

MEETING OF THE
CITY OF CORAL GABLES
HISTORIC PRESERVATION BOARD

405 Biltmore Way
Coral Gables, Florida
April 18, 2019

PARTICIPANTS:

ALEJANDRO SILVA, Chairperson
ROBERT PARSLEY, Board Member
ALBERT MENENDEZ, Board Member
BRUCE EHRENHAFT, Board Member
ALICIA BACHE-WIIG, Board Member
RAUL RODRIGUEZ, Board Member
JOHN FULLERTON, Board Member
JANICE THOMPSON, Board Member

DONA SPAIN, Historic Preservation Officer
KARA KAUTZ, Asst. Historic Preservation Officer
ELIZABETH GUIN, Asst. Historic Preservation Officer
GUSTAVO CEBALLOS, City Attorney

1 MR. CHAIRMAN: Welcome to the regularly
2 scheduled meeting of the City of Coral Gables
3 Historic Preservation Board. We are residents of
4 Coral Gables and are charged with the preservation
5 and protection of historic or architecturally
6 worthy buildings, structures, sites, neighborhoods
7 and artifacts which impart a distinct historical
8 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 five affirmative votes are necessary for the
15 adoption of any motion.

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

1 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 any city board or committee and this
18 includes quasi-judicial, advisory board, trust,
19 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 City of Coral Gables
24 Historic Preservation Board meeting of February
25 21st, 2019 to order. The time is 4:05.

1 Today present are Mr. Alejandro Silva, Ms.
2 Alicia G. Bach-Wiig, Mr. Albert Menendez, Mr. Raul
3 Rodriguez, Mr. John Fullerton, Mr. Bruce Ehrenhaft, Mr.
4 Parsley, that's
 it.

5 The notice regarding ex parte communication
6 says please be advised that this board is a
7 quasi-judicial board and that the items on the
8 agenda are quasi-judicial in nature, which requires
9 board members to disclose all ex parte
10 communications.

11 An ex parte communication is defined as any
12 contact, communication, conversation,
13 correspondence, memorandum or other written or
14 verbal communication that takes place outside a
15 public hearing between a member of the public and a
16 member of the quasi-judicial board regarding
17 matters to be heard by the quasi-judicial board.

18 If anyone has made any contact with a board
19 member, when the issue comes before the Board the
20 member must state on the record the existence of
21 the ex parte communication, the party who
22 originated the communication, and whether the
23 communication will affect the Board member's
24 ability to impartially consider the evidence to be
25 presented regarding the matter.

1 And does anyone on this board have a
2 communication to disclose at this time?

3 Okay. Looking for deferrals today?

4 MS. SPAIN: No, sir.

5 MR. CHAIRMAN: No deferrals.

6 Okay. So the next one, swearing in, and
7 anyone in the audience who will be testifying
8 today, please rise and you'll be sworn in.

9 THE CLERK: Please raise your right hand.

10 Do you swear to tell the whole truth and
11 nothing but the truth?

12 (ALL): Yes.

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2 Okay, moving on to the first item. This is
3 case file LHD 2019-001 and COA (SP) 2019-002.
4 Consideration of the local historic designation of
5 the property at 1210 Sevilla Avenue, legally
6 described as Lot 12, Block 8, Coral Gables Country
7 club Section Part One, according to the Plat
8 thereof, as recorded in Plat Book 8, at Page 108 of
9 the Public records of Miami-Dade County, Florida.
10 The applicant is also requesting the issuance of an
11 Accelerated Special Certificate of Appropriateness
12 and design approval for additions and alterations
13 to the residence and detached auxiliary structure
14 and sitework. For the record, Ms. Bache-Wiig, has
15 joined the meeting.

16 MS. KAUTZ: I need to give credit to Elizabeth
17 who wrote this report, so I'm representing it on
18 her behalf. This is the property in the 1940's.
19 As you can see, we'll discuss later on, the front
20 porch is altered at this point. It was an early
21 alteration to the property. Located in Country
22 Club Section One, north of the Baltimore Hotel,
23 east of Saint Teresa's Church and west of the
24 Desoto Fountain. This application came
25 recommendation from the Board of Architects based

1 on alterations being proposed by the residents.
2 Applied for significant determination in December
3 2018. We issued a letter saying the property was
4 significant and bringing the designation to you all
5 today. There are also, requesting Coral Gables
6 Cottage designation at the same time.

7 So Article 3, Section 3-1103 of the Coral
8 Gables Zoning Code--Criteria for designation of
9 historic landmarks or historic districts--states
10 that to qualify for designations as a local
11 historic landmark individual properties must have
12 significant character, interest, or value as part
13 of the historical, cultural, archaeological,
14 aesthetic, or architectural heritage of the City,
15 state or nation. For designation, the property
16 must meets one of the criteria. This property,
17 based on 3 significance of criteria, which is under
18 the heading: Exemplifies the historical, cultural,
19 political, economic or social trends of the
20 community. And also under Architectural
21 significance; portrays the environment in an era of
22 history characterized by one or more distinctive
23 architectural styles, and it also embodies those
24 distinguishing characteristics of an architectural
25 style or period or method of construction.

1 As I mentioned, there are also designations as
2 a Coral Gables Cottage. To qualify, the property
3 must be one story in height, be zoned single family
4 residential, have a frontage of 65 feet or less,
5 include a single-family dwelling prior to 1940,
6 include a dwelling of twelve identifying features,
7 and we'll discuss those later on, and must also be
8 designated as a local historical landmark.

9 So, 1210 Sevilla Avenue was permitted in 1925
10 prior to the incorporation of the City, is a 1595.
11 The architect for the property was Leo Weisfeld.

12 Coral Gables' developmental history is divided
13 broadly into three major historical periods. The
14 initial planning and development/Florida Land Boom
15 (Prior to the Hurricane of 1926). The aftermath
16 of the 1926 Hurrrican/Great Depression and New
17 Deal/Wartime Activity (1927-1944) and the
18 Post-World War II and Modern periods (1945-1963).

19 This property was designed and built during
20 the City's Boom years and is indicative of the type
21 of architecture that was the founding premise of
22 Coral Gables during this period.

23 So, when the Gables was being planned, Founder
24 George Merrick had very specific ideas about how
25 the City should look and feel. His vision was for

1 a cohesively-designed Mediterranean-inspired city.
2 He felt that this type of architecture harmonized
3 best with South Florida's climate and lifestyle.
4 Towards this, during the City's initial period
5 development, buildings often had a combination of
6 elements commonly used in Spanish, Moorish, and
7 Italian architecture. The combination became known
8 as the Mediterranean Revival. Merrick dedicated
9 numerous portions of Coral Gables to lots and homes
10 that could be affordable by the middle class.
11 Affordable homes for the middle class. He had his
12 architects design finely detailed Mediterranean
13 Revival style homes on smaller lots on a smaller
14 scale. He demonstrated that these homes would
15 still have the quality of construction as larger
16 houses found throughout the City. These smaller
17 homes would later be classified as Coral Gables
18 Cottages.

19 And again, built in 1925, prior to the
20 incorporation of the City, this home is an example
21 of one of those more modest residences. In
22 December of 1923, the Country Club Section One was
23 platted in the area bounded by Red Road, Sevilla
24 Avenue, Granada Boulevard and Anastasia Avenue. In
25 1924, George Merrick announced his partnership with

1 John McEntee Bowman for the \$10 million project
2 that would include a 400-room hotel and a country
3 club, a service building and championship golf
4 course, polo fields, tennis courts and an enormous
5 swimming pool. This complex was to be built along
6 the southern section of the Country Club Section
7 One. You can see where all of the boulevards and
8 streets were designed to where the Biltmore Hotel
9 is.

10 As the aerial photograph, there were only a
11 few homes built in the 1920's in this section. Due
12 to the hurricane and downturn in the economy
13 thereafter. You can see large spots of land not
14 built upon, but the Biltmore down below in the
15 bottom of the screen. The Post-War prosperity that
16 followed the lean years created an optimism which
17 resigned throughout the 1950's, resulting in an
18 unprecedented building boom. The City followed
19 national trends in terms of numbers and style, and
20 you can see by the late 1940's, this area was
21 getting to be fully built out. The area which
22 single family neighborhood, and is now with the
23 exception of a few lots, completely built out. The
24 architect for 1210, was the Leon Weisfeld, were
25 both based in Chicago. In October 1925, permits

1 for this property on Sevilla, as well as the
2 adjacent homes at 2802 and 2806 Columbus. 2802 is
3 on the right of this slide, the historic landmark
4 is in 2001. 2806 is on the bottom left. So this
5 team was responsible for building out the southeast
6 corner of Sevilla Avenue and Columbus Boulevard.
7 He lived in the home with his wife in the home at
8 1210 Sevilla for a few years, however, Weisfeld
9 worked together and as was the case for many
10 architects and builders, were not in Florida, it is
11 likely the hurricane kind of soured their taste for
12 developing down here and returned and had
13 successful careers in Chicago. So the
14 single-family residence at 1210 sits on an interior
15 50' x 120' lot on the south side of Sevilla Avenue.
16 The front facade faces onto Sevilla Avenue. The
17 southwest corner of the lot is a north-facing
18 detached garage, and was originally designed with
19 the servants' quarters at the rear. The one-story
20 residence is built over a crawl-space and is
21 rectilinear in plan. The home was originally
22 permitted as a two-bedroom, one bath home with a
23 sleeping porch at its southeast corner, a screened
24 porch at the northeast and a porte-cochere along
25 its west facade. Looking at the historic

1 photographs, which are in your package, the
2 existing home, it is clear the has been maintained.
3 The home retained its massing and the majority of
4 its character-defining features and there have been
5 no additions to the home. Alterations to note:
6 You can see throughout this series on the screen,
7 the enclosing of the front screen porch area, as
8 noted earlier, done quite earlier on. The
9 enclosing porte-cochere for a garage, conversion of
10 the detached garage as a living space, reduction
11 and infilling of windows on some of the secondary
12 facades. The addition on the west and the rear of
13 the facades, modification of the front stoop and
14 the rear stoop, as well as interior alterations.

15 So, in order to become a Coral Gables Cottage,
16 the property has to have 12, 18 different features
17 as a choice selection. This one meets 11 of them.
18 Those being stucco finish, combination of roof
19 type, projecting bay on front elevation, decorative
20 and/or predominant chimney, masonry arches on front
21 elevation, decorative wing walls, barrel tile roof,
22 varied height between projecting and recessed
23 portions of the front elevation, vents grouped as
24 decorative accents, varied height between
25 projecting and recessed portions of the front

1 elevation, vents grouped as decorative accents,
2 cast ornament applied to front elevation, vents
3 grouped as decorative accents, cast ornament
4 applied to front elevation, being returned to an
5 open car porte -- cochere.

6 So once that is done, it will meet the twelve.

7 There are different features that I mentioned,
8 this is the front, north facing facade, the right
9 is the front entry, the side entrance, and enclosed
10 porch here on the right, it does have garage doors
11 and the ring walls and barrel tile, they are all on
12 display here. This is sort of the east side of the
13 front facade, rafter tails, cast detail of the
14 front facade.

15 I will note that it is extremely hard to get
16 photos of the two side elevations of this house,
17 due to vegetation and proximity to the side
18 property lines.

19 This is the porte-cochere, going top row, left
20 to right, this is the exterior on the west side of
21 the house, and towards the back of the west side,
22 you can see where the existing sills are, so we
23 know where it has been infilled. The third picture
24 is the rear of the porte-cochere, facing south.
25 Interior shot showing the windows, you see on the

1 far left, and then the bottom row are interior and
2 so we wanted you to note that the steps that went
3 up to French doors into the porte-cochere still
4 remain and the outlines of the door and window are
5 still visible in the wall.

6 And this is the side the facade, the two on
7 the left are the west facade. Middle picture, you
8 can see where the window, original window was
9 changed into sliding glass doors. The decorative
10 vents on the left picture are visible, too, still,
11 then the right picture is the east facade, which is
12 impossible to photograph.

13 This is the south facade, looking east to
14 west. The sliding glassed doors replaced and
15 previous windows, where you see the sills, the
16 original opening, as is the door location. Again,
17 this is detached from rear to east side to the
18 front, which is the north side.

19 So, you can see there have been a few
20 character-defining changes, features. We find with
21 the alteration, putting the porte-cochere back, it
22 will qualify as a Coral Gables Cottage.

23 Permitted in 1925, the single-family
24 residence, is an example of the, style, reading,
25 permitted in 1925, the opportunities for residence

1 in various income levels, modest in size,
2 structures, that shaped the new city in the early
3 1920s.

4 You all need to vote on the designation
5 portion first.

6 MR. MENENDEZ: Is there anyone in the audience
7 who wants to speak for or against this item? You
8 don't have to. Seeing no one, I will close the
9 public hearing. Open to the Board's comments, or
10 questions, this is only a designation at this
11 point.

12 MS. BACHE-WIIG: I think this clearly meets
13 the criteria for designation, so I would be in
14 support. I would like to make a motion, then,
15 please.

16 I would like to make a motion to approve.

17 MS. THOMPSON: I move.

18 MS. BACHE-WIIG: Thank you.

19 I move to approve the designation before us
20 for 2010 Sevilla Avenue. Thank you.

21 MR. MENENDEZ: I second.

22 MR. SILVA: I have a motion and a second. Can
23 you call the roll, please?

24 MS. THOMPSON: Yes.

25 MR. FULLERTON: Yes.

1 MR. MENENDEZ: Yes.

2 MS. BACHE-WIIG: Yes.

3 MR. PARSLEY: Yes.

4 MR. EHRENHAFT: Yes.

5 MR. RODRIGUEZ: Yes.

6 MR. SILVA: Yes. Thank you. We are now
7 designated.

8 MS. KAUTZ: Moving on.

9 MR. EHRENHAFT: Can we separately state for
10 the designation as A cottage in addition to --

11 MS. KAUTZ: No, we handle that
12 administratively and that will happen after
13 everything is done.

14 This is consideration of an appropriateness
15 for decisions and residence and detached auxiliary
16 structure and sitework. Again, the Coral Gables
17 designation, will be returning the -- we have
18 initial pre-approval, final page of the report.

19 I'm the designer of the for this property. On
20 the left side, you can see the existing site plan,
21 where we have two structures, and to the right, you
22 can see, we are just adding a small addition to
23 connect the interior spaces, between these two
24 structures. And as stone there, we are just adding
25 this small body and taking out the enclosure of the

1 existing garage to turn it to a porte-cochere or
2 carport, as it was originally. Here is our floor
3 plan. The green area is the small addition, that
4 was a family room. Then the yellow one is a deck,
5 a wood deck, with a pergola, which is shown in
6 there, and a small swimming pool, that is blue.
7 These are elevations that as you can see, we are
8 doing almost nothing to the main structure. We are
9 just making some small changes. This is the front
10 elevation, from the north elevation from the
11 street. And this is the rear elevation, the south
12 elevation, where you can see our pergola and
13 proposed deck. The west elevation where that shows
14 the new porte-cochere, will be according to the
15 original plans of the house. Then our small
16 addition. I don't know if I can -- the addition,
17 is the one that has the square window in the middle
18 of the house, and it is very appropriate to scale
19 the dimensions of the structure.

20 Then the west elevation that shows all of the
21 proposed deck and pergola, it is the only location
22 on this view, and the small addition in-between the
23 two existing structures. This is our view of the
24 front of the house where the porte-cochere, it is
25 almost the same existing, but improve it, with the

1 Chicago bricks and pavers, with the design of
2 different patterns of pavers. And that is it. It
3 is very, very small alterations on the house.

4 MR. SILVA: Thank you.

5 Kara, do you want to take us through -- to
6 clarify, we are not looking at the pergola or the
7 pool as far as?

8 MS. KAUTZ: You are. It will come back after
9 it is flushed out and designed. If there's an
10 issue with any of it, say so, if not, once the
11 design of the pool comes in, sometimes that stuff
12 gets changed. It is probably going to be easier to
13 look at your drawings in your packet, before and
14 after, then looking at the screen.

15 MR. SILVA: Point us to the right drawings, so
16 we can be on the same page.

17 MS. KAUTZ: So, for the first two, we
18 designated the house as is, and don't make them do
19 anything. There are suggestions to remove the tile
20 coping on the front parapet. Page A3. Front
21 elevations. So along, it is actually not shown in
22 this rendering, it is along the top, the upper
23 parapet, there's a coping that exists there now.
24 It exists now, but it is not an original feature.
25 The suggestion is to remove it. Then the second

1 one, since the former front porch is going to be
2 utilized as a foyer, not a room, that the owner
3 consider reinstating it as seen in the 1940's
4 photograph all of the way to floor. Rather than
5 leaving them as higher windows, it is a suggestion.

6 THE DESIGNER: We couldn't do this because the
7 house is a very small house, very small space. It
8 would make these windows, you will lose space, in
9 the foyer of the house, we couldn't do it.

10 MS. KAUTZ: They are not conditions, it is
11 just a suggestion. Our conditions for approval
12 would be to, if you look at A1, the site plan? The
13 driveway is getting widened and angled, sort of
14 both sides into the front stoop, even though it is
15 a side-entry stoop, not a front-entry stoop, so we
16 want the driveway to remain just a straight-on
17 normal driveway that would go with a house of this
18 size and not add that much paving to what is
19 already a small side yard. On the west --

20 MR. PARSLEY: You would not change the way the
21 steps were into the entry area?

22 MS. KAUTZ: Well, the steps are a side entry.
23 There's a wind wall on the front, so that little
24 sort of extension, goes to a wind wall, which
25 doesn't make sense.

1 MR. PARSLEY: I agree.

2 MS. KAUTZ: On the west facade, which is on
3 sheet A4. The sliding glass doors that are being
4 removed, there is a tree --

5 THE DESIGNER: There are two windows but one
6 of them is --

7 MS. KAUTZ: Right, the new one is the square
8 window, which is fine. It is a different base and
9 size. The other one was proposed to go to the
10 floor, we are asking them to put back the size of
11 the original opening, which is already done.

12 MR. PARSLEY: Excellent. Thank you.

13 MS. KAUTZ: On the rear facade, which is A3,
14 to remain keeping with the nature of the cottage,
15 leading out from the kitchen, should be reduced,
16 perhaps to a pair of French doors. It just seems
17 as if they are awfully wide for a cottage, to have
18 that much door and glass. Maybe it is a pair of
19 French doors with side lights, would be more in
20 keeping with the time period of the house. On that
21 same page, the front window, on the front stoop,
22 which is I think, the muntin configurations which
23 was originally there.

24 MR. PARSLEY: You are good. Done.

25 MS. KAUTZ: On the east facade, which is left

1 elevations. Single-hung windows that are being
2 proposed in the existing openings on A5, it is the
3 two on the right-hand side. The muntins should be
4 removed, the original house didn't have them on
5 those windows. We are asking for the muntins to be
6 eliminated.

7 Let's see. Throughout where they are removing
8 vents, we are asking for an infill to be put a
9 small recess, this applies to the back door on the
10 rear facade, the openings on the east and west side
11 of the attached garage. It is already there. Yes,
12 yup, you left the sills, excellent.

13 The new window openings should be
14 distinguished from the original openings, having no
15 sills or slightly different sills, which you took
16 care of already, also.

17 Window and door muntins should be profile. We
18 will review the sharp grind to the front door, the
19 staff will take care of that.

20 All of the existing sills should be drawn on
21 the plans and elevations marked as to remain.

22 Same with the wind walls and a couple of the
23 existing first proposed drawings, the winds walls
24 disappeared, even though they are shown here, they
25 don't show on the elevations.

1 The original chimney stack, exterior steps and
2 porch are to remain. The steps are noted on the
3 plans to remain, but not drawn.

4 Wind walls, the same thing. A separate COA is
5 required for the pool deck and pergola and the
6 deck. That is it.

7 MR. SILVA: Thank you. So by my count here,
8 you are in agreement with all of them, with the
9 exception of suggestion No. 2?

10 THE DESIGNER: Yes.

11 MR. SILVA: Which was a suggestion?

12 MS. KAUTZ: Correct.

13 MR. SILVA: Condition No. 3, you take
14 exception to --

15 THE DESIGNER: The driveway.

16 MR. SILVA: The kitchen doors?

17 MS. KAUTZ: Yes. Do you have a problem making
18 it a pair of French doors and side lights?

19 THE DESIGNER: The thing is, you see the
20 living area, the dining and kitchen, is one single
21 space. We are interested in to get light on this
22 place, and the open view. When you enter the
23 house, you will see all of the way to the garden.
24 So that is why we would like to keep this, in spite
25 of instead of the French doors.

1 MS. THOMPSON: I'm not understanding.

2 MR. RODRIGUEZ: He wants to keep the windows
3 like this, she's suggesting double doors.

4 MS. KAUTZ: We can achieve the same width, I
5 think, with a center double doors and side lights,
6 as opposed to having a pair of French doors that
7 are off centered? Does that make sense? You will
8 get the same opening. It is just the doors will be
9 here with glass on both sides.

10 THE DESIGNER: Okay.

11 MR. SILVA: Triple configuration is foreign to
12 the typography. Keeping the same opening, but the
13 idea is to have double doors?

14 MR. MENENDEZ: Double doors centered with side
15 lights on either side.

16 THE DESIGNER: Okay, good.

17 MR. SILVA: Item 1, you are in disagreement
18 with, the driveway?

19 THE DESIGNER: It is a partial disagreement,
20 because we originally made some changes. It is
21 different here than the one that you have. We did
22 it a little bit (indicating).

23 MS. KAUTZ: Yes.

24 I don't understand this, though (indicating).

25 THE DESIGNER: This thing is because we have

1 two steps here and we want the people to be able
2 to --

3 MS. KAUTZ: There's a wind wall here in the of
4 your step, so that is why we decided to bring it
5 out.

6 THE DESIGNER: Look at this (indicating).
7 There's a rendering that is better to look at,
8 maybe, to see. It is just a small space for the
9 people to get down.

10 MR. SILVA: Kara is suggesting to eliminate it
11 completely, but at the very least, eliminate it to
12 the front of that wind wall.

13 MS. KAUTZ: I would try to keep, at that
14 continuation of the step that goes in front of the
15 wind wall, the wind wall should be like a retainer,
16 and the step should guide into it, so it acts as a
17 retainer. Does that make sense? Like you can go
18 into the side with it, whatever that is. It should
19 define that space, not go in front of it.

20 MR. PARSLEY: The 45 degree angle doesn't
21 relate to anything else on the site. It is okay to
22 jock it, have a niche to identify the front, but I
23 would do it with a 90-degree space, not an angular
24 space like that.

25 MS. KAUTZ: Are you okay with that?

1 THE DESIGNER: Yes.

2 MR. EHRENHAFT: Are you suggesting the
3 right-hand quadrant of the driveway be brought in?

4 MS. KAUTZ: Yes.

5 MR. EHRENHAFT: There's a supporting wall at
6 the right front.

7 MS. KAUTZ: If you look at the plan that was
8 given to you versus -- can you go back to the site
9 plan? They changed the site plan on here, it is
10 pushed back over.

11 MR. EHRENHAFT: Okay, I see. This is
12 different.

13 MR. PARSLEY: You extended the right side, is
14 what he's asking. So keep it ten feet, when you
15 get nearer to the front porch, then enlarge it, so
16 you have two sides to enter into that porch area
17 with the driveway. Ten feet is narrow. A car is
18 eight feet. You would have to walk onto the grass
19 as you get out.

20 THE DESIGNER: If you see on this picture, you
21 see on the right side, the approach, it doesn't
22 match the existing driveway.

23 MS. KAUTZ: It is true. It doesn't line up in
24 the survey, to change the approach, would be a
25 nightmare. So he's trying to adjust internally.

1 THE DESIGNER: That is why they are moving to
2 the right.

3 MS. THOMPSON: And presently, the driveway
4 finish -- I walked around that property, I walked
5 around the block, and the driveway finish looks
6 like flat concrete painted?

7 THE DESIGNER: Yes, now.

8 MS. THOMPSON: You are changing it to brick
9 pavers?

10 THE DESIGNER: Yes, we are going to put
11 pavers.

12 MS. THOMPSON: Okay.

13 MS. KAUTZ: With the site plan they have shown
14 here with the modification to the angle to the
15 entry, I'm okay with the driveway.

16 MR. SILVA: I have a question on the front
17 porch windows. Typically, when we see those, we
18 don't put in the muntins, since we are not bringing
19 back the original opening.

20 MS. KAUTZ: I know. We talked about that. We
21 ended up being okay with the muntins, only because
22 they are not -- it is a different configuration.
23 As long as the one that is underneath the awning
24 now, as much as what was originally there, we are
25 okay. We had the same discussion.

1 MS. THOMPSON: Are we discussing yet? I don't
2 want to miss the discussion. I walked all over
3 this property.

4 The problem that you all had with the three
5 doors in the back, the three doors and the two
6 doors, is that specifically a historic thing?

7 MS. KAUTZ: Yes.

8 MS. THOMPSON: Because form following
9 function, I think that the three doors at that
10 point are fine. I think they make sense, because
11 it opens up the kitchen to that beautiful patio.

12 MS. KAUTZ: You can have your opinion, that is
13 fine. From our point of view, like where the
14 sliding glass doors are, we let people put French
15 doors in before, you saw the last meeting. But the
16 three equal-sized openings is not something that
17 they would have had in the 1920's. That is why we
18 said, you can get the same opening, if you do a
19 pair of French doors with side lights, which is a
20 much more manageable feeling for this house. You
21 get the same go effect.

22 MS. THOMPSON: Okay.

23 MR. MENENDEZ: It is not part of the original
24 typology.

25 MR. PARSLEY: The back patio, I hate the

1 railings that you have. I don't think the railings
2 are doing anything but chopping up an already-small
3 space. If there's a way to do continuous steps, if
4 you look at page 3A, if those were continuous steps
5 along the back, instead of a railing, then you are
6 not, as you are looking from the kitchen, the two
7 doors/three doors centered, you would have a
8 railing come down the steps, so you choose, but you
9 don't have the barrier in front of you. And the
10 other thing, I would look at the proportions of
11 that space the pagoda looks small. I don't know if
12 you are using it as a dining area or sitting area,
13 if ten-by-ten, it is a little small to lay out the
14 furniture. Then the walkway, that goes all of the
15 way across, at ten feet, too big for a walkway, so
16 only a walkway, you can go to eight feet there and
17 take a bigger pagoda.

18 I would have continuous steps and get rid of
19 the railings.

20 MS. KAUTZ: Along the south side of that deck,
21 do continuing steps on the back of the deck, along
22 the whole back of the deck, so you don't have a
23 railing?

24 THE DESIGNER: Okay.

25 MR. FULLERTON: Take the pergola all of the

1 way back to the window wall.

2 MR. SILVA: The way I'm reading the survey and
3 familiar plan, you are not required, probably makes
4 sense.

5 MR. PARSLEY: You can do some drop-off, but
6 not having the railing that does that to your view.

7 MS. KAUTZ: Good suggestion.

8 MR. SILVA: I think your suggestion is a good
9 one.

10 MR. PARSLEY: I would lay out furniture, and
11 then have the space work to the furniture. You
12 can't do too much with it, but I don't think you
13 did the best that you could with it right now.

14 THE DESIGNER: Thank you.

15 MS. THOMPSON: The new master bedroom that is
16 taking over the -- that back house cottage part,
17 I'm just curious, you have like two closets where
18 the old master bedroom had a big walk-in closet.
19 Usually master bedrooms have walk-in closets. I
20 question this, because it seemed odd to me, with
21 the layout of the house, that the master bedroom
22 would have those closets.

23 THE DESIGNER: The master bedroom in the small
24 structure?

25 MS. THOMPSON: I am curious as to why you did

1 that.

2 THE DESIGNER: It is a matter of the location
3 of the furniture. My idea was to put a bed in
4 front of the door and the door in the center line
5 of the area. We have some trees there, and we can
6 take in a walk-in closet, we needed the space.

7 MS. KAUTZ: Typically, we don't design
8 interiors.

9 It is not typically something that the
10 Board -- unless it is something that horribly
11 affects the exterior.

12 MS. THOMPSON: We also talk about it. We
13 always talk about it.

14 THE DESIGNER: It would take more space.

15 MS. THOMPSON: Okay.

16 It was just a curiosity of mine, because when
17 I walked the property, there's a lock box on the
18 gate that is going back to the cottage, and
19 usually, lock boxes indicate that you go in and
20 out, and someone has the code to go in and out.
21 That screamed rental space to me, and this is a
22 LLC, the owners, so it was just kind of like
23 disconcerting to me, and when I saw the closets for
24 the master bedroom, that didn't make any sense to
25 me at all, so that is why I questioned it. I'm not

1 trying to redesign the space, even though I
2 probably could.

3 MR. PARSLEY: One more comment about the
4 proposed front facade, 3A2, we look through the
5 carport, there's a little square window. Somehow,
6 it doesn't quite line up with the center line of
7 that opening. When I look on the plan view, it
8 looks like it is trying to. I was wondering, is
9 that just a graphic thing, because you got that
10 fountain?

11 MS. KAUTZ: Oh, yes. That is going to both

12 MR. PARSLEY: The other little thing, maybe it
13 is a way to solve it, is we design it from the
14 interior looking out from the family room, where
15 the window is, so if there's a little extension of
16 the existing wall in the kitchen, because as you
17 are walking from the kitchen to the family room, on
18 one side, you have this little niche, where it says
19 '2.0,' is that a change? That X there, where the
20 change is?

21 THE DESIGNER: Yes. Well, this is a matter of
22 the structure. We needed to consult with a
23 structural engineer nearby, because I don't know it
24 will be necessary to reinforce this column or
25 corner, so this is a provision that will lead to

1 build something in this.

2 MR. PARSLEY: On the opposite side of the
3 opening, extend the wall six inches, eight inches,
4 then that helps the family room wall, that window
5 would be symmetrical from the inside to the
6 outside.

7 THE DESIGNER: It is a matter of a line.

8 MS. KAUTZ: It would be odd if it was slightly
9 off center from the carport, it would.

10 THE DESIGNER: This is a line that comes from
11 the street.

12 MS. KAUTZ: That needs to go slightly that
13 way, line up.

14 MR. SILVA: Any other comments from the Board?
15 Questions or comments?

16 Anyone from the public that wishes to speak
17 for or against this item?

18 Seeing none, I will close the public hearing
19 and open up for any possible motions or further
20 discussion.

21 MR. PARSLEY: I'll make a motion for approval
22 with staff suggestions, No. 1, included, and staff
23 recommendations 1-12, and in addition to removing
24 the 45 degree angle of the pedestrian walkway going
25 to the front porch, and centering the family room

1 window with the carport center line.

2 MR. FULLERTON: I second that.

3 MR. PARSLEY: I meant 1-14.

4 MR. SILVA: We have a motion and a second.

5 Did you get that? Okay, call the roll.

6 THE CLERK: Mr. Ehrenhaft?

7 MR. EHRENHAFT: Yes.

8 THE CLERK: Mr. Menendez?

9 MR. MENENDEZ: Yes.

10 THE CLERK: Mr. Parsley?

11 MR. PARSLEY: Yes.

12 THE CLERK: Ms. Bache-Wiig?

13 MS. BACHE-WIIG: Yes.

14 THE CLERK: Mr. Fullerton?

15 MR. FULLERTON: Yes.

16 THE CLERK: Mr. Rodriguez.

17 MR. RODRIGUEZ: Yes.

18 THE CLERK: Ms. Thompson?

19 MS. THOMPSON: Yes, and I think they can still

20 keep the three doors.

21 THE CLERK: Mr. Silva?

22 MR. SILVA: Yes.

23 Case file COA (SP) 2018-021: Application for

24 the Issuance of a Special Certificate of

25 Appropriateness for the property at 318 Viscaya

1 Avenue, a Local Historic Landmark, legally
2 described as lots 13, 14, and 15, Block 27, Coral
3 Gables Coconut Grove Section 1, according to the
4 Plat Book 14, in page 25 of the public records of
5 Miami-Dade County, Florida. The applicant is
6 requesting design approval for the reconstruction
7 of the historic residence with additions. This
8 item was continued from the Historic Preservation
9 Board meeting of February 21, 2019.

10 MS. SPAIN: In your package, you have the
11 original design that you all reviewed, and then you
12 also have the proposed design when the architect
13 was addressing your comments. We'll turn this over
14 to the architect.

15 MR. DEBOWSKY: Good afternoon. Nice to see
16 you all again. Stuart Debowsky, Debowsky Design
17 Group, here representing Dr. Nasio, my client. I'm
18 here to speak about the reconstruction of a
19 historic home that was removed about seven or eight
20 months ago, because of the state that it was in,
21 and most importantly, I'm here as a neighbor of
22 yours and a neighbor of this property to speak
23 about what our plans are to improve the property.

24 So, the site at this moment is empty. The
25 house that was built by Mr. Frank Woods was removed

1 last August. You can see the location. It is in
2 the neighborhood between Ponce and Le Jeune, just
3 north of Coral Gables High School. The original
4 home photograph from the designation report is the
5 upper photo. The state of the home, when we found
6 it, and when my client purchased it is below, you
7 can see some of the modifications of it happened
8 over the years. Most significantly, the removal of
9 the focal window in the front to a more simplified
10 form. Again, just to piggyback off of the last
11 presentation, it is of the same architectural
12 style. It is a cottage product that was popular at
13 the time and noted at the time.

14 This is the demolition of that structure. I
15 guess staff took these photos as it was coming down
16 this past August. It was done with permits, I
17 should point out. When my client purchased the
18 home, the central roof, flat roof portion was
19 completely demolished, and it had caved in before
20 he purchased it. I believe he purchased it with
21 the intent of removing the house just before it was
22 designated "Historic." When he came before the
23 City with a project prior to engaging our firm, the
24 home was then designated "Historic" by this board
25 for its significance to the architect and

1 consequently, the designation carries forward.

2 So this is the historic photo that you just
3 saw. It is obviously our inspiration for the
4 beginning of the project, in condition of us
5 removing the home from the site, was to rebuild
6 this portion. As you will see in a moment, our new
7 project conceives the front street elevations to be
8 identical. We have gone through measures to
9 document the home before it came down to make sure
10 that we are being true to the actual historic
11 structure; more so, than what was there most
12 recently.

13 A bit hard to see, but again very modest home,
14 two bedrooms, one bath. That is the home that was
15 originally constructed. Subsequent to that there
16 was a small addition made in the 1950's to the back
17 of the home, you will see in photos in a moment.

18 Original facade. This is from the City's
19 documents. Original side facade. (Indicating) and
20 the rear (indicating). Is opposite side where you
21 are looking into that carport that we are
22 rebuilding, you will see that in a moment, as well.

23 This is what the home looked like most
24 recently. Fairly benign from the street, unaware
25 of the construction happening behind that gable

1 there, so as you kind of come around the house, you
2 can see the condition that it was in. The jalousie
3 windows are not in the greatest shape. The fascia,
4 et cetera, the original front door. That beautiful
5 window in the front was replaced with this, brought
6 it to sill height and from I'm guessing the 1960's
7 or 1970's, at this point. The condition of the
8 side, the original front porch, more documentation
9 photos.

10 As you come around the house, you see the
11 carport, straight on. As we move towards the back
12 of the house, you can start to see the 1950's
13 addition that it was, the front portion. If you
14 sort of squint there, that is me standing in the
15 carport shooting in the living room, and you can
16 see daylight and trees there, that is the main body
17 of the house was essentially gone. The rear. And
18 this is the photo actually from the designation
19 report, the only person brave enough to go inside
20 to take the photo, that is what we have there.
21 That is what it looked like. (Indicating) So,
22 these are some architectural photos. I shared
23 these with you the last time that I was here. This
24 is a walking tour, two, three blocks in every
25 direction, to show what is in the context of the

1 neighborhood is. There are a few two-story homes,
2 there are a few of this era, some more contemporary
3 homes. I just took these for flavor, so it gives
4 us the neighborhood.

5 That brings us to our project. This Board had
6 a couple of concerns and I believe we addressed
7 them all; first one being to restore the driveway
8 approach to bring it straight into the carport.
9 Where the curb sits at the present, we modified
10 that since the last time we were together.

11 The other comment made was objection to the
12 three-car garage or the look of a three-car garage.
13 The solution we have to present you here, it
14 actually remains as a three-car garage, but with
15 two bays. The third bay close to the street, has a
16 residential look/feel. You will see that in a
17 moment. The floor plans, the large body, upper
18 left is the garage. The home has been rebuilt to
19 meet the historic look on the front. Carport
20 replaced in the same spot, the front room, foyer,
21 etcetera. The downstairs, it is meant to still be
22 a modest home, roughly 3200 square feet. Hall bath
23 downstairs. My client is aging a bit, wanted to
24 make sure he had a bedroom/bathroom suite
25 downstairs, in case he decided not to use the

1 upstairs at some point.

2 We have a living room, dining room, kitchen
3 that face the back of the property, as well. As
4 you come upstairs, he has two young children, we
5 created bedrooms for them, and a master bedroom
6 suite.

7 So in the end, the house is a four bedroom,
8 three-and-a-half bath. Front elevation of the
9 house, you can see, the rebuilding of the historic,
10 with our two-story addition tucked behind it. As
11 we come to the side, this is probably the largest
12 difference you saw, the third garage bay, the door
13 is removed. It is just windows. Rear of the home,
14 the homeowner is a car enthusiast and wanted a lift
15 inside of the last garage bay. We think we have
16 done that in a clever way to hide that as a tall
17 one story off of the back and the windows are up
18 high and allows natural light to come in without
19 the bad guys knowing what, if anything is inside, I
20 guess. Rear kitchen and master bedroom face the
21 back. Then, this is the other side, small kitchen,
22 you see toward the front, left side of the screen,
23 the rebuilding of the historic portion.

24 A couple of color renderings, to share with
25 you, to give you a tour of the house to see how we

1 are rebuilding the structure from the street
2 elevation. Again, meant to be reminiscent of what
3 was there. Some slight modern differentiations,
4 things like rough stucco on the older home with a
5 smooth stucco to the rear. We compromised a few of
6 the sills to the rear, on the rear portion in the
7 center portion have been removed to differentiate.
8 We still try to go connect the new space with the
9 older architecture. This is the rear. And there's
10 also a suggestion for some privacy, the garage
11 portion, as well, to create that bay across the
12 front, as well. We did a quick little, from
13 before. This one is meant for context, I showed
14 this the last time. I should point out, by the
15 way, because the carport was added to the
16 calculations, the whole house had to get a little
17 smaller, to accommodate that. We are in
18 compliance, just a little smaller to make up for
19 the carport. I had this drawing in context, so you
20 can see how the house would sit on the street. And
21 this is just something that we did, as well, where
22 we superimposed our new project on top of the
23 historic photo, so you can see how it would sit.
24 We don't have the software to have this play, we
25 did an animation to have you walk it. I'll leave

1 it on a pretty shot, we can talk.

2 MR. SILVA: Thank you.

3 MR. Debowsky: Thank you.

4 MR. SILVA: Is there anyone from the public
5 who wants to speak for or against the site? Kara
6 or Donna, do you have a staff report on this?

7 MS. SPAIN: Typically, we don't do staff
8 reports. If it is something you have seen and
9 asked him to address certain issues.

10 MR. SILVA: Very good. So we will open up for
11 comments. I remember the last time, a lot of the
12 discussion centered on what happened and how it
13 happened. There was a lot of discussion about the
14 three-garage base, and they have done something to
15 address that. Let's open for discussion.

16 MR. FULLERTON: Question, one thing, on your
17 Elevation 2, I see it is the elevation with the
18 three garage doors. You have a rendering of that
19 page? Looks like the first bay, in which the
20 drawing I'm looking at, has a garage door on it,
21 and that one has two windows.

22 MS. SPAIN: We included and it is confusing,
23 we included the drawings from the floors.

24 MR. EHRENHAFT: So, the biggest change that I
25 see from the November drawings is that in

1 accomodation to the discussions that we had, then
2 the bottom of the facade on the right is no longer
3 a garage door, but windows. I note that the on
4 A21, the center bay, which is now the second garage
5 door on the right is labeled "garage." You are,
6 although you are giving the facade with windows,
7 that space on the on the right where you removed
8 the garage door is labeled "utility."

9 MR. DEBOWSKY: Correct.

10 MR. EHRENHAFT: The third bay on the left, has
11 no label as to function, but clearly, it is going
12 to be used as a garage.

13 MR. DEBOWSKY: Yes, sir.

14 MR. EHRENHAFT: When you were doing your
15 introductory comments, you said now it will be a
16 four-car accomodation with a lift.

17 So one of those is taking the old what was
18 labeled in November, labeling it as a carport.

19 MR. DEBOWSKY: If I can clarify for you, you
20 are looking at 2.1, it is a ceiling plan. If you
21 go back to 1.1, makes it easier. The entire room
22 is all one large garage. The utility designation
23 is there, because that is where we located the
24 washer and dryer, but it is all -- it is meant to
25 be one large space devoted to three cars, one of

1 which will have a lift. The lift will be in the
2 last bay furthest from the street, southern most,
3 yes.

4 MR. EHRENHAFT: Through the large center door,
5 you are going to bring cars in and turn them to the
6 right?

7 MR. DEBOWSKY: Specifically motorcycles, yes.

8 MR. EHRENHAFT: Then, you are getting an
9 additional car parking by turning the porch into
10 the carport.

11 MR. DEBOWSKY: That is the original
12 designation of that space. We restored that as a
13 carport.

14 MS. THOMPSON: How many motorcycles?

15 MR. DEBOWSKY: I couldn't tell you.

16 MS. THOMPSON: I own a Harley. Those things
17 are loud, especially the after-market pipes on
18 them.

19 MR. DEBOWSKY: I can't speak with any
20 authority. He is a classic motorcycle guy. In the
21 few things that I have seen, I can't even speak
22 about it, because I don't understand the obsession
23 with the cars at all. In the end, they are
24 beautiful classic motorcycles from the 1920's and
25 30's. He is more than a motorcycle enthusiast.

1 MS. THOMPSON: I was commenting because of the
2 noise, it is noisy for the neighbors.

3 MR. EHRENHAFT: I think the change, the
4 accomodation, closing the third bay and making it
5 windows, makes a huge difference with respect to
6 what the neighbors will perceive.

7 MS. SPAIN: I think, also, the driveway is
8 much improved.

9 MS. THOMPSON: Yes.

10 MR. SILVA: I think it is definitely an
11 improvement.

12 How high is the front wall?

13 MR. DEBOWSKY: The main wall?

14 Four-foot wall. I think that was your
15 suggestion, the client was embracing of it, because
16 he wanted as much security as possible in the
17 backyard.

18 MR. EHRENHAFT: Could you refresh our memories
19 about accessing the porch, carport, the side tour
20 of the street? How are you going to -- the
21 driveway is simply going to be graded so it slopes
22 up to it?

23 MR. DEBOWSKY: The last time that I was here,
24 I was running a straight driveway on the left side
25 of the property towards the back and staff made the

1 correct suggestion to realign it with the carport,
2 so it is a straight drive up in the carport. It is
3 what it was in the historic sense.

4 MR. EHRENHAFT: Is the approach by the street
5 and what? Is that all on the same level, as the
6 entry to the carport?

7 MR. DEBOWSKY: Absolutely. It is all brick
8 pavers, an improvement on what it was. We have
9 also restored the pedestrian walk connection to the
10 sidewalk, that is historic, as well.

11 MR. MENENDEZ: It looks like the footprint of
12 the building has shrunk a little bit.

13 MR. DEBOWSKY: The footprint of the addition
14 has shrunk, but the original structure is being
15 built in the exact spot.

16 MR. MENENDEZ: I like the solution better, it
17 works better for the owner, I think the neighbors
18 are going to have less to say about it, so...

19 MR. DEBOWSKY: Thank you.

20 MR. EHRENHAFT: Is the auxiliary building to
21 the rear stands or is it demolished? There was a
22 discussion at the last hearing about a building
23 that was to the rear of --

24 MR. DEBOWSKY: There was a suggestion that we
25 have the garages and freestanding building --

1 MS. BACHE-WIIG: The historic and on the
2 photos, I guess that trim, is it around the door, I
3 know we touched on it.

4 MR. DEBOWSKY: You are spot on. We didn't
5 pick that up. The trim work around the front door
6 should be restored and we have -- I think you saw
7 the one photograph, we have it well documented and
8 I will admit, we forgot it, but we will get it
9 back.

10 MS. BACHE-WIIG: Great.

11 The side door next to the driveway, there's no
12 heart scape for that, just where you have the
13 driveway, you have the two gates for the vehicle,
14 next to it, there's a door, right, there's no heart
15 scape for that door. Does it need one?

16 MR. DEBOWSKY: Going to the rendering with the
17 low wall.

18 MR. PARSLEY: What sheet?

19 MS. BACHE-WIIG: First sheet. Site plan.

20 MR. DEBOWSKY: Are you referencing the gate?

21 MS. BACHE-WIIG: Does that need to have a
22 heart scape?

23 MR. DEBOWSKY: It doesn't have to be --
24 doesn't have to be gated. It can be fixed fencing,
25 if you like.

1 MS. BACHE-WIIG: I remember when Mr. Tory
2 brought it up, I thought it would be more of a
3 solid wall. It feels like there's a lot of railing
4 now, I understand you want to have a gate.

5 MR. DEBOWSKY: It doesn't have to be. I think
6 the owner is okay with entering and exiting through
7 the auto gates. If the objection is to that not
8 being a solid wall, there's the other side for a
9 low wall from a historic context.

10 MS. BACHE-WIIG: That would be my suggestion.

11 MS. SPAIN: It doesn't matter to me. It would
12 seem to me, if you wanted privacy back there, a
13 more solid wall with a vehicular access, than a
14 pedestrian access. I would want pedestrian access,
15 but you can certainly work on that.

16 MR. DEBOWSKY: I will tell you, there's a
17 little concern as we move forward with the amount
18 of heart scape that is here for us, we are within
19 the code, it is things, practical things, like the
20 septic tank, trying to get green space in to make
21 the septic tank work.

22 MS. SPAIN: That will help.

23 MR. DEBOWSKY: They don't have heart scape at
24 that gate.

25 MS. SPAIN: If you can make the wall more

1 solid, you can reduce the width of it -- going back
2 in there a little more, more green space, also.

3 MR. DEBOWSKY: A solid low wall.

4 MR. SILVA: The idea was to screen that, so do
5 that, and try to squeeze that double gate as much
6 as you can, is the idea.

7 MR. DEBOWSKY: There's precedent for it on the
8 other side, that is historic, the small tree, we
9 can emulate that.

10 MS. SPAIN: That would be nice.

11 MR. SILVA: Any other comments or suggestions
12 or questions?

13 MS. THOMPSON: No.

14 MR. SILVA: Open for motions. I ask you all
15 to remember that staff did have conditions
16 previously, so remember that when you make your
17 motions, please, that I think in order, by making
18 these revisions he has complied with staff's
19 conditions. Make sure you get those in there.

20 MR. FULLERTON: Do you have any problems with
21 any of the conditions?

22 MR. DEBOWSKY: No. This was more fun than last
23 time.

24 MR. FULLERTON: I'll make a motion to approve
25 based on staff recommendations and conditions.

1 MR. MENENDEZ: I'll second.
2 MR. SILVA: With a second, call the role
3 please.
4 THE CLERK: Mr. Ehrenhaft?
5 MR. EHRENHAFT: Yes.
6 THE CLERK: Mr. Rodriguez?
7 MR. RODRIGUEZ: Yes.
8 THE CLERK: Mr. Menendez?
9 MR. MENENDEZ: Yes.
10 THE CLERK: Ms. Thompson?
11 MS. THOMPSON: Yes.
12 THE CLERK: Mr. Fullerton?
13 MR. FULLERTON: Yes.
14 THE CLERK: Ms. Bache-Wiig?
15 MS. BACHE-WIIG: Yes.
16 THE CLERK: Mr. Parsley?
17 MR. PARSLEY: Yes.
18 THE CLERK: Mr. Silva?
19 MR. SILVA: Yes.
20 MR. DEBOWSKY: Thank you so much.
21 MR. SILVA: The other two items, any other
22 items?
23 MS. SPAIN: We have a couple of announcements.
24 I received an E-mail from Brad Gillis. He is
25 having a free historical walking tour on May 3,

1 from 6-8:00 p.m. I believe it starts at the Douglas
2 entrance. That is one.

3 MS. BACHE-WIIG: Who is hosting it?

4 MS. SPAIN: I don't know. In addition Dade
5 Heritage Plus had its annual meeting, and they have
6 preservation awards, and this year, Coral Gables
7 received two preservation awards; one for the
8 restoration of Merrick House that was recently
9 completed after three years of being closed for
10 restoration. If you have not been, you should go,
11 it is quite nice.

12 The second award was for the bridges on
13 Biltmore Golf Course. If you are a golfer, you
14 have noticed the bridges, recently restored back to
15 the originals configuration, very cool. Visit
16 them. Also, that is at the Biltmore Hotel, in
17 discussions and going after a special category, and
18 schedule it for the next meeting for a match to
19 restore that building on the golf course. I think
20 all is good?.

21 MR. SILVA: Thank you. That is it.

22 Motion for adjournment.

23 MR. RODRIGUEZ: So moved.

24 MR. PARSLEY: Second.

25 MR. SILVA: Thank you all.

(ADJOURNED: 5:25 P.M.)

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REPORTER'S CERTIFICATE

STATE OF FLORIDA
COUNTY OF BROWARD

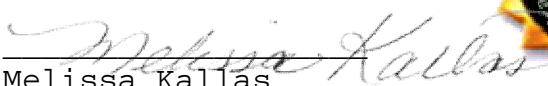
1 I, Melissa Kallas, Court Reporter and
2 Notary Public in and for the State of Florida at large,
3 do hereby certify that I was authorized to and did
4 report said meeting in stenotype; and that the foregoing
pages inclusive, are a true and correct transcription of
my shorthand notes of said meeting.

5 I further certify that said meeting was
6 taken at the time and place hereinabove set forth and
7 that the taking of said meeting was commenced and
completed as hereinabove set out.

8 I further certify that I am not an
9 attorney or counsel of any of the parties, nor am I a
10 relative or employee of any attorney or counsel of party
11 connected with the action, nor am I financially
12 interested in the action.

13 The foregoing certification of this
14 transcript does not apply to any reproduction of the
15 same by any means unless under the direct control and/or
16 direction of the certifying reporter.

17 IN WITNESS WHEREOF, I have hereunto set my
18 hand this 13th day of May, 2019.

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Melissa Kallas
