

MEETING  
OF THE  
CITY OF CORAL GABLES  
HISTORIC PRESERVATION BOARD

405 Biltmore Way,  
Coral Gables, Florida,  
Thursday, 4:05 p.m.,  
October 18, 2018.

PARTICIPANTS:

VENNY TORRE, Chairperson (Page 1 through 61)  
ALEJANDRO SILVA, Board Member  
RAUL RODRIGUEZ, Board Member  
ALBERT MENENDEZ, Board Member  
ALICIA BACHE-WIIG, Board Member  
BRUCE EHRENHAFT, Board Member  
JOHN FULLERTON, Board Member  
JANICE THOMPSON, Board Member  
ROBERT PARSLEY, Board Member (Page 28 to Page 135)

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

MIRIAM RAMOS, Esq., Chief City Attorney  
GUSTAVO CEBALLOS, Esq., Deputy City Attorney

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1                   MR. TORRE: Good afternoon, everybody, and  
2 welcome to the regularly scheduled meeting of the City of  
3 Coral Gables Historic Preservation Board. We, the  
4 residents of Coral Gables, are charged with the  
5 preservation and protection of historic architecturally  
6 worthy buildings, structures, sites, neighborhoods and  
7 artifacts which impart a distinct historical heritage to  
8 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 votes are necessary to  
13 -- I'm sorry. Five members of the board constitute a  
14 quorum, and five affirmative votes are necessary for the  
15 adoption of any motion.

16                  Any person who acts as a lobbyist must  
17 register with the City of Coral Gables prior to engaging  
18 in lobbying activities, presentations before city staff,  
19 boards, committees and the city commission. A copy of the  
20 ordinance is available in the office of the city clerk.

21                  Failure to register and provide proof of  
22 registration shall prohibit your ability to present to the  
23 Historic Preservation Board an application under  
24 consideration this afternoon.

25                  A lobbyist is defined as an individual,

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

16 Presentations made to this board are subject  
17 to the city's false claim ordinance, Chapter 39, City of  
18 Coral Gables city code.

19 I now officially call the City of Coral  
20 Gables Historic Preservation Board meeting of October  
21 18th, 2018, to order. The time is 4:07.

22 Present today to my left, Jan Thomson, Raul  
23 Rodriguez. We have Al Silva, Mr. Albert Menendez,  
24 Mr. John Fullerton, Mr. Bruce Ehrenhaft, Miss  
25 Alicia Bache-Wiig.

1                   Next item on the agenda is the approval of  
2   the minutes from the meeting held on September 20th, 2018.  
3   Is there any changes or corrections? No. If not, is  
4   there a motion for approval?

5                   MS. THOMSON: I move.

6                   MR. TORRE: Janice moves. Is there a second?

7                   MR. MENENDEZ: Second.

8                   MR. TORRE: Mr. Menendez. All those in  
9   favor, please say aye.

10                  THE COMMISSIONERS: (Collectively) Aye.

11                  MR. TORRE: All those against? Thank you.

12   Notice regarding ex parte communications: Be advised this  
13   board is a quasi-judicial board and items on the agenda  
14   are quasi-judicial in nature which requires board members  
15   to disclose all ex parte communications.

16                  Ex parte communication is defined as any  
17   contact, communication, conversation, correspondence,  
18   memorandum or other written or verbal communication that  
19   takes place outside of a public hearing between a member  
20   of the public and a member of the quasi-judicial board  
21   regarding matters to be heard by the quasi-judicial board.

22                  If anyone has made any contact with a board  
23   member, when the issue comes before the board, the member  
24   must state on the record the existence of the ex parte  
25   communication, the party who originated the communication,

1 and whether the communication will affect the board  
2 member's ability to impartially consider the evidence to  
3 be presented regarding the matter.

4 Does any member of the board have such  
5 communication to disclose at this time? No.

6 I will be deferring myself or recusing myself  
7 from two items today. Those will be Item Number COA 2018  
8 -- this is 931 Valencia, actually. It's the third item --  
9 the second item on the agenda, and also I'll be recusing  
10 myself from 33 -- 4037 Santa Maria Street. I am working  
11 on these projects as a contractor.

12 I will also be asking to move Case File 1232  
13 Castile Avenue to Position Number Two so I can go ahead  
14 and leave the room at that point. Thank you. Any  
15 deferrals today?

16 MS. SPAIN: No.

17 MR. TORRE: At this time, if anyone in the  
18 audience plans to testify today, please rise to be sworn  
19 in.

20 THE CLERK: Please raise your right hand. Do  
21 you swear to tell the whole truth and nothing but the  
22 truth?

23 MR. TORRE: Thank you. So the first item  
24 today is Case File LHD 2018-009 and COA (SP) 2018-009, and  
25 this is consideration of the local historic designation of

1 the property at 1106 Tangier Street, legally described as  
2 Lot Three, Coral Gables Granada Terrace, according to the  
3 plat thereof as recorded in Plat Book 16, Page 73 of the  
4 public records of Miami-Dade County, Florida.

5 The applicant is also requesting the issuance  
6 of an accelerated special certificate of appropriateness  
7 and design approval for alterations to the residence and  
8 site work. A variance has also been requested from  
9 Article Five, Section 5-1409 (B)(1) for the elimination of  
10 the required off-street parking.

11 MS. GUIN: Good afternoon. This is a  
12 historic photo of the property under consideration, 1106  
13 Tangier Street. The property is located on interior lots  
14 on the west side of Tangier, 50 by 100. The designation  
15 was requested by the owner.

16 The property was cited by code enforcement in  
17 August 2017 for a series of issues, including enclosing  
18 the garage without a permit and for a lack of off-street  
19 covered parking, which we will address if you designate  
20 the property with a certificate of appropriateness.

21 I do want to say up front that that the  
22 current owners are not the ones who did the series of  
23 alterations without a permit, which they have been working  
24 very diligently with code enforcement to try to rectify  
25 the situation.

1                   So reading for the record, in Article Three,  
2   Section 3-1103 of the Coral Gables zoning code, the  
3   criteria for designation of a historic landmark, the local  
4   historic landmark must have significant character,  
5   interest or value as part of the historical, cultural,  
6   archaeological, aesthetic or architectural heritage of the  
7   city, state or nation.

8                   For designation, the property must meet one  
9   of the criteria outlined in the code. Staff has  
10   identified three significant criteria for this property.  
11   Historical cultural significance exemplifies the  
12   historical, cultural, political, economic or social trends  
13   of the community, and also based on its architectural  
14   significance, portrays the environment in an era of  
15   history characterized by one or more distinctive  
16   architectural styles, and it embodies those distinguishing  
17   characteristics of an architectural style, or period, or  
18   method of construction.

19                  Here we have another historical photo. We do  
20   not have original building permit drawings for this  
21   property. We don't have a record of the permits. We've  
22   identified that we believe it was built, it definitely was  
23   built by 1924, and we'll go through that a little bit  
24   quickly how we come to that conclusion, and it may  
25   actually be earlier than that.

1           The property is located in the Coral Gables  
2   Granada Terrace up in the Granada section. You can see  
3   the blow-up to the side, that red strip. The Granada  
4   Terrace section is actually a very small section, about  
5   two blocks at the 1100 and 1200 block of Tangier between  
6   Mariana Avenue and Venetia Terrace.

7           So to put some perspective on this property  
8   and the Granada Terrace section, we go back and we look at  
9   the Coral Gables map of 1922 when Merrick was launching  
10   his plan. You can see Section F up at the north, that was  
11   the only portion of that area of land that Merrick owned  
12   connecting his holdings up to Tamiami Trail, and it was  
13   just a lot straight along Granada Boulevard.

14          So the area in yellow here is what became the  
15   Granada section, and records indicate that acquiring the  
16   land up in this area was a huge priority for Merrick. So  
17   that map, this map is from '22.

18          By '24, he has amassed a fair amount of that.  
19   A lot of the land -- the land in that area was initially  
20   platted by, to the Cocoanut Grove Development Company in  
21   1911. They still owned a fair amount of that land. They  
22   sold that land to Merrick. There were some private land  
23   owners that also sold their land to Merrick, but as you  
24   can see, there are areas where private land owners that  
25   had not yet sold, and the Granada Terrace section is one



1 section of that.

2 That land was held by Emma and Everett  
3 Pierson who were real estate investors, did a lot of work  
4 in Miami at this time.

5 Now, they were obviously pretty savvy to  
6 develop this knowing that Merrick wanted it, and they  
7 shopped a pretty good bargain at the end.

8 So the Piersons platted this area in 1925 and  
9 they continued to negotiate, and then that, this little  
10 section was annexed by the city in May of 1926.

11 The first building permits for this area were  
12 issued in July 1926, and they were for 1112 and 1113  
13 Tangier, and we see where 1106 Tangier is on this plat  
14 map. However, when you look at the siting for this  
15 property, you notice that it's all the way back along the  
16 rear property line, not at all how the rest of the houses  
17 on, in this area are sited.

18 But when we go back and we have this sort of  
19 working office map that Merrick's office and the city  
20 later used where they're recording permit numbers, and as  
21 the land sold, and what you see outlined here in the red  
22 is 11 -- there's the blow-up -- 1108 Tangier which was the  
23 initial address of the property. Very soon it was changed  
24 to 1106, and you can see that they have a structure noted  
25 on the property.

1                   Now, the other properties, 1112, 1113, right  
2 next to it, you can see their permit numbers. We know  
3 that they were permitted in '26.

4                   So doing some sleuthing and trying to figure  
5 out what that meant, you know, why are they showing a  
6 building there when they don't show it in other places,  
7 there's two other structures like that just a block away  
8 on Wallace, again these properties are sited along the  
9 rear property line. They don't have building permits.  
10 Tax records date to 1924, 1923, and that's the same as the  
11 tax records for 1106 Tangier.

12                  You can see the historic photo of 1120  
13 Wallace, so with a little more sleuthing, we determined  
14 that these structures that are on this working map are  
15 structures that were in place before Merrick acquired the  
16 property.

17                  Then here's an aerial photo just to give you  
18 a sense of the siting of these properties. See the red  
19 arrow points to 1106 Tangier, how it sits on that rear  
20 property line and how the structure of the wall actually  
21 straddle the property, making it pretty clear that they  
22 were built before this area was plotted.

23                  Here we have a current photo of the property.  
24 See how it sits all the way to the back, and this area  
25 pretty much follows the development pattern that we see

1 throughout the city. We have the huge investment of  
2 constructing in the Granada section by Merrick in the  
3 early '20s. As he's acquiring the land, he's throwing  
4 everything he's got at developing it.

5 The Piersons held out. They didn't develop  
6 their land until later in the '20s.

7 Then by 1930, it appears that all the  
8 building permits pretty much stopped in this area, picked  
9 up again in the '40s. We begin to see that in the aerial  
10 photo from '48, and then the area was built out in 1950s.

11 It was then and continues to be a single  
12 family residential neighborhood.

13 The property was built in the Mediterranean  
14 revival style, and we see many of the character-defining  
15 features that we see in the later buildings that Merrick  
16 and his team designed with the thick masonry walls, the  
17 clay-colored stucco, the varied windows, predominantly  
18 casements, the rectilinear floor plan, roofs of varying  
19 heights. We have the parapets, a porte cochere,  
20 projecting bays that has an inset ceramic plaque, the wing  
21 walls with the recessed windows.

22 There again is a view of the front facade as  
23 it stands today. Here is the porte cochere that was  
24 turned into a garage that has been later enclosed. You  
25 see it has those distinctive convex shoulder corner arch,

1 the Mission-inspired parapets with delineated corners,  
2 two-piece barrel tile edging.

3 The central section was originally a front  
4 porch that was enclosed. Inside, though, you -- they  
5 still have the original tile from the front porch, so when  
6 you walk into the home, you can definitely read from where  
7 the front porch was versus the rest of the living space,  
8 and here's a close-up of that inset ceramic plaque that  
9 was original from the structure. You can see the wing  
10 wall jutting out to the south here from what was the front  
11 porch area, screened front porch, and then the southern  
12 bay that has the shed roof, two-piece barrel tile with  
13 these wooden carved outriggers.

14 Walking towards the back of the property,  
15 we're now straddling the back property line. This is the  
16 south facade with the side rear door.

17 Now, there have been several alterations to  
18 the property, no additions. As we talked about, the front  
19 porch was enclosed, originally a screened front porch.  
20 The original tile from the floor still remains. The  
21 windows, the original windows were changed out in 1994,  
22 and then just recently in 2007 to impact resistant  
23 windows. The garage was enclosed.

24 The shed mansard roof on the southern bay,  
25 and I'll show you what I'm talking about there, was clad

1 in two-piece barrel tile, and then those carved outriggers  
2 were added at some point.

3 The front door opening was widened. The wing  
4 walls coming out from the porte cochere and the planter in  
5 front of the front porch and the the hood over the front  
6 door were removed at some point. The brick patio was  
7 added and the house was restuccoed.

8 Now, in doing a little bit of research,  
9 looking to see and verify that these actually were not  
10 permitted, the owner that owned the property in the  
11 mid-'90s until 2013 advertised that he was running a  
12 carpentry building out of this site, and so all evidence  
13 points to the fact that that owner is the one that did all  
14 of these modifications without a permit.

15 Here is that sort of shed mansard, unique  
16 thing that happens on this roof line on that southern bay.  
17 When I first looked at the first historic photo, I was  
18 thinking they were in the middle of doing something, but  
19 it shows up in both historic photos, and these photos are  
20 about ten years apart, so it's just sort of a unique, odd  
21 condition that then gets clad with the tile and the  
22 outriggers added.

23 Now, as I said, the home has been restuccoed.  
24 This is looking west where the porte cochere sort of juts  
25 out. This back piece for some reason wasn't restuccoed so

1 we get a -- we can see what the original stucco looked  
2 like, and we have a road map that if we were to ever have  
3 the house restuccoed again, we would ask that it go back  
4 to its original texture.

5 So the home at 1106 Tangier maintains its  
6 original massing and many of the character-defining  
7 features of the Mediterranean revival style and retains  
8 its historic integrity.

9 In summary, the modest single family  
10 residence at 1106 Tangier Street is significant as an  
11 early example of the Mediterranean revival style of Coral  
12 Gables. Founder George Merrick and his design team felt  
13 that this type of architecture harmonized with the South  
14 Florida climate and lifestyle and this house exemplifies  
15 the building archetype on which Coral Gables was founded.

16 Built in the early '20s, it was the first  
17 home constructed in the Granada Terrace section and  
18 predates the platting of the section and the city's  
19 acquisition of the subdivision. It is in keeping,  
20 however, with the contemporaneous homes built in the  
21 Granada section by Merrick's team and it tells another  
22 piece of the city's history.

23 The house is set back along the rear property  
24 line, distinguishing it from the other homes on the block  
25 that were built in Granada Terrace after it was platted.

1                   The home retains its historic integrity, and  
2   staff is recommending approval for the local historic  
3   designation of the property at 1106 Tangier. Any  
4   questions?

5                   MR. TORRE: I have a question, but it relates  
6   to the construction, so I'll just wait.

7                   MS. GUIN: Okay.

8                   MR. FULLERTON: Do we know who the architect  
9   was?

10                  MS. GUIN: We don't.

11                  MR. FULLERTON: It wasn't anybody on  
12   Merrick's team?

13                  MS. GUIN: It could have been because they  
14   definitely were building in the Granada section at that  
15   time.

16                  MR. FULLERTON: Yes.

17                  MS. GUIN: But we haven't been able to verify  
18   that and there doesn't seem to be any proof.

19                  MR. SILVA: I think your report, ElizaBeth,  
20   stated it very well. I think the house merits designation  
21   based on its architectural merits as well as its kind of  
22   strange history that it predates the platting of that  
23   area, so I'm for designation.

24                  MR. TORRE: Just to be clear, and I think we  
25   talked, the windows do not get locked in. The windows are

1 going to be able to be replaced in the future.

2 MS. GUIN: Right.

3 MR. TORRE: And they were determined to be  
4 better looking and more historic, something I would  
5 approve.

6 MS. GUIN: Right, and if you designated it,  
7 then all of that will come through us and we will work  
8 with the owner too.

9 MR. FULLERTON: Do you have anything to say?

10 MS. GUIN: She's going to speak to the  
11 certificate of appropriateness. Do you want to speak on  
12 the designation?

13 MR. TORRE: Would you like to speak up?

14 MS. MEDINA: Yeah.

15 MS. GUIN: Anything on designating the  
16 property you want to say?

17 MS. MEDINA: Hi, everyone.

18 MS. GUIN: You need to come speak in the  
19 mike.

20 MS. MEDINA: Well, my purpose is --

21 THE COURT REPORTER: I'm sorry. Can you  
22 state your name, please?

23 MS. MEDINA: Carolina Medina.

24 THE COURT REPORTER: Thank you.

25 MS. MEDINA: My purpose really is to, you



1 know, comply with all the codes of Coral Gables, but I'm  
2 also aiming to enclose what already -- you know, when I  
3 bought the house, it was already -- the garage was  
4 enclosed and we tried to come up with a resolution, and we  
5 just, you know, we felt that, you know, going with  
6 historic, it would preserve the look of the house and  
7 allow us to have -- kind of keep the garage as a living  
8 space, so.

9 MR. TORRE: Does anybody else want to speak?

10 MS. MEDINA: Yes.

11 MR. TORRE: Okay.

12 MR. SILVA: This is still the designation?

13 MR. TORRE: It is still the designation.

14 MS. GUIN: This is about the designation, not  
15 about the work yet.

16 MR. TORRE: We're still designating.

17 MS. GUIN: They have to vote on the  
18 designation.

19 MR. TORRE: The variance comes with this  
20 part. Yes?

21 MS. GUIN: The variance comes with the work,  
22 with the certificate of appropriateness.

23 MR. TORRE: With the second part?

24 MS. GUIN: With the second.

25 MR. TORRE: Okay. You're right. I'm reading

1 too fast.

2 MR. FULLERTON: Does the staff think that  
3 house was built so far back because it wasn't platted yet  
4 and the lot might have gone all the way through to the  
5 next street?

6 MS. GUIN: Yes. That is certainly what it  
7 looks like when you look at those houses on Wallace.

8 MR. FULLERTON: That really puts it in an  
9 awkward position to do anything.

10 MS. MEDINA: Right, yes.

11 MS. GUIN: Exactly, and that's been the  
12 struggle, to try to --

13 MS. MEDINA: Right.

14 MR. FULLERTON: I think you've done --

15 MR. TORRE: I'm sorry.

16 MR. FULLERTON: To take it on.

17 MS. MEDINA: Yes, but you know, I have a  
18 small son so I definitely need that space, and I bought it  
19 as it is, and you know, I'm trying --

20 MS. GUIN: She was unaware --

21 MS. MEDINA: Right.

22 MS. GUIN: -- all the hurdles we had to  
23 cross.

24 MR. TORRE: No more questions? I'll close  
25 the public hearing.

1 MS. MEDINA: Okay. Thank you.

2 MR. MENENDEZ: I move to approve for historic  
3 designation.

4 MR. FULLERTON: I second.

5 MR. TORRE: We have a motion. We have a  
6 second. Is there any further discussion?

7 MS. THOMSON: No.

8 MR. TORRE: Call the roll.

9 MS. THOMSON: Guess not.

10 THE CLERK: Miss Bache-Wiig?

11 MS. BACHE-WIIG: Yes.

12 THE CLERK: Mr. Silva?

13 MR. SILVA: Yes.

14 THE CLERK: Mr. Fullerton?

15 MR. FULLERTON: Yes.

16 THE CLERK: Mr. Ehrenhaft?

17 MR. EHRENHAFT: Yes.

18 THE CLERK: Mr. Menendez?

19 MR. MENENDEZ: Yes.

20 THE CLERK: Mr. Rodriguez?

21 MR. RODRIGUEZ: Yes.

22 THE CLERK: Miss Thomson?

23 MS. THOMSON: No.

24 THE CLERK: Mr. Torre?

25 MR. TORRE: Yes. Thank you.

1 MS. GUIN: So we are considering an  
2 accelerated special certificate of appropriateness for  
3 design approval and alterations to the residence and site  
4 work, and they're asking for a variance for the inclusion  
5 of off-street parking. Again, this is to comply with  
6 current code enforcement citations.

7 Here is a photo of the house in 2016 when it  
8 was for sale, and you can see a lot of these violations  
9 are already in place, and I do want to say once again that  
10 the owner has been working very diligently to come into  
11 compliance.

12 So when she was cited for not having an  
13 off-street parking, she designed a carport, porte cochere,  
14 attached to the front, to the front of this, went to the  
15 board of architects numerous times, all working together  
16 to try and find something that worked with this property,  
17 and just couldn't come up with something that everybody  
18 was happy with.

19 At some point somebody brilliant on the board  
20 of architects, may have been Nelson, I don't know,  
21 suggested that they come to Historic and begin to talk to  
22 us about perhaps waiving that requirement because they  
23 just couldn't come up with a resolution that everybody was  
24 happy with, so that's how the property came to us.

25 Dona was in agreement that a variance was

1 certainly warranted for the siting of the house.  
2 Enclosing the garage with an enclosed -- the square  
3 footage is under 1,000 foot for this, so we don't have any  
4 issue with the remaining enclosed and waiving the  
5 off-street parking.

6 Here is the views from the front and the  
7 side. It has a large window along the side. See how it's  
8 set back?

9 When this plan, moving forward, keeping the  
10 garage enclosed and waiving the off-street parking, the  
11 board of architects just had two comments which you can  
12 see in your report, that the doors mimic the sort of  
13 carriage doors and that they be installed with clear  
14 cypress wood, and also making sure that the relief, that  
15 the doors were set back so that porte cochere still reads  
16 and those rounded corners remain and that detail not be  
17 touched.

18 MR. FULLERTON: They didn't mention putting  
19 the wing walls back on, did they?

20 MS. GUIN: It was mentioned, but it wasn't  
21 part of -- the board of architects didn't make that part  
22 of the comments.

23 MR. FULLERTON: Were they aware of it?

24 MS. GUIN: They were aware of it, and we sort  
25 of had that discussion. We're not requiring it as part of

1     this, but as we said in our report, we would like the  
2     board to consider it either now or in the future.

3                   MR. EHRENHAFT:   If they did come back to you  
4     later, even if what's before us now were approved, could  
5     that be done administratively, or would it still have to  
6     come back to the board?

7                   MS. GUIN:   No.

8                   MR. EHRENHAFT:   If they wanted to add back --

9                   MS. GUIN:   To put those wing walls back.

10                  MS. SPAIN:   Yeah.   No, I'm comfortable  
11     administratively approving that so they wouldn't have to  
12     come back to the board because they were just putting back  
13     what was there before, so I would actually like to see  
14     that happen.

15                  MR. TORRE:   Can you add the little finial  
16     that's missing?   I think --

17                  MS. GUIN:   The wing wall that exists?

18                  MR. TORRE:   To the left of the front door.

19                  MS. GUIN:   It was an urn.

20                  MR. TORRE:   An urn or something.

21                  MS. GUIN:   Yes.

22                  MR. TORRE:   Would that be installed during  
23     the process of the wing walls just to keep it --

24                  MS. GUIN:   Have them bring that back.

25                  MR. EHRENHAFT:   And the planter in front?

1 MS SPAIN: That's a question for them.

2 MS. GUIN: So you all would like to come up.

3 So you have the plans. They're up on the screen.

4 MS. MEDINA: The big planter, that's from the

5 -- I have no idea where it is because when I purchased it

6 -- I mean, I know that it was like that when it was being

7 shown, but I have --

8 MS. GUIN: Just --

9 MS. MEDINA: Oh, this?

10 MS. GUIN: Yes, just --

11 MR. TORRE: Let me just say this.

12 MS. GUIN: The other thing that they're

13 asking is putting these back.

14 MR. TORRE: This is for the architect. If

15 you're doing the wing wall, you're doing the footing, you

16 have to change the structure a little bit as well, if you

17 do that, it might not be that much of a difference, and

18 once you do the wing walls, it's just a suggestion, the

19 planters will -- you're going to have to revise it to put

20 the footings in unfortunately.

21 MR. GOMEZ: Hi. My name is Rafael Gomez.

22 I'm a contractor, and I've been helping Carolina trying to

23 get all this mess going back and forth, going back and

24 forth with the board of architecture, historical, and

25 she's been trying to come up with an idea to satisfy

1 everybody.

2 So if we have to put back the wing walls, I  
3 don't think it's that big an issue.

4 MS. MEDINA: No, no.

5 MR. TORRE: It's not a big deal.

6 MR. GOMEZ: As far as the planter, it's just  
7 not around. Maybe we can imitate it or buy something  
8 similar, I guess.

9 MR. TORRE: I think --

10 MR. FULLERTON: It's the front.

11 MS. THOMSON: Could it be that the owners  
12 back in 1927, the ones who originally built this house,  
13 just bought some planters like at Home Depot of the day  
14 and put it there? I mean, or was it like something that  
15 was attached to the structure? In other words, is it that  
16 significant, the planters?

17 MR. TORRE: The point that I was making, if  
18 you're going to do the wing walls, the planters aren't  
19 that much of an add.

20 MR. GOMEZ: No.

21 MR. TORRE: If we were asking, staff was  
22 asking to agree to the wing walls, then the planters are  
23 just a small, little piece of it. That's my point.

24 MR. GOMEZ: It's not a big deal. I think we  
25 can buy something similar and try to paint something



1 similar.

2 Our biggest issue is that we want to comply  
3 with code enforcement. I mean, code enforcement has been  
4 really nice with us and they understand.

5 MR. TORRE: The point is you get a legal  
6 square footage that was not legal before, fully legal.

7 MR. GOMEZ: Right, right

8 MS. MEDINA: Yes.

9 MR. TORRE: That's the big piece for us.

10 MR. GOMEZ: That is the big piece actually.

11 MR. TORRE: Yes.

12 MR. GOMEZ: And we proposed a couple of ideas  
13 and a couple of ways to do it.

14 MS. MEDINA: Right.

15 MR. GOMEZ: And that's why we're here.

16 MR. TORRE: Right. The variance that we give  
17 from the board's perspective is something you get by doing  
18 these kind of things. These sort of little back and  
19 forths help us to give you that variance.

20 MR.GOMEZ: Right.

21 MS. MEDINA: Right.

22 MR. TORRE: That's the benefit of this  
23 process.

24 MR. GOMEZ: I think we can deal with the wing  
25 walls and try to get the planters, we can get the

1 off-street parking. That would be great for us.

2 MS. MEDINA: Okay.

3 MR. TORRE: And the house looks great.

4 MS. MEDINA: It's beautiful. I love it, so  
5 I'm glad to preserve it as it is. That's really my wish  
6 too.

7 MR. GOMEZ: She's been working at it and it's  
8 really beautiful. It's a really small, little cottage,  
9 and it's really quite pretty actually. Anyway, we're  
10 willing to do it.

11 MS. MEDINA: Yeah.

12 MR. GOMEZ: Okay.

13 MR. TORRE: Thank you very much.

14 MS. MEDINA: Thank you so much.

15 MR. TORRE: All right. Do you have anything  
16 else, ElizaBeth?

17 MR. FULLERTON: We have to amend the motion.

18 MR. TORRE: Well, public comments, if  
19 nothing, nobody wants to speak, we'll close the public  
20 hearing, and then you're ready for a motion?

21 MS. THOMSON: I have a question.

22 MR. TORRE: Go.

23 MS. THOMSON: Why would you go to all the  
24 trouble of closing in that porte cochere for storage?  
25 That's my question. What is the reason for enclosing

1     that? I know you want extra square footage, but it just  
2     says "storage" on it.

3                   MS. MEDINA: Just, I really -- the house is  
4     pretty small as it is, you know, so to lose any more  
5     space, it's pretty tight.

6                   MS. THOMSON: Is it used as storage right  
7     now?

8                   MS. MEDINA: Yeah. It's like -- exactly.  
9     It's like a play room.

10                  MS. THOMSON: Okay, okay.

11                  MR. TORRE: Any further comment before we  
12     maybe set the motion?

13                  MR. FULLERTON: Well, I'll move approval of  
14     the proposed modifications, the variance, and with the  
15     proviso that the wing walls on both sides of the garage be  
16     replaced and the planter in front of the porch in the  
17     detail that is illustrated in this photograph from 1940  
18     and the wing wall to the left of the front door.

19                  MS. SPAIN: So we need before -- we need two  
20     votes, one for the variance and one for the certificate of  
21     appropriateness.

22                  MR. FULLERTON: Oh.

23                  MS. SPAIN: So we can move the variance.

24                  MR. FULLERTON: Okay. I move the variance.

25                  MS. BACHE-WIIG: I second.

1 MS. SPAIN: All right. Vote on that.

2 MR. TORRE: We have a second. Any further  
3 comments or discussion? Yessie, call roll.

4 THE CLERK: Mr. Silva?

5 MR. SILVA: Yes.

6 THE CLERK: Mr. Menendez?

7 MR. MENENDEZ: Yes.

8 THE CLERK: Miss Bache-Wiig?

9 MS. BACHE-WIIG: Yes.

10 THE CLERK: Mr. Ehrenhaft?

11 MR. EHRENHAFT: Yes.

12 THE CLERK: Mr. Rodriguez?

13 MR. RODRIGUEZ: Yes.

14 THE CLERK: Miss Thomson?

15 MS. THOMSON: Yes.

16 THE CLERK: Mr. Fullerton?

17 MR. FULLERTON: Yes.

18 THE CLERK: Mr. Torre?

19 MR. TORRE: Yes.

20 MS. SPAIN: Okay. Now we need a vote on the  
21 certificate of appropriateness, and you can put conditions  
22 on that like the wing walls and everything else.

23 (Thereupon, Mr. Parsley entered the room.)

24 MR. TORRE: You want to continue?

25 MR. FULLERTON: Can I take it from the

1 minutes and just say move it the way I said it before?

2 MS. THOMSON: No.

3 MS. SPAIN: Can he do that?

4 MR. CEBALLOS: He needs to make the motion.

5 MS. SPAIN: I agree. I think you need to  
6 make the motion.

7 MR. FULLERTON: All right. I move approval  
8 of the -- what am I doing?

9 MR. TORRE: Certificate of appropriateness.

10 MS. SPAIN: Certificate of appropriateness.

11 MR. FULLERTON: The certificate of  
12 appropriateness for the enclosure and with the idea that  
13 we would bring back in the wing walls, the front planter  
14 including the finials and the wing wall to the left of the  
15 front door.

16 MS. GUIN: And accepting staff comments.

17 MR. FULLERTON: Yes.

18 MS. SPAIN: And accepting the conditions of  
19 staff.

20 MR. FULLERTON: Based on the 1940 photograph.

21 MR. EHRENHAFT: And would staff look at the  
22 design of the wing walls and planters before --

23 MS. SPAIN: Yes.

24 MR. EHRENHAFT: -- and handle it  
25 administratively?

1 MS. SPAIN: Yes.

2 MR. TORRE: Do you want to add that?

3 MR. FULLERTON: With that staff approval of  
4 the progress of the design.

5 MR. TORRE: Is there a second to this motion?

6 MS. THOMSON: I second it.

7 MR. TORRE: Thank you very much. Any further  
8 discussion? Roll call, please.

9 THE CLERK: Mr. Fullerton?

10 MR. FULLERTON: Yes.

11 THE CLERK: Mr. Menendez?

12 MR. MENENDEZ: Yes.

13 THE CLERK: Miss Bache-Wiig?

14 MS. BACHE-WIIG: Yes.

15 THE CLERK: Miss Thomson?

16 MS. THOMSON: Yes.

17 THE CLERK: Mr. Rodriguez?

18 MR. RODRIGUEZ: Yes.

19 THE CLERK: Mr. Parsley?

20 MR. PARSLEY: Yes.

21 THE CLERK: Mr. Silva?

22 MR. SILVA: Yes.

23 THE CLERK: Mr. Torre?

24 MR. TORRE: Yes.

25 MR. EHRENHAFT: Did you call me?

1 THE CLERK: Oh, sorry. Mr. Ehrenhaft?

2 MR. EHRENHAFT: Yes.

3 MS. GUIN: Thank you.

4 MS. SPAIN: Perfect.

5 MR. TORRE: We're going to pass this. All  
6 right.

7 MS. KAUTZ: Aaron, can you put the Powerpoint  
8 up on the second application for Castile, please?

9 MR. TORRE: So we're moving to Case File COA  
10 (SP) 2018-018.

11 This is an application for the issuance of a  
12 special certificate of appropriateness for the property at  
13 1232 Castile Avenue, a non-contributing resource within  
14 the Castile Avenue historic district, being described as  
15 Lot Eight and Lot Nine less east 22 feet of Block Seven,  
16 Coral Gables Section E, according to the Plat Book Eight,  
17 Page 13, of the public records of Miami-Dade County.

18 The application requests design approval for  
19 additions and alterations to the residence and site work.

20 MS. KAUTZ: I think it's that one. All  
21 right. This is the location map. This is a  
22 non-contributing residence within the Castile Avenue  
23 Historic District which was designated in 2008. The  
24 period of significance for this street was established  
25 when the district was created, was 1921 to 1958. This

1 house was built in 1951.

2                   However, due to the substantial alterations  
3 that had occurred prior to the district designation, it  
4 was considered a non-contributing resource.

5                   In April of this year, an application was  
6 made, COA (SP) 2018-01, for additional alterations to the  
7 property, but that never actually reached the board. It  
8 was withdrawn due to lack of board attendance. They  
9 wanted a full board, and I think there were only six of  
10 you available at that meeting, so they withdrew the  
11 application to submit it the following month, but instead  
12 withdrew the entire application.

13                   So this is a new architect, same owner, but a  
14 new architect, new design, new plan, new everything.

15                   All right. I'm sorry. He brought boards.  
16 There's a Power Point.

17                   It went to the board of architects and was  
18 approved on September 6th. There were two notations which  
19 are actually easier to understand in the plan elevation  
20 that were drawn on in your staff report that have to do  
21 with the covered terrace and a detail around the edges of  
22 the opening.

23                   We did have a couple of conditions, but very  
24 few at the end of the report, which I'll go over at the  
25 end, and no variances have been requested. It's all by



1 right, so.

2 MR. POZA: Good afternoon, ladies and  
3 gentlemen. Thank you for having me here. Albert Poza,  
4 architect.

5 The house has a little bit of a history with  
6 not only the board of architects, but also the historical  
7 board. As it turns out, the first application was  
8 withdrawn like staff mentioned. It also -- not only  
9 because of the issue of the quorum, the client actually  
10 was not very happy in terms of what the numbers cost of  
11 the addition was going to be.

12 It was a lot larger than what is currently  
13 being presented. It was not as efficient. It used up a  
14 lot of the land, and that with maybe 30, 40 percent over  
15 budget, the client basically gave up and said, "Forget  
16 it," so that's how I arrived.

17 So the concept of the project is to somehow  
18 maintain the existing facade pretty much as it is. All  
19 the additions are basically, or any major modifications  
20 are basically 50 feet from the sidewalk. The actual area  
21 of the work that is proposed to be done is almost the same  
22 or just a matter of a couple dozen square feet more than  
23 what was actually there already.

24 Everything that's being removed -- and I'll  
25 try to show you some pictures here. When I first arrived

1 at the house, and staff had to correct me, I really -- you  
2 know, the experience that I had working with the city, I  
3 would have given any bet, taken on any bet that the rear  
4 of the house, a large portion of it was illegal.

5 It's made out of wood. It's one of those  
6 things that you figure this must have been an  
7 afterthought, they got caught with something, and somebody  
8 legalized it by way of architectural detailing somehow.

9 But anyway, all that area is basically being  
10 removed, so what we're trying to do is to keep the street  
11 view of it pretty much the same. Any addition is 50 feet  
12 back. The client wants something to be a lot cleaner,  
13 more modern that may be normally in Castile, but by the  
14 same token, not go overboard

15 So what I've also did was kind of showing the  
16 different possibilities. There's a lot of homes in  
17 Castile that in essence really, I guess they're also not  
18 contributing. They're nice homes and everything, but  
19 they're not helping the nature of the historic element  
20 found in Castile, so I just bring that up because we're  
21 not really going to be the only non-quiet, non-little  
22 house, or non -- yeah, non-little house on Castile.

23 By the time that everything gets broken up  
24 code-wise, zoning-wise and everything else, it's  
25 significantly smaller than what the lot would allow, both

1 in ground coverage and in FAR, so, and quite frankly, the  
2 client doesn't need anything else other than that, and  
3 we're also trying to keep the cost down as opposed to the  
4 previous design.

5 So the concept of the project is to maintain  
6 the front as much as possible the way it is now,  
7 everything towards the back, and for the back to, little  
8 by little, become more modern, more minimalist in terms of  
9 compared with other elements in the street and in the  
10 house originally as it is currently, you know, if you  
11 drive by and see it, so the idea is that the rear of the  
12 house kind of embraces the front.

13 That's where you see some walls that are  
14 actually protruding out. You see some, some elements of  
15 eyebrow to break up the second floor, the verticality  
16 there, two stories straight up, so the board suggests to  
17 break that up. The eyebrow kind of has a connotation as a  
18 modern detail. I mean, eyebrows have been around since  
19 the '30s. They're in just about every Art Deco building.  
20 They have a connotation, they're coming back, but it's  
21 like fashion. They've been around since the '30s or the  
22 '40s.

23 So that was an element to break up and also  
24 to somehow start giving it a more somewhat modern look as  
25 opposed to what is currently out there as existing or in

1 the other elements of the house as proposed in the front.  
2 We try to not do too much in the front and do most of it  
3 in the sides and in the back.

4 So a couple items on the comments, the  
5 observations from staff that I want to point out just for  
6 clarification.

7 There is a mention of removal of the existing  
8 barrel tile. The proposed is to have a flat concrete  
9 tile, but the existing is actually not barrel tile. It's  
10 more of a flat, one-sided S tile, so it's like a modified  
11 S tile. It's not traditional, you know, barrel tile with  
12 one side up and the other side down.

13 So we're not really removing that element  
14 because really nothing to speak of, of any significance,  
15 with the existing roof.

16 So the other thing that's being done with the  
17 design as we mentioned earlier is we're projecting the  
18 existing ridge a little further back so that the impact of  
19 the second floor is not as great on the street level.  
20 This makes it appear like if it's a little taller in the  
21 front, but hence, the height, total height appears to be  
22 less because it's kind of hidden by the extension of the  
23 ridge that cleans it up.

24 It used to have like a multi-level type of a  
25 ridge that kind of climbed up. Now it's straight across,

1 clean and smooth.

2 Another item that was brought up by the board  
3 again is the issue of the second floor height, so we  
4 definitely have addressed that in terms of -- and I keep  
5 on saying "we" because, believe it or not, the client is  
6 an architect herself in Canada. She doesn't have a  
7 license here or anything, but I can speak to her as a  
8 colleague, as a professor. She doesn't understand  
9 concrete block or tie beams, but she knows a little bit  
10 about the, you know, the building industry and so forth.

11 The other item that, on the east elevation  
12 that the board or the staff brought up is that it appears  
13 as if, and I'm almost paraphrasing, it appears that the  
14 foyer area of the roof is being raised. That was actually  
15 my mistake. I was allowed to use the previous architect's  
16 elevations because he happened to be there, lived there.  
17 He did his own elevations for the existing, and on the  
18 side view, it was incorrectly, on the east view it was  
19 incorrectly drawn like if lower than it actually is.

20 I corrected it on the front existing  
21 elevation. My mistake, I did not do it on the east.  
22 There is nothing that's happening to any of the roofs on  
23 the existing house other than the extension of the portion  
24 over the garage but not on the foyer.

25 There was also mention on the west elevation,

1 and I don't know if this was good or bad, but I'm just  
2 going to mention it, there's no windows on the west side  
3 of the master. You know, neighbors come and go, but the  
4 current neighbors are basically young boys with a liking  
5 to rock and roll music, and the neighborhood -- or my  
6 clients maybe do not have the same liking, so they rather  
7 emphasize everything towards the rear and the pool.

8                   It's not really a big issue, I don't think,  
9 because it's so far back on the property, and it's  
10 indented. You really couldn't even tell from the street  
11 if there are windows there or not.

12                  And a couple -- another item that the staff  
13 had commented, I failed to, in the version that you have  
14 which was an early-on version -- by early-on I mean that  
15 since then I've gone ahead and continued working, and what  
16 I think is not going to be at all, you know, problematic,  
17 if at all, and that is that the carport columns do  
18 emphasize the little reveal that the board wanted to do,  
19 so they're not completely rectangular like I've drawn in  
20 your package. They actually do have a cut-out edge, the  
21 one-and-a-half-inch column, so that reveal is true. It's  
22 not a stucco reveal. It's actually implied in the  
23 structure and hence it will be also in the stucco, so that  
24 has already been addressed.

25                  Commenting on the recommendations of the

1 board, if -- you know, with all due respect, but I just  
2 want to comment, on Number One on the last page, they talk  
3 about to be consistent to add the stucco bands in the  
4 rear.

5 Part of, like I said, in the concept is as  
6 you go to the rear, make it a little bit cleaner, a little  
7 bit more modern, and just following somewhat, you know,  
8 what historical wants you to do is whatever you add, try  
9 to be somewhat respectful of the historical portion,  
10 although it's non-contributing, but in essence in some  
11 respects it is because it is part of the street.

12 So as you go to towards the rear, I have  
13 eliminated the stucco bands to be true to the concept of  
14 making it a little bit more modern, so if we have to have  
15 a couple, half dozen windows with a stucco band on the  
16 rear, so be it. I would prefer as the architect not to  
17 have them.

18 Number Two, it says to use clear glass. I  
19 know that in historical, you know, situations, clear glass  
20 is basically a must.

21 In this situation, I don't think it really is  
22 worth it in terms of there's other houses on the, you  
23 know, in the neighborhood, and even just the nature of  
24 this architecture, that having some sort of a gray tint --  
25 the clear glass nowadays is the latest Florida energy

1 code. It is extremely difficult to make your AC  
2 calculations work, if any of you have been working on  
3 them, extremely difficult.

4 In fact, a lot of the companies, you have to  
5 be very careful with, they'll sell you clear glass, and  
6 it's clear glass, but a very high reflectense. It is  
7 probably worse than having a tint without the reflectense.  
8 It almost appears to be a little greenish, a little  
9 something because of it's reflective.

10 So if possible, I'd rather have just a  
11 regular everyday gray tint.

12 So other than that, everything else, you  
13 know, obviously you'll get materials as the construction  
14 drawings are finished up and so forth. I'll meet with  
15 staff to make sure those are okay, and I don't want to  
16 bore you with all the boards and everything else. If you  
17 have any specific questions, I'll ask -- or I'll answer  
18 them, and I had one -- and I just did it basically to  
19 cover the bases.

20 I -- because, "Gray tile, historic district,  
21 oh," you know, that feeling, but I went around. There's  
22 actually about five or six houses that currently have gray  
23 tile, same type of gray flat tile along Castile, so again,  
24 it is not going to be the first one with gray tile.  
25 There's others that have gray tile. So with that, I'm



1 open to your questions.

2 MR. TORRE: Is the door to be painted any  
3 particular color?

4 MR. POZA: Pardon me?

5 MR. TORRE: The door's any particular  
6 material or color that would accentuate the door, the  
7 front door?

8 MR. POZA: The front door is probably going  
9 to be -- you know, haven't gotten into that detail yet,  
10 but I would imagine it's going to be, could be wood with  
11 the glass insert, but there's no -- I'm open to any  
12 suggestion whatsoever.

13 MR. TORRE: Let me back up. Does the staff  
14 have any problems with the flat tile?

15 MS. KAUTZ: With the what?

16 MR. TORRE: Did you make any -- the flat  
17 tile, Did you make any -- you're okay with it.

18 So the things that I'm really losing, I think  
19 you're making the house a little Art Deco. Is that a fair  
20 statement?

21 MR. POZA: Not really.

22 MR. TORRE: Not really?

23 MR. POZA: I just mentioned that because --

24 MR. TORRE: The back is going to look like  
25 that.

1                   Mr. POZA: When you, nowadays when you think  
2 of an eyebrow, you think of, you know, ultra modern,  
3 super-duper, you know, minimalist, concrete, and -- you  
4 know.

5                   MR. TORRE: The original --

6                   MR. POZA: The eyebrow, eyebrow has been  
7 around longer than most of us, you know, so it's nothing  
8 new.

9                   MR. TORRE: The ridge on the back and the  
10 caps, there's some Art Deco feeling with that.

11                   But, so one of the points of the board is  
12 this house doesn't have a contextual specificity that  
13 needs to happen because I think the street is so random  
14 that we're not trying to match anything, so I think that  
15 design-wise, in my opinion, we shouldn't be playing board  
16 of architects as much as sometimes we do. I think we  
17 should let the architect do his thing. It doesn't seem to  
18 have a problem historically. I think we should let them  
19 have some freedom.

20                   MR. POZA: If I may just interject something.  
21 It didn't go by, the first time, the board of architects.  
22 There was several issues, and they were all resolved, and  
23 they were, the last time around, they were -- everything  
24 that they wanted was implied, not exactly how they wanted,  
25 but they were --

1                   MR. TORRE: What I'm trying to tell the  
2 board, I think we should continue to look at this from a  
3 historical, contextual and other things, and not try to  
4 play board of architects too.

5                   MS. KAUTZ: Typically what we view as a  
6 non-contributing residence is not to necessarily look --  
7 we do look at the architecture because it's important how  
8 it blends and all that.

9                   But we look at more of the impact on the  
10 district as a whole, which is why, you know, we were  
11 noting that the front facade from the street level is  
12 relatively unchanged. It's already been altered, and the  
13 massing will generally stay the same till you do the  
14 addition way further back.

15                   So in that, in that perspective, the  
16 streetscape doesn't really change all that much except for  
17 the addition.

18                   So we were looking a lot at what happens in  
19 the overall district. There are two-story residences  
20 already. It's not like it's all one-story other, so  
21 that's where we're coming from.

22                   MR. TORRE: But Kara, two points. The front  
23 entrance does have a more ornate look now, and the barrel  
24 tile gives it more of a Mediterranean and now you're  
25 basically going to clean it up, but which I have no

1 problem, but it does have --

2 MS. KAUTZ: That is exactly why it isn't  
3 historic.

4 MR. POZA: Yeah. That ornate wing type thing  
5 plus the arch wasn't part of the original house as the  
6 photographs that staff showed. That was added at some  
7 point.

8 MR. FULLERTON: I've lived on that street for  
9 25 years now. I go by this house a lot. When that front  
10 alteration was made and finished, I thought it was one of  
11 the nicest things that had been done in the neighborhood  
12 in a long time.

13 So I'm surprised that you want to take that  
14 away from it, because it's really, I think it's very  
15 effective, but that's your decision.

16 MR. POZA: Yeah. It was following through on  
17 the client's request and to make it -- to clean it up,  
18 make it a little bit more updated.

19 MR. FULLERTON: I don't see how it could be  
20 too much cleaner, honestly, but I'm not, as our chairman  
21 says, I'm not -- anyway.

22 MR. TORRE: Unless there's more questions,  
23 we'll close the public hearing. Actually, I'm going to  
24 ask is there anybody in the audience that wants to speak?  
25 If not, we'll close the public hearing. Thank you.

1 MR. POZA: Thank you.

2 MR. TORRE: Comments?

3 MR. SILVA: Venny, I agree with you in terms  
4 of the historical massing and how it fits into the  
5 neighborhood. I think it's fine, it's respectful, doesn't  
6 change the front facade, just the addition to the rear.

7 I kind of agree with your arguing point about  
8 playing board of architects, especially on the rear  
9 addition. I think that I don't have an issue letting the  
10 architect proceed, you know, as he wishes in terms of, you  
11 know, windows and the sill.

12 MR. TORRE: There's four comments from staff.  
13 Do you want to make comments?

14 MR. SILVA: Well, the other two, I agree.  
15 Having to come back for the pool and the materials, I  
16 think that makes sense. That's what we normally require.

17 MS. KAUTZ: Which I believe that is the  
18 standard administratively, but.

19 MR. RODRIGUEZ: So are you suggesting we  
20 remove One and Two from the motion?

21 MR. SILVA: Yes, that's fine.

22 MR. RODRIGUEZ: Is there a motion?

23 MR. TORRE: Yes. Go ahead.

24 MR. RODRIGUEZ: I would just move to accept  
25 as -- to approve with the conditions Three and Four.

1 MR. SILVA: I second that.

2 MR. TORRE: Any further discussion on the  
3 motion? Roll call.

4 THE CLERK: Mr. Ehrenhaft?

5 MR. EHRENHAFT: Yes.

6 THE CLERK: Miss Thomson?

7 MS. THOMSON: Yes.

8 THE CLERK: Mr. Rodriguez?

9 MR. RODRIGUEZ: Yes.

10 THE CLERK: Mr. Silva?

11 MR. SILVA: Yes.

12 THE CLERK: Mr. Fullerton?

13 MR. FULLERTON: Reluctantly, yes.

14 THE CLERK: Miss Bache-Wiig?

15 MS. BACHE-WIIG: Yes.

16 THE CLERK: Mr. Parsley?

17 MR. PARSLEY: Yes.

18 THE CLERK: Mr. Menendez?

19 MR. MENENDEZ: Yes.

20 THE CLERK: Mr. Torre?

21 MR. TORRE: Yes.

22 MR. POZA: Thank you.

23 MS. SPAIN: The city attorney would like to  
24 say a few words about code enforcement because, you know,  
25 she spoke very briefly about it. You all talked about it

1 last time, so Miriam?

2 MS. RAMOS: Hi, everyone. Good evening. So  
3 promises made, promises kept, I promised I'd come back to  
4 you and report on how we're going to look at and address  
5 the demolition by neglect issue that's been creeping up  
6 lately.

7 We had a meeting, staff, and look, a lot of  
8 the things that we brought up as challenges, you all  
9 brought up as challenges. Right?

10 The big hammer is the foreclosure of  
11 properties based on liens, and that has a plethora of  
12 issues that come with it, not the least of which is that  
13 we inherit the problem, and so on a particular property  
14 that may be of interest where it might make sense, you  
15 know, a Merrick that had been owned by a private owner,  
16 sure, but for us to take on property after property after  
17 property, I don't know that we even could be -- could  
18 finance that, and that we would be in the business of  
19 rehabbing these properties.

20 So the other part of that is some of these  
21 are actually homestead properties, so the idea of the city  
22 coming and foreclosing on homesteaded properties, on  
23 private homes is a whole other conversation.

24 So those big issues are there, those  
25 challenges are there, things we're talking about, but we

1 as staff came together and talked about some things we  
2 could do to maybe hold the hands of those people from the  
3 beginning, make the consequences evident, and try to get  
4 ahead of the game rather than at the end; you know, do a  
5 little, and then have to have the hammer at the end which  
6 has all these issues, versus doing more at the beginning  
7 so that we never get to that.

8               So what we have essentially done for the  
9 moment as our first kind of out of the box, is code  
10 enforcement sets a number of different notices. First is  
11 your warning typically, and then you get your notice of  
12 violation. Then you get summoned to come to the code  
13 enforcement board meeting if you don't comply. Obviously  
14 if you comply, then the problem is resolved.

15              And so one of things that we are instituting  
16 as we speak is to have very prominently displayed, simply  
17 worded, bold language on all of those notices, not just  
18 one or the other, but on all them, that states three main  
19 things.

20              One is that not only are you subject to  
21 substantial fines, but the city may not mitigate those  
22 fines, and that's huge because we have always had a policy  
23 that as long as you comply, we work with you and we  
24 mitigate, typically not to zero, but to something  
25 reasonable.



1                   So we're saying to them from day one, you  
2 know, that's going to be a difficult conversation to have  
3 if you don't hold up your end of the bargain.

4                   The second is advising them that if they let  
5 this structure demolish by neglect, they're going to be  
6 required to build a structure that is a replica of the  
7 prior structure, and I think most people, at least the  
8 ones we've come across lately, had no idea that that was  
9 the case.

10                  So now the cost of doing business analysis  
11 of, "Oh, well, I'll just let this thing fall apart, I'll  
12 mitigate the fine, and I'll build my dream home," are gone  
13 because you're going to have to build exactly the same  
14 thing you had before, and then once you do that at your  
15 cost, then you're going to lose your tax exemption because  
16 it's no longer a historic property.

17                  So we're going to make those very real facts  
18 that have always existed very prevalent from day one in  
19 the hopes of getting them on board from the beginning.

20                  The other thing I think would be effective,  
21 and I'm going to talk to the code enforcement board in  
22 November about it, is oftentimes when they have a property  
23 that they're concerned about usually that could be unsafe,  
24 they have, aside from time to comply, and the running  
25 fine, they have a reporting, come every 30 days and report

1 on what you're doing.

2 So perhaps in a historic property, aside from  
3 the running fine, we can have a reporting mechanism where  
4 they have to come here and show their face and say, "I've  
5 done nothing," and maybe that again will help to push  
6 things along.

7 So this is not the end of the conversation,  
8 but I wanted to give you a report on what we've come up  
9 with so far. We are more than happy to hear ideas to this  
10 complex problem, so if you have them, feel free to call me  
11 and we can discuss them tonight, but I want to let you  
12 know we are working on them.

13 MR. TORRE: So code compliance is not here?

14 MS. RAMOS: No.

15 MR. TORRE: So the notice you just mentioned  
16 is given by code compliance as a warning?

17 MS. RAMOS: It's a warning, then a notice of  
18 violation, then a summons to appear.

19 MR. TORRE: Right, and that notice is posted  
20 on their property, front door?

21 MS. RAMOS: It's mailed, certified mail to  
22 the property, as well as to, if there's another registered  
23 address to the property, and we post it.

24 MS. BACHE-WIIG: How large?

25 MS. RAMOS: It's a regular sheet of paper,

1     yeah.

2                     MS. BACHE-WIIG:   And the one you're proposing  
3     will be much larger?

4                     Ms. RAMOS:   Well, the wording on it will be  
5     much larger, so it will say, you know, "Your roof is in  
6     disrepair," whatever the violation is, minimum standards,  
7     blah, blah, blah, but this language will be very  
8     prominently displayed in a box, you know, something that  
9     eye would go to.

10                    MR. RODRIGUEZ:   Where will you have this  
11     posted?

12                    Ms. RAMOS:   It's posted on the property.   All  
13     code enforcement warnings, NOVs, and summonses are posted  
14     on the property, and they're also mailed, certified mail.

15                    MR. TORRE:   Is there a follow up by code  
16     compliance on a standard, regular basis following that?  
17     What is their procedure?

18                    Ms. RAMOS:   So typically what happens is,  
19     well, if you comply, then you're done.

20                    MR. TORRE:   What's going on?

21                    MS. RAMOS:   Right.   If you come, they  
22     typically give you a number.   They'll find you guilty, or  
23     not.

24                    I mean, maybe you're not guilty, but 99  
25     percent of the time they'll find you guilty.   We prove our

1 case, and then they give you, depending on what the  
2 violation is -- if it's cleaning the roof, it's 30 days.  
3 If it's getting a permit for a pool or something that  
4 involves DERM, it could be six months.

5 Whatever it is, they give you a period of  
6 time to come into compliance and a running fine usually of  
7 \$150 every day after that deadline.

8 What I'm proposing is that in the middle of  
9 that process, we have reporting so that the person has to  
10 come here, even if they have six months to comply because  
11 it's something very complex, that they still have to  
12 report maybe monthly on where they are in the process.

13 MR. FULLERTON: Would that be through staff,  
14 or through --

15 MS. RAMOS: No, no, to the board, the code  
16 enforcement board, because my idea is to hold them  
17 accountable.

18 MR. TORRE: So you pass by and you see  
19 something that's not right. You give them a warning.  
20 Your house may be subject to demolition by neglect. You  
21 still have to come in there and inspect it, do you not?

22 MS. RAMOS: Well, our hope is to not get to  
23 the demolition by neglect.

24 MR. TORRE: Fine.

25 MS. RAMOS: Our hope is to catch it when the

1 roof is starting look bad, when it's not to the point  
2 where it gets demo'd by neglect, but it's one violation --

3 MR. TORRE: Violation of code for not taking  
4 caring of the house?

5 MS. RAMOS: But that happens to be a historic  
6 property, and that if it's not taken care of, it will  
7 result in a demolition by neglect.

8 MR. TORRE: What I'm looking for is something  
9 that triggers an alarm six months later, saying this is  
10 the ones that are taken care of.

11 The ones that are coming out of the lists,  
12 somehow we maybe somebody gets to see those, and then  
13 those become the focus point of the alarm so that the ones  
14 that are really becoming problematic start to rise up to a  
15 list, and then basically they start to show up as these  
16 three houses are becoming problems.

17 MS. SPAIN: One thing they've also done in  
18 code enforcement is they've assigned one person to the  
19 historic department that will be the person that we call  
20 so it's just one guy, which is very helpful because then  
21 they get to know the historic properties.

22 And that notice that you're putting them on  
23 and posting, is that going to go to every notice even if  
24 it isn't historic, that says if this is a historic  
25 property, or are --

1 MS. RAMOS: I think we're just going to have  
2 it on every notice because it makes easier for historic.

3 MS. SPAIN: That's right.

4 MS. RAMOS: But the important part is it's  
5 historic.

6 MR. FULLERTON: Is it posted on the house  
7 itself, or on a plaque outside --

8 MS. RAMOS: No. It's posted --

9 MR. FULLERTON: -- in the yard?

10 MS. RAMOS: Usually it's posted on the door.  
11 If there's a gate, it's posted on the gate. If there's a  
12 gate, you can't enter the gate, and there's a picture  
13 taken of that posting.

14 MR. FULLERTON: And if they take it down?  
15 Yeah.

16 MS. RAMOS: Well, it's fine. The posting is  
17 for the owner to know --

18 MR. FULLERTON: Yes, okay.

19 MS. RAMOS: -- that there's a violation.

20 MR. FULLERTON: I want the neighbors to know.  
21 That's what happens with us.

22 MS. RAMOS: Yes.

23 MR. SILVA: At what point, Dona, do you get  
24 notified? Do you get notified immediately if it's a  
25 historic property and they get a citation, what --

1                   MS. RAMOS: Not in the past, but that's one  
2 of the things we're trying to fix, is better communication  
3 between code and historic.

4                   MR. TORRE: Again, once, twice, three months  
5 later is not a problem, but once you start getting to the  
6 eighth, ninth month, then you know something is going to  
7 happen with this house.

8                   MS. SPAIN: And typically the time that they  
9 give them to come into compliance can be, in my view,  
10 shortened on historic properties so that the fines starts  
11 earlier, and if they have to give extensions, they can  
12 give extensions, but I want to be really on top of it.

13                   Now I'm getting the code enforcement board  
14 agenda sent to me every month so I can look through it and  
15 check it if historic properties show up at the board if I  
16 have to, so I think this is a better -- and you know,  
17 we're good about changing if there's something to be  
18 changed.

19                   MR. TORRE: A few months back he called me,  
20 there's a gentleman, an older gentleman who has a hole in  
21 the roof and he can't take care of it, and it's one of  
22 those people that just don't have the means to do it, and  
23 I'm not sure where those things go, but basically they get  
24 to the point where some of those people, you know, they  
25 are in no position to fix it, and then we have to

1     intervene, but you know, some cases are not.

2                   MS. RAMOS:   That's not, thankfully for us, a  
3     day-to-day issue like it is in the City of Miami, for  
4     example, but we have had a couple, and it's hard for us to  
5     figure out.   We don't have a grant process.

6                   MR. TORRE:   Right.

7                   MS. RAMOS:   We have gone through a county  
8     grant process in some cases but not in others.

9                   MR. FULLERTON:  Is it in a form of a lien so  
10    it goes on the title?

11                  MS. RAMOS:   Right, so once you start accruing  
12    fines, the property is lienied.   That happens now.

13                  The issue is foreclosing on those liens and  
14    taking the home.

15                  MR. FULLERTON:  I'm talking about somebody  
16    wants to sell their property because they just got this  
17    and they want to get out of there.   They have to, they  
18    have to tell the buyer?

19                  MS. RAMOS:   Correct, and typically what  
20    happens, the buyer will come, and I think we've had at  
21    least one I think where the buyer came in and said, "Look,  
22    I'm really willing to put in and fix this home and get it  
23    to where it needs to be, but I can't pay two million  
24    dollars in code enforcement fines because that's my  
25    budget."



1                   And so it was mitigated significant amount  
2   and the person did what they were supposed to do and it  
3   worked out great. That's a success story. A lot of them  
4   aren't.

5                   MS. BACHE-WIIG: So the fines can only be put  
6   on a lien?

7                   MS. RAMOS: Right.

8                   MS. BACHE-WIIG: You can't --

9                   MS. RAMOS: We can take the property.

10                  Ms. BACHE-WIIG: No, no, I understand, but  
11   there's no collecting the fines --

12                  MS. RAMOS: That's the way, attaching it to  
13   that piece of, you know, that equity and then -- which is  
14   the problem. It's heavy handed.

15                  MS. SPAIN: And it's happening more and more.  
16   It seems like every day there's another property that we  
17   drive by and we notice or code enforcement lets us know,  
18   so it's really a problem, so hopefully this will help.

19                  MS. RAMOS: But we're committed to helping  
20   the property.

21                  MS. BACHE-WIIG: Thanks.

22                  MR. EHRENHAFT: Can I ask one more question?

23                  MR. TORRE: Absolutely.

24                  MR. EHRENHAFT: So you're putting them on  
25   notice, you're on notice, there's not going to be any

1 remittance of these fines?

2 MS. RAMOS: Well, what the notices say  
3 that --

4 MR. EHRENHAFT: There are scenarios that may  
5 not be mitigated, but the scenario that you just  
6 suggested, that they give up on it and they sell it to  
7 somebody else, but if there were significant fines that  
8 then accrued, but then you remit it to the new owner, it  
9 takes the teeth out of people having a motivation to fix  
10 things and prevent deterioration.

11 MS. RAMOS: Assuming they can sell it, which  
12 is a big "If."

13 MR. EHRENHAFT: Right.

14 MS. RAMOS: Right, because if they let it  
15 deteriorate too much, somebody is not going to want to buy  
16 it.

17 MR. EHRENHAFT: Right, yes.

18 MS. RAMOS: So it's a dare. We have to say  
19 "may" because we don't know. Every circumstance is  
20 different, and Venny just said, you know, we have  
21 situations where we truly have an elder person, and  
22 somehow they're able to get money to fix it, and then  
23 you're going to hit them with a full fine.

24 So we need to give ourselves wiggle room, or  
25 if you have a new, good buyer that's going to do the right

1     thing, you want to be able to mitigate the fines, but the  
2     idea is to tell the public, generally speaking, we're not  
3     going to be happy or willing to mitigate those  
4     significantly.

5                   MR. EHRENHAFT: I think there's a difference  
6     between somebody who has a problem and they haven't got  
7     the means to fix it, and maybe there can be ways to guide  
8     them to look for how they can get the resources to fix  
9     something, rather than somebody else who is going away and  
10    intentionally leaving --

11                  MS. RAMOS: And that's the person who won't  
12    have their fines mitigated.

13                  MS. BACHE-WIIG: Can you do something with  
14    tax, you know, taxes that are being, that --

15                  MS. RAMOS: The one -- well, unless they let  
16    -- you mean the taxes exemption?

17                  MS. BACHE-WIIG: Yes.

18                  MS. RAMOS: Only if it loses its historic  
19    designation, which is what we don't want.

20                  MS. BACHE-WIIG: No, I understand, but I  
21    mean, some things is that is if you don't fix this ckk --

22                  MS. RAMOS: No. That's outside of the Coral  
23    Gables taxes, Miami-Dade County, Florida statute, but  
24    we're thinking, and if you have other ideas, please call  
25    me.

1 MS. THOMSON: Thank you.

2 MR. TORRE: I'm leaving. I'll put you in  
3 charge.

4 MS. SPAIN: I think you have --

5 MR. TORRE: I have to recuse myself.

6 MS. SPAIN: I know. You have to state why.

7 MR. TORRE: I have to come up? Okay, okay.  
8 Do I have to come up? I'm sorry.

9 MS. SPAIN: You need to state that you're  
10 recusing yourself.

11 MR. CEBALLOS: You're recusing yourself and  
12 then pass on the gavel.

13 MR. TORRE: For both items, one at a time?  
14 Can you call them both at the same time?

15 MR. CEBALLOS: You can mention why you're  
16 recusing yourself on both items at the same time.

17 MS. THOMSON: Yeah. We need to know.

18 MR. TORRE: I have to call two items.

19 MS. KAUTZ: No. You don't have to read the  
20 whole intro to it. You just have to state why you're  
21 recusing yourself.

22 MR. CEBALLOS: Correct.

23 MR. TORRE: Not a problem. All right. So  
24 for Case File COA (SP) 2018-017, that's 931 Valencia  
25 Avenue, I am currently in process of giving quotations to

1 the homeowner for the process -- for the project being  
2 discussed today.

3 For Case File COA (SP) 2015-018, revised for  
4 4730 Santa Maria, I am the contractor of record for that  
5 project. Thank you.

6 (Thereupon, Mr. Torre left the room.)

7 MR. SILVA: All right. So moving along, our  
8 next item is Case File COA (SP) 2018-17.

9 This is an application for the issuance of a  
10 special certificate of appropriateness for the property at  
11 931 Valencia Avenue, a vacant parcel of land previously  
12 designated with 927 Valencia Avenue, legally described as  
13 Lot 20, Block Nine, Coral Gables Section A, according to  
14 the plat thereof as recorded in Plat Book Five, Page 102  
15 of the public records of Miami-Dade County, Florida.

16 The application is request for design  
17 approval for the construction of a new two-story  
18 residence, two-story auxiliary structure, and site work.

19 MS. KAUTZ: Thank you. Location map of the  
20 property, it was designated with the property at 927  
21 Valencia to the east in 2015.

22 In 2016, the property was sold, and the owner  
23 received a legal opinion from the city attorney's office  
24 that, determining that this property was a separate  
25 building site.

1           Last year an application came to you all for  
2   a new residence that many of you had issues with. At the  
3   same time, the application came forward for an addition to  
4   927. That application was scrapped.

5           A new architect was hired, and this is the  
6   result of that new application.

7           No variances have been requested with the  
8   application. It was approved by the board of architects  
9   on August 16th of this year with one comment that  
10   basically just said, "Nice."

11          There are a couple of staff recommendations  
12   that we'd like to discuss at the end of the presentation,  
13   but I'll hand it over to the architect.

14          MR. DE LEON: I was expecting you to say  
15   more.

16          MS. KAUTZ: No. You're in charge.

17          MR. DE LEON: Good afternoon, board members.  
18   My name is Nelson De Leon. I'm with Locus Architecture,  
19   Inc.

20          So I'm going to take you through the entire  
21   presentation and our design, and then staff did have a few  
22   comments that's part of their conclusion that I thought  
23   that they were going to mention now, but what I'll do is  
24   I'll just indicate how we're addressing each of those  
25   comments that they have.

1 MS. KAUTZ: Push it to the right.

2 MR. DE LEON: So the site is vacant. All of  
3 you saw this I believe sometime earlier in the year.

4 MS. SPAIN: You can look there.

5 MR. DE LEON: You know, I grew up in the era  
6 of pencils so technology is not my thing. I think John  
7 can probably relate to that unlike these young guys like  
8 Albert and Alex.

9 MR. FULLERTON: I know. They don't know.

10 MR. MENENDEZ: We're just smart.

11 MR. PARSLEY: That's a shout-out.

12 MR. DE LEON: You're familiar with the  
13 concept so I wanted to go briefly over it.

14 The neighborhood is actually quite nice.  
15 There's quite a few homes from the '20s that were very  
16 well done. There's a few homes from the '30s, one of  
17 which is directly across the street with the red door, and  
18 then there's a couple homes that were built throughout the  
19 '60s, '70s and '80s.

20 So the property being historically  
21 designated, we felt that giving it a nod back to the '20s  
22 style Spanish architecture, the Spanish style, maybe a  
23 little bit of Spanish eclectic kind of look was the  
24 direction we wanted to take, so we took a lot of cues from  
25 many, many homes that we have in the Gables, so a lot of

1    this design is generated to give somebody driving down the  
2    street the impression this home could have been there for  
3    eight years, nine years.

4                   So I'll go through the whole thing and then  
5    come back to the street elevation.

6                   So this is just a figure around so that you  
7    can see the relationship of solid white layer on the house  
8    and some of that transparency we're trying to get done.

9                   One of those things was the carport. I think  
10   the carport allows the sight line to go all the way to the  
11   back so to give the house from the street a very narrow  
12   profile.

13                  This is the, our project is on the left. On  
14   the right is the existing historic house with the proposed  
15   two-story addition and one-story additions.

16                  On our site, we actually shifted our mass to  
17   balance out the the mass with the proposed house and left  
18   more of the openness to the west side and the back side,  
19   and part of that is just because the neighbor on the west  
20   side is a large driveway, several cars, but if you have  
21   big trees there so that greenery can be a nice focal point  
22   from our house looking toward the west.

23                  This is the -- our actual zoning sheet with  
24   all the set-backs, all of the area calculations,  
25   additional area diagrams that also just break it down.



1 This is strictly a code sheet so that the city reviewers  
2 understand what's green and what's solid.

3 The layout of the house is traditional, but  
4 on the first floor we modernized it in the sense that  
5 great rooms and open rooms have become really popular, so  
6 on the back end of the house is the great room. The front  
7 of the house has a study.

8 And then the side entrance was something that  
9 is quite common in a lot of the 1920s houses, so we  
10 thought it would be nice to enter that little covered  
11 porch that has an arched opening to the carport and the  
12 arched opening to the street.

13 So the entrance is a small foyer, the stairs  
14 directly in front of you, and then you have a study in the  
15 front and then the great room in the back.

16 And then to kind of break up the mass a  
17 little bit, I didn't want the room to be just one giant  
18 room. We kind of tucked the dining room off to the side  
19 so that's an arched nook so that it feels like its own  
20 room but it's visually completely open to the great room.

21 And then a little covered area in the back  
22 and the detached garage which has a guest house above, and  
23 then the main house itself is three-bedroom, two-bath, and  
24 this is our architectural sheet with all the dimensions,  
25 roof plan.

1           This has the elevations with the garage, so  
2   this is exactly how you would see it if you were standing  
3   on each of the property lines, and then we prepared per  
4   the request of Historic an elevation showing the garage  
5   portion of the roof so you can see clearly the house, and  
6   then a separate sheet which just has the elevation of the  
7   garage by itself from all four views.

8           And this is another view of the front, and  
9   then I'll leave this one up because this kind of captures  
10  the house from several angles.

11          So staff had a few comments, one of which was  
12  they felt that the house maybe had a little bit too much  
13  going on. They requested simplification.

14          In looking at a lot of these '20s homes, you  
15  know, you see a lot of elements that appear quirky if you  
16  see them on a flat drawing, may appear quirky, but the  
17  combination of those elements that produce a really very  
18  interesting homes that have a lot of not only texture, but  
19  they have a lot of layering, so that's kind of the  
20  direction we're going with this.

21          We're trying to, to rather than strip the  
22  house down, make it a little bit more interesting and  
23  maybe add more details than homes that are being built now  
24  would have.

25          They did indicate that the wood outriggers at

1 the front, which you'll see on the main elevation may be  
2 projected too far, and I certainly don't have an issue  
3 with bringing that roof line back maybe from two feet to  
4 16 inches or so.

5 I do feel we do need some overhang, and there  
6 is an awning proposed above the double doors on the second  
7 floor balcony that did not show on the rendering, but I  
8 certainly think that we wouldn't lose anything  
9 architecturally by reducing that overhang. I'm okay doing  
10 that.

11 We initially had a couple of small windows  
12 that were set within a deep wall niche, and again, we  
13 don't have any issues I think simplifying that and not  
14 making them a feature with the recessed kind of element to  
15 hide them.

16 MR. PARSLEY: Where were those shown on here?

17 MR. De LEON: If you look at the bottom  
18 right, there's a little window on the second floor, and  
19 you could see probably on your rendering, there's a  
20 highlighted arch and an expanded surround on that window,  
21 so initially the idea was to set that back and kind of  
22 like with maybe more of a Spanish eclectic, if you look at  
23 the Moorish architecture and the horsehoe shaped  
24 entablature, maybe recess that back. That's kind of what  
25 I was thinking with that.

1 But at the end of the day, simplifying that I  
2 don't think would impact, you know, the design in any way.

3 The shutters will be functional in the sense  
4 that they'll have the hardware that a real shutter has,  
5 except they'll have a tie clip so they won't, they won't  
6 be operable, but for all practical purposes, they'll look  
7 exactly as operable shutters will.

8 The roof is a two-piece barrel tile, and  
9 we'll have that noted on the drawings.

10 And then we're aware that the pool, the  
11 awnings, they're required special permitting, so that's  
12 fine.

13 And then the last item is the materials,  
14 which we really don't have them other than I am really  
15 fond of brick pavers --

16 THE COURT REPORTER: You're really fond, I'm  
17 sorry, really fond of what?

18 MR. De LEON: Brick pavers.

19 THE COURT REPORTER: Thank you.

20 MR. De LEON: So I think the driveway would  
21 more likely be a paver material, and that's it for my  
22 presentation unless you have any questions.

23 MR. FULLERTON: The small window you were  
24 talking about, is that the one, the one in the back there  
25 in the back corner, that little decorative small window?

1 MR. De LEON: Yes, yes.

2 MR. FULLERTON: And staff wants to you remove  
3 that?

4 MR. De LEON: Well, not the window itself,  
5 but I think the surround.

6 MS. KAUTZ: If you all remember the last  
7 proposal that came for this property, this is such a vast  
8 improvement. It's a lovely design with the detached  
9 garage. I mean, it's lovely.

10 Our -- we reviewed it, sort of among  
11 ourselves in staff, and the term we all sort of came up  
12 with at the same time was sort of it looks a little bit  
13 too storybook because there's so many elements that are on  
14 it, so we were just, you know, wanting a little bit of  
15 simplification, so that was maybe one of the features that  
16 could be -- the windows could stay, but the recessed  
17 little niche could be gone, you know, and for the  
18 projecting -- the outriggers and the projecting balconies  
19 and the window below that has the champered edge, it would  
20 be just like a lot that's happening on the elevation, so  
21 we wanted it to be simplified.

22 It's up to you guys, if you want to ignore  
23 that suggestion.

24 MR. RODRIGUEZ: This is such an improvement.

25 MS. KAUTZ: Oh, no doubt.

1                   MR. RODRIGUEZ: I mean, the other thing was an  
2   abomination from my perspective architecturally, but this  
3   is really quite beautiful.

4                   MS. KAUTZ:   Lovely, lovely.

5                   MR. PARSLEY:   I really like those details?

6                   MR. FULLERTON:   I do too.   I like them.

7                   MS. THOMSON:   I would go so far as to say the  
8   recessed window, that little window, would become like an  
9   exclamation point.   I don't think it should have been  
10  taken out.

11                  MR. EHRENHAFT:   I agree.

12                  MS. KAUTZ:   The board of architects didn't  
13  have any comment about removing anything, so we made that  
14  same suggestion to them as well.

15                  MR. FULLERTON:   I think those are the little  
16  kind of quirky surprises you should get in that old, these  
17  old, older houses.   When they were built, they put a  
18  window where they need a window, big, little, decorative,  
19  whatever.

20                  MR. RODRIGUEZ:   Yeah.   If you go around the  
21  Gables, you see things like this all the time.

22                  MS. THOMSON:   Everywhere.

23                  MR. RODRIGUEZ:   Everywhere.

24                  MR. PARSLEY:   And when you said the shutters,  
25  my guess is that they're not operable, but are they raised

1 off the stucco --

2 MR. De LEON: Yes.

3 MR. PARSLEY: -- and not just stuck on?

4 Because that's where they look fake.

5 MR. De LEON: Sure. They are timber wood, so  
6 it's the actual shutter. The only thing to make them  
7 operable is if you remove the tie clip. The tie clip  
8 basically, just a little locking mechanism that keeps the  
9 shutter in place.

10 But the decorative tie-backs, the actual  
11 hinges, those are all part of an actual shutter system.

12 MR. PARSLEY: So it has that little shadow  
13 line behind it?

14 MR. De LEON: Exactly. You just pull it off  
15 the wall --

16 MR. PARSLEY: Yes.

17 MR. De LEON: -- and the tie-back actually  
18 keeps it off the wall an inch and a half or so.

19 MR RODRIGUEZ: And they are wood?

20 MR. De LEON: No. I would recommend  
21 composite because it's the exact look but we don't have to  
22 deal with mold, we don't have to deal with maintenance  
23 issues of warping.

24 The wood, if you go on the catalog and you  
25 look at the profiles for wood, and they're composite.

1 MS. KAUTZ: We actually brought a sample, not  
2 from Nelson, but from an another architect actually  
3 yesterday, and the composite, they're not plastic, they're  
4 not vinyl, but they have the weight of a wood shutter and  
5 have the graining of a wood shutter and they feel and act  
6 like a wood shutter, so we would be okay with that.

7 MR. EHRENHAFT: How are they contrasted with  
8 the wood, the beams that are the outriggers, you know,  
9 that are under the soffits, I mean.

10 MS. KAUTZ: Are they going to be a different  
11 color? Are the shutters going to be a color?

12 MR. De LEON: Yes. They'll have, it will be  
13 a subtle tone, but they will have, they will have a tone  
14 to them.

15 MS. KAUTZ: But the shutters will be a color  
16 as opposed to --

17 MR. EHRENHAFT: It will be contrasting  
18 materials. Is one going to feel --

19 Ms. KAUTZ: No.

20 MR. SILVA: Markedly --

21 MS. KAUTZ: No.

22 MS. SPAIN: Not at all.

23 MS. KAUTZ: They were actually pretty, they  
24 were pretty, pretty --

25 MS. SPAIN: I don't know.



1 MS. KAUTZ: Yeah. I mean, they were really  
2 very true to what a wood shutter would be.

3 MR. De LEON: That's like on your house.

4 MS. SPAIN: Yes.

5 MR. De LEON: Those are composites.

6 MS. SPAIN: Yes, my old house.

7 MR. EHRENHAFT: Thank you.

8 MR. FULLERTON: You were responsible for the  
9 old home.

10 MS. SPAIN: Not the new one he built now, so.

11 MR. SILVA: Nelson, it's a great project.  
12 It's very well composed. We had talked at the last  
13 meeting about possibly flipping it. I'm glad you didn't.  
14 I think this massing works better on this site when you  
15 look at the old house, so great job.

16 MR. De LEON: Thank you.

17 MR. FULLERTON: Yeah. I think commendations  
18 are in order that you thought about the house next door  
19 and you reacted to it in a way that is good for both.

20 MR. RODRIGUEZ: Are you also designing the  
21 one next door?

22 MR. De LEON: No. That's the original  
23 architect that they worked with on this same property.

24 MS. BACHE-WIIG: I think it's a great  
25 addition to the street and everyone will benefit.

1                   MR. De LEON: Thank you, and I actually thank  
2 my client who is here because, you know, we -- you need to  
3 have support from your client to do the right thing  
4 sometimes, so I'd like to thank her for acknowledging that  
5 and letting us produce what we've done.

6                   MR. PARSLEY: I think it's sensitive to the  
7 property that is immediately adjacent. It's really nice.

8  
9                   MR. SILVA: Is there anybody else in the  
10 public that likes to speak for or against this item? Then  
11 I'll close the public meeting. Any further discussion or  
12 motions?

13                   MR. RODRIGUEZ: I'll move to approve.

14                   MR. PARSLEY: I'll second.

15                   MS. KAUTZ: Great.

16                   MR. RODRIGUEZ: But not with all these staff  
17 recommendations.

18                   MS. KAUTZ: Three through Seven?

19                   MR. RODRIGUEZ: Pardon?

20                   MS. KAUTZ: Three through Seven?

21                   MR. RODRIGUEZ: Yes. Motion to approve with  
22 staff conclusions, recommendations Three through Seven.

23                   MR. SILVA: All right. So we have a motion,  
24 and a second?

25                   MR. EHRENHAFT: Second.

1 MR. SILVA: Motion and second. You want to  
2 call the roll, Yessie?

3 THE CLERK: Miss Thomson?

4 MS. THOMSON: Yes.

5 THE CLERK: Mr. Fullerton?

6 MR. De LEON: I'm sorry. Just to confirm,  
7 Five and Six are still going to --

8 MS. KAUTZ: Yes.

9 MR. RODRIGUEZ: Yes. That's included.

10 MS. KAUTZ: They will come back to the  
11 standard.

12 MR. De LEON: I got it.

13 THE CLERK: Mr. Fullerton?

14 MR. FULLERTON: Yes.

15 THE CLERK: Mr. Menendez?

16 MR. MENENDEZ: Yes.

17 THE CLERK: Miss Bache-Wiig?

18 MS. BACHE-WIIG: Yes.

19 THE CLERK: Mr. Parsley?

20 MR. PARSLEY: Yes.

21 THE CLERK: Mr. Ehhrenhaft?

22 MR. EHRENHAFT: Yes.

23 THE CLERK: Mr. Rodriguez?

24 MR. RODRIGUEZ: Yes.

25 THE CLERK: Mr. Silva?

1 MR. SILVA: Yes. Thank you. All done.

2 MR. RODRIGUEZ: Congratulations.

3 MS. THOMSON: Thank you.

4 MR. SILVA: Okay. The last item on the  
5 agenda today is Case File COA (SP) 2015-18, an application  
6 for the issuance of a special certificate of  
7 appropriateness for the property at 4730 Santa Maria  
8 Street, a contributing resource within the Santa Maria  
9 Historic District, legally described as Lots 16 through  
10 23, Block 92, Coral Gables Country Club Section Five,  
11 according to the plat thereof as recorded in Plat Book 23,  
12 Page 55 of the public records of Miami-Dade County,  
13 Florida.

14 The application requests -- the applicant  
15 requests design approval for additions and alterations to  
16 the residence.

17 I'm sorry. The application requesting design  
18 approval for additions and alterations to the residence  
19 was approved with conditions on December 17th, 2015. This  
20 revision requests design approval for deviations from the  
21 approved certificate of appropriateness.

22 MS. KAUTZ: Thank you. The location map,  
23 this is at the far end of Santa Maria Street. This is how  
24 the property looked in the 1940s, late 1940s. That was  
25 actually in the early 1950s.

1                   In January 2016, a special COA for additions  
2 and alterations to the house and the property were  
3 approved by the historic board but with multiple  
4 conditions.

5                   In May of 2017 one of those conditions was  
6 satisfied. They came back to you all for hardscape,  
7 landscape and the perimeter fence and wall. The current  
8 proposal requests revisions from, deviations from the  
9 approved set of plans, some of which are already  
10 implemented. Those are noted in the staff report.

11                  I did want to note that only those revisions  
12 that were outlined in the letter of intent are up for  
13 review at this point, so if there's anything that is not  
14 on that list, it is not included in this application.

15                  I know that the staff report is probably a  
16 little bit confusing, the things that we're okay with, the  
17 things we're not okay with. I'll let them go through  
18 their presentation and then we can discuss them at the  
19 end.

20                  The board of architects did review this  
21 revision set with notations that are in your staff report,  
22 the drawings. They involved the shutters, some of them  
23 being eliminated. It involved omitting a slab on the  
24 side of the house. Those were partially addressed within  
25 the set.

1                   MR. BARTOSZEK: Good afternoon, everybody.  
2   My name is Joseph Bartoszek, and I'm the designer working  
3   on the house. I don't know if it's best -- you all have  
4   the site plan to work with, and maybe we can go through  
5   the observations because we could be here an awful long  
6   time as we discuss this, so I can get my reactions from  
7   those observations.

8                   Number One is the fountain in front of the  
9   house. Originally the plan, that was not a fountain.  
10   That was for flowers and vegetation, and as we looked at  
11   the house and we looked at the plan, the walkways did not  
12   change their direction. They just changed a bit their  
13   shape. Instead of being round, we made one of them  
14   square, and that would be in the northeast corner.

15                  So the northeast corner, you still have the  
16   large tree there, and that on access with the front door  
17   and the front gate, the fountain, so the staff had no  
18   problem with that fountain, and we would work with them as  
19   to the design. It's very simple, just 18-inch high,  
20   covering probably keystone with just a matched corner, so  
21   this is very, very simple.

22                  THE COURT REPORTER: I'm sorry, I'm sorry to  
23   interrupt. I think that is me with my battery. May I  
24   request a recess, Chairman, to plug in?

25                  MR. SILVA: We'll take a break.

1 THE COURT REPORTER: Okay. Thank you. I'm  
2 sorry to interrupt.

3 MR. SILVA: Let's take a five-minute break.  
4 (Thereupon, a brief recess.)

5 MR. SILVA: Okay, all right. We have  
6 everyone back, so let's begin again. You were taking us  
7 through staff's observations.

8 MR. BARTOSZEK: Right. I think the change  
9 that we need to do is Number Two, which is the exterior  
10 fence facing Blue Road, and the changes that we did there  
11 were I believe mostly a result when the planting along  
12 Blue Road and the trees were taken down, there was a lot  
13 of scrub bushes and trees there and trees, and when that  
14 was taken down and our wall was started to be built, which  
15 was going to be four feet high from the back to about the  
16 front of the house, and then the pickets were going to  
17 start at the front of the house and start and go around  
18 the house to the front and then all the way to the other  
19 side.

20 That area, let me just see if I can -- there  
21 we go. Okay. When that was done, from both the inside  
22 and the outside of the house, we realized at that point  
23 how high the crown of Blue Road is and just the elevation  
24 of the street and the side area.

25 When you're in the house and you're standing

1 in the house looking at Blue Road, you're looking at the  
2 wheels of trucks. It's that high of an elevation. This  
3 house is somewhat elevated.

4 So in the yard, the four-foot wall -- I'll  
5 give you -- those are photos that show basically the  
6 four-foot wall, and the project supervisor and the owner  
7 is here. They can speak also if you have questions.

8 And there are two young children where easily  
9 somebody standing on one side of the Blue Road side can  
10 basically lean over and pick up a child, and that was a  
11 major concern of theirs.

12 So at that point the request was made to do  
13 the columns at six feet, and from the four-foot to the six  
14 feet, do metal pickets so that the fence along Blue Road  
15 would be six feet high.

16 We also -- the staff made an observation that  
17 says this alteration has already been implemented on the  
18 site. The only part that's been implemented is the solid  
19 wall from the front of the house towards Santa Maria on  
20 the Blue Road side. The columns are still at the existing  
21 height that they were meant to be, and everything else  
22 was, you know, built as it was.

23 So if you had been driving by the site the  
24 last two months, you've seen the wall and you've seen what  
25 we propose as far as solid condition, and what we're



1 asking for is to actually add then the iron pickets as you  
2 see on the drawing that's up, and that's the bottom  
3 elevation.

4 It's, as you can see by the photos that I  
5 passed around, that four-foot wall even from you're  
6 standing on Blue Road, you're basically looking, there's a  
7 covered terrace at the back elevation of that bottom,  
8 you're -- you see under the window. I mean, it's not a  
9 condition where the street is lower than the house, and  
10 also the property is higher in the back and lower in the  
11 front.

12 So really at that back of the property along  
13 Blue Road, you're really almost like on a hill looking  
14 down into the property, so because of those items and  
15 especially because of security, they want the higher wall  
16 because it really is, as you could see in the photos,  
17 someone could lean in and basically just pick up a child.  
18 Someone could hop over the fence very easily also.

19 And as you know, that street, though it's  
20 quiet, you know, part of the day, between seven and ten  
21 and four and seven, it's a very heavily trafficked  
22 roadway.

23 So what is important or what I thought was  
24 important was the top elevation still shows that whole  
25 front elevation along Santa Maria is symmetrical, that you

1 still have across the whole front pickets, and those are  
2 at the four-feet height.

3 So we're addressing the busy street one way.  
4 We're addressing Santa Maria as -- and which I think is a  
5 very nice entryway for everyone entering into the street  
6 to drive down, and then as you go around the corner to  
7 Alegriano, it stays pickets, and then it becomes solid  
8 pickets through the drive court area, but that's basically  
9 to hide the drive port for the neighbors so they're not  
10 looking basically at a driveway.

11 So I think that probably describes I think  
12 that issue as best as I can.

13 MR. FULLERTON: I have a quick question.  
14 From the photographs, it appears they were taken from the  
15 inside of the wall. Is the height of the wall less than  
16 four feet on the outside of the wall?

17 MR. BARTOSZEK: I believe it is.

18 MR. FULLERTON: Well, you're allowed to go  
19 four feet from the outside because that's what you're  
20 guarding people against for a pool or anything like that.  
21 It has to be four feet.

22 MR. BARTOSZEK: Well, okay. I mean, I cannot  
23 guarantee that. I'm not sure actually what the contractor  
24 has done, but it would still be stepping like it shows on  
25 the drawing because the street is on a slope.

1 MS. KAUTZ: I can't recall where I read this,  
2 but there is a notation from someone somewhere, and it  
3 might be the zoning comments, it might be something that  
4 said it had to be that way.

5 MR. FULLERTON: No. It was a condition of  
6 approval for less than four feet.

7 MS. KAUTZ: From four feet measured from the  
8 inside.

9 MR. FULLERTON: That doesn't make any senses.

10 MS. KAUTZ: I'm telling you, but I don't know  
11 where it came from. I know I remember seeing that because  
12 it's unusual.

13 MR. BARTOSZEK: Monica, do you remember that  
14 notation at all?

15 MS. LOREDO: No.

16 MR. PARSLEY: Do any of these require changes  
17 required by a building variances of some sort?

18 MR. BARTOSZEK: No. This is all within the  
19 code. What we're doing is all within the code, so it's  
20 just, it really is a matter of security. I mean, the  
21 owners do not want to wall themselves off from Blue Road.

22 MR. PARSLEY: It's a design change.

23 MR. MENENDEZ: You're not going to put any  
24 vegetation or anything?

25 MR. BARTOSZEK: There is going to be

1     vegetation behind it, but the intention is not to build a  
2     wall of vegetation behind that. I mean, you're going to  
3     have vegetation to probably try to stop the noise, but  
4     there's no intention to build a wall, and then I believe  
5     there's also height requirements with the vegetation  
6     behind the wall.

7                     So it's not like we're going to build 12 feet  
8     high of, you know, against trees to kind block it, plus  
9     there's only 25 feet between the wall and the property, so  
10    it's not -- we don't have a huge yard. It's not like the  
11    front yard.

12                    MR. FULLERTON: Is the solid wall already  
13    built?

14                    MR. BARTOSZEK: The solid wall is built.

15                    MR. FULLERTON: I know it's on Blue Road.

16                    MR. BARTOSZEK: On Blue Road.

17                    MR. FULLERTON: On the other side.

18                    MR. BARTOSZEK: On the other side it was also  
19    built the way that it was intended.

20                    MR. FULLERTON: Okay.

21                    MR. BARTOSZEK: So everything is intended as  
22    it was. It's just that the extension was along Blue Road  
23    from the front of the house to basically almost the front  
24    of the property.

25                    MR. SILVA: So right now, so right now the

1     only thing you've built not in compliance is just that you  
2     did two extra bays of walls?

3                   MR. BARTOSZEK:   Of the solid.

4                   MR. SILVA:    Along Blue Road.

5                   MR. BARTOSZEK:   Yes.

6                   MR. FULLERTON:   But you're putting pickets on  
7     top.

8                   MR. BARTOSZEK:   Well, that's what we're  
9     requesting, to put the pickets along the top of that whole  
10    section.

11                   MR. FULLERTON:   How about the back side  
12    section?

13                   MR. BARTOSZEK:   The back side is going to be,  
14    that is I believe a chain link fence, and that's going to  
15    be covered with hedges.

16                   MR. MENENDEZ:   And what's the transition when  
17    it takes the curve and it hits the fence on Santa Maria?

18                   MR. BARTOSZEK:   We had a problem because  
19    there was a telephone pole, so we had to kind of jog  
20    around that, yeah, and is that wall with aluminum, or is  
21    that just aluminum fencing?

22                   MS. LOREDO:    Aluminum.

23                   MR. BARTOSZEK:   Aluminum, okay.

24                   THE COURT REPORTER:   Ma'am, can you state  
25    your name, please?

1 MS. LOREDO: Monica Loreda.

2 MR. BARTOSZEK: Yes.

3 MS. LOREDO: So from Santa Maria, from the  
4 corner of Santa Maria and Blue Road is when we start with  
5 the column. We have -- we start with the railing all the  
6 way to the other side.

7 MR. MENENDEZ: But what is the transition in  
8 height between the two fences?

9 MS. LOREDO: We have to -- go back.

10 MR. BARTOSZEK: That's chain link.

11 MR. MENENDEZ: Yes.

12 MR. BARTOSZEK: Is that five feet?

13 MS. LOREDO: It's five feet, I think. Go  
14 back to the eight feet thing.

15 MR. FULLERTON: Where are you doing chain  
16 link?

17 MR. BARTOSZEK: At the back of the property,  
18 the backyard which is then the side yard of the neighbors.

19 MS. LOREDO: But we have another one, right?

20 MR. BARTOSZEK: Yes. No, it doesn't show it  
21 there.

22 MS. LOREDO: We're talking about this  
23 transition?

24 MR. BARTOSZEK: No, this transition here. Go  
25 around.

1 MS. LOREDO: That is aluminum, four feet.

2 MR. MENENDEZ: No. I'm talking about the  
3 corner of Santa Maria and Blue Road.

4 MS. LOREDO: And Blue.

5 MR. MENENDEZ: And Blue Road.

6 MS. LOREDO: Okay.

7 MR. MENENDEZ: Because you have two different  
8 fences, and they're going to be different heights,  
9 correct?

10 MS. LOREDO: Yes.

11 MR. BARTOSZEK: Right there, the walls, and  
12 then there's basically the pickets go up, not -- you know,  
13 they're stacked and they work their way up to try to make  
14 that transition.

15 There's really no other way to do it because  
16 you got a four-foot wall continuous, so you know, you  
17 can't change it with the wall, so you really have to do it  
18 with pickets, and the pickets basically waterfall down to  
19 come down to the four-foot height.

20 MR. MENENDEZ: And that's the same column on  
21 Santa Maria?

22 MR. BARTOSZEK: Yes, that's the column.  
23 That's the original height of the columns.

24 MR. MENENDEZ: Okay.

25 MR. BARTOSZEK: So that's the big issue in

1 all of these. I think that's the biggest one of the most  
2 concern to the homeowner. Okay.

3 If I continue on with that list basically  
4 which they have given us, because as I said, there are  
5 some minor changes all over the site, the outdoor shower  
6 and fountain, we just asked to work with staff with that.  
7 That's at the back of the house between the pool and the  
8 back of the house at a corner.

9 So the gazebo is an issue with the staff with  
10 myself. The staff had talked about why couldn't it be  
11 centered on the pool where it would direct access from the  
12 living room across the pool in the backyard, but what the  
13 intention was that that was never going to be a focal  
14 point of the backyard.

15 If you look at the site plan, actually if you  
16 look at that elevation, you'll see the gazebo is next to  
17 the covered, the covered terrace in the back, so if you  
18 look at the bottom elevation, you'll see the gazebo there,  
19 and then to the right, that's where the covered terrace,  
20 the roof-covered terrace, and to the left is the pool area  
21 which then the living room is behind that.

22 So if we go to the site plan of the pool  
23 deck. Okay. If you look at that site plan, you'll see  
24 how the gazebo is thrown off to the side. That side part  
25 of the yard is actually the Blue Road corner, is going to



1 be the area where probably there will be a jungle gym set  
2 up, so there was a desire where somebody could sit in the  
3 shade to watch the children.

4 Putting it in the middle of the yard kind of  
5 cuts that little backyard in two, and kind of then gives  
6 you just two separate zones, so it was always meant to be  
7 in that corner and never meant to be a focal point. It  
8 was just meant to be an object within that.

9 And the pool deck as you can see is quite  
10 large. You know, the pool is big. It's 28 by 40, but  
11 there's a very, very large pool deck, so the idea also was  
12 to end that pool deck with at least a little bit of a  
13 structure so you create more of a little bit of a room,  
14 that it just doesn't bleed out at that point.

15 So it's also blocking the house behind our  
16 property which is the side of the person on Blue Road.  
17 It's a pretty -- not a very attractive ranch house and  
18 it's the worst probably elevation of it, so again there  
19 will planting eventually, but it's not -- it's an unusual  
20 home. It really has three front yards and one back  
21 elevation, so that would be --

22 MR. PARSLEY: Is the planter next to the  
23 gazebo, is that already built?

24 MR. BARTOSZEK: It's being laid out right  
25 now. It was in the original plan. There was always a

1 center stair behind the pool that took you down to the  
2 lawn, and there was a gazebo -- I mean a planter on each  
3 side.

4 The planters just changed their dimension  
5 from the first scheme to the second scheme, but they were  
6 both -- it was always there.

7 MR. PARSLEY: I think it's a little awkward,  
8 so let me see. I'm looking out from the house through the  
9 stone and the pool, and you've got the L-shaped planter on  
10 the left that touches the gazebo, and you've taken the  
11 space inside the gazebo, kind of half inside the planter,  
12 half out.

13 Why couldn't you make that a T instead of an  
14 L and sort of block that whole one side of the gazebo  
15 instead of having that little bit of leftover space?

16 MR. BARTOSZEK: Oh, to frame out the yard, to  
17 frame out the yard in that area?

18 MR. PARSLEY: Yes.

19 MR. BARTOSZEK: I mean, there's nothing to  
20 stop anyone from doing that.

21 MR. PARSLEY: Yes.

22 MR. BARTOSZEK: I mean, it would provide a  
23 nicer edge to the gazebo certainly if you're in it, and  
24 then the other two sides are fully free of -- you know,  
25 just a yard. That would be I think a fine suggestion, you

1 know, in that, so if you would like, if that's what you  
2 care to do, I don't have any objection to doing something  
3 like that because it does provide a nicer buffer edge from  
4 the gazebo looking into the other half of the yard.

5 MR. PARSLEY: You're not half --

6 MR. BARTOSZEK: You're not half in the  
7 planter and half out of the planter. I understand. Okay.

8 So that covers the planter and the pool deck.  
9 Like I said, they're basically just shrunk in size.

10 The walkway at the front facing Alegriano and  
11 Santa Maria, all that was done was the one that was at the  
12 corner of Santa Maria and Alegriano in the front yard,  
13 that went from a circle to a square. There's still, the  
14 intention is still to be a large tree planted in the  
15 center of that.

16 But the new AC compressor for the garage,  
17 that is on the Alegriano side of the house, and if you can  
18 see that drawing, you'll see the AC compressors are lined  
19 up along that, the roof edge, the roof edge there, in a  
20 vertical position.

21 As we were developing the house, it was  
22 decided to air condition the garage, so we needed to put  
23 another compressor in. The wall had been built as per the  
24 initial plan, but if we would have put another compressor  
25 in that area, no one could walk in that area basically to

1 service the compressors.

2 So the idea was to build out that little  
3 notch to put the last compressor in.

4 A mention was made that the wall would  
5 probably interfere with the window, but we have a photo.  
6 I'll pass that up. So basically they built that wall.

7 MS. KAUTZ: You need to speak into the  
8 microphone.

9 MR. BARTOSZEK: As you can see, the wall is  
10 lower than the sill of the window, so it really doesn't --  
11 it's not going to hit the sill. Yes, it's going to be  
12 under part of the sill, but I think that with landscaping  
13 it can be, you know, screened, but it's the solution to do  
14 that without knocking down the whole northern wall of that  
15 guard.

16 The only other solution would be to knock  
17 down the northern wall and to bring that forward toward  
18 Alegriano for the last AC compressor to fit in.

19 Number Eight was the dining room. There was  
20 a wall around a terrace which is also on the slide that I  
21 have up, and that's to the, it would be the east, the  
22 northeast corner.

23 And when that wall was built, we found out  
24 that it was put too high. You could see the window ledge  
25 of the dining terrace. It's still over -- it shrunk, 36

1 inches in height, so it was like at 48, so if you were  
2 sitting in that terrace, you would be looking at a wall.

3 So that was really a dimension mistake that  
4 was built, and we discovered that it was far too high, and  
5 I think now if you go by the house, it looks correct.

6 Number Nine, that is a small storage building  
7 that is constructed in this -- okay. To the left of the  
8 garage, you have a walled-in area. That's for trash and  
9 for garbage cans, and then right behind that is a square  
10 area or a rectangular area that has a roof on it.

11 We do have a notation from zoning when the  
12 initial permit was given because they required us to make  
13 that smaller. It couldn't be as large as we wanted it, so  
14 we shrunk it and we made it with a flat concrete roof, but  
15 now as you're walking, you see the top of the flat  
16 concrete roof and it's really very ugly.

17 So the solution was to put just a small  
18 gabled roof or hip roof above it using the same tile as  
19 what is on the house, and that way it looks -- I mean,  
20 it's like between a doll house, doll houses and shed  
21 sizes. It's a smaller building, but it's just to give  
22 that the character that it deserves because as you walk  
23 by, it's really unsightly.

24 You see that area? It's as you walk from the  
25 driveway porch behind the garage, so as you walk behind

1 the garage, to your right you have a walled-in area for  
2 garbage cans, and then the next, the area between the  
3 garbage can area and where all the equipment is. The  
4 equipment is also behind a wall, so it's that area in  
5 between.

6 It was meant for like bicycle storage and  
7 things like that, so it wasn't meant to be a really big  
8 storage unit to put, you know, like lawn mowers and things  
9 in. It was just meant to put the kids' bikes and things  
10 like that, so it's not changing the shape. It's not  
11 changing -- the only thing, it's changing the height  
12 because it will have a roof on top of it.

13 MR. SILVA: Do you have a drawing elevation?

14 MS. LOREDO: Yes.

15 MR. BARTOSZEK: Let's see the elevation.

16 MS. LOREDO: You see --

17 MR. BARTOSZEK: Yeah, the bottom elevation to  
18 the left, you'll see that small structure with the roof,  
19 so to the left of the small structure you have the garbage  
20 area, and to the right of the small structure you have the  
21 mechanical equipment area behind a wall.

22 So if you could imagine, right now it's just  
23 missing that little bit of a wall, but it's kind of in  
24 between that five-foot and six-foot height zone where  
25 you're looking at the top of it.

1 MS. LOREDO: Also what you can see from the  
2 street.

3 MR. BARTOSZEK: Oh, there. That now on the  
4 right-hand side, so it's the same width as the garbage  
5 area and the mechanical equipment area behind it.

6 MR. SILVA: But before the wall was that same  
7 height?

8 MR. BARTOSZEK: It was a wall the same  
9 height, but it had a concrete top so that the things  
10 inside were protected, but it was really just the wrong  
11 height because you could see onto it and it was just, it  
12 looked a bit --

13 MR. MENENDEZ: And what's the size of it?

14 MR. BARTOSZEK: It's like -- let's see the  
15 dimensions. It's probably four or five feet by I think  
16 nine.

17 MS. LOREDO: By ten.

18 MR. BARTOSZEK: By ten.

19 MR. SILVA: I mean, I prefer to see that roof  
20 than just that wall.

21 MR. BARTOSZEK: Yes. It was because it was a  
22 higher wall so it was not -- it was, it's a higher wall  
23 than the walls around it so you basically saw a box.

24 MR. SILVA: Yeah, you saw a box.

25 MR. BARTOSZEK: And it was almost, you know

1 -- I mean the description of it, some people told me it  
2 was a bit mausoleum like because it was just this concrete  
3 box kind of sitting in between those two areas.

4 And like -- at this time I'll just cover one  
5 of the other comments because we have it in that photo.  
6 Well, you can see. Later on comment -- well, we'll get to  
7 it.

8 MR. SILVA: Yes, Let's keep in order.

9 MR. BARTOSZEK: Okay, keep them in order,  
10 okay.

11 Number Ten are the two landings of the family  
12 room which is, the family room is facing Blue Road. The  
13 elevation is the bottom of the slide.

14 And originally they were two landings that  
15 had stairs on three sides of them that you basically went  
16 up to a terrace, but because of the setback, we're not  
17 allowed to have a terrace in that area, and because of  
18 Blue Road being so high, I was looking for an idea for a  
19 screening element so that when you were inside the house,  
20 you didn't basically -- you know, it was also going to be  
21 something that would stop your eye.

22 So the landings I changed into what you see  
23 basically now where you've got a curved stair that goes  
24 off the inner side of each of those landings, basically  
25 facing each other.



1                   Staff would like to remove the curved stair,  
2   and I'm fine with putting a square staircase or something  
3   down.

4                   I don't feel that the stairs on all three  
5   sides fit anymore because of the lawn. It's basically  
6   you're just walking out into a lawn, and the idea of the  
7   wrought iron was also to bring the wrought iron that's on  
8   the front gate, that's on the second story balcony in the  
9   front and the second story balcony in back. I mean,  
10   there's so little of that wrought iron, but it was like  
11   where could we possibly use it again in the house where at  
12   least it sets up a theme going.

13                  But before that front porch really looked,  
14   "Where does it come from?" The wrought iron, it's nowhere  
15   else on the house, so it's just to try to establish it a  
16   little bit, kind of that design motif around the house.

17                  MS. KAUTZ: If you peruse the initial set of  
18   plans, there was no stairs there. It was just steps and a  
19   lawn.

20                  MR. SILVA: It's labeled as west elevation,  
21   right?

22                  MS. KAUTZ: Yes.

23                  MR. SILVA: Okay.

24                  MS. KAUTZ: The elevation is labeled  
25   incorrectly. There was never a terrace there. It was

1 just --

2 MR. BARTOSZEK: The terrace didn't go away.

3 MS. LOREDO: The home is there.

4 MS. KAUTZ: No, there's nothing there, and  
5 the wrought iron is a distinctive feature of the house and  
6 it should be, you know, on the historic part of the house.

7 MR. BARTOSZEK: Well, it's also on the back.

8 MS. KAUTZ: Yes, I know, but I mean, you  
9 don't want to keep adding more features that were on the  
10 historic part to confuse the issue. That's our point.

11 MR. FULLERTON: So the wrought iron is there  
12 or not?

13 MR. BARTOSZEK: Well, it's not there. That's  
14 proposed, and like I said, it's also done as an element  
15 when you enter that room because you've got -- you know,  
16 it's ten-foot wide glass, two doors with two side drapes  
17 on each side, so they're moving drapes. There's probably  
18 going to be, you know, covers over the window, but it is  
19 just an element.

20 And it's also done because, as you know, like  
21 when your eye stops and it then continues on, it makes it  
22 feel bigger, so we have a 25-foot side yard, so that's  
23 something for the eye to stop and then to continue on  
24 basically into the rest of the yard.

25 I mean, I think it's, it's a nice -- you

1 know, because that's a very similar, plain elevation.  
2 There's not -- there's just those doors there, you know,  
3 and the fireplace is articulated on the wall. It's just  
4 popping up through the roof, so there's not a lot going on  
5 through that that faces Blue Road.

6 MR. SILVA: This one, I guess we should  
7 probably all chime in to go, but on this one I kind of  
8 agree with staff. I think that the simpler previous  
9 version was more in keeping with the existing spirit of  
10 the house, and it's a cleaner elevation, and you already  
11 have that wall on Blue Road. I don't think we need  
12 another enclosure. Those are my thoughts.

13 MS. BACHE-WIIG: I agree. I almost think  
14 that that railing gives it more of a commercial look,  
15 almost like coming out, you know, you're going to --

16 MR. BARTOSZEK: It feels like a porch. It  
17 feels more like a porch this way.

18 I think with the stairs going all the way  
19 around, it's going to look more like a landing.

20 MS. BACHE-WIIG: I think it feels more like a  
21 landing now, and then you're getting like ushered to the  
22 side, almost like a side exit.

23 MR. BARTOSZEK: Right.

24 MS. BACHE-WIIG: Whereas the other one was,  
25 you know, you open the doors, there is a landing, but your

1 eye continues back.

2 MR. BARTOSZEK: Yes.

3 MS. BACHE-WIIG: I think the railing, just  
4 that visual --

5 MR. BARTOSZEK: I mean, that's not a change  
6 that affects, you know, against -- I had it originally. I  
7 just thought it would be like a little -- because again,  
8 when the trees were taken down, you just saw Blue Road.  
9 All of a sudden, Blue Road got really in your face, and  
10 the first set of doors -- it's gone. The first set of  
11 doors, you have access in the house when you were living  
12 there and walking down the gallery, and then you look  
13 across the family room, you're looking down those doors.  
14 You know, it's a real -- there's a relationship to the  
15 outside 50 feet.

16 But it doesn't -- you know, that's something  
17 that I can certainly live with.

18 MR. PARSLEY: I agree with what's been said  
19 over this side of the table, and I would say treated with  
20 landscaping up against --

21 MR. BARTOSZEK: The wall.

22 MR. PARSLEY: -- the fence, because I think  
23 the railing height doesn't do anything except when you're  
24 sitting, but when you're walking and coming into the room  
25 and your access with those windows, you want something

1 other than Blue Road to be your view.

2 MR. BARTOSZEK: Right.

3 MR. PARSLEY: So I would -- I could see  
4 treating that as a separate side garden.

5 MR. BARTOSZEK: It was always meant to be a  
6 secret garden, but they couldn't put a patio, so if you  
7 couldn't put a patio, I thought the access on three sides  
8 was kind overkill, but it's not -- you know, it's  
9 something that, it's a little more modern, you know, look,  
10 so I think it's fine.

11 MR. PARSLEY: Right.

12 MR. BARTOSZEK: So we note that. I'll be  
13 happy to change that.

14 The next one is shutters, is 11 and 12, and  
15 I'm just going to go back to the original. The original  
16 house had a panel above the louver which is what we would  
17 stay, keep with on the original house, the one third  
18 panel, the two thirds louver.

19 What was drawn on the last submission for the  
20 new section was all louver, but in the time, because we've  
21 been discussing the house and its decorative details, the  
22 owners had wished -- they don't really like the louvered  
23 shutters that much, so I, on this submission, changed it  
24 to a one third panel over a two third panel and got rid of  
25 the louvers.

1 But that's where the objection came up, I  
2 believe, is perhaps they looked too similar compared to  
3 before.

4 MS. KAUTZ: Right. Wasn't the board of  
5 architects looking for a full panel?

6 MR. BARTOSZEK: It was for a full panel, but  
7 then in this scheme it was changed. The old house was  
8 paneled with louvers.

9 MR. SILVA: But we had already approved this.

10 MS. KAUTZ: You approved, it was approved  
11 with full louvers.

12 MR. MENENDEZ: Right.

13 MS. KAUTZ: Right.

14 MR. MENENDEZ: Exactly.

15 MS. KAUTZ: And they then went to the board  
16 of architects with full panels, no louvers. The board of  
17 architects flat-out rejected that entirely.

18 MR. MENENDEZ: Okay.

19 MS. KAUTZ: And then sent them to you guys.

20 MS. LOREDO: I'm sorry.

21 MR. MENENDEZ: But we had already approved it  
22 one way.

23 MS. KAUTZ: Right.

24 MR. MENENDEZ: So I don't know why it should  
25 come back.

1 MS. LOREDO: They didn't. They say that this  
2 is something that the historical board has to review, is  
3 what they told me, to review it with you.

4 MS. KAUTZ: Yes, HP to finalize the shutters.

5 MS. LOREDO: Yes, no, but with you, not that  
6 they didn't approve it. They say that this is something  
7 that you need to decide.

8 MS. KAUTZ: The notes that you took said that  
9 they did not want to see full panels.

10 MS. LOREDO: Yes.

11 MR. BARTOSZEK: On the new windows?

12 MS. KAUTZ: Correct.

13 MR. BARTOSZEK: Okay.

14 MS. KAUTZ: They did not want to see full  
15 panels, so maybe "reject" is too strong a word. They  
16 didn't want them.

17 MR. BARTOSZEK: Okay. So I mean, you can go  
18 back, if the existing has -- well, I mean, you go back I  
19 guess to the full shutter.

20 MS. KAUTZ: Correct, which is what they  
21 approved, period.

22 MR. MENENDEZ: We approved that already?

23 Mr. BARTOSZEK: You approved it previously.

24 MR. MENENDEZ: Right.

25 MR. BARTOSZEK: I didn't see -- you know to,

1 me the full panel, my fear is when you're looking at the  
2 house, you're not going to be able to tell what is old and  
3 what is new. The house is pretty similar on some of the  
4 elevations, so my fear was people are going to wonder what  
5 in the world are those louvered shutters doing with the  
6 other ones?

7 So I was just trying to match the one third,  
8 two thirds, with both, but if we go back to the all  
9 shutter, I guess, all louvered, that's fine.

10 MR. MENENDEZ: Yes.

11 MR. BARTOSZEK: Yes, so that would be 11 and  
12 12 are taken care of.

13 13 is we just added -- as we were in  
14 construction in the garage, it was, now that we're  
15 air-conditioning the garage -- you'll see it on this  
16 elevation. The building is in the way, but you'll see it  
17 behind the dotted.

18 We added a single leaf French door to exit  
19 the garage on the side, so we still have the two windows  
20 and now there's a door next on one of the windows.

21 And then along with that, there's a new --  
22 staff didn't have a problem with that.

23 And Number 14, staff didn't have a problem.  
24 There's a window on the bottom elevation. To the left of  
25 the four columns on the first floor, there's a window, a



1     casement window added, and that was not there before, so  
2     that was added in as we were working on it.

3                   MR. MENENDEZ:   You've already made these --

4                   MR. BARTOSZEK:   That has been added, that  
5     door has been added.

6                   MR. MENENDEZ:   So why have so many  
7     alterations been done, and they come to us after they've  
8     been done?

9                   MS. LOREDO:    The door is not done, installed  
10    yet.

11                   MS. KAUTZ:    That window --

12                   MS. LOREDO:    The other window.

13                   MS. KAUTZ:    Yes.   The window is in place.  
14    The window has already been put up.

15                   MS. LOREDO:    Not the door.

16                   MR. MENENDEZ:   You've got 14 that's been  
17    done, 15, 16, Eight, Two, they've already been done on  
18    site, and then they come here when they've already been  
19    done.

20                   MR. BARTOSZEK:   16 is the removal of a  
21    one-foot high transom over the French doors, so in essence  
22    all that we did was we took the old part of the house and  
23    made that as seven-foot high with all the rest of the  
24    doors and windows of the old part of the house because the  
25    original plan had that seven plus one, is eight, and that

1 was the only unique thing to the old part of the house.

2 So we wanted it to be -- you know, there  
3 should be a recognition between the old room and then the  
4 new addition.

5 MR. SILVA: I get it.

6 MR. BARTOSZEK: Yes. I mean, some things had  
7 to be done in construction. I mean, I know it's too late,  
8 but we kept on doing changes. They all came bundled  
9 together.

10 MR. SILVA: I think while this specific item  
11 is not an issue with staff, probably not with us either, I  
12 think the larger issue is that we shouldn't be making  
13 these changes in the field --

14 MR. MENENDEZ: Before they come to us.

15 MR. SILVA: -- before they come to us.

16 MR. BARTOSZEK: Okay. Well, yeah, in the  
17 garage case, there was a new opening put on that wall. In  
18 this case, the opening was there. It was just shrunken  
19 one foot because we eliminated the transom because already  
20 the one-foot transom looked kind of tight, and with the  
21 seven-foot door, it looked even stranger because next to  
22 it we had the full height.

23 So I understand that, so, and then while the  
24 same thing is happening with, to the right of those four  
25 columns, there used to be a louver in that wall, and

1     instead there is a window, and that window, that window I  
2     believe came originally from maybe the kitchen area. It  
3     was somewhere else in the house. That is no longer there,  
4     so it was just a matter of putting that window in that  
5     place.

6                   MS. THOMSON: So what I'm hearing is it says  
7     that the owners of the property would like to make some  
8     changes of previously approved plans, and this is what you  
9     were saying. "I'm requesting the approval for the  
10    revision of the following," and some of these things have  
11    already been done.

12                  MR. BARTOSZEK: Correct. I understand  
13    they've been done, but it's not like -- well, the worst  
14    one was building the wall along Blue Road.

15                  MR. SILVA: Right. We're going to have to  
16    revisit the wall.

17                  MR. BARTOSZEK: Yes. The wall I'm sure we'll  
18    be talking about more, but these other ones are in the  
19    back of the house.

20                  MS. THOMSON: Yeah.

21                  MR. BARTOSZEK: No one sees them because  
22    there's two wings, so the only people seeing the window  
23    change in the kitchen and louver to the window are the  
24    people who live in the house, just like the shower. Those  
25    are the only people who see this outdoor shower. No one

1 in the public will ever see it because the house is a  
2 U-shape and you cannot get far enough on Blue Road to look  
3 at this.

4 MR. PARSLEY: I think we're talking about the  
5 process.

6 MR. BARTOSZEK: I understand.

7 MS. THOMSON: Yes, the concept of it.

8 MR. BARTOSZEK: But I mean, I don't know if  
9 anyone comes to the board every time they change one  
10 window.

11 MS. KAUTZ: No. They come to us.

12 MR. SILVA: Right. Staff has to approve  
13 things administratively.

14 Mr. BARTOSZEK: Okay.

15 MR. SILVA: Something reasonable like --

16 MR. MENENDEZ: Because if not, we can just  
17 say no, we don't approve it.

18 MR. BARTOSZEK: Okay.

19 MR. MENENDEZ: And then you've got to knock  
20 it down.

21 MS. SPAIN: Typically people follow the  
22 plans. It's really simple. It's not like a suggestion of  
23 what you might do if you want to, and all the time people  
24 decide halfway through doing stuff that they want to do  
25 something else? I understand that, but what you should do

1 is stop, revise the plans, come talk to us, and if we need  
2 to take it to the board, we will.

3 MR. BARTOSZEK: Well --

4 MS. SPAIN: But that didn't happen. I have a  
5 real problem with stuff done --

6 MS. THOMSON: Yes.

7 MS. SPAIN: -- in the field that isn't  
8 according to the plan, and then you ask for forgiveness.  
9 I mean, the wall was a big one.

10 MR. BARTOSZEK: The wall, that is the big  
11 one.

12 MS. THOMSON: I do too.

13 MS. SPAIN: But the others are issues too, so  
14 I have to put my two cents' worth.

15 DR. RICON: Hi. I'm Mercedes Ricon, the  
16 owner, so I think, I know Mr. Torre isn't here, but  
17 obviously as an owner, I don't control everything that the  
18 contractor does or that his crew does, so I think this is  
19 a conversation not to have with me or with Joseph, but  
20 really have with Mr. Torre, because again, I'm not on the  
21 site every day. I don't know what they do on the site  
22 every day or not every day, nor does Joseph.

23 I wish the anger would be not directed toward  
24 us, because again, we are -- I just pay the bills when I  
25 get them, and they're a lot, believe me.

1                   MR. BARTOSZEK: I understand your  
2   frustration, but I also understand -- I mean the wall was  
3   a big one, but nothing else was, you know --

4                   MR. SILVA: We just have two more.

5                   MR. BARTOSZEK: Yes.

6                   MR. SILVA: And then two more things, and  
7   actually staff is recommending against these, so let's  
8   finish the list and then we'll go back.

9                   MR. BARTOSZEK: Yes. The other are, again  
10   are again shutters and that is at -- okay, okay. The  
11   bottom elevation, you have two small windows on the second  
12   floor that staff is requesting that shutters are not put  
13   there, and that's fine with me. It could just be  
14   eliminated. That's no big deal.

15                   The question we have is the window that is  
16   all the way to the left on the second floor is new  
17   construction. It's not the existing residence, so we  
18   believe that that didn't fall -- the guidelines were that  
19   if it was a new opening in the old building, you didn't  
20   put a shutter on it, but the window that's all the way at  
21   the end on the left is a new-built, you know, a new part  
22   of the building. That's an addition completely.

23                   And there's one on the opposite side of the  
24   house which I believe is noted in the next note which is,  
25   it's again on the bottom elevation, it's to the right of

1 the trellis. That also was new construction. It wasn't  
2 -- but it's again, it's one shutter to one side of the  
3 window because it's a mirror window.

4 So if there's an objection to putting a  
5 shutter like that on the window, we can remove it, but  
6 it's, you know, it's -- those are, that's the new part of  
7 the building.

8 So I believe that covers. The other things  
9 that, that we would like to cover with staff is at the  
10 bottom of that page, which is a proposed trellis which is  
11 drawn on that, the garage doors where we submit a  
12 submittal to staff, you know, and then the front door  
13 replacement, and that's one of the -- we have a sticking  
14 point there between the owners and administration.

15 MR. MENENDEZ: That's a beautiful front door.

16 MR. BARTOSZEK: It's a beautiful front door,  
17 but we we want to replicate it so that it's hurricane  
18 proof, and now it's an in-swing door which is falling  
19 apart.

20 MR. SILVA: So that's not part of this  
21 application?

22 MR. BARTOSZEK: No, but we would like to  
23 handle it with staff as just a replacement, staff says we  
24 can just replace the door. I mean, I've gone through two  
25 shop drawings with the company where I keep on marking up

1 to make sure the pilasters are correct.

2 I mean, we're not going to do something  
3 modern in the opening. We are trying to replicate what is  
4 there, and for the owners, they spent a significant amount  
5 of money on the house. This is an east-facing door. It's  
6 the only thing that does not meet code, or will not meet  
7 code.

8 You know, and they have a wood floor on the  
9 inside. The threshold leaks right now, so again, how much  
10 should be done to replace -- you know, the surround is  
11 rotting a bit also, and they want to have, you know, the  
12 pin system in-swing door that will not fly open in a  
13 hurricane, and to do that -- you know, we're taking the  
14 lattice glass that pops on the inside, that we're making  
15 sure that we want to save, pop the lattice glass back in.

16 So it's a matter of, you know, you know, if  
17 they cannot get their credit on their insurance because of  
18 this opening, but they are doing renovation to the entire  
19 house.

20 MR. SILVA: Right, so those things, it's  
21 difficult for us to judge anything about them because we  
22 haven't gotten the information as part of the application,  
23 so I'm not sure --

24 MS. SPAIN: Do you have a photograph, a  
25 close-up photograph of the door?



1                   I think that the condition that you all put  
2   on the approval last time they were here is for staff to  
3   go out and inspect the door to see whether it could be, it  
4   could remain, so ElizaBeth and I went out to the home, and  
5   we believe that they should keep that door. At least when  
6   we went out there, it had not, had not fallen into  
7   disrepair.

8                   MR. BARTOSZEK: You've agreed to the door to  
9   be replaced, but not the surroundings.

10                  MS. SPAIN: I'm talking about -- well, I  
11   don't know how you can replace the door --

12                  MR. MENENDEZ: The system.

13                  MS. SPAIN: The system. I mean, I'm not sure  
14   that you can replace that door with the surrounding and  
15   remain --

16                  MR. BARTOSZEK: Well, that's the question.  
17   So don't you have to replace the transom and the two side  
18   lights?

19                  MS. SPAIN: I'm saying you don't have to  
20   replace anything.

21                  MR. BARTOSZEK: Well, the door is literally  
22   falling apart, and the door is not the style that's on the  
23   photograph also. That's like a ten-panel door, has  
24   nothing to do with a Colonial house.

25                  MR. PARSLEY: You're trying to just replace

1 the brown portion, not the white frame.

2 MR. BARTOSZEK: No. We are -- the owner  
3 would like everything to be replaced so that that becomes  
4 hurricane compliant.

5 MR. MENENDEZ: So is this an active site now,  
6 an active construction site now?

7 MR. BARTOSZEK: Yes.

8 MR. MENENDEZ: Because for many months it was  
9 inactive.

10 MR. BARTOSZEK: There was work being done in  
11 on the inside.

12 MR. MENENDEZ: No. It was inactive. I live  
13 around the corner so I know.

14 So was anything done to protect the door to  
15 preserve the door?

16 MR. BARTOSZEK: No, because I'm -- not that  
17 I've done myself, and the contractor should have probably  
18 done that if that was what the case was, but the intention  
19 of the client is to, because it's a non-hurricane-proof  
20 door and they want the whole opening to become hurricane  
21 compliant.

22 MR. PARSLEY: Okay, but there is the option  
23 with the netting, the hurricane netting, where you can  
24 bolt it on. I know, putting up shutters, it's easier than  
25 shutters.

1                   You can get the opening compliant for  
2 hurricanes should you choose to without having to replace  
3 the door, so I don't think, if we say no to this, that  
4 doesn't mean you can't get your --

5                   MR. BARTOSZEK: And what if we show shop  
6 drawings that duplicates the moldings of this thing? The  
7 house is not a historic home. It's contributing.

8                   MS. KAUTZ: Same thing.

9                   MR. MENENDEZ: That means basically it is, so  
10 it contributes to the neighborhood, and staff has stated  
11 that the door, in their opinion, is in good condition, so  
12 why would it come out?

13                  MR. BARTOSZEK: Well, who would take the  
14 liability if the owners are traveling and the shutters  
15 aren't put up on the opening and a hurricane comes? They  
16 want a fully protected house.

17                  MS. THOMSON: Has it been looked into for an  
18 exact duplicate?

19                  MR. BARTOSZEK: Yes. That's what we've been  
20 -- that's what I've been marking up with shop drawings  
21 with the company.

22                  MS. THOMSON: Okay.

23                  MS. KAUTZ: That portion of this discussion  
24 is not part of this request at all --

25                  MR. MENENDEZ: Okay.

1 MS. KAUTZ: -- at all, neither are the  
2 trellis, neither are the garage doors.

3 MR. BARTOSZEK: Well, we were hoping those  
4 items could be done with staff, not to come to the board.

5 MS. THOMSON: Okay.

6 MR. MENENDEZ: So you guys would like to see  
7 that, see that come back?

8 MS. KAUTZ: That all depends on what it  
9 actually is. We haven't seen it either, so we may bring  
10 it back to you anyway.

11 MR. MENENDEZ: Okay.

12 MR. SILVA: That's the normal process. You  
13 submit it to staff for proposal. They review it, and if  
14 they think it needs to come to us, they'll send it to us.  
15 I think we should follow --

16 MR. BARTOSZEK: Okay. No, that's fine,  
17 that's fine.

18 With the fountain, with certain items, with  
19 the trellis that was off the bathroom that was on the  
20 second floor, we were hoping that those items could just  
21 be handled with staff because they're not huge elements of  
22 the design.

23 MR. PARSLEY: So take it to staff and they'll  
24 decide.

25 MR. SILVA: So, all right, so I think we've

1 covered everything.

2 MR. BARTOSZEK: We are done with this.

3 MR. SILVA: We've gone through the 19 points.

4 By my reckoning, we have --

5 MS. THOMSON: I can't hear him.

6 MR. SILVA: -- this is our --

7 MR. RODRIGUEZ: Speak into the mike.

8 MS. THOMSON: Yes, please.

9 MR. SILVA: Okay. So as we were going  
10 through, we are in agreement with all of staff's  
11 recommendations as to approvals, approvals with  
12 conditions, and denials. They list -- you know, they have  
13 three categories.

14 MR. BARTOSZEK: Correct. Are there any other  
15 denials that --

16 MR. SILVA: So we have Number Four which was  
17 the gazebo.

18 MR. BARTOSZEK: Correct.

19 MR. SILVA: Robert had some comments, so that  
20 falls under staff recommends approval with comments, so  
21 we'll take those comments and work with staff on that.

22 Then the only other place -- so we are  
23 falling in line with everything, and the only thing we do  
24 still need to discuss is the wall.

25 Everything else, we agree with staff's

1 recommendations on Nine. We agree with staff's  
2 recommendations on approval with conditions. We agree  
3 with staff's recommendations on approvals as listed in the  
4 recommendations.

5 The only one we have not discussed in detail,  
6 I believe we can discuss, is that wall.

7 MS. KAUTZ: And then Robert had an amendment  
8 to Number Five.

9 MR. PARSLEY: To Number Four.

10 MR. SILVA: To Number Four and Five.

11 MR. BARTOSZEK: Yes. The planter is going to  
12 become a T-shape, and then we also have an amendment to  
13 the two landings outside the family room.

14 MR. SILVA: Well, that's, that's part of  
15 staff's recommendations for denial, leaving it as it was.  
16 That was already recommended, and we're in agreement with  
17 that, so.

18 MR. PARSLEY: The wall was Number Two?

19 MR. SILVA: Yes, the wall is Number Two.

20 MR. BARTOSZEK: So the denials that, so that,  
21 the landings outside the family room we have to come back  
22 to you to show, or? Because they've denied it, so.

23 MR. SILVA: So we're recommending, we're  
24 recommending denial as well, because I think --

25 MR. PARSLEY: Built to the original plans.

1 MR. BARTOSZEK: So I have to bring that back  
2 to show you that?

3 MR. SILVA: No. That's already --

4 MR. PARSLEY: Approved, the original.

5 MR. SILVA: Yes. You're building to the  
6 original plans except whatever we revised today.

7 MR. BARTOSZEK: Okay.

8 MR. SILVA: So let's talk about the wall.  
9 Who wants to start?

10 MS. RICON: Can we speak now?

11 MR. SILVA: Yes.

12 MS. RICON: My name is Mercedes Ricon. I am  
13 the mother of Dr. Mercedes Ricon. I am the grandmother of  
14 Monica who is named after my deceased child, and I am the  
15 grandmother of Michael, and I am the grandmother of  
16 Matthew.

17 When we started the house, my daughter did  
18 not have any children. Three years later, she had three  
19 children.

20 The way the house is being managed is not up  
21 to us. It's up to our GC who is wonderfully talented, but  
22 maybe he's busy with other projects. I have no idea.

23 We would have wanted to be in this house a  
24 year ago. We can no longer fit into my house, no longer  
25 fit into my house, so I am begging to really progress as

1 quickly as we can so that I, my child and my grandchildren  
2 can be in that beautiful home that is everything that we  
3 dreamed of.

4 It was the poorest and saddest -- not poorest  
5 in value.

6 DR. RICON: Very neglected.

7 MS. RICON: But very neglected when we  
8 purchased it, and I saw that and I said, "Honey, we have  
9 to buy this house because the spirit and the energy are  
10 very, and I know that you and my future grandchildren will  
11 be protected here."

12 I respect everything that is said here, but I  
13 am worried about the safety and welfare of my  
14 grandchildren. That wall, I can bend over from the  
15 outside and reach down. It is so low because Blue Road is  
16 so much higher than our property.

17 So we took children with my, pictures of my  
18 grandchildren on the inside where you can see that anyone  
19 could really just bend over and grab them. Even if  
20 they're innocent babies, they'll go with anyone. They  
21 won't even scream because all they've learned from the  
22 moment -- they almost died when they were born.

23 We did everything in the world. That's why  
24 we haven't been to any of the other meetings, because  
25 we've been with nurses, we've been with everyone we could



1 be to save my grandchildren, and now thank God they're  
2 healthy and the newborn baby is healthy, so that has been  
3 so kind.

4 So I'm asking for your consideration and for  
5 your kindness in allowing my children to be safe when it  
6 comes to that wall, and allowing -- look what happened in  
7 Mexico Beach. The only house left standing is a house  
8 that was completely hurricane proof, all the windows, all  
9 the doors, everything. People were killed.

10 And my daughter's husband travels. He's  
11 never home, so it's her alone with three babies, and then  
12 I try to be with her as much as I can. I have my own  
13 home, but I try to be with her as much as I can to help  
14 with the children. It is so much work.

15 I respect Dona Spain and what she does to  
16 protect the city and to protect the beauty, the beauty of  
17 this city is. My hat goes down to her even though I don't  
18 have a hat on.

19 That door is rotten. The first thing I did  
20 when we bought the house was to tell my daughter to please  
21 have the house exterminated. There are still termites in  
22 the front of the door. If that wood structure that she  
23 believes is solid -- which is disconnected from the  
24 bottom. There's nothing connecting it from the bottom.

25 The door which we've been allowed to change,

1     that door is -- I don't know if there is fiberglass, I  
2     don't know, but there are hairs that come out of the door  
3     from every angle.

4                     It's been in the same state when she saw it  
5     the first time, and it's in the same state now.

6                     Has it been protected? Of course. We  
7     protect the entire property. We drive by it all the time  
8     also, and when we really don't see anyone working there,  
9     my heart is crushed because she doesn't fit in my house  
10    anymore. She does not have one room for those three  
11    babies. They do not fit in my house.

12                    I beg everyone, please, if there's anyone  
13    working, please hurry up. We want to be in the house and  
14    we want it to be finished and we want it to be beautiful.  
15    We want it to be one --

16                    DR. RICON: As beautiful as possible.

17                    MS. RICON: -- in Santa Maria. We're working  
18    with Joseph, who is one of the most talented interior  
19    decorators that I have ever known. He's come up with  
20    plans for the house that we could not even envision.

21                    Monica has put her heart into this house. I  
22    think we're a great team. Venny is amazing. You know,  
23    he's given us ideas that have really made it even more  
24    significant.

25                    I want my babies to be safe. I don't want a

1 hurricane to come and for me to be in front of you and say  
2 my babies, including my baby, have been hurt.

3 I'm not strong. I'm not able to put  
4 shutters. To think of putting these hurricane shutters in  
5 the front that close like this and on such a beautiful  
6 home, it will take away.

7 We are willing to reproduce the entire door,  
8 make it safe, the entire structure, and this is not the  
9 original door, by the way, because we have the original  
10 plans. It's not the original door.

11 When they opened it up from the inside, we  
12 could see this big gap where the original door used to be,  
13 and then how much smaller they made the door when they  
14 replaced it, who knows when, in the '70s, I guess. I  
15 could open up the door.

16 MS. KAUTZ: The door is not part of this  
17 application so they're not discussing that today.

18 MR. SILVA: So the door, we're not, we're not  
19 saying no to the door, we're not saying yes to the door,  
20 just so everyone is clear on the process.

21 If you want to change the door, you can work  
22 with staff. You submit a proposed revision and they'll  
23 review it. If they disagree and feel it needs to come to  
24 us, it will come to us.

25 But we can't evaluate a shop drawing,

1 something that is not yet created, right? That's just --

2 MS. RICON: So I'll be very happy to come  
3 back. Thank you for offering that, but please consider  
4 that the gate along Blue Road --

5 DR. RICON: The wall.

6 MS. RICON: The wall. When we, when we  
7 actually marked where the proper alignment was, that  
8 easement became so large, and there are gardeners parked  
9 there all the time, service trucks parked there all the  
10 time, I really fear for my grandchildren. I fear for the  
11 safety of the home because we are open, and then again,  
12 we're alone all the time.

13 So thank you so much. I know what you do is  
14 sacred and important, and we sit on boards that are  
15 throughout the country and we know how important what you  
16 do is, so thank you, and please consider my beautiful  
17 babies. Thank you so much.

18 MR. SILVA: Thank you. Does anyone else from  
19 the public wish to speak to this matter?

20 If not, we'll close the public hearing and we  
21 can keep discussions on the wall. So there's two -- the  
22 wall has two components, right?

23 Number one, the extension of the wall for an  
24 additional two bays, and number two, the -- making it  
25 higher, essentially, right?

1                   So in terms of the extension of the wall, I  
2   don't necessarily have a problem with that. We already  
3   have a solid wall along Blue Road. Extending it another  
4   two bays, in my mind, is not the end of the world. Again,  
5   that's my opinion.

6                   The raising of the wall I think merits a  
7   little discussion. I'm not so sure that that is the only  
8   way to handle security. I think there's other options,  
9   landscaping. There's other options that I think we would  
10   like to discuss. I'd like to hear your all's opinions on  
11   the wall with the extension and the raising, both.

12                  MR. PARSLEY: I'll start. I don't have a  
13   problem with the extension or raising as long as it is  
14   compliant to regular wall heights. They have the right  
15   kind of to do it.

16                  And I would like to see a landscape plan or  
17   at least staff review a landscape plan on the street trees  
18   along Blue Road, you know, work with the city to get  
19   something out there, soften it. I think that was --

20                  MR. RODRIGUEZ: Here is the landscape. This  
21   is a survey of the trees, the back.

22                  MR. PARSLEY: There's the trees on Blue Road.  
23   The trees are in good shape.

24                  Anyway, I don't have a problem with going to  
25   six feet. I don't think it's the end of the world. It's

1 a busy road.

2 MR. FULLERTON: I agree with Robert. I think  
3 it's a common method of protecting your property. Masonry  
4 wall with a fence on top, pickets on top, I don't have any  
5 objection to.

6 MS. KAUTZ: To clarify, the columns are six  
7 feet tall. How much are the pickets being added?

8 MR. FULLERTON: I think they're allowed to go  
9 six feet.

10 MS. KAUTZ: Right, but it doesn't look like  
11 from the drawings. I'm curious if it's a full two feet of  
12 pickets. There was --

13 MR. PARSLEY: As long as it's compliant with  
14 the building code, they're okay. Then the esthetics of  
15 it, I'm okay with.

16 MR. EHRENHAFT: The wall is four feet.

17 MR. PARSLEY: We're not here for a variance.

18 MR. MENENDEZ: Are there columns on the wall  
19 now?

20 MR. BARTOSZEK: The columns are just over  
21 four feet. We did not extend the columns to six foot  
22 high.

23 MR. EHRENHAFT: Four feet dimension, right?

24 MS. BACHE-WIIG: Yes.

25 MR. MENENDEZ: So you have to extend them.

1                   MR. BARTOSZEK: We would do everything by  
2 code. If it's six feet, that would be six feet, the top  
3 of the column, and then we would work from there down  
4 because the column would have a cap, so if the cap is  
5 three to four inches, then that would be one foot eight  
6 for the pickets.

7                   MR. RODRIGUEZ: Or the pickets can notch  
8 around the existing caps if you wanted to.

9                   MR. BARTOSZEK: Yes.

10                  MR. PARSLEY: I've seen that.

11                  MR. FULLERTON: And the masonry wall, four  
12 feet from the inside.

13                  Mr. BARTOSZEK: It can be four feet from the  
14 outside.

15                  MR. FULLERTON: I'm just saying.

16                  MS. KAUTZ: To establish grade, to establish  
17 grade whenever the zoning gets that.

18                  MR. FULLERTON: But if this is an enclosure  
19 to protect from the pool, it must be four feet from the  
20 point at which you're trying to enter the property, so  
21 that would be the established grade.

22                  MR. PARSLEY: From the outside.

23                  MR. FULLERTON: Especially if there's a  
24 marked difference between the outside and the inside.

25                  MR. BARTOSZEK: So then I'll tell the

1 contractor that that's strictly outside, not where the  
2 pool is going to be.

3 MR. MENENDEZ: You need to verify with the  
4 building department to not run into any problems.

5 MR. PARSLEY: Particularly if there's a note  
6 on the drawing.

7 MS. LOREDO: From the outside, from the  
8 outside.

9 MR. FULLERTON: The four feet is --

10 MS. LOREDO: From the outside.

11 MS. KAUTZ: It's a visual four-foot screen  
12 from the exterior.

13 MR. FULLERTON: So then whatever picket  
14 you're putting on top would be above four feet so you  
15 should be protected from the zoning issue or building  
16 issue.

17 MR. MENENDEZ: And then staff would work with  
18 you on that to make sure that whatever is chosen is  
19 acceptable.

20 MR. SILVA: So then do we have a consensus on  
21 the wall then? Any other opinions?

22 MR. RODRIGUEZ: If the consensus is that we  
23 allow the wall to remain, yes.

24 MR. SILVA: Well, to remain and be extended.

25 MR. RODRIGUEZ: To be extended.



1 MS. THOMSON: Now, does this establish a  
2 precedent, like --

3 MR. PARSLEY: No.

4 MS. THOMSON: No?

5 MR. PARSLEY: They have this by right.

6 MS. THOMSON: Okay.

7 MR. SILVA: Well, well, the only thing that  
8 we're here, again, there were two bays --

9 MR. MENENDEZ: That were added.

10 MR. SILVA: -- that were added, that they  
11 would be allowed to build by code that was not as per.  
12 That's the only thing we're doing that is out of the  
13 ordinary.

14 MS. THOMSON: Okay.

15 MR. PARSLEY: They could have come in with  
16 this wall from the beginning --

17 MR. SILVA: Right.

18 MR. PARSLEY: -- and we would have said okay  
19 because they can do it by right. Anybody can do it.

20 MS. KAUTZ: But for example, on Santa Maria  
21 Street, we don't, we typically don't encourage or you all  
22 don't approve a six-foot high wall, so.

23 MR. BARTOSZEK: We're not asking for Santa  
24 Maria.

25 MS. KAUTZ: I know. That's what I'm saying.

1 MR. PARSLEY: For front yards, you can't do  
2 it.

3 MS. KAUTZ: Those things are allowed by  
4 right, but it's not something that Historic wants to see,  
5 so.

6 MR. FULLERTON: But you can't build a  
7 six-foot wall --

8 MS. KAUTZ: No.

9 MR. FULLERTON: -- concrete.

10 MS. KAUTZ: No.

11 MR. FULLERTON: You can build a four-foot  
12 wall.

13 MS. THOMSON: Yes. I think my condominium  
14 building has that, as a matter of fact.

15 MR. SILVA: Well, then, so then for purposes  
16 of making motions, I think we are in agreement with  
17 staff's comments except for Four and Five which have  
18 additional comments from Mr. Parsley, and for Number Two  
19 we are recommending approval.

20 MR. BARTOSZEK: And what about Number Nine,  
21 which was the roof on that little building?

22 MR. SILVA: Number Nine, we had also  
23 recommended approval. My recollection, that was that  
24 little out-building.

25 MR. RODRIGUEZ: Yes.

1 MR. MENENDEZ: Staff does not recommend that,  
2 though.

3 MR. SILVA: Correct, correct.

4 MR. BARTOSZEK: But just seeing the  
5 elevation, I mean --

6 MR. PARSLEY: I don't mind.

7 MR. SILVA: No, I think it's an improvement,  
8 that roof on that concrete box. So the floor is open to  
9 motions then.

10 MR. PARSLEY: Thank you.

11 MR. SILVA: I can't make a motion.

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

13 MS. KAUTZ: There is no motion.

14 MR. SILVA: There's no first.

15 MS. BACHE-WIIG: I thought there was.

16 MR. FULLERTON: I'm not going to try.

17 MR. MENENDEZ: I'm not going to try to.

18 MR. PARSLEY: Come on.

19 MS. BACHE-WIIG: I thought you just made a  
20 motion.

21 MS. KAUTZ: He's scared.

22 MR. FULLERTON: Hand the gavel over to  
23 Mr. Parsley.

24 MS. KAUTZ: You can pass the gavel, make a  
25 motion.

1 MS. BACHE-WIIG: Okay. I'll make it, I'll  
2 try.

3 MS. KAUTZ: Alicia is going to.

4 MS. BACHE-WIIG: Okay. I move to approve the  
5 standard certificate for appropriateness per staff's  
6 observations except for Number Two. We're going to  
7 approve the existing extension and additional picket fence  
8 above the four-foot wall and extending the column to six  
9 feet.

10 Number Four and Five, per our comments, to go  
11 back, to revert back to the original.

12 MR. BARTOSZEK: Well, there was no gazebo  
13 before.

14 MS. BACHE-WIIG: I'm sorry.

15 MR. SILVA: Four and Five --

16 MS. BACHE-WIIG: Four and Five were to add,  
17 to make it a T.

18 MR. BARTOSZEK: But what about the gazebo  
19 itself? Because that's new.

20 MR. SILVA: That's going to stay there.

21 MR. BARTOSZEK: As per the drawing, okay.

22 MS. KAUTZ: And I think approving Number  
23 Nine.

24 MS. BACHE-WIIG: Number Nine.

25 MR. SILVA: Number Nine.

1 MR. PARSLEY: Number Nine was the roof.

2 MS. BACHE-WIIG: Number Nine, we are going to  
3 approve the new roof and trellis.

4 MS. KAUTZ: Is that it?

5 MS. BACHE-WIIG: That's it, right?

6 MR. FULLERTON: Yes.

7 MR. MENENDEZ: That's it.

8 MR. BARTOSZEK: Thank you very much.

9 MR. SILVA: Wait.

10 MR. BARTOSZEK: Oh, that's right. I'm sorry.

11 MR. MENENDEZ: We haven't voted.

12 MR. SILVA: All right. So we have a motion.

13 MR. RODRIGUEZ: I'll second the motion.

14 MR. SILVA: You got that, Yessie? All right.

15 We have a second by Mr. Rodriguez.

16 THE CLERK: Mr. Fullerton?

17 MR. FULLERTON: Yes.

18 THE CLERK: Miss Bache-Wiig?

19 MS. BACHE-WIIG: Yes.

20 THE CLERK: Mr. Parsley?

21 MR. PARSLEY: Yes.

22 THE CLERK: Mr. Menendez?

23 MR. MENENDEZ: Yes.

24 THE CLERK: Mr. Ehrenhaft?

25 MR. EHRENHAFT: Yes.

1 THE CLERK: Mr. Rodriguez?

2 MR. RODRIGUEZ: Yes.

3 THE CLERK: Miss Thomson?

4 MS. THOMSON: Yes.

5 THE CLERK: Mr. Silva?

6 MR. SILVA: Yes. Thank you.

7 MR. BARTOSZEK: Thank you very much.

8

9 MS. SPAIN: Good job, guys. It's  
10 complicated.

11 MS. THOMSON: That was very complicated.

12 MR. SILVA: Do you have anything else?

13 MS. SPAIN: I just have one thing that I  
14 forgot to say at the last board meeting, and that was to  
15 congratulate John Fullerton for winning the George E.  
16 Merrick Award of Excellence recipient.

17 MR. FULLERTON: Thank you, Dona, thank you  
18 very much. I appreciate that, and it should be noted that  
19 your chairman, Venny Torre, was also nominated for that.

20 MS. SPAIN: Which is also a big deal.

21 MS. THOMSON: Isn't that the award my mother  
22 won?

23 MS. SPAIN: Pardon me?

24 MS. THOMSON: The George E. Merrick award,  
25 yes, my mother won that.

1                   MR. FULLERTON: Yes, your mother, and so did  
2   Dona Spain.

3                   MS. SPAIN: I won it two years ago which was  
4   a shock for me.

5                   MR. FULLERTON: Me too.

6                   MS. SPAIN: Really, really nice. That's it  
7   for me.

8                   MR. SILVA: All right. Move to adjourn,  
9   motion to adjourn.

10                  MR. PARSLEY: Motion to adjourn.

11                  MR. RODRIGUEZ: Second.

12                  MR. SILVA: All in favor say "Aye."

13                  THE BOARD (Collectively): Aye.

14   (Thereupon, proceedings were concluded at 6:50 p.m.)

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## C E R T I F I C A T E

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STATE OF FLORIDA)

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COUNTY OF DADE)

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I, DOREEN M. STRAUSS, do here by certify that  
the foregoing pages, numbered from 1 to including 136,  
represent a true and accurate transcription of the record  
of the proceedings in the above-mentioned meeting.

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10

WITNESS my hand in the City of Miami this 9th  
day of November, 2018.

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Doreen M. Strauss, RMR

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