

MEETING
OF THE
CITY OF CORAL GABLES
HISTORIC PRESERVATION BOARD

405 Biltmore Way
Coral Gables, Florida
May 16, 2019

PARTICIPANTS:

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

DONA SPAIN, Historic Preservation Officer
KARA KAUTZ, Asst. Historic Preservation Officer
CRISTINA SUAREZ, City Attorney

1 MR. CHAIRMAN: Good afternoon, everyone. And
2 welcome to the regularly scheduled meeting of the
3 City of Coral Gables Historic Preservation Board.
4 We are residents of Coral Gables and are charged
5 with the preservation and protection of historic or
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 five affirmative votes are necessary for the
15 adoption of any motion.

16 A lobbyist registration disclosure says that
17 any person who acts as a lobbyist pursuant to the
18 City of Coral Gables Ordinance 2006-11 must
19 register with the city clerk prior to engaging in
20 lobbying activities or presentations before city
21 staff, boards, committees, and/or the city
22 commission. A copy of the ordinance is available
23 in the office of the city clerk. Failure to
24 register and provide proof of registration shall
25 prohibit your ability to present to the Historic

1 Preservation Board on applications under
2 consideration this afternoon.

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

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

24 I now officially call the City of Coral Gables
25 Historic Preservation Board meeting of May 16th,

1 2019 to order. The time is 4:10 p.m.

2 Present today to my left, Mr. Raul Rodriguez,
3 Mr. Robert Parsley, Mr. Alejandro Silva, to my
4 right, Albert Menendez, Mr. John Fullerton,
5 Mr. Bruce Ehrenhaft and Ms. Alicia Bache-Wiig.

6 The first item today will be approval of the
7 minutes from the meeting held on April 18th, 2019.

8 MR. FULLERTON: Mr. Chairman, I have some
9 modifications to the minutes.

10 MR. CHAIRMAN: Okay.

11 MR. FULLERTON: I'll have to just do it from
12 memory. But on page 4 when you called for the roll
13 I was excluded, I was not late, I was here.

14 MR. CHAIRMAN: I wasn't here. It was this
15 gentleman.

16 MR. FULLERTON: Well, yeah, sorry. So you
17 were gone, I was here.

18 And on page 15, even more upsetting, I'm
19 listed in this yes vote and called Ms. Fullerton.
20 And I'm not looking at you.

21 MR. CHAIRMAN: I was absent. I was absent
22 that meeting.

23 MR. FULLERTON: Yeah. No. No. I think -- you
24 just were counting the votes and I said yes, but I
25 was Ms. Fullerton, so we need to correct that,

1 please.

2 MR. CHAIRMAN: All right.

3 MS. SPAIN: Yes, that will be corrected.

4 MR. FULLERTON: Thank you very much.

5 MR. CHAIRMAN: Thank you very much.

6 Any other corrections or comments on the

7 minutes?

8 Can I get a motion for approval otherwise?

9 MR. MENENDEZ: I move.

10 MR. CHAIRMAN: Is there a second?

11 MR. RODRIGUEZ: Second.

12 MR. CHAIRMAN: A second from Mr. Rodriguez.

13 All those in favor, please say aye.

14 (ALL): Aye.

15 MR. CHAIRMAN: Anyone against?

16 Thank you.

17 Notice regarding ex parte communications,

18 please be advised that this board is a

19 quasi-judicial board and the items on the agenda

20 are quasi-judicial in nature, which requires board

21 members to disclose all ex parte communications.

22 An ex parte communication is defined as any

23 contact, communication, conversation,

24 correspondence, memorandum or other written or

25 verbal communication that takes place outside a

1 public hearing between a member of the public and a
2 member of the quasi-judicial board regarding
3 matters to be heard by the quasi-judicial board.

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

12 Deferrals? Are there any deferrals today?

13 MS. SPAIN: There are two deferrals. The
14 first one, the local historic designation of 333
15 Catalonia Avenue, Case File. LHD 2019-003.
16 Hopefully we'll hear that in July.

17 MR. CHAIRMAN: Next item to --

18 MS. SPAIN: Wait. Wait. And the second one
19 is Case File COA SP 2017-003, and that's 516
20 Navarre Avenue.

21 MR. CHAIRMAN: If anyone in the audience is
22 going to be testifying today, would you please rise
23 to be sworn in.

24 MS. SPAIN: Mr. Volsky, are you going to
25 speak? Are you going to speak today? You have to

1 stand and get sworn in.

2 MR. VOLSKY: Yes.

3 THE CLERK: Please raise your right hand.

4 Do you swear to tell the whole truth and
5 nothing but the truth?

6 (ALL): I do.

7 THE CLERK: Thank you.

8 MR. CHAIRMAN: There's a request for an
9 excused absence from Jan --

10 MS. SPAIN: Jan Thomson, yeah.

11 MR. CHAIRMAN: So we can take that motion now.
12 Is there anyone that has any problem with
13 that? Could you please make a motion otherwise.

14 MR. SILVA: Motion we excuse her absence.

15 MR. EHRENHAFT: Second.

16 MR. CHAIRMAN: Second. Anybody -- I'm sorry,
17 all those in favor please say aye.

18 (ALL): Aye.

19 MR. CHAIRMAN: Anyone against?

20 Thank you.

21 I noticed you switched the ex parte
22 communication disclosures to be per project;
23 is that -- you changed that --

24 MS. KAUTZ: Yes. The city attorney's office
25 made some changes to it. I was just trying to --

1 MR. CHAIRMAN: Should we ask before
2 every item --

3 MS. SUAREZ: Yes, during each public hearing.

4 MR. CHAIRMAN: -- if anybody has a -- okay.

5 MS. KAUTZ: And then also, just so you know, a
6 guest brought this up at the last meeting that ex
7 parte communication, it also includes site visits.

8 MS. SUAREZ: Yes.

9 MS. KAUTZ: So if you've made a site visit,
10 you need to disclose that as well.

11 MR. CHAIRMAN: All right. So before we --
12 well, let me read out the first case and then we'll
13 talk about that.

14 So the first case today will be No. 2, which
15 is the consideration of the local historic
16 designation of the property at 730 Davis Road,
17 legally described as the East 165 feet of the West
18 510 feet of North 183 feet of the Northwest
19 one-quarter of the Southwest one-quarter less ten
20 feet of the North 150 feet in Section 32, Township
21 54 South, Range 41, East, lying and being in
22 Miami-Dade County, Florida.

23 Does anyone have any disclosures or any ex
24 parte communications to disclose at this time for
25 this particular item?

1 MR. FULLERTON: I did a site visit.

2 MR. SILVA: Site visit.

3 Site visit means going into the site or
4 walking in front?

5 MS. SUAREZ: I would think if you went to the
6 property for the purposes of, you know, visiting it
7 and seeing what it looked like, then you should
8 disclose that.

9 MS. SPAIN: So that was Bruce Ehrenhaft.

10 MR. EHRENHAFT: Yes.

11 MS. SPAIN: John Fullerton, Alejandro Silva.
12 Anyone else visit the site? And Alicia Bache-Wiig.

13 MS. BACHE-WIIG: Are you talking about this
14 particular --

15 MS. SPAIN: Yes, this --

16 MR. CHAIRMAN: This particular item.

17 MS. SPAIN: No. Okay so --

18 MS. SUAREZ: So I think each of you should
19 describe when you visited the site and what you did
20 when you went there, and if anything that you
21 observed or did during your site visit would
22 prevent you from making an impartial decision
23 today.

24 MR. FULLERTON: Isn't this kind of what we
25 should be doing, is looking at the site?

1 MS. SPAIN: You know, I've had this
2 conversation before when I've gone to the national
3 trust meeting and Florida trust meeting, and that
4 was years ago, so I think it's appropriate to
5 disclose it.

6 MS. SUAREZ: Right.

7 MR. FULLERTON: It's appropriate to --

8 MS. SPAIN: To disclose it.

9 MS. SUAREZ: So I would ask that each of you
10 who did do a site visit, just explain when you
11 visited the site and what you did and what you
12 observed.

13 MR. EHRENHAFT: My name's Bruce Ehrenhaft, I
14 on Tuesday simply drove past the property and did a
15 windshield survey. I did not encounter any
16 residents. I had no conversations with anybody,
17 and there's nothing with respect to the site visit
18 that would make any decisions that I engage in
19 today impartial.

20 MS. SUAREZ: Thank you.

21 MR. FULLERTON: Same with me. I did it this
22 morning. I drove past and turned around and drove
23 past again. I slowly surveyed the site just by eye
24 and talked to nobody. I'm going to do that on
25 every job we have. I just don't understand why --

1 MS. SPAIN: I don't think it's an issue as
2 long as you disclose it. Is that right?

3 MS. SUAREZ: Correct.

4 MR. FULLERTON: Okay.

5 MR. SILVA: I did the same yesterday afternoon
6 at the property. Nothing I saw will inhibit me
7 from acting fairly.

8 MS. SUAREZ: Thank you.

9 MS. SPAIN: So on this property we've been
10 receiving numerous e-mails in favor of the
11 designation, and I'm going to try to read them into
12 the record. The last one came to me at 4:04, so I
13 have to read it from my phone.

14 It's from Edward Bach, B-A-C-H. I'm a 17-year
15 resident of Coral Gables and have been continually
16 mortified to see the historic nature of the village
17 that made me fall in love disappear. There are
18 plenty of ugly new neighborhoods for developers to
19 develop, unsightly to me housing and development
20 across South Florida.

21 I would hope that Coral Gables would stand by
22 what makes the city desirable in the first place
23 and that strict building codes and historic
24 preservation of its city.

25 I would like to see the Coral Rock Tourist

1 Camp, 730 Davis Road, be preserved. Too many
2 historic homes have been destroyed only to build
3 homes that could be built or purchased elsewhere.

4 Across the street from my own home recently
5 stood a 20s home that was demolished, and I was
6 lambasted daily with construction trucks and debris
7 which gave my daughter high levels of lead until
8 they were finished building. Now there stands a
9 structure that resembles a McDonald's
10 drive-through.

11 Please preserve our wonderful city.

12 Edward Bach, 1011 Genoa Street, Coral Gables.

13 The next one is also on my phone, I've been in
14 meetings all day, and if I can find it.

15 Preservation of 730 Davis Road as historical
16 building. In reference to the above, I urge the
17 commission to not remove the structure at 730 Davis
18 Road. I am unable to attend the meeting, but would
19 like to support the preservation of this historical
20 rock wall and home.

21 This by Patricia Button, 1240 Obispo.

22 I have others.

23 This is from Alice Goldhagen, 6395 Maynada
24 Street.

25 To the members of the Historic Preservation

1 Board, I'm unable to attend the meeting, but would
2 like to support the preservation of the coral rock
3 wall and cottage at 730 Davis Road. Historic
4 architecture of Coral Gables matters to me. I hope
5 that you'll preserve coral rock treasure for future
6 generations.

7 Brett Gillis, 915 Ferdinand Street.

8 Dear Mrs. Spain and the Historic Preservation
9 Board, I regret that I am unable to attend the
10 meeting this week Re: the 1920s coral rock tourist
11 camp wall and cottage at 730 Davis Road. I want to
12 offer my strong support for the preservation of
13 this most special property.

14 This property's not only significant for its
15 architecture, but also for its historical context
16 in telling the whole story of the city. After all,
17 Coral Gables is named after the Coral Gables
18 plantation on Coral Way that gave the city its
19 name. Coral Gables would not be Coral Gables
20 without coral rock.

21 This is from Peter Kouchalakos.

22 I am a 60-plus-year resident of Coral Gables
23 and strongly recommend the board to act and
24 preserve the coral rock wall at 730 Davis Road.

25 Our heritage should always reflect the vision

1 that Mr. Merrick created.

2 This is from Norma Arenas.

3 I'm unable to attend the meeting, but would
4 like to support the preservation of the Coral Rock
5 wall and cottage located at 730 Davis Road. The
6 history of Coral Gables matters to me. I hope
7 you'll preserve the coral rock treasure for future
8 generations.

9 This is from Jean-Francois Lejeune, Ph.D.,
10 professor at the University of Miami School of
11 Architecture.

12 Being currently abroad, I am unable to attend
13 the meeting, but would like to support the
14 preservation of the coral rock wall and cottage
15 located at 730 Davis Road. This represents a quite
16 unknown event in the history of the Coral Gables.
17 The cottage is a wonderful example of a vernacular
18 form in Coral Gables that created a synthesis
19 between the early cracker vernacular of South
20 Florida and the Mediterranean concept on which the
21 City of Coral Gables was established. The historic
22 architecture of Coral Gables matters to me. I hope
23 you'll preserve this coral rock treasure for future
24 generations.

25 This is from Lynn Gretnier Wheeler, 7222,

1 7-2-2-2 Southwest 53rd Avenue.

2 To the Historic Preservation Board, I cannot
3 attend your meeting, but I'm writing because I
4 think it is important to preserve at least some of
5 our older homes.

6 I am the owner of a 1939 home with a coral
7 rock wall around it. These homes have certain
8 charm and are worth preserving.

9 This is from Josephine Johnson.

10 Hello, Dona. Although I now live on Alcazar
11 Avenue, several years ago I briefly lived on Davis
12 Road. Because I believe we should preserve all
13 coral rock buildings of the teens and early 20s
14 this particular example on Davis Road is a sort of
15 architectural and archeological palimpsest. Refers
16 back to the structures of our forebears often
17 inhabited as well as to the housing early tourists
18 found for their exploration of the subtropics
19 offering a two-for-one historic experience for the
20 future.

21 I strongly urge you to support the historical
22 designation of this small and vital building on
23 Davis Road. We have recently lost so much. That
24 is the only lasting record of our historical
25 ancestors that have lived and worked here.

1 This is from Susan Cummins, 3512 Ponce de Leon
2 Boulevard.

3 Dear Board Members, I am unable to attend the
4 meeting, but I strongly support the preservation of
5 the coral rock wall and cottage located at 730
6 Davis Road. It is very important to me that you
7 preserve this coral rock treasure for future
8 generations because once it's gone it can never be
9 recreated.

10 And this one is from Vicki Cerda.

11 I cannot attend the upcoming meeting, but I'm
12 totally opposed to tearing down the coral rock wall
13 and cottage at 730 Davis. I drive daily by the
14 ex-La Salle spot and my heart sinks as I pass that
15 corner. What a loss and fiasco that was.

16 Stop already with all the destruction of
17 interesting and historic properties in the Gables.
18 Is it not your job as preservationists?

19 So let's view the presentation. This report
20 was written by Elizabeth Guin. She's not able to
21 be here today, so I'm going to try my best to go
22 through the PowerPoint.

23 So this is the location, it's in the bottom
24 left of the screen, it's just off Old Cutler Road
25 to the west. And it's a little bit different than

1 we normally do because the principal structure on
2 this, the principal residence was built in 1969.
3 It's not historically significant, but there's this
4 out building, accessory building that was built in
5 the 1920s as part of a tourist camp, and so that's
6 the structure that we want to save, as well as the
7 coral rock wall in front of the property. So the
8 image on the left and the bottom are the structures
9 that we'd like to save.

10 And if this is designated today, what it means
11 is that they can demolish the principal structure,
12 but the new home that would be built there would
13 come to you because the entire property would be
14 designated. So you would be looking at it to make
15 sure that it will not adversely affect the historic
16 structure that's on the property.

17 So Article 3, Section 3-1103 of the Coral
18 Gables zoning code, criteria for designation of a
19 historic landmark or historic districts: A local
20 historic landmark must have significant character,
21 interest or value as part of the historic cultural,
22 archeological, aesthetic or architectural heritage
23 of the city, state or nation. For designation, a
24 property must meet one of the criteria outlined in
25 the code.

1 730 Davis Road is eligible as a local historic
2 landmark based on two of the significant criteria,
3 the historical culture significance, that's number
4 four; exemplifies a historical, cultural,
5 political, economic or social trends of the
6 community. And also the architectural
7 significance; embodies those distinguishing
8 characteristics of an architectural style of period
9 or method of construction.

10 And this is -- it was constructed in 1924. We
11 don't have original plans, but in 1960 building
12 records indicate that there were four residential
13 units, as well as a covered support, these spaces,
14 and so you can see this drawing that we found has a
15 property survey in the City's records. That was
16 done in 1966.

17 So March 1925, George Merrick -- 6,000 acres
18 to the southeast along Biscayne Bay and included
19 the Coco Palm Beach properties from James and
20 Charles Deering, Merrick purchased the properties.

21 Coral Gables had two distinct districts, a
22 landlocked northern section, primarily residential,
23 and a southern section along the bay intended to be
24 developed as primarily recreational. So this
25 tourist camp was already in existence when Merrick

1 purchased the property.

2 The plans to make this area a recreation area
3 was not realized. The property south of Coco Palm
4 Circle remained largely undeveloped pine land and
5 mangroves for several decades. And this property
6 appears to have remained in business until the
7 1960s.

8 And here's a 1948 aerial showing the property,
9 a 1954 aerial, still there. And this is the
10 current context. What a difference.

11 In the 1930s, as automobiles became more a
12 dominant and affordable means of transportation,
13 tourist camps were built offering the privacy and
14 comfort of a one-room accommodation. Whether they
15 were called courts, cottages, cabins, lodges or
16 later, motels, they offered similar amenities.
17 They were common from the 1930s to the 1960s.

18 And I remember them well.

19 In their early days they typically consisted
20 of a standalone structure that looked and
21 functioned like small houses.

22 And this is a photograph of a tourist camp in
23 Texas, circa 1940.

24 So the ownership history, in 1932 to 1935 it
25 was owned by Frank and Anna Schroder. In 1935 to

1 '39 after Mr. Schroder died, Anna Schroder owned it
2 and ran it.

3 And then somewhere between 1940s and to 1968
4 Frank Mokrei owned it. During Mokrei's ownership
5 the property became known as a motel. And we think
6 that the form didn't change, it was just called a
7 motel instead of a tourist camp.

8 In 1968 the property changed hands. The new
9 owners applied to the planning and zoning board to
10 demolish the tourist camp structures and build a
11 single family residence there. They were allowed
12 to demolish the coral rock residence, the frame
13 residence and the cement block structure, but they
14 were required to keep the structure that we're
15 talking about today and to bring it up to code as
16 an auxiliary non-income producing structure.

17 So it's located on the southwest corner of the
18 property, and the boundaries of the site were
19 adjusted to include it on the property. And that
20 shows the relationship to the single-family home.

21 And this is the way it looks today.

22 This is the 1966 property survey and the 2019
23 survey showing it, this structure in the lower
24 left. It also shows the coral rock wall. And
25 there's a photograph of the rock wall.

1 So the summary statement of significance; the
2 coral rock auxiliary structure and the coral rock
3 wall at 730 Davis Road reflect the development
4 trends of Greater Miami during the early 20th
5 century. These are the sole resources remaining
6 from a tourist camp located on this property from
7 1924 to 1966 and represent a rare glimpse into a
8 local version of a national tourism trend.

9 Florida has been a haven for tourists as early
10 as the mid-19th Century as Greater Miami steadily
11 progressed from wilderness to resort area after
12 Dixie Highway opened in 1910 connecting Florida via
13 the automobile to northern states.

14 During the 1920s Greater Miami became a
15 popular vacation designation. Travelers in search
16 of adventure, a connection to nature and
17 inexpensive pleasures would set up camp wherever
18 they chose.

19 In response, communities began delineating
20 camping locations equipped with creature comforts.
21 Seeing a need, more permanent sites were built that
22 offered weatherproof cabins, such as those at 730
23 Davis Road. Greater Miami directory showed dozens
24 of tourist camps.

25 The coral rock auxiliary structure and the

1 coral rock wall at 730 Davis Road are the sole
2 remaining assets identified to date of these
3 endeavors in Coral Gables. Hence, the property at
4 730 Davis Road significantly contributes to the
5 historic fabric of the City of Coral Gables. It's
6 considered to be a part of the collection of
7 resources that contributes to the story and the
8 City's sense of place over time.

9 Staff recommends approval of a local historic
10 designation of the property at 730 Davis Road based
11 on its historical, cultural and architectural
12 significance.

13 And I thank Elizabeth for making this so easy
14 for me to get everything in the record.

15 MR. CHAIRMAN: What is the reason for this
16 coming today? Is it on your request or owner's
17 request?

18 MS. SPAIN: Pardon me?

19 MR. CHAIRMAN: The reason this item's here
20 today is it's requested by staff or by owner?

21 MS. SPAIN: We receive a significance
22 determination request and application.

23 MR. CHAIRMAN: Does anyone in the audience
24 want to speak for or against this item before we
25 close the public hearing?

1 Any further comments before we close the
2 public hearing?

3 John?

4 MR. FULLERTON: Who requested this
5 designation?

6 MS. SPAIN: It was not requested. It was in
7 response to a historic significance determination;
8 they wanted to know whether they could demolish the
9 structures on the property.

10 MR. FULLERTON: So the owners of the property
11 were seeking to --

12 MS. SPAIN: It's for sale, and I believe it's
13 a potential owner that requested it.

14 MS. BACHE-WIIG: So back when they were
15 allowed to tear down the other structures --

16 MS. SPAIN: Yes.

17 MS. BACHE-WIIG: -- but then they requested --
18 or on the condition that that one would stay, that
19 was never designated?

20 MS. SPAIN: That's right. That was in the
21 1960s. And we really couldn't figure out from the
22 record whether the owner that was requesting the
23 demolition of the other structures wanted to keep
24 this, or whether the City required them to keep it.
25 Because really it's a nice amenity to have on the

1 structure. You wouldn't be able to build this
2 today in this location or this large.

3 MR. FULLERTON: Have you heard from the owners
4 at all?

5 MS. SPAIN: I spoke to a gentleman, and they
6 seemed to be fine with this as long as they were
7 able to demolish the main residence.

8 MR. FULLERTON: Another question concerning
9 the wall.

10 MS. SPAIN: Yes.

11 MR. FULLERTON: Is that part of our
12 designation?

13 MS. SPAIN: It is.

14 MR. RODRIGUEZ: Dona, the staff
15 recommendation, it's to designate the property
16 located at 730 Davis, but you said that there were
17 buildings on the property that are not subject to
18 this designation.

19 MS. SPAIN: You have to look at it is as if
20 they were noncontributing in this little district.
21 It's really what it is because it's one property,
22 but in our view, they can demolish the structure
23 that is not historically significant on this
24 property. But it would need to come to this board
25 for anything they would want to build.

1 MR. RODRIGUEZ: Should that be stated more
2 clearly in this designation?

3 MS. SPAIN: Well, I think it says that the --
4 I believe it says that the original property is --

5 MR. RODRIGUEZ: No. It just says the property
6 located at 730 Davis.

7 MS. SPAIN: Well, the entire property will be
8 designated.

9 MR. RODRIGUEZ: But the building --

10 MS. SPAIN: And the determination that I made
11 that is not part of your packets said very clearly
12 that the original -- the principal structure is not
13 historically significant, but that this auxiliary
14 structure and the wall is significant and should be
15 named.

16 MR. RODRIGUEZ: Because I don't mind
17 supporting the staff recommendation, but not that
18 it would hold up the ability of tearing down a
19 1960 --

20 MS. SPAIN: But it wouldn't, it would not.

21 MR. RODRIGUEZ: Thank you.

22 MR. CHAIRMAN: I have a procedures question,
23 but keep on with the specifics. Mine's more like a
24 procedural question.

25 MR. SILVA: I agree with the report. I think

1 it's a really interesting piece of history of the
2 Gables --

3 MS. SPAIN: It's quirky, isn't it?

4 MR. SILVA: -- something I didn't know.

5 MR. RODRIGUEZ: He didn't know where it was.

6 MR. SILVA: Yeah. It's a shame you can't
7 really see it from the street.

8 MS. SPAIN: I know. I know.

9 MR. SILVA: But also procedurally, this I
10 have -- I agree 100 percent, I think the auxiliary
11 structure should be designated. I understand we
12 have to designate the entire property.

13 Do we need to incorporate something in our
14 motion that kind of --

15 MS. SPAIN: You certainly can, that would be
16 helpful. The principals --

17 MR. SILVA: -- so you don't have to come back
18 to us.

19 MS. SPAIN: That principals --

20 MR. SILVA: That the principal structure --

21 MS. SPAIN: That would be nice.

22 MR. MENENDEZ: Are there any limitations to
23 what they can build?

24 MS. SPAIN: No.

25 MR. MENENDEZ: No?

1 MS. SPAIN: I don't believe so. The only
2 limitation would be they'd have to come in front of
3 you. I mean, that's...

4 MS. BACHE-WIIG: What's the square footage of
5 that cottage or the --

6 MS. SPAIN: I'm not sure whether we have that.

7 MS. BACHE-WIIG: 34 by 31. Okay.

8 MS. SPAIN: You have it?

9 MS. BACHE-WIIG: Well, on the survey, 30...

10 MR. FULLERTON: That brings to mind a question
11 about zoning and FAR.

12 MS. SPAIN: Right. You'd have to deal with
13 that when they're building the new residence, yeah,
14 and that would come to you all.

15 It would follow the same procedure as
16 everything else.

17 MR. FULLERTON: We could grant a variance for
18 FAR if we needed.

19 MS. SPAIN: You could.

20 MR. CHAIRMAN: The new house doesn't have to
21 follow historic preservation criteria?

22 MS. SPAIN: No. It's a new home. It just
23 needs to adversely affect the historic structure in
24 the back.

25 MR. CHAIRMAN: Okay.

1 MS. SPAIN: And it needs to go to the Board of
2 Architects and then come to this board.

3 MS. BACHE-WIIG: It's about 1,050.

4 MS. SPAIN: Pardon me?

5 MS. BACHE-WIIG: 1,050, pretty big.

6 MS. SPAIN: It is.

7 MR. CHAIRMAN: I have a procedure question.
8 So somebody approaches you inquiring about whether
9 a property could go historic or not. Until they
10 give you the formal request, there's no movement on
11 your part to take it upon this board or anything
12 else; it's just the question can come to you by
13 phone, you can say, I don't know, that would have
14 to be determined by the board, and if it stops
15 there, nothing happens.

16 MS. SPAIN: Well --

17 MR. CHAIRMAN: If that person does not put the
18 letter through, but they advise you of that
19 question mark, does that move it?

20 MS. SPAIN: Sometimes that happens and I look
21 at the property, and we all look at it and we know
22 it's historically significant and we will come
23 forward ourselves as staff.

24 MR. CHAIRMAN: That was my question. So if
25 somebody brings --

1 MS. SPAIN: So, I mean, we're absolutely able
2 to do that.

3 MR. CHAIRMAN: -- up that to your attention
4 and you notice something that wasn't noticed
5 before, you can, without their official request,
6 run with it.

7 MS. SPAIN: Yes. Absolutely. Absolutely, and
8 we have done that.

9 MR. CHAIRMAN: So that call to you is the
10 developer's or owner's sort of do I do the call, do
11 I do not do the call, and it's not necessarily the
12 letter. It's basically the call to you that could
13 start the process?

14 MS. SPAIN: The difference when they do the
15 letter is that if I make a determination that it is
16 a historically significant, I have a certain amount
17 of time to get it to the board to designate it, so
18 there's a time that kicks in then.

19 MR. MENENDEZ: The clock starts.

20 MS. SPAIN: The clock starts.

21 Actually, it works pretty well, I have to say.

22 MR. CHAIRMAN: That call could be, yeah, the
23 call is the call.

24 Okay. That was helpful. Thank you.

25 Any further questions?

1 MS. BACHE-WIIG: The wall is only at the front
2 of the property --

3 MS. SPAIN: I believe it wraps. I believe it
4 wraps on the side.

5 MS. BACHE-WIIG: I see it in orange, right?
6 Yeah.

7 MR. FULLERTON: I'll move approval of
8 designation for this prize of a place in Coral
9 Gables.

10 MS. SPAIN: Would you like to add to your
11 motion --

12 MR. FULLERTON: Oh, yes.

13 MS. SPAIN: -- to allow the main residence to
14 be demolished?

15 MR. RODRIGUEZ: Yes.

16 MR. FULLERTON: Yeah, this would not restrict
17 the main residence from modification, removal,
18 demolition and rebuilding, but it would still come
19 to us --

20 MS. SPAIN: They'd have to go to you, uh-huh.

21 MR. RODRIGUEZ: Second that motion.

22 MR. CHAIRMAN: Excellent.

23 Any further comments or questioning. Further
24 discussion?

25 Role call.

1 THE CLERK: Mr. Menendez?
2 MR. MENENDEZ: Yes.
3 THE CLERK: Ms. Bache-Wiig?
4 MS. BACHE-WIIG: Yes.
5 THE CLERK: Mr. Parsley?
6 MR. PARSLEY: Yes.
7 THE CLERK: Mr. Fullerton?
8 MR. FULLERTON: Yes.
9 THE CLERK: Mr. Silva?
10 MR. SILVA: Yes.
11 THE CLERK: Mr. Ehrenhaft?
12 MR. EHRENHAFT: Yes.
13 THE CLERK: Mr. Rodriguez?
14 MR. RODRIGUEZ: Yes.
15 THE CLERK: Mr. Torre?
16 MR. CHAIRMAN: Yes.
17 MS. SPAIN: Thank you very much.
18 MR. FULLERTON: What a surprise that was. I
19 had no idea that that was there.
20 MS. SPAIN: Shocking. It's just amazing that
21 after working for the City for so long that there
22 could be something out there that I have never
23 heard about and never seen.
24 MR. FULLERTON: Did Arva Parks know anything
25 about it?

1 MS. SPAIN: I don't know. I haven't talked to
2 Arva.

3 MS. BACHE-WIIG: Are there -- there's no other
4 examples of these tourist camps?

5 MS. SPAIN: We haven't seen them.

6 MS. BACHE-WIIG: Even outside of Coral Gables.

7 MS. SPAIN: Maybe they're out there and we
8 haven't seen them yet. I don't know.

9 MR. CHAIRMAN: Next item. This is Case File
10 COA SP 2019-003, an application for the issuance of
11 a special certificate of appropriateness at 1818
12 Granada Boulevard, a contributing resource within
13 the Alhambra Circle Historic District legally
14 described as Lots 13 and 14, Block 3, Coral Gables
15 Section C, as recorded in Plat Book 8, Page 26 of
16 the public records of Miami-Dade County.

17 The application requests design approval for
18 construction of a swimming pool and deck,
19 freestanding trellis, perimeter wall and gate and
20 site work.

21 Variances have also been requested from
22 Article 4, Division 1, Section 4-01, and Article 5,
23 Division 1, Sections 5-101 and 5-108 of the Coral
24 Gables zoning code for the placement of the
25 swimming pool, pool deck, pool equipment enclosure

1 and trellis.

2 MS. KAUTZ: We're making you work for the
3 items today, all the legal descriptions.

4 MR. RODRIGUEZ: Before we start, do we have
5 any ex parte comments?

6 MR. CHAIRMAN: Oh, good point. Thank you for
7 that.

8 Is there anyone who had ex parte
9 communications or visited the site that would like
10 to disclose that at this time.

11 MR. EHRENHAFT: Again, I did a windshield
12 drive-by and got out just at the sidewalk. I
13 encountered nobody, had no conversations at the
14 time that I visited, and this was on Tuesday last.
15 And there's nothing that occurred with respect to
16 my visitation that you would make me impartial in
17 any decisions made today.

18 MR. FULLERTON: I also had visited the site
19 this morning, and did the same thing, it was
20 just -- only I used a side window and a windshield.

21 MR. CHAIRMAN: Thank you.

22 MR. RODRIGUEZ: I did not visit the site for
23 the purpose of this meeting, but I know the site
24 very well. I've walked by it at least 100 times,
25 maybe more, and I've seen it go through three

1 different owners. That doesn't mean that it will
2 affect my impartiality.

3 I also want to disclose for the record that
4 the architect who's of record here is the architect
5 who designed my own home. Again, I don't feel that
6 will render me impartial to make a decision here.

7 MR. SILVA: I also visited the site. Nothing
8 will prohibit me from being impartial, yesterday.

9 MS. BACHE-WIIG: I also visited the site
10 today, and had no conduct with any person. There's
11 no -- anything that would affect my decision-making
12 today.

13 MS. KAUTZ: So we're not trying to discourage
14 you all from going to visit. I mean, you should go
15 look. You sound like you're being guilty; "we went
16 to go see it."

17 MS. SUAREZ: Just one clarification, I think
18 you all made it clear that these site visits should
19 not be conducted with any other member of the
20 board.

21 MS. KAUTZ: Okay. In January of 2008, the
22 Alhambra Circle Historic District was listed in the
23 Coral Gables Register of Historical Places.

24 This property that you see on the screen
25 outlined in yellow is a contributing residence

1 within that district. It was City of Coral Gables
2 Permit No. 46, constructed Circa 1922 prior to the
3 incorporation of the city.

4 This is -- sorry -- I thought we had an
5 earlier photo. This is actually a current photo, I
6 think.

7 So the applicant's requesting design approval
8 for construction of a swimming pool, pool deck,
9 freestanding trellis, perimeter masonry wall,
10 aluminum gates and site work. There are no
11 alterations proposed for the existing residence.

12 The property currently consists of a two-story
13 residence and garage structure attached to the
14 rear. The original one-story garage is located on
15 the northwest corner of the property. In 1998 a
16 one-story addition was made to the south side of
17 the garage, extending it, and converted the
18 existing garage into a guest suite, adding a
19 two-car garage with storage to its south.

20 In 1977 a one-story covered terrace with a
21 shed roof was constructed on the south side of the
22 residence facing Alhambra.

23 Do you all want me to describe the variances
24 that are being requested before the architect
25 beings his presentation, or would you like him to

1 do that first? I can do it either way.

2 MR. RODRIGUEZ: I have a clarification for the
3 record; I made a mistake with the architect. It's
4 a different project.

5 MS. KAUTZ: Oh, okay.

6 So I'll let him give the presentation and then
7 we'll talk about the variances.

8 MR. DE LEON: Good afternoon, Board. Nelson
9 de Leon, Locus Architect, and with me today is our
10 client, Pedro Ortega.

11 MS. KAUTZ: Michael, can you put it back up?

12 MR. DE LEON: The project consists completely
13 of exterior site upgrades and design. The home as
14 originally designed and expanded was located to the
15 extreme north and west sides of the property
16 leaving the only open area in the front, Granada,
17 and the side, Alhambra.

18 So in the process of looking how my client
19 could enjoy the entire site, we had no options but
20 to look at a variance situation in which we would
21 add a pool and amenities to the south side of the
22 house, which is the Alhambra side.

23 So there's a picture here of 1940s, which now
24 has the garage building and the guest house behind
25 it, and a few pictures of the existing home.

1 So to the current south, a lot of palms, a lot
2 of trees, a lot of green area, but no actual
3 connectivity to the house in a manner in which the
4 client could really enjoy the property.

5 So what we've done really is create a
6 courtyard to this south side of the house, and in
7 the process of creating the courtyard we've also
8 created kind of a nod to the original house. So
9 the original house had, instead of this covered
10 side terrace, it had an open air trellis structure
11 with standalone masonry columns. So part of our
12 design was kind of a nod to bring that back.

13 The element that's difficult, for whatever
14 reason, the driveway was located off center and
15 relatively tight, so the entrance Alhambra, which
16 has quite a bit of traffic, creates a -- especially
17 at rush hour, a difficult in and especially out
18 when you're backing up out of the garage.

19 So here's the site where we're proposing to do
20 the pool edge. And I'm not sure if it's easier for
21 you to look on your plans. So the idea is you have
22 a pool, a trellis, which is centered with the
23 existing entry courtyard, and then the trellis
24 itself is centered on the new pool at the end,
25 which is the west end of the pool. We have our

1 pool equipment, and then the driveway between that
2 and the adjacent neighbor.

3 So these shaded areas on the driveway are the
4 expansion of the driveway to increase the
5 accessibility to it.

6 So the way the pool enclosure is designed is
7 to pick up some of the elements that exist on the
8 house. So the house has a number of kind of curved
9 elements and a lot of decorative elements
10 throughout. So what we've done with the pool
11 enclosure is pick up some of that language.

12 So let me get to that. So the upper right
13 hand of this image is the backside of the pool
14 enclosure as it faces the pool. So the top
15 curvature, while it doesn't replicate anything on
16 the house, it's a nod to the elements that are in
17 the house.

18 The bottom of that enclosure becomes a
19 decorative bench with tile and, basically, we've
20 just taken an element that's completely an
21 equipment-oriented piece and just tried to turn
22 that into a decorative element from the pool side.

23 On the bottom image you have an actual view
24 from the driveway looking at, first, the pool
25 enclosure and then that open trellis all the way at

1 the back.

2 The second element we added was on access with
3 the center of the house and centered with the pool,
4 there's a low feature wall that's a fountain, and
5 that splashes back into the pool. So the idea with
6 that was there's so much traffic, there's so much
7 noise on that edge that we're hoping that sound of
8 the water fountain feature just kind of creates a
9 more pleasurable experience when you're in the pool
10 and it tones down the traffic.

11 We do need because of code to surround the
12 entire area that's visible to the pool with a
13 four-foot masonry wall. Because so much of that is
14 open to the sidewalk area visually, we just wound
15 up wrapping that four-foot wall all the way around
16 the entire property and creating our pool
17 enclosure.

18 So the drawings are all set up with existing
19 and proposed, so you'll see on this south elevation
20 the only change to the actual existing home is that
21 we're removing the safety bars and complete
22 security enclosures that fill each of those arches,
23 so we'll open that up now.

24 And to the right-hand side you'll see the
25 edges of the trellis and you'll see the actual --

1 the axial orientation to the existing small
2 courtyard at the entry and the existing covered
3 entry.

4 And then on the upper right is one of the
5 details of the trellis connection, and on this
6 upper right is the head-on elevation view of that
7 trellis and wood connection.

8 The bottom view gives you a clear view of what
9 the trellis looks like. So the original home had
10 these slightly tapered columns which also exist on
11 the Granada intersection themselves. So we're kind
12 of nodding again a design element that was original
13 to the house that was removed, and we're not
14 replicating it because of the scale, the size and
15 the height, but it was an element that was part of
16 the original design. So that's a very transparent
17 feature.

18 We are required by code to have a secondary
19 fence for our pool enclosure, so what appears as a
20 solid is really a decorative metal picket fence
21 that provides our pool enclosure on the inside.

22 So the bottom view is now the proposed full
23 wall elevation along Granada, and the top view is a
24 combination of wall and decorative metal railing.
25 So in one location on the extreme right, we have a

1 large tree, and what we're doing is just
2 maintaining that tree and staying as far away from
3 the roots as we can and introducing a cantilevered
4 metal system there.

5 And at the front we do have one element that
6 the staff has recommended against which is many of
7 the old homes back in the 20s -- many of these, by
8 the way, I've noticed have disappeared -- we have
9 an arched concrete structure, and the idea of that
10 arch entryway with masonry is that eventually that
11 becomes a trellis -- not a trellis, but an arbor,
12 rather, where the client would like to just grow
13 either bougainvillea or some kind of vine to just
14 create a sense of entry from the street since you
15 do have in front of this a rather large historical
16 wall. The wall directly behind that, which is
17 probably 50 percent from the center over, is
18 blocked from view because of the existing historic
19 wall.

20 So we just felt that that just created a sense
21 of an entry sequence into the house that maybe was
22 a little more romantic and a little more of a 1920s
23 look to some of the old houses, and the client had
24 a number of images that they had collected in which
25 the entry sequence had a very green-covered stone

1 or arch masonry entrance, so we thought in this
2 case that would actually be a nice element since
3 there are a number of arches in the existing home.

4 And then we have a little wall detail on this
5 sheet on the upper right.

6 There are no pronounced pilasters on the wall,
7 it's a smooth wall. But we do have at every pier a
8 little detail, again, introducing a little
9 curvature that nods back to the detailing on the
10 existing home.

11 So the entirety of the project is exterior.
12 The only thing we're touching on the original home
13 is that we're removing those security bars at the
14 terrace and now allowing the house to flow through
15 that terrace to the pool and then be able to enjoy
16 that entire side yard.

17 So I think that's the main points. I'll take
18 any questions if you have any.

19 MR. CHAIRMAN: Staff's requesting that you
20 remove the arch from the front gate and lower gate.
21 Is that okay with you and your client or --

22 MR. DE LEON: Is that okay with you?

23 MR. ORTEGA: If we have to in order to get the
24 approvals, I would understand. I would defer to
25 the experts in Historic and my architect for that.

1 MR. CHAIRMAN: You want to speak to your brief
2 staff comments?

3 MS. KAUTZ: Sure.

4 So did you all understand the variances first?
5 Do you understand the request and why they're
6 needed? Do I need to explain the variances?

7 MS. BACHE-WIIG: Can you?

8 MS. KAUTZ: Yeah. So the first one has to do
9 with the required side setback, and you see from
10 the site plan that the existing house and existing
11 original garage are set to the northwest corner of
12 the property, which leaves no room for a backyard,
13 no extra green space, except for a side yard, which
14 in this case happens to be on a side street
15 elevation.

16 The code requires, there's a 15-foot setback
17 from Alhambra, which they are encroaching into with
18 some of the elements, not all of them. And if this
19 property were built -- these two residences were
20 built on interior lots. They only needed ten-foot
21 setback on that side, which they are not
22 encroaching to at all. So it sort of is the
23 nature -- the placement of the house and the garage
24 on the site, and also the type of lot that it
25 actually is. So we were okay with the variance.

1 And the second one is also -- the second --
2 sorry -- the next group, the next three have to do
3 with the zoning code for an accessory use, in this
4 case, the pool and the deck and the trellis are
5 considered accessory uses, can't be closer to the
6 street than the main house. In this case, they're
7 closer to the side street than the main house,
8 which needs a variance, which again, we're okay
9 with.

10 So that's the reasoning behind the request and
11 the reasoning behind our approval.

12 In terms of the arch, the masonry arch, it's
13 just in our point of view, it's very close to the
14 existing historic monument wall, and this
15 pedestrian arch will be almost eight-foot-six at
16 its highest and didn't want to detract from that
17 wall, didn't want to overpower it. So that was our
18 rationale for recommending that it just be the same
19 columns that mark the pedestrian retreat.

20 The recess is great, recessing the gate back
21 to give it a little bit of an entry, but just
22 keeping the columns the same height.

23 And then the other comment was that the pool,
24 and there was no information given on the pavers to
25 be used for the pool deck and the trellis area, but

1 that can come when they're ready to go into
2 permitting. And then the pool and deck, if the
3 design of either of it changes, it just has to do a
4 standard that we approve, the standard COA for us.

5 MR. CHAIRMAN: Is there any proposed finish
6 for the pool deck at this point?

7 MR. DE LEON: At the moment it would be a
8 light-colored stone. The driveway, more than
9 likely a Chicago brick, that type of material, but
10 the owner's leaning toward a -- maybe not an actual
11 keystone type product or coral product, but
12 something that's in the light tones.

13 MS. KAUTZ: They're resetting the brick
14 driveway, yes?

15 MR. DE LEON: Yes.

16 MS. KAUTZ: Okay.

17 MR. MENENDEZ: That can be done
18 administratively, correct?

19 MS. KAUTZ: Yes, absolutely.

20 MR. CHAIRMAN: Well, they have to come back
21 according to what I'm hearing --

22 MS. KAUTZ: But not to you all, for us.

23 MR. CHAIRMAN: It will come back anyway.

24 MS. KAUTZ: Just for us as a separate
25 standard --

1 MR. CHAIRMAN: Oh, for you.

2 MS. KAUTZ: -- for us to do just to --

3 MR. CHAIRMAN: Oh, all right. So both things
4 will be handled through you.

5 MS. KAUTZ: Yeah, because it will be under a
6 separate permit.

7 MR. CHAIRMAN: If you have any comments on the
8 arch in rebuttal to the staff, this is the time to
9 speak to the board.

10 Well, I'm going to let you speak in a minute.
11 I'm letting the architect either make a case for
12 his wall or leave it alone.

13 MR. DE LEON: Well, the case for the arch
14 really is from my client's point of view, and from
15 mine to a certain extent, is a really romanticized
16 element. It's something that creates for them this
17 kind of overgrown, not overgrown, but an arbor with
18 a landscaped feature on it that's going to flower,
19 a very simple but detailed transparent wrought iron
20 gate, and the idea that you enter through this
21 covered green and flowering element, and then you
22 enter into the property and it's a surprise because
23 you don't see the entire property until you walk
24 through that gate. So it's a little bit of a
25 portal entrance and --

1 MR. PARSLEY: So it would appear on the house
2 on the cover sheet, the little arch gate behind the
3 existing column structure.

4 MS. KAUTZ: No, that's actually the entry to
5 the house, which this -- sorry -- the new arch will
6 actually obscure.

7 If you look on page -- the center of the
8 photographs, the entry to the house has this
9 covered sort of walkway. You pass through the
10 portal and open air covered terrace, and then the
11 front door.

12 MR. PARSLEY: Is there a photograph that shows
13 the view, the wall and that arch at the same time?

14 MS. KAUTZ: No, that doesn't exist yet, it's
15 proposed.

16 MR. PARSLEY: I understand. But -- so I see
17 where the arch is going. I'm trying to see where
18 does the relationship to the wall that you think
19 may be --

20 MS. KAUTZ: Only on the survey. You can only
21 see the distinction on the survey.

22 MR. PARSLEY: It's this type of arched opening
23 on the cover page that you're trying to replicate?

24 MR. DE LEON: Yeah, the survey that was
25 made -- if you look at the -- here on the

1 demolition site plan you'll see that on the swale
2 the outline of the historic wall.

3 MR. PARSLEY: Hold on. Hold on.

4 MR. DE LEON: So then you see to the right,
5 you'll see where the walkway is, that's exactly
6 where the walkway's going to stay, and that's where
7 that arched element is proposed.

8 MR. PARSLEY: So in context where is this
9 arch?

10 MR. DE LEON: The arch that you see in the
11 background, that's the entry into the covered
12 porch.

13 MS. KAUTZ: It's here.

14 MR. DE LEON: Yeah, so -- that arch is right
15 where the structure of the house starts.

16 So the arch of the porch is 35 feet, more or
17 less, from the property line. So it would be
18 roughly 32.

19 MS. BACHE-WIIG: That's not an original,
20 right, the arch?

21 MS. KAUTZ: On the house?

22 MS. BACHE-WIIG: At the breezeway?

23 MS. KAUTZ: No, it's a later...

24 MR. SILVA: I think you did a great job,
25 Nelson, per your usual.

1 MR. DE LEON: Thank you.

2 MR. SILVA: I think that the way, especially
3 on the Alhambra side, the way that solid piece kind
4 of brackets, and I understand you did it because of
5 the tree, but it actually kind of mirrors the house
6 and it gives a little bit of privacy and kind of
7 frames the house, which I think is very nice.

8 I don't have such an issue with that front
9 arch necessarily, Kara. I think that that
10 existing, the historical kind of street monument is
11 very tall, right, isn't it? It's like 12 feet?

12 MS. KAUTZ: Parts of it is tall, yeah.

13 MR. SILVA: Because we only see the image --
14 it kind of crops it, right, the first image on your
15 cover there, right?

16 So just so we understand, can you go to that?
17 I don't know if you have that on the slides.

18 MR. CHAIRMAN: The black-and-white.

19 MR. SILVA: Yeah, it's this one.

20 MS. KAUTZ: It's -- and honestly, it's also
21 because the front entry to this house with the arch
22 to the courtyard is a beautiful feature with the
23 recessed little swag, that it will completely
24 obscure it too, and that was another of the reasons
25 why we didn't -- we wanted it brought down.

1 MR. RODRIGUEZ: But that wall continues, it's
2 lower, in the photograph it cuts it off at the
3 tallest point. The wall then lowers across the
4 property so that the arch walkway there, they would
5 walk about, would not be behind this tall wall.

6 MR. DE LEON: Correct.

7 MR. RODRIGUEZ: That wall that we see there
8 goes up and then it goes down.

9 MS. KAUTZ: No, I understand what you're
10 saying. Yes, but the --

11 MR. RODRIGUEZ: But the archway would be --

12 MS. KAUTZ: But the arch to the beginning --

13 MR. RODRIGUEZ: -- would be -- would be --

14 MS. KAUTZ: -- obscure the front entry.

15 MR. RODRIGUEZ: It'd still behind the lower
16 level of the wall, the historic wall. The historic
17 wall is lower at that point than what's shown in
18 this photograph.

19 MS. KAUTZ: At the front entry?

20 MR. RODRIGUEZ: At the front entry, yes. That
21 wall comes down. We don't see it here.

22 MR. PARSLEY: And what if you set the arch
23 back a little bit further? I can't read the
24 dimensions on this. You have four feet --

25 MR. DE LEON: Yeah, it's roughly three feet

1 back from the sidewalk.

2 MR. PARSLEY: Would that make you feel --
3 would that make you all feel better?

4 MS. KAUTZ: Me? No.

5 MR. PARSLEY: Set back a little bit.

6 MS. KAUTZ: No. I think the eight-foot-six
7 height is too tall.

8 MR. PARSLEY: A minor suggestion I would have
9 is on the pool enclosure put a metal trellis back
10 to it so when you go in and out of the garage
11 you're not looking at the back of the pool
12 equipment.

13 MR. DE LEON: Yes. And we did leave enough --
14 there's actually about six feet between the pad and
15 the edge of the driveway, so the idea is to create
16 a hedge there that's thick enough and tall enough
17 to hide that.

18 MR. FULLERTON: I agree with Mr. Silva, this
19 is a tricky --

20 MR. CHAIRMAN: We're going to let the public
21 speak, so no motions yet or --

22 MR. FULLERTON: Oh, beg your pardon.

23 MR. CHAIRMAN: Yeah. Any further comments for
24 the architect or staff?

25 All right. Mr. Volsky, you want to come up

1 and speak? I know you wanted to speak.

2 MR. VOLSKY: Good afternoon. For the record,
3 my name is George Volsky. I live at 1008 Alhambra
4 Circle, and to use -- to borrow Shakespeare, I am
5 the immediate to the throne. In fact, my house on
6 the other side of the street, even though the
7 address is 188 Granada, actually the entrance, the
8 car entrance, that's where people enter the house,
9 is across the street from my entrance to my house.

10 We've had a lot of architectural, I won't say
11 jargon, but, I mean, to the deference, I don't know
12 how many of you were architects.

13 I'll try to address this from the standpoint
14 of resident, of neighbor. Why? Because I've lived
15 in my house for 55 years. I've seen this block
16 change very positively, because when I moved there
17 it was dilapidated, except my house, and next to
18 the house in question, there was a big residence
19 which was in shatters.

20 It was bought by a friend of mine who is a
21 banker, he lives in London. I dealt with you with
22 that, maybe this group -- I mean, dealt with that
23 building. He lives, comes maybe twice a year for a
24 couple weeks, and invested on top of himself, more
25 than a million dollar to create. In fact, our

1 block -- and this is something, speaking of
2 history, because we're talking history, I can say
3 that I am part of the history of Coral Gables.

4 First time I came here in 1947, which I
5 mentioned most of you haven't been born, maybe you
6 were little children. I wasn't a baby. I was 26
7 going on 50, having gone through the World War II,
8 and I've been coming to Coral Gables very
9 frequently afterwards from Cuba and came here to
10 live in 1961.

11 I think it's a historical and architecture
12 overview, not only of this area, of many cities
13 around the world. And I think that this group,
14 your group, your commission should be proud. I
15 don't know, I mean, you pass by the thing, but I
16 pass by, I drive around the city very much, how the
17 city has improved.

18 I think today the city physically is better
19 than in my long lifetime and observation. You can,
20 I believe, be proud in certain part of what has
21 happened, even though historically it is, I
22 believe, the work of residents who try to keep
23 their residences as best they could, and that --
24 our block is now the best ever.

25 As you know on my side, the house next door

1 was dilapidated, a family bought it. At the very
2 end there is the residence of former mayor Jim
3 Cason, which became better now, it's even being
4 improved as we speak.

5 So what I'm saying, that whatever the elements
6 of architecture, of details of the swimming pool,
7 once it's in, it is done. I won't even see it
8 because obviously you have a -- you have a swimming
9 pool, you don't want people to see what's going on.

10 Incidentally there's a precedent identical to
11 this issue on Granada -- I'm sorry -- on Granada
12 and North Greenway Drive. You know that
13 residents -- it used to be one of the few
14 residences which were a hotel or, actually,
15 comprised several apartments. Someone bought it, I
16 think you remember it, and created a big house, and
17 then they applied for a swimming pool, went through
18 your board or their board, it was approved. Today
19 you don't even see it.

20 So my interest in speaking in favor of this is
21 two elements. One, it's good for the City because
22 that house used to be dilapidated, and it was
23 shameful even to look at it. Now it looks well and
24 with the swimming pool well done and guarded from
25 everyone. It's going to be even better.

1 In relation to a property which has a swimming
2 pool includes a benefit, and this means more money
3 for the city. For me, for my interest, have a good
4 house across the street more -- excuse me -- a
5 house which is worth more, accrues to the value of
6 my house too and all the other houses.

7 So I beseech you, ask you to approve the
8 request because I believe it helps everybody.

9 MR. CHAIRMAN: Thank you. Thank you for the
10 compliment to the City and the architect and the
11 owner.

12 Any further comments from the audience?

13 MR. BLOCK: Good afternoon, members of the
14 board. For the record, I've never appeared before
15 the board. I'm a lifelong resident of Coral
16 Gables. My name is Edward Block. I live at Block
17 29, Lot 8, I'd like to show off my knowledge.

18 So 45 years ago this December I used to go to
19 Woolworth, buy candy. Used to go to the Biscayne
20 Cafeteria to eat. I remember the night that the
21 country club burned down because I was a Cub Scout
22 in Troop 7. Hurricane Andrew, and on and on.

23 The three hardest things that I've ever done
24 in my life was survive Iraq as a combat
25 infantrymen, published my first book and get a

1 driveway done under this board.

2 I am here, I do not know the gentleman here,
3 but I do know this, I am tired of Coral Gables
4 being the silk road for everybody else to travel to
5 western parts of this county. This gentleman is
6 spending tremendous expense with obviously a
7 competent architect. I do not know him, I've never
8 met him. I did grow up playing football in the now
9 Majorca Park in the days of Dan Marino with my
10 friends Adrian Ladner and Justin Perriman, and I
11 just watched the fence go up last week. So there
12 was progress.

13 It's almost as if the swimming pool is
14 something that should be allowed simply to give
15 this man a consolation prize. He's being punished
16 by a constant siege of traffic, people who don't
17 live here.

18 The mission of your board is imperative. I
19 currently -- forgive me for being emotional. My
20 only neighbor that I ever knew, Irene Chrissy, at
21 800 Obispo, passed away in September at the age of
22 100, and in the name of progress there was numerous
23 attempts to come before this board to demolish that
24 house right next to us. And apparently that's not
25 going to happen, and I'm grateful for that. That's

1 a separate issue.

2 I ask that you approve the design, because as
3 a lifelong stakeholder of Coral Gables I have a
4 fiduciary and moral obligation to support other
5 people in this community, because democracy does
6 die in the dark indeed.

7 Thank you.

8 MR. CHAIRMAN: Thank you very much.

9 Anybody else?

10 All right. We're going to close the public
11 hearing then. Thank you.

12 I haven't seen that much support for an item
13 that didn't seem controversial, but that's very
14 nice. I like the -- both comments were very well
15 received.

16 MS. BACHE-WIIG: I'd like to say something.
17 For some reason I've always liked this house, and I
18 don't know why. I think it's maybe because it's
19 next to that wall and it's hidden and it's
20 charming. And I think when you mentioned that it
21 has some romanticism to it, I think you were right
22 on point.

23 I think your plan, you know, celebrates that
24 romanticism about this property, and then certainly
25 that there's a hardship about the way that it's --

1 that the structures are situated and they're pushed
2 all the way to the north.

3 But I think having this garden, you know, sort
4 of this magical, you know, swimming pool and
5 trellis and wall, yes, it's going to create this
6 private garden space for the resident, but it will
7 also create and enhance that street, that frontage.
8 So, I mean, I'm in complete favor of this.

9 MR. RODRIGUEZ: I'd just like to say that I
10 support Mr. Silva's thought that a grounded trellis
11 at the very beginning of the walkway, I'm fine with
12 that.

13 MR. CHAIRMAN: How about a motion or any
14 further comments?

15 MR. FULLERTON: No. I just wanted to
16 compliment the architect for the job he did. This
17 is a tricky situation with the siting of the house.
18 I'm very familiar with that, I have exactly,
19 exactly the same thing in my home. So it's a
20 tricky situation to try to make everything work.
21 So well done.

22 MR. CHAIRMAN: So as Mr. Volsky mentioned, and
23 I think that is one of the successes that Historic
24 Preservation brings to our community where a
25 project by Historic Preservation can get a pool

1 built where maybe normally it wouldn't, and people
2 can get a little bit more of an enhancement to
3 their property by way historic preservation. So
4 kudos to historic preservation.

5 MR. FULLERTON: This picture is perfect too.
6 What a beautiful historic view of the house.

7 The wall in front, it goes so beautifully with
8 the house itself --

9 MR. DE LEON: It's always amazing how the
10 pictures they took of the 20s, 30s and 40s are so
11 beautiful, and we can't seem to get a shot from the
12 hundreds of homes I've taken pictures of or getting
13 ready for the Board of Architects. I always look
14 at them and I'm like I guess I need a wide format
15 four-by-five frame.

16 MR. FULLERTON: Our cameras are too good,
17 they're get too sharp.

18 MR. DE LEON: Now we just use our i-Phones.
19 The camera stays in the office.

20 MR. CHAIRMAN: I think Raul --

21 MR. PARSLEY: We're planting too many trees,
22 we've obscured the view. And to that point, I
23 think the arch is fine, and I think that picture on
24 the bottom of the page, as you mentioned, I think
25 the trees and the sable palm to the left give a

1 much larger scale, and that little arch fits in in
2 that sort of romantic setting, so I'm in favor of
3 the arch gate myself.

4 MR. CHAIRMAN: So I hear a motion coming.
5 Raul, you're in the mood for a motion?

6 MR. RODRIGUEZ: Okay. I move that we approve
7 the project as proposed without the recommendation
8 of the staff that remove the archway.

9 MR. PARSLEY: I'll second.

10 MS. KAUTZ: With the third with condition,
11 please, about the standard COA for the pool and the
12 deck.

13 MR. RODRIGUEZ: The what?

14 MS. KAUTZ: And the condition that the pool
15 and the deck, if they change, they come to us
16 first.

17 MR. RODRIGUEZ: Yes, thank you.

18 MR. CHAIRMAN: We have a motion --

19 MR. RODRIGUEZ: I amend the motion to include
20 that.

21 MR. CHAIRMAN: And it's corrected.

22 We have a motion from Mr. Rodriguez, we have a
23 second from Mr. Parsley. Is there any further
24 comments, questions, discussions?

25 MR. SILVA: A question, we would vote for

1 approval first and then an individual motion for
2 each variance?

3 MS. KAUTZ: Yes.

4 MR. CHAIRMAN: Got it.

5 Yesi, go ahead.

6 THE CLERK: Ms. Bache-Wiig?

7 MS. BACHE-WIIG: Yes.

8 THE CLERK: Mr. Fullerton?

9 MR. FULLERTON: Yes.

10 THE CLERK: Mr. Parsley?

11 MR. PARSLEY: Yes.

12 THE CLERK: Mr. Silva?

13 MR. SILVA: Yes.

14 THE CLERK: Mr. Menendez?

15 MR. MENENDEZ: Yes.

16 THE CLERK: Mr. Ehrenhaft?

17 MR. EHRENHAFT: Yes.

18 THE CLERK: Mr. Rodriguez?

19 MR. RODRIGUEZ: Yes.

20 THE CLERK: Mr. Torre?

21 MR. CHAIRMAN: Yes.

22 You want to take on the variances?

23 MR. SILVA: Sure.

24 We can do them all together, right, the
25 variances for each one?

1 MS. KAUTZ: You can unless there's going to be
2 dissenting.

3 MR. SILVA: I don't think there's -- let's
4 take our chances and do them together.

5 So I move that we grant all the variances
6 requested by the applicant as outlined in the staff
7 report.

8 MR. PARSLEY: Second.

9 MR. FULLERTON: Second.

10 MR. CHAIRMAN: John came first.

11 THE CLERK: Mr. Parsley?

12 MR. PARSLEY: Yes.

13 THE CLERK: Ms. Bache-Wiig?

14 MS. BACHE-WIIG: Yes.

15 THE CLERK: Mr. Fullerton?

16 MR. FULLERTON: Yes.

17 THE CLERK: Mr. Silva?

18 MR. SILVA: Yes.

19 THE CLERK: Mr. Menendez?

20 MR. MENENDEZ: Yes.

21 THE CLERK: Mr. Ehrenhaft?

22 MR. EHRENHAFT: Yes.

23 THE CLERK: Mr. Rodriguez?

24 MR. RODRIGUEZ: Yes.

25 THE CLERK: Mr. Torre?

1 MR. CHAIRMAN: Yes.

2 Thank you.

3 MR. DE LEON: Thank you very much, board
4 members.

5 MR. CHAIRMAN: Congratulations.

6 MR. DE LEON: Thank you very much.

7 MR. CHAIRMAN: All right, two more.

8 MR. RODRIGUEZ: There's two more?

9 MR. CHAIRMAN: We got two more.

10 This is -- we got one architect for two more.

11 This is an application special certificate of
12 appropriateness for the property at 1125 North
13 Greenway Drive, a local contributing resource
14 within the country club of Coral Gables Historic
15 District legally described as Lots 18, 19, Block 15
16 Coral Gables Section C according to the plat
17 thereof recorded in Plat Book 8, Page 26 of public
18 records Miami-Dade County.

19 The application requests design approval for
20 the alterations to the residence and construction
21 of a one-story detached auxiliary structure.

22 MS. KAUTZ: Thank you.

23 Location map, mid block between Columbus and
24 Cordova on the north side of the golf course.

25 MR. RODRIGUEZ: Just for the record, this time

1 I have the correct architect. The architect who
2 proposes this is the person who designed my home.

3 MS. KAUTZ: You sure?

4 MR. RODRIGUEZ: Yes. I'm sure about this one,
5 and I will not be affected in my decision-making
6 process as a result of that.

7 MS. KAUTZ: Okay.

8 MR. CHAIRMAN: And does anybody have any
9 further items to disclose?

10 MS. BACHE-WIIG: I visited the site earlier
11 today. Had no contact with anybody. There would
12 be nothing that would influence my decision-making
13 today about this item.

14 MR. EHRENHAFT: I know the house, driving past
15 it since it's on my way home every day, but again,
16 I went on Tuesday and looked at the property from
17 the sidewalk. Encountered no one, and my previous
18 experience and the site visit will have no effect
19 on any decisions that I make today.

20 MR. FULLERTON: Ditto.

21 MR. CHAIRMAN: For the future, do we have to
22 describe drive-bys or just when we step on the
23 property, just mentioned that? Because it's --

24 MS. SUAREZ: I would say if it was a visit for
25 the purposes, you know, advance of this --

1 MR. CHAIRMAN: Even if it was a drive-by?

2 MS. SUAREZ: Yes.

3 MR. CHAIRMAN: Okay. Just clarifying.

4 MR. SILVA: I also visited the site and will
5 also not impact my judgment today.

6 MR. PARSLEY: I visited the site. It will not
7 impact my decision.

8 MR. RODRIGUEZ: And for the record, I've
9 walked by the site many, many times. I'm very
10 familiar with the property, although I did not go
11 for the purpose of this meeting.

12 MS. KAUTZ: So this house is a contributing
13 resource within the country club of Coral Gables
14 Historic District. It was built in 1954, designed
15 by architect R.M. Nordon. It is considered to be
16 an example of the type of architecture being
17 designed in the Gables as part of the movement
18 towards the more modern style in the 50s.

19 When this district was designated initially,
20 it was considered a non-contributing residence, it
21 was out of the period of significance. In 2008 the
22 owner requested that it be made a contributing
23 residence as they were planning on doing an
24 addition and some alterations to the property and
25 were looking for the tax abatement that went along

1 with it. So we did change it to a contributing
2 status through the board. So it is now considered
3 contributing.

4 In 2009 the Historic Preservation Board
5 approved a COA for additions and alterations to the
6 property that did receive the ad valorem.

7 It consisted of a carport to the south. The
8 existing garage was added on to and converted into
9 a bedroom, and also a flat-roofed master bedroom
10 addition -- I'm sorry -- a master bathroom addition
11 on the west side of existing courtyard was also
12 added at the same time.

13 This is a photo probably shortly after it was
14 constructed.

15 And, Michael, this is one of the PowerPoints
16 that was separate. If you can load that up.

17 The architect is here.

18 This property has requested no variances as
19 part of the application. It was reviewed and
20 approved by Board of Architects on March 14th with
21 no comments.

22 We did have a couple of conditions that we
23 would like added, which I can go through
24 afterwards. I'll let him make the presentation.

25 MR. JUAREGUI: Good afternoon. My name is

1 Luis Jauregui, I'm with Eastshore Architects. And
2 this house, 1125 North Greenway, as you know, is
3 located right there on North Greenway sort of in
4 front of that, I guess it's a Boy Scout camp or
5 something there.

6 What we're planning to do is add in the rear
7 80 square feet to the main house. The garage that
8 was originally in the house -- you can't see
9 that -- so basically, if you see over here in the
10 existing site plan, that little notch in the back
11 where the driveway is, which is about five feet by
12 12 feet, that's what we're going to fill in.

13 The owner is looking and needing for another
14 bedroom and bath inside the house, and she wants to
15 have a proper laundry room because right now the
16 laundry is in the garage itself. So we're planning
17 to enclose the 80 square feet.

18 And then the zoning code allows you to have a
19 detached garage that is five feet from the rear and
20 five feet from the back, and in actuality the
21 neighbor behind on Obispo has the situation, so
22 these two garages would be back to back.

23 What we've done is, here's the existing site
24 plan, floor plan, and then the in fill garage, so
25 she has a special needs son that needs a big wide

1 bathroom, so that bedroom is going to be added, the
2 laundry room, and the bathroom and closets there.

3 And the detached garage, what we've done is
4 made it in the style of the architecture, the 50s
5 architecture, but kept it completely.

6 So this will not be seen from the street. The
7 garage is 125 feet back from the front of the
8 street. It's all the way in the back and it's very
9 narrow and lush there.

10 This is the existing front elevation, which
11 already has been modified, the proposed with the
12 garage over there. So what we've done with the
13 garage, you can see there. The top photograph here
14 is the left side house where the existing garage
15 is, and that garage has already been modified.
16 What we plan to do is close it up and add the
17 French doors for accessibility.

18 And then the last photograph is superimposing
19 the detached garage and seeing it up against the
20 main house also.

21 Over here in the photograph you see the
22 addition that was done previously where they,
23 instead of following the architecture of the house,
24 which is one continuous A-shaped roof, and then it
25 morphs itself and whatever volume sticks out, that

1 volume has that height and that pitch. So we've
2 kept that.

3 There's the garage from the rear. This is
4 what the neighbor would see. That's the rear
5 condition right now, the existing garage of the
6 house in the photograph.

7 And then this is the way you would see the
8 garage from her poolside, from the owner's
9 poolside. So they have a little piece of yard
10 there where all that equipment is, and they'll see
11 the glass on top.

12 The garage itself consists of a 12-by-22-foot
13 garage and it has -- we maintained the wall
14 throughout at the same level so that you don't see
15 the stuff inside. And then we've pitched the roof
16 at the same angle that the principal house has and
17 added glass all around the three sides, so that it
18 could serve as a garage, it could serve as other
19 things also so they would have purpose.

20 That's pretty much it.

21 MR. CHAIRMAN: Staff comments? Is there
22 anything or you're good?

23 MS. KAUTZ: The only comment that we had is
24 that it's trying -- the addition is sort of trying
25 to be seamless, which is nice, but sort of not with

1 the standards, so we had suggested perhaps adding a
2 stucco score line as the corner of the existing
3 garage so to demarcate where the new and the old
4 stop and start so that little notch-out will have
5 some distinction of where the old stopped.

6 And also eliminating the cantilevered beams
7 and the overhangs on the proposed garage because
8 those beams are very specific to the existing
9 house, and so to sort of replicate that detail on
10 the garage, it's going to perhaps cause some
11 confusion about what's old and what's new. That
12 was it.

13 We did, it's not noted, the roof on the garage
14 is to be a flat white tile to match existing
15 residence. I'm guessing that was your intention,
16 it just wasn't on there. Window glass is to be
17 clear, and then to differentiate the new
18 construction with the existing residence were our
19 only comments.

20 MR. RODRIGUEZ: Do you accept the conditions?

21 MR. JUAREGUI: Yes.

22 MR. CHAIRMAN: Could I ask a question?

23 Excuse me.

24 Your condition is stated in the paragraph, but
25 then the three point does not mention the

1 cantilevered beam as the point --

2 MS. KAUTZ: It does, as a differentiation.
3 It's a suggestion on one way to do it. So he needs
4 to either do it that way or work out another way to
5 differentiate them.

6 MR. JUAREGUI: So what happens when you do a
7 clerestory like that that goes to a point, you
8 either end up with a point or you end up with a
9 beam size piece of glass, which would be
10 preferable, right? So in terms of the architecture
11 when you think about that front facade of the
12 garage, it's going to be completely flat and then
13 it's going to have what's the tie beam going up.
14 So the idea of popping out the beam would make it
15 feel more in tune with the architecture that the
16 house has, right?

17 What we could do is bring it out, but change
18 the shape. Right now what it does, it subtlety
19 goes up to an angle and maybe what we could propose
20 to do is keep it straight out.

21 MS. KAUTZ: The depth can be modified, the
22 tapering, something can be changed.

23 MR. CHAIRMAN: Work that out, I guess.

24 MR. JUAREGUI: Uh-huh. Yeah, because if not,
25 it looks really strange.

1 MR. CHAIRMAN: And the other items you're
2 with, the three other --

3 MR. JUAREGUI: The score line --

4 MR. CHAIRMAN: And the other -- the white roof
5 tile?

6 MR. JUAREGUI: Yeah. Well, the house has
7 white roof tile. It will have white roof tile.

8 MR. CHAIRMAN: Okay. Any more questions from
9 staff or for the...

10 Thank you.

11 Anybody in the audience left to speak, want to
12 speak?

13 Thank you.

14 I'll close the public hearing for this item.

15 MR. SILVA: I think it's a very nice addition.
16 I appreciate that extra effort you took with the
17 clerestory. I think it's going to make for a very
18 nice space inside the garage. I think it really
19 does complement the existing house. Kudos.

20 I'll move approval of the item if nobody else
21 wants to.

22 MR. MENENDEZ: Second.

23 MR. CHAIRMAN: Menendez will second.

24 Any further comments, questions or concerns,
25 discussions?

1 THE CLERK: Mr. Rodriguez?
2 MR. RODRIGUEZ: Yes.
3 THE CLERK: Mr. Ehrenhaft?
4 MR. EHRENHAFT: Yes.
5 THE CLERK: Mr. Silva?
6 MR. SILVA: Yes.
7 THE CLERK: Mr. Parsley?
8 MR. PARSLEY: Yes.
9 THE CLERK: Ms. Bache-Wiig?
10 MS. BACHE-WIIG: Yes.
11 THE CLERK: Mr. Fullerton?
12 MR. FULLERTON: Yes.
13 THE CLERK: Mr. Menendez?
14 MR. MENENDEZ: Yes.
15 THE CLERK: Mr. Torre?
16 MR. CHAIRMAN: Yes.
17 All right. Last item.
18 MS. KAUTZ: All right.
19 MR. CHAIRMAN: This will be Case File COA SP
20 2019-005, application for the issuance of a special
21 certificate of appropriateness for the property at
22 910 Capri Street, a local historic landmark legally
23 described as Lots 11, 12, Block 83, Coral Gables
24 Granada Section, records of Miami-Dade County. The
25 application requests design approval for the

1 additions and alterations to the residence and site
2 work.

3 MS. KAUTZ: You all should remember this
4 property. It was designated as a local historic
5 landmark in January of this year. This is the
6 location map of the property in the north section
7 of the city.

8 Was construct -- sorry -- was constructed
9 circa 1923. It's significant as a classic example
10 of an early single-family residence in Coral
11 Gables. It is attributed to H. George Fink. He
12 was a member of Merrick's original design team in
13 the Mediterranean design.

14 The property currently consists of a two-story
15 residence. It was Permit No. 338 in the city with
16 an attached garage. It is -- the one-story garage
17 that you see is attached to the northwest corner of
18 the residence, although it's not accessible from
19 the inside of the house, it's sort of tangentially
20 attached.

21 In 1951 a one-story addition was made to the
22 south of the existing residence which is to the
23 left of this photograph. And in 1976 a redwood
24 raised deck was added to the southwest corner of
25 the house in the rear.

1 At this time it is believed that an existing
2 window on the south side of the residence was
3 converted to French doors with side lights at the
4 same time to be able to access the deck.

5 All right, Michael, this is the second one,
6 please.

7 This went to the Board of Architects in March
8 of this year with no comments, no variances have
9 been requested with this application.

10 On this application the applicant has made a
11 very good distinction between the old and the new,
12 so we have no comments in that regard.

13 And the four conditions that we do have are
14 fairly straightforward, so we'll go at the end.
15 We're bringing up someone new that you haven't seen
16 yet.

17 MR. JUAREGUI: Hello, again. Luis Juaregui
18 with Eastshore Architects.

19 This is 910 Capri. I have Mrs. Munoz here,
20 the owner of the property. She bought this
21 property back a couple of years ago as an
22 investment property. At that time she thought that
23 she would be able to demolish the 50s addition to
24 it and do the lot split which would have been a
25 great idea because it would have kept the scale of

1 the homes on the street at the same level.

2 She could now if she wanted build a five to
3 6,000 square foot house which would totally destroy
4 the scale of the street, but luckily she's opted
5 not to.

6 So as you know, there's a property, it is
7 about six or seven houses down from 8th Street and
8 just east of Granada. The property is in total
9 shambles right now. The family that lived there
10 had abandoned it. They left some people there to
11 live and it was destroyed inside.

12 Since then she's pulled an exploratory
13 demolition permit, and for the most part, as you
14 find in these houses, the inside is rotted. So
15 she's going to fix the main house, make it a little
16 bit more livable, keep it as a three bedroom, two
17 and a half bath house, and add a family room and
18 kitchen that's workable for today's modern family.

19 The addition that we're proposing is attached
20 to the 1950s structure in the front, which would be
21 the only visible from the street, and then we're
22 adding one completely in the rear following the
23 parapet roof line between the garage and the main
24 house and doing an addition there.

25 So here's the front. And to the left you see

1 the 50s addition, the wood deck that was added
2 there, and then the space between the two-story
3 volume and the garage that has an oak tree that we
4 need to take down because it's right on the
5 property there, it's right on the corner of the
6 garage, and it's undermined the garage completely.
7 It's all cracked right now.

8 I think we've already gotten approval for
9 that, right? Or we will get approval if this goes
10 through.

11 MS. SPAIN: Yes.

12 MR. JUAREGUI: So to your left, the existing
13 site plan how it is today. The main house is the
14 cross form, and then to the left is the 50s
15 addition. Our intention is to keep all of that
16 same, keep the 50s addition, except reorganize
17 those windows in the front because it's sort of
18 this awning window off to the side with no
19 symmetry. We'll work on that. And then we're
20 going to add a master bathroom section to the far
21 left there.

22 And we've kept the proportions of that
23 addition in terms of height and width to be
24 compatible with the original house.

25 So here you see the before and after first

1 floor plan. As you see, you come into a foyer
2 that's now glassed in. I imagine that that in the
3 past was open air. The main front door is where
4 the stairwell is, and the door that leads from the
5 foyer to the living room is closed up right now.
6 We're going to return it and open it up, and we're
7 actually going to close up the one leading to the
8 stairway. So you'll go directly from the foyer to
9 the living room, and once you're in the living room
10 go into the stairwell.

11 The main space of the living room and dining
12 room are staying the same. Over where the existing
13 master bathroom and bath, it's an awkward situation
14 there. The bathroom is really small, the closet
15 doesn't work, so we're converting that to a powder
16 room and a mechanical room.

17 And the reason why we're putting the
18 mechanical there is if you notice in the
19 photographs in the rear, the mechanical system is
20 sort of in the middle underneath that one-story
21 parapet roof, and the whole trunk line is under the
22 crawl space, it's inside the crawl space. So the
23 air comes up through the floor boards there.

24 As you know, these houses have no plenum
25 space. The rafter to floor area on the second

1 floor doesn't allow for you to run trunk lines, so
2 by centering the air conditioning in the space
3 we're going to eliminate having to lower the
4 ceilings and keep the height that's there.

5 In the second floor there's really not much
6 modification. In the upper bedroom there is a
7 closet in the linen room. We're going to convert
8 it into a closet, and in the lower bedroom there is
9 no closet.

10 Where we're doing the chase line for the air
11 conditioning is the original closet, so those are
12 actually going to get smaller, but there's nothing
13 else that can be done. Everything stays the same.

14 What I failed to mention is that it has an
15 illegal laundry room addition in the first floor
16 that we're going to get rid of. That's done in
17 stud partition, so that whole section will come out
18 and we're going to extend the flat roof parapet
19 area between the garage, the detached -- the garage
20 and the main house.

21 So here's the existing house and the new
22 addition. As you can see in the -- the existing
23 house is staying exactly the same. We're replacing
24 the windows with like windows that are impact.
25 We're putting a new cap and pan barrel tile roof.

1 It will be nicer than the one that's there.

2 And in the foyer -- I don't know if you guys
3 know, but I serve on the Board of Architects, and
4 we always have the dilemma of what to do with these
5 terraces that originally were open air and now
6 everybody wants them enclosed, so we've tried --
7 we've tried gridding them up with muttons. We've
8 tried doing the plain glass, and after about four
9 years of seeing these things, we feel that the
10 single glass pane is the nicer solution.

11 What we're going to do is right now the column
12 in the middle between the two arches is a very bad
13 cast concrete column, cast keystone column, so
14 we're going to try to find something that's a
15 little bit more authentic and have it reproduced
16 and replace it.

17 So you can see where the 50s addition is. It
18 has that double awning window, and what we're going
19 to do is put windows that are similar to the
20 historic house, that are more centered with the
21 space, and then we're going to add the bathroom
22 area.

23 And we're going to put an oculi window. The
24 one that's existing, the molding is inside, it
25 recesses in. The one we're going to propose is the

1 same one and shape popping out, so that that would
2 be the distinction.

3 This is the south elevation where you see the
4 master bathroom addition popping -- attached to the
5 50s addition, and then we are going to return the
6 dining room window that was converted into a door
7 to get out to the deck, we're eliminating that
8 deck, we're going to bring it back to its original
9 form, the window that was there that has a molding
10 design on the top.

11 And then what you see at the far left there is
12 the extension, the family room extension that we're
13 adding.

14 This is the rear, and in the rear starting
15 from the left we're going to open up a door to the
16 garage, because the access right now is impossible
17 at the end, so that somebody could use that garage
18 for whatever purposes they want. It really doesn't
19 fit a car.

20 And the next quadrant there is the family
21 rooms windows going out, and then from the dining
22 room we are going to add French doors and a little
23 open terrace. Then there's the 50s addition that
24 has the powder room window and the master bedroom
25 window. She -- they decided not to come out of the

1 master bedroom and add a deck, so that helps a lot.

2 And then the massing for the master bathroom
3 at the very end, I've broken that down into two
4 scales to make it more compatible with what's
5 there.

6 This is the north elevation, and the window
7 that I'm showing there is the kitchen window, it's
8 been modified. We were going to bring that window
9 back to the original size. When we did the
10 exploratory demo we could see that it was just
11 boarded up, so the opening is there and everything
12 is there, and we're just going to bring that back.

13 And that's it.

14 MS. BACHE-WIIG: So you're going from like the
15 least aesthetically pleasing home on the block to
16 the most aesthetically pleasing.

17 MR. JUAREGUI: I hope so.

18 MS. BACHE-WIIG: It's a good thing for the
19 street.

20 MR. JUAREGUI: It sure is.

21 MR. FULLERTON: I drove by the site.

22 MR. CHAIRMAN: Oh, wait. We got to do this
23 all the time.

24 Does anybody have anything to disclose
25 regarding ex parte communications or visits to the

1 site?

2 MS. BACHE-WIIG: I went to the property, drove
3 by it today. Whatever I said earlier. No, but
4 nothing to disclose that would make me impartial to
5 any decision-making.

6 MR. EHRENHAFT: I too went on Tuesday, and I
7 have nothing to disclose that would make me
8 impartial.

9 MR. FULLERTON: I also went, drove by the
10 site, talked to nobody, but I did note that the
11 nicest homes on the block are the ones that were
12 built in the 20s by far, and that is one of the
13 nicest.

14 MR. RODRIGUEZ: I've never walked by this
15 house.

16 MR. CHAIRMAN: All right. Any questions for
17 staff, questions regarding recommendation by staff?

18 MR. RODRIGUEZ: I'd like to ask why the
19 condition? What is the problem with the master
20 bathroom window, the circular window on the --

21 MS. KAUTZ: Michael, can you put the
22 PowerPoint back up?

23 And that circular window -- sorry about that.
24 I'm sorry, can you go to the last slide, the very
25 last slide. I'm sorry.

1 MR. SILVA: It's the one that he's reversing
2 the --

3 MR. JUAREGUI: Yeah, that's what I'm doing --

4 MS. KAUTZ: Yeah, but it's the front one I'm
5 fine with. It's the back where the little bump-out
6 happens. It shortens the distance between the roof
7 line and then the window, and it appears with the
8 header and the window and the beam, it feels like
9 it's going to be really tight in there.

10 Thank you.

11 On the right-hand side, and the front has a
12 lot of space, a lot of room. It just feels like it
13 got very squished.

14 And so I like said, the Board of Architects
15 approved it. It was just a consideration request.

16 MR. JUAREGUI: So the idea there is that whole
17 bathroom is going to be a beamed ceiling, so we can
18 get some nice height there, and the tub, a
19 freestanding tub is directly underneath that, that
20 composition of window and we thought it would be
21 nice to do something special there.

22 I mean, we can look at the scale of it and
23 maybe reduce it in size.

24 MR. RODRIGUEZ: I have no problem.

25 MR. CHAIRMAN: You guys want to work this out

1 together?

2 MR. JUAREGUI: Sure.

3 MR. CHAIRMAN: There you go.

4 MS. KAUTZ: I can take him.

5 MR. CHAIRMAN: All right. Staff will work it
6 out.

7 And the other three comments you're okay with?
8 There's roof tile to be two-piece barrel tile,
9 window glass to be clear, window muntins to be high
10 profile.

11 MR. JUAREGUI: So -- okay. So, yes, we would
12 love the -- if we can we will use clear glass,
13 okay, it's not -- what happens these days is that
14 the minute you do -- you remodel the whole house
15 and it becomes a level three remodeling you have to
16 meet the Florida Energy Code.

17 This just happened in my house that I'm
18 remodeling. And what happens is that you don't
19 meet it. There's no air conditioning system that
20 works, unless you do gray glass, at least gray
21 clear combination as opposed to gray-gray
22 combination.

23 So we will try, absolutely. I am the biggest
24 proponent of that, and I do that in the Board of
25 Architects all the time. What happens is that if

1 you -- you don't get the insulation levels right,
2 the energy calculation just doesn't work.

3 MS. KAUTZ: We'll figure it out.

4 MS. SPAIN: We'll work with you on that.

5 MR. FULLERTON: I think frankly, when you put
6 in the old casement style or looking type of glass
7 windows, whether they're gray or not, muntins
8 really make the scale of the building, of the
9 opening, and I think that works very well. And the
10 color of glass, I wouldn't go with blue or, you
11 know --

12 MS. SPAIN: It gets very dark. It really
13 detracts from the old homes.

14 MR. CHAIRMAN: Yeah, you can get too dark. If
15 you go to low E glass you should be able to do it.

16 MR. JUAREGUI: Well, low E has a reflective
17 quality to it, which, you know, now becomes sort of
18 a problem.

19 So the only way it works, and you have to
20 think about it, that the rooms in these houses are
21 ten-by-11, let's say. The only way it works is if
22 the furring strip on the wall, instead of being
23 three-quarters of an inch, is an inch and a half to
24 two inches and you put that much insulation into
25 it, destroys all your crown molding, it destroys

1 all your baseboards, it destroys all your window
2 sills. You basically have to completely undo the
3 house.

4 So what is the better option, right? The
5 better option is going with gray glass.

6 MR. CHAIRMAN: The better option is for you
7 guys to work it out.

8 MS. SPAIN: He's the go-to-person for windows
9 on the Board of Architects.

10 MR. CHAIRMAN: You've all agreed to work it
11 out, so I think we're in good hands with both
12 parties.

13 Any further comments for staff or the person
14 presenting, architect?

15 Close the public hearing.

16 Anybody in the audience? Nobody left.

17 Any further discussions?

18 Can we get a motion?

19 MS. BACHE-WIIG: I move to approve this item
20 with, I guess, the architect working with staff on
21 the window glass, and the -- what Kara was talking
22 about, the --

23 MS. KAUTZ: Number four, item four.

24 MS. BACHE-WIIG: No. 4, yeah. And No. 4,
25 conclusion No. 4.

1 MR. EHRENHAFT: I second.

2 MR. MENENDEZ: I second.

3 MR. CHAIRMAN: That was a close call. Mr.

4 Menendez gets it.

5 Any further discussion?

6 Roll call.

7 THE CLERK: Mr. Ehrenhaft?

8 MR. EHRENHAFT: Yes.

9 THE CLERK: Mr. Rodriguez?

10 MR. RODRIGUEZ: Yes.

11 THE CLERK: Mr. Silva?

12 MR. SILVA: Yes.

13 THE CLERK: Mr. Parsley?

14 MR. PARSLEY: Yes.

15 THE CLERK: Mr. Menendez?

16 MR. MENENDEZ: Yes.

17 THE CLERK: Ms. Bache-Wiig?

18 MS. BACHE-WIIG: Yes.

19 THE CLERK: Mr. Fullerton?

20 MR. FULLERTON: Yes.

21 THE CLERK: Mr. Torre?

22 MR. CHAIRMAN: Yes.

23 MS. SPAIN: Okay. I wish that Nelson was

24 still here, because it's really a pleasure to work

25 with such competent architects and to have a

1 meeting where there really isn't too much to
2 discuss because the designs are so good, and I
3 appreciate it.

4 MR. CHAIRMAN: And George Volsky comes and
5 compliments a project, interesting.

6 MR. FULLERTON: Another kudos to Luis for the
7 quality of the drawings. These elevations are so
8 plain and easy to read, they jump out. So I
9 appreciate -- we appreciate that.

10 MR. JUAREGUI: Thank you.

11 MS. KAUTZ: It's very nice to write a staff
12 report with four comments as opposed to, you know,
13 23, so it's a good thing.

14 MR. CHAIRMAN: I have something to report.

15 MS. SPAIN: You do?

16 MR. CHAIRMAN: I do.

17 MS. SPAIN: Thank you.

18 MR. CHAIRMAN: It seems, I'm uncertain, but it
19 seems today is my last day on this board.

20 MS. SPAIN: Well, you don't know that, because
21 you haven't -- it hasn't gone to the commission
22 yet.

23 MR. CHAIRMAN: I agree, but just in case, I
24 said it seems, but it's not sure, that I may not be
25 at the next meeting. I don't know. So in case

1 that happens, I --

2 MS. SPAIN: You have to come back to say
3 hello.

4 MR. CHAIRMAN: No, I definitely will, but I
5 wanted to say thank you to everybody for their
6 congeniality and their friendship and hopefully I
7 made a difference.

8 MR. FULLERTON: You've done a great job.

9 MR. CHAIRMAN: If it's my last day here, thank
10 you.

11 MR. RODRIGUEZ: Is this the last meeting of
12 this board as composed?

13 MS. SPAIN: So the rule is that if you're an
14 appointee of the city commission, until they
15 appoint someone else, you stay on the board
16 regardless of what that length is. And so there
17 has been no appointments to the board.

18 I need to get to the city clerk's office.
19 Those of you that are city commission appointments
20 as a whole, but that will happen at future
21 commission dates.

22 MR. RODRIGUEZ: So when will we know?

23 MS. SPAIN: Well, if you were appointed by one
24 of the city commissioners individually, you should
25 reach out to them if you want to be on the board

1 again so they can reappoint you.

2 And I'll take care of letting the clerk's
3 office know about those of you who were appointed
4 by the commission as a whole.

5 MS. BACHE-WIIG: I hope it's not your last
6 meeting.

7 MR. CHAIRMAN: Sorry?

8 MS. BACHE-WIIG: I hope it's not your last
9 meeting.

10 MR. CHAIRMAN: I'm not sure, but it could be,
11 so I just wanted to let everybody know. Thank you.

12 MR. RODRIGUEZ: Is there another scheduled
13 meeting for a month from now?

14 MS. SPAIN: What do you mean? Is there a
15 Historic Preservation Board next month?

16 MR. RODRIGUEZ: Yes.

17 MS. SPAIN: Oh, yeah, we just keep on going.
18 Nothing stops us. Commissioners change, you all
19 change, we just keep on trucking. So we'll be
20 here. Actually, Kara will be here.

21 MR. CHAIRMAN: Other business?

22 MR. FULLERTON: Is there any update on the
23 Castillo site, the 1136?

24 MS. SPAIN: No, not really. I mean, we've --
25 it's in code enforcement, and we've had numerous

1 conversations with the outside counsel on that
2 property.

3 MR. FULLERTON: Okay. Just curious.

4 MS. SPAIN: Yes, I know.

5 MR. PARSLEY: When the city is doing work in
6 historic neighborhoods, are they required to come
7 here with their plans?

8 MS. KAUTZ: For the most part.

9 MS. SPAIN: Yes, depending on what they're
10 doing, but, yes, if it's a historic neighborhood --

11 MR. CHAIRMAN: For example, those plazas along
12 Coral Way, that project came here, the historic
13 monuments.

14 MR. PARSLEY: The landscaping, the landscaping
15 had come through those, right?

16 MS. SPAIN: Well, it all depends on where the
17 landscaping is going, if it's the landscaping on
18 the historic plaza and entranceways, that should --
19 I think that came here.

20 MS. KAUTZ: It did come here.

21 MS. SPAIN: Yeah.

22 MS. KAUTZ: Dina presented it.

23 MS. SPAIN: Yes. So if it's that project that
24 you're talking about, that did come here.

25 MR. CHAIRMAN: That one project, will it make

1 it here? You want me to tell you which one --

2 MR. PARSLEY: -- the Merrick house. I don't
3 remember representing the property.

4 MR. SILVA: Which one are you're concerned
5 about?

6 MS. SPAIN: The plans for the Merrick house?

7 MS. KAUTZ: For the circle, the plazas,
8 because I wanted to see what was happening on --

9 MS. SPAIN: Right.

10 MS. KAUTZ: I can check and see. I have them
11 in the office if you want to see them.

12 MR. FULLERTON: Has there been any submittal
13 at all about -- or on the La Salle side?

14 MS. SPAIN: No, not that I know of. It
15 wouldn't come to us because it's not designated,
16 but I think that I would have been aware of that at
17 the Board of Architects because I go to the Board
18 of Architects every Thursday.

19 MR. FULLERTON: That was never designated.

20 MS. SPAIN: No. You were at that meeting.

21 MR. FULLERTON: Yeah, I didn't know if it
22 was --

23 MS. SPAIN: It was not designated. This board
24 found that it had been too altered to fit the
25 criteria.

1 MR. FULLERTON: Yeah, I recall.

2 MR. RODRIGUEZ: That entire street or
3 neighborhood is not designated historic?

4 MS. SPAIN: What street?

5 MR. RODRIGUEZ: La Salle --

6 MS. SPAIN: No, that street is not designated.

7 MR. PARSLEY: What's going to happen to the
8 lot, do you know?

9 MS. SPAIN: No idea.

10 MR. PARSLEY: Ready for parking.

11 MS. SPAIN: I don't know.

12 MR. RODRIGUEZ: It's a lot larger now that the
13 building is gone.

14 MS. SPAIN: It does look larger, doesn't it?

15 MR. PARSLEY: Are we going to see Ponce
16 Park --

17 MS. SPAIN: Ponce Circle Park, that's not
18 designated either.

19 MR. SILVA: When we designated the plan,
20 right --

21 MS. SPAIN: The city plan, if there is an
22 application to alter in any way the road around,
23 then that would come to you.

24 MR. PARSLEY: Not the inside of the park?

25 MS. SPAIN: No. I don't think that would come

1 to you.

2 MR. PARSLEY: The stone wall there is not by
3 distinction?

4 MS. SPAIN: We'd have to look at that. If
5 they want to demolish it, I don't know the answer
6 to that. I don't think that was done in the 20s.
7 I don't think that's historic, but I would have to
8 look at it.

9 I mean, I would have to say, we require the
10 City to go through the same procedures, so if they
11 want to do a demolition on something, they bring it
12 to staff so...

13 MR. RODRIGUEZ: I have a question; this has
14 been bugging me a lot. All these fountains that
15 are historic that have been repaired and upgraded,
16 hardly ever is there one that's working. Sometimes
17 one works on one side of the street, the other
18 doesn't work. It's very difficult to see the
19 fountains, like at Granada and Coral Way or --

20 MR. FULLERTON: Alhambra Circle.

21 MR. RODRIGUEZ: Where is it?

22 MR. FULLERTON: Granada and Alhambra too.

23 MR. RODRIGUEZ: And Alhambra, right.

24 Is there a reason for that? Is there a
25 problem with the functioning of the mechanisms?

1 MS. KAUTZ: No. So what happens, they were
2 made recirculating so the leaves fall in them and
3 the pump stops, so then the fountains stops.

4 The city commission just approved I think a
5 negotiation for a company, specifically a pool
6 company, to go and --

7 MR. RODRIGUEZ: To clean.

8 MS. KAUTZ: -- clean and handle all the
9 fountains on a weekly basis on a rotation, so that
10 should start -- they should start all coming on
11 line.

12 MR. CHAIRMAN: Thank you very much.

13 MS. SPAIN: Thank you all.

14 MR. CHAIRMAN: I'll move for adjournment.

15 MR. SILVA: Actually, before we break, since
16 we have this -- is there any way we can streamline
17 that whole "I visited the site and it doesn't
18 affect my --

19 MS. SUAREZ: We can figure out a way to
20 streamline it.

21 MR. SILVA: Maybe we can just do a statement
22 and kind of raise our hands if we did it and --

23 MS. SUAREZ: We can talk about it before next
24 week's meeting.

25 MR. FULLERTON: I have something else.

1 The constant difficulty in making
2 presentations on this television set. It's a good
3 set, I know, but the applicants or the presenter
4 doesn't know how to use the thing.

5 MS. SPAIN: What's really --

6 MR. FULLERTON: The way to use the point on
7 the --

8 MS. SPAIN: -- and I'm going to vent, before
9 they purchased these new ones I asked to just
10 please allow a pointer to work on them.

11 MR. FULLERTON: Yeah.

12 MS. SPAIN: So apparently there's a screen
13 that you can put on them that will allow a pointer
14 to work and they've purchased that, the IT
15 department.

16 So it's a constant aggravation for us because
17 we have to keep saying on the bottom left and
18 midway through.

19 MS. KAUTZ: It's also to stand with your back
20 to --

21 MS. SPAIN: I mean, you can see it here. It's
22 the only one I can see because my eyes are so bad.

23 MR. FULLERTON: The other part of that is,
24 maybe it's my eyesight, but some of those plans are
25 unreadable. They're so light, the lines, I have

1 difficulty reading them.

2 MS. SPAIN: So do I.

3 MR. FULLERTON: And I'm not sure if it's the
4 quality of the presentation that you're given or if
5 something -- like those elevations that we saw last
6 tonight from Luis, those were very readable.

7 MR. PARSLEY: Who's creating the powerpoint
8 and PDF?

9 MS. KAUTZ: The applicant.

10 MS. SPAIN: The applicant creates the
11 PowerPoint and we've asked them to limit the number
12 of elevations on a page because it used to come
13 in -- and you pointed that out a while ago that it
14 would come in with four elevations on one page, and
15 then you know, on these tiny little pages you
16 couldn't see anything.

17 MR. FULLERTON: And it would be nice if they
18 had -- and many of them do, have the origin and
19 the --

20 MS. SPAIN: Yes, we've asked them to do that
21 now.

22 MR. FULLERTON: Yeah. So anything we can do
23 to make that clear, more clearer.

24 MS. SPAIN: I appreciate that.

25 MR. FULLERTON: That makes a lot of sense.

1 MS. BACHE-WIIG: But they come in with the
2 Board of Architects' set, so maybe those -- I mean,
3 it's already kind of late.

4 MS. SPAIN: We actually have talked at length
5 with the Board of Architects staff so that it
6 starts from day one that it's formatted right and
7 certain architects do it without any issue and
8 others don't. So it's just a constant thing.

9 MR. FULLERTON: Line weights are everything in
10 drawings so you can understand what they are. When
11 every line is the weight --

12 MS. SPAIN: It's very difficult to read.

13 MR. FULLERTON: Motion to --

14 MR. CHAIRMAN: Motion to adjourn?

15 All those in favor, please say aye.

16 (ALL): Aye.

17 MR. CHAIRMAN: All those against?

18 We're adjourned. Thank you.

19 (The proceedings adjourned at 5:59 p.m.)
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25

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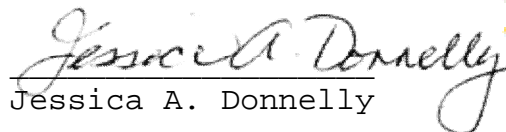
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Jessica A. Donnelly

