

CITY OF CORAL GABLES  
HISTORIC PRESERVATION BOARD MEETING  
JUNE 16, 2021

PARTICIPANTS:

Albert Menendez, Chairperson  
Cesar Garcia-Pons, Board Member  
Bruce Ehrenhaft, Board Member  
Alicia Bache-Wiig, Board Member  
Michael Maxwell, Board Member  
Dona Spain, Board Member  
John P. Fullerton, Board Member (From Page 20)  
Margaret A. "Peggy" Rolando,  
Board Member (From Page 20)

Warren Adams, Historic Preservation Officer  
Kara Kautz, Assistant Historic Preservation Officer  
Cristina Suarez, Esq., Assistant City Attorney  
Nancy Lyons, Administrative Assistant

---

1                   MR. MENENDEZ: Good afternoon. Welcome to  
2 the regularly-scheduled meeting of the City of Coral  
3 Gables Historic Preservation Board.

4                   We are residents of Coral Gables and are  
5 charged with the preservation and protection of historic  
6 or architecturally-worthy buildings, structures, sites,  
7 neighborhoods and artifacts which impart a distinct  
8 historical heritage of the city.

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

16                   Lobbyist registration and disclosure: Any  
17 person who acts as a lobbyist pursuant to the City of  
18 Coral Gables Ordinance Number 2006-11 must register with  
19 the city clerk prior to engaging in lobbying activities or  
20 presentations before city staff, boards, committees,  
21 and/or the city commission. A copy of the ordinance is  
22 available in the office of the city clerk.

23                   Failure to register and provide proof of  
24 registration shall prohibit your ability to present to the  
25 Historic Preservation Board on applications under

1 consideration this afternoon.

2           A lobbyist is defined as an individual,  
3 corporation, partnership or other legal entity employed or  
4 retained, whether paid or not, by a principal who seeks to  
5 encourage the approval, disapproval, adoption or repeal,  
6 passage, defeat, or modifications of any ordinance,  
7 resolution, action, or decision of any city commissioner,  
8 any action, decision, recommendation of the city manager,  
9 any city board or committee, including, but not limited  
10 to, quasi-judicial, advisory board, trust, authority or  
11 council.

12           Or any action, decision or recommendation of  
13 city personnel during the time period of the entire  
14 decision-making process on the action, decision or  
15 recommendation which foreseeably will be heard or reviewed  
16 by the city commission or a city board or committee,  
17 including, but not limited to, quasi-judicial, advisory  
18 board, trust, authority or council.

19           Presentations made to this board are subject  
20 to the city's false claims ordinance, Chapter 39 of the  
21 City of Coral Gables city code.

22           I now officially call the City of Coral  
23 Gables Historic Preservation meeting of June 16th, 2021,  
24 to order. The time is 4:03 p.m.

25           Present today are, to my left, Miss Dona

1 Spain, Mr. Michael Maxwell; to my right, Mr. Cesar  
2 Garcia-Pons, Mr. Bruce Ehrenhaft, and Alicia Bache-Wiig.

3 Approval of the minutes is the next item.

4 The next item on the agenda is approval of the minutes of  
5 the meeting held on May 19th, 2021. Are there any changes  
6 or corrections?

7 MR. EHRENHAFT: No.

8 MR. MENENDEZ: No? Do I have a motion to  
9 approve?

10 MR. EHRENHAFT: I move.

11 MR. MENENDEZ: Do I have a second?

12 MS. SPAIN: I'll second.

13 MR. MENENDEZ: Okay, Mr. Ehrenhaft and Miss  
14 Spain.

15 Notice regarding ex parte communications.

16 Please be advised that this board is a quasi-judicial  
17 board and the items on the agenda are quasi-judicial in  
18 nature which requires board members to disclose all ex  
19 parte communications. An ex parte --

20 MS. SUAREZ: Mr. Chair, I'm sorry to  
21 interrupt. I think we need a vote on the approval of the  
22 minutes.

23 MS. SPAIN: Yes, we need to vote on the  
24 minutes.

25 MR. MAXWELL: We need a roll -- you need to

1 take a roll call.

2 MR. MENENDEZ: Oh, I'm sorry.

3 MS. SUAREZ: We had a motion and a second.

4 MR. MENENDEZ: I got ahead of myself.

5 MS. SUAREZ: Yes. That's all right.

6 THE ADMINISTRATIVE ASSISTANT: Mr.

7 Garcia-Pons?

8 MR. GARCIA-PONS: Yes.

9 THE ADMINISTRATIVE ASSISTANT: Miss

10 Bache-Wiig?

11 MS. BACHE-WIIG: Yes.

12 THE ADMINISTRATIVE ASSISTANT: Mr. Ehrenhaft?

13 MR. EHRENHAFT: Yes.

14 THE ADMINISTRATIVE ASSISTANT: Mr. Maxwell?

15 MR. MAXWELL: Yes.

16 THE ADMINISTRATIVE ASSISTANT: Miss Spain?

17 MS. SPAIN: Yes.

18 THE ADMINISTRATIVE ASSISTANT: Mr. Menendez?

19 MR. MENENDEZ: Yes. Okay. Notice regarding

20 ex parte communications: Please be advised that this

21 board is a quasi-judicial board and that items on the

22 agenda are quasi-judicial in nature which requires board

23 members to disclose all ex parte communications.

24 An ex parte communication is defined as any

25 contact, communication, conversation, correspondence,

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

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

12           Okay. Deferrals, do we have any deferrals  
13 today?

14           MR. ADAMS: No changes to the agenda, no.

15           MR. MENENDEZ: Okay. Swearing in: Any  
16 people in the audience who will be speaking today need to  
17 be sworn in.

18           (Thereupon, certain members of the audience were duly  
19 sworn on oath by the court reporter.)

20           MR. MENENDEZ: Okay. Let's start with the  
21 first item. Local historic designation, Case File LHD  
22 2021-003, consideration of the local historic designation  
23 of the property at 1500 Madrid Street, legally described  
24 as Lot B lying between Blocks 53 and 54, Coral Gables  
25 Granada Section, according to the plat thereof, as

1 recorded in Plat Book Eight, Page 113 of the public  
2 records of Miami-Dade County, Florida.

3 MR. ADAMS: Can we play the Power Point,  
4 please?

5 (Thereupon, the audio-video recording was played as  
6 follows:)

7 "MS. GUIN: The property at 1500 Madrid  
8 Street is before you for consideration for designation as  
9 a local historic landmark. The designation was requested  
10 by the owner.

11 "The single-family home was constructed in  
12 1925, and the original permit plans have not been located  
13 to date, so the original architect is unknown.

14 "As per Article Eight, Section 8-103 of the  
15 Coral Gables zoning code, criteria for designation of  
16 historic landmarks, a local historic landmark must have  
17 significant character, interest or value as part of the  
18 historical, cultural, archeological, aesthetic or  
19 architectural heritage of the city, state or nation.

20 "For designation, a property must meet one of  
21 the criteria in the code. 1500 Madrid Street is eligible  
22 as a local historic landmark based on three criteria.

23 "Historical, cultural significance, Criteria  
24 Four: It exemplifies the historical, cultural, political,  
25 economic or social trends of the community.

1 "Architectural significance, Criteria One:

2 It portrays the environment in an era of history  
3 characterized by one or more distinctive architectural  
4 style.

5 "Criteria Two: It embodies those  
6 distinguishing characteristics of an architectural style  
7 or period or method of construction.

8 "1500 Madrid Street is in the Coral Gables  
9 Granada section, a residential single-family home  
10 neighborhood. It is on a 50-by-105-foot lot on the west  
11 side of Madrid Street between Milan Avenue and Venetia  
12 Avenue. The front facade faces east looking up Messina  
13 Avenue.

14 "Coral Gables was originally conceived as a  
15 suburb of Miami and attracted investors from across the  
16 nation during the South Florida real estate boom of the  
17 1920s. Merrick drew from the Garden City and City  
18 Beautiful movements of the 19th and early 20th century to  
19 create his vision for a fully-conceived,  
20 Mediterranean-inspired city which is now considered one of  
21 the first modern planned community in the United States.

22 "The city's developmental history is divided  
23 into three major historical periods. During the initial  
24 developmental period, architectural design specifically  
25 combined elements commonly used in Spanish, Moorish and



1 Italian architecture.

2 "The home at 1500 Madrid exemplifies the  
3 Mediterranean ideals, Spanish prototypes and climate  
4 adaptations espoused by Coral Gables' founder, George  
5 Merrick.

6 "The official launch of George Merrick's  
7 Coral Gables occurred on April 16th, 1921, with a  
8 front-page article in the Miami News. It announced that  
9 Merrick was developing 1,200 acres of land with boundaries  
10 generally from Tamiami Trail to Bird Road, from Le Jeune  
11 to Red Road.

12 "The October 1921 map on the left of the  
13 slide shows the initial layout when lots went on sale in  
14 November of 1921. Initial sales were in the direct  
15 vicinity of Merrick's homestead in Section A which is  
16 circled in red. Sales were very successful and the  
17 remainder of the land was divided into Sections B through  
18 I as seen on the map on the right and offered for sale  
19 through 1922.

20 "As sales took off, Merrick looked to expand  
21 his land holdings. Records indicate that he expended a  
22 tremendous amount of time in expanding his holdings north  
23 to the Tamiami Trail in the area highlighted in purple.  
24 Note that he initially only held the lots on either side  
25 of Granada Boulevard denoted as Section F.

1                    "In 1923, Section F, which is highlighted  
2 here in purple, was significantly expanded and Merrick  
3 renamed it the Granada section. He also specifically  
4 dedicated portions of this section to smaller lots for  
5 moderately affordable homes, in particular the section  
6 outlined in light green.

7                    "An October 1923 article in the Miami Herald  
8 reported that Merrick had redirected hundreds of workers  
9 to the Granada section to lay streets, sidewalks and water  
10 mains. The article stated that Madrid Street, indicated  
11 by the red line on the map, was only a few weeks away from  
12 completion and that the construction of 18 homes designed  
13 by H. George Fink would commence in November.

14                   "This 1924 map demonstrates Merrick's slow  
15 but steady acquisitions in the Granada section. The area  
16 outlined in green was to be a moderately priced section.  
17 Note that the strip of land running through the center,  
18 which is now El Rado Street, was not yet part of Coral  
19 Gables, although Merrick was expending copious efforts to  
20 obtain it.

21                   "As you can see on the map on the left,  
22 Venetia Terrace runs east to west through this area.  
23 Venetia Terrace, which is denoted by the red line on the  
24 plat map on the right, actually divided two named parcels.

25                   "The northern parcel, denoted by the letter A

1 here, comprised of Tamiami Place Number Two, and the  
2 southern portion, denoted by the letter B, was the Davis  
3 Orchard addition, and while Merrick had acquired the  
4 eastern and western lots of these parcels in early 1923,  
5 the interior lots were proving to be more difficult.

6 "Merrick's original intention was to run  
7 Milan, Messina and Ortega Streets through the lower  
8 section. These roads are denoted by the light and dark  
9 blue lines.

10 "However, when negotiations with Davis  
11 Orchard addition proved difficult, the decision was made  
12 to terminate Messina and Ortega Avenues at Madrid and  
13 Lisbon Streets, and Merrick concentrated on acquiring the  
14 southern lots to complete Milan Street which is the light  
15 blue line.

16 "Merrick was eventually successful as can be  
17 seen here on the late 1925 plat map. The dark blue box  
18 indicates the Davis Orchard addition, and the yellow boxes  
19 are the lots previously allocated as a part of Ortega and  
20 Messina Avenues that were replatted for residences. These  
21 lots were labeled A, B, C and D.

22 "The home at 1500 Madrid is located on one of  
23 these converted lots, specifically Lot B, lying between  
24 Blocks 53 and 54 at the termination of Messina Avenue.

25 "As mentioned previously, 1500 Madrid Street

1 lies within the portion of the Granada section that  
2 Merrick dedicated for homes affordable to the middle  
3 class. He had his architects design finely detailed,  
4 Mediterranean-inspired homes on 50 and 65-foot-wide lots  
5 to demonstrate that, though smaller, moderately priced  
6 homes in Coral Gables would have the same quality of  
7 construction and aesthetic as larger homes. These smaller  
8 one-story homes would later be classified as Coral Gables  
9 Cottages.

10 "Architect H. George Fink designed at least  
11 six homes of this type on the west side of Madrid Street  
12 for Merrick in late 1923. The home at 1500 Madrid Street  
13 was built in early 1925 following these examples.

14 "The Coral Gables zoning codes provides  
15 criteria for the classification of a Coral Gables Cottage.  
16 Specifically 1500 Madrid Street qualifies as a cottage as  
17 it possesses the following 12 features:

18 "The stucco finish; front porch; masonry  
19 arches on the front elevation; decorative and predominant  
20 chimney; detached garage at the rear of the property which  
21 has similar parapet features as the main house; a porte  
22 cochere; decorative wing walls; vents grouped as  
23 decorative accents; incised crosses; the first floor above  
24 a crawl space.

25 "And the final feature is casement windows

1 which the owners are in the process of reinstating.

2                   "The home at 1500 Madrid Street is designed  
3 in the Mission Revival style. It is a style first  
4 developed in the 19th century which drew inspiration from  
5 the Spanish colonial mission heritage in the southwest.  
6 The resulting Mission Revival style is characterized by  
7 silhouetted shapes that mimic the old Spanish missions  
8 with stucco facades punctuated by recessed windows and  
9 door openings, arches without moldings and sparse  
10 ornamentation.

11                   "The most distinctive features of the Mission  
12 Revival style are curved or shaped parapets and features  
13 evoking bell towers and bell gables. Roofs are commonly  
14 flat or low-pitched with clay tiles.

15                   "In the 19th century, this style never became  
16 popular outside of the southwest. However, in the early  
17 20th Century, variants of the style were built in new  
18 suburbs throughout the country, of which Coral Gables was  
19 one.

20                   "Merrick's initial building campaign relied  
21 heavily on Spanish precedents, and the Mission Revival  
22 style fit his vision.

23                   "Hallmark features of the 20th Century style  
24 are restrained ornamentation, square pillars, distinctive  
25 Spanish colonial inspired parapets, copings and chimneys,

1 and full facade front porches.

2 "This slide shows the general characteristics  
3 of the style with the features at 1500 Madrid Street  
4 called out in green.

5 "The next few slides show some  
6 character-defining features of the home. As you can see  
7 in the aerial photo on the right-hand corner of the slide,  
8 the home has a rectangular plan and is under a flat roof.  
9 The roofs all have parapets with prominent curved copings.

10 "One of the hallmark features of the home is  
11 the bell gable-inspired parapet centered over the front  
12 porch. Also note the cascading curved parapet between the  
13 home and the porte cochere.

14 "A character defining feature of the style is  
15 a full front facade porch with arched openings supported  
16 by square pillars. Note the deeply incised crosses above  
17 each arch and the wing walls extending from both corners  
18 with one at the northeast corner being a hallmark Mission  
19 Revival style, buttress-inspired example.

20 "These photos are of the interior of the  
21 front porch with its tile floor. The photo on the left is  
22 a detail of the wing wall at the southeast corner of the  
23 home. It is interesting to note that at one point, the  
24 home was painted green to match the tile of the floor.

25 "In this photo of the front facade looking

1 southwest, you can see the texture of the stucco which is  
2 similar to that of adobe as well as how deeply those  
3 crosses are incised into the stucco. Also note the  
4 prominent rounded parapet copings.

5 "Another hallmark feature of the home is this  
6 decorative chimney fashioned to evoke a mission bell  
7 tower. It rises at the juncture of the north facade of  
8 the home and the port cochere.

9 "Here are views of the north side facade. On  
10 the side and the rear facades, there are grouped round  
11 vents centered over the windows and the protruding sills  
12 below.

13 "Centered on the rear facade is the back  
14 door. At the southwest corner of the home, there  
15 originally was a screened sleeping porch. The porch has  
16 been enclosed with windows, but the original size of the  
17 opening has been retained.

18 "The original detached one-car garage sits at  
19 the northwest corner of the property. It retains its  
20 Mission Revival-style parapet and its carriage door  
21 configuration.

22 "As demonstrated by these photos, the home  
23 has retained a substantial historic integrity over the  
24 past 96 years. There have been no additions or changes to  
25 the form or the style of the home.

1                   "Of note are alterations to the front porch  
2 and removal of the original casement windows. As  
3 demonstrated by these photos, the front screen porch and  
4 spindle railings were removed and metal railing and gates  
5 installed at a date unknown.

6                   "Also recently the arched opening at the  
7 south side of the porch was enclosed. Its location and  
8 dimensions are easily discernable on the exterior south  
9 facade as the original sill is extant and the  
10 texture of the stucco in-fill is distinctly different.

11                   "In 1981, the original casement windows were  
12 removed and the current awning windows installed. As part  
13 of qualifying for the classification as a Coral Gables  
14 Cottage, the present owner is returning the windows to  
15 casements.

16                   "Although we do not have the original plans  
17 and historic photos taken specifically of the home do not  
18 show the windows, we did find a historic photo of a  
19 neighboring property that shows some of the original  
20 windows of the north elevation. These proportions and  
21 configurations will inform the arrangement of the new  
22 windows.

23                   "Constructed in 1925, the single-family home  
24 at 1500 Madrid Street is amongst the earliest homes built  
25 in the city. It is an excellent example of a Coral Gables



1 Cottage and one of the few examples of a Mission Revival  
2 style that defined founder George Merrick's vision for the  
3 city.

4 "The property at 1500 Madrid Street retains a  
5 high degree of architectural integrity and significantly  
6 contributes to the historic fabric of the City of Coral  
7 Gables. It is part of a collection of quality buildings  
8 that serves as a visible reminder of the history and the  
9 cultural heritage of the city.

10 "Staff recommends approval of the local  
11 historic designation of the property at 1500 Madrid Street  
12 based on its historical, cultural and architectural  
13 significance."

14 (Thereupon, the playing of the video-audio recording was  
15 concluded.)

16 MR. ADAMS: We do have one letter of support,  
17 and I'm not sure if there are any members of the public on  
18 Zoom who wish to speak.

19 MR. MENENDEZ: Is the owner present?

20 MR. ADAMS: Owner is not present.

21 MR. MENENDEZ: Okay. So is there anyone in  
22 the audience who would like to speak in favor of this  
23 case? Okay. Anyone in the audience who would like to  
24 speak against this case?

25 Okay. Well, we'll close it to public hearing

1 then and open it up for discussion.

2 MR. ADAMS: I have one letter of support  
3 here.

4 MR. MENENDEZ: Okay.

5 MR. ADAMS: Would you like me to read it into  
6 the record?

7 MR. MENENDEZ: Sure, sure.

8 MR. ADAMS: "On behalf of the Historic  
9 Preservation Association of Coral Gables, please accept  
10 this letter in support of the historic designation for  
11 1500 Madrid Street as recommended by the city's  
12 preservation staff and requested by the owner.

13 "The single-family residence was constructed  
14 in 1925 and is among the earliest homes built in the city.  
15 Although architect is unknown, it is an excellent example  
16 of the Coral Gables Cottage and is one of a handful of  
17 examples of the adaptation of the Mission Revival-style  
18 architecture and George Merrick's planned community.

19 "A cottage property must be no more than one  
20 story in height, constructed prior to 1940, and have  
21 frontage no greater than 65 feet.

22 "The home retains unique historic features  
23 with minimal alterations and its style significantly  
24 contributes to the historic fabric of the city. According  
25 to the preservation staff's local designation report, the

1 almost-100-year-old property has retained a high degree of  
2 historical integrity and qualifies for landmark  
3 designation based on three criteria in the Coral Gables  
4 zoning code.

5 "The Historic Preservation Association of  
6 Coral Gables promotes the understanding and the importance  
7 of historic resources and their preservation in Coral  
8 Gables. We ask the historic preservation board to accept  
9 the recommendation of the city's preservation office and  
10 approve the local landmark designation of 1500 Madrid  
11 Street.

12 "Sincerely, Dr. Karelia Martinez Carbonell,  
13 President, Historic Preservation Association of Coral  
14 Gables."

15 MR. MENENDEZ: Okay. Board, any comments?

16 MR. MAXWELL: I move approval.

17 MR. GARCIA-PONS: I've got a quick question.

18 MR. MAXWELL: Okay.

19 MR. GARCIA-PONS: So I think this is clearly  
20 a Coral Gables Cottage as defined by the staff analysis.  
21 I do have a question for staff.

22 There are a couple of references to the  
23 windows to currently being double hung or single hung to  
24 be casements. Is that -- what is the status of that? How  
25 does that work with this designation?

1 MS. KAUTZ: So currently the windows are  
2 awnings around the house. As the next part of the  
3 project, the owner is working with an architect to do some  
4 work to the house, and they'll be restoring the casement  
5 windows back to the house, and that will be the 12th  
6 feature of the cottage, so once that's complete, then they  
7 will be designated a cottage and then they can continue  
8 with their project.

9 MR. GARCIA-PONS: Great, thank you.

10 MR. MENENDEZ: And is that going to be  
11 administratively signed off on?

12 MS. KAUTZ: As of right now, we think so.

13 MR. MENENDEZ: Okay.

14 MS. KAUTZ: They're not doing anything to the  
15 how the house per se. They're doing site work, a pool in  
16 the back, and they need the cottage set-back --

17 MS. KAUTZ: Okay.

18 MS. KAUTZ: -- lessening the requirements for  
19 the cottage for the pool, so the house isn't really being  
20 touched except for the windows.

21 MR. MENENDEZ: Okay, and also let me state,  
22 Mr. Fullerton and Miss Rolando have now joined us.

23 MR. FULLERTON: Sorry.

24 MR. MENENDEZ: So we have a full dais. Any  
25 comments?

1 MS. BACHE-WIIG: I have a question. The  
2 green color that they painted the house, that was like  
3 after, that's not the original color, right? That was  
4 just --

5 MS. KAUTZ: We don't know. We just found a  
6 paint permit for the green, so at some point they painted  
7 it to match the house -- to match the tile. They painted  
8 the house to match the floor tiles.

9 MR. MENENDEZ: Miss Rolando?

10 MS. ROLANDO: Is it a condition or is it a  
11 requirement that the casement windows be replaced in order  
12 to qualify as, for a cottage classification?

13 MS. KAUTZ: Yes. To be designated as a  
14 landmark, they don't need the windows, but to be  
15 designated as a cottage, yes, they need to put the windows  
16 back.

17 MS. ROLANDO: So in order to place the pool  
18 where they want, the owners want to place it, is it  
19 necessary that the windows be replaced first?

20 MS. KAUTZ: It can be part of the same  
21 application, we believe, and if they decide that they  
22 don't want to do the windows at all, they can, they can  
23 come back to the board and ask for a variance if they  
24 wanted to. With the cottage designation, they would not  
25 have to.

1 MS. ROLANDO: Okay.

2 MS. KAUTZ: I believe it can be part of the  
3 same application. We've done that, we have done that  
4 previously for a house on Lisbon.

5 MS. ROLANDO: Okay. So does our motion, or  
6 do we need to make any special --

7 MS. KAUTZ: No.

8 MS. ROLANDO: -- consideration of the windows  
9 in our motion?

10 MS. KAUTZ: No. Typically a cottage  
11 designation is something we do administratively. You all  
12 never have to rule on those. We just do a checklist, so  
13 in this case it is only for the designation of the  
14 historic landmark.

15 MS. ROLANDO: Okay. Thank you.

16 MS. SPAIN: What we haven't done in the past  
17 -- is this on? What we haven't done in the past is  
18 condition a designation on windows.

19 MS. KAUTZ: Correct.

20 MS. SPAIN: I think I tried that once and  
21 then the windows didn't go in and they were designated.  
22 It was just horrible, so that we shouldn't do, you know.  
23 It should qualify as a designated property the way it is,  
24 which this does. It's a beautiful home.

25 MR. MENENDEZ: Would anybody like to make a

1 motion?

2 MR. GARCIA-PONS: I think Mr. Maxwell already  
3 did.

4 MR. EHRENHAFT: We have Mr. Maxwell's motion.

5 MR. MAXWELL: I'd like to make a motion to  
6 approve the designation.

7 MR. FULLERTON: I second that.

8 MR. MENENDEZ: Okay. Roll, please.

9 THE ADMINISTRATIVE ASSISTANT: Miss  
10 Bache-Wiig?

11 MS. BACHE-WIIG: Yes.

12 THE ADMINISTRATIVE ASSISTANT: Mr. Menendez?

13 MR. MENENDEZ: Yes.

14 THE ADMINISTRATIVE ASSISTANT: Miss Rolando?

15 MS. ROLANDO: Yes.

16 THE ADMINISTRATIVE ASSISTANT: Mr.

17 Garcia-Pons?

18 MR. GARCIA-PONS: Yes.

19 THE ADMINISTRATIVE ASSISTANT: Mr. Ehrenhaft?

20 MR. EHRENHAFT: Yes.

21 THE ADMINISTRATIVE ASSISTANT: Mr. Maxwell?

22 MR. MAXWELL: Yes.

23 THE ADMINISTRATIVE ASSISTANT: Miss Spain?

24 MS. SPAIN: Yes.

25 THE ADMINISTRATIVE ASSISTANT: Mr. Fullerton?

1 MR. FULLERTON: Yes.

2 MR. MENENDEZ: Okay.

3 THE ADMINISTRATIVE ASSISTANT: The motion  
4 passes.

5 MR. MENENDEZ: Next item on the agenda, a  
6 special certificate of appropriateness, Case File COA (SP)  
7 2021-006.

8 Application for the issuance of a special  
9 certificate of appropriateness for the property at 2806  
10 Granada Boulevard, a local historic landmark, legally  
11 described as Lot Two, Block 19, Coral Gables Country Club  
12 Section Part One, according to the plat thereof, as  
13 recorded in Plat Book Eight, Page 108 of the public  
14 records of Miami-Dade County, Florida.

15 The application requests design approval for  
16 additions to the residence and site work.

17 A variance has also been requested from  
18 Article Two, Section 2-101 D (4) (c) of the Coral Gables  
19 zoning code for the minimum rear set-back.

20 MS. KAUTZ: Thank you. Before I start, I  
21 just want to say it's very strange to be standing in front  
22 of you all again and not on a screen, and it's even  
23 weirder to see Dona on the other side of the table from  
24 me, so anyway.

25 MS. SPAIN: It's weird for me too, just so



1 you know.

2 MS. KAUTZ: I'm glad to see you all. This is  
3 the location map of the property in question. It sits  
4 just southwest of the DeSoto Fountain, and these are some  
5 photos of the property. It was Permit Number 5163 in 1936  
6 in the Art Deco style. The 1940s photo is the one on the  
7 left, current photo is on the right.

8 Its basic form and massing has been unchanged  
9 since it was constructed. It was designated in 2016 as a  
10 local historic landmark.

11 And these are just some photos taken around  
12 the property that I believe were from the designation  
13 report, just so that you guys -- I don't know if you, if  
14 there were any put in the packet for you, so this is just  
15 walking around the property.

16 So the proposal requests approval for  
17 additions and alterations to the residence. There are  
18 three additions that are proposed, and the most  
19 significant alteration is the enclosure of the terrace  
20 that you see at the bottom right of the first floor with  
21 the pointed arch. A variance is requested from the zoning  
22 code for the minimum number of set-back.

23 Just so you all know that the COA (SP)  
24 2017-08 was approved by the Historic Preservation Board in  
25 2007(sic) for two of the additions and the alteration to

1 the residence, but it expired in 2019 without the work  
2 being performed, so they are back to reactivate that COA  
3 with a new one and to also expand on that scope of work.

4 This is the rear. This is within sort of the  
5 V of the property. It's a very unusual lot, very kind of  
6 hard to work with. We can talk about the variances after  
7 the architect gives his presentation. Hold this a second.

8 The board of architects did review this in  
9 February of this year with two comments. One was to  
10 consider replacing the single garage door for two doors.  
11 Staff didn't feel like that was an appropriate  
12 intervention because this house originally had a wider  
13 one-car -- well, two-car, one-door bay, and so we asked  
14 that that be retained, and they also requested a study,  
15 the style of the rolling gate that was proposed, and I'm  
16 not sure if that changed. I don't think it did. We have  
17 a few comments at the end.

18 We do recommend approval with conditions, and  
19 do recommend approval of the variance because it is a  
20 really difficult site to work with, so I'll turn it over  
21 to the architect.

22 MR. GIBB: Good evening. How are you? I'm  
23 Callum Gibb, the architect for the project.

24 MS. KAUTZ: Wait. Could we have the Power  
25 Point back up, please?

1           MR. GIBB: Yes. So this is 2806 Granada. As  
2 was mentioned, we had come in previously for the addition  
3 to the master bedroom which is -- so this is sort of, that  
4 had expired, so this is a reapplication for some of the  
5 work and then expansion to the work.

6           There are three additions we're requesting.  
7 One is the master bathroom to be added above the existing  
8 terrace and the enclosure of the terrace that exists.

9           The second is sort of a foyer that leads out  
10 to the rear of the property from both the living room and  
11 the dining room.

12           And the third which is the new element is a  
13 two-story addition to the west end of the property. This  
14 would involve reworking the existing garage, taking it  
15 down, building a slightly wider two-car garage to meet the  
16 minimum requirement, and also a two-story addition to that  
17 west side.

18           This is an existing survey, and as you can  
19 see, it's almost a pie-shaped lot, and so where the two  
20 property lines sort of join at the narrow end is where the  
21 two-story addition would be.

22           Existing photographs of the house. This site  
23 plan, the shaded area is the existing second floor of the  
24 property which would remain, on the -- which would be the  
25 south side, there is an area which is going to be the

1 master bedroom addition, and then on the west side we have  
2 a one-car -- one-story garage and the two-story addition.

3 The owner is also looking at locating a pool  
4 in the rear of the property as shown here.

5 (Reporter clarification.)

6 MR. GIBB: As shown on the site plan. Sorry.  
7 So here we have a comparison between the existing floor  
8 plans and the proposed plans.

9 You can see on the left side there we have  
10 the garage which is being expanded, and then the ground  
11 floor of the addition, and then to the right we've got the  
12 existing footprint with, you can see the roof of the  
13 garage, and you can see how that changes in the slide  
14 below. You can see that there the roof is sort of  
15 extended across and the second floor of the addition is  
16 shown.

17 This is a proposed ground floor plan,  
18 proposed second floor plan.

19 The roof of the existing garage is removed,  
20 and then this allows for a walkway terrace which would  
21 connect the existing second floor to the second floor of  
22 the addition. This sort of will provide sort of a terrace  
23 connection between the two spaces.

24 So this is the DeSoto elevation where you can  
25 see the new garage and new two-story addition.

1                   This is the Granada elevation. This part was  
2 part of the work that was approved last time. The idea is  
3 to enclose the existing terrace downstairs by in-filling  
4 with glass behind the ornate metal work and adding on top  
5 of that terrace a master bedroom, a master bathroom suite.

6                   We purposely set back the wall of this second  
7 floor element so that there is a slight distinction  
8 between the new and the old. The roof line would be  
9 slightly lower and the wall would be slightly narrower,  
10 and sort of as a way to show potentially what the existing  
11 masonry structure was originally like.

12                   This is the south elevation. You can see the  
13 house has a unique sort of metal framed covered terrace  
14 element on the second floor, so we're sort of replacing  
15 that with the masonry.

16                   And through conversations with staff, we kind  
17 of thought that I think the previous addition had very  
18 large sort of windows, and so on this one we went to more  
19 smaller windows because of the master bathroom, and we  
20 incorporated an octagon window facing south which sort of  
21 emulates or gives deference to the octagon windows in the  
22 tower.

23                   You can see here the small foyer which is in  
24 the cleft of the house and also the two-story addition to  
25 the west.

1                   There's some additional drawings just showing  
2 the west elevation and also a small section through the  
3 garage to show the flat roof terrace which connects at the  
4 two sides of the house across in the rear.

5                   This is the sort of rolling gate that was  
6 mentioned. The first design that went to the board of  
7 architects had a horizontal, sort of more of a  
8 Deco-feeling gate, and they suggested that it should be  
9 more of a standard picket gate to be a little less  
10 distinctive.

11                   (Reporter clarification.)

12                   MR. GIBB: Picket, so that's what is shown  
13 here.

14                   One of the other suggestions which I took on  
15 board from the review was to maybe reduce the height of  
16 the two-story element so it's slightly shorter than the  
17 original house, you know, just to sort of continue that  
18 sort of stepping-down feeling which was, which I did and  
19 actually was a good addition.

20                   And this is sort a couple of typical  
21 sections, one through the foyer between the two -- the  
22 cleft, and one through the existing ground floor terrace  
23 showing the second floor with a step-back to emphasize the  
24 difference between the original and the new addition.

25                   And that concludes the presentation. Is

1     there any questions?

2                     MR. MENENDEZ:   Any questions?

3                     MR. GARCIA-PONS:   I have a question for  
4     staff, but are you going to open it to the public?

5                     MR. MENENDEZ:   Let's open it up to the public  
6     first, and then staff can come back.  Anyone in the  
7     audience who would like to speak in favor of this case?

8                     MS. KAUTZ:    Is there anyone on Zoom?

9                     THE ADMINISTRATIVE ASSISTANT:  Everybody is  
10    on mute.

11                    MS. IRAHETA:   Yes.  The owners are on Zoom  
12    and we'd like to speak in favor of it.

13                    MR. MENENDEZ:   Okay.  Go ahead.

14                    (Reporter clarification.)

15                    MS. KAUTZ:    Hang on a second.  They've got to  
16    switch over to put them on.

17                    MR. MENENDEZ:   They need to be sworn in as  
18    well.

19                    MS. KAUTZ:    Yes, if they can get -- can you  
20    put your camera on so that they can swear you in?

21                    MS. SUAREZ:   And can I just, while they're  
22    getting on camera, since the city has returned to normal  
23    operations and we are having fully in-person meetings, we  
24    wouldn't -- you know, the intent is not to allow  
25    applicants to appear via Zoom, for us to be sworn in, et

1 cetera.

2                   Given that this is the first time and people  
3 are still getting used to this, we'll let them --

4                   MS. KAUTZ: Sorry.

5                   MS. SUAREZ: -- definitely, you know, speak  
6 via Zoom, but just so you know, the world listening knows  
7 that going forward, applicants need to be in the room.

8 Thank you.

9                   MS. KAUTZ: So but just to clarify, so  
10 everyone on this, that's my bad, so participants who would  
11 normally come and sit in the chamber to watch the meeting  
12 and speak as the public, they can participate via Zoom?

13                   MS. SUAREZ: As the public, correct.

14                   MS. KAUTZ: Okay, just the applicant per se.  
15 Got it.

16                   MR. MENENDEZ: Go ahead.

17                   MS. IRAHETA: I need to be sworn in.

18 (Thereupon, Ms. Iraheta was duly remotely sworn on oath by  
19 the court reporter.)

20                   MS. KAUTZ: Go ahead.

21                   MS. IRAHETA: Okay. I would just like to say  
22 that we've been hoping to complete this project for a few  
23 years now and feel that as our children grow and as our  
24 family grows, it would provide us some additional space to  
25 enhance our living, and I think that, you know, we've



1     tried to complete this project and plan it in a way that  
2     respects the home and the historical aspect, so we are  
3     hoping to be able to get the project approved.

4                   THE COURT REPORTER:   Can you state your name,  
5     please, and spell it?

6                   MS. IRAHETA:   Tiffany Berkshire Iraheta,  
7     T-I-F-F-A-N-Y.   Berkshire is B as in boy, E-R-K-S-H-I-R-E  
8     and the last name is Iraheta, I, like ice cream,  
9     R-A-H-E-T-A.

10                  MS. KAUTZ:   Thank you.

11                  MR. MENENDEZ:   Okay.   Anybody else in the  
12     audience would like to speak in favor of this case?   Is  
13     there anyone in the audience who would like to speak in  
14     opposition of this case?

15                  THE ADMINISTRATIVE ASSISTANT:   I think we  
16     should say if anyone wants to speak is on mute.

17                  MS. KAUTZ:   They can raise their hand.  
18     Anyone?

19                  MR. MENENDEZ:   No one, okay.   Then I'll close  
20     the public hearing portion and open it up to the board.  
21     Mr. Garcia-Pons.

22                  MR. GARCIA-PONS:   Thank you.   So I have a  
23     question regarding the conditions, and I have a question  
24     for the applicant about all of them, but one for staff.

25                  Number 12, the proposed gate at the northeast

1 corner, is that the garage gate, or is that a different  
2 gate? I wasn't sure which one that was.

3 MS. KAUTZ: No. It's the one that's coming  
4 off of the enclosed terrace that's not shown on the  
5 survey, but it's shown on the site plan, so I didn't -- I  
6 wasn't sure what that looked like, if it was actually new.  
7 The site plan is not absolutely current, so I didn't know  
8 if it existed or not.

9 MR. GARCIA-PONS: So that's the clarification  
10 I needed because I want to ask the applicant about all of  
11 the conditions that staff has recommended. I tend to  
12 agree with all of them. I just didn't understand that  
13 one.

14 MS. KAUTZ: So is that new?

15 MR. GIBB: That is new, yes. That is the  
16 requirement for the pool gate. We had to go to zoning  
17 first, so I showed it.

18 We do have the option of where that is  
19 located, but I showed it as a standard sort of -- and it  
20 was, the details of that would probably match the other  
21 new gates on the property. The pedestrian gate on the  
22 sort of fountain corner has the same sort of floral design  
23 as the main sort of terrace enclosure, so I think probably  
24 the pool side gate would probably be a simple one that  
25 would match the auto gate in the front.

1                   MR. GARCIA-PONS: Okay. My other questions  
2 were specifically of each one of the conditions. I know  
3 we typically ask does the applicant have any -- does the  
4 applicant agree with the conditions or have any  
5 reservations regarding the conditions.

6                   I would imagine some of my board members want  
7 to talk about the specifics of each one of them.

8                   MR. GIBB: Sure. Yes, that's a good idea, to  
9 go through those. There's a few.

10                  So, just briefly, yes, as far as window  
11 sills, I think they were, they are -- there is no proposal  
12 to add new window sills if there's not window sills on the  
13 property. I think if we go -- well, the original drawings  
14 which I base the initial set of plans off had window  
15 sills, but I don't think they were ever put in, so it's  
16 kind of a hang-over.

17                  MS. KAUTZ: They're in the early photo, so  
18 they're in the 1940s photo so that's why we weren't sure.

19                  MR. GIBB: Oh, okay.

20                  MS. KAUTZ: So you're not proposing to --

21                  MR. GIBB: No, we weren't going to reinstate  
22 them.

23                  MS. KAUTZ: Okay.

24                  MR. GIBB: I mean, they've already replaced  
25 all the windows back when they purchased the house in '16

1 when it was originally designated, so I think it would be  
2 disruptive to add them now.

3 MS. SPAIN: I remember that whole issue.

4 MS. KAUTZ: So then the question that staff  
5 had is then do you then put sills on the addition where  
6 they were appropriate for the original house to  
7 differentiate the two, or do you leave them off the  
8 addition also entirely with the hope that some day they'll  
9 come back to the house? So that's, I would leave them  
10 off.

11 MR. MENENDEZ: Okay.

12 MR. EHRENHAFT: But the structure to the  
13 right of the garage, the new two-story, will somehow,  
14 other than physical location, will be differentiated in  
15 some manner, texturally on the finishing of the sides or  
16 the walls, or.

17 MR. MENENDEZ: Yes. All those are there.  
18 We're talking about just the window right now.

19 MR. EHRENHAFT: Right, right.

20 MR. GIBB: Right, in a normal scenario, the  
21 stucco finish is an easy one to differentiate. I'm sure  
22 this one will be slightly smoother than the original.

23 I mean, it's a '40s house, so it's a little  
24 -- it's certainly not a muddled sort of adobe texture, but  
25 generally the new stucco is a little finer grain, so it

1 probably will be a little smoother.

2 MS. KAUTZ: That's Number Nine.

3 MR. EHRENHAFT: No, I understand. My  
4 mentioning of the differentiation was because if they were  
5 not adding them to the main structure but they were  
6 considering adding sills to the new structure, that would  
7 have been a differentiation that would have indicated that  
8 it was new, new.

9 MS. KAUTZ: We can do that. I mean, it's --

10 MR. GIBB: Yes. That can be done --

11 MR. EHRENHAFT: Yes.

12 MR. GIBB: -- fast because window sills being  
13 sort of a subtle indicator.

14 MR. EHRENHAFT: Yes. I just wondered what  
15 other thing would differentiate it if they were not added,  
16 so okay, thank you.

17 MR. GIBB: So quickly down the list, yes, the  
18 windows will match the new ones we put in, so they have  
19 the high profile muntins.

20 Window and door glass will be clear.

21 The pavers were put in under a separate  
22 permit maybe two years ago or three years ago, so those  
23 pavers will be sort of, in order to dig the hole for the  
24 pool, will be removed and then reinstalled, so they're a  
25 tumbled travertine paver.

1 MS. KAUTZ: And that will be the same for the  
2 driveway, you think?

3 MR. GIBB: Probably not. I think that's  
4 probably going to be something else.

5 MS. KAUTZ: Okay. Just let us know.

6 (Reporter clarification.)

7 MS. KAUTZ: I said just let us know  
8 beforehand.

9 MR. GIBB: Yes, we'll work with staff.

10 MS. KAUTZ: Show us before.

11 MR. GIBB: So then the east and west wing  
12 windows on the second floor addition to be restudied.  
13 I assume they're the radius top windows.

14 MS. KAUTZ: Yes, and I mentioned this to you  
15 before. Just, staff doesn't think that they're  
16 appropriate for the house.

17 There's nothing arched. There are no arched  
18 openings in this style in this particular residence, so we  
19 just didn't think that it was sort of an appropriate  
20 inclusion.

21 MR. GIBB: Is it possible to bring the image  
22 of that up?

23 MS. KAUTZ: Sure. Can you bring the Power  
24 Point back up?

25 MR. GARCIA-PONS: And as we're doing that, I

1 concur with staff, so I wasn't sure if there was a  
2 conversation between the applicant and staff as to what  
3 the options would be.

4 MR. GIBB: Right. So just to give you the  
5 reason why, we have sort of the tulip-shape, for want of a  
6 better term, of the openings below, so we were trying to  
7 sort of incorporate that, but that's an atypical shape  
8 that's not available, shall we say, in a window pattern,  
9 so we thought by doing a radius top window with two  
10 dividing it sort of creates a sort of similar shape within  
11 the window in the divides.

12 So that was sort of the genesis behind  
13 incorporating. If the arch is not deemed appropriate,  
14 then we'll work with staff to change that.

15 So that window faces both Granada and the  
16 rear of the house. The other --

17 MR. GARCIA-PONS: Before you -- I don't know  
18 if the board wants to address that at this time, or just  
19 sort of accept because --

20 MS. SPAIN: I would agree that it shouldn't  
21 be that shape because it's foreign, and particularly in  
22 that location, it's right next to that other arch, but,  
23 you know, I'm not strongly opposed to it. I just noticed  
24 it when I was looking at the elevation.

25 MS. BACHE-WIIG: I have a question to that

1 point. The original, on the existing, right, is that the  
2 original condition, Kara?

3 MS. KAUTZ: On the second floor?

4 MS. BACHE-WIIG: Yes.

5 MS. KAUTZ: No. It was a later -- it's like  
6 a metal canopy --

7 MS. BACHE-WIIG: Yes.

8 MS. KAUTZ: -- that was like a screened  
9 canopy at some point. It's not original to the house. It  
10 was an open terrace.

11 MS. BACHE-WIIG: It was an open terrace.

12 MS. KAUTZ: Yes, and then Number --

13 MR. GIBB: Six is an octagon window there  
14 shown on the bottom, whether it should have the muntins on  
15 the window.

16 In the main tower, though, which is the main  
17 feature of the house facing Granada, there are smaller  
18 octagon windows with those same pattern, so we took a clue  
19 from there and just made the window larger, but kept the  
20 same design.

21 The original -- the existing windows have a  
22 brick molding around the window, so ours would not be  
23 brick. It would be more of a stucco raised molding, but I  
24 think, I mean, personally I don't see -- a clear window  
25 might look a little bit more like a porthole, would be my



1 question.

2 MS. KAUTZ: You could do the muntins in a  
3 more --

4 MR. GIBB: They could be --

5 MS. KAUTZ: -- you know,  
6 horizontal/vertical, because the ones in the tower have  
7 such a really cool pattern that they go diagonal instead  
8 of across and down, so you could do them just a standard  
9 across and down too. I just didn't want them to look the  
10 exact same because it's such a great feature.

11 MR. GARCIA-PONS: Okay.

12 MS. KAUTZ: So it's up to the board.

13 MR. GIBB: I don't know if the board has any  
14 particular issue.

15 MR. GARCIA-PONS: I would agree about a  
16 differentiation.

17 MR. EHRENHAFT: Right.

18 MR. GARCIA-PONS: I don't know if the other  
19 board members have --

20 MS. BACHE-WIIG: Yes, I agree as well.

21 MR. EHRENHAFT: I agree as well, yes.

22 MR. GIBB: So I would half do it, you know,  
23 sort of vertical and horizontal as opposed to just a clear  
24 porthole, though?

25 MR. GARCIA-PONS: Actually, again, staff has

1 a good recommendation that is some version that's  
2 different than that.

3                   Personally, I don't even know if we have to  
4 go an octagon in that location, but I'm not opposed to an  
5 octagon, like the other one I think is foreign. Just some  
6 differentiation would be enough for me. I don't know if  
7 the board has any other --

8                   MS. SPAIN: I actually don't have an issue  
9 with it being octagon and with the same muntin pattern  
10 because it doesn't have the brick molding around it, but  
11 again, it doesn't really matter to me, and I think it's  
12 already differentiated the way it's drawn, but.

13                   MS. BACHE-WIIG: Does staff think that it  
14 kind of competes with the shape below it and then the  
15 fenestration above, like between the two elements?  
16 There's like a lot of shapes in that plane.

17                   MS. KAUTZ: There are. I'm trying to think,  
18 the previous iteration of this had a very wide -- I think  
19 they wanted to keep the windows smaller in this version.

20                   MR. GIBB: Yes.

21                   MS. KAUTZ: It had very, a wide window with  
22 an arch with a shallow --

23                   MR. GIBB: There's a sister house one block  
24 south of this which is very similar and has a built,  
25 covered terrace on that second floor with sort of large,

1 shallow radiused openings, but so this time we decided to  
2 get away from it because it just, it worked out it might  
3 be impractical for a bathroom.

4 MR. MAXWELL: I have a question.

5 MR. MENENDEZ: Go ahead, Mr. Maxwell.

6 MR. MAXWELL: I have a couple of comments  
7 here on kind of what we've been saying, and you know,  
8 this, I live directly across from this house, by the  
9 way --

10 MR. GIBB: Okay.

11 MR. MAXWELL: -- so just so you know, and so  
12 I look at it, and I'm a great admirer of it. It's a  
13 beautiful home and I think that you've done a very good  
14 job here, you know, in trying to adapt this.

15 This home is also a match to the one next  
16 door on Granada and has a very similar ending, okay, the  
17 differences being that, you know, where the entry is, it's  
18 not a pivot point. I would -- my comments here are, you  
19 know, going -- are really two things.

20 One is the bathroom, you know, addition. The  
21 windows that you have, I agree with the staff, do not  
22 read, and I would really encourage you to seek to do a set  
23 of blind windows that could be there so that it matches,  
24 at least gives more of the airiness to that in coming out  
25 with it.

1                   And then on the garage -- and I would do that  
2 on the east side and the south side. You know, the north  
3 side, you know, the west side is not visible, okay, but at  
4 least to try to do that as a tripartite set of windows  
5 that could match it. Your other solutions are pretty  
6 good.

7                   And then going back to the north facade, is  
8 there any way that you can continue sort of the step-down  
9 from, you know, from the low point, you know, to where --  
10 that would follow a little bit more of what the original  
11 garage was?

12                   I hear what the board of architects says, but  
13 I would also tell you that architecture at that time also  
14 did a lot of, you know, scale variances and was not  
15 necessarily always, you know, shall we call it streamlined  
16 as you can see from the house there.

17                   So running that very long line sort of breaks  
18 the house, you know, would break this up a little bit  
19 more, and I think to me it would at least give you a  
20 better end result, and you're only talking about a foot or  
21 so in differentiation on those roof lines.

22                   MR. GIBB: Sorry, just to be clear, then  
23 you're suggesting that the ridge line that connects the  
24 existing house to the addition not be continuous?

25                   MR. MAXWELL: Well, it'd be dropped somewhat

1 similar to what's there and where the garage is.

2 MR. GIBB: Well, the drop above the garage  
3 where it connects to the existing house, I mean maybe not  
4 to the extent that the original one did, but somewhere in  
5 between.

6 MR. MAXWELL: Exactly, something that would  
7 mirror more of that, if that's possible. I mean, you're  
8 obviously the architect. You've got to study, you've got  
9 to look at it, you've got to see what's there and how and  
10 if that could be done.

11 MR. GIBB: Okay.

12 MR. MAXWELL: Other than that, I think you've  
13 done a very good job.

14 MR. GIBB: Thank you.

15 MR. GARCIA-PONS: To the chair, on the south  
16 side, though, is there a walkway on the back side of that?

17 MR. GIBB: Yes. So if you take the plan  
18 here, sort of that ridge conceals, it's higher than the  
19 horizontal, and so there's a deck which connects the  
20 floor, has a couple of steps in it so it actually drops  
21 down.

22 MR. GARCIA-PONS: Can you show it?

23 MS. KAUTZ: This section?

24 MS. SPAIN: I notice the steps there. I  
25 don't think you can avoid those because of the stairs in

1 the --

2 MR. GIBB: Right. So looking at this plan,  
3 you come out of the existing house, the shaded areas, you  
4 walk across. As you pass from the roof of the room below,  
5 you step down twice, and that was part of the lowering of  
6 the addition.

7 Originally I had the floor levels at the same  
8 heights to make that connection, but I realized I could  
9 bring that down, but I did keep the ridge of the roof  
10 connection so it was, you know, sort of three elements  
11 rather than four, I guess would be the description.

12 MR. GARCIA-PONS: I think that was just to  
13 make sure Mr. Maxwell's comment --

14 MR. GIBB: It was whether that split be  
15 emphasized or not, and I think we went back and forth on  
16 that and decided that less steps, but.

17 MR. MAXWELL: Thank you.

18 MR. GARCIA-PONS: Number Seven.

19 MR. GIBB: There's a couple other sort of  
20 small details.

21 French doors at the rear to be similar to the  
22 existing house, that's fine.

23 MR. GARCIA-PONS: Actually, can you do Number  
24 Seven, the chimney?

25 MS. SPAIN: Yes. I'm curious about that one.

1 MR. GIBB: Chimney, that, this is -- yes. I  
2 remember this comment from last time, Kara.

3 MS. KAUTZ: Yes. If you go to the photos,  
4 you can see it, or keep going backwards to ours. I think  
5 there's a photo of it there.

6 MR. GIBB: Yeah, right. Sorry. You can see  
7 that on either side of the chimney, there's a canted or  
8 sloped transition in the width, so the addition would  
9 obscure the interior of those, but you would still see the  
10 exterior outside one or the left-hand, the one that's sort  
11 of not shown or is, you know, obscured by the shadow, that  
12 would sort of get connected in. The idea is that that  
13 addition attaches to the side of the chimney.

14 MS. SPAIN: Are you through with all the  
15 conditions?

16 MR. GARCIA-PONS: No. That's Number Seven.

17 MR. MAXWELL: No, that's fine.

18 MR. GARCIA-PONS: Number Eight is --

19 Mr. GIBB: We are -- let's see. Yes, I mean,  
20 well, there's a few, stucco texture.

21 I think the other one which is, bear in mind,  
22 is the, you know, once we -- the enclosure of the ground  
23 floor terrace, let me see if it's here, you can see that  
24 -- which has the sort of decorative metal work, in order  
25 to install windows behind that, leaving that element in

1 place, those pieces have been removed, refinished,  
2 repainted and reinstalled so they can be removed again for  
3 the installation.

4           The idea was to make sure that the system of  
5 windows we choose has the smallest frame profile and we  
6 would align them with, notable, there's some strong  
7 horizontals and verticals so the glass would sort of fit  
8 in as concealed way as possible, but they would be  
9 attached -- it would be a separate element.

10           MS. KAUTZ: And so that's, Ten and Eleven are  
11 sort of the same, so on this back elevation, there's a  
12 door that leads out to the rear yard, and the question of  
13 how that scroll work is attached then to that door, or is  
14 it a separate independent feature and the door swings in  
15 and that door swings out like a screen door, that all  
16 needs to be --

17           MR. GIBB: Right. We have the option of  
18 swinging in because, because originally we changed all the  
19 doors and windows. The doors that lead from the living  
20 room into that porch are impact rated, so there is a small  
21 -- I'm sure you've used it in the past -- you know, sort  
22 of quirk in the code where it says if you have a  
23 masonry-impact rated between an enclosed porch, you can  
24 use that as your barrier.

25           MS. KAUTZ: Envelope.



1 MR. GIBB: So that allows us to -- we will  
2 probably still use impact-rated glass perhaps, but it  
3 certainly allows us to use an in-swing door, so you could  
4 put one in an open in the same way you would a screen door  
5 in the past.

6 MS. KAUTZ: That would be great.

7 MR. GARCIA-PONS: One question for staff, and  
8 I think the term that, I'll read it, Number Ten says it  
9 should, "Line up exactly with." That's a pretty strong  
10 term, so if we add it as a condition, I want to make sure  
11 that --

12 MS. KAUTZ: As close as possible.

13 MR. GIBB: If you say align, it would be  
14 better.

15 MR. GARCIA-PONS: -- (inaudible) to review  
16 it.

17 MS. KAUTZ: To line up with, yes.

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

19 MS. KAUTZ: All right. So I wanted to point  
20 out a typo on Page Seven that, about the variance, that  
21 staff finds that not all of the criteria apply. That is  
22 actually wrong.

23 We do find that all of the criteria apply for  
24 the variance, and I will describe that variance to you all  
25 now if I can find it.

1 MS. SUAREZ: Peggy has a question.

2 MS. ROLANDO: Actually you addressed my, one  
3 of my questions. The last comment I have is the motion on  
4 Page Eight is incorrect. It references a different  
5 property.

6 MS. KAUTZ: Oh, God.

7 MR. GARCIA-PONS: It does, yes.

8 MS. ROLANDO: So it really should read that  
9 the applicant is requesting a variance, a reduction in the  
10 rear set-back from ten feet to seven feet, eight inches  
11 because of the encroachment.

12 MS. KAUTZ: Correct, and I am so sorry about  
13 that. So much for proofreading I did.

14 And so the way the code reads is that all  
15 properties are to maintain a ten-foot rear set-back.

16 (Reporter clarification.)

17 MS. KAUTZ: Maintain a ten-foot rear  
18 set-back, and on this, so as you can see, the new  
19 two-story addition to the right of the screen, a portion  
20 of it is at the ten feet, but the angle of the house is  
21 not parallel with the angle of the lot, so as you move  
22 away from the ten feet, the other corner of the addition  
23 is at seven foot eight.

24 And we felt this was a reasonable request  
25 given the geometry of this lot and how the house is

1 situated on it, so we were fine with that variance  
2 request.

3 MS. SPAIN: You know, so many people looked  
4 at that house to buy and brought architects in when I was  
5 the director, and we walked the property trying to figure  
6 out how to do an addition, and it's very difficult, so I  
7 really appreciate the care that you took doing it.

8 I have a really silly question that has  
9 nothing to do with our purview, but where is the master  
10 bath now? Is it in one of those closets?

11 MR. GIBB: Yes. As you enter from, in this  
12 plan, the octagon, you sort of -- it has its private wing,  
13 that's all master bedroom, but the bedroom is essentially  
14 the same size as the living room below.

15 MS. SPAIN: Right. I understand this has a  
16 powder room below.

17 MR. GIBB: And you just walk past a very  
18 small bathroom and a very small closet.

19 MS. SPAIN: Right. That's what I figured.

20 MR. GIBB: It's a fantastic room, but it's  
21 small (inaudible).

22 MS. SPAIN: That's what I thought because of  
23 the powder room below. Okay.

24 MR. GIBB: Yes.

25 MS. SPAIN: Cool.

1 MS. BACHE-WIIG: I just have a comment. I  
2 know, going back to that bathroom enclosure, it's very  
3 challenging because it was originally meant to be a  
4 terrace, like an open void, and probably what's there now  
5 works like compositionally because it's still maintaining  
6 that void and it's balanced out by that other void at the  
7 bottom on the ground floor.

8 I don't know if there's a way of like  
9 approaching that enclosure in the same way, maintaining it  
10 as airy as possible. I know it's a bathroom, but I just  
11 feel it gets so enclosed, and then what do you do?

12 MR. GIBB: Well, I guess there's two ways to  
13 look at that.

14 One is if it had been originally, you know,  
15 as a part of the structure, I don't think -- I think the  
16 second floor would have been more enclosed than the ground  
17 floor terrace, so.

18 And then the other is the house which is  
19 directly south of it has a structure on it which does have  
20 larger openings, but we actually came in that last time,  
21 we had quite a bit of push-back on the large openings the  
22 last time so we kind of were encouraged to, you know,  
23 tackle it in a different way this time.

24 MS. BACHE-WIIG: Yes.

25 MR. GIBB: I think for me, that as far as if

1 you think of it as a house designed from scratch, I don't  
2 think it looks out of place. Obviously it's different  
3 from what's there now, but I think it's a reasonable  
4 addition. I'll put it up.

5 MS. SPAIN: I really love this house. I walk  
6 by it every day. It's one of my favorite houses in Coral  
7 Gables.

8 MR. GIBB: No, I mean, for me --

9 MS. SPAIN: It's in a prominent location.  
10 It's an amazing property.

11 MR. GIBB: Yes, the sort of the inclusion of  
12 a tree tower, but it's amazingly, it's blended into the  
13 walls, but it's still, it uniquely sort of stands out.

14 MS. SPAIN: Yes.

15 MR. GIBB: And I think that's mainly due to  
16 the proportions of it. It's based on the Tower of Winds  
17 in Athens, I think.

18 MS. KAUTZ: The interior of that tower is  
19 fantastic too, and if you stand in the Venetian Pool  
20 parking lot across the street, you've got the DeSoto  
21 Fountain, you've got the tower of this house, and you've  
22 got the tower of the Biltmore that all sort of like talk  
23 to each other. It's a really well thought-out house for  
24 that corner.

25 MR. MAXWELL: It's a great bedroom where you

1 can just have a cigar and really enjoy the day, and you  
2 know, it's going to be a really, when it's finished it's  
3 going to be really pretty and lovely, and the approach  
4 that's being taken, you know, is thoughtful, and that's  
5 good.

6 I really hope to see that it would continue  
7 to be lighter, and with that, I mean, if you can, you  
8 know, take a look at some blind windows. I understand the  
9 problems of having a bathroom.

10 MR. GIBB: Right. I think when we, you know,  
11 it sounds like we're probably going to a slightly  
12 different window facing Granada and facing the interior,  
13 so I think maybe going to a multiple bay window, because  
14 I'll remind you that the reason why that was designed was  
15 to try and create these sort of pointed arches within it,  
16 and if that, you know, is, you know -- which goes back,  
17 the window might take on more of a look of the other  
18 windows in the house which will be sort of a more  
19 broken-up, wider window.

20 MR. MAXWELL: Right. It's got, that massing  
21 is there. I mean, the solution that you propose is  
22 interesting, and, but you know -- and I think you've tried  
23 really hard, but you know, the arched window that is  
24 there, you know, it's difficult, let's just say that.

25 MR. MENENDEZ: Any other comments?

1 MR. GARCIA-PONS: Ready for a motion?

2 MR. MENENDEZ: I'm entertaining motions.

3 Would you like to make one?

4 MR. GARCIA-PONS: Do we need to have motions  
5 on this?

6 MS. KAUTZ: Yes, please.

7 MR. GARCIA-PONS: I would like to make a  
8 motion to approve the special certificate of  
9 appropriateness with conditions as amended.

10 And just to clarify, the amendment are to the  
11 Condition Number Ten which is to remove the word  
12 "exactly," and I have -- and period.

13 MS. ROLANDO: Second.

14 MR. MENENDEZ: So we have --

15 MS. BACHE-WIIG: Peggy seconded.

16 MR. MENENDEZ: -- Mr. Garcia-Pons and Miss  
17 Rolando seconded, so can we have a roll call?

18 THE ADMINISTRATIVE ASSISTANT: Miss Rolando?

19 MS. ROLANDO: Yes.

20 THE ADMINISTRATIVE ASSISTANT: Mr.  
21 Garcia-Pons?

22 MR. GARCIA-PONS: Yes.

23 THE ADMINISTRATIVE ASSISTANT: Mr. Ehrenhaft?

24 MR. EHRENHAFT: Yes.

25 THE ADMINISTRATIVE ASSISTANT: Mr. Maxwell?

1 MR. MAXWELL: Yes.

2 THE ADMINISTRATIVE ASSISTANT: Miss Spain?

3 MS. SPAIN: Yes.

4 THE ADMINISTRATIVE ASSISTANT: Mr. Fullerton?

5 MR. FULLERTON: Yes.

6 THE ADMINISTRATIVE ASSISTANT: Mr. Menendez?

7 MR. MENENDEZ: Yes.

8 THE ADMINISTRATIVE ASSISTANT: Miss

9 Bache-Wiig?

10 MS. BACHE-WIIG: Yes.

11 THE ADMINISTRATIVE ASSISTANT: Motion

12 passes.

13 MS. KAUTZ: So the motion for the variance  
14 should be as stated on Page Five. You want me to read it  
15 into the --

16 MR. MENENDEZ: Please.

17 MS. KAUTZ: "Grant a variance to allow a  
18 portion of the proposed addition to have a rear set-back  
19 of approximately seven feet, eight inches versus all  
20 single-family residential building set-backs shall be as  
21 per Section 2-100, residential districts table, and shall  
22 meet the following requirements:

23 "Rear set-back, ten feet as required by  
24 Article Two, Section 2-101 D Four C of the Coral Gables  
25 zoning code."



1 MR. GARCIA-PONS: I'd like to make a motion  
2 to approve the variance as read into the record by staff.

3 MS. BACHE-WIIG: I'll second the motion.

4 THE ADMINISTRATIVE ASSISTANT: Mr. Ehrenhaft?

5 MR. EHRENHAFT: Yes.

6 THE ADMINISTRATIVE ASSISTANT: Mr. Maxwell?

7 MR. MAXWELL: Yes.

8 THE ADMINISTRATIVE ASSISTANT: Miss Spain?

9 MS. SPAIN: Yes.

10 THE ADMINISTRATIVE ASSISTANT: Mr. Fullerton?

11 MR. FULLERTON: Yes.

12 THE ADMINISTRATIVE ASSISTANT: Miss

13 Bache-Wiig?

14 MS. BACHE-WIIG: Yes.

15 THE ADMINISTRATIVE ASSISTANT: Miss Rolando?

16 MS. ROLANDO: Yes.

17 THE ADMINISTRATIVE ASSISTANT: Mr. Menendez?

18 MR. MENENDEZ: Yes.

19 THE ADMINISTRATIVE ASSISTANT: And Mr.

20 Garcia-Pons?

21 MR. GARCIA-PONS: Yes.

22 THE ADMINISTRATIVE ASSISTANT: Motion is  
23 passed.

24 MR. GIBB: Thank you very much.

25 MR. MAXWELL: Thank you very much.

1 MR. MENENDEZ: Mr. Adams, do we have any  
2 discussion items?

3 MR. ADAMS: No.

4 MR. MENENDEZ: Okay. We do have an absence  
5 that we need to excuse.

6 MR. ADAMS: Yes. Xavier Durana did request  
7 an excused absence today.

8 MR. MENENDEZ: Okay.

9 MR. GARCIA-PONS: Do we accept?

10 MR. MENENDEZ: Do we need to vote on that?

11 MR. EHRENHAFT: Yes.

12 MR. MENENDEZ: Okay. Let's have a vote.

13 MS. KAUTZ: To excuse Xavier.

14 MR. GARCIA-PONS: Vote to accept.

15 MS. KAUTZ: Yes. You all need to vote.

16 MR. FULLERTON: What are we voting on?

17 MS. KAUTZ: We're voting to excuse Xavier, so  
18 we need a motion and --

19 MS. SPAIN: I'll make a motion to excuse  
20 Xavier.

21 MR. EHRENHAFT: I'll second.

22 MR. FULLERTON: I'll second that.

23 MS. KAUTZ: Can I just do "All in favor"?

24 THE BOARD MEMBERS: Aye (collectively).

25 MS. KAUTZ: Thank you.

1 MR. MENENDEZ: Okay.

2 MS. KAUTZ: And I actually had, I sent you  
3 all out a board contact list, a revised one. Were there  
4 any changes that needed to be made to anyone's  
5 information? And if so, you can e-mail it to me, and I'll  
6 make it.

7 MR. MENENDEZ: Thank you.

8 MR. FULLERTON: Okay.

9 MS. KAUTZ: And then I have your board cards  
10 for you as well. So these are your card-carrying member  
11 of the Historic Preservation Board. We got fancy new  
12 cards this year, and what you're entitled to, so you can't  
13 get out of parking tickets, speeding tickets, nothing like  
14 that.

15 MR. MENENDEZ: Okay. Any other items, new  
16 business, old business?

17 MR. ADAMS: We do have a flyer here regarding  
18 the Merrick House opening.

19 (Reporter clarification.)

20 MR. ADAMS: We do have a flyer regarding the  
21 Merrick House opening on Saturday, July the 10th, 2021, on  
22 most weekends, house guided tours at one p.m., two p.m.,  
23 and three p.m., five dollars cash per person with some  
24 discounts, no reservation needed for these public tours,  
25 so that's some good news that the Merrick House is

1 scheduled for reopening on Saturday, July the 10th.

2 MR. MENENDEZ: Okay.

3 MR. ADAMS: The other item that we have is I  
4 believe Mr. Fullerton's appointment is up for -- it's a  
5 board appointment; therefore, if you want to do it now,  
6 you can, and if you want to renew Mr. Fullerton's position  
7 on the board, you can make that motion now.

8 MS. SPAIN: I'd like to make that motion.

9 MS. BACHE-WIIG: I'll second it.

10 MS. KAUTZ: Well, make him sweat a little  
11 bit.

12 MS. BACHE-WIIG: No, no.

13 MR. FULLERTON: I can leave the room.

14 MS. SPAIN: Too late.

15 THE ADMINISTRATIVE ASSISTANT: Miss Spain?

16 MS. SPAIN: Yes.

17 THE ADMINISTRATIVE ASSISTANT: Miss  
18 Bache-Wiig?

19 MS. BACHE-WIIG: Yes.

20 THE ADMINISTRATIVE ASSISTANT: Miss Rolando?

21 MS. ROLANDO: Yes.

22 THE ADMINISTRATIVE ASSISTANT: Mr.  
23 Garcia-Pons?

24 MR. GARCIA-PONS: Yes.

25 THE ADMINISTRATIVE ASSISTANT: Was that a

1    yes?

2                   MR. GARCIA-PONS:   Yes.

3                   MR. FULLERTON:   Reluctant, but yes.

4                   THE ADMINISTRATIVE ASSISTANT:   Mr. Ehrenhaft?

5                   MR. EHRENHAFT:   Yes.

6                   THE ADMINISTRATIVE ASSISTANT:   And Mr.

7    Maxwell?

8                   MR. MAXWELL:    Yes.

9                   MR. FULLERTON:   Thank you all very much.  I  
10    appreciate it.

11                   THE ADMINISTRATIVE ASSISTANT:   Mr. Fullerton  
12    cannot vote for himself.

13                   MS. SPAIN:       Sure, he can.

14                   MR. MENENDEZ:   The commission still has to  
15    approve it, though, right?

16                   MS. KAUTZ:       True.

17                   MR. MENENDEZ:   Good luck.

18                   MS. KAUTZ:       And then your next meeting, we'll  
19    vote for chair and vice chair.

20                   MR. MENENDEZ:   Okay.

21                   MR. ADAMS:       That's everything.

22                   MS. BACHE-WIIG:   Can I make a comment?  I  
23    just wanted to say that there's somebody in the audience  
24    that I brought with me today.  He's our student intern for  
25    the summer.  His name is Tomas Duque.

1                   He's going to be a senior next year at Belen  
2 Jesuit Prep, and he might be interested in studying  
3 architecture so I thought it was great to have him come by  
4 and witness this process and, you know, get a little bit  
5 of an introduction to historic preservation. He's a  
6 bright, you know, rising star, so I'm very happy he's here  
7 today.

8                   MS. KAUTZ: Welcome.

9                   MR. FULLERTON: That's very good.

10                  MR. MENENDEZ: Okay. Do I have a motion to  
11 adjourn?

12                  MR. GARCIA-PONS: Motion?

13                  MR. MENENDEZ: Yes, you need a motion to  
14 adjourn.

15                  MR. FULLERTON: So moved.

16                  MR. MENENDEZ: Second?

17                  MS. SPAIN: I'll second it.

18                  MR. MENENDEZ: All in favor?

19                  THE BOARD MEMBERS: Aye (collectively).

20 (Thereupon, proceedings were concluded at 5:13 p.m.)

21

22

23

24

25

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24  
25

C E R T I F I C A T E

STATE OF FLORIDA)

COUNTY OF DADE)

I, DOREEN M. STRAUSS, do here by certify that  
the foregoing pages, numbered from 1 to including 63,  
represent a true and accurate transcription of the record  
of the proceedings in the above-mentioned case.

WITNESS my hand in the City of Miami this 19th  
day of July, 2021.

*Doreen Strauss*



Doreen M. Strauss

