
19 And if you look at it -- I think we have the slide
20 here.

21 MS. SPAIN: Could you --

22 MR. GUITERAS: It's totally faded. It's
23 corroded. We've attempted to treat it. And it
24 simply -- this picture doesn't do it justice. But if
25 you go to the next slide. Look at that. It's in

1 awful condition. And we've been told that in order
2 to treat it, we're gonna have to do the whole home.
3 So I'm thinking why not, if we're gonna have to
4 invest, you know, in every square foot of the brick,
5 why not give me an opportunity to make it look
6 something that I'd like.

7 And I found a home just -- everybody gets
8 inspiration from other homes. I found a home on
9 Toledo Street, which is this one right here. It's
10 maybe 100 feet, 200 feet away from Bird Road. It
11 looks beautiful. It's got the colonial style that we
12 have. They've got the black awnings like we have.
13 All I want is to change the color of the brick. And
14 the brick looks beautiful. Who could look at that
15 home and say it just doesn't fit in the character of
16 a historic home? I mean, if you go down Coral Way,
17 there's a ton of homes that I can tell you have
18 nothing to do with a historic appearance. You've got
19 mcmansions that are totally modern. And you've got
20 other properties that have never been touched. That
21 are eyesores.

22 So here you've got residents that have been
23 there for a long time. We've been there for 20
24 years. I care about my surroundings. I wouldn't do
25 anything that's gonna be detrimental to the home.

1 In fact, when I said that we haven't had one
2 victory in the win column yet, it's the truth. We
3 have -- our property is surrounded by the city's
4 wall. Okay. It's not our wall. And because we
5 designed the garage in the back, we need a certain
6 turning radius to make it in. Turns out that the
7 city's wall has a 5-foot section, they call it a wing
8 wall, that encroaches on our property. And it wasn't
9 part of a survey. And lo and behold, at first it
10 was, yes, we can get rid of the wall. Well, it turns
11 out that Kara, as good as she is, she found a picture
12 from the 1920s. There's not -- the road is unpaved.
13 There's not a house in the area. But it shows our
14 wall. And the wall was winged and it's untouchable.
15 So here we are. We've got to come in like this.
16 We've got to go into the property and we've got to
17 come back -- I mean, a mess. I mean, when we're
18 like -- I mean, we go to Mass every Sunday. We're
19 good model citizens. When are we gonna catch a
20 break?

21 So I'm saying forget about trying to raise the
22 walls and all sorts of baloney. Let's just do two
23 basic things. Let's get their blessing on the color
24 of the tile for the roof and let us improve the
25 condition and appearance of the brick surrounding the

1 wall, especially the one which is most visible on the
2 west. And let us put it into a color exactly like
3 this one. And, of course, with any condition you
4 want to impose. But at least the flexibility to do
5 it.

6 MR. FULLERTON: Mr. Chairman, I think this is a
7 no-brainer personally. I think the brick -- painted
8 brick is a beautiful way of modifying the look of the
9 house, lightening it up, making it feel more part of
10 the neighborhood. And I happen to love the black or
11 the dark slate ceiling tile -- roof tile. So if it
12 were coming to us normally today I would -- I would
13 make the motion to approve it.

14 MS. RAMOS: So I'd -- I'd like to separate
15 things so that we're procedurally sound, for
16 everybody's benefit. So if we can address the roof
17 tile first. And then have a motion on whether you're
18 going to address the painting of the brick. And then
19 a motion on whether the painting of the brick is
20 appropriate.

21 MR. FULLERTON: So I'll make that motion.

22 CHAIRMAN TORRE: Hold on. Oh, wait. I'm sorry
23 to interrupt. We're going to discuss --

24 MS. RAMOS: We should discuss the roof first.
25 The roof is what the Historic Department asked that

1 he bring here today because it was part of the
2 original application. So let's discuss the brick
3 color first.

4 MR. GUITERAS: The brick color or the roof tile?

5 CHAIRMAN TORRE: The roof tile.

6 MS. RAMOS: I'm sorry. The roof tile.

7 MR. FULLERTON: All right. I move approval of
8 the slate.

9 CHAIRMAN TORRE: We're not ready to make a
10 motion.

11 MR. FULLERTON: Oh, sorry.

12 CHAIRMAN TORRE: I have more discussion.

13 MR. FULLERTON: You're not ready.

14 CHAIRMAN TORRE: Discussion is not over. I
15 mean, maybe the motion was to continue.

16 I still fall back to authenticity of historical
17 nature. And I go back to my analogy. I think that I
18 agree with you that the house would look fresh and
19 clean. And I really happen to like your house
20 painted white with red brick. I don't know that it's
21 correct for that style of house.

22 MR. PARSLEY: Sure it is.

23 CHAIRMAN TORRE: I'm not -- I'm not sure -- Am I
24 right or wrong?

25 MR. PARSLEY: Yeah. They're all over Georgia.

1 CHAIRMAN TORRE: And that's what I'm saying. If
2 they can bring me some pictures in a book, or I can
3 go home tonight and I open a couple of books, or I
4 can drive around the block. At this point I don't
5 have enough basis to feel comfortable that I'm not
6 making a mistake in that change.

7 MR. GUITERAS: There's the picture.

8 MR. SILVA: He'll have to ask staff to opine on
9 the book as well. I mean if --

10 MS. RAMOS: And excuse me, but that was the
11 point of the application. That was the idea behind
12 the application, that all of that study is done for
13 you.

14 CHAIRMAN TORRE: Right. And I'm not trying to
15 take anything away from you, except understand that
16 it's an issue of time for me. To do this right, I
17 feel like I need to be explained -- show me some
18 pictures. Let me drive around the block. Let me see
19 a couple houses. And then I may say, you know what,
20 piece of cake, done. But I may say absolutely I
21 haven't seen this. This would be an anomaly. I
22 don't like it. So it's not a matter that I wouldn't
23 like it on a personal level. It's an historical. My
24 job here is to try to treat it that way. And I'm not
25 sure I can do that. So the motion may still proceed

1 and we may still get it. I feel uncomfortable not
2 having it done academically.

3 MR. GUITERAS: You know, the last time I was
4 here two years ago, I came in because we were with
5 our architect. I came in shorts and a T-shirt. I
6 didn't expect to say a word. Our application at that
7 time passed. But I just had to get up and say
8 something about my brick. And lo and behold, I
9 didn't expect it even to get tossed around. And that
10 was about it. They took a vote on it. And actually
11 we almost prevailed. We lost by one vote. And I
12 said to myself, gosh, that's interesting. I didn't
13 know that this was gonna happen. I wasn't even
14 prepared. All I did was say one thing. And I showed
15 a picture of what I liked. And I could have emerged
16 victorious from that little episode. And so I said,
17 we gotta come back and do this some other time; this
18 was fun.

19 CHAIRMAN TORRE: It happens. We change course
20 in the middle of this whole --

21 MR. GUITERAS: So we're talking about two years
22 later.

23 CHAIRMAN TORRE: So, I mean --

24 MR. GUITERAS: And let me -- allow me just to
25 finish. My story and my example hasn't changed.

1 This -- that home that you saw is the same home I
2 showed you two years ago. It's the same home I love
3 today. And it's the same home that I would like to
4 emulate now.

5 MS. RAMOS: Are you able to articulate that the
6 brick is worse today than it was two years ago?

7 MR. GUI TERAS: I just showed you a photograph.

8 MS. RAMOS: I didn't see the original, so I
9 don't know -- That's so that they can consider the
10 condition then --

11 MR. GUI TERAS: Right.

12 MS. RAMOS: -- and the condition now in terms of
13 a change in circumstances.

14 MR. GUI TERAS: Could you click it back?

15 MS. SPAIN: Just to be devil's advocate on this.
16 You had two years to make an application and go to
17 the Board of Architects and come to this Board.

18 MR. GUI TERAS: With all due respect, Dona --

19 MS. SPAIN: As you know, I don't have a problem
20 with either one of the applications. I believe that
21 the tile, the gray tile is appropriate. And I've
22 never had a problem with painting the brick. It's a
23 contributing structure. It's not individually
24 designated. I think that it's an appropriate
25 application. But we don't have an application.

1 MR. GUITERAS: And with all due respect --

2 MR. PARSLEY: Is it appropriate to paint it?

3 MS. SPAIN: Pardon me?

4 MR. PARSLEY: Is it appropriate for a historic
5 brick house to be painted white or any other color?

6 MR. FULLERTON: I don't think there's any right
7 or wrong. I think you can go either way.

8 CHAIRMAN TORRE: The point here is we make a
9 motion, which is on the floor, and it could go -- and
10 that's the end of it. And we have an approval. Or
11 we can make a motion to do something else. Or we can
12 put it through right now.

13 MR. GUITERAS: With all due respect, Dona --

14 MS. SPAIN: Yes.

15 MR. GUITERAS: -- you mentioned we had two years
16 to submit an application.

17 MS. SPAIN: You were here two years before.

18 MR. GUITERAS: I will -- I will produce the
19 e-mail transcript where you said, let's wait six
20 months because we're gonna have a new Board.

21 MS. SPAIN: Well, I know I said that. I said --

22 MR. GUITERAS: And you did not --

23 MS. SPAIN: It would be consistent for the same
24 Board to vote the same way, so why go back.

25 MR. GUITERAS: And you did not do what you're

1 saying now. You should have sent us today like the
2 city attorney sent us an e-mail with an application
3 attached to it.

4 MS. SPAIN: I wasn't in the office today, so I
5 don't know when you --

6 MR. GUITERAS: No, no. I'm saying a year and a
7 half ago or two years ago. Why didn't you send us
8 that at that time and say, I think you should apply
9 formally?

10 MS. SPAIN: I mean, that's -- that is what you
11 should do.

12 MR. FULLERTON: That's hindsight.

13 MR. PARSLEY: Is it appropriate to make the
14 motions and see how they vote.

15 CHAIRMAN TORRE: Yeah, that's what I'm saying.
16 Let's let the lady talk for one minute. I think she
17 was trying --

18 MS. GUITERAS: Angelica Guiteras,
19 G-u-i-t-e-r-a-s. If we're gonna taking our chances,
20 I would rather go through the right process and do it
21 correctly. Because right now we've waited three
22 years, painfully. I mean, everyone cried, because we
23 have been away from our home for three years. So if
24 our chances of getting approved, we have to go
25 through the whole process, then we'll do that and

1 we'll wait two more months. Because two more months
2 of us taking the chances now and maybe losing again
3 like we did last time, I just --

4 CHAIRMAN TORRE: It should be one month, I
5 think.

6 MS. SPAIN: Two months. I don't know. They
7 would go to the Board of Architects.

8 CHAIRMAN TORRE: Well, why not take it through
9 here first? We the harder -- it's harder through
10 here than the Board of Architects. Wouldn't you want
11 to go here first and get the approval?

12 MS. SPAIN: No. Typically, they go to the Board
13 of Architects and then to do this Board.

14 MS. GUI TERAS: Now, can I say that --

15 MS. SPAIN: You can also vote on it tonight.

16 CHAIRMAN TORRE: Yeah, I understand. It's up to
17 the --

18 MS. GUI TERAS: Carlos Mundrow (sic) has been
19 very nice and he has known our plight for three
20 years. Three years we've been through this. Since
21 the day we started with our old architect till today.
22 And when I told him about the gray tile for the roof
23 instead of the white outdated shingles that get so
24 dirty, he said, I don't have a problem with that, but
25 remember, Dona has the last word. So my advice to

1 you, so you don't have to go through the whole
2 process again, go tell Dona, if she has a problem.
3 So I went, met with Dona and Kara and they both
4 approved it and said, we're fine with it. So like I
5 said, if people are fine with it and our chances of
6 getting approved today, it would be a blessing from
7 God. But if we're not and we have to -- because
8 we're gonna lose again for one vote, then I'd rather
9 go through the right process and do it -- if we're
10 gonna wait one or two more months -- I'm telling you,
11 I cried about this.

12 CHAIRMAN TORRE: So, I'm one voice. I expressed
13 my opinion. And I'm not against the way it looks.
14 And I believe it looks great and you're gonna freshen
15 it up. That point I'm not against.

16 I'm a little uncomfortable that we're going at
17 the speed that we're going because this is out of
18 context and the way this is sort of an added item
19 that wasn't on the agenda. Outside from that, I'm
20 open to having everyone express their opinions and
21 put it through.

22 MS. RODRIGUEZ: Except there's a question of
23 legal. You said earlier that if there's a vote and
24 it's negative, they can't bring it up again unless
25 there's a change either legally or factually.

1 MS. RAMOS: Since the last vote, so --

2 MR. RODRIGUEZ: So if we took a vote tonight,
3 they'd have to wait another two years?

4 MS. RAMOS: Well, in theory --

5 MR. RODRIGUEZ: If we took a vote and they lost
6 tonight, what would happen?

7 MS. RAMOS: Our code says six months. Now, this
8 is a technical review of the application. So one
9 might argue that if they then applied and brought it
10 back, it would be a different analysis because you
11 have different information. It's not exactly the
12 same thing.

13 CHAIRMAN TORRE: How about if I help you with
14 this. How about we all take and speak towards the
15 issue before we make a motion and let's see what
16 happens.

17 MS. GUI TERAS: Yes.

18 CHAIRMAN TORRE: Let's everybody have a
19 discussion. And you can hear what's going on.

20 MS. GUI TERAS: Okay.

21 CHAIRMAN TORRE: Proceed.

22 MS. RODRIGUEZ: I'd be in favor of both changes.

23 MR. PARSLEY: I think painting the brick is
24 historically appropriate. And I have no problem with
25 the slate.

1 MR. SILVA: I'm okay with the slate. And I
2 think I was the deciding vote on the last one on the
3 brick. But I was on the fence last time and I
4 continue to be on the fence this time. But if the
5 majority of this Board goes with the white brick, I
6 would go with the Board.

7 MR. MENENDEZ: Yeah, I don't have an issue with
8 either one. I think they'd be improvements.

9 MR. FULLERTON: I don't think there's any right
10 or wrong. You can paint that brick. As far as I'm
11 concerned, I don't think it will affect -- and since
12 it's only a contributing structure in the district, I
13 don't think the same rules apply. And I think you
14 are unfortunately the victim of some bad advice that
15 caused you a lot of pain, suffering, time, money and
16 everything that shouldn't be attributed in your mind
17 to the historic preservation issue at all. I mean,
18 yeah, that it does maybe put another roadblock -- not
19 roadblock, but another process to go through. But in
20 general I think you can tell from Dona and Kara and
21 all the staff there, that they're there to pretty
22 much help people with historic homes. I've never
23 seen anything, anything really get in the way of
24 somebody who's sincere and wanted to do something
25 special for their home.

1 Anyway, I'm very much in favor of both of these
2 proposals.

3 MR. EHRENHAFT: I, too, would be in favor. The
4 only comment I would have is that you're gonna have
5 to go to the Board of Architects again anyway. So
6 if -- No?

7 MS. SPAIN: I got that covered.

8 MR. EHRENHAFT: I'm sorry?

9 CHAIRMAN TORRE: You've got that covered?

10 MS. SPAIN: This is -- the Board of Architects
11 is a recommending Board to this Board.

12 MR. EHRENHAFT: Yes.

13 MS. SPAIN: So what I would do is, they'll have
14 to apply for a permit. And then once they stamp it
15 up at the Board of Architects, I'll meet with Carlos
16 Mundrow and he can administratively approve it for
17 the Board of Architects.

18 MR. EHRENHAFT: Okay.

19 MS. SPAIN: It does not have to go to the Board,
20 if in fact it goes through this Board.

21 MR. EHRENHAFT: My only concern with --

22 MS. SPAIN: Is with the process.

23 MR. EHRENHAFT: -- with the process. But also
24 with respect to the tonality, the hue of whatever
25 paint one would select. And you may be limited

1 because when you're dealing with materials that are
2 trying to cure deterioration, you may have a product
3 line that works. But as long as Dona and Kara
4 administratively are good with what you select for
5 colors, I'm -- I'm in agreement, that both could be
6 appropriate.

7 MR. SILVA: I just want to add that in terms of
8 setting a precedent, I think things like this are
9 typically handled administratively anyway. You have
10 in the past brought us a discussion item when it's
11 something that you would typically handle
12 administratively that you want our guidance on. So I
13 don't know that it's necessary. So out of order.
14 We've had discussion items like this before where
15 it's just something that you want some guidance or
16 some clarification, but it doesn't necessarily
17 require a full-blown --

18 MS. RAMOS: Sure. Legally it's perfectly
19 permissible. It's just a matter of having more or
20 less information to guide all of you.

21 So given kind of where we're at, I would ask
22 whether for -- there's a motion on the tile, on the
23 roof tile.

24 CHAIRMAN TORRE: I'm going to say that we could,
25 from what I'm hearing, just get through the both of

1 them, make these people happy and get them -- and get
2 them on their way and let's get done with it.

3 MS. GUITERAS: Thank you.

4 MS. KAUTZ: We need to do --

5 CHAIRMAN TORRE: We can do them separately. But
6 I think that we have -- we have a solution on the
7 table. I think you're all good to go.

8 MS. RAMOS: Absolutely. We just need three
9 motions to get it done. That's all.

10 CHAIRMAN TORRE: Three?

11 MS. RAMOS: You've already essentially heard it,
12 but you should move to hear the item that is being
13 brought to you again procedurally.

14 CHAIRMAN TORRE: Okay.

15 MR. SILVA: I move to approve the gray color
16 cement tile.

17 MR. RODRIGUEZ: We have to approve the
18 presentation. The agenda item has to be added.

19 MS. KAUTZ: No. The tile --

20 MR. SILVA: No, the tile is brought already.

21 MS. RAMOS: Right. Move on the tile first.

22 MR. SILVA: We move on the tile first. So I
23 move to approve the gray cement tile shown to us
24 today.

25 MR. FULLERTON: Is it cement? Is it a cement

1 tile?

2 MS. GUITERAS: It's a gray --

3 MR. FULLERTON: It looked too smooth.

4 CHAIRMAN TORRE: It's a typical cement.

5 MS. GUITERAS: It's a gray slate.

6 MR. FULLERTON: It is cement tile, yeah.

7 MR. RODRIGUEZ: I'll second.

8 THE SECRETARY: Mr. Ehrenhaft?

9 MR. EHRENHAFT: Yes.

10 THE SECRETARY: Mr. Silva?

11 MR. SILVA: Yes.

12 THE SECRETARY: Mr. Rodriguez?

13 MR. RODRIGUEZ: Yes.

14 THE SECRETARY: Mr. Fullerton?

15 MR. FULLERTON: Yes.

16 THE SECRETARY: Mr. Parsley?

17 MR. PARSLEY: Yes.

18 THE SECRETARY: Mr. Menendez?

19 MR. MENENDEZ: Yes.

20 THE SECRETARY: Mr. Torre?

21 CHAIRMAN TORRE: Just so you know, I like what
22 you're doing. My job is to be an authenticist, make
23 sure that we follow procedure and that we stick to
24 the rules of the road, because I don't like breaking
25 those rules. Because then we start becoming what

1 people can't depend on and what we're supposed to be
2 about. Having said that, the answer is no. Thank
3 you.

4 MS. RAMOS: The motion to not reconsider but
5 rather rescind the prior decision of this Board.
6 It's been past six months. There's been competent
7 substantial evidence on the record that there's been
8 a change in circumstances, i.e., the deterioration in
9 the last two years. So a motion on whether you'd
10 like to rehear the matter and vote on it, regarding
11 the color -- the painting of the brick.

12 CHAIRMAN TORRE: I would like that.

13 MR. MENENDEZ: So moved.

14 CHAIRMAN TORRE: Accept the motion. Is there a
15 second?

16 MR. RODRIGUEZ: Second.

17 THE SECRETARY: Mr. Menendez?

18 MR. MENENDEZ: Yes.

19 THE SECRETARY: Mr. Ehrenhaft?

20 MR. EHRENHAFT: Yes.

21 THE SECRETARY: Mr. Rodriguez?

22 MS. RODRIGUEZ: Yes.

23 THE SECRETARY: Mr. Fullerton?

24 MR. FULLERTON: Yes.

25 THE SECRETARY: Mr. Parsley?

1 MR. PARSLEY: Yes.

2 THE SECRETARY: Mr. Silva?

3 MR. SILVA: Yes.

4 THE SECRETARY: Mr. Torre?

5 CHAIRMAN TORRE: No.

6 MS. RAMOS: And now if someone would like to
7 make a motion regarding whether the brick can be
8 painted.

9 MR. PARSLEY: I'll make that motion for the
10 brick to be painted.

11 MS. KAUTZ: Can you specify its color to be
12 worked out?

13 MR. PARSLEY: White or bone.

14 MS. GUITERAS: Bone.

15 MS. SPAIN: Say that's to be worked out with
16 staff maybe.

17 MR. PARSLEY: Yeah, to be determined by staff.

18 MS. RAMOS: As approved by staff
19 administratively.

20 MR. FULLERTON: Second.

21 CHAIRMAN TORRE: Mr. Parsley made the motion.
22 Mr. Fullerton has the second. Thank you.

23 THE SECRETARY: Mr. Rodriguez?

24 MR. RODRIGUEZ: Yes.

25 THE SECRETARY: Mr. Menendez?

1 MR. MENENDEZ: Yes.

2 THE SECRETARY: Mr. Fullerton?

3 MR. FULLERTON: Yes.

4 THE SECRETARY: Mr. Parsley?

5 MR. PARSLEY: Yes.

6 THE SECRETARY: Mr. Silva?

7 MR. SILVA: Yes.

8 THE SECRETARY: Mr. Ehrenhaft?

9 MR. EHRENHAFT: Yes.

10 THE SECRETARY: Mr. Torre?

11 CHAIRMAN TORRE: No.

12 Congratulations.

13 MS. GUITERAS: Thank you.

14 CHAIRMAN TORRE: Thank you, guys.

15 MS. GUITERAS: Thank you very much.

16 CHAIRMAN TORRE: You're welcome. Hope we can
17 turn you around a little bit on the Historic
18 Preservation thing.

19 MR. GUITERAS: Thank you.

20 CHAIRMAN TORRE: We're gonna make you a believer
21 soon. You'll see.

22 MR. GUITERAS: Next time I'll wear tennis shoes
23 with my tux.

24 MS. GUITERAS: Bye. Thank you.

25 MS. SPAIN: The only thing else I have is that

1 we're going to be contacting you probably by e-mail
2 or phone calls about having a workshop, now that
3 we're a fully constituted board. I'd like to get a
4 time where everybody can come and we can sit down, go
5 through procedures, go through designations, the
6 different procedures that we have. We haven't done
7 that for awhile. I think it would be beneficial. So
8 we'll be calling you.

9 CHAIRMAN TORRE: Okay. I have an item.

10 MS. SPAIN: You have an item?

11 CHAIRMAN TORRE: I do. I'm not sure I can make
12 the motions. But if not, then I'm going to ask
13 somebody to make this motion. I believe that there
14 is in the budget of this city, maybe for the last few
15 years, monies to update, repair, fix these windows.

16 MS. SPAIN: You're talking about this -- oh,
17 these windows.

18 CHAIRMAN TORRE: These windows in this building,
19 which I seem to look at every day and say, wow,
20 what's going on. So I believe there's monies. I
21 don't know where those monies are, where they're
22 going to be spent. I would like somebody to make a
23 motion to have staff bring back an official word from
24 whoever that person may be --

25 MS. SPAIN: That would be the Finance

1 Department.

2 CHAIRMAN TORRE: -- okay, to this board, upon
3 the next meeting, to explain to us where are those
4 dollars, one. If there's not, can we please make a
5 motion to make them go into the budget this year. If
6 the answer comes back no, then I guess we can make a
7 motion at the time. So that the process of repairing
8 the windows in this building can begin.

9 MR. FULLERTON: I'll second that motion.

10 CHAIRMAN TORRE: Can I make the motion?

11 MS. RAMOS: You can make it if you pass the
12 gavel to the vice-chair. Otherwise, someone else can
13 make it.

14 CHAIRMAN TORRE: Do I have to repeat it again?

15 MS. RAMOS: No.

16 CHAIRMAN TORRE: My motion stands. Can I get a
17 second?

18 MR. FULLERTON: And I'll second that.

19 CHAIRMAN TORRE: All those in favor, please say
20 "aye."

21 MR. SILVA: All in favor?

22 (Board members reply "aye.")

23 CHAIRMAN TORRE: I need a report, please.
24 Please bring a report, where the monies are. And if
25 not, we're going to make a motion for the dollars.

1 The budget may still be in time for this year. I
2 don't know. But I believe there's money in the
3 budget. I've seen it. I could swear.

4 MS. SPAIN: They had the budget -- the first
5 budget hearing. And the second one is --

6 MS. RAMOS: Well, they had a workshop.

7 MS. SPAIN: They had the workshop.

8 MS. RAMOS: And then the two hearings will be in
9 September.

10 MS. SPAIN: Yeah, so.

11 CHAIRMAN TORRE: I could swear the monies were
12 in there. I've seen it.

13 MS. SPAIN: I don't know. I don't -- I don't
14 believe that's the case.

15 CHAIRMAN TORRE: You don't think so? Maybe I'm
16 wrong.

17 MS. SPAIN: It was a good idea, but I don't -- I
18 don't believe -- they did discuss the restoration of
19 city hall --

20 CHAIRMAN TORRE: Correct.

21 MS. SPAIN: -- at the last --

22 CHAIRMAN TORRE: Commission meeting. The mayor
23 brought it up.

24 MS. SPAIN: Commission meeting.

25 CHAIRMAN TORRE: Yes. And that's why I -- this

1 is falling behind.

2 MS. SPAIN: An entire restoration of the
3 building.

4 CHAIRMAN TORRE: Yes. But city hall is just as
5 the Biltmore, if not more.

6 MS. SPAIN: Oh, totally.

7 CHAIRMAN TORRE: Okay.

8 MS. SPAIN: The Biltmore actually is
9 manufacturing impact windows on site and going for a
10 one-time NOA.

11 CHAIRMAN TORRE: What?

12 MS. KAUTZ: That's not on site. They're having
13 them made.

14 MS. SPAIN: They're having them made. That's
15 right. They do have a shop on site that they're
16 doing doors and everything on. But that's right.

17 CHAIRMAN TORRE: Can I make an amendment to my
18 motion?

19 MS. SPAIN: I mean they're beautiful.

20 CHAIRMAN TORRE: If the money's there, maybe the
21 answer is the money's there, when can the process
22 begin to actually put those dollars to work? So add
23 that to the motion. I really --

24 MR. FULLERTON: I accept that.

25 CHAIRMAN TORRE: Let's figure this out. Let's

1 get going.

2 MS. SPAIN: It's necessary.

3 MR. FULLERTON: Dona, I think I asked -- if
4 you're finished.

5 CHAIRMAN TORRE: Yes.

6 MR. FULLERTON: I asked last week I think about
7 going to the Gables House and seeing if we couldn't
8 do a walk-through.

9 MS. KAUTZ: Yes.

10 MS. SPAIN: We will -- we will do that. We'll
11 get a tour --

12 MR. FULLERTON: I mean, I know you guys don't
13 have anything else to do, so.

14 MS. SPAIN: No. We will do that. They're
15 finishing up sort of and we'll get a tour. And I
16 also want to take you to the H. George Fink studio.

17 MR. FULLERTON: The H. George?

18 MS. SPAIN: The 2506 Ponce.

19 MR. FULLERTON: Oh, yes. Yes, yes, yes, yes.

20 MS. SPAIN: I was thinking maybe we could have
21 the workshop there.

22 CHAIRMAN TORRE: That's a good place to have a
23 workshop. So, yeah. Good idea.

24 MS. SPAIN: So kill two birds with one stone.
25 We'll work on that.

1 CHAIRMAN TORRE: Thank you very much.

2 Do I have a motion for adjournment?

3 MR. RODRIGUEZ: So moved.

4 CHAIRMAN TORRE: Second?

5 MR. EHRENHAFT: Second.

6 CHAIRMAN TORRE: All those in favor?

7 (Board members reply "aye.")

8 MS. SPAIN: First meeting and he's making
9 motions.

10 CHAIRMAN TORRE: I know.

11 (Thereupon, the meeting concluded at 6:15 p.m.)

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CERTIFICATE

STATE OF FLORIDA)
COUNTY OF BROWARD)

I, LILLIAN GADOMSKI, Registered Professional Reporter and Notary Public, certify that I was authorized to and did stenographically report the foregoing proceedings, and that the transcript is a true and complete record of my stenographic notes.

Dated this 2nd day of August, 2017.

LILLIAN GADOMSKI, RPR
Notary Public - State of Florida

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