

E X C E R P T O F  
CORAL GABLES HISTORICAL PRESERVATION BOARD MEETING  
405 Biltmore Way  
Coral Gables, Florida  
RE: 229 RIDGEWOOD ROAD  
June 16, 2016

1 BOARD MEMBERS PRESENT:

2

3 John P. Fullerton

4 Elizabeth Ghia

5 Albert Menendez

6 Venny Torre

7 Robert Parsley

8 Peggy Rolando

9 Janice E. Thomson

10

11 ALSO PRESENT:

12 Dona Spain

13 Cara Kautz

14 Elizabeth Guin

15 Anne Platt

16 Zeke Guilford, esquire

17 Mr. Jameson

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MR. TORRE: Moving to Case File LHD  
2016-08: Consideration of the local designation of the  
property at 229 Ridgewood Road, legally described as  
Lots 9 & 10, of Block 2, Coconut Grove Manor, according  
to the Plat thereof, as recorded in Plat Book 17, at  
Page 19 of the Public Records.

MS. SPAIN: I am going to turn this over  
to Elizabeth Guin.

MS. GUIN: Good evening. So the property  
at 229 Ridgewood Road first came to the attention of our  
office in March of this year. The property was for sale  
and we received a significant determination request by a  
potential buyer. As you can see the property was listed  
for land value and potential buyer was looking to see if  
a demolition permit could be issued for the property. So  
in accordance with the zoning code a demolition permit  
in the city must be accompanied by a significant  
determination letter issued by the historic preservation  
officer. That letter states whether the property meets  
the criteria to be designated as a historic landmark.

If the letter says it does not meet, then  
the demolition permit may proceed. If the letter says  
that it does meet or could meet the criteria for  
designation, then what happens is the office must bring

1 forward to you the designation request within 60 days so  
2 that is where we are now. In May of 2016 a letter was  
3 issued saying that the property does meet the criteria  
4 for landmark status.

5           The property at 229 Ridgewood Road was  
6 built in 1938. It's a one story home with a subordinate  
7 attached garage. You can see hear the 1940s picture with  
8 a current picture. The home remains largely intact. So  
9 for local historic landmark status, reading for the  
10 record, the criteria for designation historic landmarks  
11 must have significant character, interest or value as  
12 part of the historical, cultural, archaeological,  
13 aesthetic or architectural heritage of the City, state  
14 or nation. Presented for designation a property must  
15 meet one of the criteria outlined in the code.

16           Our determination for 229 Ridgewood Road  
17 is that it was eligible based on two criteria for  
18 architectural significance, specifically it portrays the  
19 environment of an era of history characterized by one or  
20 more distinctive architectural styles or embodies those  
21 distinguishing characteristics of an architectural style  
22 or period, or method of construction.

23           The property as you can see here is on the  
24 north side of Ridgewood Road, bounded to the west by  
25 Brighton Place and to the right by Ingraham, or to the

1 east by Ingraham Highway.

2           The home was occupied by three families  
3 the Wedderspoons, the Morrisons and the Kents. The  
4 Wedderspoon family were the recipients of the original  
5 permit in 1938. It is not clear on the original permit  
6 as to Mr. And Mrs. W.R. Wedderspoon whether the permit  
7 was issued to Pastor William R. Wedderspoon and his,  
8 Annie and he was a Pastor at the William Bright Memorial  
9 Methodist Church or if it was actually issued to his  
10 son, William Wedderspoon Junior and his wife, Dorothy.

11           However, Pastor William and his wife,  
12 Annie, passed away in 1939 within months of each other.  
13 It's clear that by 1940s the property is in the hands of  
14 William Wedderspoon Junior. Now the Wedderspoons only  
15 occupied the home for about a year and a half. Dorothy  
16 lived in the home in 1944, '45 while William was  
17 overseas in the army.

18           During the time that the Wedderspoons  
19 owned it, the large portion of it, the Morrison family  
20 occupied the home as a tenant. They lived there from '40  
21 to '44. James Morrison Junior and his wife, Floyd. Now  
22 James Morrison and his father were the founders of the  
23 Morrison Cafeterias which was started in 1920s. Very  
24 quickly expanded south ward, very popular and Donna  
25 actually was telling me stories, as a young girl on

1 Sunday mornings going to the Morrison Cafeteria and what  
2 a treat it was. In the Morrison family, the father  
3 became ill around 1939 and he and his son decided to  
4 sort of, even though they were made owners of the  
5 Morrison Cafeteria decided to back away from the day to  
6 day grind of a large corporation and they moved to Miami  
7 and they started a new endeavor together, father and  
8 son, the M&M cafeterias which still exists and you can  
9 see around town they expanded pretty quickly too but  
10 they stayed regional.

11 So, where I am going with this is 229  
12 Ridgewood is where James Morrison came when they moved  
13 to Miami to start this new endeavor. They lived at 229  
14 Ridgewood Road. When Mr. Wedderspoon came back from the  
15 war, Dorothy moved out, the Morrisons were gone. The  
16 house seemed to have no one in it for a while.

17 In 1947 they decided to sell the house to  
18 the Kent family, Frederick and Gertrude Kent were the  
19 founders, president and secretary treasurer of Coconut  
20 Grove Realty, a corporation which still exists here in  
21 town.

22 When we had a tour of the property by Mr.  
23 Kent, the son, who is here in the audience today, he was  
24 very gracious in showing us his home, he was telling us  
25 that his parents managed the property for the

1 Wedderspoons and so when the Wedderspoons decided to  
2 sell the property, his parents sort of jumped on the  
3 chance to buy it. So, and has remained within the family  
4 for the last 69 years.

5           In the 1990s Mr. Kent, the present owner,  
6 inherited the property. So the property is built in a  
7 Minimal Traditional style. The original permit from  
8 1938, number 5338 is an attachment in the designation  
9 report that you have. It was built by Robert Fitch  
10 Smith who was a nationally recognized architect who  
11 designed over 600 residences and 200 civic, commercial  
12 and industrial buildings in South Florida and the  
13 Caribbean.

14           He was an instructor at the University of  
15 Miami from 1928 to 1931 and then he came back decades  
16 later to become the first chairman of UM's Department of  
17 Architecture. Some of the design and his works that you  
18 may be familiar about in the area are 200 Edge Wood  
19 Drive which is a Coral Gables historic landmark. Also  
20 7900 Biscayne Boulevard, the Biscayne Plaza Shopping  
21 Center which is a City of Miami historic landmark.

22           5530 Sunset Drive otherwise listed as Doc  
23 Thomas' house listed on the National Registrar for  
24 historic places. He also was the architect for the  
25 Montgomery Library and Museum at Fairchild Tropical

1 Gardens and University Baptist Church and a whole host  
2 of other homes in Coral Gables.

3 He was a diverse architect. He built  
4 quite a number of styles. So Minimal Traditional style.  
5 It was a style of choice across the US from the '30s and  
6 the '40s. It was a blend of previous styles with  
7 modern, sort of the modern aesthetic. It favored  
8 durable, simple, and functionality.

9 It was a popular house style that emerged  
10 during the New Deal era. The homes were usually small,  
11 two to three bedrooms, and were made to be affordable  
12 for the working and the middle class families.

13 The style was widely promoted by  
14 architectural journals and magazines and you see it  
15 accross the nation and it remained a prevalent style  
16 until the early 1950s when it supplanted by the ranch  
17 style, the style of choice.

18 The style was noted for it's simplicity  
19 and it's subtle response to the economic hardships of  
20 the Depression and the ornate styles of the 1920s.  
21 Combined a restrained combination of features from  
22 earlier house styles while adhering to the modern  
23 aesthetic of subtle ornamentation and streamlined homes.

24 The homes were usually welt built using  
25 modern materials, using plywood, modern cement mixtures



1 and then also incorporating new methods. The homes were  
2 focused on practicality. Often included the emerging  
3 trend of attached garages as a subordinate element. In  
4 later styles the garage becomes a much more prominent  
5 element.

6                   Here's an ad that shows one of these  
7 homes. I said they were widely distributed by  
8 architectural journals. Nationally, the common  
9 influences tended to be Colonial Revival, Arts and  
10 Crafts and the Tudor. Here you can see an example of  
11 where it's Colonial Revival with some Arts and Crafts  
12 elements. You see the subordinate garage, your set back,  
13 not a main part of the garage.

14                   So bringing it back to Coral Gables in the  
15 trends that we see here, nationally -- what's important  
16 about this style is when it came to be and how it came  
17 to be and how it affected the landscape and why we see  
18 what we see in this style.

19                   When we look at building permits we see  
20 that the dollars that were spent on building permits in  
21 Coral Gables weren't much of, maybe to the trends that we  
22 see in the building industry from the decades from 1925  
23 to '43. You see the drastic drop in 1926 after the  
24 hurricane in Coral Gables and then as the economy  
25 declines so do the amount of building permits and the

1 dollars spent.

2                   You see early it modernizing out in early  
3 '30s as was the national trend, and then with the New  
4 Deal efforts and the federal housing administration  
5 loans and those kinds of things that were put forward to  
6 sort of help spur new construction, help spur the  
7 construction industry. We see a Coral Gables as you see  
8 nationally, a little uplift in the late '30s. Now in  
9 Coral Gables what we see early on in 1920s pretty much  
10 predominantly single family homes were Mediterranean  
11 revival style, at least that was the dominant style.

12                   In the 30s when we begin to see this sort  
13 of resurgence, tiny resurgence of construction dollars  
14 in the city it's not the Mediterranean Revival Style  
15 that we are seeing in single family homes. It's more  
16 the vernacular masonry style and this Minimal  
17 Traditional.

18                   Looking at this home in context you see  
19 the arrow shows you the home, this a 1948 era  
20 photograph. Very few homes in this area, in the Coconut  
21 Grove Manor Section, the homes right next to the  
22 property on either side were both built in the 1920s.

23                   So we had very little, actual construction  
24 in this area when the home was built. Then you can see  
25 what happens less than a decade later, it pretty much

1 becomes built out. So Minimal Traditional in Southeast  
2 Florida, the Minimal Traditional style was flexible and  
3 embraced elements from other styles. This led to  
4 area-specific examples as well as architect-specific  
5 variations.

6           The houses were modern. Had a  
7 stream-lined aesthetic with influences from the previous  
8 styles. What we see in Southeast Florida is the  
9 influence of the Mediterranean Revival. We often see  
10 that with barrel tile roofs and arched main entrances  
11 and also the Art Deco.

12           Corner windows, we see the eyebrow hoods  
13 and the geometric detailing. All of this sort of  
14 stream-lined with the subtle, in some ornamentation in  
15 the modern aesthetic that is happening at this time. The  
16 only thing I would say in southeast, one of the driving  
17 points for this style as it was advertised is that there  
18 be modern conveniences.

19           This was targeted at the working class but  
20 that sort of modern conveniences that make the home more  
21 efficient, more practical on the incorporated. What we  
22 see particularly in Southeast Florida is the solar water  
23 heaters. This was an industry that was not nationwide  
24 because at the time these elements couldn't withstand  
25 freezes so you pretty much saw it in California and in

1 Florida.

2                   The industry sort of started in the 1930s  
3 and held until about 1950s when electricity became much  
4 more affordable and you see that the industry sort of  
5 appeared out. So the hay day of the solar water heaters  
6 really was the same as the Minimal Traditional and we  
7 see it quite often. We call that as a feature in these  
8 homes.

9                   So the the home at 229 Ridgewood Road,  
10 here is a historic photo from the 1940s. Here's a  
11 context shot. The home is a one story, two bedroom,  
12 single family home with a subordinate garage which you  
13 can see here. There is quite a bit of mature vegetation  
14 on the property so I wanted to sort of give you a  
15 context. You can see the home, it has the appearance of  
16 a very low-slung home with the Prairie style influences  
17 and with it's matching very low-pitched hip roofs, very  
18 horizontal in nature which is different than the  
19 previous styles that we see.

20                   Broad chimney that is visually anchoring  
21 the home. Robert Fitch Smith was very effusive when he  
22 talked about his influences and one of his main  
23 influences was Frank Lloyd Wright where you see some of  
24 the Prairie style influences here especially in the  
25 massing of the home.

1                   So the home had one addition over the  
2 years in 1953. There was a garage addition just adding  
3 on to the garage that was here. So this being the  
4 original garage, this being the addition. The addition  
5 was done by the same architect, by Robert Fitch Smith.  
6 You can see it called out here in blue. Why we have the  
7 pen out, I wanted to point out the floor plan. You see  
8 the stepping back of the facade.

9                   What we see in modern architecture or what  
10 was popular at the time was sort of stream-line, very  
11 horizontal uniform face. Here we have the stepping back  
12 which you talk about was some of the influences of Frank  
13 Lloyd Wright in making the homes more humane or  
14 humanistic scale and having the elements sort of  
15 shorter.

16                   It also affords the opportunity for a lot  
17 more meshing and blending of the horizontal details that  
18 he uses. The other thing here is, as you saw in the  
19 previous picture, there is a lot of mature vegetation in  
20 the property so you can't see the whole facade at once.  
21 I will show you little vignettes, but here what you  
22 might not notice so much on the pictures as we go  
23 through is the series of built in planters that set back  
24 along the facade.

25                   Again, emphasizing the horizontal nature

1 of the home and also really adding with the wide  
2 projecting eaves with these planters underneath the  
3 feeling of a low-slung home sort of hugging the  
4 landscape.

5           So again because we have a lot of  
6 vegetation on the property here's a permit drawing. As  
7 I said, the property has changed very little over time.  
8 The features are pretty much all intact. So looking at  
9 the original permit drawing to see what the home looks  
10 like today, in the permit drawings you will notice it's  
11 called out there is a solar tank up in the chimney and  
12 we know that that was there because in 1945 or 1954  
13 there was a permit issued to change out the tank so we  
14 know that it was indeed installed without having for me  
15 to crawl up on the chimney and look. Here you see sort  
16 of a mesh of some of the photos. I'll do more close ups  
17 as we go along here.

18           The one thing you can see that I wanted to  
19 point out while we can see the full facade, this is the  
20 banding of the windows, there are recess windows forming  
21 a nice horizontal band emphasizing the horizontality of  
22 the structure and then here, what you see here is  
23 actually scoring of the stucco, the horizontal score  
24 marks emphasizing the entrance and again adding some  
25 nice subtle detailing.

1           So let's walk around the structure. Around  
2 the front facade, this is the eastern portion of the  
3 front facade. You can see the Mediterranean Revival  
4 although it's at the bottom and a barrel tile roof, very  
5 low hipped roof painted white, blends very nicely with  
6 the white stucco, the smooth white stucco of the front  
7 facade. The thing to notice is the very large deep eaves  
8 here with the simple cornice up above and then the  
9 finish work here which you may not be able to see here  
10 but you will be able to see it better in some of the  
11 other pictures, a very nice detailing emphasizing the  
12 horizontal nature.

13           As you look through the pictures you will  
14 also be struck -- you have the white roof and the white  
15 stucco and then all these wood elements and the built-in  
16 planters as well as what we see here is the beginning of  
17 the eyebrow hood. You'll have these culled out in  
18 another color, again, emphasizing the horizontal lines  
19 of the structure.

20           Moving west towards the front entrance,  
21 here you see right above the door this is a very long  
22 eyebrow hood with Art Deco detail that are pictures as  
23 we move along.

24           You can see some of the scoring of the  
25 stucco in here, the steps cascading and wrapping around

1 the built-in planters, all features that sort of mesh  
2 very well. It emphasizes the horizontal nature of the  
3 structure. This is a picture to sort of see those, the  
4 yellow lines coming out with the horizontal detailing.  
5 Here a little better close up.

6 I think you can begin to see the scoring  
7 that is here and the scoring ends, it lines up here.  
8 Here is the beginning of the chimney. We have the roof  
9 ending here, the hood ending here and the scoring ends  
10 here. What that does is sort of demark this chimney  
11 which is very prominent but doing it in a more subtle  
12 way and in a way not having to carry, carry the line of  
13 the chimney all the way down sort of maintaining some of  
14 that horizontal feel that we have.

15 Here you can see a nice picture of around  
16 the corner of the eyebrow hood over the front entrance,  
17 demarking the front entrance, Art Deco detail and here  
18 you can really see the scoring and how it ends just  
19 under the hood and at the beginning of the chimney.

20 So moving along to the west we have this  
21 very dominant and prominent chimney that has some very  
22 nice, subtle Art Deco detailing. On the edge we have  
23 this wavy edge which sort of softens the vertical line,  
24 again the emphasis of the home is the horizontal hugging  
25 the land.



1                   And the stepping down, the chimney steps  
2 down two times in the little Art Deco detailing in here,  
3 again very subtle which is the modern aesthetic. We have  
4 these details from previous styles but very stream-lined  
5 and very subtle which was what the style was all about.  
6 Moving westward you come to this large corner window  
7 which really gives you a sense of how the windows are  
8 recessed here. You see the large eave, the built-in  
9 planters.

10                   This picture shows a lot better on my  
11 computer than you can see here but as you look down  
12 along the front facade what you see is just all these  
13 sort of horizontal lines.

14                   The house is very well thought out. The  
15 details all blending into each other. You see the, where  
16 the hood lining up to where we have the stepping down,  
17 sort of calling out again the Art Deco detailing, but  
18 also emphasizing the horizontal nature of the front  
19 facade. As we turn the corner going back to the garage,  
20 again we have this sort of step down feature Art Deco  
21 that mimics what is on the chimney. Moving around the  
22 house, the west facade of the house is just a facade of  
23 the new garage, the 1953 garage. It has one window in  
24 it.

25                   Moving around to the back of the house you

1 can can see we have a lot of mature vegetation so taking  
2 pictures back there, I have little snippets to give you  
3 sort of a view but you can see here is the original  
4 permit drawing and again there has not been a lot of  
5 changes to the home. Overtime it's very well intact.

6           So you can get a sense of what the back of  
7 the house looked like, what it looks like now. Then  
8 moving around to the east facade, so the single family  
9 home at 229 Ridgewood Road is a significant example of  
10 the Minimal Traditional style. Within the overall  
11 massing and architecture of Prairie style architecture,  
12 it harmoniously incorporates features from both the Art  
13 Deco style, most notably the large eyebrow hood and  
14 chimney detailing, and the Mediterranean Revival style  
15 with its barrel tile roof.

16           Smith's attention to the detailing of  
17 these influences within the restrained context of the  
18 contemporaneous modern aesthetic resulted in a  
19 distinctive interpretation of the Minimal Traditional  
20 style. For the record the Minimal Traditional style  
21 character designed features of the home include: One  
22 story and rectangular in plan, attached and subordinate  
23 garage, smooth stucco exterior finish, the restrained  
24 ornamentation, the dominant broad chimney with the Art  
25 Deco detailing, low-pitched hipped, white barrel tile

1 roof, groups of recessed large-paned eavesment and fixed  
2 windows, the scored stucco to emphasize the homes  
3 entrance and its overall horizontality, deep flat eaves  
4 with a simple wood cornice above coupled with the wood  
5 finish board below, large central eyebrow hood, the  
6 built-in planters, prominent corner window, asymmetrical  
7 use of louvered shutters, the stepped privacy wall and  
8 the solar heating tank in the chimney.

9           So in summary, the residence at 229  
10 Ridgewood Road is a significant example of the Minimal  
11 Traditional style with Mediterranean Revival, Art Deco  
12 and Prairie style influences. Constructed in 1938 by  
13 the nationally renowned architect, Robert Fitch Smith,  
14 this single family home with its subordinate attached  
15 garage represents a distinct interpretation of the  
16 Minimal Traditional style in southeastern Florida.

17           Smith's careful attention to the detailing  
18 and blending of regional influences within the  
19 restrained context of the contemporaneous modern  
20 aesthetic produced a notable example of this New Deal  
21 era style.

22           The property retains a high degree of  
23 architectural integrity and significantly contributes to  
24 the historic fabric of the City. The Staff therefore  
25 recommends approval of the local historic designation

1 of the property at 229 Ridgewood Road. The owner is here  
2 and I believe there are folks that would like to speak.

3 MR. GUILFORD: Good afternoon members of  
4 the Board. For the record my name is Zeke Guilford with  
5 offices at 400 University Drive here with my co-counsel  
6 Mr. John Admire. Mr. Admire has grown up in the City of  
7 Coral Gables and has served on the Board of Adjustments  
8 for many years. Also with me is Anne Platt the realtor  
9 and also Mr. Smith's son is here and is going to speak  
10 in a few minutes.

11 We are all here representing Frederick  
12 Kent, the owner of the property at 229 Ridgewood Road.  
13 We are asking that you do not designate this property,  
14 do not designate first and I appreciate staff last week  
15 sending you a copy of the inspection report. That  
16 report goes into detail of all the problems at this  
17 house.

18 This is important because as a Board one  
19 of the things you must do is to determine if there are  
20 better properties of this architectural style era that  
21 would be saved and if the answer is yes, there are  
22 better architectural examples of this era, then you  
23 should not designate this property.

24 Now I will tell you I have been doing this  
25 for 27 years and I have never heard of a Minimal

1 Traditional architectural style, but there is a first  
2 time for everything. I will also tell you that I am not  
3 an architect and Anne is not an architect. What we try  
4 to do is basically in your packet it first contains  
5 several pictures of houses, all that are built between  
6 1930 and 1940 that we believe are better examples of the  
7 architecture of this period.

8           We have 611 Camillo (phonetic). That has  
9 the eyebrow over the window and front door and contains  
10 the barrel tile roof. 616 Camillo has the eyebrow over  
11 the window, has the corner window and a prevalent  
12 chimney. We have 619 Camillo, 1101 North Greenway, you  
13 may say that one is more Art Deco but it's still built  
14 within that time period of this architectural style. We  
15 have 1261 North Greenway, again has the barrel tile roof  
16 and the Art Deco influences.

17           We also have 842 Palermo which is a one  
18 story low profile barrel tile roof, prominent chimney  
19 with art deco influences. There are numerous other  
20 examples of architecture of this period that we believe  
21 are much better to be preserved than this one. What is  
22 actually interesting is today I was over at the offices,  
23 staff office and they have two reports; one done in 2000  
24 and one done in 2004 that wanted to see the list of  
25 houses that, quote, fit this architectural style.

1           There were a lot on Campino which is  
2 north, I think it's north of 8th Street, several on  
3 Segovia, I mean, I'm sorry, on Obispo and others  
4 scattered around. But in both reports, and I don't know  
5 if this was contained to the main section, but in  
6 neither report was this house listed as an example of  
7 Minimal Traditional.

8           Now let me take a moment and talk about  
9 the architect, Robert Smith. Mr. Smith designed many  
10 buildings in South Florida. A good many of them which is  
11 actually your second packet, architectural, is that he  
12 did do -- there were two houses in particular or two  
13 pieces of architecture done within this period that we  
14 believe is a much better example of the house before you  
15 today. That is job ahead (phonetic), the doctor and  
16 Sally Jude (phonetic) house built in 1936 and also the  
17 Montgomery Musuem which is actually, I think it's now  
18 the offices at Fairchild Gardens, towards their south  
19 entrance, both of them built in the '30s, both in  
20 pristine condition and more representative of this style  
21 than the house before you.

22           Now let's take a minute and talk about the  
23 house. Let's start with the lot. The lot is  
24 16,100 square feet. You could build on that property a  
25 house of approximately 6,000 feet. The house there now,

1 the living area is 1,600. So whatever happens or however  
2 you vote just know that someone is not buying this piece  
3 of property for that house.

4           Again, the inspection report was sent to  
5 you last week. Hopefully you had a chance to look at it  
6 and look at the pictures because what you will notice is  
7 the floors being held up by blocks that have been wedged  
8 underneath the house to hold up the floor. The floor has  
9 buckled because of water intrusion. All the pipes need  
10 to be replaced. All the electricity needs to be  
11 replaced. All the windows need to be replaced. The  
12 roof needs to be replaced.

13           In short, this is not a house that is  
14 worth saving. This is a house that either someone is  
15 going to look at to tear it down or add on to it. It is  
16 not going to remain this house. Let me take a minute and  
17 talk about Mr. Kent.

18           Mr. Kent is right here. He is in his 80s,  
19 doesn't have a wife or children so he is not -- he has  
20 gotten to the point where he can't maintain this house.  
21 As a matter of fact, he is putting down a deposit for an  
22 assisted living facility but he cannot move into that  
23 living facility until he sells this house because he  
24 doesn't have the means to afford the care of moving  
25 forward and that is the reason why he put this house up

1 for sale.

2                   Now, we have received five, which is the  
3 third thing in your package, five contracts for this  
4 house. They range any where from a million one, to  
5 800,000. The one at 800,000 does not take into account  
6 that it is subject to inspections. So if you look at it  
7 and you take off the amount, the budget in the amount of  
8 the inspection report off the 800,000, you're at 650  
9 thousand.

10                   We believe that is probably the right  
11 number because a Robert Smith house sold at 512 Giralda,  
12 a bigger house, smaller lot, at 640,000. So we believe  
13 that is probably a pretty good number. So what we have  
14 is a spread, if you say worse case scenario, 200,000  
15 because the contracts in the million dollars is to knock  
16 down the house. It's lot value.

17                   So if you look at it, that is a spread of  
18 anywhere from 200 to 350 thousand dollars that Mr. Kent  
19 will be losing if you designate this house. Mr. Kent  
20 needs this money for his future care. We ask that you  
21 not hurt him by designating this property. This is all  
22 he has moving forward.

23                   For these reasons we believe that there  
24 are better examples of the architecture of this period  
25 and for Mr. Kent's well-being we ask that you not



1 designate this house and at this point I would like Mr.  
2 Smith to come forward if he would and talk a little bit  
3 about his father's architecture.

4 MR. SMITH: Good afternoon. My name is Dr.  
5 Donald Smith. I am a dentist retired, studied  
6 architecture for three and a half years at the  
7 University of Florida and changed my major after  
8 watching what my father went through.

9 He loved to design but the business was  
10 something that he wasn't in tune for and he hadn't  
11 realized the way you make money in architecture is with  
12 bigger buildings not little buildings like this, single  
13 family houses.

14 I know Albert and his wife very well. We  
15 used to talk about that, we were pot boilers really, you  
16 had to keep the office staff going but when you get a  
17 house halfway built for a single family and a wife wants  
18 to change the bathroom about ten feet over, it costs a  
19 lot of money for these people to keep doing that. So he  
20 loved to design and if you gave him a single house to  
21 do, he would knock himself out to do it and he did a lot  
22 of them.

23 This is not one of his signature houses.  
24 I have been by it and there are many of them around. I  
25 drive by some of them every so often in the Gables. I

1 bought a book that he had published of his work up until  
2 1941 and there are several, quite a lot of them in here  
3 that he thought were worth signing his name to. This is  
4 not one of them.

5           You can look at these things if you wish  
6 and there are plenty of pictures of them. A lot of them  
7 don't have the addresses but the idea that architects  
8 have an awful lot of work to do, they produce a lot of  
9 houses and they are scattered all over the place, Miami  
10 Shores, Coral Gables, Miami Beach has a lot of his  
11 homes.

12           Many of them much bigger and much more in  
13 the style that you might design to his work which I used  
14 to think of as kind of french modern. He liked very  
15 decorative iron work. He really loved it. I used to go  
16 over to the iron shop and watch him with the bending of  
17 irons with the scrolls on them but they all had some of  
18 that.

19           This house has none of it. Our house, I  
20 lived in two houses designed by my father, one of them  
21 was a signature house and it was reproduced in two or  
22 three other places. It's torn down now. It's a parking  
23 lot for the building next door. The house we lived on  
24 Tigertail, Third Street and Bayshore Drive, the entire  
25 lot there, that has gone down now but there are four

1 houses in there and that was a nice house too but all of  
2 these houses were impossible to live in today.

3 I haven't been in Fred's house but the  
4 closets in these houses are too small. People had no  
5 stuff in those days. You couldn't live in one today.  
6 We all have stuff. They didn't have that. You would  
7 have to tear out some of the walls to make closets to  
8 live in this house.

9 We spend a lot of money on the houses that  
10 we lived in that my father designed, repairing the  
11 woodwork and mentioning the floor going bad in this one,  
12 they all had that. The full corner of the last one, it  
13 was sinking down because of it. It was built on a rock  
14 pit.

15 One of the things that a professor said to  
16 my class at University of Florida before I changed into  
17 dentistry was, it stuck in my mind, don't become too  
18 enamored of your beautiful work, gentlemen, because in  
19 time all of these buildings and the way of living that  
20 people will have becomes obsolete. They are all going  
21 to become obsolete.

22 If you try to live in a house like Fred's,  
23 like the gentleman said, you have to modify it severely  
24 to do that. I am proud of the fact that people are  
25 considering my father's work to be kept but keep the

1 good ones. I say the same thing for Finius Pace,  
2 (phonetic) who probably designed this building who was a  
3 great hero of my father, Al Parke, Alfred Reynolds  
4 Parker and a lot of these others are out there, Kaminski  
5 (phonetic), a lot of architects at the time worth having  
6 their work preserved but preserve the good ones.

7           You can't live in a lot of these things.  
8 They don't work any more and this is one of them. I  
9 don't want to take any more time unless I can say  
10 anything else.

11           MR. GUILFORD: The other thing that, I gave  
12 you a second package, it just shows the land value is  
13 worth a million one, and also the house which shows it's  
14 worth 803,000 and again that is not discounting it due  
15 to the condition of the house. Again, we ask that you  
16 not designate this house as historic. Thank you.

17           MR. TORRE: I have questions for you.

18           MR. GUILFORD: Sure.

19           MR. TORRE: I need to have you, and maybe  
20 with the help of staff, explain the order of the  
21 contracts because a lot of these are concurrent during  
22 the month of March, early April and at that point  
23 whether they were subject to demolition or not and when  
24 did staff decides that there was an issue about the  
25 house maybe being significant where the numbers switched

1 from the million to the eight, I am confused on this  
2 process.

3 MS. SPAIN: I don't know whether I can  
4 answer that question.

5 MR. TORRE: I wanted to know when did the  
6 notification come out that let the seller know that  
7 there would be an issue where the land value became an  
8 issue in the contracts.

9 MS. SPAIN: We issued a significance of  
10 determination in May. I don't know if that answers your  
11 question.

12 MR. TORRE: These contracts -- again I am  
13 confused about -- so there are a lot of concurrent dates  
14 here, a lot of Marches and a lot of Aprils and I can't  
15 tell that there is contingencies to these contracts so  
16 --

17 MR. GUILFORD: I was trying to kind of  
18 give you the front page so you could see the kind of  
19 dollars that we are talking about of this house.  
20 Obviously the one that is a million or a million, one  
21 that was before the letter. Then we had someone come and  
22 one of the potential buyers request a letter of  
23 significance and Anne if you want to --

24 MS. PLATT: We were marketing the house and  
25 I was told and I called Cara here at Coral Gables, when

1 we sell a house that is going to be demolished, the  
2 builder's going to buy it, it will be demolished, we  
3 need to have it reviewed by the historical department to  
4 determination if it's got significance to the City of  
5 Coral Gables.

6           That was a part of my package to anybody  
7 looking at the house. The first couple of days the house  
8 was on the market, I had three offers immediately, all  
9 builders and we worked them up, got from Mr. Delgado,  
10 never mind his name, got an offer for a million one. He  
11 was the one that started the process to review the house  
12 to see if it was significant. I had no idea it was.

13           I worked here 40 years and I just had no  
14 idea this house would be significant but that is why you  
15 all are here, not me. My name is Anne Platt. I am with  
16 Caldwell Banker Realtors. My office is at 4000 Ponce  
17 here in the Gables. I live in Coconut Grove a few  
18 blocks from the house. I'm sorry, I had forgotten your  
19 question.

20           MR. TORRE: Here is my question: There  
21 are some contracts that seem to be signed and accepted  
22 by the buyer -- by the seller.

23           MS. PLATT: The seller did accept. We had  
24 three offers at once, two were quite good. He took the  
25 highest one.

1 MR. TORRES: I see more than one signature  
2 and more than one contract.

3 MS. PLATT: Which contract has no  
4 signature?

5 MR. TORRE: I see seller's signatures on  
6 more than one contract so again the 1.1 seems to be  
7 accepted. The 1 million fifteen seems to be accepted and  
8 those dates are before the May date.

9 MS. PLATT: That, I can easily straighten  
10 out. The 1.1 was written and agreed to on March 19,  
11 2016. That was when we started the process. That buyer  
12 started the process to have the significant study  
13 reviewed. Unconnected with who knows what he cancelled  
14 the contract two weeks later on April 1st as a matter of  
15 fact we got the cancellation date on that million, one  
16 contract. He just said, I don't want it, goodbye. It was  
17 under his due diligence period so he had the right to do  
18 that. We continued marketing the house and found the  
19 second buyer at a million fifteen and I would have to  
20 look at the contract to pick out the date. I think it  
21 might have been about the 29th, the 30th, okay. April  
22 okay, so he -- at that point we were under the review  
23 process and I don't remember if Don's been to the house,  
24 we advised him we were under review to see if the house  
25 would be declared significant. We didn't know the

1 results. He said I would very much like to buy the  
2 property. I want to build a house there but if you are  
3 declared significant and historic, I will cancel the  
4 contract. I need that put in my contract.

5 So we did. Mr. Kent did sign both though  
6 not at the same time. He signed the one that was  
7 cancelled April 1st. It was cancelled. He signed the  
8 one that later when we were declared, when the house was  
9 declared significant, that buyer did withdraw, cancelled  
10 his contract. He is gone. Mr. Kent lost his buyer  
11 because of the significant determination.

12 MR. TORRE: There is another one for a  
13 million 52 that also has April dates on it concurrent  
14 with those so, yes, it is signed.

15 MS. PLATT: Could I see those?

16 MR. TORRE: I have three signed by the  
17 owner.

18 MS. PLATT: You have got buyer number one  
19 and of course -- let me think for a minute. Buyer  
20 number one never went any where. He was one of the  
21 first three contracts. He never would come up. Buyer  
22 number two -- and the seller never signed that. Buyer  
23 number two the seller did sign buyer number two and it's  
24 a problem with the due diligence period. He also had  
25 30 days to come to the city and make sure he could build



1 a house.

2 Nobody wants to buy something that they  
3 can't use and we understand the city has rules they need  
4 to check out. So we gave this buyer the due diligence  
5 and Mr. Kent did sign that contract. That buyer had been  
6 negotiating with a lot in the Ponce Davis Road area.

7 It was a divorce. The people decided not  
8 to sell. A couple of weeks before he found Mr. Kent's  
9 lot at 229. He wrote his contract subject to the due  
10 diligence. The next day the buyer in Ponce Davis called  
11 him, he called me and said, send us a cancellation. So  
12 that is number two.

13 That, Mr. Kent had signed but it got  
14 cancelled. Then number three was the man that did start  
15 the process effective March 19th to determine if the  
16 house was going to be significant. He cancelled two  
17 weeks later on April 1st. Then, buyer number four was  
18 the million fifteen who again wanted to build and he  
19 signed the contract mid April -- no, April 29th, plus or  
20 minus. We got it together very quickly. He agreed to  
21 pay a million fifteen effective April 30th but he had  
22 the cancellation period. I mean, that would be a 20  
23 page pack element for each of those. I don't think you  
24 want my whole real estate contract though your welcome  
25 to any part of this of it that you do.

1           The million fifteen cancelled because  
2 right after he had signed the contract, I think on the  
3 30th, I believe we will find that that is a Thursday or  
4 a Friday, then the next Monday or Tuesday was when Mr.  
5 Kent got the letter from the city saying the house was  
6 determined significant.

7           MS. SPAIN: The letter was issued on  
8 May 2nd. We visited the home a few days before that,  
9 the week before. I did not ask to go into the house but  
10 Mr. Kent was very gracious and took us on a tour of the  
11 house and then we walked around the property.

12           MR. TORRE: The point I was trying to make  
13 here is you are basing your case on these contracts. We  
14 don't have the other information which is the due  
15 diligence requirements so it's a little bit out of  
16 context for us.

17           MR. GUILFORD: We are trying to do that.  
18 Unfortunately, I thought it was more important to show,  
19 instead of just providing you with full contracts, to  
20 provide you kind of a history of the price that has  
21 occurred regarding the property. That is the reason I  
22 asked her to redact the names because it's not important  
23 who the buyer was, that it's more important to see where  
24 the prices, where we are going on the house and where  
25 ultimately with the house, where you are going to end up

1 and without the house. That is what we are trying to  
2 show here.

3 MS. SPAIN: To that point Section 3-1115 of  
4 the zoning code deals with undue economic hardship and  
5 it says, a claim of undue economic hardship may only be  
6 asserted in conjunction with an application to a  
7 historic resources department with an application for a  
8 special certificate of appropriateness. So by code it is  
9 not appropriate to bring economic hardship argument at  
10 the designation.

11 MR. FULLERTON: Until it's designated.

12 MS. SPAIN: Until it's designated. I have  
13 other points I would like to make. It was stated that  
14 that there are better examples so we should not  
15 designate this. It doesn't have to be the best example  
16 of an architectural style. It's not listed in that  
17 survey, I think was mentioned and that's because that  
18 survey didn't mention this portion of the city. We have  
19 not surveyed this area where Ridgewood Road is yet. We  
20 would like to. And again, Job Ahead, the Montgomery  
21 Museum would better represent this style, that is not  
22 part of the designation process. As far as a  
23 6,000-square foot house being able to be built on this,  
24 you could do an addition that adds up to 6,000 square  
25 feet on a historic home, and there is another criteria

1 for designation that talks about an outstanding work of  
2 a prominent designer or builder. We didn't believe it  
3 fit that so we did not make that as part of the  
4 criteria.

5 MR. TORRE: Would you consider that this  
6 hyouse, any addition to this house would have to be a  
7 one story or two story would be okay with this?

8 MS. SPAIN: It's a very large lot. It's a  
9 beautiful lot. It's built with really specimen trees  
10 and they could easily do a two story addition.

11 MR. TORRE: This traditional style, that is  
12 okay?

13 MS. SPAIN: Yes, I believe so.

14 MR. GUILFORD: You want to finish?

15 MR. TORRE: Go ahead.

16 MS. PLATT: While we were waiting for the  
17 time of the hearing initially we wanted to move it up to  
18 March 19th because Mr. Kent is eager to get to East  
19 Ridge but he can't go to East Ridge until he sells the  
20 house and has the money. So we were trying to move it  
21 to the 19th. In the meantime he asked me what would my  
22 house be worth if it were historically designated where  
23 someone had to keep the house.

24 The package that you have has two  
25 different market analysis. These are not appraisals but

1 they are market analysis showing how we came up with the  
2 price for a million one, fifty and then if he couldn't  
3 sell it at land value, which he couldn't if it's  
4 designated historically the house has to stay, if I  
5 understand that right, so I called a buyer.

6           There was a buyer who had come and looked  
7 during the first set of contracts and she was interested  
8 perhaps in keeping the house. I could see that she had  
9 a feel for something in the front of it. She wouldn't  
10 go inside. She said if we can't have the house, I don't  
11 want to go inside. As time went by Mr. Kent wanted to  
12 know if I can't my land value buyer, I have to sell my  
13 house, what is it worth?

14           So I called her and offered it to her at  
15 850. That was what several older smaller houses, if you  
16 look in your package you will see them, had sold for and  
17 we offered to her 850. Buyers being buyers, she made an  
18 offer of 800. So it's -- but Mr. Kent didn't sign it.  
19 You will notice there is no signature there. He said,  
20 you know, \$300,000 I think I will wait a month.

21           I would much rather see if the group can't  
22 decide to let me demolish the house and sell the land,  
23 it's the rest, the money he has to live on for the rest  
24 of his life and it's very very important to him.

25           MR. GUILFORD: Any more questions? Again,

1 members of the Board, we did not say this was the best  
2 example or the others are better but there are clearly  
3 better examples of this architecture than this house and  
4 I ask that you take the inspection report into  
5 consideration and also the values of what this will do  
6 to the value, to Mr. Smith and the property. Thank you.

7 MR. TORRE: Anybody else in the audience  
8 would like to speak before or against this Item? Would  
9 you like to come up here and state your name and address  
10 for the record, please.

11 MR. JAMESON: My name is Joseph Jameson. I  
12 live a few blocks from the house and I walk by it every  
13 day. While I would say it's a presentable house and  
14 speaking very objectively, it's not an exceptional  
15 house, and I think the photographs that were shown in  
16 fact make the house look better than it really is and  
17 there is a fine line between what has historical  
18 significance and represents an exceptional example of  
19 architecture and what is being pointed out that is  
20 basically nostalgic and what seemed to be pointed out  
21 with the house were the nostalgic touches that, in this  
22 particular case, I would say are not exceptional.

23 I speak not as an architect but someone  
24 who has a sensitivity to art and I will also say that in  
25 the history of artistic creation there are very few

1 artists, architects, whatever, who create consistently  
2 exceptional works and in the history, for instance, of  
3 music and painting, a lot of creations done by these  
4 people that they consider to be immature or student  
5 works, they, either they destroyed or suppressed and I  
6 think the problem that we are all having today really is  
7 you almost have to physically walk by the house and take  
8 a look at it and sort of draw your own conclusions.

9           Again, I see it every day and it's a  
10 representative house but I would not call it an  
11 exceptional house and it does seem to be, designating it  
12 as a historical site would seem to be imposing sort of  
13 an arbitrary disadvantage on the present owner and I  
14 think that is probably all I have to say about that.

15           MR. TORRE: Thank you very much. That  
16 closes the public hearing. Any questions?

17           MR. PARSLEY: I have a question of Donna. I  
18 guess, let me start, are there any other houses recently  
19 from Robert Fitch Smith that have come up for  
20 designation?

21           MS. SPAIN: I can't think of any.

22           MR. PARSLEY: Have there been any that  
23 have, that you know of that have been allowed to be  
24 destroyed or demolished?

25           MS SPAIN: I can't think of any either. By

1 far the most difficult thing that we do in that office  
2 is to review demolition requests and historic  
3 significance determinations and for the most part, the  
4 majority of them, we allow to be demolished because we  
5 really try to be reasonable about it. I honestly, I  
6 would have to go back in to the more recent ones. I  
7 don't believe that I, you know, I can't categorically  
8 say that I haven't allowed one to come down recently.

9 MR. PARSLEY: I guess the second part of  
10 the question, I think that we have been able to touch on  
11 it, between an exceptional example of an architect  
12 versus a good example versus downright mediocre, crummy  
13 example of an architect. Being a prominent architect, I  
14 don't know much about that, truthfully but --

15 MS. SPAIN: That is why we are before you.

16 MR. PARSLEY: I don't know where we go  
17 because I was a prominent architect. I was by  
18 definition required to say the building should be saved  
19 just because it's by so and so. If there is some  
20 examples you could tell us --

21 MS. SPAIN: You do not have to designate  
22 this just because it was done by Robert Fitch Smith.

23 MR. PARSLEY: Other prominent Gables  
24 architects, have we allowed some of their buildings to  
25 be destroyed?



1 MS. SPAIN: You recently allowed an H.  
2 Fink (phonetic) building to be demolished.

3 MR. PARSLEY: Who was that?

4 MS. SPAIN: That was an H. Fink fairly  
5 recently. We brought that to the Board.

6 MR. PARSLEY: So we have some precedence to  
7 talk about prominent architects and other examples.

8 MS. SPAIN: Either way, yes.

9 MR. TORRE: All right. Who else?

10 MS. ROLANDO: I am a little concerned with  
11 the situation here because the thrust of the arguments  
12 have been, oh, this is not an exceptional example and  
13 two, there is a financial hardship. By our criteria we  
14 are not suppose to consider financial hardship at all or  
15 financial considerations and two, there is nothing in  
16 the code that requires that the example that we are  
17 designating be exceptional, outstanding or anything.  
18 Otherwise, a lot of the fabric of Coral Gables that is  
19 so significant and establishes our street scapes and  
20 creates the historic areas would disappear if we said,  
21 oh, we can only preserve outstanding examples and those  
22 are sometimes in the eye of the beholder. So I am a  
23 little concerned about voting on where I don't think  
24 either of the arguments that have been made are  
25 especially outstanding or exceptional.

1 MS. SPAIN: I do think the Board, though,  
2 can look at the two criteria that we are saying that it  
3 fits and determine whether or not it fits those  
4 criteria. If you believe it doesn't, then you do not  
5 have to designate it. It portrays the environment in  
6 an era of history characterized by one or more  
7 distinctive architectural styles and embodies those  
8 distinguishing characteristics of an architectural style  
9 or period or method of construction. That is what we are  
10 saying this means.

11 MR. TORRE: I remember reviewing a house  
12 and it was during the same time period, it falls in the  
13 gap of time that not a lot of houses in the Gables were  
14 built and I remember voting --

15 MS. ROLANDO: -- that transitional period.

16 MR. TORRE: Yes it was and it was one that  
17 had an Art Deco deck around it. It was on Salzedo, I  
18 believe, so there is that small gap that, maybe, I don't  
19 know, a few houses remain of that type and of that era  
20 and I remember that was discussion we were having back  
21 then similarly. So the question then is how many of  
22 these Minimal Traditional houses do we really have in  
23 stock?

24 MS. ROLANDO: The point you're making too,  
25 Venny, is a good one. There is not that many examples

1 from that period. You can tell by the level of  
2 construction, the construction dollars expended in that  
3 time in the period and the permits issued. The reason  
4 they didn't have a lot was the financial or the  
5 depression and then the onset of World War II when they  
6 didn't have the materials available. So there is a  
7 limited pool of homes from that period and that is kind  
8 of a --

9 MS. SPAIN: The one on Salzedo that you  
10 are talking about, was that on that bend --

11 MS. ROLANDO: Segovia Circle.

12 MS. SPAIN: I think that was --

13 MS. ROLANDO: We designated that.

14 MS. SPAIN: No, you did not.

15 MS. ROLANDO: We did not?

16 MS. SPAIN: You allowed that to be  
17 demolished.

18 MR. MENENDEZ: Are there any other  
19 buildings designated of that type of building?

20 MS. SPAIN: Yes.

21 MS. ROLANDO: Do we know how many there are  
22 from that period that are still existing?

23 MS. SPAIN: We don't.

24 MR. TORRE: Wouldn't George Fink have a lot  
25 of these houses during that time period that he built, a

1 lot of the houses south of University Drive, that little  
2 pocket there which are again transitional with a little  
3 bit of of Art Deco. I remember the house that I had at  
4 Zardo (phonetic) was just like that, was that the same  
5 period?

6 MS. SPAIN: I think so.

7 MR. FULLERTON: Is it your opinion, you  
8 mentioned that there are other ones that your  
9 administrative staff have reviewed and allowed to be  
10 demolished without our involvement, isn't that correct?

11 MS. SPAIN: Yes. Not necessarily the  
12 style but, no, if it comes here to you with a  
13 designation report, we believe it's historically  
14 significant.

15 MR. FULLERTON: That is what I wanted to  
16 bring to the Board. It's here because it's significant.

17 MS. SPAIN: Again, it's your call. I just  
18 want you to make an informed decision.

19 MR. FULLERTON: I think the condition  
20 report is very compelling and brings to the Board  
21 another problem to consider. The house is ready to fall  
22 down in some places, which may be a consideration.

23 MS. SPAIN: That shouldn't be a  
24 consideration at this point.

25 MS. ROLANDO: Also, we have the issue of

1 demolition by neglect and we don't want to encourage  
2 behavior like that.

3 MR. FULLERTON: That is probably exactly  
4 where we are. I think it's, in order for the owners to  
5 get a clean -- without our vote, in other words, we  
6 would have to designate it and then they can bring it  
7 back and ask for demolition.

8 MS. SPAIN: That's right.

9 MR. FULLERTON: So that is a pathway to get  
10 where they want to get. It would take them a little  
11 longer, I suppose.

12 MR. TORRE: Repeat that.

13 MS. SPAIN: It would be a certificate of  
14 appropriateness for demolition of a historic property if  
15 you designate it. They could come back and ask for  
16 demolition.

17 MR. TORRE: Then they can use the economic  
18 hardship.

19 MS. SPAIN: They can also come back with  
20 economic hardship for a certificate of appropriateness  
21 but that is what the code provides for in situations  
22 where it is historically significant and you designate  
23 it as a historic landmark.

24 MR. FULLERTON: And I think it's our  
25 obligation because it has been brought to us as a

1 significant house and it seems to be significant for  
2 many ways, reasons. I think it's our obligation to  
3 designate it but then hear the next case which would be  
4 to allow demolition.

5 MR. TORRE: You don't get that many houses  
6 that are significant coming back here.

7 MR. FULLERTON: Many of these homes, these  
8 beautiful old homes are incorporated into large  
9 substantial additions on large, substantial pieces of  
10 property.

11 MS. SPAIN: The portion that is historic,  
12 you would be able to get a tax break on an addition so  
13 people actually seek out these homes. Obviously, not in  
14 this case but --

15 MR. FULLERTON: I would also say that the  
16 department is very helpful in getting those kinds of  
17 projects done. So I think it's a win win situation. I  
18 think they will do better in the long run with an  
19 architect that could make A significant addition to that  
20 house on the property, maintaining some of the historic  
21 aspects of the old building, of the architect's design  
22 that was there.

23 MS. GHIA: I would like to say something.  
24 I think it should be designated because it isn't -- it  
25 is that in between period that there weren't many built

1 then and it's not, you know, it's not like any of these  
2 are the sort of perfect 1930s ones. It's your every day  
3 sort of two bedroom home. It's just sort of a main  
4 stream house and we need examples of that too as well as  
5 the exceptional ones. So that is all I wanted to say.

6 MS. ROLANDO: I will move for designation.

7 MR. PARSLEY: I second it.

8 MR. MENENDEZ: Yes.

9 MMS. GHIA: Yes.

10 MR. FULLERTON: Yes.

11 MR. PARSLEY: Yes.

12 MS. ROLANDO: Yes.

13 MS. THOMPSON: Yes.

14 MR. TORRE: Yes. I will make a point to  
15 this property. I purchased a house under certain  
16 conditions. I was going to assume it was a land value  
17 house. We recently, and as I am starting the design  
18 process of going through this motion, I retracted to  
19 build on a maybe less than 2,000-square foot house and  
20 add to it. It's a very nondescript house in a nice lot  
21 in a very nice position, and the reason I did that is  
22 one, the time frame that it is going to take me to tear  
23 this thing down, design a house and get to it to end up  
24 with one of these big two story houses.

25 I felt better working with this

1 historically inclined house even though it wasn't great  
2 and take a different approach and I think I was going to  
3 end up at the same place but I just happen to have done  
4 the same thing with a very similar house and not feel  
5 that I was really hindering my economic position on it  
6 and still come out actually with a more interesting  
7 project at the end of the day. So that is just the case  
8 to look back at.

9 MR. FULLERTON: I did the same thing with  
10 my own home. I designated it and almost doubled it and  
11 now I have a house that has got the same character but  
12 has become something valuable and usable by my family.

13 MR. TORRE: Thank you for that. We'll  
14 move on.

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CERTIFICATE

STATE OF FLORIDA )  
  SS.  
COUNTY OF DADE     )

I, MYRIAM BOSCH, Registered Professional Reporter and Notary Public, in and for the State of Florida at Large, do hereby certify that I reported in shorthand, the excerpt of the CORAL GABLES HISTORICAL PRESERVATION BOARD MEETING, and that the foregoing pages, numbered from 1 to 49, inclusive, constitute a true and correct transcript of my shorthand notes.

Dated at Miami, Dade County, Florida, this 5th day of August, 2016.

\_\_\_\_\_

My Commission expires:  
3/27/2020