

MEETING OF THE CITY OF CORAL GABLES
HISTORIC PRESERVATION BOARD

405 BILTMORE WAY
CORAL GABLES, FLORIDA
AUGUST 15, 2019

PARTICIPANTS:

BRUCE EHRENHAFT, Chairperson
ALBERT MENENDEZ, Vice Chair
XAVIER DURANA, Board Member
CESAR GARCIA-PONS, Board Member
ALICIA BACHE-WIIG, Board Member
JOHN FULLERTON, Board Member
JANICE THOMSON, Board Member
RAUL RODRIGUEZ, Board Member

DONA SPAIN, Historic Preservation Officer
KARA KAUTZ, Asst. Historic Preservation Officer
GUSTAV CEBALLOS, City Attorney

1 MR. CHAIRMAN: Good afternoon. Welcome to the
2 regularly scheduled meeting of the City of Coral
3 Gables Historic Preservation Board. We are
4 residents of Coral Gables and are charged with the
5 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, one by the
11 city manager and the ninth is selected by the board
12 and confirmed by the commission.

13 Five members of the board constitute a quorum,
14 and five affirmative votes are necessary for the
15 adoption of any motion.

16 Any person who acts as a lobbyist pursuant to
17 the City of Coral Gables ordinance No. 2006-11 must
18 register with the city clerk prior to engaging in
19 lobbying activities or presentations before the
20 city staff, boards, committees and/or the city
21 commission. A copy of the ordinance is available
22 in the office of the city clerk.

23 Failure to register and provide proof of
24 registration shall prohibit your ability to present
25 to the historic preservation board on applications

1 under consideration this afternoon.

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

21 Presentations made to this board are subject
22 to the city's false claims 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 August 15th,

1 2019 to order. The time is 4:05 p.m.

2 I am Bruce Ehrenhaft. Also present today are
3 the following board members: To my right, Alicia
4 Bache-Wiig, Xavier Durana, John P. Fullerton, Cesar
5 Garcia-Pons, and to my left, Albert Menendez, who
6 is vice chair, Raul R. Rodriguez, and Janice E.
7 Thomson.

8 Staff have forwarded to the board members a
9 written request from Mike Sardinas for an excused
10 absence from this meeting.

11 I'll entertain a motion on Mr. Sardinas's
12 request for excused absence.

13 MR. FULLERTON: So moved.

14 MR. GARCIA-PONS: Second.

15 We'll take a voice vote. I think it's all
16 right, right?

17 So a voice vote: All those in favor, say aye.

18 (ALL): Aye.

19 Opposed, say nay.

20 Motion has passed unanimously.

21 Okay. Staff present today from the historical
22 resources and cultural arts department, our
23 department director, Dona M. Spain, who is the city
24 historic preservation officer; department assistant
25 director, Kara N. Kautz, who is the city assistant

1 historic preservation officer; and administrative
2 assistant, Yesenia Diaz.

3 The next item on the agenda is approval of the
4 minutes of the meeting held on July 18, 2019.

5 Are there any changes or corrections from the
6 board? Does staff note any -- okay.

7 Is there a motion to approve?

8 MR. RODRIGUEZ: So moved.

9 MR. CHAIRMAN: Second?

10 MR. MENENDEZ: Second.

11 MR. CHAIRMAN: Hearing no further discussion,
12 we can have a voice vote.

13 All in favor, say aye.

14 (ALL): Aye.

15 MR. CHAIRMAN: Opposed?

16 Motion passes.

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

21 An ex parte communication is defined as any
22 contact, communication, conversation,
23 correspondence, memorandum, or other written or
24 verbal communication that takes place outside the
25 public hearing between a member of the public and a

1 member of the quasi-judicial board regarding
2 matters to be heard by the quasi-judicial board.

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

11 Staff has advised us in writing that there's
12 one deferral.

13 MS. SPAIN: Yes. Case file COA, (SP) 2007-012
14 revised. That's 927 Valencia Avenue. That's
15 deferred.

16 MR. CHAIRMAN: Okay.

17 MS. SPAIN: And I would like to ask at this
18 moment if you could just give us back the packets
19 so that we don't have to make them all over again.
20 I'd very much appreciate it. We can pick them up
21 now. Thanks a lot.

22 MR. RODRIGUEZ: You can skip the gym today.

23 MR. CHAIRMAN: I see a lot of members of the
24 public here. Those persons in the audience who
25 will be testifying today, please rise to be sworn

1 in.

2 THE CLERK: Please raise your right hand.

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

5 (ALL): Yes.

6 MR. CHAIRMAN: We'll proceed now with the
7 items relating to particular properties which are
8 on the agenda.

9 The first will be local historic designations
10 followed by special certificates of
11 appropriateness.

12 Public hearing on case file LHD 2019-003, 333
13 Catalonia Avenue. Consideration of the local
14 historic designation of the property at 333
15 Catalonia Avenue legally described as Lot 33, Block
16 27, Coral Gables Craft section according to the
17 plat thereof as recorded in plat book ten, page 40
18 of the public records of Miami-Dade County,
19 Florida.

20 MR. RODRIGUEZ: Mr. Chair, just for the
21 record, the case numbers are different on the
22 actual agenda item from the document that we
23 received from staff. One is 003, the other is 004.

24 MR. CHAIRMAN: You're absolutely correct.

25 MS. KAUTZ: What does -- the agenda says what?

1 MR. RODRIGUEZ: 003.

2 MS. KAUTZ: Right. It's just the first page
3 of the report. The rest of it says 003, so I guess
4 there was just a scrivener's error.

5 MR. RODRIGUEZ: But for the record, I thought
6 we should be clear as to the case number.

7 MS. KAUTZ: Correct.

8 MR. CHAIRMAN: That's correct. I see the
9 remaining pages do say 003. So it was the title
10 page of the staff report.

11 MR. RODRIGUEZ: Okay.

12 MR. CHAIRMAN: Does any board member have any
13 ex parte communications or site visits relating to
14 this item to disclose?

15 MR. RODRIGUEZ: I drove by the building last
16 time around. This is deferred from last time so...

17 MR. CHAIRMAN: Okay.

18 MR. FULLERTON: I did also.

19 MR. RODRIGUEZ: I didn't stop. It was just a
20 drive-by.

21 MR. CHAIRMAN: Okay. All right. So we'll
22 hear first from staff and then from the applicant.

23 MS. KAUTZ: Can you put the PowerPoint up,
24 please.

25 No, staff PowerPoint, please. Thanks.

1 So I wanted to let you all know that the staff
2 report that you received is written by Elizabeth
3 Guin. The oral presentation that I'm about to give
4 to you all does not contain all of the information
5 supplied in the written report, but only highlights
6 certain portions of that part of the record.

7 This is a 1940s photograph that we have on
8 file of the property. It's a location map with the
9 subject property bounded in yellow. It's in the
10 Coral Gables Craft Section between Le Jeune and
11 Ponce de Leon Boulevard, and it's just southwest of
12 the Ponce Circle.

13 These are more context photos. You can see
14 that it sits roughly mid block on the north side of
15 Catalonia.

16 So a historic significance determination
17 application was received to our department on
18 February 20th, 2019. The applicant was interested
19 in purchasing the property and is now the current
20 owner. On March 6th of 2019 a determination letter
21 was issued by staff stating that the property does
22 meet the minimum eligibility criteria for
23 designation as a local historic landmark. And at
24 the owner's request the designation hearing before
25 the board was scheduled for July 2019, but as you

1 all know, at that meeting it was deferred again.

2 And just please note that all of the
3 observations and photographs are taken from the
4 public right-of-way.

5 So Article 3, Section 31103, the Coral Gables
6 zoning code, which lays out the criteria for
7 designation of historic landmarks or historic
8 districts states that a local historic landmark
9 must have significant character, interest or value
10 as part of the historical, cultural, archeological,
11 aesthetic or architectural heritage of the city,
12 state or nation.

13 For designation a subject property must only
14 meet one of those criteria that are outlined in the
15 code. And we find that this property is eligible
16 as a landmark based on three criteria, specifically
17 the historical cultural significance in that it
18 exemplifies the historical, cultural, political,
19 economic or social trends of the community, and
20 also its architectural significance, and that it
21 portrays the environment of an era in history
22 characterized by one or more distinctive
23 architectural styles, embodies those distinguishing
24 characteristics of an architectural style or period
25 or method of construction.

1 So the Coral Gables development history, we
2 generally divide into three major historical
3 periods. The first is the Coral Gables initial
4 planning and development, the Florida land boom,
5 everything prior to the hurricane of 1926, and of
6 course the aftermath, the 1926 hurricane, followed
7 by the Great Depression, and the New Deal/Wartime
8 activity, which is roughly 1927 to 1944, and the
9 Post World War II and then Modern periods, which
10 are 1945 to roughly 1963.

11 Construction of 333 Catalonia occurred during
12 the boom phase of Coral Gables as it was permitted
13 in February 1926. It was Permit 2226 in the city
14 designed by architect Harry Beshgetoorian for
15 builder C.R. Lynch.

16 So the apartment building located at 333
17 Catalonia was built in 1926 as a multiple family
18 residence. As early as 1934 it was called the
19 LaMayne Apartments, a name it retained throughout
20 several owners. In 1951 it was renamed the Mersman
21 Apartments and was known as such well into the
22 1980s.

23 This two-story structure, roughly 30 feet by
24 50 feet in plan was originally designed as a
25 four-bedroom, two -- four two-bedroom, one bath

1 apartment units, two on the first story, two on the
2 second story, and retains that configuration to
3 date.

4 The original permit plans are to the right on
5 your screen.

6 When Coral Gables was being planned founder
7 George Merrick had very specific ideas about how
8 the city should look and feel. His vision was for
9 a cohesively designed city that relied heavily on a
10 architectural styling derived from Spanish
11 precedence, as he felt this type of architecture
12 harmonized best with South Florida's climate and
13 lifestyle.

14 He drew from the Garden City and City
15 Beautiful movements of the 19th and early 20th
16 centuries to create his vision for a fully
17 conceived Mediterranean-inspired city which is now
18 considered one of the first modern planned
19 communities in the United States.

20 He wholeheartedly incorporated the Garden City
21 precepts of comprehensive planning with defined
22 areas for different uses offering housing for
23 different income levels without sacrificing quality
24 as well as providing a wealth of public facilities.

25 When he designed Coral Gables, Merrick was

1 very keen on embracing the Garden City precept of
2 having different areas for different uses,
3 different sections of city based on use. So
4 different sections were dedicated to single-family
5 residences. The Douglas Section was planned as a
6 multifamily area. Commercial activities were
7 restricted to the business section or along the
8 major thoroughfares, such as Ponce de Leon
9 Boulevard or Miracle Mile. An industrial section
10 was implemented and located along the eastern
11 border just north of Dixie Highway.

12 And in 1924 in the ad you see on the left,
13 Merrick announced plans for a specialized live/work
14 Craft Section for artisans and different craftsmen.

15 The Craft Section was located to the south of
16 the business district. It was bounded by the major
17 thoroughfares of Coral Way on the north, San
18 Sebastian Avenue on the south, Le Jeune Road on the
19 west, and Douglas Road to the east.

20 And you can see its general location on a 1925
21 map, and also a blowup of that brochure from 1924.

22 So this was actually a really great rendering
23 of what the Craft Section was intended to be. He
24 envisioned either shops with living space above or
25 affordable homes where craftsmen could live in

1 close proximity to the adjacent business district.
2 And at the center of this 40-block district was a
3 large elliptical space set aside as a place for the
4 craftsmen to display their goods. It was supposed
5 to be an exposition center with a permanent
6 structure.

7 The affordable housing for the craftsmen and
8 support staff was planned to ring that core
9 exposition space and live/work shops. The
10 apartment building 333 Catalonia permitted in 1926
11 was amongst the first built in the city and part of
12 the initial building campaign of the Craft Section
13 to fulfill this intention.

14 Although this section was never realized as
15 Merrick envisioned, the apartment building stands
16 as a testament to his vision as well as his
17 dedication to providing affordable work housing.

18 And this is really interesting. It's a memo
19 dated 1924 to his sales staff that has a list of
20 the crafts, industries and shops to be established
21 in this arts and crafts center, and they range
22 from, you know, antiques to a curio shop to wicker
23 furniture to -- you know, obviously the Granada
24 shops was located there, so it got somewhat
25 fulfilled.

1 This is an aerial photo, as you can see, in
2 1925 in this section. The San Sebastian Hotel &
3 Apartments was permitted for the Coral Gables
4 Corporation designed by Phineas Paist. This large
5 triangular complex was intended to provide housing
6 for the workers of the Coral Gables Corporation who
7 were employed by George Merrick to build and
8 develop Coral Gables. You can see it two blocks
9 south of 333 Catalonia.

10 In 1926 a few structures were built in the
11 Craft Section, including this building in question,
12 and was seemingly representative of housing to be
13 built for the artisans and craftsmen that Merrick
14 wished to draw to this area.

15 Unfortunately, due to economic downturn this
16 section of the city never came to full fruition.
17 The Grand Oval was turned into Ponce Circle Park
18 and later renamed Fred B. Hartnett Ponce Circle
19 Park, and as seen in the 1948 aerial photograph,
20 numerous blocks stood empty for decades.

21 When the blocks finally in the vicinity of 333
22 Catalonia were eventually developed in the early
23 1950s, but now it was predominantly with modest
24 single-family homes.

25 So the architect for 333 Catalonia Avenue was

1 Harry Beshgetoorian. By 1918 he'd graduated with a
2 degree in architecture from Columbia University and
3 moved to Southern Florida.

4 One of his notable early projects was the
5 monumental entrance for Fulford-by-the-Sea in
6 North Miami Beach. The feature which he designed
7 in 1924 included one of the largest fountains built
8 in South Florida in the 1920s. It was listed on
9 the National Register of Historic Places in 2010.
10 This is a rendering of it on the bottom of your
11 screen.

12 So by the late 19th Century California
13 architects had made a monumental shift in the
14 direction of their architectural inspiration.
15 Rather than continuing to adopt East Coast styles,
16 these architects looked to their own historic
17 surroundings where Spanish Colonial Mission
18 Heritage had built beautiful mission chapels with
19 thick white stucco walls, red clay roofs and bell
20 towers. The resulting Mission Revival style was
21 characterized by silhouetted shapes that mimicked
22 the old Spanish missions with stuccoed facades
23 punctuated by deep windows and door openings,
24 sparse ornamentation.

25 The most distinctive features of Mission

1 Revival style were the curved or shaped parapet and
2 in more ornate cases, one or two square towers
3 symbolizing a mission church's bell tower. Roofs
4 were commonly flat or low-pitched clay-tiled
5 hipped, gabled or pent with rafters in the eaves.
6 Arches were common and were usually semicircle and
7 without moldings.

8 The initial building campaign of Coral Gables
9 relied heavily on Spanish precedence. Mission
10 Revival and Mediterranean Revival style had common
11 roots in Spanish architect and shared
12 characteristics. Mission Revival is often
13 distinguished from Mediterranean Revival by its
14 restrained or lack of surface ornamentation, its
15 large square pillars, its distinctive parapets and
16 coping and/or exposed rafters. The window types
17 also have greater variation, but are usually
18 adorned with only a very simple sill.

19 The multifamily residents at 333 Catalonia is
20 not only one of a handful of buildings in the city
21 that interprets this choice in the Mission Revival
22 style, it's also a rare example of an apartment
23 building in that style, and there are just very
24 few.

25 So general characteristics of this style have

1 for a foundation, continuous concrete, slab
2 concrete over a crawl space, heights typically one
3 or two stories, textured stucco as the exterior
4 materials. The roof type is flap with shaped
5 parapets, pent, low-pitched tile-hipped gabled.
6 Roof detailing is limited to coping along the
7 parapet, broad eaves often with exposed rafters.

8 Fenestration is typically recessed double-hung
9 sash windows with one-over-one light configuration,
10 multi-paned or casement windows. And the
11 detailing, as I said before, is generally more
12 restrained, the Mediterranean Revival, large square
13 pillars, some twisted columns, sometimes arched
14 entry and windows, covered walkways or arcades,
15 round or quatrefoil windows, restrained decorative
16 elements of tile, iron and wood.

17 The two-story multifamily residence is
18 constructed of cement block and finished with rough
19 textured stucco that you see here. These are all
20 current photos. Front facing street facade with
21 decidedly horizontal emphasis to it. Low-pitched
22 pent roof line that extends from the parapet of the
23 flat roof is punctuated at its center by a stylized
24 curved Mission style parapet.

25 The front facade has a two-story predominantly

1 full-facade covered porch whose flat shingled shed
2 roof serves to underline these character defining
3 Mission Revival roof features.

4 The porch roof has a wood ceiling with exposed
5 rafters. The rafters are square cut while the pent
6 roof above has carved rafter tails that are more
7 decorative. The double high porch is supported by
8 a series of square concrete pillars. The concrete
9 floor of the second-story porch extends creating
10 another horizontal band beyond the pillars and
11 beams articulating the second floor level.

12 The windows are deeply recessed with
13 protruding sills and currently jalousie in type.
14 Comparison with historic photos and original plans
15 indicate that the window openings have retained
16 their size and placement, but once held pairs of
17 casement windows with divided lights.

18 The horizontality of this building is further
19 emphasized by the cap of the same thickness that
20 occurs just above the top railing of the metal
21 railing that spans between the pillars. You can
22 see the thicker piece right above the railing on
23 the front porch and wraps then around to the back.

24 On the second-story pillars the stucco texture
25 below this cap is rough, while above it's smooth.

1 The rear facade that you see down below is
2 very simple, less ornamentation. There used to be
3 an arch over the doorway. It's visible in the
4 stucco. It was removed and squared off at some
5 point.

6 So this is a close-up of the front entry. The
7 pillars of the southeast and southwest corners also
8 have a stylized roof fluted appearance that's
9 visible in the historic photos. That's above the
10 cap. On the first story the cascading step that
11 you see down below continuously wraps the length
12 and width of the porch and yet is another
13 horizontal emphasis to the front of the building.

14 Alterations of note include changing the
15 windows as I mentioned before to jalousie. Reroof
16 of the building, changing the first floor French
17 doors to wood panel doors, and enclosing the arch
18 above the rear door.

19 So comparing the historic photo to the current
20 photo, it's very clear that there have been few
21 changes to the character-defining features of this
22 property. It retains a high degree of its
23 integrity.

24 Constructed in 1926 during the city's boom
25 years, the four-unit two-story apartment at 333

1 Catalonia is located in the Coral Gables Craft
2 Section. In planning Coral Gables, founder George
3 Merrick incorporated the Garden City precepts of
4 comprehensive planning, which included defined
5 areas for specific uses, quality housing for
6 various income levels and a wealth of public
7 facilities.

8 Specifically he built distinct sections,
9 single-family residences, multifamily residences,
10 business and industrial uses. Merrick also
11 proposed a specialized craft section intended as a
12 live/work space for artisans and craftsmen.

13 The modest apartment building at 333 Catalonia
14 Avenue was amongst the first built in the city and
15 was part of the initial building campaign of the
16 Craft Section to fulfill Merrick's intention.
17 Although this section was never realized as he
18 envisioned it, this apartment building stands as a
19 testament to his vision as well as his dedication
20 to providing affordable housing.

21 Furthermore, Merrick's architectural styling
22 for Coral Gables heavily relied on Spanish
23 precedence. This structure is not only one of a
24 handful of buildings in the city that interprets
25 this choice in the Mission Revival style, it's a

1 rare example of an apartment building in that
2 style.

3 It was designed by architect Harry
4 Beshgetoorian who worked closely with architects
5 Walter DeGarmo and Phineas Paist in Coral Gables in
6 the mid-1920s. Thus the property at 333 Catalonia
7 retains its historic integrity and significantly
8 contributes to the historic fabric of the city of
9 Coral Gables. Staff recommends approval.

10 MS. BACHE-WIIG: I have a question. Kara, is
11 this used as an apartment building or --

12 MS. KAUTZ: Yes.

13 MS. BACHE-WIIG: It continues to be used?

14 MS. KAUTZ: Yes.

15 MS. BACHE-WIIG: Is this -- I don't know if
16 you know, is this area or this -- yeah, this
17 section, is it zoned as multifamily or isn't it
18 single?

19 MR. GUILFORD: It's single family.

20 MS. BACHE-WIIG: So it's like grandfathered
21 in?

22 MS. KAUTZ: Illegally non-conforming.

23 MR. GUILFORD: Good afternoon, Mr. Chairman,
24 members of the board. For the record, my name is
25 Zeke Guilford, law offices at 400 University Drive.

1 It gives me great pleasure to be here today
2 representing Southeast Investment Group and
3 Dr. Zakharia, who's here with me today.

4 He is the owner of the property at 333
5 Catalonia Avenue. I'm joined by Bob Chisholm of
6 the architectural -- Chisholm Architects. He will
7 be presenting a PowerPoint as soon as I finish
8 mine.

9 I'm going to just talk in kind of an overview
10 and then let Bob come up and kind of hit the
11 details. We are opposed to this designation. In
12 our opinion this is not part of Merrick's vision.
13 This style, as Kara clearly pointed out, is also
14 known as the California style or Spanish Colonial.
15 It does not have the ornateness that George Merrick
16 planned when he planned the buildings. Look at,
17 you know, City Hall, look at the Biltmore, and
18 there's plenty others.

19 As a matter of fact, what we have here, this
20 is a Mediterranean Design Style Guide by the City
21 of Coral Gables. You can see all the ordinate
22 pieces around it. As a matter of fact, we give
23 bonuses for Mediterranean.

24 I've never heard of giving bonuses for Mission
25 Revival style. As a matter of fact, I've been

1 doing this for over 30 years, coming before these
2 boards and this is the first time I've ever heard
3 of Mission Revival style having to do with George
4 Merrick.

5 As a matter of fact, if you look at some of
6 the items here, which is the guide which is --
7 obviously, this is supposed to help us continue
8 Merrick's vision of architecture. Some of the
9 things here, towers, arcade, and loggias,
10 elaborately shaped arches, highly decorated window
11 surrounds, tile vents, decorated chimneys often
12 featuring tile roofs. None of those are in this
13 building.

14 And, in fact, they include several buildings
15 in that part of the Craft Section, which is George
16 Fink's studio on Ponce de Leon Boulevard. You can
17 see the decorativeness around the windows. There's
18 ornateness around the door. You also have the old
19 Charade Building as a example of what Merrick
20 envisioned. And lastly, you have the San Sebastian
21 Apartments, which staff talked about.

22 Now, what I'd like to do is just take a moment
23 and read you something out of a book by Arva
24 Moore -- I have it upside down -- Arva Moore Parks,
25 if I can. "Although the Craft Section was never

1 completed, several notable buildings were
2 constructed. The Wilkins family built the Granada
3 Shops where they manufactured high quality
4 reproductions of Spanish antiques located near the
5 southwest corner of the central park. The Granada
6 Shops designed by H. George Fink were noted for
7 both the beauty of their showroom and the quality
8 of their furniture. Long residents remember this
9 building as -- I'm probably going to mess up the
10 name -- Paoletti's Italian Restaurant and later the
11 Charades. I think I remember it as Charades. It
12 was destroyed by fire in 1995.

13 When architect H. George Fink built his studio
14 on Ponce -- the one I just showed you -- in 1925 it
15 was highlighted as an important addition to the
16 Craft Section. One of the most beloved remaining
17 buildings in the Craft Section, it continues to
18 reflect the best of early Coral Gables visionary
19 architecture.

20 C. Glover Boake, a leading Coral Gables
21 contractor, hired architect Phineas Paist to design
22 an office building on the corner of Almeria and
23 Ponce de Leon. It was torn down in 1983. The new
24 building that occupies the site is reminiscent of
25 the original. It's a bank building now.

1 Myers Cooper, another contractor, had an
2 office building off the park. Although the facade
3 has been altered it remains today at 2717 Ponce de
4 Leon Boulevard.

5 In order to highlight his vision of the area,
6 George Merrick built two buildings in the Craft
7 Section. The first was a Walter DeGarmo designed
8 administration building that sat on the southwest
9 corner of Ponce de Leon Boulevard and Coral Way.
10 Here George had a second floor office with a patio
11 overlooking both the crafts and business sections.
12 One can only imagine the deals brokered in this
13 romantic setting.

14 The second Merrick building was the Art Center
15 that occupied all of triangular block 24. The
16 newspaper held it as a splendid example of true
17 Spanish architecture. It was known for its grand
18 reception room, spiral staircase, imported tiles
19 and authentic Spanish antiques. It housed Coral
20 Gables' artistic soul."

21 Two things you did not hear in that
22 description. One, 333 Catalonia as a significant
23 building for the Craft Section, and you also did
24 not hear the architect's name.

25 Now, let's take a moment to talk about the

1 architect. I've also had the pleasure of reading
2 Arva's book, "George Merrick, Son of the South
3 Wind." If you haven't read it, basically what it
4 does, it basically takes you through his life and
5 how he developed each section of the city.

6 In that book as each section she talks about,
7 she talks about all the people who are important to
8 that section, the architects, the planners, the
9 road designers who did the public spaces. Not one
10 time in her entire book did she mention this
11 architect.

12 At this point I'm going to turn it over to Bob
13 and let him go through his PowerPoint presentation.

14 MR. CHISHOLM: Okay. Please bring up the
15 Chisholm PowerPoint. Thank you.

16 Good afternoon, ladies and gentlemen. Thank
17 you for the opportunity to come before you, and I
18 also want to thank you for deferring from last
19 month which I couldn't be here, I was out of town.
20 So I'm very thankful for that.

21 What I would like to do today, if I may, is
22 show you exactly -- first, let me let you know what
23 my qualifications are in order to be able to speak
24 before you today with some kind of deference, and
25 then I'm going to show you some things, and I have

1 a tendency to have some levity in some of my things
2 that I show because I think it's kind of
3 interesting to watch how the social, cultural
4 aspects of life come into play in everything that
5 we do creatively. And then I'm going to show you
6 why this building is not a particularly good
7 example of Spanish Mission Revival.

8 Chisholm Architects is located at 782
9 Northwest 42nd Avenue, Suite 650 in Miami. And we
10 are of course discussing 333 Catalonia. And some
11 background on what I have been involved in: I was
12 part of the county manager's office from '76
13 through '80 in the OCED office, and I was given the
14 job of historic preservation when it was beginning
15 in the '70s to take ahold in our situation.

16 One of my first assignments was to take the
17 Alamo over at Jackson Memorial on the top right,
18 and physically pick it up and move it around 400,
19 500 feet to its current location and in the
20 meantime conserving the building intact while we
21 did it. I was in charge of that project and I put
22 together the whole operation.

23 Also, I was in charge of establishing --
24 hiring the staff to establish the Miami-Dade County
25 offices of historic preservation. I interviewed

1 and hired Mr. Ivan Rodriguez and Mr. Robert Karr,
2 the archeologist in 1980, and you all know what a
3 wonderful job they did.

4 After 1980 I went back to private practice and
5 we got involved in the Art Deco District in the
6 early '80s with Finegold Anderson, which was the
7 Boston lead team, and I was with Ramos Architects.
8 I was vice president and I was in charge of the
9 Miami team.

10 In that aspect we were to study the South
11 Beach element of Art Deco movement, as you know,
12 was being led by Barbara Capitman, who was a
13 genius. And my job was to take a look at these
14 buildings and see what their restoration,
15 renovation and retrofit possibilities were.

16 And I have extensive photographs of all of
17 South Beach and going back to 1980, because we
18 really got involved both inside and out of many,
19 many buildings. That won a national award from
20 Progressive Architecture in 1981, '82, around
21 there, for urban design.

22 And in the course of that I've put and I've
23 restored 22 buildings in the National Register of
24 Historic Places. At one time we were -- my firm
25 was recognized as the No. 2 firm in the state of

1 Florida.

2 And then we were part of the Worsham Brothers
3 team to do the Biltmore Hotel in 1986, and we had
4 to get that done in one year, and we literally had,
5 quote/unquote, office desks in the middle of all
6 the construction working directly with that entire
7 team, which was very successful in its
8 accomplishment.

9 Most recently Dr. Eduardo Padron asked me to
10 help in getting the Freedom Tower as part of the
11 National Historic landmark which I was involved and
12 I was quoted in the federal register with my
13 comments regarding the Freedom Tower and things
14 like that.

15 And then we were involved in the Kushello
16 residence. We restored it down in Homestead which
17 was an original pioneer residence, and we have an
18 unsolicited award from Dade Heritage Trust for
19 preservation.

20 Of course we were involved with the Play House
21 in renovation retrofit in the last few years, and
22 we were pretty much a part of how to maintain the
23 legacy, not only -- most importantly was the
24 contribution to our cultural and our historical
25 aspects of what South Florida is, you know, the

1 things that the plays and the creativeness has gone
2 through. The Play House is incredible if you
3 really look at it.

4 So I speak with all candor that the same way
5 that I can defend the needs for historic
6 preservation, we also have to defend its integrity,
7 and that's why I'm here today. And I took this --
8 I didn't seek it. Dr. Zakharia called me and asked
9 me to get involved.

10 With a little bit of levity I would like to --
11 I thought of something like this, which is kind
12 of -- some of you might remember this marketing
13 campaign that Ford Motor Company had in the 1970s
14 with the Ford Granada where they would say, "it's a
15 Mercedes." No. No. It's a Ford Granada. It
16 might look like a Mercedes. It might -- you might
17 claim it's a Mercedes, but it's not. It's a Ford
18 Granada. And some of the ads that they went on as
19 calling this a remarkable achievement, et cetera,
20 et cetera. Ads that would be almost comical that,
21 you know, my parking ticket says it's a Cadillac,
22 but my car is really a Ford Granada. So, you know,
23 eventually they came down from comparing it to a
24 Mercedes with comparing it to a Cadillac, but
25 anyway.

1 The thing is that the bottom line sadly, the
2 Ford Granada was an ugly, slow, unreliable car and
3 sucked gas. And I don't know if any people
4 remember it since then, but this is very similar to
5 what we have to be on the look out for because we
6 do have to remember history to understand the
7 present, and that's extremely important. But we
8 also have to give credit where credit is due. Not
9 everybody gets a trophy at the end of the game.

10 And in architecture, specifically, or in any
11 creative arts, you have to really push it beyond
12 the point of what did you actually bring to the
13 table architecturally that merits that kind of
14 recognition? Not just regurgitating or copying
15 something that you've put together without a sense
16 of scale or proportion or proper detailing.

17 And it's very easy to talk about these things,
18 and I've put these -- and say things -- you know,
19 some of the things that -- this is not a rare
20 example. There's tons of these around because it
21 was the cheapest, fastest way of getting housing
22 done. This is essentially a box with holes
23 punctured into it and some things.

24 The first thing, I'll be very honest, I never
25 even noticed this building, and I wonder why. When

1 Coral Gables came into play in 1973 with the
2 historic preservation ordinances, it's taken
3 46 years to decide that this thing is historic when
4 it kind of -- it's right there in front of you four
5 blocks away from City Hall. Now all of a sudden
6 it's historic? Why?

7 Anyway, moving along there, it's very clear
8 criteria, you know, there's the architectural
9 component, which I won't even go there. I mean, I
10 see that, and I'm going to prove to you what I mean
11 by that, some of the things I question on this
12 building.

13 The first thing that jumped out at me, I see
14 this lonely arch. All of a sudden they're out of
15 scale, and I'm going, what the heck is that arch
16 doing there, because it doesn't even look like it's
17 part of Mission.

18 And, by the way, Mission or Mission Revival is
19 an offshoot of Spanish Colonial. There's a lot of
20 nebulous lines between them, and you really have to
21 be very discerning, because if you take components
22 like a Ford Granada and a Mercedes and you start
23 putting together components that look alike, you
24 can't call that a Mercedes. It's just simply an
25 assembly of different parts that you have put

1 together, and all of a sudden you call that a
2 masterpiece or a significant building. I have a
3 problem with that.

4 And from a historical aspect, what has this
5 building really contributed to the history of Coral
6 Gables, per se? The Craft Section was a nice idea,
7 but it never came to fruition, and they never even
8 picked it up after the Great Depression --
9 Recession. I get them confused.

10 So it didn't happen. It's not even cited in
11 history books that are very respected and, you
12 know, we have to really think about what we're
13 doing here.

14 As I mentioned, the Spanish Mission style is a
15 derivative. It was -- and there was a reason for
16 the Spanish Colonial, Spanish Mission style as you
17 call it. There was a reason. The materials had to
18 be local in California. The artisans and craftsmen
19 were limited. The ability to build was very,
20 very -- what's the word I'm looking for? It was
21 very, very rough, very unsophisticated, so the
22 buildings, you know, had large components, a lot of
23 rounded surfaces.

24 And you can see there, I won't bore you
25 reading every single word here, but it's -- there's

1 a lot of elements. And the key here is how do you
2 use these elements in architecture to articulate
3 them in a manner that is significant, not just
4 putting, slapping them together with no sense of
5 scale, or not even any historical connections.

6 Same thing goes to Revival, which these are
7 all derivatives. We were once doing a hotel up in
8 Broward County. My clients were from Switzerland,
9 and they -- we went to the DRB, et cetera, and you
10 know, we're doing the preliminary stuff, and the
11 DRB says, we would like for it to be Mediterranean.
12 And my client turns to me and says, Bob, there are
13 27 countries in the Mediterranean. What are they
14 talking about?

15 So again, you know, you give them a ticket
16 thinking it's a Cadillac or it's a Mercedes and
17 it's really a Cadillac and it's not even a Ford
18 Granada, so it's kind of weird. You have to know
19 what you're talking about when you see these things
20 and you begin to evaluate them in a manner that's
21 sophisticated, which is what Coral Gables is known
22 for.

23 We're known for approaching things in a rather
24 studied manner, very empirical and looking at
25 things for their true merit.

1 So my finding is this is not representative of
2 any particular architecture style. When you
3 analyze these things it does not contain sufficient
4 distinctive architecture characteristics that are
5 that merit, and I list them all here.

6 But I already said that this was not a rare
7 example of multi apartment apartments, and I can
8 prove it to you because there's better ones in
9 Coral Gables than this, better ones
10 architecturally, frankly, a little bit better
11 detailed, and there's a lot of them around South
12 Florida as a whole, in fact, probably even around
13 Florida.

14 But the -- even the lower porch above the
15 balcony, the lower porch in Mission, they needed to
16 do arches to cover those spans, but they couldn't
17 get it up, so the upper floors had to be out of
18 wood for that same reason, the weight, et cetera.
19 But the bottom was always a very heavy arch to
20 support whatever happened on the second floor. And
21 you don't exactly see this.

22 And I'm going to show you some other things.
23 But -- and I said I -- I've put 22 buildings in the
24 national register, and I was working with
25 Washington D.C. at the time, because at that time

1 in the '70s and '80s you had to work directly with
2 Washington, and they were very, very particular as
3 to the degree of alterations that that particular
4 structure had had prior to your submission for
5 becoming accepted into the register.

6 So and this building has been severely
7 changed, not only has it been severely changed over
8 the years, it's severely changed from the original
9 drawings in terms of what they actually build.

10 So here I list for your reading the things
11 that are just not -- it doesn't have these elements
12 that if you want to qualify them as Mission
13 Revival, and they can be found anywhere. Just
14 because you have exposed rafters doesn't mean --
15 you know, you can see exposed rafters in many, many
16 buildings, you know, in the Florida Keys, around
17 Coral Gables, and all kinds, even in contemporary
18 buildings.

19 And there are better examples of deep set
20 windows. There's no deep set windows here, period.
21 Period. So for a report to say, you know, yeah,
22 recessed windows, where do you have recessed
23 windows? Sorry. And, you know, it's a typical
24 stucco treatment. You see it everywhere in a cheap
25 building. I mean, I'm speaking very bluntly, and

1 these particular examples have the more
2 sophisticated articulation of what they're trying
3 to show.

4 What's interesting as well is that the
5 original zoning map on the left shows this building
6 in what would be a commercial area. This is not a
7 work/live. This is an apartment building. It's
8 not a work/live situation in any case. And like I
9 said, it's not a rare example. I've mentioned that
10 several times. So in the current map it's in a
11 single-family area.

12 Again, these buildings I believe are in Coral
13 Gables, my staff took some pictures, but even these
14 are a little bit better, minimally better
15 articulated than the other ones. And if you want
16 to see a work/live, it's the one on Ponce. Either
17 you want to call it mixed use or work/live, you
18 know, you have retail at ground floor and you have
19 living units on top. That's more like it. But I
20 don't think this is intent.

21 Now, it's just me, but I look at the original
22 drawings, and I look at the elevations, I don't
23 know who sketched on top of these drawings, but
24 when you start to examine the drawings you see some
25 different original roof lines or ridge lines or

1 parapet lines, and I don't even know -- when I
2 started looking at the front entry, I don't even
3 know if that archway is original or not in the
4 drawings, to tell you the truth. It's a little bit
5 difficult to see, and it looks like what you're
6 seeing in this original microfilm drawing, you're
7 seeing the doorway in the background and the front
8 was also square.

9 And, you know, maybe we should look at the
10 originals more closely, but that's what I see.

11 And then, again, even if Mr. Beshgetoorian, I
12 forget if I'm mispronouncing it, what is "he worked
13 closely with other architects?" Which are much
14 more renowned. What does closely mean? Because I
15 only see that he worked for a year or less in each
16 one of those offices. That's not very closely.
17 Maybe he got fired for all we know.

18 So to make these general statements to me
19 is -- and those of you who are architects, you
20 understand what I'm saying.

21 Again, the same thing here. My comments as
22 to, you know, who made those sketches and those
23 changes to the building as we know it? Who knows.

24 And my last slide, I just couldn't help it,
25 I'm sorry, but, you know, you have an exact copy or

1 a very similar copy, and just because they look
2 alike and they keep time, doesn't mean they're the
3 same thing.

4 And I thank you very much for your kind
5 attention.

6 MS. SPAIN: So I'd like to -- we received some
7 e-mails about this property from people and I'm
8 going to read them into the record.

9 This is from John Sullenberger. I'm unable to
10 attend the meeting, but would like to support the
11 preservation of a historically significant Mission
12 Revival style building located at 333 Catalonia
13 Avenue. The historic architecture of Coral Gables
14 matters to me, and I hope you preserve this
15 treasure for future generations.

16 John Gerald Sullenberger, 832 Santiago Street.

17 This is to the members of the Historic
18 Preservation Board. I support the preservation of
19 the Mission Revival style building located at 333
20 Catalonia. The historic architecture of Coral
21 Gables matters to me. I hope you will accept the
22 City's preservation staff well researched 24-page
23 designation report of the 1920s apartment building
24 as one of the few Mission inspired properties that
25 remain in the city.

1 I also support the preservation of 14
2 Andalusia Avenue, First Church of Christ Science
3 designed by Mass architect Phineas Paist. That's
4 another case.

5 That's from Karelia Martinez Carbonell by
6 Altara Avenue.

7 This is Dear Mrs. Spain and the members of the
8 Historic Preservation Board, I would make a strong
9 recommendation to this board to -- no. Never mind;
10 I'm sorry. This is from -- Elizabeth is also on
11 the 410 building.

12 This is from Dolly MacIntyre. As a former
13 member of the preservation board, I would like to
14 express my support for the historic designation of
15 333 Catalonia. It appears to meet one of the
16 criteria -- it appears to meet enough of the
17 criteria to qualify and it certainly enhances the
18 historic character of Coral Gables. Please save
19 this one.

20 Dolly MacIntyre, 409 Vizcaya Avenue.

21 To the members of the Historic Preservation
22 Board I am unable to attend the meeting, but I
23 would like to support the preservation of the
24 historically significant Mission Revival style
25 building located at 333 Catalonia Avenue.

1 The historic architecture of Coral Gables
2 matters to me. I hope you will preserve this
3 treasure for future generations.

4 Mary Anne Dang -- D-A-N-G-U-I-L-L-E-C-O-U-R-T,
5 541 Hardee Road.

6 Dear preservation board, unfortunately I will
7 not be able to attend the meeting regarding
8 preservation of the Mission style apartment
9 building at 333 Catalonia. I care very much about
10 the preservation of Coral Gables as I was born and
11 raised here. It concerns me about the overbuilding
12 currently going on which ruins the special charm of
13 the Gables.

14 I'm very concerned about the preservation of
15 333 Catalonia Avenue. Please register my vote
16 against lack of attention to the preservation of
17 333 Catalonia Avenue.

18 Dona W. Horowitz, Ph.D., 700 Biltmore Way,
19 Unit 310.

20 To the members of the Historic Preservation
21 Board, I support the preservation of the Mission
22 Revival style building located at 333 Catalonia.
23 The historic architecture of Coral Gables matters
24 to me. I hope you will accept the city's
25 preservation staff's well-researched 24-page

1 designation report on the 1920s apartment building
2 as one of the few Mission inspired properties that
3 remain in the city.

4 This is a duplicate of the other e-mail from
5 Karelia Carbonell, 532 Altara.

6 I'm unable to attend the meeting, but would
7 like to support the preservation of the
8 historically significant Mission Revival style
9 building located at 333 Catalonia Avenue. The
10 important architecture of Coral Gables matters to
11 me for the heritage of this city.

12 Regards, Alice Goldhagen, 6395 Maynada Street.

13 To the members of the Historic Preservation
14 Board, I'm unable to attend the meeting. Would
15 like to support the preservation of the
16 historically significant Mission Revival style
17 building located at 333 Catalonia Avenue. The
18 historic architecture of Coral Gables matters to
19 me. I hope you would preserve this treasure for
20 future generations.

21 This is from Joyce E. Nelson, 25255 Inagua
22 Avenue in Miami.

23 This is from Daniel Todaro. I, Daniel Todaro,
24 a Homestead Preservation Board Member, submit this
25 letter in strong support of the proposed historic

1 designation for the 333 Catalonia Avenue. This
2 heritage resources makes up a nationally
3 significant region whose stories need to be told to
4 residents, visitors and future generations.

5 That's the Historic Preservation Board Member
6 of Homestead, Daniel Todaro.

7 To the members of the Historic Preservation
8 Board, I am unable to attend the meeting. Would
9 like to support the preservation 333 Catalonia
10 Avenue. The historic architecture of Coral Gables
11 matters to me. I hope you would preserve this
12 treasure so that the future generations can enjoy
13 it. Elizabeth Sharkey, 8235 Southwest 150th Drive,
14 Palmetto Bay.

15 To the members of the Historic Preservation
16 Board regarding Case File LHD 2019-003, 333
17 Catalonia Avenue, I am unable to attend the meeting
18 to be held on July 18th regarding the preservation
19 of the historically significant Mission Revival
20 style building at 333 Catalonia Avenue.

21 As an owner of the historically designated
22 property on Obispo Avenue, I feel that the historic
23 architecture of Coral Gables is very important.
24 There seems to be an upswing in the way Coral
25 Gables is now allowing the tearing down and

1 building of generic houses. The architecture and
2 its historic value is important. I truly hope that
3 you preserve the Mission Revival style building at
4 333 Catalonia Avenue. Thank you for your time in
5 reading this letter.

6 That is Amanda Lachterman, 813 Obispo.

7 To the members of the historic board, I'm
8 unable to attend the meeting. Would like to
9 support the preservation of 333 Catalonia Avenue.
10 The historic architecture of Coral Gables matters
11 to me. I hope you will preserve this treasure so
12 that future generations can also enjoy it.

13 Sandra Mallot, 3548 North Bay Homes Drive in
14 Miami.

15 As a longtime resident of Coral Gables, I
16 appreciate the architecture found here. Please
17 support the preservation of 333 Catalonia.

18 Cheryl Akerman, 816 Sorolla Avenue.

19 Dear Ms. Spain and members of the historic
20 board, I truly hope that you will and urge you to
21 on July 18th at your meeting vote award historic
22 designation to 333 Catalonia Avenue. I don't
23 believe it's necessary for me to repeat the
24 numerous reasons why a property should be so
25 designated as I know that you are well aware of its

1 historic significance. But I do hope and trust
2 that this pleading coming from America's senior
3 collector of Miami memorabilia and Floridiana and
4 the owner of the largest private collection,
5 (private as opposed to the museums) of Coral Gables
6 historic memorabilia single most-published Florida
7 history book author (33 including the first
8 complete of Coral, published by Arcadia Publishing
9 in its "Images of America" series) will carry
10 additional weight.

11 As the president of both the Miami Memorabilia
12 Collectors Club (which meets monthly except July
13 and August in Coral Gables) and the Greater North
14 Miami Historical Society and a member of the
15 historic review boards of both Sunny Isles Beach
16 and Miami Shores, and as adjunct professor of
17 history and Historian in Residence at Barry
18 University, adjunct professor of history at Nova
19 Southeastern University, Lifelong Learning
20 Institute and Historian in Residence at FIU, Osher
21 Lifelong Learning Institute, and after now 61 years
22 of collecting I have substantial background in our
23 local history, and I therefore hope and trust that
24 you will do the right and correct thing and vote to
25 preserve the historically important and one of a

1 kind building, sincerely, Seth H. Bramson, MBA, MS,
2 330 Northeast 96th Street in Miami Shores.

3 I'm not done.

4 I'm unable to attend the historic preservation
5 hearing today. Strongly hope the commission
6 designates the above address as historic. The
7 property's built in 1919 around the very beginning
8 of George Merrick's creation of Coral Gables. We
9 should enshrine properties that were created during
10 this period. The property is part of the Coral
11 Gables history. I lived a few blocks away when I
12 attended Gables High in 1967 through 1970. I often
13 walked around downtown Gables and Catalonia. This
14 property was always dear to me. Please designate
15 this property as historic so children and future
16 generations can appreciate this quaint and historic
17 apartment house. Sincerely, Jill D. Kramer, 7590
18 Southwest 47th Court, Miami, Florida.

19 Dear Dona, as the previous and current owner
20 of two historically designated homes in Coral
21 Gables, I recognize the vital importance of
22 architecturally significant buildings within our
23 rapidly evolving city beautiful.

24 While I am unable to attend this afternoon's
25 meeting, I wish to add my voice to those calling

1 for historic designation of the Mission style
2 building located at 333 Catalonia Avenue.

3 It is also my belief that such designation
4 should not and would not negatively affect any
5 future development of the area immediately
6 surrounding this property. We need only look at
7 the historic building that is being preserved
8 within the new mixed-use project called The Plaza
9 located just blocks from 333 Catalonia to see how
10 historic architecture can add authentic character
11 and meaning to contemporary real estate
12 developments.

13 Thank you for seriously considering my
14 opinion. Bruce Fitzgerald, Coral Gables resident.

15 Hello Dona, I'm in favor of preserving the
16 apartment building on Catalonia. These small
17 buildings are a lasting vestige of disappearing
18 scale and type of housing in Coral Gables. They
19 also provide affordable housing for individuals
20 that cannot afford to purchase the higher end
21 condos and apartments currently being built all
22 over Coral Gables.

23 Best, Rocco Ceo, AIA, LEED AP, NCARB,
24 Professor, University of Miami School of
25 Architecture.

1 To the members of the Historic Preservation
2 Board, I'm unable to attend the meeting. I would
3 like to support the preservation of the
4 historically significant Mission Revival style
5 building located at 333 Catalonia Avenue. The
6 historic architecture of Coral Gables matters to
7 me. I hope you will preserve this treasure for
8 future generations.

9 Thank you, Sara V-E-L-A-S-Q-U-E-Z, 331 85th
10 Street, 12, Miami Beach.

11 This is: Dear members of the Historic
12 Preservation Board, on behalf of Dade Heritage
13 Trust and our board of directors, I urge you to
14 support the historic preservation of the Mission
15 Revival style apartment building at 333 Catalonia
16 Avenue in the Coral Gables Craft Section.

17 Upon review of the thorough and
18 well-researched staff report, Dade Heritage Trust
19 concurs that the building retains its historic
20 integrity and context standing as a testament to
21 George Merrick's vision and early development of
22 Coral Gables. The building is deserving of
23 designation, protection and preservation.

24 Sincerely, Christine Rupp, Executive Director,
25 Dade Heritage Trust.

1 And this last one is, I'm out of town, regret
2 I'm unable to attend the board meeting. Please
3 accept this letter of support for the historic
4 designation of 333 Catalonia Avenue, a building
5 deserving not only for its architectural style, but
6 also in view of the fact it's a rare example of the
7 1920s apartment houses. I am personally alarmed at
8 the rapid destruction of the city's low rise
9 apartment houses, particularly in my neighborhood,
10 Valencia Avenue, and fear that there will be very
11 few left in the city of Coral Gables. This will be
12 a loss of history, character scale as well as
13 affordable housing.

14 Thank you for your consideration, Cheryl Gold,
15 721 Biltmore Way, No. 302.

16 That's fine. Thank you.

17 MR. CHAIRMAN: If there are additional
18 individuals in the audience who wish to speak in
19 favor of or in opposition to this item, please come
20 forward one at a time to the microphone and state
21 your name and address for the record. And when you
22 come forward, if you were not present when the
23 others were sworn, please so state so you can be
24 sworn in.

25 MS. MENENDEZ: May I come?

1 MR. CHAIRMAN: Please. Thank you.

2 MS. MENENDEZ: Thank you, Mr. Chairman, vice
3 chair and members of the board. For the record, my
4 name is Maria Menendez, and I live with family at
5 322 Catalonia Avenue right across from the property
6 in question.

7 When I hear the description of a treasure, I'm
8 wondering are they looking at the property that I
9 have to look at every single morning and afternoon?
10 It's not a treasure. It hasn't been a treasure
11 since I've been there and moved in 26 years ago.

12 It's a property that hasn't been maintained.
13 It's a property that's falling apart. Then the
14 question is, is it historic? And then when you
15 hear the architect, who is a historic preservation
16 expert, and you look at the plans that are in the
17 city and see what the design intent was, and what
18 was actually built, you say where's the historic
19 significance?

20 The windows aren't there the way that they
21 were supposed to be. The arches aren't there. The
22 roof line's not there. Where's the historic
23 significance? All because it was built at that
24 time. Where's the historic -- it doesn't mean that
25 it was built in accordance to a certain

1 architecture that we all are proud to see every day
2 in our city.

3 I love historic. I mean, I've worked for the
4 city for over 30 years, and to me it's like such an
5 important part of our city. But I have never seen
6 any historic significance to this building.

7 It has been housing to UM students. You hear
8 from some of my neighbors that it's just a party
9 house. You can never get rentals in there that are
10 worth staying there more than a semester, two
11 semesters, three semesters. It's mostly UM or FIU
12 students. It's really whoever can -- you know,
13 whoever needs affordable housing in that area.

14 You know, if it was historic, I'd be the first
15 one, you know, like sort of like leading the
16 charge, but there's nothing historically
17 significant. It's a four-plex in a single-family
18 residence. It is a non-conforming use. It hasn't
19 been maintained. It's falling apart. No ADA
20 accessibility. It is something that probably needs
21 to be torn down, you know.

22 So that's my opinion. I appreciate you taking
23 the time to listen to me, and it's a passionate
24 issue for our neighborhood. I mean, some of us --
25 I've been there 26 years. Some people can tell you

1 they've been there 40 years, all their lives, and
2 we are so happy that the doctor has purchased this
3 and there's an opportunity perhaps to have a
4 single-family residence go in, which is what our
5 block is all about. Thank you.

6 MR. CHAIRMAN: Is there anybody else that
7 would like to speak to the issue?

8 Please come forward.

9 MS. YANIZ: Hi, my name is Esperanza Yaniz.
10 I --

11 MR. CHAIRMAN: Could you speak into the
12 microphone so they --

13 MS. YANIZ: Good afternoon.

14 MR. CHAIRMAN: Thank you.

15 MS. YANIZ: My name is Esperanza Yaniz. I
16 live on 330 Catalonia, across the street. Our
17 window faces that sore, eyesore building every day.
18 My mother lives there with me, and all we've known
19 is what Maria said, it's a party house, tenants are
20 from UM, they stay up late, drink. We've called
21 the cops a few times. And it's an eyesore for the
22 block. It should not be there. Has historical
23 value on that block. And I like Maria, love
24 history and preservation. Thank you.

25 MR. CHAIRMAN: Thank you. Yes?

1 MS. GRANDA: Hi. I didn't come for this, but
2 my name is Olga Granda and I --

3 MR. CHAIRMAN: Were you sworn in?

4 MS. GRANDA: Yes.

5 MR. CHAIRMAN: Okay.

6 MS. GRANDA: I just came for another item, but
7 I feel compelled to speak.

8 I live at 437 Blue Road, and I also have
9 interest in 2850 Salzeido Street, which is around
10 corner from this property. I've lived in Coral
11 Gables all my life, and I certainly understand the
12 value of beauty and historic significance when it
13 comes to structures. But a lot of Kara's
14 presentation was about the philosophy behind the
15 Craft Section and the concept of inclusive
16 affordable housing in the design of this city, and
17 that is a notion that should be celebrated.

18 Not everyone gets to drive a Mercedes and that
19 doesn't mean that their history should be
20 demolished. So I would ask, you know, what kind of
21 community do we want to be and what kind of values
22 do we want to leave our children, and for you just
23 to consider those elements when considering whether
24 or not to designate this structure.

25 Thank you.

1 MR. ZAKHARIA: Good evening. My name is
2 Dr. Alex Zakharia. I'm not an architect. I'm a
3 heart surgeon. I work at Jackson Memorial, and I
4 was professor at university and chief of heart
5 surgery in the VA hospital.

6 My tennis partner was very bullish about Coral
7 Gables and about Miami. He said, whatever money
8 you make, put it in real estate, and he was right.
9 I'm very happy about that. And I'm still very
10 bullish about Coral Gables. My office, home office
11 is next door to 333, the subject of our discussion.
12 I go there every morning at 8:00 in the morning to
13 take care of business.

14 And I want to thank Dona for a nice report,
15 it's a beautiful report. I do not agree with the
16 conclusions because I don't think this is really a
17 historic building. It is so ugly that there's
18 nobody in the neighborhood who thinks it's a
19 beautiful building. All my neighbors are here.
20 They think it's an ugly building.

21 And I have asked people who are artists, what
22 do you think, he said it's a horrible building.
23 Inside it is not a building that you can live in.

24 My assistant has shown it to about 50 people
25 to lease it in the last six months, nobody wants to

1 live in it. The building has deteriorated. It has
2 changed a lot over the last years. It has
3 deteriorated.

4 There's a change in the windows, changed in
5 the roof, changed in the entrance, changed in the
6 parking, and new parking has been installed in the
7 back of the house.

8 Mr. Merrick's opinion was to have a live and
9 work area. This has never come across.

10 The architect, Mr. Beshgetoorian, is not
11 listed with a group of famous architects like
12 Mr. Paist, Mr. Fink, Mr. Bliss, Mr. DeGarmo.

13 It is not a historic building because nobody
14 famous has lived in this building. No Hemingway,
15 no Edison, no Merrick, and nobody of any
16 significance has lived in this building. I know
17 because I see the people going in and out every
18 morning, every day. And there's nothing wrong with
19 having normal people, but to be a historic building
20 it has to have a significant tenant who would
21 represent why it is a building of significance.

22 I'm not an expert on Mission style, and Robert
23 has discussed it, I think. However, I had the
24 structural engineer evaluate the building, and he
25 said two problems are about to go, the electrical

1 system is about to go, and it will require a lot of
2 money to fix this. However, the value of the
3 building from aesthetic point of view, there's
4 nothing beautiful about this building. It is not
5 something, a showpiece, and has a lot of
6 violations.

7 It is built on 400 square feet when all the
8 properties on Catalonia Avenue are 8,000 square
9 feet. How they get over to build on 400 square
10 feet, and the building juts into the front of the
11 office. The back of the building has been changed
12 and a lot of changes.

13 I'm really interested in this topic, that's
14 why I came. I want to thank the priest from my
15 church. The church is just behind the building, so
16 he has very close knowledge of this building.

17 And our plan after 25 years of trying to make
18 Catalonia the most beautiful area in Coral Gables.
19 It is now a sleepy area. It has single-family
20 homes with no textures.

21 I met with the zoning attorney, Mr. Ramon, and
22 he's a very encouraging architect. He said to go
23 ahead and please do something about it.

24 So we have been buying properties on Catalonia
25 Avenue from one end to the other, from Le Jeune

1 Road all the way to the other end. It took me 25
2 years. I'm happy to inform you that we are about
3 done. We have purchased all the properties except
4 for one, which we hope to finish before the end of
5 the month.

6 I would like to make out of Catalonia Avenue a
7 masterpiece, a piece of beauty, a place that we'll
8 be very proud of. It's a legacy, which I believe
9 the problem is that this piece of concrete, which
10 is called, it started -- it stands in the middle of
11 Catalonia Avenue. And people say you cannot have
12 continuity with this structure in the middle.

13 This is why I asked my neighbors to be present
14 to present their opinion to your respective
15 committee, because it is not a culture center. It
16 is not a historic center. And there's not a nice
17 architecture center. It has no meaning to be
18 preserved. It's an obstruction to progress.

19 I thank Dona for a nice report. I disagree
20 with her conclusions. And I thank you for being
21 here. I know the value of voluntary service to the
22 community, I know it's a sacrifice and I thank you
23 again.

24 MR. CHAIRMAN: Thank you, Doctor.

25 Is there anybody else that would like to

1 speak?

2 MS. GANESH: Good afternoon. My name is Barby
3 Ganesh. I'm the assistant of Dr. Zakharia. As he
4 said, it's true, we showed the property to more
5 than 50 people and everybody that's coming to see,
6 as soon as they go into the -- one is -- but this
7 is too dark, this is ugly, made me scared, no, no.
8 If they go even, most of them, the ones who go
9 inside the apartment. Because, you know, look at
10 its condition that it's not, I don't think that
11 would be a historical. One thing is what you see
12 in the pictures, another thing is when you go
13 through the building and see how the building looks
14 like.

15 So thank you for listening to my opinion.
16 This is what I think. Thank you.

17 MR. CHAIRMAN: Thank you. Mrs. Spain, yes?

18 MS. SPAIN: Just very briefly, what you're
19 here for, your sole purpose is to see whether or
20 not this building fits a criteria. That's it.
21 It's not about the structural concerns, that's a
22 differential application. It's not about whether
23 it's ugly or not. It's just whether or not it fits
24 a criteria. And I'm going to call Kara up to go
25 over a few of the points that were made.

1 MR. RODRIGUEZ: We need to close the public
2 hearing.

3 MS. KAUTZ: So I just wanted to --

4 MR. CHAIRMAN: I didn't close the public
5 hearing.

6 MS. KAUTZ: Oh, I'm sorry.

7 MR. CHAIRMAN: I'm sorry. So that closes the
8 public hearing. We'll hear some additional
9 comments from staff.

10 MS. KAUTZ: Thank you. So the architecture in
11 the city -- I just wanted to address a few points
12 that were made. The architecture of the city stops
13 at Mediterranean Revival architecture. By the
14 attorney's own argument, any of the villages could
15 then be demolished because they're not
16 Mediterranean Revival style of architecture. There
17 was a variety of types built throughout the city
18 and there continue to be so to this day.

19 The architect of the building, we did not note
20 him as one of the criteria. We noted him to let
21 you all know who he was and what he's done, but
22 he's not one of the criteria that's up for
23 consideration.

24 Plans were often changed during permitting by
25 architect Phineas Paist, who was the supervising

1 architect of the city. He was the only one who was
2 allowed to draw on the plans during permitting. It
3 happened very frequently. It also happened
4 frequently that during construction what was
5 actually built deferred from what was permitted.
6 There were changes made in the field.

7 We never called this a live/work unit. It was
8 affordable housing units for the Craft Section. It
9 was never a shop, a live/work above. I just wanted
10 to clarify that.

11 And to our knowledge, this is the only
12 apartment building that provided that housing from
13 that section from that era that still remains.

14 Maintenance is not a criteria. Who lives in
15 the building is not a criteria. No reports about
16 any of the building deficiencies have been
17 submitted to our department as part of the record
18 for you all to review. We have not seen them.

19 And then just to reiterate, the owner did
20 purchase the property before the significance
21 letter was issued knowing that there was a
22 possibility that this would be designated.

23 MR. CHAIRMAN: Okay. Thank you, Mrs. Kautz.

24 So we'll commence board discussion.

25 MR. GARCIA-PONS: I've got a couple questions

1 to start, if you'd like.

2 MR. CHAIRMAN: Please.

3 MR. GARCIA-PONS: This is a question for
4 staff.

5 So I think, Kara, you just mentioned one of
6 them was the architect had mentioned that this is
7 not a rare, a rare typology. You just mentioned
8 that it's the last one of this type in the
9 district?

10 MS. KAUTZ: In that area, in that section.

11 MR. GARCIA-PONS: In the Craft Section?

12 MS. KAUTZ: Well, we don't know of another
13 apartment building that's Mission Revival style.
14 So that was -- so but also in this section, there
15 aren't any apartment buildings that still remain.

16 MR. GARCIA-PONS: And is there a distinction
17 that you know of between what the architect
18 mentioned as Spanish Mission versus what you're
19 mentioning as Mission Revival?

20 MS. KAUTZ: I would have to ask Elizabeth.
21 Sorry. She's the one who determined that.

22 But typically, from my understanding of this,
23 is the Mediterranean Revival is, you know, taking
24 different parts of different aspects of different
25 architecture, Mission Revival is the same way. So

1 it falls under Spanish Mission, I would assume.

2 MR. GARCIA-PONS: And then the -- I understand
3 that this was never mentioned as live/work, but the
4 original Craft Section, was this designated as
5 live/work, or was it allowed to be affordable
6 housing, which is what it ended up being?

7 MS. KAUTZ: It was allowed to be affordable
8 housing. The live/work units I believe were all
9 intended to be on the commercial thoroughfares and
10 ring the exposition center, like the Granada Shops,
11 like the other ones that were mentioned. And then
12 everything is spreading out, that was affordable
13 housing or single family or multifamily, it was
14 intended.

15 MR. GARCIA-PONS: Those were my major
16 questions.

17 MR. MENENDEZ: Kara, who initiated the
18 application?

19 MS. KAUTZ: The current owner.

20 MR. MENENDEZ: The current owner.

21 MS. SPAIN: As you know, and for the record,
22 in 2003 the city commission passed an ordinance
23 requiring the historic preservation officer's
24 signature on demolition permits, and so we put into
25 place in that time a historic significance

1 determination for those people that wanted to
2 demolish apartment buildings. We receive a
3 historic significance determination on this
4 property. So that's been in place.

5 Even if you are interested in buying a
6 property that's not historically designated, if
7 it's historically significant the zoning code
8 requires us to bring it to you for designation. So
9 that's what this is about. Does that make sense?

10 MR. CHAIRMAN: Uh-huh.

11 MR. FULLERTON: Has a demolition permit been
12 applied for?

13 MS. SPAIN: I don't believe so. I don't know.

14 MS. KAUTZ: Not that I know of.

15 MS. SPAIN: Not that we know of.

16 MS. BACHE-WIIG: Bruce?

17 MR. CHAIRMAN: Yes.

18 MS. BACHE-WIIG: Can I make a couple comments?
19 So I think there's -- unfortunately, I don't know
20 what came first, chicken or the egg, but originally
21 the Craft Section, right, its purpose and intent,
22 the purpose, the vision of this section never came
23 to fruition. Okay. This is probably one of the
24 few examples of the intention coming out and, you
25 know, being constructed.

1 Now, the neighborhood didn't rise to that
2 occasion, so you have a disjuncture there where you
3 have this nonconforming use in this single-family
4 neighborhood, and those two things they don't work,
5 you know, they just don't.

6 And I understand the criteria that we're, you
7 know, reviewing this today on, one of them being
8 its historic value, being envisioned and created
9 within this Craft Section, you know, vision of
10 Merrick, which was great. Unfortunately, it's not
11 real today, and it creates problems, you know.

12 So the fact that you have neighbors that don't
13 want this there, it's not bringing value to their
14 neighborhood, to their street, is significant. I
15 mean, you have all these supporters that have
16 e-mailed, you know, in support, but they don't live
17 nearby. They're pretty far away in most cases.

18 So in good conscious to approve a historic
19 structure, of course, based on that this was
20 following the Craft Section vision and that it's
21 creating this issue I think is difficult.

22 MS. SPAIN: You know, the criteria doesn't get
23 involved on whether people are up late at night or
24 having rowdy parties. I mean, if we were to take
25 what you're saying -- and I totally understand

1 that, but if we were going to take what you're
2 saying and apply that to everything, the Biltmore
3 Hotel would not exist in a single-family
4 residential area. And there's apartment buildings
5 throughout in the north Ponce area and the upper,
6 more north than 8th Street, there are apartment
7 buildings that are on single-family zoned
8 properties all over. And it's just part of a city
9 growing that they have these anomalies around.

10 So I would just urge you to designate the
11 property as historic regardless of that it's an
12 apartment building surrounded by single family.

13 Now, the maintenance of the building, that's
14 another issue, again not part of the criteria, but
15 that's something that could be taken care by code
16 enforcement if in fact there's a violation.

17 MR. RODRIGUEZ: I'll just go straight to the
18 issue at hand, which is whether this is significant
19 and whether it's historic and has historic value.
20 I have had the benefit of traveling throughout
21 California, the Southwest, and I'm very familiar
22 with Mission style, and Mission Revival. I've seen
23 it throughout the states, and I don't see this as
24 that kind of style. I'm not convinced this
25 qualifies as historically significant because of

1 its architecture style.

2 MS. THOMSON: I lived out west for about eight
3 years, and the heavy architecture is the Mission
4 style architecture, and I would agree with you,
5 this does not -- this does not speak to me as like
6 screaming Mission that we've got to see.

7 MR. GARCIA-PONS: I have a quick follow-up
8 from I think Alicia's comment to the staff again.
9 Is the district currently zoned for only single
10 family or will it allow multifamily in the distant?

11 MS. KAUTZ: I can't answer that.

12 MS. MENENDEZ: Single family is what's zoned
13 and the land use is single family.

14 MS. GRANDA: There's duplexes all over that --

15 MR. CEBALLOS: I'm sorry, if anyone's going to
16 be speaking, you need to please come up to the
17 front --

18 MR. GARCIA-PONS: I'm sorry, the question is
19 for staff. Thank you so much.

20 I do have follow-up comment, and I appreciate
21 one of the e-mails that were sent in and the
22 speaker that came up that wasn't slated to speak.
23 I think really it hits one of the criteria
24 strongly, which is the one that I tend to lean on
25 in this particular case, which is it exemplifies

1 the, I'm going to say not historical, cultural,
2 political, but the economic and social trends of
3 the community. And that's something that did, was
4 meant to be part of the Craft Section, and the
5 affordable housing of that typology was meant to
6 support and allow for many different types of
7 people to live and work in this City of Coral
8 Gables.

9 And the criteria -- we're only required to
10 have one of the criteria to historically designate
11 this property. And, you know, I believe that that
12 one criteria does exist because of the intended
13 economic and social trends of the time in the
14 1920s. And honestly, it's also of this time. So I
15 think it's a really interesting relevant piece of
16 architecture.

17 MR. CHAIRMAN: Are there any other comments
18 from the board?

19 MR. FULLERTON: I have been looking at the --
20 reviewing the statements in this report that talk
21 about that these buildings, hopefully, valuable,
22 non-renewable resources, that embody a collective
23 heritage, provide the sense of community, a sense
24 of evolution, a sense of identity, a sense of
25 place. This particular building I don't think does

1 any of those things, and I'm moved by some of the
2 comments from the public and neighbors, and
3 Mr. Chisholm's comments about how we should revere
4 the good examples.

5 And I know we can't do it all, we can't find
6 all of them perfect, but this particular one
7 because it's failing in its purpose, I think, that
8 is housing for affordable -- affordable housing.
9 Because the Biltmore was a good example of a
10 neighborhood that could complain about the noise
11 and so forth, but that's a maintained building.
12 That's a building that's maintained its site, its
13 landscaping, the building, they spent huge amounts
14 of money. Unfortunately, this is one of those
15 buildings that's fallen through the cracks, and I
16 think for that reason I would probably go away from
17 my feeling about preservation in general and say
18 that maybe this is the one that fell through the
19 cracks.

20 MS. BACHE-WIIG: I echo Mr. Fullerton's
21 comments.

22 MR. CHAIRMAN: Okay. If there's no more
23 discussion, the chair will entertain a motion.

24 MR. CEBALLOS: Pardon my interruption, just
25 for clarification for the board, currently it is

1 correct that the zoning map for this area is
2 single-family residential. It should be noted that
3 the land use map, the underlying land use map does
4 have a higher intensity. It does have a
5 residential multifamily duplex intensity, nine
6 units per acre just for your information.

7 MR. CHAIRMAN: Thank you.

8 MS. THOMSON: So what can be built on this lot
9 if this was to go away?

10 MR. CEBALLOS: It's currently still zoned as
11 single-family residential. I'm just letting you
12 know both the zoning and the underlying land use.

13 MR. CHAIRMAN: But I don't believe that that
14 factor has anything to do with the decision --

15 MS. KAUTZ: It should not.

16 MR. CHAIRMAN: -- that's before us.

17 MR. CEBALLOS: It does not. I just wanted to
18 clarify the record.

19 MR. CHAIRMAN: I understand the clarification.
20 I'm not talking about the zoning, but what could be
21 built, I don't believe is pertinent --

22 MS. KAUTZ: Correct.

23 MR. CHAIRMAN: -- to the issue before us.

24 MR. RODRIGUEZ: I can make a simple motion.
25 Would you like a motion?

1 MR. CHAIRMAN: Yes, I would.

2 MR. RODRIGUEZ: I move that we deny the
3 petition.

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

5 MR. CHAIRMAN: If there's no further
6 discussion, may we call the roll?

7 THE CLERK: Ms. Thomson?

8 MS. THOMSON: Yes.

9 THE CLERK: Mr. Fullerton?

10 MR. FULLERTON: Yes.

11 THE CLERK: Mr. Menendez?

12 MR. MENENDEZ: No.

13 THE CLERK: Ms. Bache-Wiig?

14 MS. BACHE-WIIG: Yes.

15 THE CLERK: Mr. Garcia-Pons?

16 MR. GARCIA-PONS: No.

17 THE CLERK: Mr. Durana?

18 MR. DURANA: Yes.

19 THE CLERK: Mr. Rodriguez?

20 MR. RODRIGUEZ: Yes.

21 THE CLERK: Mr. Ehrenhaft?

22 MR. CHAIRMAN: No.

23 MS. KAUTZ: Motion fails. It fails.

24 MR. CHAIRMAN: The motion --

25 MS. KAUTZ: Motion fails.

1 MR. CHAIRMAN: -- fails.

2 MR. RODRIGUEZ: How did it fail?

3 MR. CHAIRMAN: No.

4 MS. KAUTZ: Because you have to have five

5 votes.

6 MR. RODRIGUEZ: You have five votes. We did

7 have five votes.

8 MS. KAUTZ: No.

9 MS. BACHE-WIIG: Yeah, we had.

10 MR. RODRIGUEZ: No, you had five.

11 MS. KAUTZ: Oh, I'm sorry.

12 MR. CHAIRMAN: We had five.

13 Motion carries.

14 MR. GUILFORD: Thank you very much.

15 Appreciate it.

16 MS. THOMSON: Is the next one the church?

17 MR. GARCIA-PONS: The microphone's off.

18 MR. FULLERTON: Can you turn the mike on?

19 MS. KAUTZ: It's not off.

20 MR. ZAKHARIA: I wish to thank the committee

21 for its conclusion. Thank you very much.

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

23 MR. CHAIRMAN: Thank you.

24 MS. THOMSON: What did he say?

25 MR. RODRIGUEZ: He wanted to say thank you.

1 MS. THOMSON: You're welcome.

2 MR. CHAIRMAN: Okay. The next case before us
3 is the property at 410 Andalusia Avenue, case file
4 LHD 2019-005, consideration for the local historic
5 designation of the property at 410 Andalusia
6 Avenue, which is the First Christ -- the Church of
7 Christ Scientists legally described as Lots 12
8 through 24, Block 6, and all of the ally adjacent
9 to Lots 17 through 32, Coral Gables Biltmore
10 Section according to the plat thereof as recorded
11 in Plat Book 20 at page 28 of the public records of
12 Miami-Dade County.

13 Is there any board member that has any
14 ex parte communications or site visits relating to
15 this property?

16 MR. RODRIGUEZ: We all drive by it every day.

17 MR. CHAIRMAN: Every one of us.

18 MS. THOMSON: I went to church there one
19 Sunday.

20 MR. CHAIRMAN: Okay.

21 MS. THOMSON: Not recently.

22 MR. CHAIRMAN: All right. So we'll hear
23 presentation from staff. Thank you.

24 MS. KAUTZ: I don't know if this is working
25 actually.

1 MR. GARCIA-PONS: It isn't.

2 MS. KAUTZ: Again, the staff report was
3 written by Elizabeth Guin -- are neither of them
4 working?

5 MR. CHAIRMAN: Is there a little button at the
6 base?

7 MS. KAUTZ: They were just on.

8 All right. The staff report again was written
9 by Elizabeth Guin. And again, please note that our
10 presentation does not contain all of the
11 information supplied in the written report, but
12 I'll only highlight sections of that part of the
13 record.

14 This is an early photo of the subject property
15 from the mid-1950s. Location context aerial on the
16 southwest corner of the intersection Andalusia
17 Avenue and Le Jeune Road just south of City Hall
18 that you see to the right and Merrick Park, and
19 west of the Central Business District.

20 The property was strategically placed along
21 the board of the residential and commercial
22 districts purposefully.

23 The application for designation was received
24 on March 22nd, 2019 from a Coral Gables resident,
25 and again, all observations are made from public

1 right-of-way not accessing the property.

2 This is a postcard from 1949.

3 Article 3, Section 3-1103 of the Coral Gables
4 zoning code for the criteria for designation of
5 historic landmarks or historic districts state that
6 a local historic landmark must have significant
7 character, interest or value as part of the
8 historical, cultural, architectural, aesthetic or
9 architectural heritage of the city, state or
10 nation.

11 For designation a property must meet one of
12 the criteria outlined in the code. 410 Andalusia
13 Avenue, the Coral Gables First Church of Christ
14 Scientists, is eligible based on four criteria.
15 Under historical cultural, it exemplifies the
16 historical, cultural, political, economic, social
17 trends of the community; architectural significance
18 that it portrays the environment in an era of
19 history characterized by one or more distinctive
20 architectural styles, embodies those distinguishing
21 characteristics of an architectural style or period
22 or method of construction; and also for aesthetic
23 significance because of the prominence of spatial
24 location, contrast of siding, age or scale, is
25 easily identifiable, visual feature of a

1 neighborhood, village or the city and contributes
2 to the distinctive quality or identity of such
3 neighborhood, village or the city.

4 And this is clearly a very prominent location
5 that you've all seen. Again, it only has to meet
6 one criteria, not all four.

7 The church complex was built in three phases.
8 The first two in 1934 and 1942 were designed by
9 prominent architects Phineas Paist and Harold
10 Steward, who also designed Coral Gables City Hall
11 in 1928. The third phrase was designed by noted
12 architect Robert Fitch Smith in 1955.

13 Stylistically the buildings blend the
14 Neoclassical Revival with Mediterranean Revival
15 influences and are very much in keeping with the
16 existing civic and commercial fabric of the city.

17 So for a little interesting background, I'll
18 tell you about the Christian Science religion. The
19 First Church of Christ Scientist was founded in
20 1879 by Mary Baker Eddy. Eddy recounts that in
21 1866 after a life-threatening injury she opened her
22 Bible to an account of Jesus healing a man quickly
23 and completely. A new sense of God flooded her and
24 she was healed.

25 For the next several years she studied the

1 Bible and formed the basis of Christian Science
2 teachings that included the view that disease is a
3 mental error rather than a physical disorder, and
4 that the sick should be treated first and foremost
5 by a form deep prayer that seeks to correct the
6 beliefs responsible for the illusion of ill health.
7 Medical intervention is typically not deemed
8 necessary.

9 Both Mary Baker Eddy and her reformist
10 movement were nearly instant celebrities. In 1875
11 she published the seminal book "Faith, Science, &
12 Health," later known as "Science & Health With Key
13 to the Scriptures." And in 1879 formally organized
14 her First Church.

15 The mother church was headquartered in Boston
16 and Christian Science grew rapidly during the late
17 19th and early 20th centuries.

18 To help spread her philosophy Eddy founded
19 several publications in the late 19th Century. One
20 of her best known legacies is the Christian Science
21 Monitor. A reading room for studying Eddy's
22 writings and other publications opened in Boston in
23 1888. The concept was formalized and became known
24 as Christian Science Reading Rooms, and are
25 operated as public service by Christian Science

1 churches and communities with their congregations.

2 It is a place to study, purchase and
3 contemplate the Bible, Christian Science literature
4 in a quiet atmosphere. There are approximately
5 2,000 Christian Science Reading Rooms worldwide,
6 one of which exists on this property.

7 Active in the fields that were traditionally
8 dominated by men -- religion, medicine and
9 publishing -- Eddy was one of the most prominent
10 and controversial women of her time. In 1995 she
11 was inducted posthumously into the National Women's
12 Hall of Fame.

13 So in fall of 1926 a group of students began
14 holding services in the Karp building, which is now
15 Hotel St. Michel at 162 Alcazar Avenue. Newspaper
16 accounts indicate that interest grew quickly, and
17 almost immediately Sunday services and school --
18 Sunday school along with Wednesday healing
19 testimony meetings were commenced.

20 February of 1927 permission was granted by the
21 Mother Church for the formation of the Christian
22 Science Society of Coral Gables. By 1933 they
23 purchased property -- I'm sorry -- by 1931 the
24 Society fulfilled all the requirements and the
25 First Church of Christ Scientists of Coral Gables

1 was formed.

2 By 1933 the congregation purchased the
3 property at the prominent southwest corner of Le
4 Jeune Road and Andalusia Avenue, which is marked B
5 in the photograph that you see to your left.

6 So in 1934 the church hired Phineas Paist and
7 Harold Steward to design their first building.
8 Permit 4784 was issued in November of 1934 for the
9 Sunday school building that you see on your screen,
10 later named The Auditorium. The church made the
11 strategic decision to build the Sunday school
12 building first because it enabled them to establish
13 a higher profile in the community immediately while
14 they raised funds for the larger church building.

15 Paist and Steward designed a two-story church
16 where stylists simply blended Neoclassical Revival
17 with Mediterranean Revival influences.

18 The building functioned as the church, Sunday
19 school and reading rooms throughout the late 1930s.
20 The first service was held in the building in
21 February of 1935. And this is a view looking
22 towards the southeast.

23 By 1941 the congregation began moving forward
24 with the building of their church structure, and
25 again, turned to Paist and Steward as the

1 architects. A permit was issued on January 8th --
2 January 8th, 1942 and construction proceeded very
3 quickly. The foundation was laid by end of that
4 month, and the first service was held in the church
5 six months later on June 6th, 1942. Very quick
6 building.

7 So this is a view from around the 1950s before
8 the Reading Room building was built just showing
9 the relationship of the two -- first two
10 structures.

11 In August of 1955 a permit was issued for the
12 building that included the Reading Room and
13 adjacent classrooms as well as a rear addition to
14 the original 1934 building.

15 The new building wrapped around the corner of
16 Andalusia and Le Jeune Road and connected to the
17 original Sunday school building on the left,
18 forming an open-air courtyard, as well as another
19 courtyard accessible through gates from Andalusia
20 Avenue and the parallel alley. It was designed by
21 architects Robert Fitch Smith and Leroy K. Albert
22 and completed by June of 1956.

23 This is a view of the interior of the Reading
24 Room, that circular building. The new Reading Room
25 was housed in the circular portion of the '55

1 addition that was located on the corner with the
2 classroom units extending out in wings from each
3 side along the sidewalk, visually connecting the
4 buildings as one cohesive unit.

5 The combination of the distinctive round
6 structure and the location at the corner gives the
7 Reading Room a distinguishing feature of the
8 Christian Science religion visual prominence.

9 The remaining portion of the addition included
10 classrooms and nursery. With the addition of these
11 new classrooms, the original 1934 Sunday school
12 building was renamed The Auditorium and received a
13 rear addition as part of this building campaign.

14 So just to orient you sort of in plan view,
15 the first building -- the three building end bands,
16 the first one labeled No. 1 was called The
17 Auditorium built in '34 at the southeast corner of
18 the property, about two-and-a-half stories in
19 height.

20 The main church building, which is No. 2, was
21 built in 1942 at the northwest corner of the
22 property, fronts Andalusia and it's about four
23 stories high.

24 And then the third building dates to '56, and
25 is at the northeast corner of the property spanning

1 Le Jeune and Andalusia. It's a one-story building
2 with a higher conical mass, and you can see the two
3 courtyards that were created within by that third
4 building.

5 All of the buildings in the complex have
6 distinctly Neoclassical Revival style roofs with
7 heavy influences of the Mediterranean Revival
8 style. The exterior finish is smooth stucco on all
9 of the buildings, and the pitched roofs are clad
10 with two-piece barrel tile. The windows are
11 recessed and are presently single hung or fixed,
12 and with the exception of one large storefront
13 window of the Reading Room have high profile
14 muntins.

15 So this is a current photo and the historic of
16 The Auditorium building. It's primarily a front
17 facing gable structure. To the east of the front
18 is a smaller extruded front gabled entry lobby.
19 The roofs of the two buildings are -- or the two
20 portions of the building are barrel tile, two-piece
21 barrel, an articulated base that runs the full
22 course of the building and also a molded cornice
23 underneath the roof line.

24 The front facade is dominated by a double
25 height entry assemblage. Two paneled front doors

1 are centered within a two-story arched recessed
2 glass entry frame framed by decorative stucco.
3 Within this glass opening, just below the line of
4 the arch's spring point is a round stained glass
5 window, so we know that obviously that assemblage
6 has been changed. It was much handsomer before.
7 But that stained glass window that you see in the
8 current photo exists in a very early photograph.
9 It shows black in some of them, but very early on
10 there's another photograph where that stained
11 window is. They just took it out and then
12 reinstalled it when they did the new assemblage.

13 Flanking the arched opening are fluted
14 pilasters with stylized shell capitals. The
15 pilaster's astragal feature is extended along the
16 face of the facade and wraps around side facades of
17 this entry portion reading like a bell course.

18 The stucco below this particular feature is
19 textured and scored to look like stone blocks, and
20 the fluted pilasters are also scored in this
21 manner. So you can see it a little better on the
22 left photo, but it's meant to look like stone.

23 So as I mention previously, this building was
24 originally the Sunday school building and renamed
25 The Auditorium in 1956 when the reading room area

1 was completed. So you see the 1934 cornerstone,
2 and then above it is the dedication plaque with the
3 title of Sunday school has been sort of over
4 painted. So it originally was. And then here's
5 the detail of the stained glass window.

6 So the main body of the building houses The
7 Auditorium. This portion of the building is wider
8 and taller than the extruded entry bay and extends
9 west along the alley. The southwest facade is
10 visible from Le Jeune Road and contains five evenly
11 spaced nine-foot-high recessed window assemblages
12 that consist of a sash window and a transom above.

13 Between the windows are rectangular pilasters
14 with concave caps and astragals smaller, but
15 similar to the entry bay. The north facade of this
16 portion is now part of that courtyard that you saw
17 on the aerial and not visible to the public.

18 So the one-story rear portion of The
19 Auditorium was built in two phases. In 1956 the
20 addition expanded the depth of the building and
21 elongated the original Reading Room that was housed
22 closer to the two-story building.

23 The west facade, there are two doors with
24 Neoclassical surrounds that we believe were part of
25 the original building that now provide ADA access

1 to the building.

2 The articulated base and cornice continue from
3 the original structure, with the exception of a
4 metal screen towards the rear of the southwest
5 corner, the only decorative features on this
6 facade.

7 It should be noted that the windows of the
8 1956 addition have protruding sills below which
9 distinguish them from the original building which
10 has no sills.

11 This is a detail of the side entry, and this
12 is the rear on the north facade of that building.

13 So the 1942 church structure faces on
14 Andalusia. The massing of the church is a Greek
15 cross plan with a central four-story core atop of
16 the pyramidal group, full facade, three-story bays
17 along the front sides -- front and the sides.
18 Two-story corner inserts on the front facade, and a
19 one-story ancillary bay along the rear.

20 The interior floor plan is open and the
21 decorative detailing of the structure is
22 Neoclassical Revival.

23 On the front facade the entry port is
24 stationed after a Greek temple portico in the
25 Corinthian order. Directly behind the Corinthian

1 columns are simple rectangular pilasters that
2 appear to short of shadow the columns on the
3 facade. The columns support a full -- a large full
4 entablature. And on the frieze First Church Christ
5 Scientists is inscribed in the cornice in contains
6 classical modillions.

7 The large entablature on the front extends
8 around both side elevations, but without the
9 decorative cornice detail and it's a much simpler
10 side facade.

11 This on the two front side on the side that
12 you see here, the east and west facades of the
13 three-story bays are triplets of sort of two-story
14 openings on the front facade each of the three
15 opening centered between the four columns, and each
16 is comprised of a set of double doors with large
17 modeled stained glass windows above. And then the
18 triple openings on the side elevations are the
19 exact same size as the front openings, but they're
20 just full windows, full stained glass windows.

21 The rear facade on the bottom right is clearly
22 the service side of the building and devoid of much
23 ornamentation.

24 The 1956 addition curves around a prominent
25 corner and visually connects the two previous

1 buildings. The Reading Room space is housed in the
2 central circular portion of the structure with a
3 conical roof that rises above the adjacent wings,
4 giving it additional prominence.

5 The curved facade of the Reading Room, as
6 you'll see in the next picture, also references the
7 curved portion of City Hall, we're in right now,
8 which is in its direct line of sight to the north
9 and just addresses the corner.

10 So the curved facade of the Reading Room
11 presents as a series of five cutout sections formed
12 by a planter band, the extruded pilasters with
13 molded capitals that support a narrow band under
14 the conical roof and pans Christian Science Reading
15 Room in applied lettering. Within each of the
16 facade cutouts the first third and fifth house
17 windows while the other ones are just blank. And
18 then each of them have a stylized frieze decorative
19 panel above.

20 Access to the Reading Room is through a
21 bookstore which is housed in a one-story section to
22 the west along Andalusia Avenue. It has a large
23 storefront -- two storefront doors and a storefront
24 window. The assembly's framed by this rectangular
25 plints on the landing and flanked by pilasters

1 again on each side. On either side of the opening
2 you'll see on the right, bottom right corner are
3 windows with display shelves with keystone
4 openings. That's repeated on both sides of the
5 storefronts.

6 The remainder of this building campaign was
7 primarily just classroom space. And you see it to
8 the far right of the upper picture with the
9 shutters on the windows.

10 So overall staff finds that there have been
11 few changes to the historic character defining
12 features of the building and retains a high degree
13 of its historic integrity as an assemblage.

14 First Church of Christ Scientists began
15 holding services in Coral Gables a year after the
16 city was incorporated in 1925. This complex is
17 located on the prominent property at the southwest
18 corner of Andalusia Avenue and Le Jeune Road. The
19 property borders one leg of the triangular green
20 space now known as Merrick Park Triangle with Coral
21 Gables City Hall bordering the other along Biltmore
22 Way.

23 The church complex was strategically placed
24 along the border of the residential and commercial
25 districts and was built in three phases. The first

1 two in 1934 and 1942 were designed by highly
2 distinguished architects Phineas Paist and Harold
3 Steward, who also designed Coral Gables City Hall.
4 The third phase was designed by noted architect
5 Robert Fitch Smith in 1955, '56.

6 Stylistically the buildings blend the
7 Neoclassical Revival with Mediterranean Revival
8 influences and are very much in keeping with the
9 existing civic and commercial fabric of the city.

10 The Sunday school building, later renamed The
11 Auditorium, was constructed in 1934 along Le Jeune
12 Road. It functioned as the church Reading Room and
13 meeting space until 1942 when the main church
14 building was built at 410 Andalusia Avenue.

15 The third phase included a prominent Reading
16 Room and adjacent classrooms that wrapped around
17 the corner of Andalusia Avenue and Le Jeune Road
18 and produced interior open-air courtyards.

19 The curved Reading Room located at the corner
20 references the curved portion of City Hall within
21 its sight line resulting in a highly recognizable
22 intersection.

23 The complex retains its historic integrity and
24 significantly contributes to the historic fabric of
25 the City of Coral Gables.

1 And we again recommend approval.

2 MR. CHAIRMAN: Kara, may I ask, was this item
3 brought by staff or was there an application?

4 MS. KAUTZ: An application for designation was
5 made.

6 MR. CHAIRMAN: From the church.

7 MS. KAUTZ: Not from the church.

8 MR. CHAIRMAN: Not from the church.

9 MS. KAUTZ: From a resident.

10 MR. RODRIGUEZ: Has the church addressed the
11 issue?

12 MS. KAUTZ: We've noticed the property.
13 We've -- I don't know if you can answer this one.
14 But we have not heard from them, but we have
15 noticed, we've sent letters, we've sent reports.

16 Thanks.

17 MS. SPAIN: We notified the church. We posted
18 the property. We haven't heard from them. And I
19 believe it was one of the parishioners that was the
20 applicant.

21 I have two letters to read into the record.

22 MR. CHAIRMAN: Please.

23 MS. SPAIN: Dear Mrs. Spain, and the members
24 of Historic Preservation Board, I would make a
25 strong recommendation to the board to designate the

1 First Church of Christ Scientists along with the
2 old police and fire station already designated.
3 This building tells an important story about Coral
4 Gables during the depression.

5 The fact that Mr. Merrick chose Mr. Paist as
6 supervising architect speaks volumes, but in a
7 sense was also a double-edged sword, for it
8 restricted much of Paist's time to reviewing
9 architectural plans of others versus designing his
10 own.

11 Nonetheless, the few buildings he designed are
12 clearly those of a master. His collaboration with
13 Steward created some of our most elegant buildings.
14 Governor Cox of Ohio described Paist as, quote, by
15 long odds a superior of anyone in Florida, end
16 quote.

17 Instead of working with the owner of the La
18 Salle building, we're now left with a historic hole
19 instead of a historic building next to City Hall.
20 Buildings do not grow back.

21 Thank you. Brett Gillis, 915 Ferdinand.

22 To the members of the Historic Preservation
23 Board, I support the preservation of 410 Andalusia
24 Avenue, First Church of Christ Scientists designed
25 by master architect Phineas Paist.

1 This is from Karelia Martinez Carbonell, 532
2 Altara Avenue.

3 MR. CHAIRMAN: Thank you.

4 If there's anyone in the audience who wants to
5 speak in favor or in opposition to this item,
6 please come forward to the microphone. State your
7 name and address for the record.

8 Were you sworn at the beginning?

9 MR. EIDSON: Yes, I was.

10 MR. CHAIRMAN: Thank you.

11 MR. EIDSON: My name is Mike Eidson. I'm an
12 attorney and I live at 1200 Blue Road, Coral Gables
13 33146.

14 MR. CEBALLOS: Sir, if you can, please can you
15 get the microphone that's on the bottom there and
16 speak into that one.

17 MR. EIDSON: This? I'd like to speak in favor
18 of the historic designation. Can I ask a question
19 of whether anybody is opposed to it?

20 MS. THOMSON: Not yet.

21 MR. EIDSON: I can't think of a more
22 appropriate property in Coral Gables to
23 historically designate this campus. And I think
24 that this is unique today that this thing has
25 sustained itself for so long. We're starting in

1 1930, and we're going through this construction to
2 1956. It's unified. It's complimentary. It's
3 amazing that in a city that's had as much growth as
4 this has, that this has maintained itself.

5 And it meets all the criteria for historic
6 preservation starting with the architect, going
7 through the structures themselves, their evolution,
8 and the fact that it was used -- George Merrick
9 went to church there with his wife.

10 It says so much. It speaks volumes about this
11 city and what's important to the city, and I think
12 that's why it should be historically designated as
13 a unified whole.

14 That's all I've got. Thank you very much.

15 MR. FULLERTON: Thank you.

16 MR. CHAIRMAN: Thank you.

17 MS. GRANDA: Hello again. Thank you for your
18 time. Olga Granda. I reside at 437 Blue Road.
19 But I grew up at 801 Almeria Avenue, which is down
20 the street from this church, and so I spent a lot
21 of time in my childhood biking or driving by this
22 beautiful building with its Neoclassical
23 architecture which is relatively unique to Coral
24 Gables and quite awe inspiring I think to pretty
25 much any passerby.

1 I'm here to support this designation, not only
2 for its structural importance, but also cultural
3 significance due to the fact that it was Eunice
4 Peacock Merrick, who was a Christian Scientist and
5 that is why such a unique location and such a
6 prominent location in the city's urban plan.

7 This plan clearly prioritized venues of
8 community and culture in proximity to City Hall,
9 establishing a culture of civic engagement and
10 cultural participation which I think is vital to
11 our community. So thank you.

12 MR. CHAIRMAN: Thank you.

13 MS. MARION: Hello. My name is Leigh Marion.
14 I live at 430 Valencia Avenue, which is right
15 behind the Christian Science Church, so I look at
16 the beautiful, out my window, City Hall and the
17 main church building right out my window. And it's
18 my neighborhood and it's my church also. And I'm
19 not here to represent the church. It's just as a
20 private citizen because I'm the person who has
21 asked the city to consider this as a historic,
22 cultural and aesthetic beauty for our city.

23 To me -- I moved to Coral Gables about
24 15 years ago, and to me it's the most beautiful
25 place I ever lived in. And I live in the most

1 beautiful center of the city, and the circle around
2 the church with the beautiful City Hall, the
3 Merrick Park is part of my life every single day,
4 walking by on Le Jeune and on Andalusia.

5 And just to say, one day I was walking on the
6 City Hall side and looking at those buildings at
7 night, and I just thought, oh, they are just so
8 beautiful, and I just hope they never, ever could
9 ever be torn down.

10 And so that's the reason why I came to the
11 staff of the Historic Preservation Board, and I
12 didn't know at the time that a citizen could ask to
13 have the board consider it. So I was so thrilled
14 to hear that.

15 So I just hope that you will keep these
16 beautiful buildings, because to me they're like
17 something so beautiful. There are very few cities
18 in the world that I've been in that have anything
19 so lovely as this center with the City Hall and
20 with the church buildings.

21 Every time I walk by I just feel, wow, I'm in
22 the most beautiful place in the world. And this is
23 the city they say is the city beautiful. And it
24 sure is, and I love living here. And I'm so
25 grateful to have a historic preservation board,

1 because then I hope that these beautiful buildings
2 will be here in my lifetime and forever.

3 MR. CHAIRMAN: Thank you.

4 Would anybody else like to speak? If not,
5 this closes the public hearing portion of the case
6 and we'll commence discussion from the board.

7 MR. FULLERTON: I'm really surprised that this
8 hasn't been designated a long, long time ago.

9 MS. THOMSON: Me too.

10 MR. FULLERTON: It has been said they are
11 beautiful, they are a wonderful addition to our
12 city, and I'd like to make a motion to designate
13 them if it's proper.

14 MR. MENENDEZ: Second.

15 MR. CHAIRMAN: Okay.

16 MS. THOMSON: I want to say a comment.

17 MR. CHAIRMAN: Any further discussion?

18 MR. FULLERTON: Oh, yeah, yeah, make your
19 comment.

20 MS. THOMSON: You move too fast, John.

21 MR. FULLERTON: Sorry.

22 MS. THOMSON: Okay. No. I just want to make
23 a comment. Because you all mentioned about George
24 Merrick's wife, and I was born and raised in Coral
25 Gables, third generation, I've heard that this

1 was -- Althea Merrick's -- George Merrick built it
2 for his wife, her family, and then I'm reading this
3 stuff and there's like nothing about it. So I'm
4 glad that you mentioned it and that is history.

5 MR. FULLERTON: Yeah.

6 MS. MARION: Could I say something else? Most
7 of the Merricks were members of the church in its
8 early days.

9 MR. CHAIRMAN: Excuse me, formally I need to
10 let you speak. It's fine, but -- I'm sorry.

11 MS. SPAIN: We couldn't document that. I
12 heard that also my whole life here, but we couldn't
13 document on it. I mean, if it's a criteria anyway,
14 and so we try to be according to whatever we can
15 document. That's why it isn't.

16 MR. FULLERTON: I thought he helped get Coral
17 Gables Congregational started back in those days,
18 and I thought he was --

19 MS. SPAIN: That he did. That was in honor of
20 his father, the Congregational Church because his
21 father was a congregational minister.

22 MR. GARCIA-PONS: I also do have a question
23 for staff regarding notification. I understand
24 that it's not a prerequisite for our vote, but a
25 question may be as far as process. We sent them

1 notice, signed receipt. Do we know that they
2 received it?

3 MS. SPAIN: That's not --

4 MR. GARCIA-PONS: How does that work?

5 MS. SPAIN: That's not required, but we do
6 send notification to them and we also stake the
7 property.

8 MS. KAUTZ: We e-mailed it to.

9 MS. SPAIN: Pardon me?

10 MS. KAUTZ: We e-mailed the report to
11 everybody, the letters.

12 MS. SPAIN: It was very odd that we didn't
13 receive anything from the church I have to tell
14 you.

15 MR. GARCIA-PONS: Because I agree that it's
16 probably worthy of designation. I just have some
17 apprehension that the property owner isn't here in
18 either opposition or support of the application.

19 And maybe it's a question again for procedure,
20 after this board acts, what kind of recourse does
21 the property owner have once we act? And I know
22 it's in the booklet, which I've read, but I'd love
23 to hear it again.

24 MS. SPAIN: There's an appeal period.

25 MR. GARCIA-PONS: Ten days.

1 MS. SPAIN: Ten days.

2 MS. BACHE-WIIG: And, Dona, will they be
3 benefitting from tax --

4 MS. SPAIN: I don't know whether they pay
5 taxes.

6 MS. THOMSON: It's church.

7 MR. CHAIRMAN: As a church perhaps not.

8 MS. SPAIN: I mean, they certainly would be
9 eligible for grant money. There's a whole church
10 and state issue there, you know, separation. But
11 the exterior, I think they could apply for a grant
12 at the state, the special category grants for the
13 exterior of the church. So that's an advantage.

14 MR. FULLERTON: So this designation doesn't
15 extend to the interior of the main parts of the
16 church?

17 MS. SPAIN: No. That would be a separate
18 designation process.

19 MR. FULLERTON: Because they're pretty special
20 too.

21 MS. SPAIN: It is.

22 MR. RODRIGUEZ: We have a motion.

23 MR. CHAIRMAN: Well, yeah, we do have a
24 motion, but regarding procedure --

25 MS. SPAIN: Okay. So we believe that they

1 were properly noticed, so I have to put that on the
2 record.

3 MR. CHAIRMAN: Can they be made aware that
4 there's a ten-day appeal period?

5 MS. SPAIN: Sure. I'll knock on the door and
6 talk to someone there. I mean, I live right in
7 back. I'm happy to go there and discuss it with
8 them.

9 MR. CHAIRMAN: Okay. All right. So we have a
10 motion and we had a second.

11 MR. MENENDEZ: Yes, we do.

12 MR. CHAIRMAN: Okay. If there's no further
13 discussion by the board, may we call the role.

14 THE CLERK: Ms. Bache-Wiig?

15 MS. BACHE-WIIG: Yes.

16 THE CLERK: Mr. Fullerton?

17 MR. FULLERTON: Yes.

18 THE CLERK: Mr. Garcia-Pons?

19 MR. GARCIA-PONS: Yes.

20 THE CLERK: Mr. Menendez?

21 MR. MENENDEZ: Yes.

22 THE CLERK: Mr. Durana?

23 MR. DURANA: Yes.

24 THE CLERK: Mr. Rodriguez?

25 MR. RODRIGUEZ: Yes.

1 THE CLERK: Ms. Thomson?

2 MS. THOMSON: Yes.

3 THE CLERK: Mr. Ehrenhaft?

4 MR. CHAIRMAN: Yes.

5 Thank you.

6 MS. MARION: Thank you. Thank you so much.

7 MS. THOMSON: I wish we could take a bathroom
8 break.

9 MR. RODRIGUEZ: You can ask for one.

10 MR. CHAIRMAN: We're now moving on to special
11 certificates of appropriateness, and the first item
12 in that category is case file COA (SP) 2019-010, an
13 application for the issuance of a special
14 certificate of appropriateness for the property at
15 112 Florida, vacant parcel within the MacFarlane
16 Homestead Subdivision Historic District, legally
17 described as Lot 22, Block 1-A, MacFarlane
18 Homestead, according to the plat thereof as
19 recorded in Plat Book 5 at page 81 of the public
20 records of Miami-Dade County, Florida.

21 The application requests design approval for
22 the construction of a new two-story residence.

23 MS. KAUTZ: Thank you. So I know time is
24 getting later so I'm not going to belabor the intro
25 to this.

1 This is a location map of the property. It's
2 a vacant parcel within MacFarlane Homestead
3 Historic District, which is a local historic
4 district, but also the city's only national
5 registered historic district.

6 Its typical architecture is wood frame,
7 bungalow shotgun types built in the '20s and '30s.
8 There's a part in your staff report that talks
9 about the different styles and the review guides
10 that was included with the district talking about
11 heights and construction materials and things like
12 that.

13 So this is considered in-fill housing within
14 the historic district. When the parcel -- when the
15 property was designated as part of the district at
16 the time of the designation there was a two-story
17 wood frame residence that was located on the
18 property. It was one of two remaining two-story
19 residences that exist within that district.

20 In 2005 the two-story residence on the parcel
21 was demolished, and therefore there's only one
22 two-story wood frame vernacular building within the
23 district.

24 Immediately to the west -- to the east of this
25 property a new two-story residence was completed at

1 106 Florida Avenue. It was approved in 2011. In
2 2015 a previous property owner made an application
3 for a COA for the construction of a new two-story
4 residence. It was reviewed by the Historic
5 Preservation Board in January of 2016.

6 After a lengthy discussion the board deferred
7 the item and it was never returned back to the
8 board. So this is a new owner, new application
9 that you're seeing now. No variances have been
10 requested as part of the application.

11 The Board of Architects did review the
12 application on May 9th, 2019, which comments were
13 included in your staff report, which I don't
14 believe were incorporated into the drawings that
15 made it into your submittal package.

16 And then we can discuss the staff
17 recommendations at the end. I'll turn it over to
18 the architect.

19 MR. MERLO: Good afternoon. My name is Jose
20 Merlo. I was not sworn in.

21 MR. GARCIA-PONS: Mr. Attorney, he needs to
22 swear in.

23 MR. CHAIRMAN: He was not present.

24 MR. CEBALLOS: He needs to swear in.

25 THE CLERK: Raise your right hand.

1 Do you swear to tell the whole truth and
2 nothing but the truth?

3 MR. MERLO: I do.

4 Yes, my clients, they're there right now, they
5 purchased this property not too long ago --

6 MR. CHAIRMAN: Can you speak more directly
7 into the microphone?

8 MR. MERLO: Yes, I'm sorry.

9 My client, they're back there. One of them is
10 an architect. Anyway, they purchased this property
11 not too long ago, and they started designing
12 themselves, the house, you know, being architects
13 and so on and so forth.

14 And when it was first presented here to the
15 board it was a totally different house. It was a
16 modern type looking house. Obviously, it was not
17 accepted in the area. Eventually, you know, they
18 worked with the staff very closely. Little by
19 little, you know, changes were made that made the
20 house more appealing and more conducive to the
21 area.

22 Eventually we came to the Board of Architects
23 and we presented the house and, you know, the board
24 gave us, you know, good points as to things that
25 they wanted to see and change, so on and so forth,

1 you know.

2 So we went -- we came in front of the board
3 three times, and eventually it was approved by
4 everyone unanimously. The house is, you know, a
5 bungalow type. It fits with the house. As a
6 matter of fact, the house that was there previously
7 was a two-story house very similar to what we have.
8 I think this one it's a little bit better taste.
9 Obviously it's more current but, you know, it has
10 all of the elements that are required for the era
11 for the bungalow.

12 And so, you know, like I said, the Board of
13 Architects approved it. The historical staff has
14 made recommendations to approve it, and please with
15 that.

16 MR. CHAIRMAN: Okay. Does anybody --

17 MS. BACHE-WIIG: Are we going to go over the
18 plans, the drawings?

19 MR. GARCIA-PONS: Was there a presentation
20 that you were going to do or --

21 MR. MERLO: Unless you need more information
22 as to all the details.

23 MR. GARCIA-PONS: Excuse me, Kara, was
24 there -- is the drawing -- are they different than
25 what we have in our package? Is that something

1 that you mentioned?

2 MS. KAUTZ: No. What I said was that the
3 Board of Architects' comment that was in your staff
4 report was not addressed on the packets that you
5 were given. I don't know if in the PowerPoint or
6 not.

7 MR. GARCIA-PONS: So are the --

8 MS. BACHE-WIIG: Is there a PowerPoint?

9 MS. KAUTZ: Yes.

10 MS. BACHE-WIIG: Oh.

11 MS. KAUTZ: You need to walk them through the
12 project.

13 MR. MERLO: Okay. So what do I do, click
14 here?

15 MS. KAUTZ: Uh-huh.

16 MR. MERLO: So this is basically an aerial
17 map of the location showings where the location
18 is --

19 MS. THOMSON: I cannot hear him.

20 MR. MERLO: -- sorry -- the location is. This
21 are our letter of interest and the zoning intent.

22 We were also asked to go to the association,
23 the homeowner's association in the area, and we
24 were asked to go, and we did go and visit them, and
25 they liked the project and so therefore they went

1 ahead and, you know, recommended for approval.

2 This is the lot. The lot is not very, very
3 large. These are photographs of the lot itself.
4 Right now, like I said, it's an empty lot, so this
5 is the picture of the lot.

6 These are the surrounding houses. The one in
7 the middle is our lot, and as you can see, the one
8 to the left is similar to one that we have, is a
9 two story and so is the one to the left of that.
10 So, you know, our design is in keeping with the
11 type of style, you know, it fits the location.

12 This here is a rendering showing, you know,
13 the house on the left, our house, and the one on
14 the right. So it's got the same -- again, the same
15 character, bungalow style.

16 Now, you know, we kind of like went forward
17 and started preparing, you know, work in progress,
18 so this is our site plan. This is our interior
19 plans.

20 And originally, you know, on the back we had
21 sort of like a carport in the back, but again, the
22 staff recommended and the Board of Architects
23 recommended that we should park in the front and do
24 like a carport. So we placed it at that point
25 there.

1 This is the second floor.

2 This are elevations. All four elevations are
3 there showing the, you know, like the front porch,
4 it's a covered porch. It's got all the materials,
5 you know, that were requested, metal roofing. We
6 have the board basically a substitution for like
7 wood siding.

8 So again, all of this was worked out with the
9 staff and the architectural board.

10 This is basically what the front looks like.
11 And again, if you look at it it's kind of like a
12 bungalow, Key West type of style. And I think that
13 it works fine. You know, the windows were center
14 with, you know, the windows on top and the windows
15 on the bottom, the front door, the positioning of
16 the columns, all that was very symmetrical, which
17 is something that looks pleasant, and it was
18 basically, you know, liked and approved.

19 This is the site. It shows, you know, the
20 front porch in the front. It shows the carport on
21 the side. Upstairs we have like a balcony for the
22 master, and underneath we have like a covered
23 terrace in the back.

24 This is the back view.

25 And this is the other view from the other

1 side.

2 These are details and sections of the building
3 and calls out for all the materials.

4 And this a 3D rendering showing all positions
5 of the house position.

6 That's basically it.

7 MR. GARCIA-PONS: I do have one question for
8 the architect. Before I ask my second question,
9 the first one is No. 4 of staff's conditions were
10 to incorporate the Board of Architects' comments to
11 provide additional columns at the east and west
12 sides of the rear covered terrace. I did not see
13 if that happened.

14 MR. MERLO: No, because we presented this
15 prior to that. You know, at -- at -- we were
16 discussing with the board and the board agreed that
17 probably it would look a little more pleasant, it
18 was not really necessary, so they left it up to us.
19 I think that if the board, you know, you recommend
20 for us to put it in, we have no problem adding
21 that.

22 MR. GARCIA-PONS: So that leads to my second
23 question. Does the owner agree to the conditions
24 provided by staff, the five of them?

25 MR. MERLO: Yes. We went over them and we

1 approved that.

2 MR. MENENDEZ: I have a question for staff,
3 and that is, no variance is being requested, but
4 this is over the FAR, so is there a zoning issue?

5 MS. KAUTZ: Correct. One of the zoning
6 comments was that they were over their FAR, which
7 is not something within variance, so they need to
8 address that comment. They need to address that
9 issue. We don't do FAR variances as a rule.

10 MR. MENENDEZ: And the Board of Architects is
11 allowing metal roofs?

12 MS. KAUTZ: In MacFarlane they are allowed.

13 MR. MENENDEZ: They are? Okay.

14 MR. GARCIA-PONS: I'm sorry, did you want
15 to -- was there an answer to the first question
16 about the FAR?

17 MR. MERLO: Yeah, basically there's two
18 things, there's two issues here. One of them is
19 because they had asked us to put, you know, the
20 carport on the side and that increased it. But as
21 far as, you know, as far as the lot coverage, you
22 know, we were introducing pervious material so that
23 resolved that issue.

24 The other one as far as the FAR, we are about
25 probably about 180 square feet above what is

1 required or allowed. So we're willing, you know,
2 we're right now working to reduce it very slightly
3 to be able to come up with, you know, the maximum
4 requirement.

5 MR. CHAIRMAN: Was -- do I understand that the
6 placement of the carport --

7 MR. MERLO: No, we're not going to --

8 MR. CHAIRMAN: -- next door -- next to the
9 house was what put you over the edge on the FAR
10 or --

11 MR. GARCIA-PONS: Lot coverage.

12 MR. MERLO: On the lot coverage.

13 MR. CHAIRMAN: On the lot coverage.

14 MR. MERLO: The lot coverage. But that, we
15 got that resolved already. Because again, we went
16 ahead of ourselves, okay, and we have already
17 presented this to zoning and so and so and so
18 forth, you know. So they have given us already
19 comments and we have talked to them and negotiated
20 how we are going to be fixing this.

21 MS. KAUTZ: The plans are in permitting
22 already, which is how the comments came back to
23 them. So they need to address them before they can
24 move on.

25 MR. GARCIA-PONS: So question for staff. If

1 there's an approval today and the house is reduced
2 by over a hundred square feet, does that require it
3 to come back?

4 MS. KAUTZ: Unless it substantially alters the
5 design, then no. We'll do it administratively. If
6 it substantially alters some portion of the design
7 concept then, yes, we'll come back to you.

8 MS. BACHE-WIIG: And, Kara, you said it's
9 already in permitting?

10 MS. KAUTZ: Yes.

11 MS. BACHE-WIIG: But it didn't come here
12 first?

13 MS. KAUTZ: Correct. Applicants have the
14 ability to do that at their own risk knowing that
15 if you all change something, if things like that
16 happen, then it's at their own warning.

17 MR. MERLO: The good thing about it is we're
18 not really that much over, and by slight basically
19 taking the house and cutting the middle like a foot
20 or a foot and a half, we'll able to address it. So
21 therefore we're not going to be re-designing or
22 changing the house.

23 MS. BACHE-WIIG: Was this lot always empty?

24 MS. KAUTZ: No. I think I said that earlier.
25 When it was designated, there was a two-story house

1 on it, a wood frame two-story house that was
2 demolished in 2005 when it was under restoration or
3 under rehabilitation so currently it's vacant.

4 MR. GARCIA-PONS: Another question for staff.
5 Is there any way that the -- if this project is
6 approved that the zoning department could construe
7 that as allowing it to be over the FAR?

8 MS. KAUTZ: No. That would be a variance.
9 That would be required by this board.

10 MR. MERLO: Yeah, we have to meet the
11 requirements.

12 MR. GARCIA-PONS: Thank you.

13 MR. CHAIRMAN: But it will come back to us if
14 there are significant changes?

15 MS. KAUTZ: If something significant changes
16 during their reduction of square footage or lot
17 coverage, then yes, it will come back to you. If
18 not, if it's just shaving a foot off the back,
19 that's not enough to.

20 MR. CHAIRMAN: Okay. Okay.

21 MR. FULLERTON: There's a strange thing going
22 on on your plan I can't understand. It's on the --
23 in bedroom No. 4 right near the stairs. It's an
24 X'd out space which doesn't seem to have a purpose,
25 and I'm just wondering why it's -- is it removed

1 from your FAR or does that having anything to do
2 with the square footage?

3 MS. KAUTZ: What page?

4 MR. FULLERTON: The second floor plan,
5 page A3.

6 MS. KAUTZ: Is it a chase?

7 MR. FULLERTON: The four-foot nine-inch hole
8 in the floor or something.

9 MR. MERLO: No. Actually, originally, you
10 know, we had -- this room was a little bit
11 different and rearranged, but based on the
12 recommendation from, again, from the architectural
13 board they asked us to put a closet on the other
14 side and the entrance the way that it is shown
15 here. So we have an area there that is basically
16 like from downstairs you can see up.

17 MS. THOMSON: Oh, okay.

18 MR. FULLERTON: I mean, but it's --

19 MS. KAUTZ: Do built-ins or something. That's
20 a strange --

21 MR. FULLERTON: Yeah, it's just a weird --

22 MS. KAUTZ: It's a --

23 MR. FULLERTON: It doesn't go through into
24 the -- I mean, into the bedroom. It's isolated
25 from the bedroom. It's just a hole in the floor.

1 MR. MERLO: There's a hole in the floor.

2 MR. FULLERTON: I don't understand.

3 MS. KAUTZ: Yeah, I didn't see that.

4 MR. MERLO: You know, when you first enter it
5 gives you a little bit more height.

6 MS. KAUTZ: But your entrance is over here
7 though.

8 MR. GARCIA-PONS: It would be a double height
9 on top of the stairwell.

10 MS. THOMSON: On top of the stairwell.

11 MR. FULLERTON: Which is one-foot-nine wide by
12 four-foot nine.

13 MS. BACHE-WIIG: But only half of the stair.

14 MR. MERLO: Correct.

15 MR. FULLERTON: I mean --

16 MS. BACHE-WIIG: It makes more sense --

17 MR. FULLERTON: If it was mechanical equipment
18 or air conditioning duct or something like that,
19 but it can't be. So I just wondered what you're
20 thinking.

21 MS. THOMSON: That's a little odd.

22 MS. KAUTZ: I'd put more closet space if it
23 were my room.

24 MR. FULLERTON: Yeah.

25 MS. THOMSON: Or make that whole square a

1 walk-in closet.

2 MR. FULLERTON: Make a nice little extra
3 closet.

4 MS. THOMSON: What I found -- can we --
5 they're talking about the floor plan. What I found
6 weird about the floor plan, you have the master
7 bedroom, and then you have this master walk-in
8 closet, and if you try to figure out where the hang
9 space is going to be, it's not really a walk-in
10 closet. It's kind of like a lot of space for not
11 much that you can do with it.

12 MR. MERLO: I believe that you can put, you
13 know, hanging rods or built-ins.

14 MS. THOMSON: Yeah, but it's not like a
15 two-sided walk-in closet so you have lots of -- I
16 drew it out on my plans. It just looked awkward.
17 You talk about that square in the front being
18 awkward, it was awkward to me. And the bedrooms
19 are very small understandably, but -- because
20 you're trying to fit four bedrooms into a house
21 that had two maybe before.

22 But, you know, it was just kind of an awkward
23 waste of space.

24 MR. MERLO: Well, on the left side basically
25 you can have, you know, like hanging rods or

1 furniture in a U-shape. Then on the bottom part,
2 you know, it goes all the way across, and then it
3 goes up. If we were to bring the bathroom wall
4 straight out to make it more square, then it
5 reduces the size of the master.

6 MS. THOMSON: Right. No. You wouldn't -- I
7 don't think you'd want to do that. It was just
8 kind of awkward to me.

9 MR. FULLERTON: I will say that your plans are
10 much easier to read than many of the plans that we
11 have to review, so I compliment you on that.

12 MR. MERLO: That's a good compliment. Thank
13 you.

14 MS. THOMSON: They are.

15 MR. MERLO: Thank you.

16 MS. THOMSON: Thank you.

17 MR. GARCIA-PONS: Are you willing to entertain
18 a motion?

19 MR. CHAIRMAN: Sure. But first, is there
20 anybody else in the audience that wants to speak in
21 favor or in opposition to the item before us?

22 MR. LEON: Good afternoon. Carl Leon Prime,
23 209 Florida Avenue.

24 They did make a presentation to our homeowners
25 association, and we agreed with the plans as long

1 as they are as they were represented to us. It is
2 in keeping with the building that was once there,
3 and in keeping with the character of the
4 neighborhood. We're in favor of it.

5 MR. CHAIRMAN: Thank you.

6 MS. THOMSON: Thank you for clarifying that,
7 Carl, or Mr. Prime.

8 MR. CHAIRMAN: Okay. So that closes the
9 public hearing portion of the case.

10 And is there any further discussion from the
11 board? Okay. Then I'll entertain a motion.

12 MS. THOMSON: I move that we approve the plans
13 as presented.

14 MR. DURANA: I second.

15 MS. KAUTZ: With staff recommendations.

16 MR. DURANA: With staff recommendations.

17 MS. THOMSON: With staff recommendations.

18 MR. CHAIRMAN: And the caveat that it comes
19 back if they can't resolve the FAR question and
20 without making significant changes. But you might
21 be able to resolve those things administratively.

22 MS. KAUTZ: If it's a minor adjustment in
23 square footage and it's just a matter of shaving
24 the building slightly, then it's fine.

25 MR. CHAIRMAN: Okay. Thank you.

1 Okay. So a vote. Role call, please.

2 THE CLERK: Mr. Durana?

3 MR. DURANA: Yes.

4 THE CLERK: Mr. Fullerton?

5 MR. FULLERTON: Yes.

6 THE CLERK: Ms. Bache-Wiig?

7 MS. BACHE-WIIG: Yes.

8 THE CLERK: Mr. Garcia-Pons?

9 MR. GARCIA-PONS: Yes.

10 THE CLERK: Mr. Menendez?

11 MR. MENENDEZ: Yes.

12 THE CLERK: Mr. Rodriguez?

13 MR. RODRIGUEZ: Yes.

14 THE CLERK: Ms. Thomson?

15 MS. THOMSON: Yes.

16 THE CLERK: Mr. Ehrenhaft?

17 MR. EHRENHAFT: Yes.

18 MR. MERLO: I thank you all.

19 MS. BACHE-WIIG: Can we take like a two-minute

20 break?

21 MS. THOMSON: Yes.

22 MS. BACHE-WIIG: Mr. Chairman?

23 MS. SPAIN: I think they want a break.

24 MR. CHAIRMAN: We'll come back at 20 minutes

25 to 7:00.

1 (Recess taken from 6:30 p.m. to 6:43 p.m.)

2 MR. CHAIRMAN: Okay. Proceeding back in
3 session. It's 6:43.

4 The next case is case file COA (SP) 2019-001,
5 an application for the issuance of a special
6 certificate of appropriateness for the property at
7 1510 Madrid Street, a local historic landmark
8 legally described as Lots 3 and 4, Block 54, Coral
9 Gables Granada Section according to the plat
10 thereof as recorded in Plat Book 8, Page 113 of the
11 public records of Miami-Dade County, Florida
12 together with the south 30 feet of Lots 23 and 24
13 and all Lots 25, 26, 27 and 28 in Block 1 of Davis
14 Orchard Addition, according to the Plat thereof, as
15 recorded in Plat Book 9, Page 87 of the public
16 Records of Miami-Dade County.

17 The applicant is requesting a design approval
18 for an addition and alterations to Cottage #5.

19 MS. SPAIN: Can you hear me? Is this on?

20 MR. GARCIA-PONS: Yes.

21 MS. SPAIN: Okay.

22 MR. CHAIRMAN: Yes.

23 MS. SPAIN: So this application is requesting
24 design approval for an addition and alterations to
25 Cottage No. 5 that deviated from the previously

1 approved plans, and staff is requesting the
2 following conditions for approval: The muntins are
3 to be high profile dimensional, to lower the
4 parapet height at the entry bay in addition with
5 the exception of the master bedroom volume to 12
6 feet, to eliminate the sills from the existing
7 cottage, the windows within the connector are to
8 receive muntins that are consistent with the rest
9 of the structure, and to revise the muntin pattern
10 of Windows D and E.

11 So staff is recommending approval with the
12 conditions that I just said.

13 MR. CHAIRMAN: Okay.

14 MS. SPAIN: I'm going to turn it over to the
15 applicant. Do you have a PowerPoint?

16 MS. RUSSO: Yes. Good afternoon,
17 Mr. Chairman, members of the board. For the
18 record, Laura Russo with offices a 2655 Le Jeune
19 Road. I am here this afternoon representing Gladys
20 Margarita Diaz and Ray Jourdain, who are the owners
21 of 1510 Madrid.

22 I have a very short PowerPoint presentation,
23 but I'll start by saying that we accept all the
24 conditions of staff.

25 So we -- let's see, so this is the Coral Rock

1 Village, Cottage No. 5, and the window muntins to
2 be high profile dimensional and will match existing
3 cottage windows, so that will happen.

4 We will lower the entry bay parapet height to
5 12 feet. It was at 12-6. It will be lowered to
6 12.

7 Existing windows and all cottages have no
8 sills; and one of the -- on the plans it kind of
9 looked like they did, but we're showing you
10 pictures so you can see that nothing is going to
11 change from the existing, and the windows have that
12 kind of sill. Not being an architect, it has that
13 kind of recessed little space.

14 Eliminate the sills from the existing
15 cottages. There were no sills proposed, and again,
16 another picture of the existing sills.

17 Windows within the connector are to receive
18 muntins consistent with the rest of the structure.
19 We agree.

20 And revise the muntin patterns for windows
21 labeled D and E, are to match other openings of
22 similar size on the plans. There were some
23 different muntin patterning, so we're going to make
24 them all consistent and go with the one that staff
25 recommended.

1 And then there was -- the owner's salvaged
2 some coral rock for repairs, and that will be used
3 to remedy and fix the visible concrete above the --
4 you know, the lintel above the door, so that will
5 be done.

6 And then this is tile that will go to cover
7 the concrete, the parapet, yes, and that's been
8 approved by the Board of Architects.

9 And so we are happy to say, we respectfully
10 request your approval and we agree with all staff
11 conditions.

12 MR. CHAIRMAN: Is there anybody in addition to
13 yourself that wants to speak with respect to the
14 application?

15 MS. RUSSO: I certainly hope so -- hope not.

16 MR. CHAIRMAN: Okay. All right. This then
17 will close the public hearing portion, and we'll
18 commence board discussion.

19 MR. GARCIA-PONS: I do have a disclosure.
20 I've been to this property several times in the
21 past.

22 MR. FULLERTON: I have not been to the
23 property, but I have admired this place forever. I
24 think since I moved here in '67, I have been
25 lusting after that property.

1 MS. RUSSO: I think a lot of people lust after
2 that property.

3 MR. FULLERTON: Such a cool place.

4 MS. THOMSON: It is cool.

5 MR. RODRIGUEZ: I have to admit the same.

6 MR. FULLERTON: Yeah.

7 I noticed when I was looking at it today there
8 was a new structure, apparently a new structure in
9 that back that has just been stuccoed, and I'm
10 wondering is that how that's going to remain?

11 MS. JOURDAIN: That was originally in the 2001
12 plan --

13 MR. CHAIRMAN: Excuse me, could you identify
14 yourself for the record, please.

15 MS. JOURDAIN: Hi. I'm Gladys Margarita Diaz
16 Jourdain, and I'm one of the owners of the
17 property. My husband Ray Jourdain is here with me.

18 MR. CHAIRMAN: Thank you.

19 MS. JOURDAIN: In 2001 when this board
20 approved the preliminary design and then the
21 eventual permit, the original idea was to do a
22 mosaic tile similar to what the blue tile is in the
23 front, because if you recall the magazine that we
24 proposed was that this was inspired by Antonio
25 Gailee, and that we wanted to continue that because

1 if we were going to do structural elements we
2 wanted to enhance them with some artwork.

3 And in the current revision, the staff
4 requested that we remove that tile surfacing so --

5 MR. FULLERTON: On that particular --

6 MS. JOURDAIN: On that particular portion.
7 It's called the connector because in a historic
8 design you always keep the existing structure
9 boundary, then you do a connector, and then you do
10 the new structure. And the connector, I wanted it
11 to be highlighted by a mosaic tile design similar
12 to what Gailee had done, but staff felt that it was
13 way too stuff going on, and so on.

14 MR. FULLERTON: So that would be painted?

15 MS. JOURDAIN: Yeah, it can be painted. And
16 if you want, we can have an event for Art Basel and
17 we can invite some of the muralists from Wynwood
18 and they'd be happy to come and paint on it, with
19 the Board of Architects there present of course to
20 give their approval.

21 MR. CHAIRMAN: One question for you, because
22 reading the report, you know, I understood problems
23 with structural integrity, you had hollow walls and
24 you had to pour in and reenforce them. So was
25 the -- the parapet that's poured, the concrete

1 that's above that's bare on top of the coral --

2 MS. SPAIN: It's making the building higher
3 than it was.

4 MR. CHAIRMAN: It's making it higher.
5 Exactly.

6 MS. SPAIN: Yes.

7 MR. CHAIRMAN: I understand.

8 MS. SPAIN: And that was done not according to
9 the plans.

10 MR. CHAIRMAN: Right. But staff is okay if
11 it's lowered to --

12 MS. SPAIN: You know, honestly, we would
13 prefer to have that portion taken off because it's
14 weird to have this addition. I think the initial
15 intent when they did that was to actually face it
16 with a coral rock so that it would disappear, but
17 no, then it would really change the issues.

18 So I don't think that they can remove it
19 without damaging the building at this point since
20 it's poured concrete, so I'm okay with the top that
21 was approved by the Board of Architects.

22 MR. CHAIRMAN: But except for the bedroom,
23 lowering the parapet to 12 feet?

24 MS. JOURDAIN: The entryway. That's the
25 entryway.

1 MR. CHAIRMAN: Taking six inches off the top.

2 MS. SPAIN: Yes.

3 MR. CHAIRMAN: Thank you for the
4 clarification.

5 MS. SPAIN: I've known these people for longer
6 than I've been with the city. I went to
7 architecture school with the architect, and I met
8 Gladys then in the '90s, early '90s, late '80s, so
9 anyway.

10 MR. FULLERTON: We're going to designate you
11 pretty soon.

12 MS. SPAIN: Pardon me?

13 MR. CHAIRMAN: I'm going to designate you
14 pretty soon.

15 MS. SPAIN: I could easily qualify. I don't
16 know which criteria, but definitely.

17 MR. MORALES: Maybe I could address that whole
18 issue a little bit.

19 MS. SPAIN: Sure.

20 MR. MORALES: In the time that the
21 construction actually started, our structural
22 engineer went to the site and we had made certain
23 assumptions as to what was going on that parapet
24 and the stone, and by doing a little bit of
25 excavation, what he found was that there was so

1 much dirt and wear and tear on the stone in there
2 that really you would have to coordinate a new beam
3 in there, and that's how it got to be a higher
4 structure.

5 There was really no -- it was not a
6 pre-thought idea that we would be doing this. So
7 it was found --

8 MS. JOURDAIN: Why don't you identify
9 yourself.

10 MR. MORALES: Oh, yeah, I'm sorry. Victor
11 Morales, 3030 Binnacle Drive, Naples, Florida.

12 I worked with Gladys and the original
13 architect over ten years ago when all of this
14 started and we presented the design to the board
15 back then.

16 A lot of time went by before it got building
17 permits and got started in construction. So this
18 is like a recent development of the structure not
19 being able to hold itself without adding a very
20 substantial concrete beam along the top and tie it
21 all together so...

22 MR. CHAIRMAN: Okay.

23 MS. SPAIN: So I have to say this, the proper
24 thing to do if you come across a condition like
25 that is to contact the city to call us out, and we

1 could have solved it without doing that beam above.
2 There could have been an interior wall that was,
3 you know -- anyhow, there are many ways to do it.

4 They went ahead and poured this and then we
5 noticed it, and so that's why they're here. So
6 anyhow, we're recommending approval of it with our
7 conditions.

8 MR. CHAIRMAN: Okay. If there's no further
9 discussion from the board, I'll entertain a motion.

10 MS. BACHE-WIIG: Yeah, I'm ready to move this
11 for approval.

12 MR. FULLERTON: I'll second.

13 MR. CHAIRMAN: With staff --

14 MS. BACHE-WIIG: With the staff
15 recommendations, yes.

16 MR. FULLERTON: And I'll second.

17 MR. CHAIRMAN: Call the role, please.

18 THE CLERK: Mr. Menendez?

19 MR. MENENDEZ: Yes.

20 THE CLERK: Ms. Bache-Wiig?

21 MS. BACHE-WIIG: Yes.

22 THE CLERK: Mr. Durana?

23 MR. DURANA: Yes.

24 THE CLERK: Mr. Garcia-Pons?

25 MR. GARCIA-PONS: Yes.

1 THE CLERK: Mr. Rodriguez?
2 MR. RODRIGUEZ: Yes.
3 THE CLERK: Ms. Thomson?
4 MS. THOMSON: Yes.
5 THE CLERK: Mr. Fullerton?
6 MR. FULLERTON: Yes.
7 THE CLERK: Mr. Ehrenhaft?
8 MR. EHRENHAFT: Yes.
9 MS. JOURDAIN: Thank you all very much.
10 MS. THOMSON: Are you Dr. Jourdain's son,
11 Dr. Louie Jourdain, is that your father?
12 MR. JOURDAIN: No.
13 MS. THOMSON: He was my dentist.
14 MS. JOURDAIN: Actually this is his horse
15 collar, it's a Bluetooth.
16 MR. CHAIRMAN: All right. We will proceed to
17 the ultimate and last case on the record, case file
18 COA (SP) 2019 -- 2019-013, an application for the
19 issuance of a special certificate of
20 appropriateness for the property at 657 North
21 Greenway, a noncontributing resource within the
22 Country Club of Coral Gables Historic District
23 legally described as all Lots 31 and 32, and that
24 portion of Lot 30 described as follows: Beginning
25 at the southeast corner of Lot 31, then

1 southeasterly 1.7 feet, then northeasterly
2 167.08 feet, then northwesterly 25.14 feet, to the
3 northeast corner of said Lot 31, then southwesterly
4 166.96 feet to the point of beginning, Block 22 of
5 Coral Gables Section B, according to the plat
6 thereof recorded in Plat Book 5, Page 111 of the
7 public records of Miami-Dade County.

8 The application requests design approval for
9 additions and alterations to the residence and site
10 work.

11 MS. KAUTZ: Thank you. The location map of
12 the property. It's on the north side of the golf
13 course.

14 In February of 1989 the Country Club of Coral
15 Gables Historic District was listed in the Coral
16 Gables Registered Historic Places. It was one of
17 the first, if not the first, district that was
18 designated.

19 Among the homes listed within the district
20 were residences that were considered
21 non-contributing resources. They were deemed as
22 such for different reasons, such as nonqualifying
23 due to age or due to alterations that had occurred
24 to the original buildings.

25 The building at 657 North Greenway Drive is a

1 noncontributing resource. It was built in 1959
2 which is outside of the period of significance for
3 the district which was established between 1922 and
4 1939.

5 So the application that's before you seeks to
6 substantially remodel the existing building
7 completely and totally. Just so that you all know,
8 the house although in noncontributing, has also in
9 its current state undergone alterations by a
10 previous owner who did work without a permit who
11 removed all the decorative features from the front
12 of the building, all of the shutters, all of the
13 door surrounds.

14 And then we made them put them back, so they
15 are close, but they're not original. So the house
16 as it stands now couldn't qualify to be historic as
17 it is.

18 So this property, this project, I mean, was
19 reviewed by Board of Architects in July with no
20 comments, and no variances have been requested. So
21 we can go over the observations under the
22 recommendations when they're finished.

23 MR. ESTORINO: I was sworn in thank you.

24 Good afternoon, Chairman, members of the
25 board. Thank you for your time. My name is Julio

1 Estorino. I represent Pacheco-Martinez &
2 Associates, we're the architects, also representing
3 the homeowners who couldn't be here today.

4 As Ms. Kautz says, this is a remodeling with
5 some additions to the property. And let's just
6 take you right through it.

7 Kind of shadowing Ms. Kautz's Presentation,
8 this is the location of the home. This is the
9 photos of the existing property as it is today. As
10 you can see it's a mid-century Colonial Revival
11 style, and she also mentioned this had some -- a
12 couple additions and alterations through its
13 history. And here are some. These are some of the
14 latest microfilms that we've been able to find and
15 work with for this property, which you can see the
16 latest ones have added a small breezeway towards
17 the west of the property, a small covered terrace
18 on the east, and some repair work as windows and
19 columns with time have been deteriorated.

20 This is the original floor plan of the
21 property.

22 These are the current building elevations.
23 There's one missing here, which is part of another
24 set, which I believe is the east elevation, but
25 I've been able to document it on the future slides.

1 To kind of give a context of where we're at in
2 the neighborhood, even though the house is not
3 deemed historical or of historic significance,
4 these are some of the neighbors to the east, to the
5 north, and obviously that property facing's the
6 golf course. More photos just to kind of give you
7 context.

8 And we found this property, which is up for
9 sale right now, which I believe has also gone
10 through a similar kind of remodeling and
11 alterations, kind of bring it up to a more
12 contemporary look in the neighborhood as well.

13 This is the existing floor plan for FAR, floor
14 plan that we already presented to the board and to
15 the historic. This is the demo plan, just to kind
16 of give you an idea of the extent of the remodeling
17 that we're about to undertake.

18 So what you see before you in the presentation
19 as is normally goes through the preliminary zoning
20 review, we've started to address these comments and
21 that's the presentation that I have here, so it's a
22 little bit more updated than in the package that
23 you have. For instance, here it's been updated,
24 you know, to meet Coral Gables' standards. The
25 previous one was more geared towards the owner in

1 idea.

2 So here is the floor plan that we are
3 proposing. What you see, the items in red are the
4 new construction and additions, which is basically
5 a master bedroom, walk-in closet, master bath,
6 open-air barbecue area, a pool bath, and then just
7 kind of a -- the front elevation is kind of a
8 challenge for us because it was very unbalanced we
9 felt for the existing house. So we're trying to
10 give it a more symmetrical, you know, prominent
11 future to the house which is kind of set back, kind
12 of hidden away from view.

13 There was a question the board had as to what
14 we're going with the roof, and the items that you
15 see in gray is -- well, obviously this is a roof
16 plan, but you see the items in gray are our attempt
17 to kind of clean up and modify. We're not going --
18 we're working with the existing roof, so we're
19 trying to piggyback on to what's there, just kind
20 of clean it up.

21 There were a lot of conditions that were wear
22 and tear with time, water issues that the homeowner
23 found through the property in walkthroughs.

24 So here is the elevations of the property
25 based on the microfilms and plans that we were able

1 to find. What we've done is similar how we present
2 to the Board of Architects where we present on top
3 the existing and then on the bottom our proposed.

4 As you can what we've kind of balanced in our
5 plan, our proposal of the elevations, kind of this
6 theme where more contemporary clean lines. It's
7 easier to differentiate what is existing and what
8 is new in our plans.

9 And this is the south -- I'm sorry -- this is
10 the east and the west elevations that we're looking
11 at. And this is also a requirement from staff,
12 that they wanted to see how we were proposing a
13 privacy wall towards the front in relationship to
14 the house, and we've gone ahead and added that in
15 this presentation as well.

16 These are study sections that we're currently
17 working on. These plans have not been presented
18 to -- you know, for permitting or anything which is
19 following steps.

20 So this is kind of our idea how we're
21 studying, how we're going to adapt our new roof and
22 kind of clean up to the existing structure that's
23 there now.

24 And then these are some of the pallet that
25 we're trying to do, warm tones, very clean lines,

1 again, you know, small touches of decorative stone
2 treatment and whatnot.

3 And these two are the last slides, I believe.
4 These are the front elevations or renderings. And
5 the bottom portion is a rear rendering -- I'm
6 sorry, northeast rear rendering. There's not much
7 of the rear. I think there's a 10-foot setback and
8 it's very difficult to even look at.

9 So this is our proposal. We agree with the
10 staff's comments and recommendations. We're going
11 to be including them. I think there were only five
12 that we need to address, very minor, nothing
13 significant, and we are seeking your approval.

14 MR. RODRIGUEZ: Are you accepting the
15 conditions?

16 MR. ESTORINO: Yes.

17 MS. SPAIN: I just have a couple of questions
18 for them.

19 When we sent it into zoning, the zoning
20 comment on the landscape open space said you must
21 meet it. Have you done those calculations?

22 MR. ESTORINO: Yes.

23 MS. SPAIN: And --

24 MR. ESTORINO: We are okay. Yes.

25 MS. SPAIN: Okay. Good. And there's a large

1 poinsettia --

2 MR. ESTORINO: That's the only tree that we
3 are relegating, correct.

4 MS. SPAIN: And have you talked to the public
5 service department?

6 MR. ESTORINO: No, we have not.

7 MS. SPAIN: Okay.

8 MR. ESTORINO: No.

9 MS. SPAIN: That might be an issue, I don't
10 know.

11 MR. CHAIRMAN: So you're proposing to take the
12 poinsettia down?

13 MR. ESTORINO: Correct.

14 MS. SPAIN: I don't know how they feel about
15 poinsettias in public service, but they need to
16 talk with Dan Miller, one of the horticulturists in
17 order to -- that has to be done with a permit.

18 MR. ESTORINO: Correct.

19 MR. CHAIRMAN: Okay. And then you had
20 concerns that on the drawing that they had not put
21 the initial -- the walkway up to the front door in
22 and that the board did not have -- or you did not
23 have at the time you sent us the packets the
24 information about the columns and fencing and -- is
25 that correct?

1 MS. SPAIN: That was Kara.

2 MS. KAUTZ: Correct.

3 Sorry. When I e-mailed you guys and I asked
4 you for the information on the walls and gates --

5 MR. ESTORINO: Yes.

6 MS. KAUTZ: -- it's supposed to be part of the
7 PowerPoint. No?

8 MR. ESTORINO: That's correct, yes.

9 MS. KAUTZ: Is it in here?

10 MR. ESTORINO: Yes.

11 MS. KAUTZ: Can you put it back up?

12 MR. ESTORINO: Sure.

13 MR. GARCIA-PONS: Can you show that slide
14 again?

15 MR. ESTORINO: Yeah. If I can have that.
16 Let's go back. There it is.

17 MR. GARCIA-PONS: It's hard to read from us
18 here, and it doesn't -- I can't read it on the
19 drawings.

20 MR. ESTORINO: Because you didn't have it.

21 MR. GARCIA-PONS: What's the height of that
22 wall? The column height?

23 MR. ESTORINO: A maximum of six feet.

24 MS. KAUTZ: It says six feet on the plans.

25 MR. ESTORINO: Yeah, I just wanted to make

1 sure. Yes.

2 MR. GARCIA-PONS: And the wall beneath the
3 railing?

4 MS. KAUTZ: The height of this masonry
5 portion, is it two and that's two and a half?

6 MR. CHAIRMAN: It looks like three, three
7 feet.

8 MS. KAUTZ: It doesn't look even.

9 MR. ESTORINO: No. It's not dimensioned, but
10 it's probably six feet and maybe it's two and two.

11 MS. THOMSON: Shouldn't that be stated?

12 MR. ESTORINO: No, it's probably like three
13 and half and two and a half, something like that.
14 But the total height would be six.

15 MS. SPAIN: Do you know the adjacent
16 properties along there? I know there's a very tall
17 wall next to the historic fountains at the end of
18 North Greenway, but do you know what the neighbors
19 have as far as walls? I don't remember --

20 MS. KAUTZ: The Pallets house to the right,
21 sorry, is I believe is six foot, it's a six foot
22 with part masonry part also, and then Guadi's house
23 is the one further down and they're about the same
24 height.

25 MS. SPAIN: Right. Okay.

1 MS. KAUTZ: So there is precedent on this
2 street for that height of the wall because it's so
3 expansive. I just didn't know what the proportions
4 were between the lower masonry and the upper.

5 MS. BACHE-WIIG: I have a question. Staff has
6 reviewed the proposed materials and they're okay
7 with it?

8 MS. SPAIN: I'm sorry, what was the question?

9 MS. BACHE-WIIG: That staff has reviewed the
10 material, you know, the finishes, the proposed
11 materials --

12 MS. SPAIN: Oh, yes.

13 MS. BACHE-WIIG: -- exterior finishes, and
14 including that grill, I guess, that decorative
15 aluminum grill?

16 MR. ESTORINO: It's very similar to the --

17 MS. BACHE-WIIG: Like a trellis.

18 MR. ESTORINO: It's kind of a grid. It's just
19 a square grid.

20 MS. BACHE-WIIG: A square grid. Just because
21 it seems a little bit out of keeping with the
22 neighborhood vocabulary, but if the staff is okay
23 with it.

24 MS. THOMSON: There is a house on North
25 Greenway that Valdas Falla use to live in that is

1 similar to this I've noticed. But I'm so sad to
2 see the Southern Colonial go away. I live near
3 there and I walk passed this house all the time.

4 MR. RODRIGUEZ: I'm not, and I live right
5 across the street from it.

6 MS. SPAIN: So you all need to realize they
7 could knock this house down, it's a
8 noncontributing, and they could build a two-story
9 residence in its place. So I'm just happy that
10 it's a one story, and I don't think what you're
11 looking at is really how it impacts the historic
12 properties. And this is so much better than what
13 it could be, you know.

14 MR. RODRIGUEZ: Dona, this is probably not
15 your main, but this house has a history of all
16 these liens.

17 MS. SPAIN: Yes.

18 MR. RODRIGUEZ: Are all these things cleared
19 now by the city?

20 MS. SPAIN: That I don't know.

21 MS. KAUTZ: Yes.

22 MS. SPAIN: Have they been cleared?

23 MS. KAUTZ: So the -- sorry. It went into
24 foreclosure, and as part of the bank process they
25 hired a contractor to fix all of the open permits,

1 which meant putting back the door surrounds and
2 putting back the shutters. And we made really sure
3 that they were the right size and the right
4 proportions. And now they're going to go away
5 again. So we didn't have the heart to tell the
6 contractor. But, yes, it's a new owner.
7 Everything's been settled.

8 MR. GARCIA-PONS: I agree. I think the
9 largest impact of this particular project is that
10 front wall because that's what we -- a disclosure,
11 I walk past this property three times a week.

12 Is the gate going to be similar to that
13 decorative louver?

14 MR. ESTORINO: Yes.

15 MR. GARCIA-PONS: You don't have any details
16 of those gates?

17 MR. ESTORINO: No. But the idea is they are
18 going to be similar, pedestrian gate and the
19 sliding gates, horizontal sliders.

20 MS. KAUTZ: If you all want, they can come
21 back with the wall --

22 MS. SPAIN: Yeah.

23 MS. KAUTZ: -- context and dimension if you'd
24 like to see.

25 MS. SPAIN: Yeah. I mean, you can approve the

1 residence and they can come back for the wall if
2 you want to see it, if you're concerned at all.

3 MR. RODRIGUEZ: Why don't we leave it to the
4 staff.

5 MR. DURANA: Does the Board of Architects
6 still have to review it or --

7 MS. SPAIN: They already have and they've
8 approved it.

9 MS. THOMSON: My only concern about the wall
10 is what is the exact height, and is it connecting
11 into the rest of the neighborhood? The wall looks
12 nice.

13 MR. RODRIGUEZ: It can't be any taller than
14 the one on the corner?

15 MS. THOMSON: No.

16 MR. RODRIGUEZ: That we approved.

17 MR. MENENDEZ: That's right.

18 MR. GARCIA-PONS: I mean, I would like to see
19 the wall in context with the neighbors to left and
20 to the right, but not enough to not approve it
21 today.

22 MR. ESTORINO: I believe the neighbor to the
23 west doesn't have a property.

24 MR. GARCIA-PONS: Correct.

25 MR. ESTORINO: Or the east.

1 MR. GARCIA-PONS: Correct.

2 MR. CHAIRMAN: Would you be okay with staff
3 giving approval rather than them having to come
4 back here?

5 MR. GARCIA-PONS: I think they already have.

6 MR. CHAIRMAN: All right.

7 MR. GARCIA-PONS: Unless somebody wants to
8 make a motion excluding that part of it.

9 MS. KAUTZ: One of our particular -- if you
10 approve the wall or not, the important component of
11 that was that that grill not be backed with a solid
12 material, that it not have that, you know -- so
13 it's transparent at least, and that's -- that is a
14 condition of either now or later that we're going
15 to put on.

16 MS. THOMSON: And that's a staff condition?

17 MS. KAUTZ: Yes. We don't want it to be a
18 solid --

19 MS. THOMSON: Okay. So we can make a motion
20 with staff recommendations?

21 MS. KAUTZ: Yes.

22 MS. THOMSON: Okay. I move that we approve --

23 MR. DURANA: Second.

24 MS. THOMSON: I didn't finish my motion. We
25 have a court reporter here and she's got to know

1 what to write down.

2 I move that --

3 MR. ESTORINO: If I may, can I go back to the
4 presentation to just kind of give you an idea of
5 the grill that we're using? It's the same grill
6 that we're proposing here.

7 MR. RODRIGUEZ: He's ahead of the game.

8 MR. ESTORINO: Sorry, I think it's back here.

9 If you look at item No. 5 here on the left,
10 that's the same condition that we're proposing so
11 it's --

12 MR. CHAIRMAN: So if you go forward then to
13 the rendering with the wall --

14 MR. ESTORINO: Well, here unfortunately we're
15 not showing the wall.

16 MR. CHAIRMAN: No, the further one where
17 you've given a rendering of the --

18 MR. ESTORINO: That one.

19 MR. CHAIRMAN: So that is actually not what
20 it's going to look like, correct?

21 MS. KAUTZ: No, that is.

22 MR. ESTORINO: No. No. That is what it's
23 going to look like. You just can't --

24 MR. CHAIRMAN: But that's not -- oh, it's got
25 the grid. I just can't read it.

1 MS. THOMSON: You can't see it.

2 MR. CHAIRMAN: Is the grid also where the car
3 entrance is or --

4 MR. GARCIA-PONS: All of it.

5 MR. ESTORINO: Correct. Yes.

6 MR. CHAIRMAN: Oh, the whole -- the entirety
7 of the fence is the grid?

8 MR. ESTORINO: Yes.

9 MS. KAUTZ: There's a masonry portion below
10 with the grid up top.

11 MS. BACHE-WIIG: And the grid will be the dark
12 color --

13 MR. ESTORINO: Yes.

14 MS. BACHE-WIIG: -- that's shown on the
15 facade?

16 MR. ESTORINO: Similar to match, you know, the
17 other, the one in the house, correct.

18 MS. BACHE-WIIG: And the masonry wall is going
19 to be white, I guess, to match the home?

20 MR. ESTORINO: Right. Correct.

21 MS. THOMSON: Okay. I -- are we done?

22 MR. RODRIGUEZ: We have to make a motion so
23 she can record it.

24 MS. THOMSON: I know.

25 MR. CHAIRMAN: Okay. So the chair will

1 entertain a motion.

2 MS. THOMSON: Okay. I move that we approve
3 the plans as rendered with -- no. I'm saying it
4 wrong. This is why I don't like to make motions.

5 We approve the plans with staff
6 recommendations. That's what I've got to say.

7 MR. DURANA: I second.

8 MR. CHAIRMAN: Okay. Call the role, please.

9 THE CLERK: Mr. Garcia-Pons?

10 MR. GARCIA-PONS: Yes.

11 THE CLERK: Mr. Durana?

12 MR. DURANA: Yes.

13 THE CLERK: Mr. Rodriguez?

14 MR. RODRIGUEZ: Yes.

15 THE CLERK: Ms. Thomson?

16 MS. THOMSON: Yes.

17 THE CLERK: Mr. Fullerton?

18 MR. FULLERTON: Yes.

19 THE CLERK: Mr. Menendez?

20 MR. MENENDEZ: Yes.

21 THE CLERK: Ms. Bache-Wiig?

22 MS. BACHE-WIIG: Yes.

23 THE CLERK: Mr. Ehrenhaft?

24 MR. EHREHAFT: Yes.

25 MR. ESTORINO: Thank you.

1 MR. CHAIRMAN: Dona, do you have any board
2 items or city commission items or city projects?

3 MS. SPAIN: I don't believe so.

4 MR. CHAIRMAN: Okay. All right. Any
5 discussion items?

6 MR. GARCIA-PONS: I do have a new business
7 item. As a request for the staff, I think whenever
8 we get a request for a designation all of us ask
9 who designated it or how did it designated. Can
10 you add that to the report?

11 MS. SPAIN: Sure. That makes a lot of sense.

12 MS. KAUTZ: No, they are. It's on the first
13 page.

14 MS. SPAIN: Is it?

15 MR. GARCIA-PONS: It doesn't say that.

16 MS. KAUTZ: It should be on the top of the
17 first page.

18 MR. GARCIA-PONS: Does it say --

19 MS. KAUTZ: It should say the applicant, like
20 how we got it, because that was coming up quite a
21 bit. So it should be on the first page of the
22 designation report.

23 MR. GARCIA-PONS: Then it's unclear.

24 MS. SPAIN: I'll clarify it. That makes a lot
25 of sense.

1 MS. THOMSON: When we have a nonconforming
2 property like that -- can I talk about it here?

3 MS. SPAIN: Can she talk about the --

4 MS. THOMSON: The apartment building --

5 MR. CEBALLOS: The one time you can talk.

6 MS. SPAIN: Yes.

7 MS. THOMSON: I don't want to do anything I'm
8 not supposed to do because I live by the rules.

9 MS. SPAIN: I agree.

10 MS. THOMSON: My question was, and I asked the
11 question and was kind of like bombed down, but you
12 know, it's an apartment and multifamily dwelling
13 right now that's built on a single-family zoned
14 property --

15 MS. SPAIN: Yes, but it's legally there.

16 MS. THOMSON: Yeah. So what I was asking was
17 not, you know, exactly what they're going to put on
18 that property if it was torn down --

19 MS. SPAIN: What could they?

20 MS. THOMSON: Yeah. Could they then put
21 another multifamily residence?

22 MS. SPAIN: Well, typically for -- well,
23 that's a legal question. But typically for legally
24 nonconforming once it's gone then it needs to
25 conform with the zoning.

1 MS. THOMSON: What the zoning is.

2 MS. SPAIN: Though there's an issue here
3 because the land use is one thing and zoning is
4 another so...

5 MR. CEBALLOS: I actually have to make a minor
6 amendment to that. The colors on the land use map
7 are both orange, and in my small screen it is nine
8 units per acre, but it is still considered
9 single-family residential, so it's not duplex.
10 That was an error on my part.

11 It's still single-family residential, but it
12 is a high -- I believe it's medium density, which
13 is nine units per acre --

14 MR. FULLERTON: You could --

15 MR. CEBALLOS: -- so you could not on that one
16 lot build a multifamily --

17 MS. SPAIN: No. But if they assemble the lots
18 they could.

19 MR. MENENDEZ: He could rezone it.

20 MR. CEBALLOS: That is always an option. They
21 could rezone it. They could change comp plans.

22 MR. FULLERTON: Could you put a zero lot line
23 development there where there would be --

24 MS. SPAIN: Yes. Well, if they assemble it,
25 they could. I mean, I don't know.

1 MR. FULLERTON: It sounds like he's already
2 assembled it.

3 MS. SPAIN: Yes. But, you know, as long as
4 follow -- the main thing I want is that we follow
5 the process. You know, we just have to follow the
6 proper procedures.

7 MR. GARCIA-PONS: And I would like to correct
8 myself. It is included, the information. It just
9 says application versus applicant, so it's my bad.

10 MS. SPAIN: Well, we can change that. I mean,
11 if it's not clear we should change it.

12 Thank you all. This has been a long haul. I
13 appreciate your hanging in there.

14 MR. CHAIRMAN: Okay. Thank you.

15 MR. RODRIGUEZ: Motion to adjourn.

16 MR. CHAIRMAN: So no old business? No new
17 business?

18 MR. RODRIGUEZ: Motion to adjourn.

19 MS. SPAIN: They may revolt soon. Come on.

20 MR. CHAIRMAN: How much is it worth to you to
21 have me delay this?

22 All right. So is there a motion to adjourn?

23 MR. RODRIGUEZ: Yes.

24 MS. THOMSON: I move that we adjourn.

25 MR. RODRIGUEZ: I second.

1 MR. CHAIRMAN: Okay. All in favor?

2 (ALL): Aye.

3 MR. CHAIRMAN: Anybody that says nay? Okay.

4 (The meeting adjourned at 7:16 p.m.)

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REPORTER'S CERTIFICATE

STATE OF FLORIDA
COUNTY OF PALM BEACH

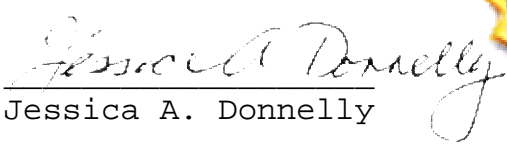
I, Jessica A. Donnelly, Florida Professional Reporter and Notary Public in and for the State of Florida at large, do hereby certify that I was authorized to and did report said Historic Preservation Board meeting in stenotype; and that the foregoing pages, numbered from 1 to 153, inclusive, are a true and correct transcription of my shorthand notes of said Historic Preservation Board meeting.

I further certify that said Historic Preservation Board meeting was taken at the time and place hereinabove set forth and that the taking of said Historic Preservation Board meeting was commenced and completed as hereinabove set out.

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

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IN WITNESS WHEREOF, I have hereunto set my hand this 3rd day of September, 2019.


Jessica A. Donnelly

