

MEETING
OF THE
CITY OF CORAL GABLES
HISTORIC PRESERVATION BOARD

405 Biltmore Way
Coral Gables, Florida
December 20, 2019

PARTICIPANTS:

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

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

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

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

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

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

1 applications under consideration this afternoon.

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

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

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

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

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

7 Are there any changes or corrections?

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

10 MR. MENENDEZ: I move.

11 CHAIRMAN TORRE: Is there a second?

12 MR. EHRENHAFT: Second.

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

15 (ALL): Aye.

16 CHAIRMAN TORRE: Any against?

17 Thank you.

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

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

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

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

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

15 Okay. Are there any deferrals today?

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

21 CHAIRMAN TORRE: Thank you very much.

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

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

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

5 MR. DIAZ: Sorry.

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

9 MR. DIAZ: Yes, I do.

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

15 Is there anybody -- who else is --

16 MS. SPAIN: And also John Fullerton.

17 CHAIRMAN TORRE: And John Fullerton.

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

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

23 Make a motion for it.

24 MR. RODRIGUEZ: So moved.

25 CHAIRMAN TORRE: Is there a second?

1 MR. MENENDEZ: Second.

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

4 (ALL:) Aye.

5 THE COURT: All those against?

6 Thank you.

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

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

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

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

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

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

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

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

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

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

1 appreciative of that.

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

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

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

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

1 the South Florida environment.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1 built out.

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

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

25 It was designed according to Architectural

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

25 So comparatively a few changes to the

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

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

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

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

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

1 whose primary designer was architect Howard
2 Fiedler.

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

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

9 And the owner is in the audience.

10 Sorry about that --

11 CHAIRMAN TORRE: A question --

12 MS. KAUTZ: -- sure.

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

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

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

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

22 CHAIRMAN TORRE: Okay.

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

24 MR. BOSWEL: 2000.

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

1 Elizabeth.

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

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

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

16 MS. KAUTZ: Yeah.

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

19 MS. KAUTZ: Yes.

20 I will address that.

21 So you read it.

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

1 Any comments from the board?

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

3 Get this going. Come on, Robert.

4 MR. PARSLEY: I like it.

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

6 MR. MENENDEZ: Excellent.

7 MS. KAUTZ: Thanks.

8 MR. MENENDEZ: I move to accept.

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

11 MR. PARSLEY: Second.

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

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

16 CHAIRMAN TORRE: Jessie, you can read roll.

17 THE CLERK: Mr. Ehrenhaft?

18 MR. EHRENHAFT: Yes.

19 THE CLERK: Mr. Silva?

20 MR. SILVA: Yes.

21 THE CLERK: Mr. Parsley?

22 MR. PARSLEY: Yes.

23 THE CLERK: Mr. Rodriguez?

24 MR. RODRIGUEZ: Yes.

25 THE CLERK: Ms. Thomson?

1 MS. THOMSON: Yes.

2 THE CLERK: Mr. Menendez?

3 MR. MENENDEZ: Yes.

4 THE CLERK: Mr. Torre?

5 CHAIRMAN TORRE: Yes.

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

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

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

22 MS. KAUTZ: Thank you.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1 a bathroom and the balcony.

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

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

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

14 Excuse me my pronunciation. I did the best.

15 MS. KAUTZ: Do you have any questions?

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

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

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

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

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

6 MS. KAUTZ: Uh-huh.

7 MS. THOMSON: Okay.

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

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

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

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

22 MS. KAUTZ: Sure.

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

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

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

5 MS. KAUTZ: Where are you looking?

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

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

15 There we go. Got it.

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

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

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

1 provided in the permit set.

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

10 Okay. So they should be the same.

11 MR. DIAS: It's the same.

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

16 MR. DIAS: Those are lights.

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

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

22 MS. KAUTZ: Sure.

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

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

6 MS. KAUTZ: I think --

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

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

20 MR. EHRENHAFT: Okay.

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

25 Does that make sense?

1 MR. EHRENHAFT: Yes.

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

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

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

13 MS. KAUTZ: Yes.

14 MR. EHRENHAFT: Administratively.

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

17 MR. EHRENHAFT: Okay.

18 CHAIRMAN TORRE: Is Callum --

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

22 CHAIRMAN TORRE: More questions?

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

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

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

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

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

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

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

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

18 MR. SILVA: (Nods.)

19 MS. KAUTZ: Okay.

20 MR. MENENDEZ: I second.

21 CHAIRMAN TORRE: Great. Any further
22 discussion?

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

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

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

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

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

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

13 THE CLERK: Mr. Rodriguez?

14 MR. RODRIGUEZ: Yes.

15 THE CLERK: Ms. Thomson?

16 MS. THOMSON: Yes.

17 THE CLERK: Mr. Ehrenhaft?

18 MR. EHRENHAFT: Yes.

19 THE CLERK: Mr. Silva?

20 MR. SILVA: Yes.

21 THE CLERK: Mr. Parsley?

22 MR. PARSLEY: Yes.

23 THE CLERK: Mr. Menendez?

24 MR. MENENDEZ: Yes.

25 THE CLERK: Mr. Torre?

1 CHAIRMAN TORRE: Yes.

2 Thank you very much.

3 MS. SPAIN: So that's it.

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

6 MS. SPAIN: Uh-oh.

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

11 MS. SPAIN: No.

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

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

1 Greenway comes down --

2 MS. SPAIN: On the --

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

6 MS. SPAIN: On the east corner?

7 MS. KAUTZ: Two-story colonial.

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

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

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

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

23 MS. SPAIN: Shallow?

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

1 MS. KAUTZ: For the double?

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

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

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

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

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

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

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

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

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

21 MS. SPAIN: Oh, yeah.

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

24 CHAIRMAN TORRE: Exactly, but --

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

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

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

7 I couldn't get in the house.

8 MS. SPAIN: Well, thank goodness.

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

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

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

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

25 CHAIRMAN TORRE: And they can do that in the

1 middle?

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

4 CHAIRMAN TORRE: I have not ever seen that.

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

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

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

17 CHAIRMAN TORRE: Yes.

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

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

22 MS. SPAIN: That was a mistake.

23 CHAIRMAN TORRE: Is it really?

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

25 CHAIRMAN TORRE: They're both installed, and

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

4 MS. KAUTZ: They have three.

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

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

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

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

14 Yeah, we're having discussions with them.

15 CHAIRMAN TORRE: Are you really?

16 MS. SPAIN: Yes.

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

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

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

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

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

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

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

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

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

25 MS. THOMSON: Yeah.

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

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

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

7 MS. THOMSON: Okay.

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

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

11 MR. PARSLEY: Move to adjourn.

12 MR. RODRIGUEZ: Second it.

13 CHAIRMAN TORRE: All those in favor?

14 (ALL:) Aye.

15 MS. KAUTZ: See you next year.

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

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