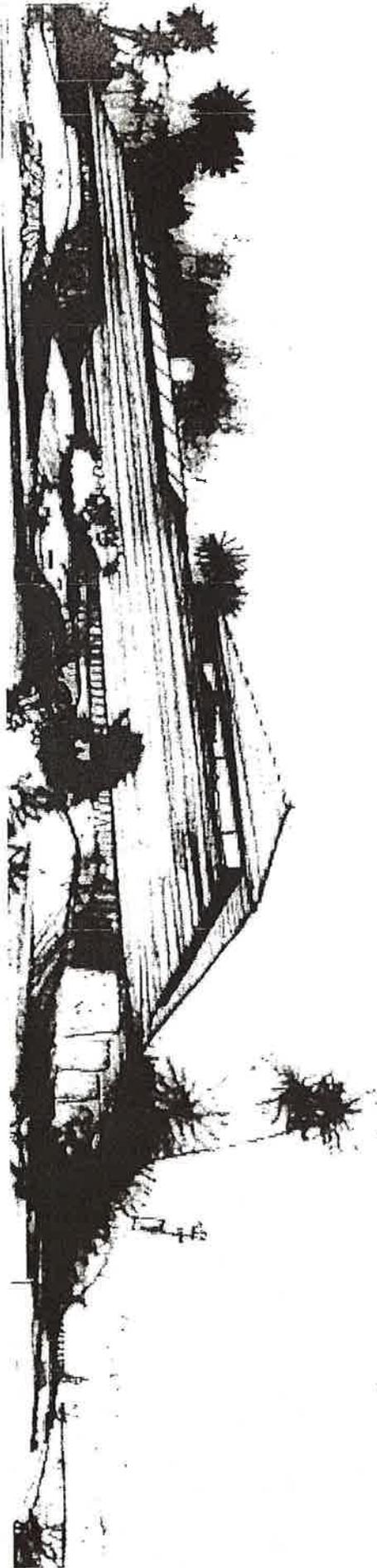


PROPERTY OWNER CASCAR, L.L.'S RESPONSE SETTING FORTH WHY THE
PART OF THE HISTORIC PRESERVATION STAFF RECOMMENDING
THAT THE RESIDENCE LOCATED AT 2 CASUARINA CONCOURSE, CORAL
BLUES, FLORIDA FOR HISTORIC DESIGNATION SHOULD BE DENIED

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HISTORICAL RESOURCES



LANDON RESIDENCE

February 16, 2012

The City of Coral Gables
Historical Preservation Board
405 Biltmore Way
Second Floor
Coral Gables, FL 33134

Cascar, LLC's Response Setting Forth Why The Report Of The Historic Preservation Staff Recommending That The Residence Located at 2 Casuarina Concourse, Coral Gables, Florida for Historic Designation Should be Denied

Background

This law firm represents the Cascar, LLC the owner of the residence located at 2 Casuarina Concourse, Coral Gables, Florida ("Residence"). Cascar, LLC is a single member Florida limited liability company which is owned by the Estate of B. Carlin. The sole beneficiary of the Estate of B. Carlin is the B. Carlin Foundation. The B. Carlin Foundation supports the arts, the medical community, and the youth of Miami-Dade County.

Cascar, LLC has been attempting to sell the Residence for over two years. It has had several contracts with prospective purchasers, each of whom intended to raze the Residence and build a new house. All of the contracts failed to close because the City of Coral Gables implied to prospective purchasers performing their due diligence that it would not issue a permit to demolish the Residence. Additionally, not a single prospective purchaser, including those who did not enter into contracts with the Estate, expressed an interest in repairing and restoring the Residence.

The value of the real property on which the Residence sits is between \$8,000,000 and \$10,000,000 provided that the Residence could be demolished. The value of the Residence without the ability to demolish is at approximately half of those amounts. The reason for the great disparity in value is that despite the opinion of the Historic Preservation Staff, the Residence is aesthetically

unappealing; has an unattractive bunker-like quality; is not reflective of the design quality and principles of the distinguished architect who created it; and is wholly and completely unworkable and undesirable for a modern family.

Yet, The Residence's single greatest failing is its courtyard design that provides practically no views of Biscayne Bay and the Coral Gables Waterway. The Residence sits on a spectacular parcel of real property consisting of nearly two acres located at the end of Casuarina Concourse. Wide expanses of the Coral Gables Waterway are on the west and south sides of the real property and a view of Biscayne Bay is available on the east side of the property. However, rather than opening up and embracing the magnificent views afforded by its location, they are blocked by two out buildings housing a pool equipment room and a guest suite, several solid windowless walls throughout the Residence, and numerous design features that eliminate or reduce what otherwise would be spectacular vistas of Biscayne Bay and the Coral Gables Waterway. Acknowledging this catastrophic design flaw by avoidance, is the fact that of the 11 written pages of the Report, the first and only mention in the Report that the Residence is a waterfront property in on page 10.

The Residence is also in deplorable condition. The roof needs to be replaced in its entirety at an approximate cost of \$510,000.00. The pool and pool deck, which are an integral part of the foundation of the Residence, must be raised and rebuilt due to serious structural defects. The cost of this repair is in excess of several hundred thousand dollars. The Residence contains asbestos which must be removed. The cost of removal has not yet been determined. In addition, there are countless other repairs that need to be undertaken and completed. It is reasonable to state that the cost to make the Residence habitable is well in excess of \$1,000,000.00. This sum does not take into account the cost to remodel, upgrade, and bring the Residence up to the standards and requirements of the South Florida Building Code and City of Coral Gables Building Code. That cost could easily be another \$1,000,000.00.

The designation of the Residence as a historic property will preclude the issuance of a demolition permit to a prospective purchaser and result in the loss of between \$3,000,000 and \$5,000,000 dollars to Cascar, LLC, moneys which would have been distributed by The B. Carlin Foundation to charities and civic organizations in this community.

The designation of the Residence as a historic property will require Cascar, LLC to initiate a Bert J. Harris, Jr. action against the City of Coral Gables in which it will seek compensation for the loss of the fair market value of the Residence, attorney's fees, and pre-judgment interest. Cascar, LLC is confident in its legal position and believes that requiring the City of Coral Gables to pay it millions of dollars is an unnecessary waste of tax payers' resources and a negative reflection on the Historical Preservation Board.

It is important to note that even if the Residence were to be designated historic it would not be available to be viewed by the residents of the City of Coral Gables. Zoning restrictions and the by-laws of the Gables Estates Homeowners Association preclude the Residence from being used for a public purpose.

A Report prepared by Rafael Portuondo of the firm Portuondo Perotti Architects, in which Mr. Portuondo states his expert opinion that the Residence is not historically significant and the basis for his opinion, accompanies this Response. The Report, in addition to reproductions of portions of the original drawings, includes numerous labeled color photographs of the overall site, and interior and exterior views of the Residence. Mr. Portuondo will also make a visual and oral presentation at the hearing before the Historical Preservation Board

Discussion

The Residence was built in 1966, less than 50 years ago, and therefore may not be considered for historic designation applying only the standard factors set forth Section 3-1103, Subsections A. and B. of the Coral Gables Zoning Code. Instead the stricter standard set forth Section 3-1103, Subsections E. and E. 6. must be applied which requires a determination that the property is of “exceptional importance”.

The Historic Preservation Staff contends that the Residence is of “exceptional importance” based upon its owners and architect. This contention is without merit.

The owners of the Residence at various times were R. Kirk Landon, Donald Carlin, and B. Carlin. The Report devotes two pages describing each of these individuals. And though they were successful philanthropic individuals, none was “a major historic person important to the past”, like George Merrick, David Fairchild, or R. Hardy Matheson, as contemplated and required by Section 3-1103, Subsection A.

The architect of the Residence was Alfred Browning Parker. It is apparent that the sole reason for determining that the Residence is of “exceptional importance” is that the architect was Mr. Parker. The question is whether the Historic Preservation Staff City would have recommended the Residence for historic designation if it had been designed by another talented architect, but not one of most distinguished architects in the history of Florida. Stated another way, does the Residence on its own architectural and design merits warrant being designated a historic property. The Historic Preservation Staff contends that it does because the Residence “clearly represents Parker’s genius and his principles”. (Report p.8, last paragraph.) Cascar, LLC believes that it does not as just the

opposite is true: the Residence is a failure and an aberration because it does not represent Alfred Browning Parker genius and his principles.

Cascar, LLC and its attorneys have the highest regard and esteem for Alfred Browning Parker. Florida has produced few architects that are Mr. Parker's equal. An accurate description of his exceptionalism was contained in a 2008 article in *Moderism Magazine*:

He was inspired by the ideas of Frank Lloyd Wright to produce original buildings that responded with sensitivity to the subtropical climate, the local landscape, new household technologies and shifting social patterns that resulted in new ways of arranging domestic space, such as open floor plans and kitchens. Today, his residential work still looks fresh, modern and perfectly adapted to its settings, with open plans, lots of natural ventilation and the light and evocative materials like mahogany and coral keystone. No less an authority than Wright himself praised his work; in an article about Parker's Royal Road House in *House Beautiful* magazine in 1955, Wright declared, "This Florida house aims at the highest goal to which architecture may aspire: organic architecture. Along with this new but ancient way a home where the enlightened mind can flower, where people can develop their fullest potentials, is still a possibility."

Juliette Guilbert in *Moderism Magazine* Summer 2008.

Regrettably, the Residence is a poor example of Alfred Browning Parker's work and is not representative of his architectural and design principles. Those principles are best expressed by Mr. Parker in his own words:

Build simply-Build as directly as possible with no complications-Use the materials at hand and keep them sparse-Let your building love its site and glorify its climate-Design for use; make it beautiful.

The 5 Basic Principles of Architecture of Alfred Browning Parker, Ines Hegedus-Garcia in *Miamism* July 2010.

Make it useful... Make it beautiful. That's all I ever tried to do and that's what I'm still trying to do.

Alfred Browning Parker in *Design Book Magazine* 2010.

I'm a general practitioner, not a specialist ... And when it comes to forcing my design on the site, I've always had the idea of taking a little time in coming up with the concept, fitting it to the site, developing in the planning stages, carefully preparing instructions to bidders for the specifications in the working drawings and then supervising construction as an act of cooperation, not enforcement.

Interview with Alfred Browning Parker in the Orlando Sentinel 1986.

The Residence adheres to few of these principles. Though discussed with greater authority and detail by Rafael Portuondo in his Report and his use of reproductions of portions of the original drawings and color photographs, set forth below is a description of the Residence and why its design is contrary to the principles of Alfred Browning Parker.

The most significant departure from these principles is the failure of the Residence to "love its site". As noted, the Residence is located on a spectacular site, surrounded on two sides by large expanses of the Coral Gables Waterway and with an astonishing view of Biscayne Bay. Yet, the manner in which the Residence is situated on the property, it has practically no view of the water from any of its rooms.

The Residence is designed and constructed in a courtyard design, depicted for the purposes of this Response as follows:

ü

The inside of the Ü is the pool and pool deck. The Coral Gables Waterway runs the entire length of the right side of the Ü and the entire length of the top of the Ü. The kitchen, breakfast area, bar, and family room are on the right side of the Ü, with the kitchen at the bottom, the family room at the top, and the breakfast area and bar in the middle. The family room borders the Waterway on two sides. Yet, there are only two small sliding glass doors on the right side of the room that looks out on the Waterway. The back side of the room, which should have views of the Waterway and Biscayne Bay, is a solid windowless wall with has no views whatsoever. The kitchen, breakfast area, and bar also have only a single small sliding glass door on the right side of the room that looks out on the Waterway. Additionally, the rooms on this side of the Residence are too small and not in proper proportion. And it is awkward that the only entrance to the family room is through the kitchen.

Running the entire length of the second floor directly above the kitchen, breakfast area, bar, and family room, is the master bedroom suite. There is a small balcony on either side of the suite, accessible by sliding glass doors. The left side of the suite contains the bathrooms and closets. Other than the sliding glass door, this area has no windows or natural light and has a cave like feeling. The right side of the suite is the bedroom and sitting area and is the side that borders the Coral Gables Waterway. Similar to the left side of the suite, other than the sliding glass door there is no other windows or natural light. The only view of the Waterway is available by standing in front of the sliding glass door. Sitting or lying in bed one would have to contort oneself to see the Waterway. Additionally, the master bedroom suite is extremely small, more like a guest suite than a master suite, and not in proper proportion.

The living room and dining room are at the bottom of the U. Looking out to the top of the U they should have wonderful views of the Coral Gables Waterway and Biscayne Bay. They do not. Inexplicably, two out buildings housing the pool equipment and the guest suite, represented by the two dots at the top of the U, almost entirely block the view of the Waterway and Bay from the living room and dining room. These two out buildings are only a few feet from the Waterway and a few hundred feet from the Bay. Thus, the best views of the Residence are from a maintenance building and a seldom used guest room and bathroom. There is a small non-descript library on the second floor near the master bedroom suite that is accessed by a stairway in the dining room. The entrance into the house is modest, with a low clearance, a tall person must stoop to enter, dark, and lacking in warmth. The living room and dining room have a magnificent curved wood ceiling which represents Alfred Browning Parker's design and craftsmanship at its finest.

The left side of the U is comprised of bedrooms, bathrooms, and an office. Their principal view is of the pool and pool deck and across to the right side of the Residence. But for the two out buildings, these rooms would have significant views of the Coral Gables Waterway. There is no second floor on this side of the Residence.

As has been shown above, the Residence fails to "love its site". The Residence is situated on one of the most beautiful waterfront properties in Coral Gables, with magnificent views of the Coral Gables Waterway and Biscayne Bay, and the design of the Residence not only does not take advantage of these views but, appears to go out of its way to obscure them.

The Residence departs from Alfred Browning Parker's principles to "make it beautiful" and to "use the materials at hand and keep them sparse". The Residence's predominant construction material is red brick. As the Residence is over 11,000 square feet, the overwhelming use of brick gives the Residence a massive bunker or a compound like feel.

Regrettably, because of the location of the Residence on the property, the use of brick as the principal building material, the need to replace the roof, the structural defects relating to the pool and pool deck, and other extensive repairs that are required, there is no practical way to redesign, reconfigure, or rebuild the Residence.

It is ironic that a few years after designing the Residence, in the same development only a mile away, Alfred Browning Parker built a home on Biscayne Bay for himself and his family. That home follows Mr. Parker's design principles with wonderful results. Unlike the Residence, "it loves its site", "he made it beautiful", and it" uses the materials at hand and keeps them sparse " .

The Gables Estates house, which Parker completed and moved into with his wife and children in 1965, overlooks Biscayne Bay and the Atlantic Ocean from atop a stone plinth. As with the Royal Road house, persianas open the interior spaces to sea views and breezes, but can be shut up tight against a storm. Cantilevered balconies encircle the upper levels, and a section of the plinth that is supported by stone-clad columns shades outdoor recreational space. The columns allow a view to the ocean from the lower level entry court as well as space for rising waters to pass through during tropical storms. Perhaps the most poignant example of Parker's exceptional sensitivity to nature is the orientation of the square columns; they are angled to present less resistance to surging floodwaters.

"I had a room for every kid in that house, and we had six by then," he says. "They all had their rooms right on the Bay."

Juliette Guilbert in *Moderism Magazine* Summer 2008.

Conclusion

Alfred Browning Parker designed over 6,000 houses. Royal Road was singled out for praise by Frank Lloyd Wright. Woodsong in Coconut Grove was named in 2005 by the British design magazine *Wallpaper* as one of the 10 best houses in the world. In addition, Mr. Parker's houses have won countless design and architectural awards. It is likely that many of those homes are appropriate and worthy of historic designation. Regrettably, the Residence is not one of those homes.

For the reasons stated in this Response, the Report of Rafael Portuondo, and the presentation before the Historic Preservation Board, it is apparent that the Residence at 2 Casuarina Concourse is not of "exceptional importance" and not worthy of historic

designation. Cascar, LLC requests that the recommendation of the Historic Preservation Staff that the Residence be declared a historic property be DENIED.

HALL, LAMB and HALL, P.A.

By: 
Andrew C. Hall
Allen J. Smith

P O R T U O N D O P E R O T T I A R C H I T E C T S

I AM THE PRESIDENT AND DESIGN PRINCIPAL OF PORTUONDO-PEROTTI ARCHITECTS. WE HAVE BEEN PRACTICING AS A FIRM FOR 25 YEARS AND HAVE WORKED HARD TO KEEP A VERY HIGH LEVEL OF DESIGN. STATED BELOW ARE LISTS OF THE ACCOMPLISHMENTS THROUGHOUT MY YEARS AS A PRACTICING ARCHITECT.

PERSONAL ACHIEVEMENTS:

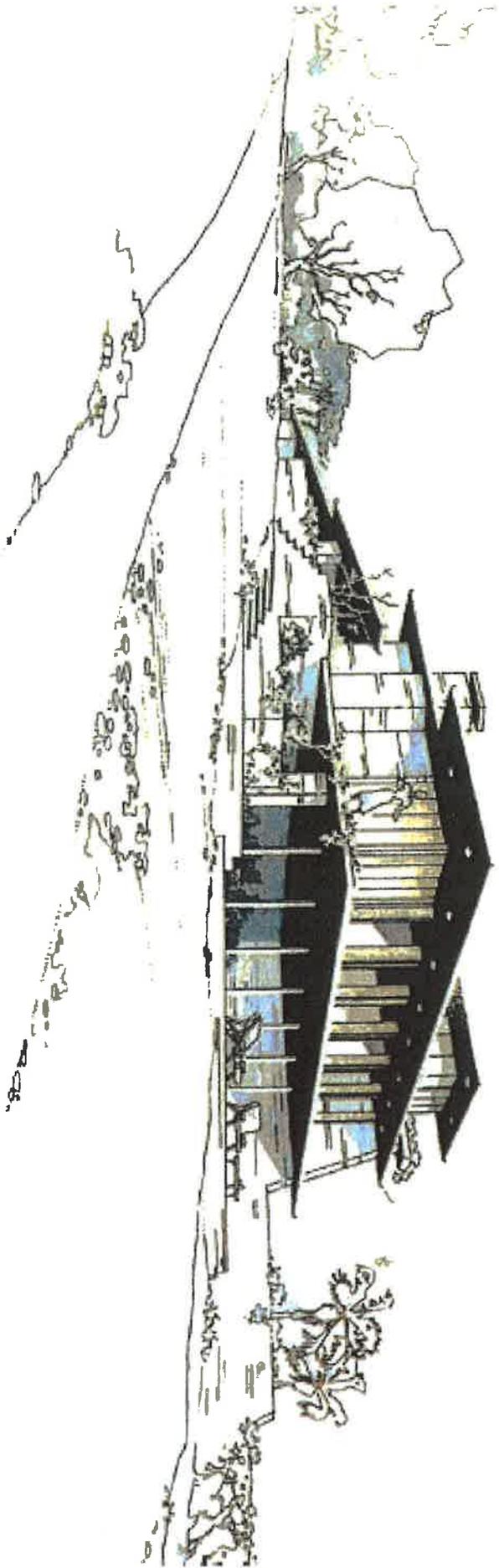
1. A.A: MIAMI DADE COLLEGE
 2. B.A: UNIVERSITY OF MIAMI.
 - A. 4TH YEAR: DESIGNER OF THE YEAR
 - B. 5TH YEAR: DESIGNER OF THE YEAR
 3. MASTERS: COLOMBIA UNIVERSITY
 - A. WAS THE TEACHING ASSISTANT TO SUSANA TORRE IN THE UNDERGRADUATE STUDIO.
 - B. WAS NOMINATED PRESIDENT OF MY CLASS AND REPRESENTED THE STUDIO IN FACULTY FUNCTIONS.
 4. SAT ON THE DADE COUNTY HISTORIC BOARD FOR ABOUT A YEAR WITH JOHN FULLERTON AS THE CHAIR.
 5. SAT ON THE BOARD OF DIRECTORS FOR CAMILLUS HOUSE FOR APPROXIMATELY 3 YEARS.
- DESIGN COMPETITION HISTORY:
1. FIRST PLACE: FORT LAUDERDALE RIVER FRONT GATE COMPETITION.
(APPROXIMATELY 400 ENTRIES)
 2. FIRST PLACE: SPECTICAL ISLAND COMPETITION IN BOSTON.
(APPROXIMATELY 300 ENTRIES)
 3. THIRD PLACE: HARVARD GATE COMPETITION.
(APPROXIMATELY 300 ENTRIES)
 4. SECOND PLACE: NEW PORT NEWS COMPETITION IN RHODE ISLAND.
(APPROXIMATELY 400 ENTRIES)
 5. FIRST PLACE: BRICKELL BRIDGE COMPETITION.
(APPROXIMATELY 300 ENTRIES)
 6. FIRST PLACE: 2ND AVENUE BRIDGE COMPETITION.
(APPROXIMATELY 25 ENTRIES)
 7. SECOND PLACE: PALM BEACH LIBRARY COMPETITION.
(APPROXIMATELY 50 ENTRIES)

** ALL THESE COMPETITIONS ARE ENTERED ANONYMOUSLY AND AWARDED AT THE END. **

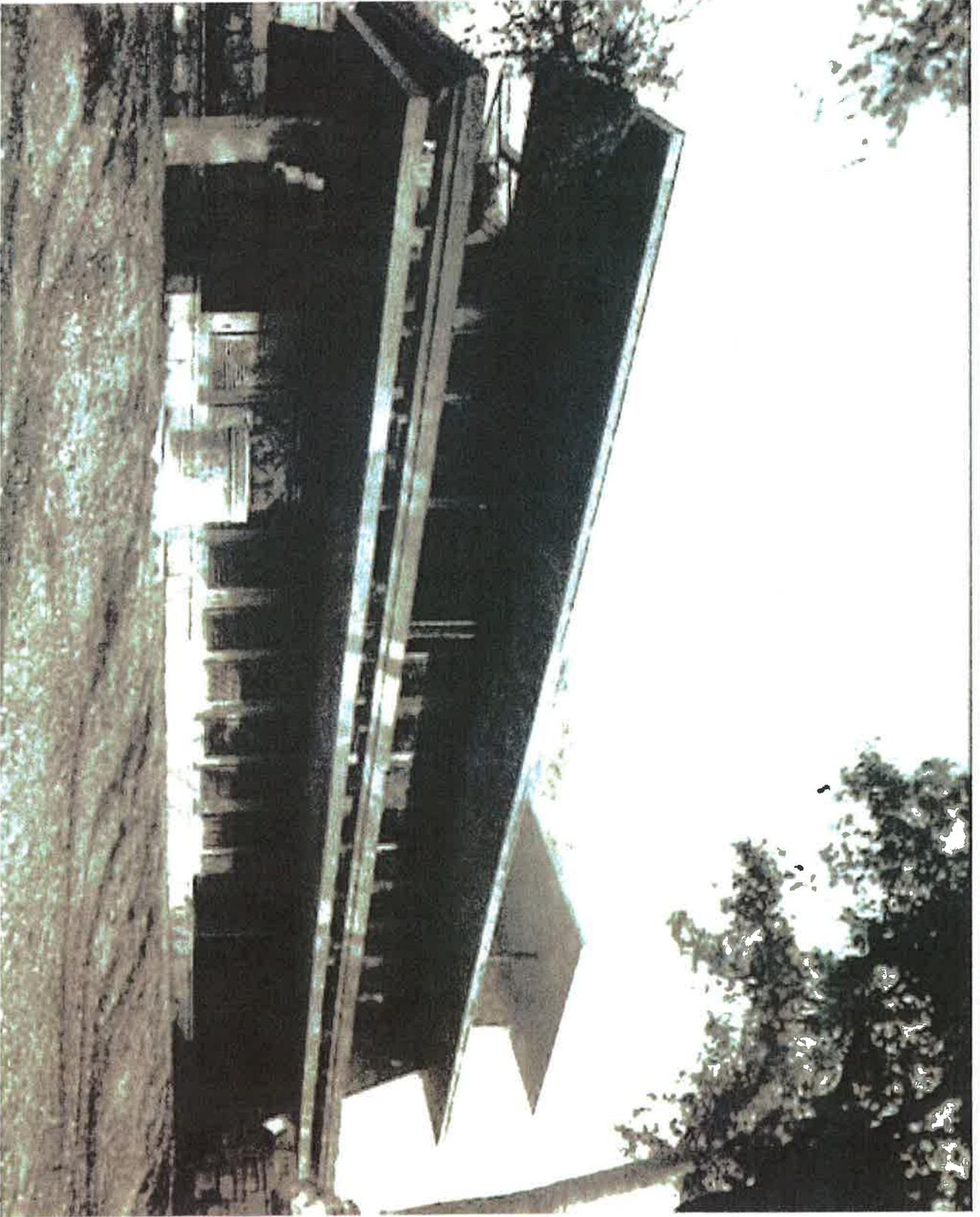
REASONS WHY THIS HOME SHOULD NOT BE DEEMED HISTORIC

THERE ARE TIMES IN THE CAREER OF AN ARCHITECT THAT ONE HAS TO DESIGN A HOME THAT IS SO CUSTOMIZED IT BECOMES UNIQUE ONLY TO THE FAMILY IN WHICH IT'S DESIGNED FOR. IN MY OPINION, THIS HOME IS A COURTYARD HOME WHICH REVOLVES AROUND THE POOL AS ITS CENTRAL FEATURE. THE ROOMS THAT SURROUND THIS CENTRAL COURT ARE: THE FOYER, LIVING ROOM, EAST LIVING ROOM, DINING ROOM, FAMILY BAR, AND FAMILY ROOM. THE KITCHEN FACES THE CANAL AS WELL AS THE FAMILY ROOM. THE MOST UNIQUE REQUEST FROM THE OWNER WAS TO HAVE THE EQUIPMENT ROOM AND THE GUEST ROOM ON THE MOST IMPORTANT VIEW FROM THE MAIN HOUSE. THIS DESIGN MOVE HAS BLOCKED THE MAIN HOUSE FROM EXPERIENCING ANY MAJOR VIEWS OF THE BAY, WHICH LEADS ME TO BELIEVE THAT THE OWNER WASN'T INTERESTED IN WATER VIEWS AS MUCH AS A CENTRAL COURT.

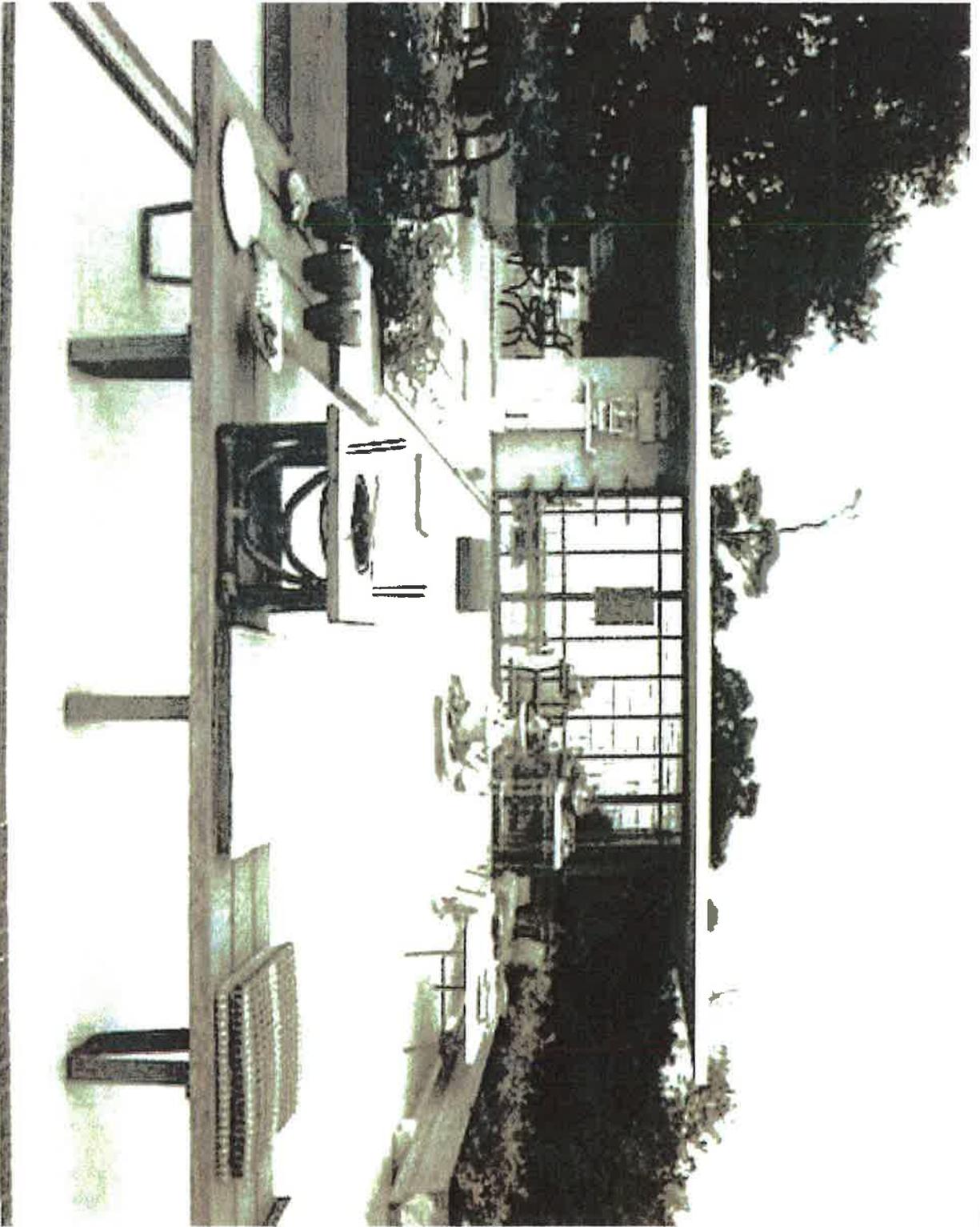
HOMES WITH CENTRAL COURTYARDS ARE USUALLY LAND LOTS THAT DON'T REALLY HAVE VIEWS OF WATER OR GOLF COURSES; THEREFORE, ONE HAS TO CREATE THIS CENTRAL COURTYARD TO CREATE AN AMBIANCE. I HAVE DONE A SERIES OF DIAGRAMS THAT SHOW HOW THE GUESTROOM, AND POOL EQUIPMENT ROOM—WHICH ARE IN THE PRIME LOCATION—BLOCK THE VIEWS OF THE MAJOR PUBLIC SPACES IN THE MAIN HOUSE. THESE SERIES OF DIAGRAMS SHOW THE RELATIONSHIP OF THE MAJOR ROOMS TO THE VIEW OF THE BAY. IT WILL ALSO SHOW HOW THE SOLID WALL AT THE END OF THE FAMILY ROOM BLOCKS ANY POSSIBLE VIEWS OF THE BAY, NOT ALLOWING THE FAMILY TO HAVE A PANORAMIC VIEW OF THE WATERWAYS.



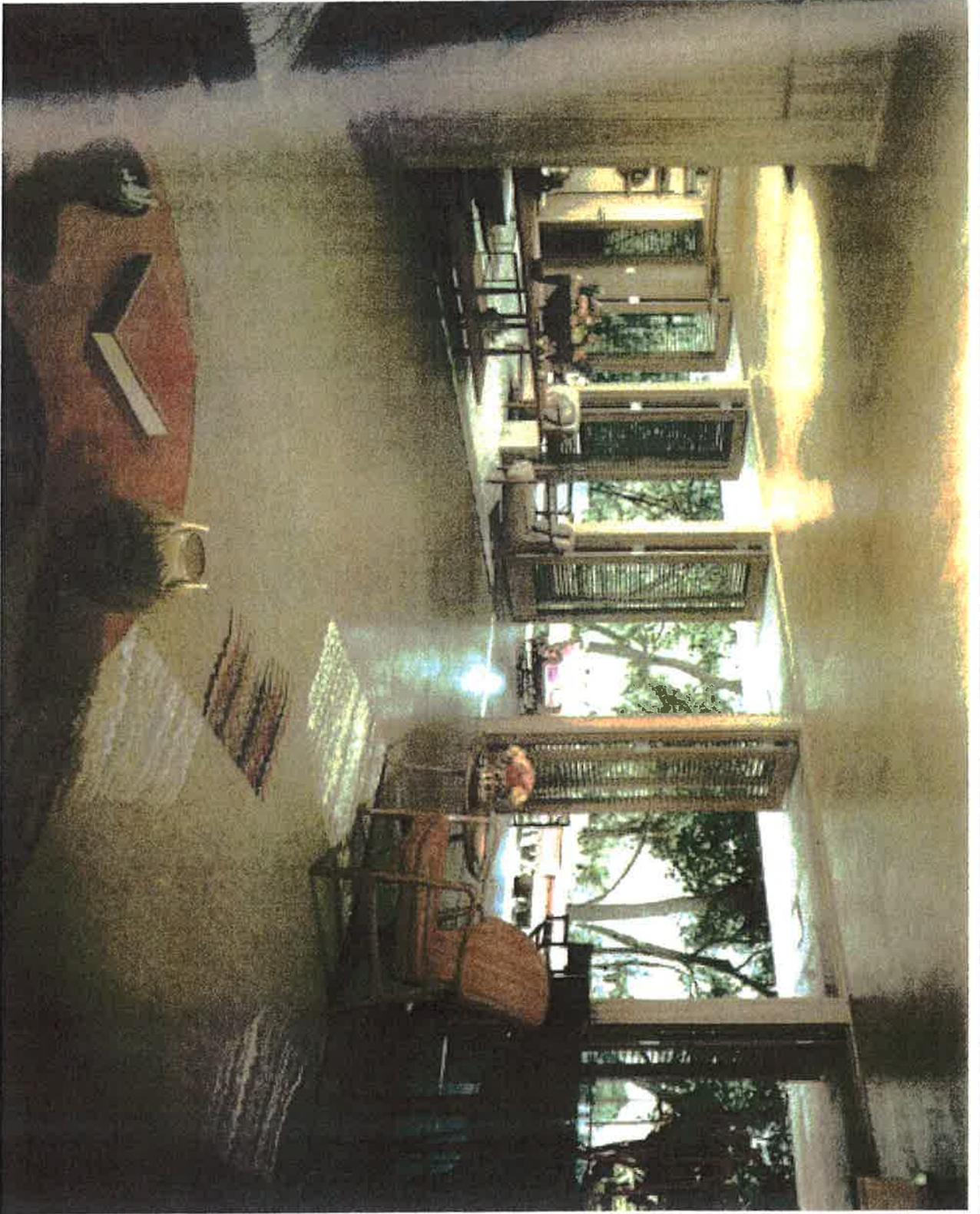
PARKER RESIDENCE



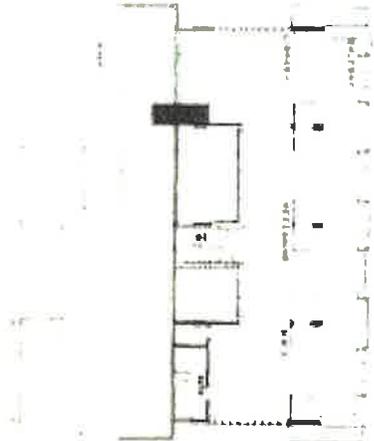
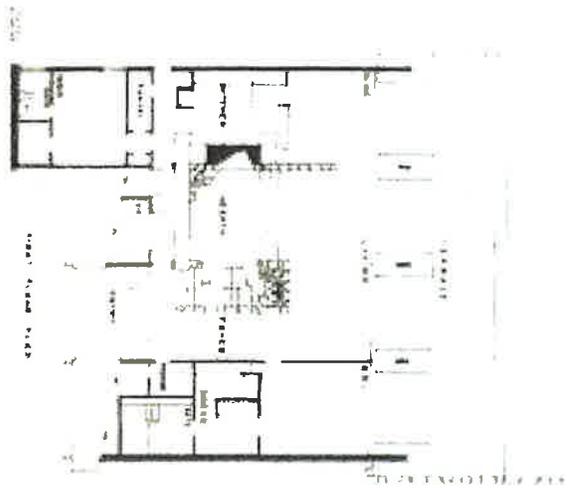
PARKER RESIDENCE



PARKER RESIDENCE



PARKER RESIDENCE

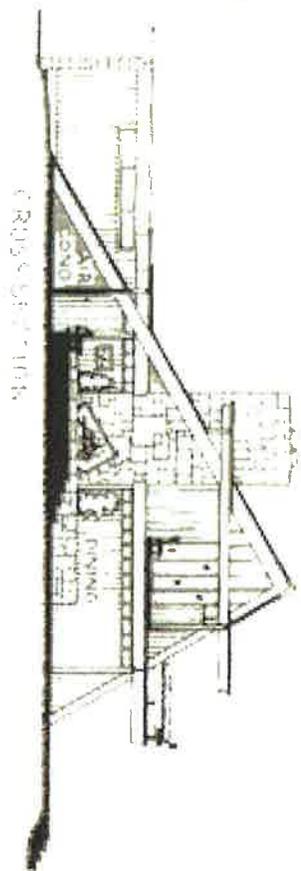


House the pool. Photo by Phil Martin © ENR



Site and service level plan. Courtesy of owner for illustrative purposes.

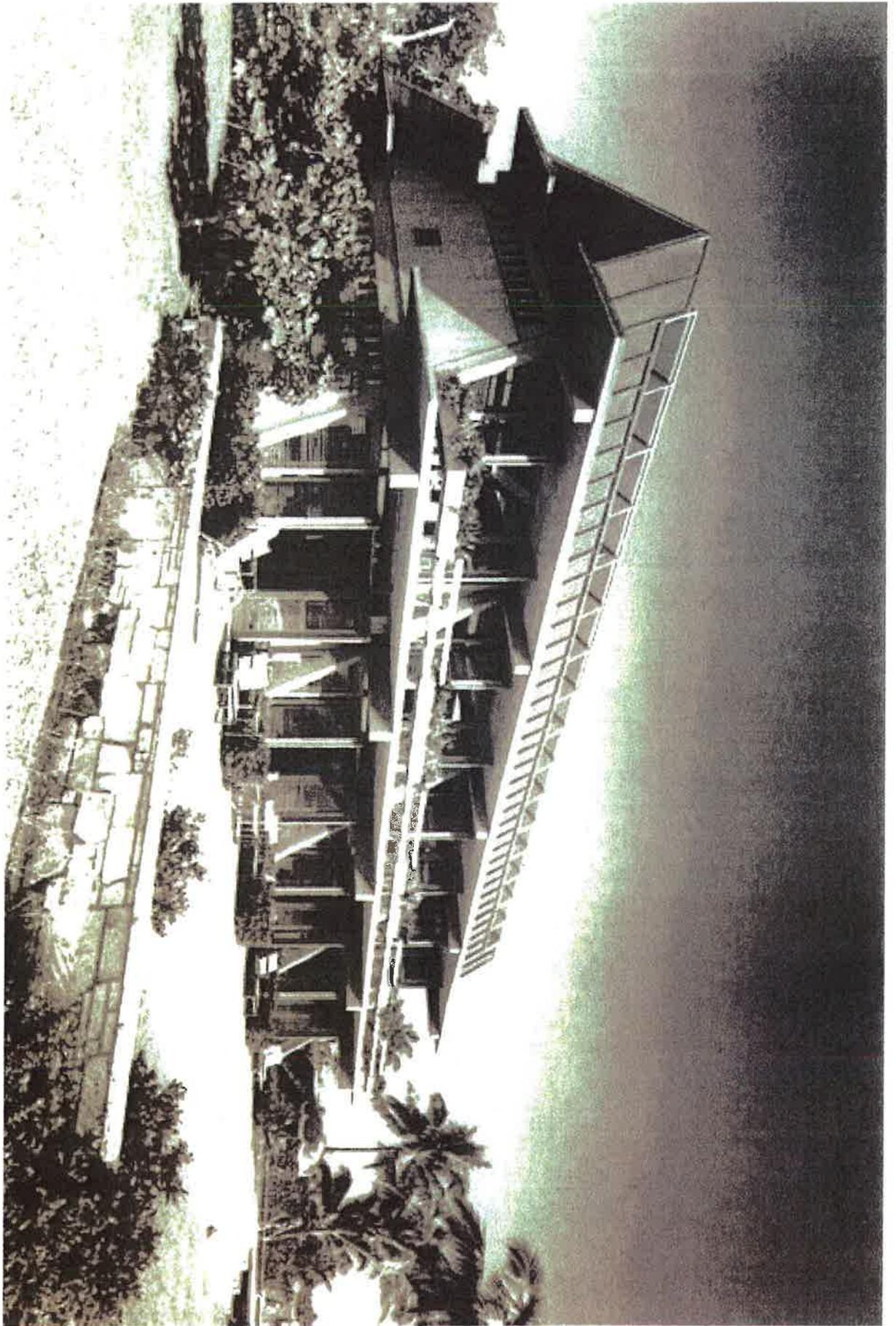
Mass section (part of the A. B. Quinn Collection Library, NY of Florida, Havana



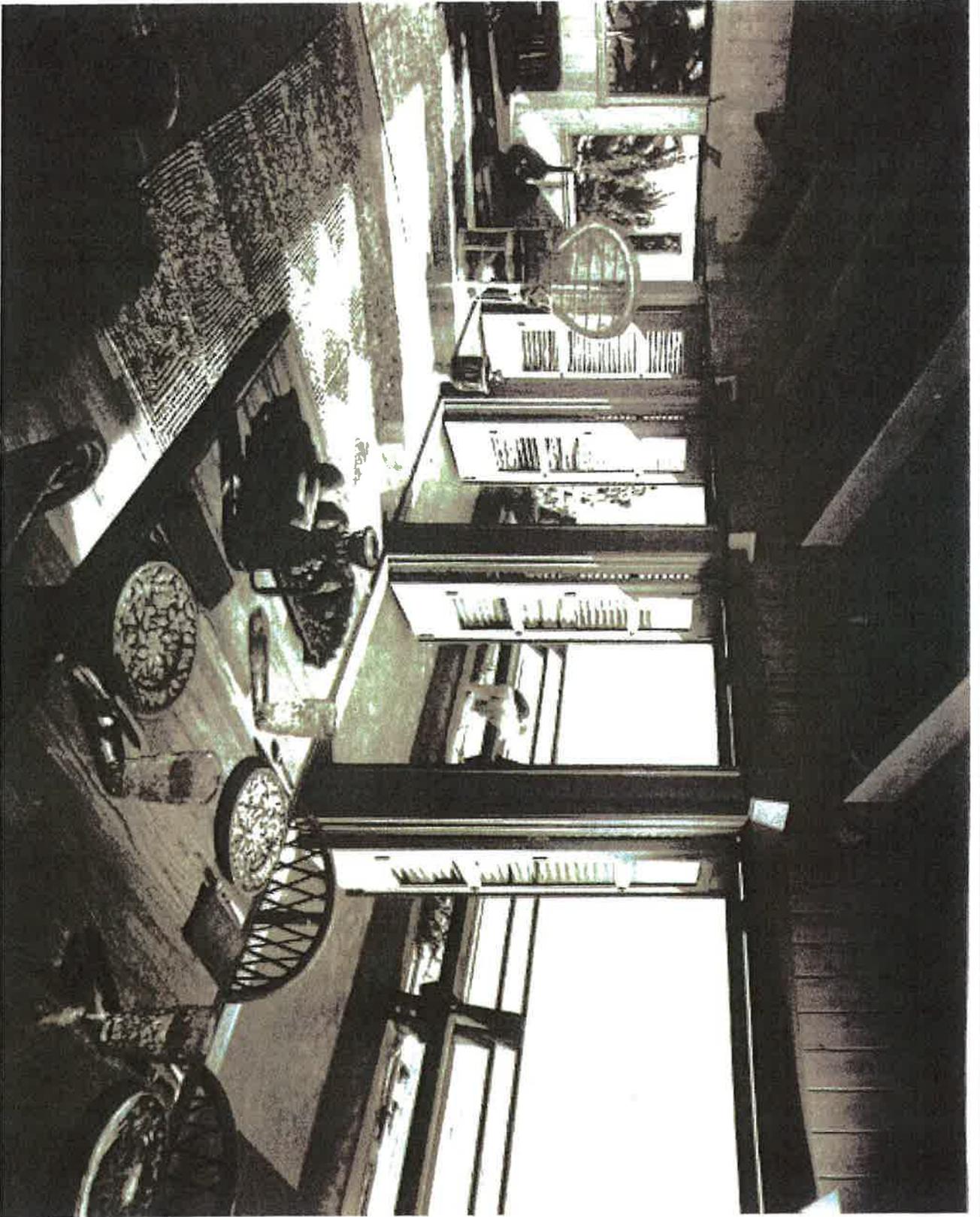
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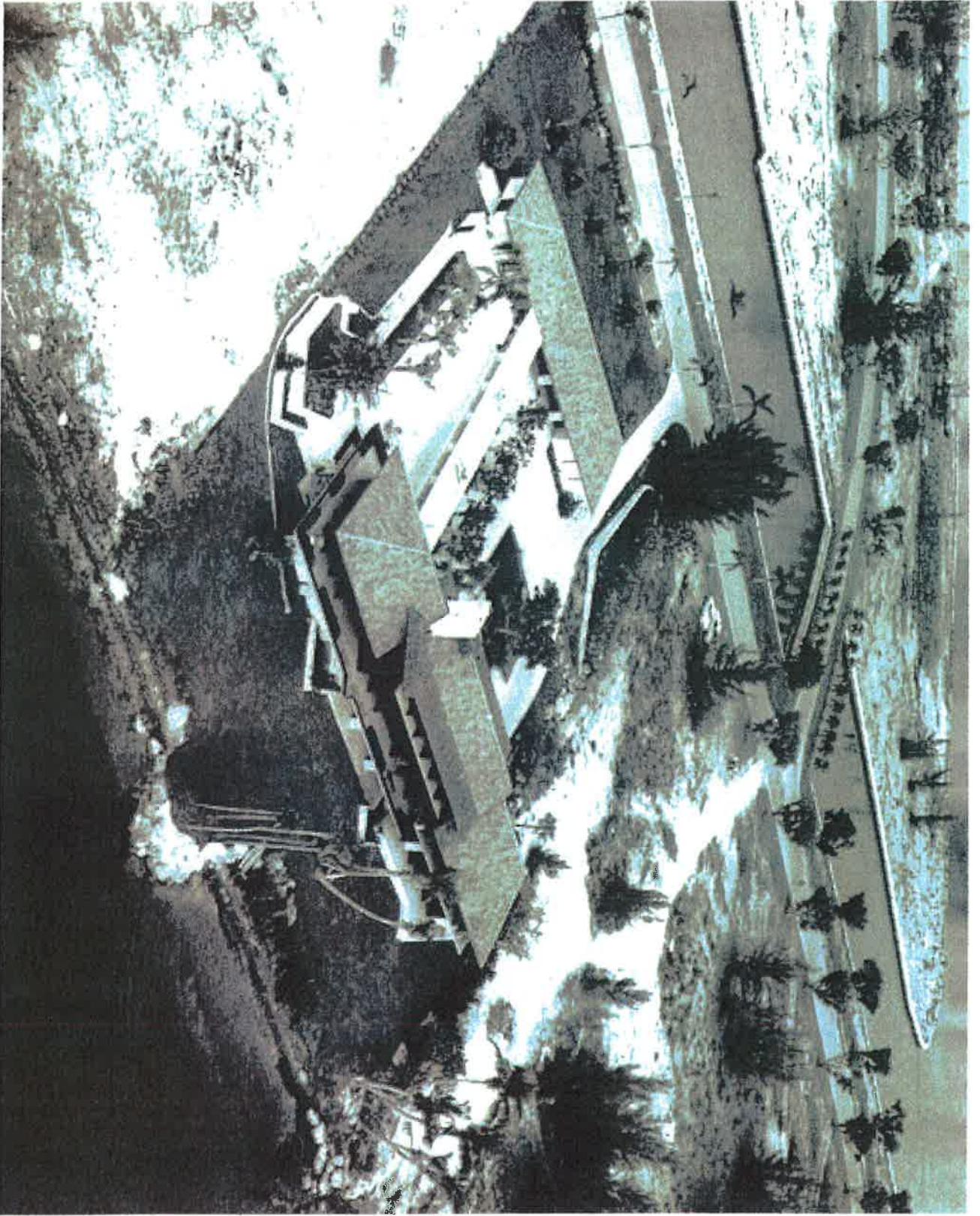
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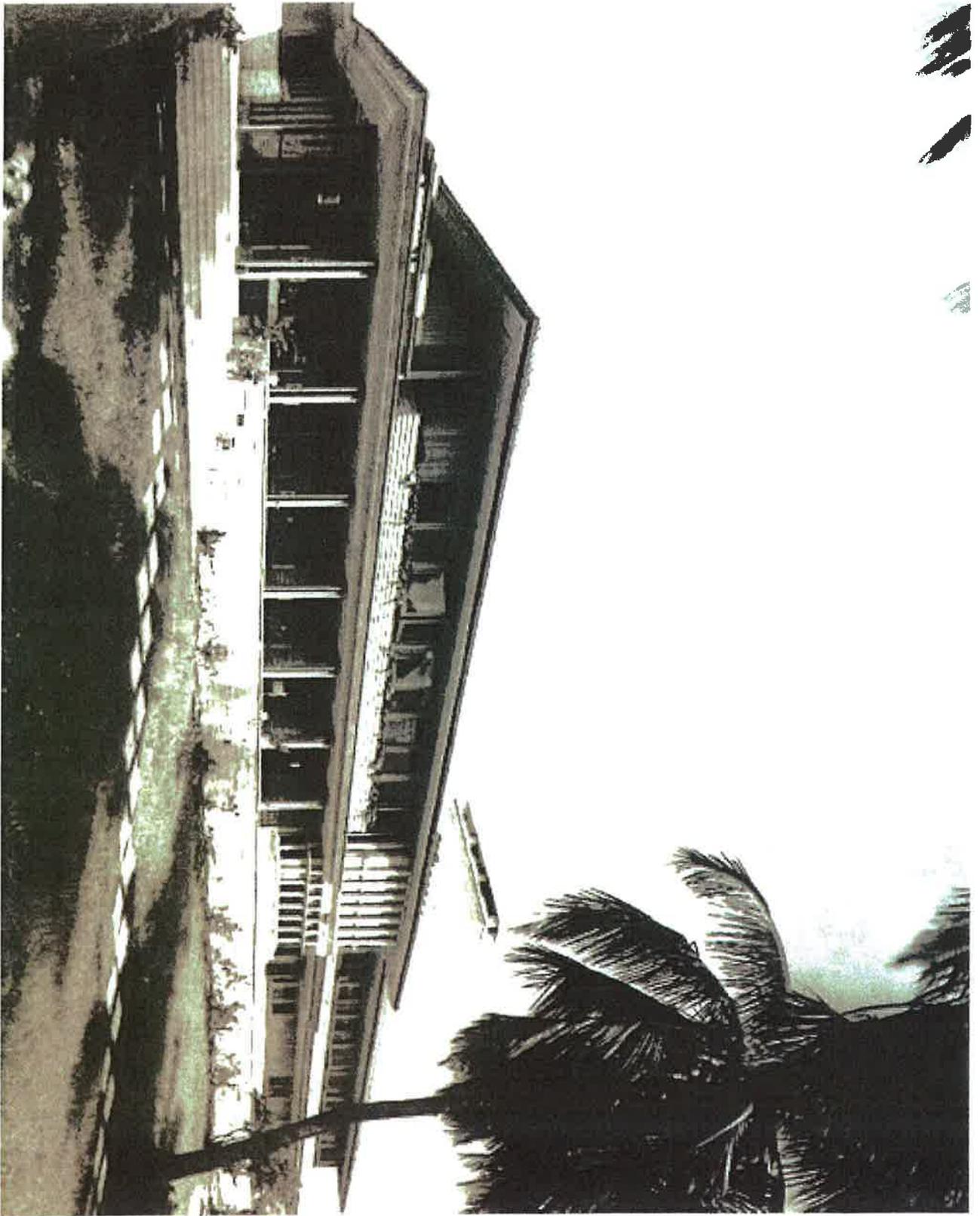
MASS RESIDENCE



MASS RESIDENCE

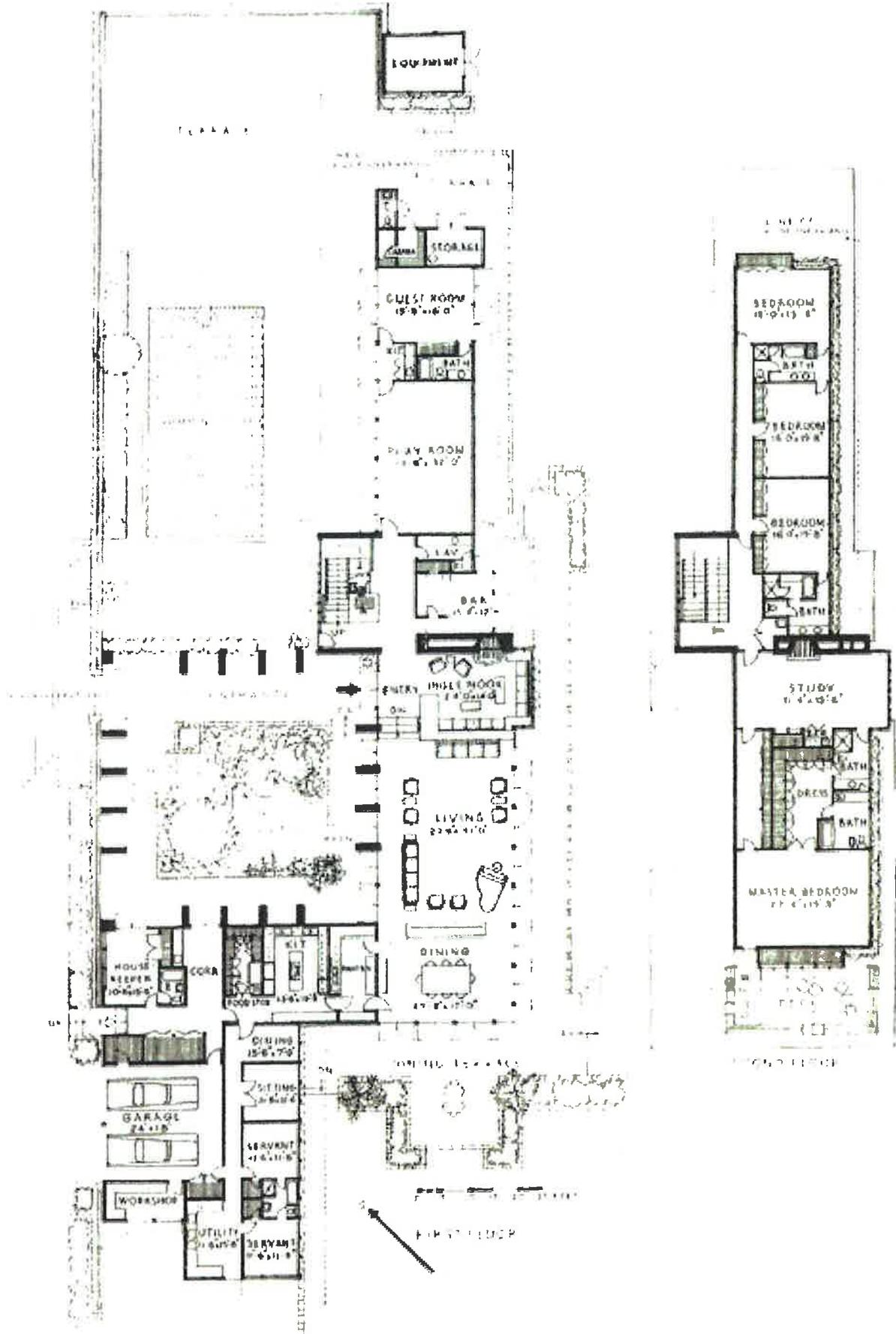


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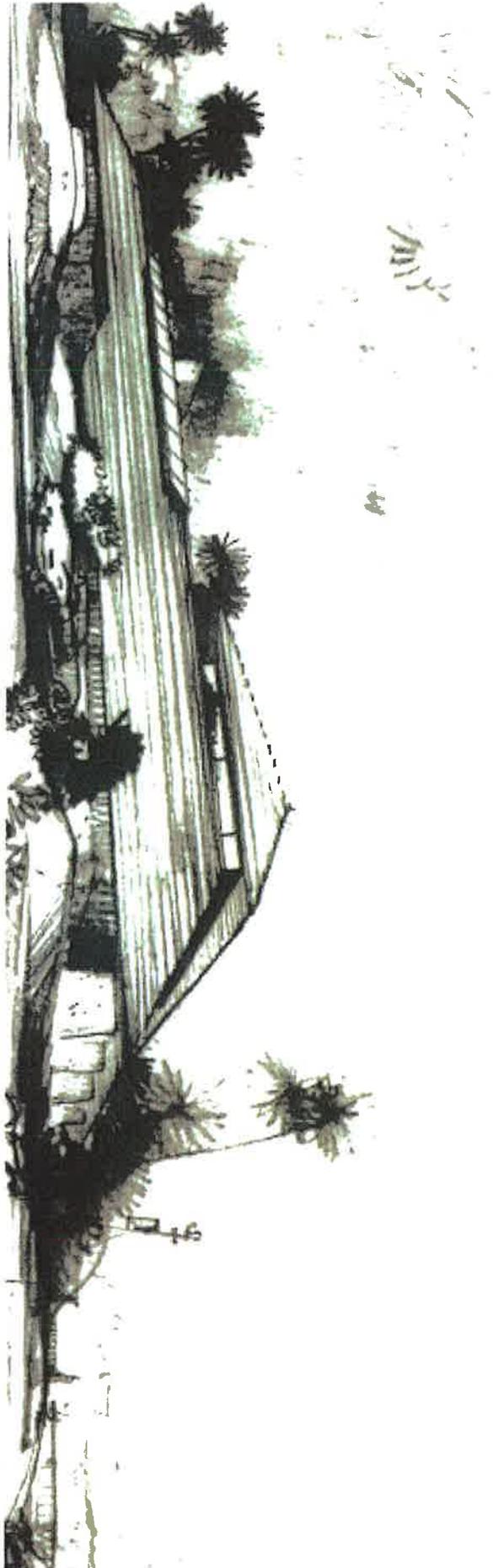
GROVES RESIDENCE

GROVES RESIDENCE

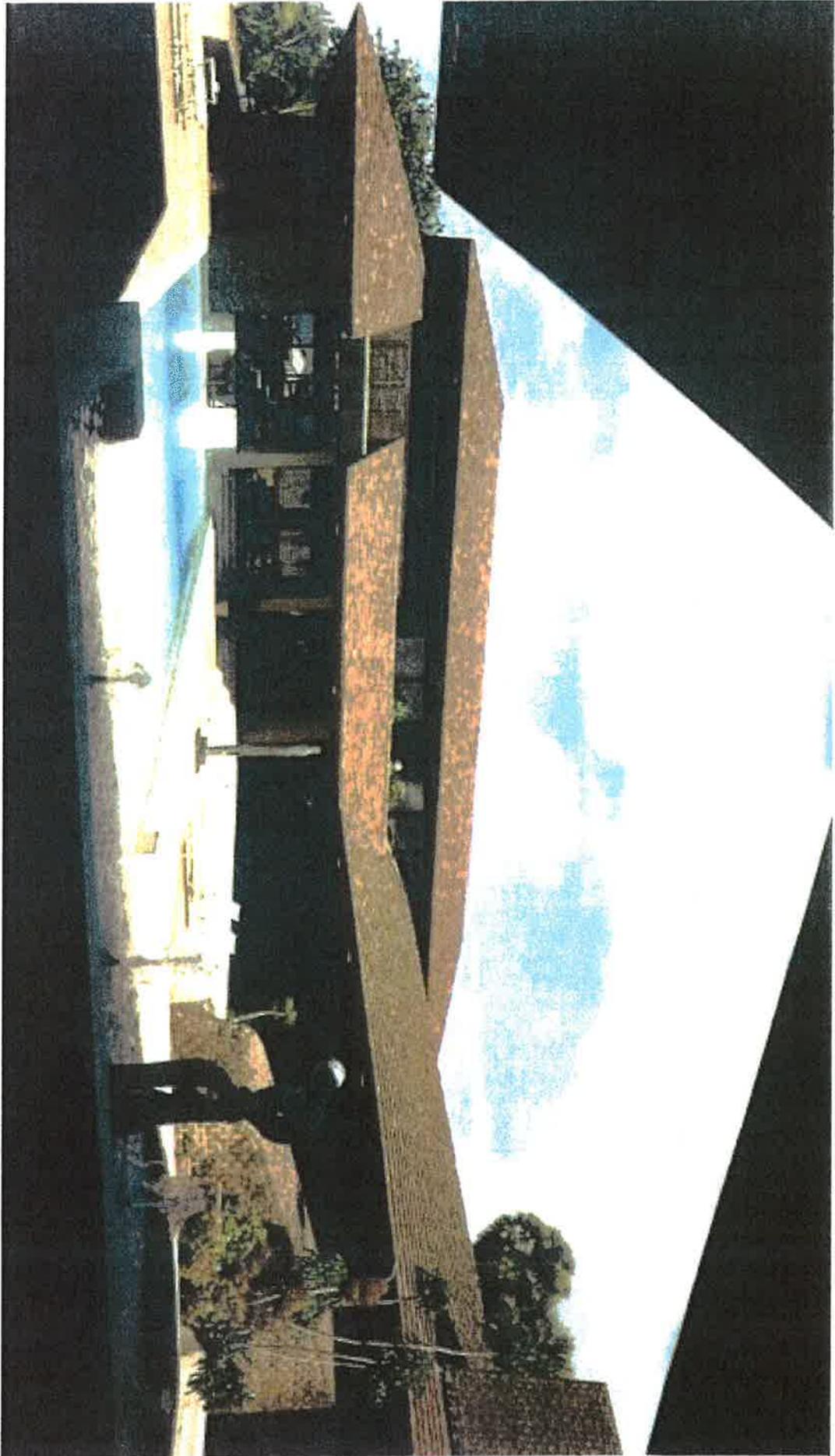




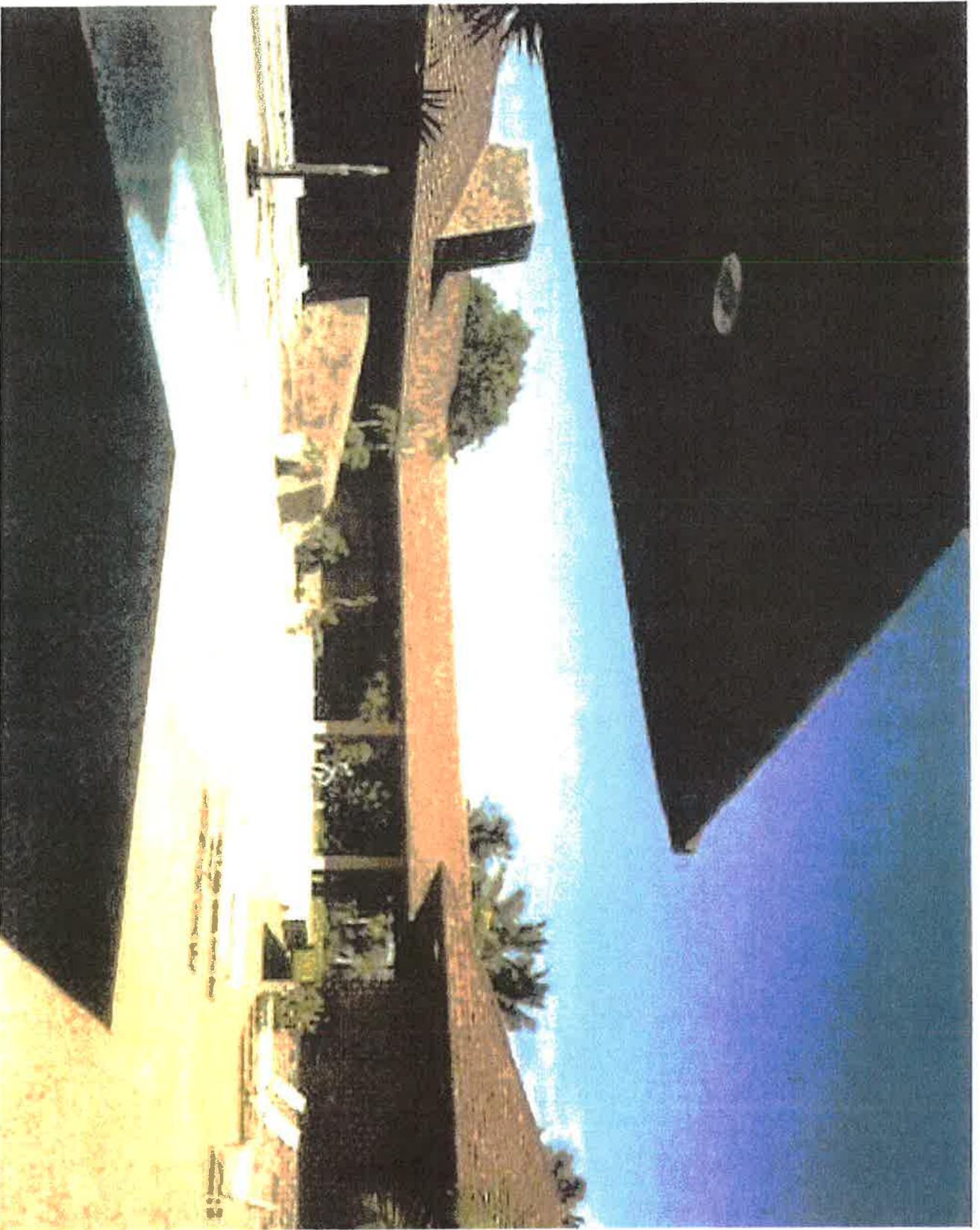
GROVES RESIDENCE



LONDON RESIDENCE



LONDON RESIDENCE



LONDON RESIDENCE

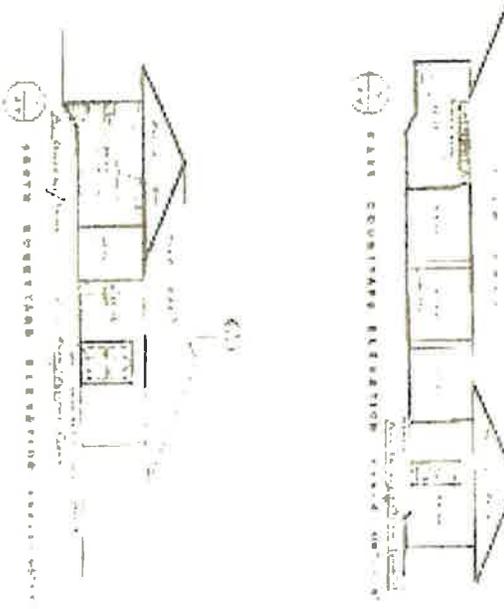
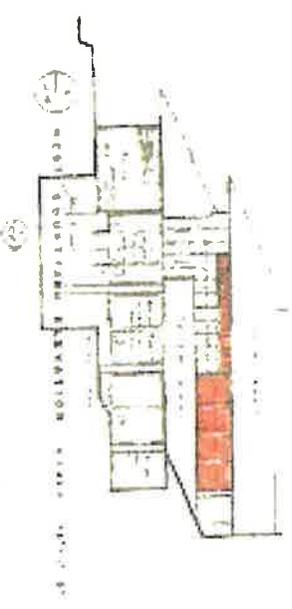
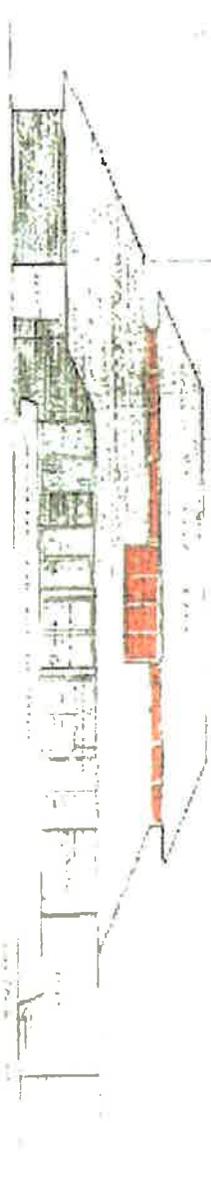
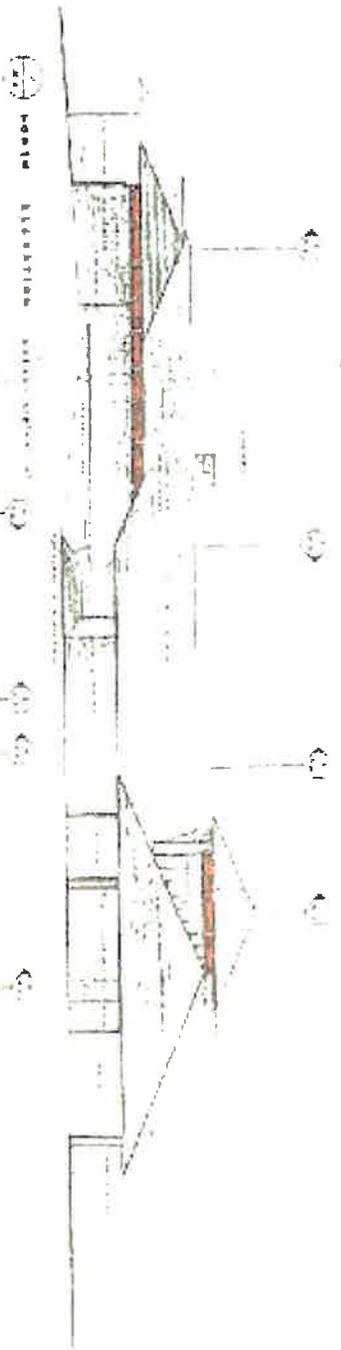


LONDON RESIDENCE

(2)

SECTION FROM THE SOUTH





CAN & POSTS



SECTION NORTH-SOUTH



SECTION NORTH-SOUTH

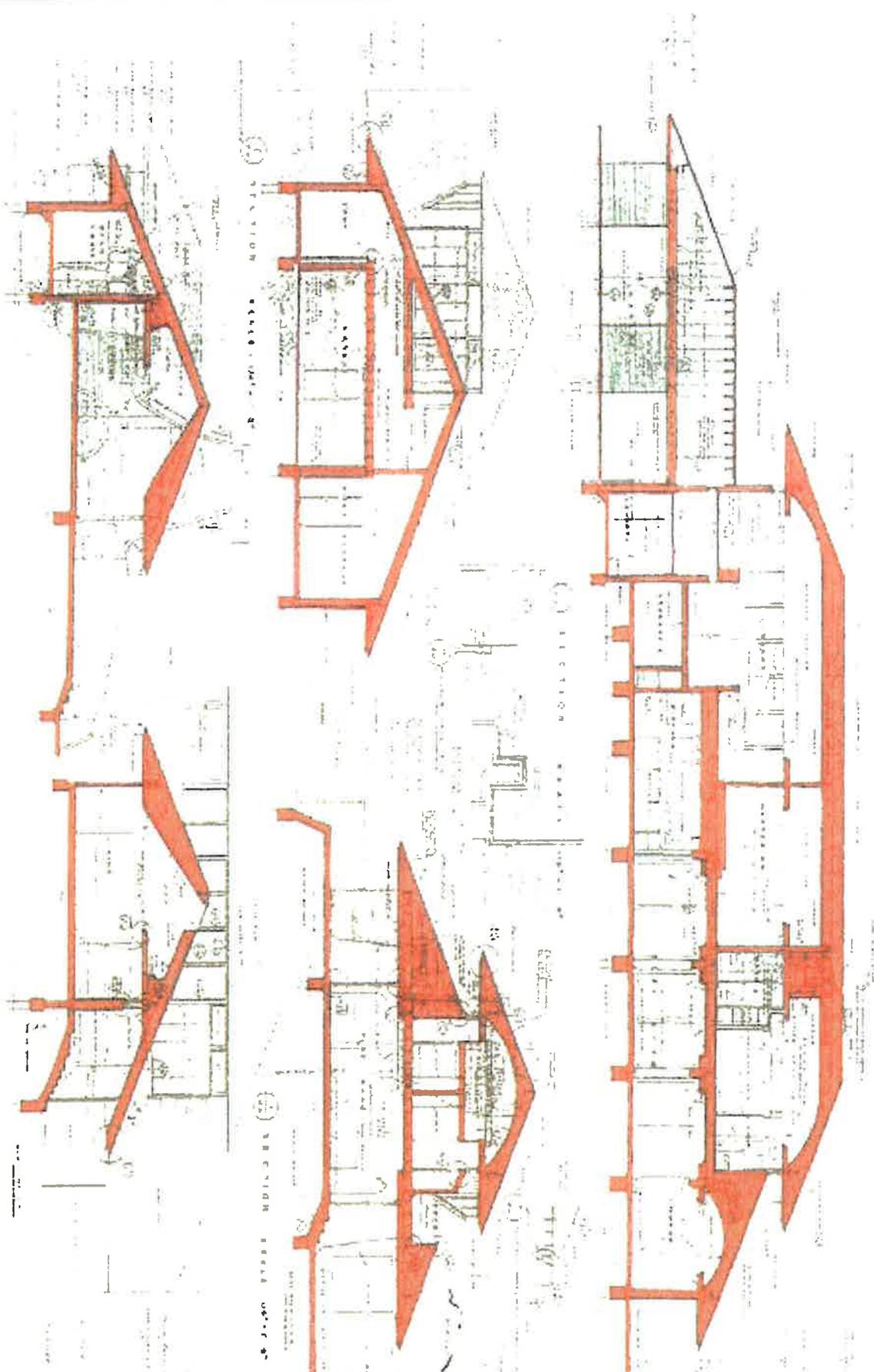


SECTION NORTH-SOUTH

SECTION EAST-WEST

SECTION EAST-WEST

PIPER LABOR RESIDENCE



(1) SECTION TRANSVERSE

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(3) SECTION TRANSVERSE

(4) SECTION TRANSVERSE

(5) SECTION TRANSVERSE

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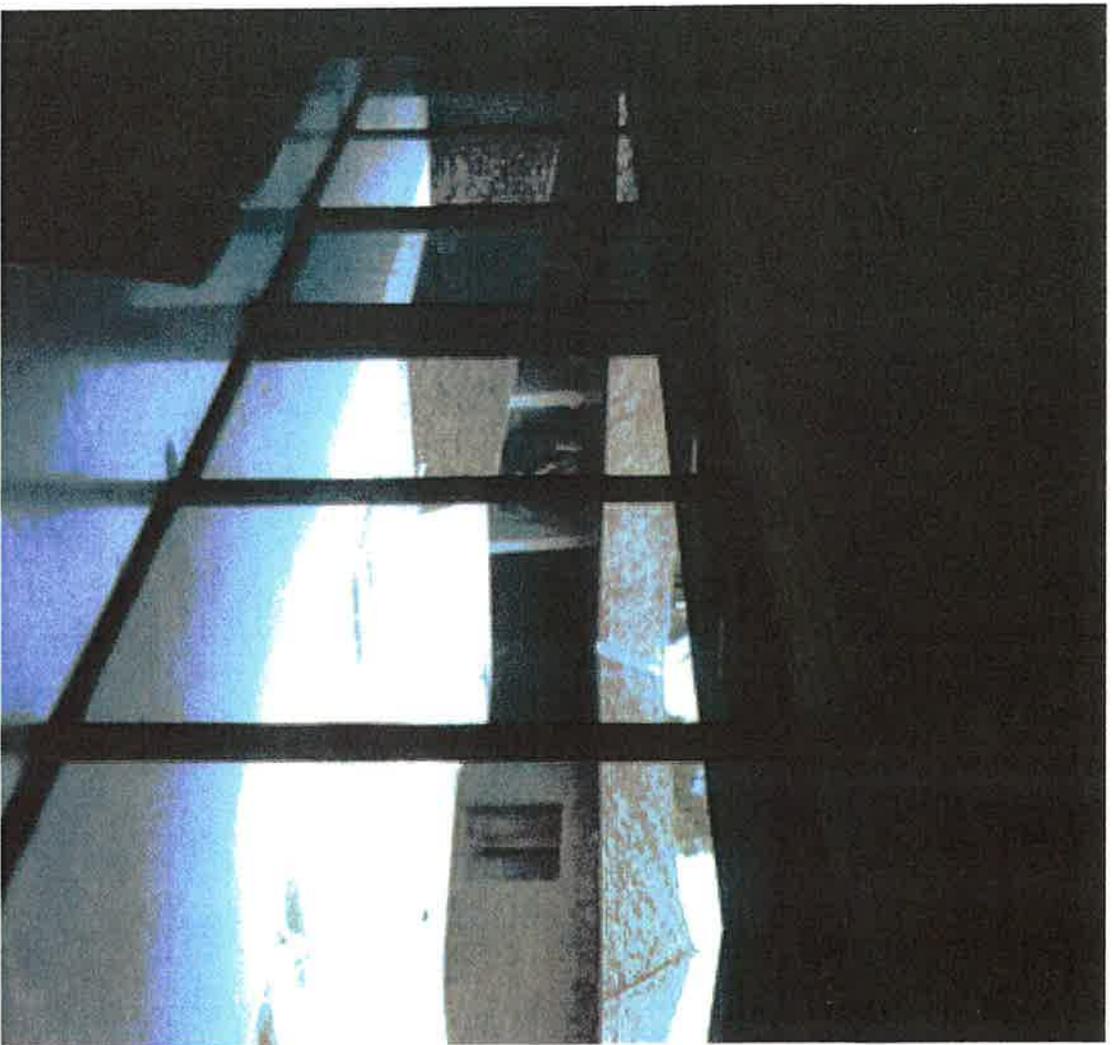
DIAGRAM 1: VIEWS OF THE EAST LIVING ROOM TO WATERWAYS AND BAY.



VIEW OF BAY FROM WEST LIVING ROOM



DIAGRAM 1: VIEWS OF THE EAST LIVING ROOM TO WATERWAYS AND BAY.



VIEW OF BAY FROM WEST LIVING ROOM



VIEW OF WATERWAY FROM EAST LIVING ROOM



BEDROOM ONE CLERESTORY WINDOWS, NO VIEWS OUT TO THE GARDEN



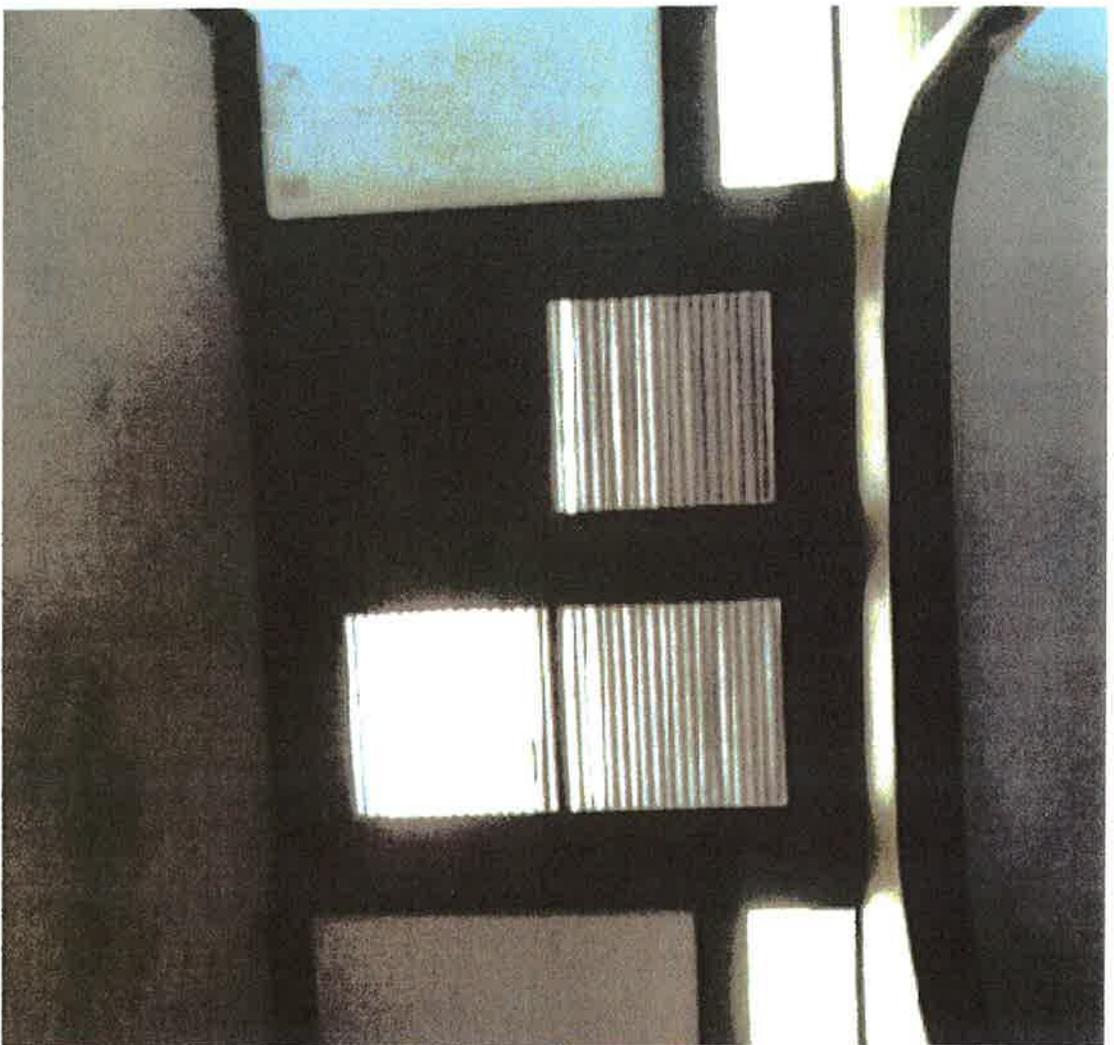
VIEW FROM BEDROOM ONE



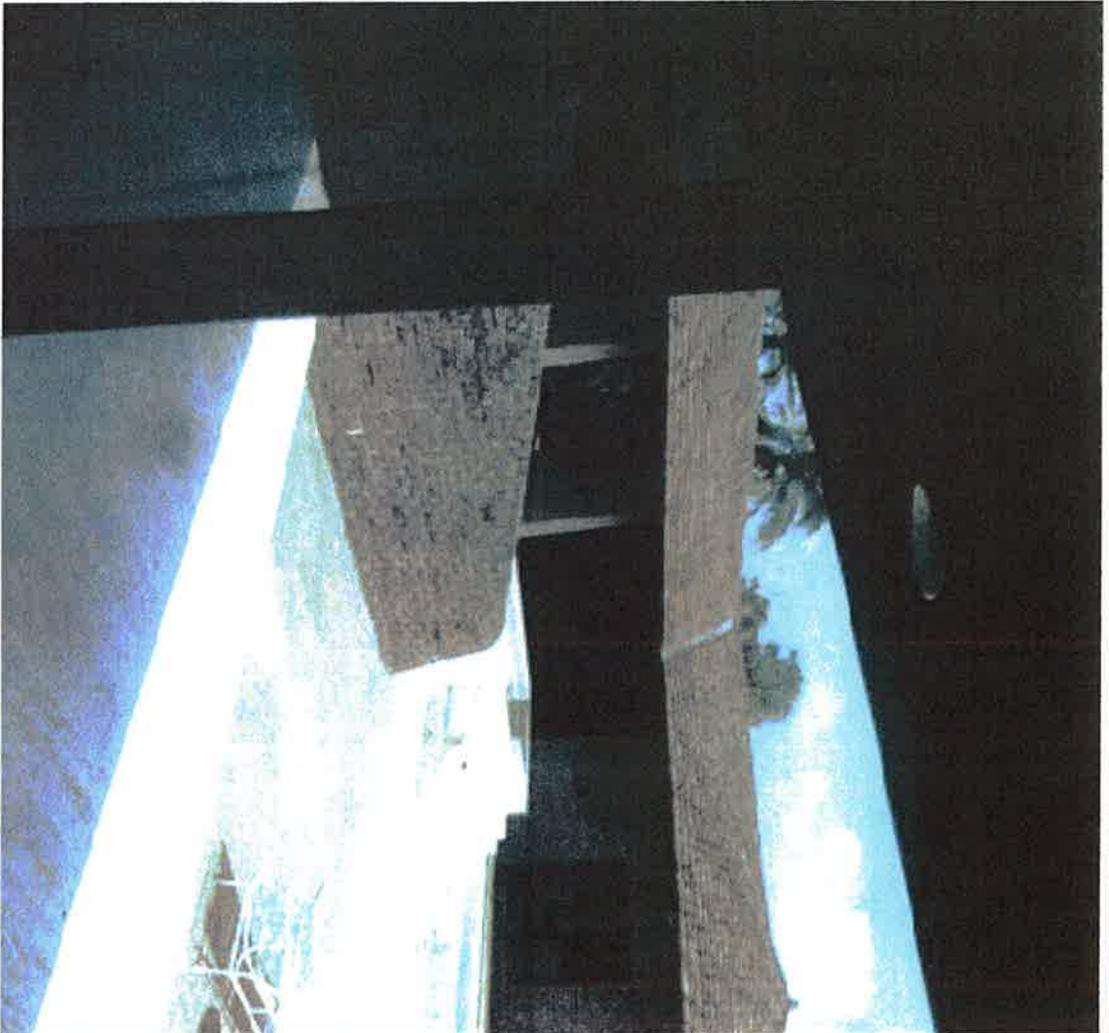
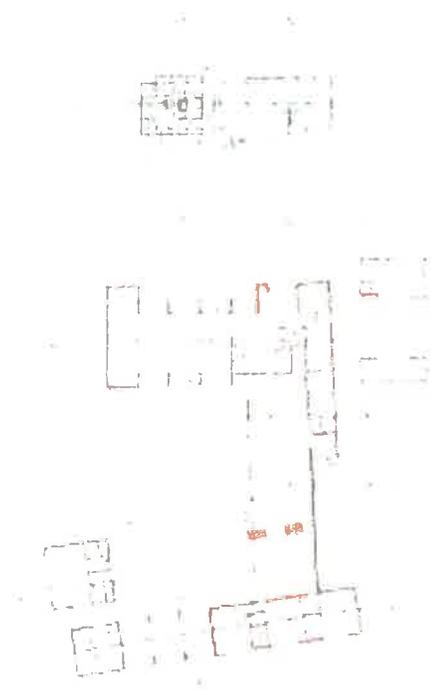
GALLERY WALL IN MAIN SPACE, BRICK HEIGHT APPROX. 6'-6" WITH A 1'-6" CLERESTORY



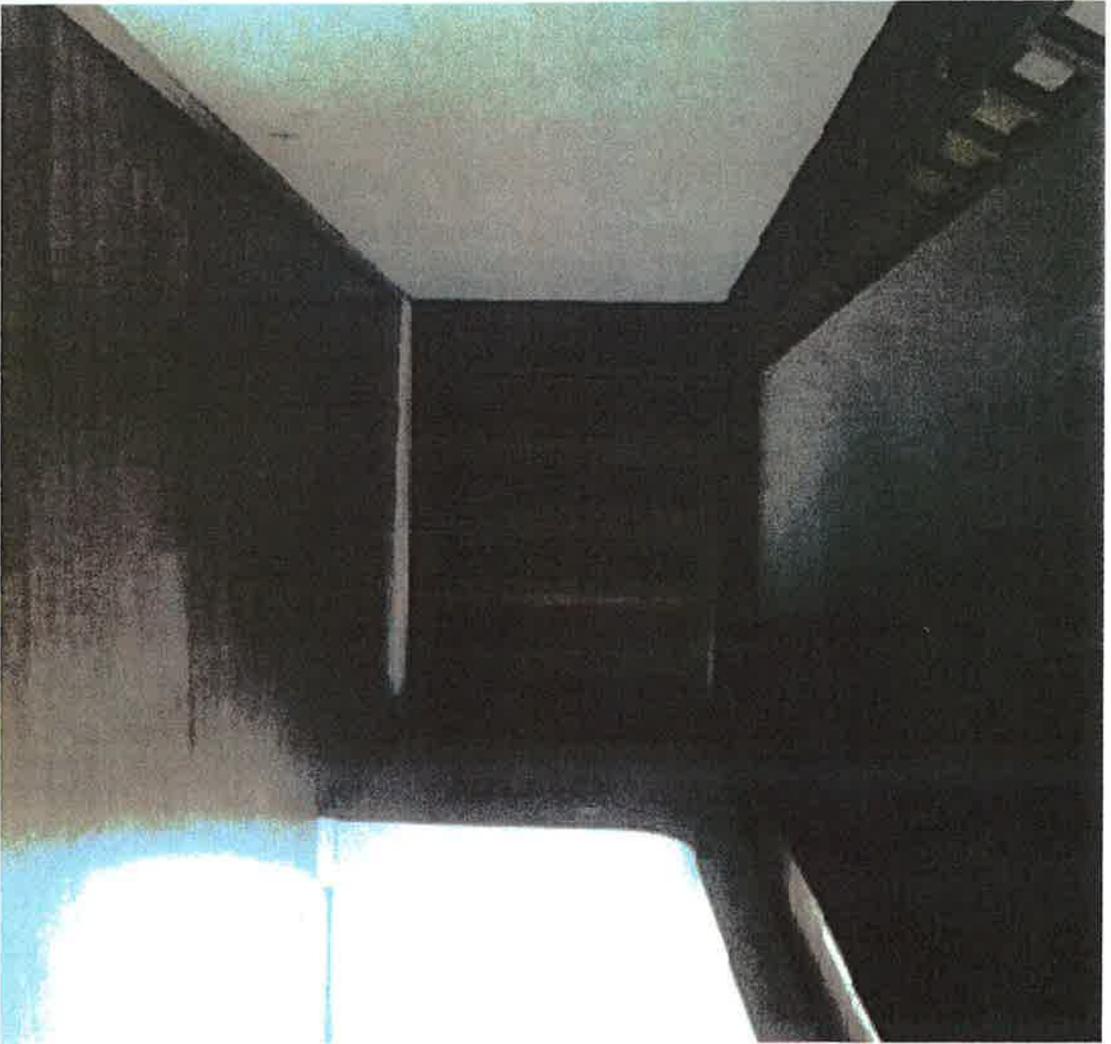
VIEW FROM BEDROOM THREE



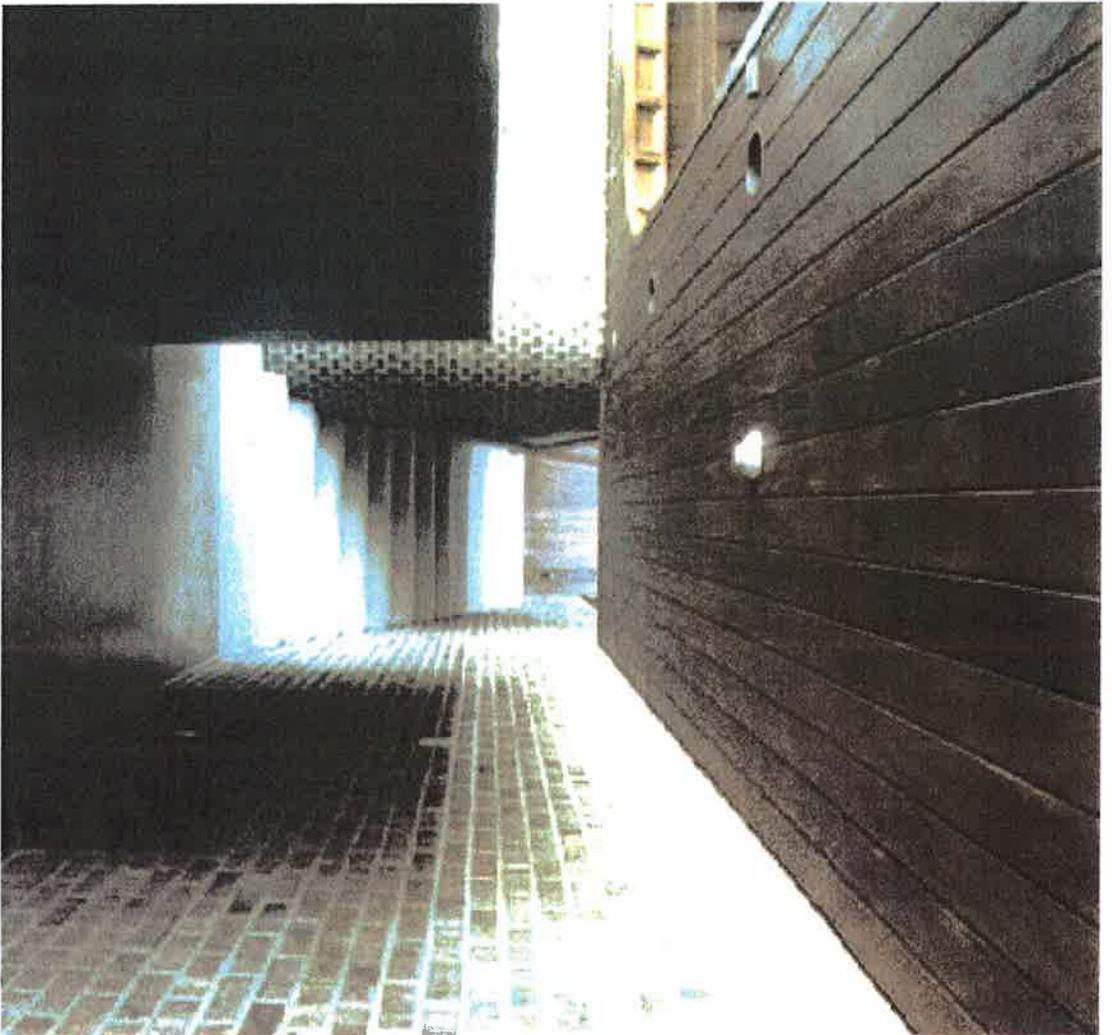
VIEW FROM BEDROOM TWO



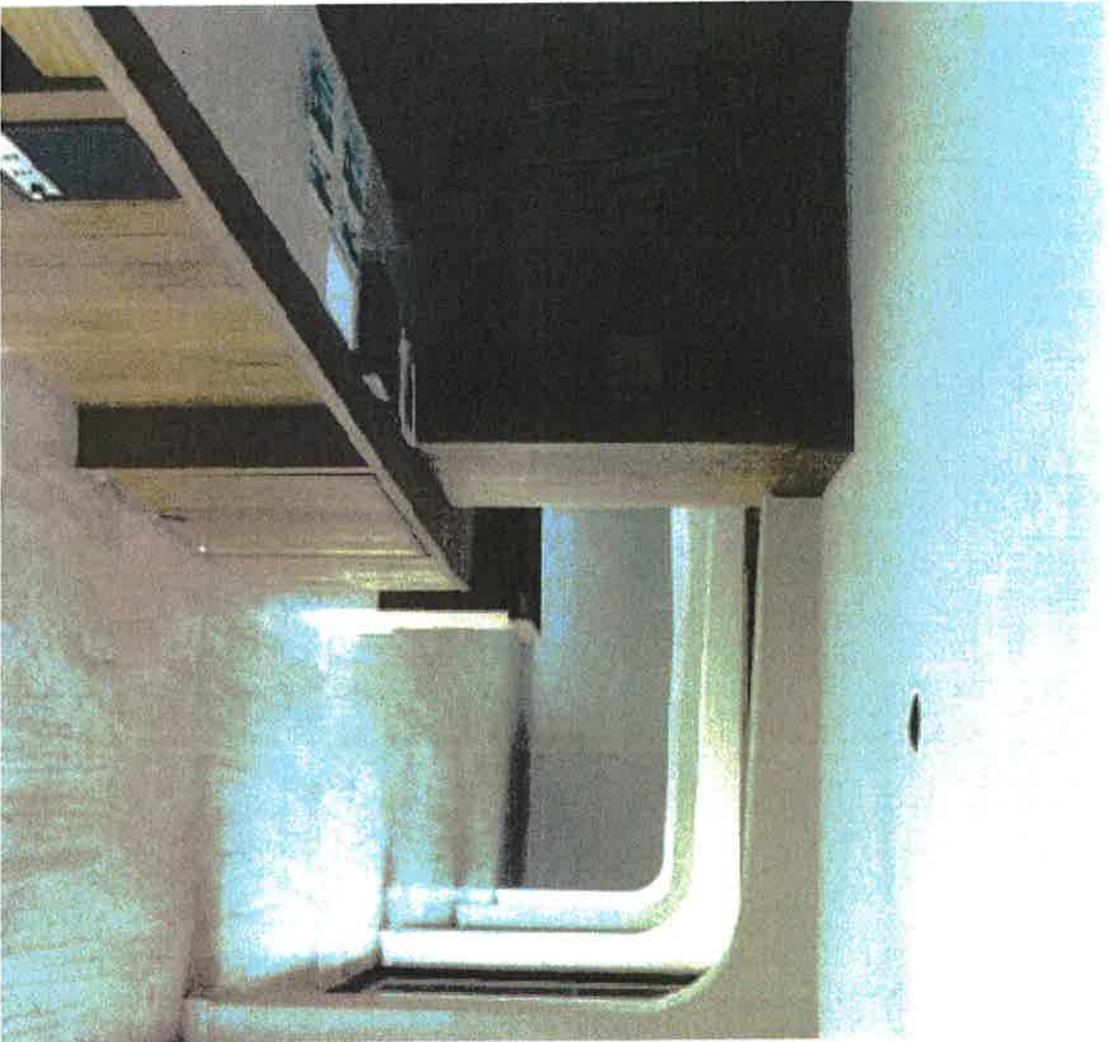
VIEW TO WATERWAY FROM WEST LIVING ROOM



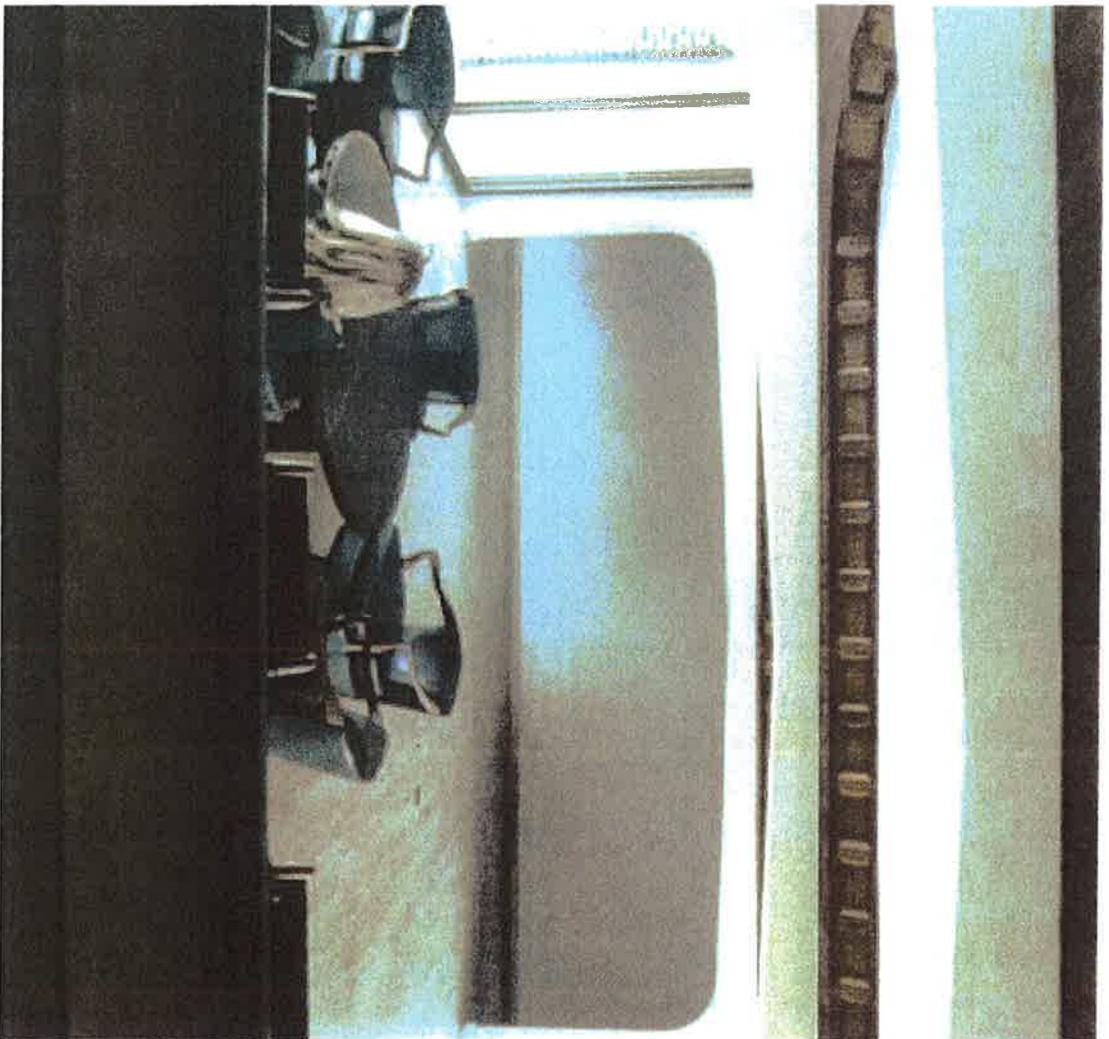
WEST VIEW OF CANAL SHOWING A SOLID WALL IN LOUNGE ROOM



GALLERY WALL NEXT TO DINING ROOM



LOOKING SOUTH TOWARDS THE WATERWAY, NOTICE THE SOLID WALL AT END OF ROOM, BEHIND THIS WALL IS THE WIDE CANAL



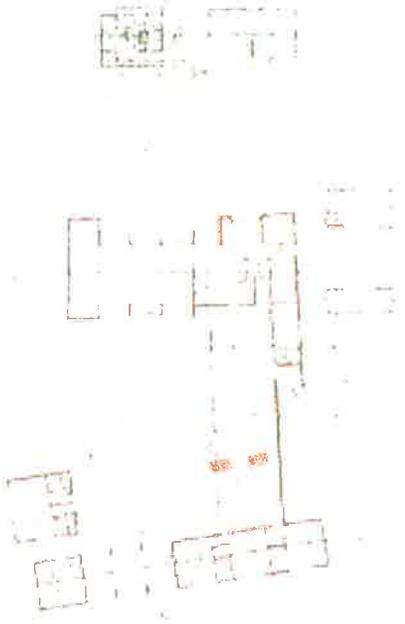
VIEW OF WALL FROM BAR, BEHIND THE WALL IS THE WIDE CANAL



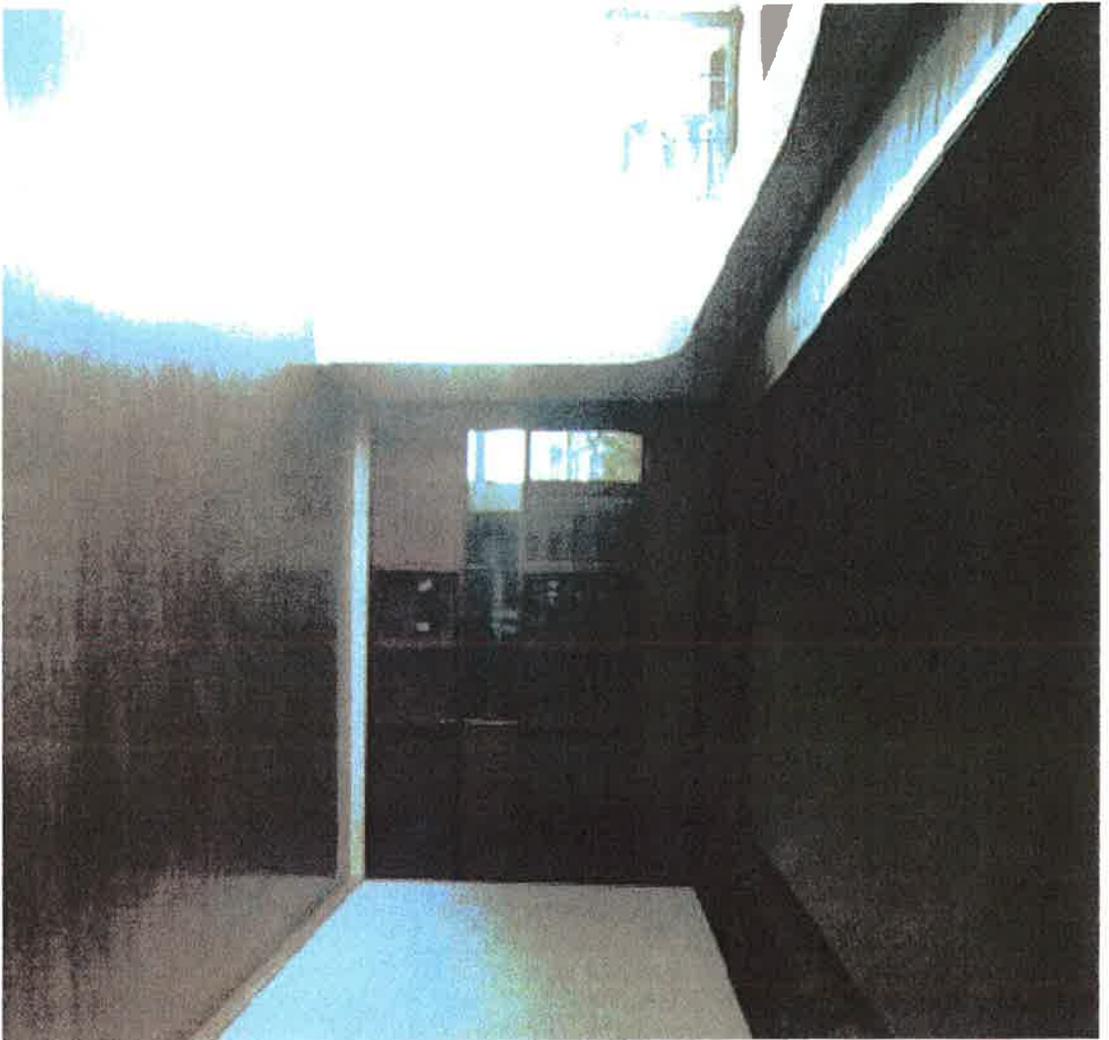
VIEW TOWARDS BAY FROM FAMILY ROOM, THE GUEST ROOM AND THE CABANA BATH CAN BE SEEN AT A DISTANCE BLOCKING THE VIEW TO THE BAY



VIEW OF THE INTERIOR COURTYARD SHOWING THE GUEST HOUSE AT A DISTANCE AND THE POOL IN THE FOREGROUND



VIEW OF POOL FROM FAMILY ROOM, GUEST HOUSE AT THE DISTANCE BLOCKS VIEW OF THE BAY



CABINERY IN FAMILY ROOM AND SOUTH WALL TO THE RIGHT ARE TWO OF THE PROMINENT LOCATIONS OF THE HOUSE WHERE ONE HAS THE OPPORTUNITY TO SEE THE CANAL AND THE BAY



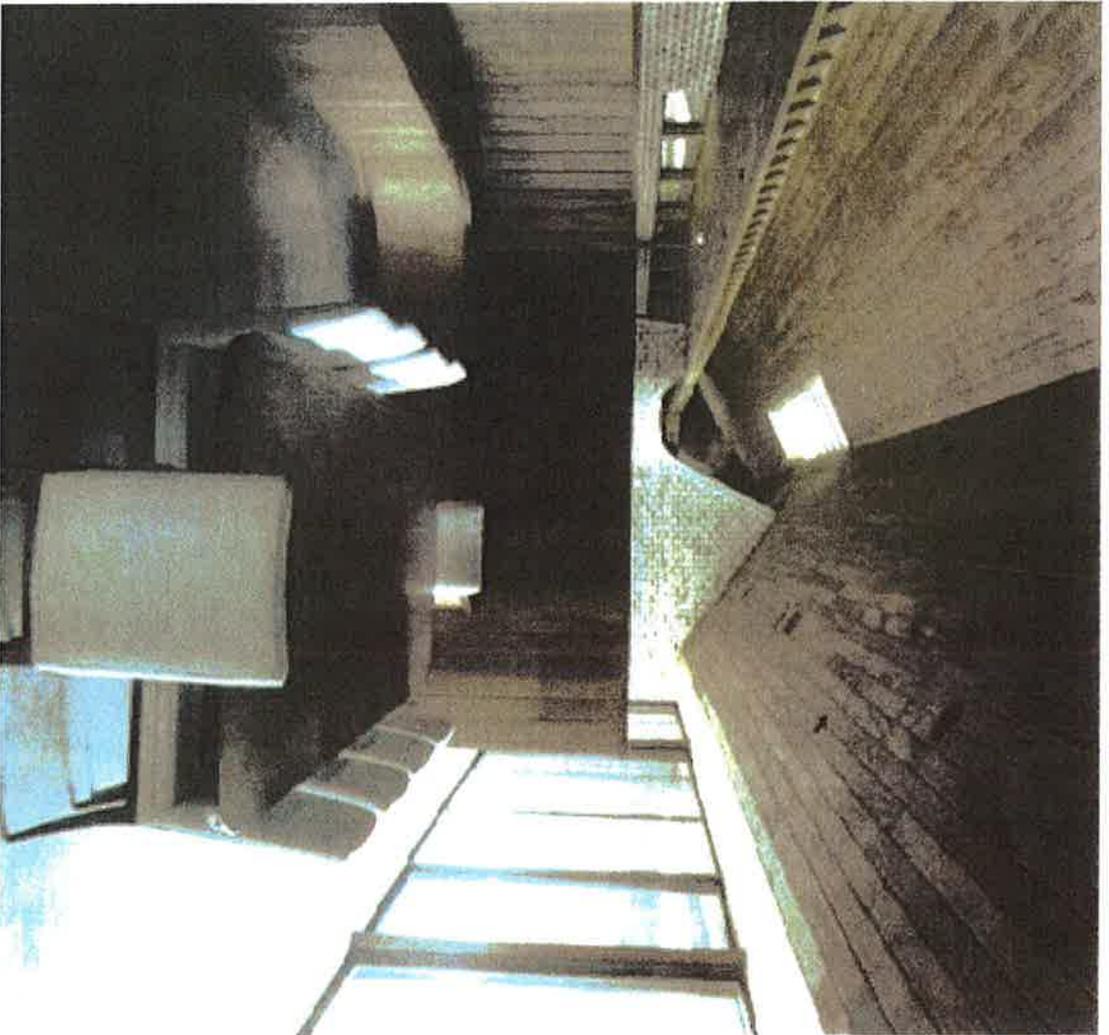
VIEW OF CANAL TOWARDS THE WEST FROM BAR



VIEW OF CANAL TOWARDS THE WEST FROM KITCHEN



VIEW OF WATERWAY TOWARDS THE WEST FORM KITCHEN



VIEW OF DINING ROOM AND LIVING ROOM



VIEW OF DINING ROOM AND LIVING ROOM FROM UPSTAIRS MASTER SITTING ROOM



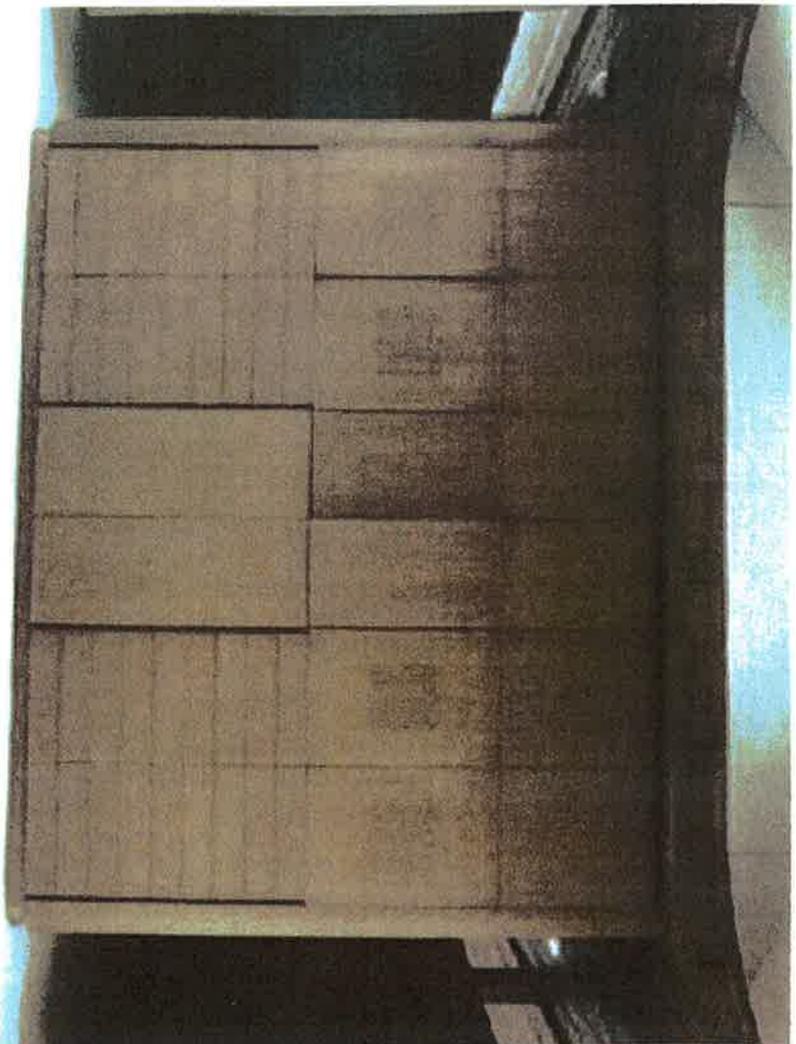
VIEW OF THE BAY FROM MASTER BEDROOM.
NOTICE THE SOLID WALL AND THE ROOF OF THE GUEST HOUSE AS IT BLOCKS THE MAJORITY OF
THE VIEWS TO THE BAY



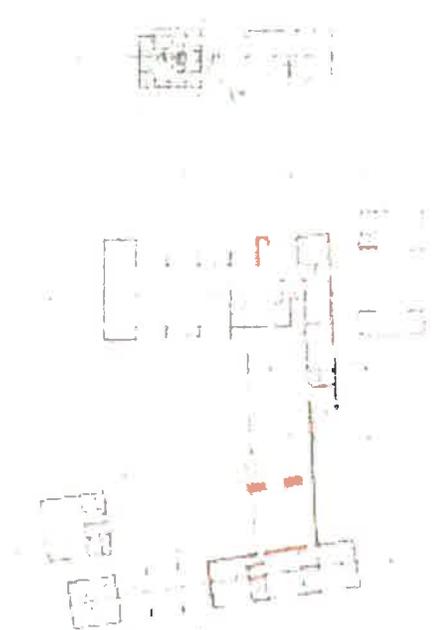
VIEW OF BAY FROM UPSTAIRS SITTING ROOM
THIS STANDING UP RIGHT AGAINST THE GLASS AND THE SOLID WALL OF THE MASTER BEDROOM
BALCONY AND THE GUEST ROOM BLOCK THE MAJORITY OF THE VIEWS TO THE BAY



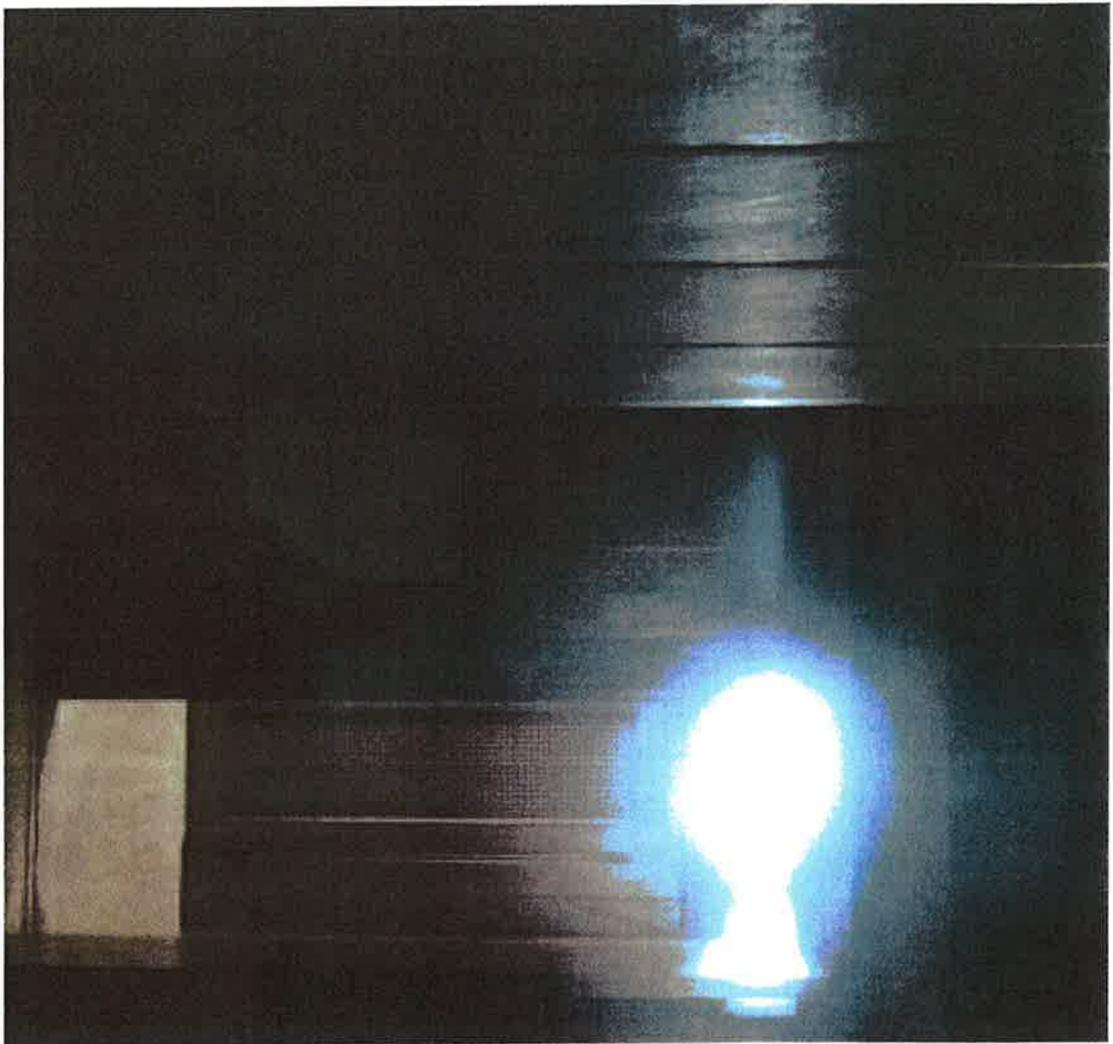
VIEW OF THE CANAL FROM MASTER BEDROOM
NOTICE THE SOLID WALL THAT BLOCKS THAT MAJORITY OF THE VIEWS TO THE CANAL



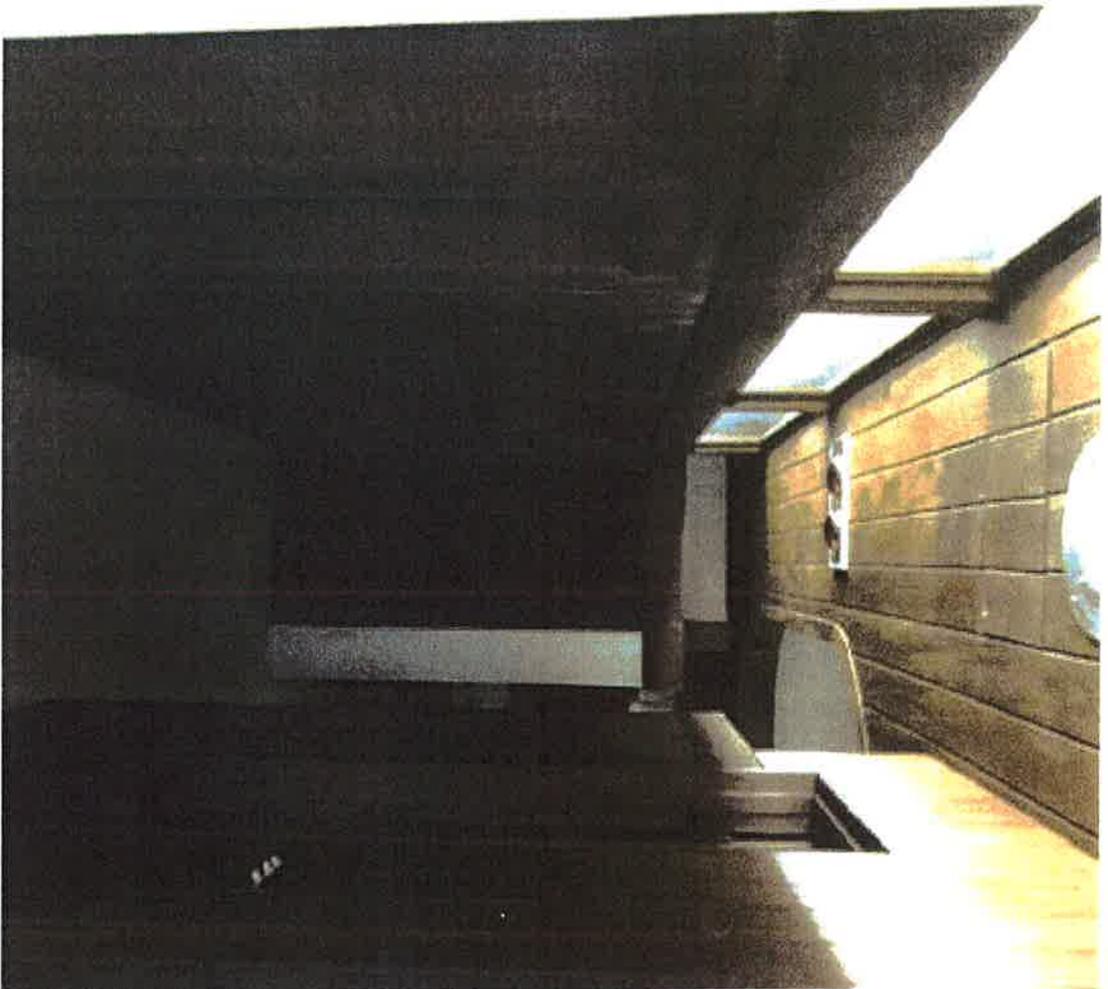
VIEW OF BUILT-IN FROM BED AREA
NOTICE THE SOLID WALLS AND THE CLERESTORY AT A DISTANCE, BOTH ARE ENTRANCES TO THE
MASTER BATHROOM



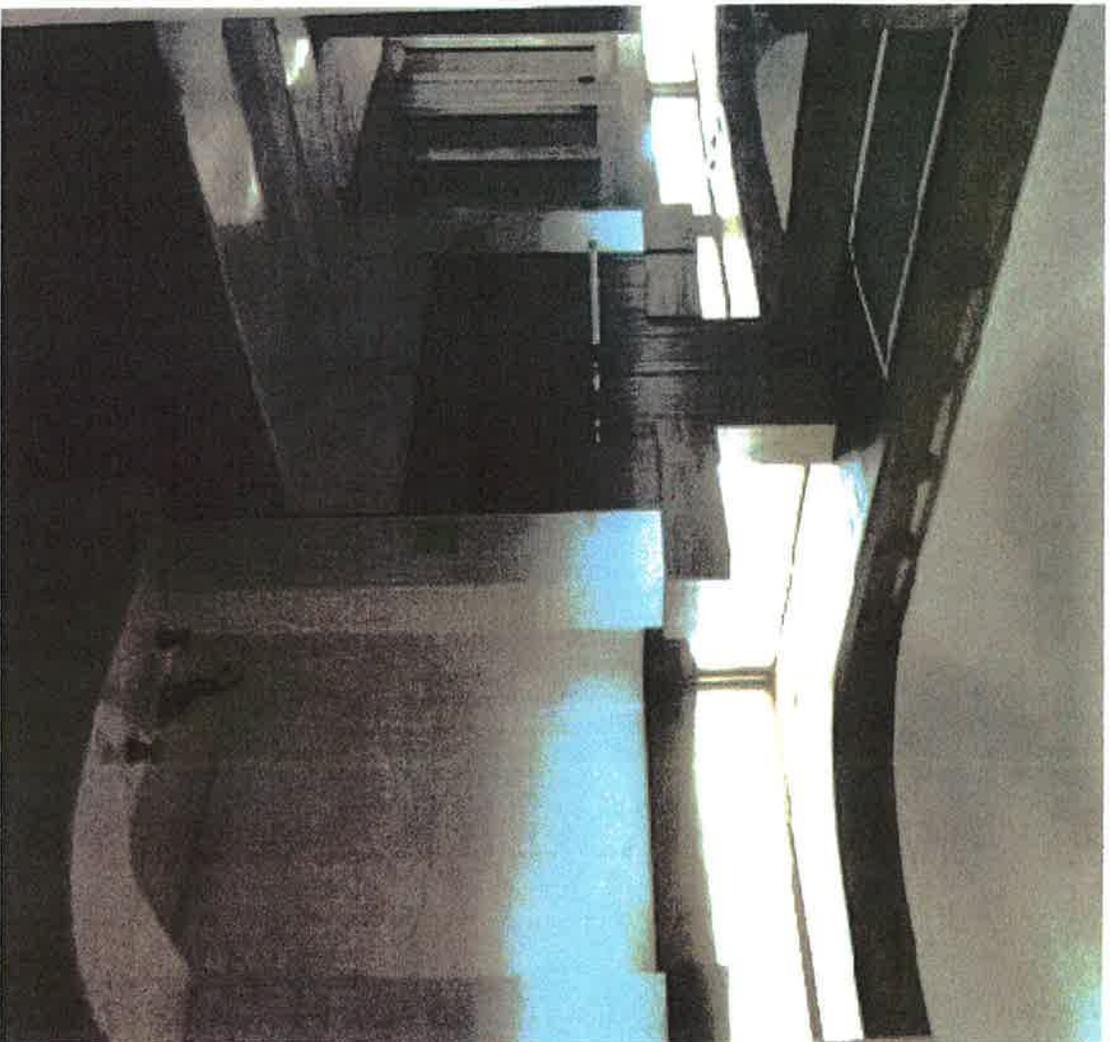
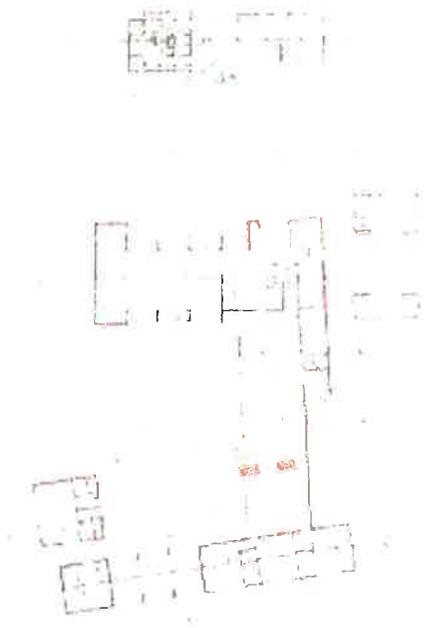
VIEW OF SHOWER FROM MASTER BEDROOM
THERE ARE NOT VIEWS TO THE WATERWAYS FROM INSIDE THE MASTER BATHROOM



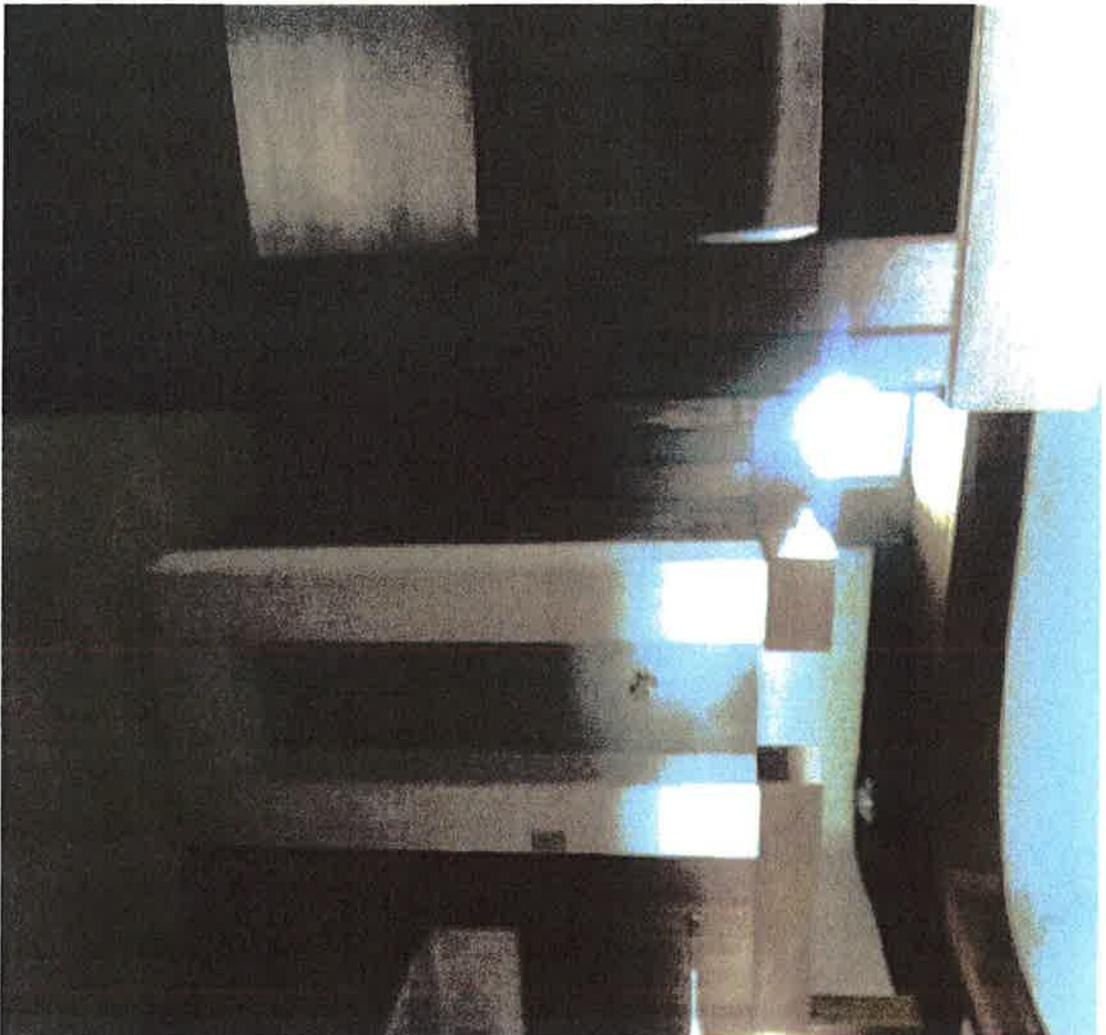
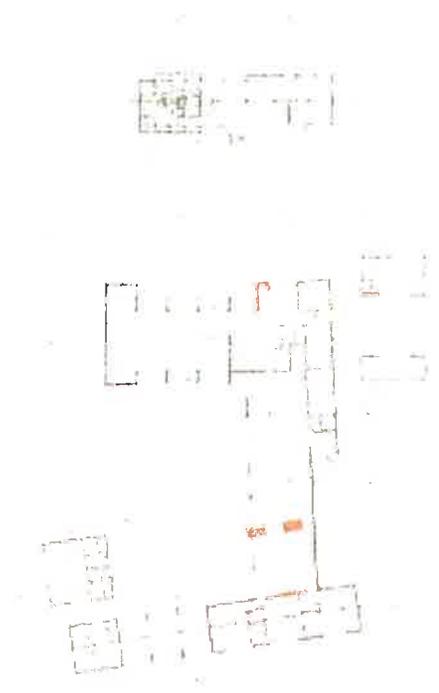
VIEW OF VANITIES IN MASTER BATHROOM



ENTRANCE TO CLOSET ON THE RIGHT HAND SIDE AS ONE ENTERS MASTER BATH AREA



VIEW OF SHOWER AND VANITY INSIDE MASTER BATHROOM
YOU CAN SEE THERE ARE NO VIEWS TO THE WATER



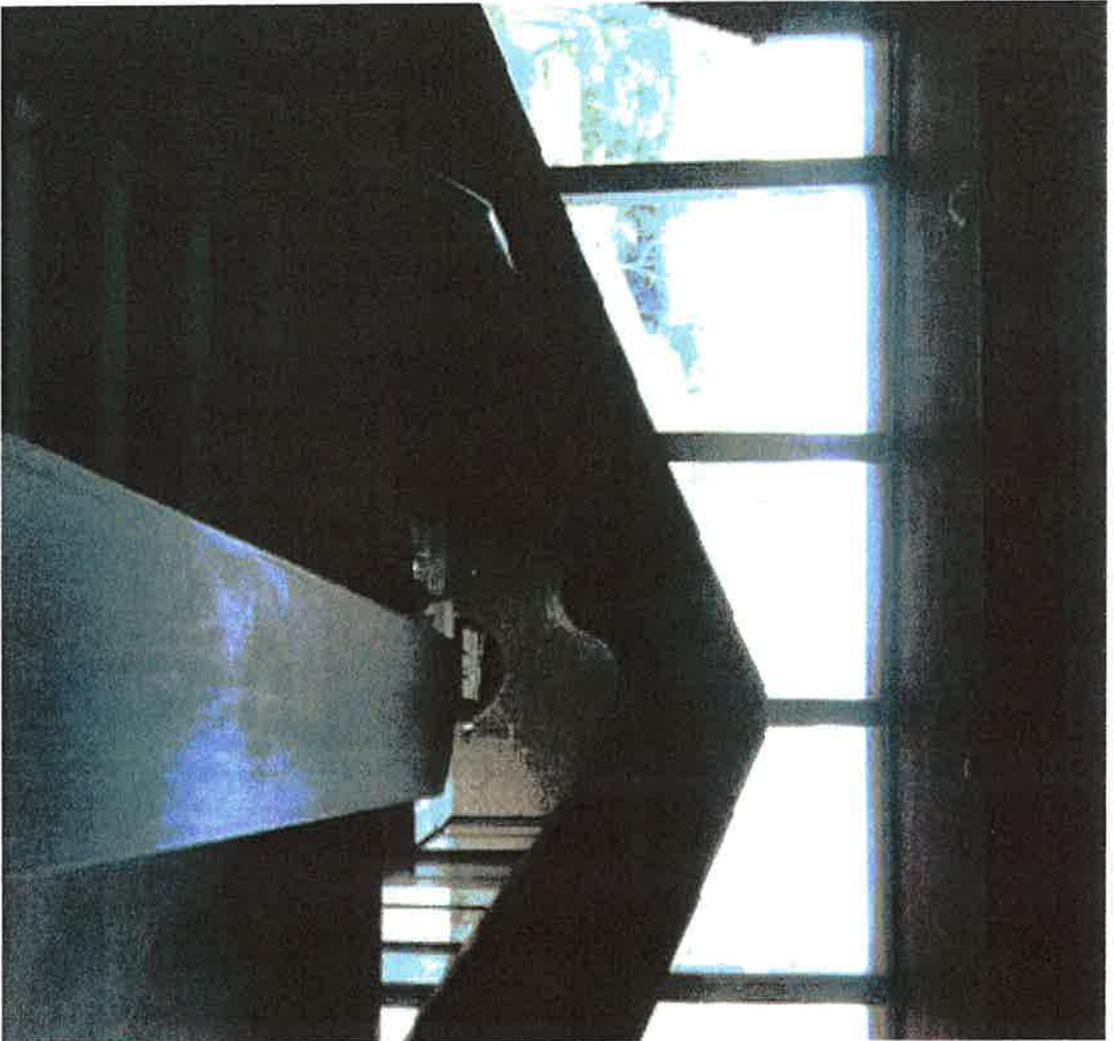
VIEW OF SHOWER INSIDE MASTER BATHROOM



CLERESTORY LIGHTING IN UPSTAIRS MASTER SITTING ROOM



VIEW OF WATER FROM MASTER BEDROOM SITTING ROOM
THE ROOF OF THE LIVING ROOM BLOCKS TOTALLY ANY VIEWS OF THE WATER



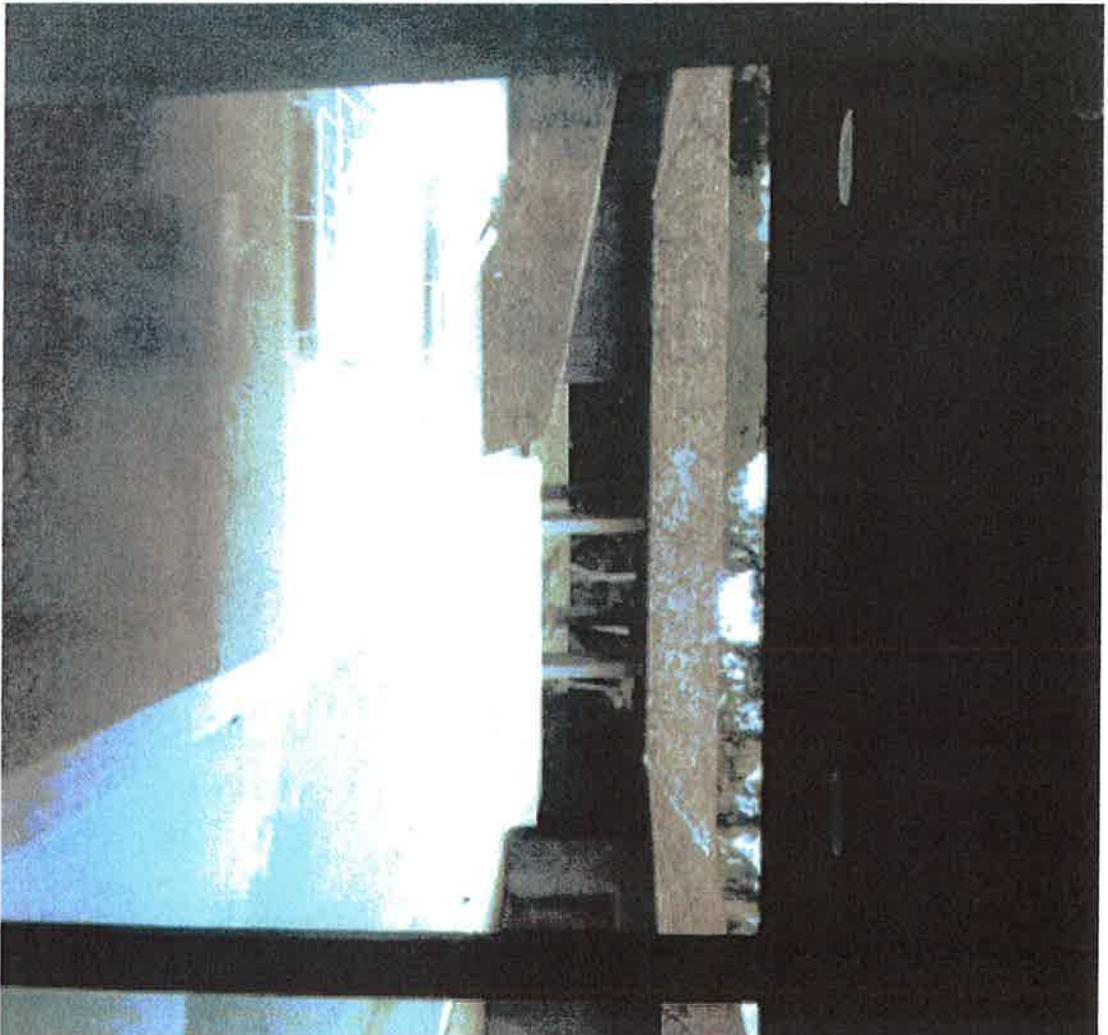
VIEW OF LIVING ROOM FROM MASTER BEDROOM STAIR AREA



VIEW OF DINING ROOM FROM KITCHEN



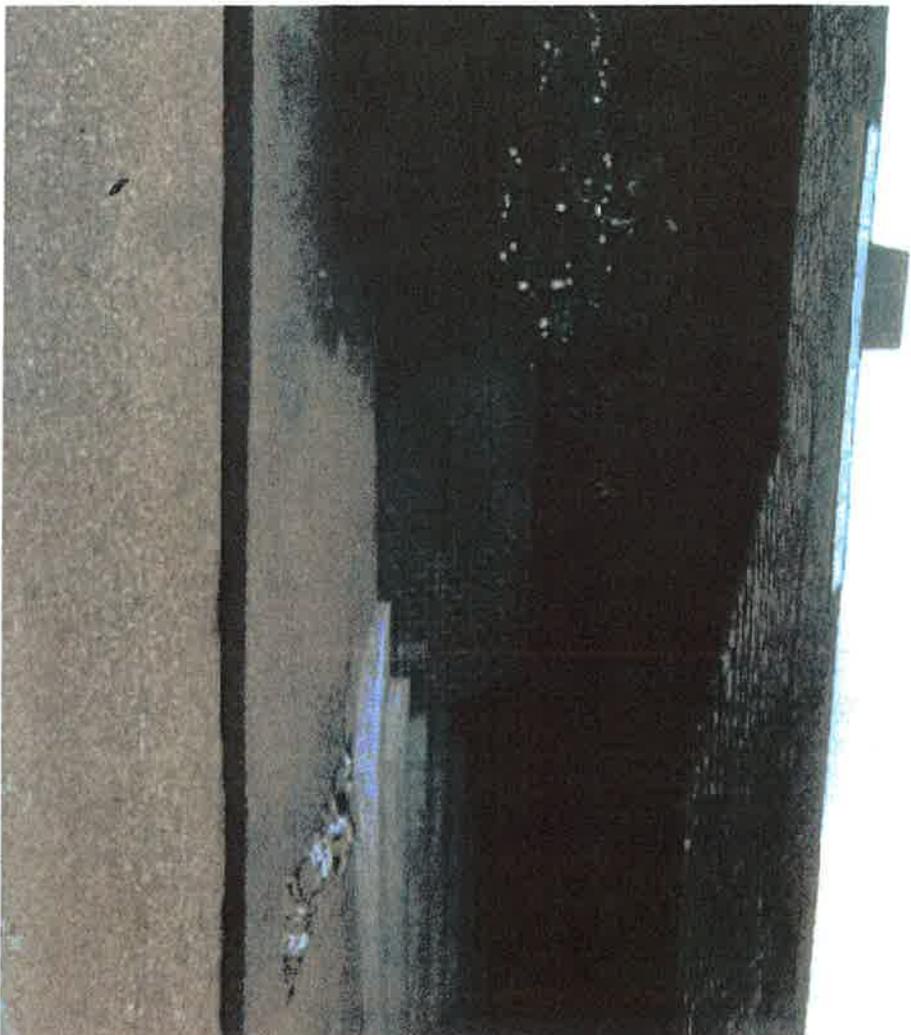
VIEW



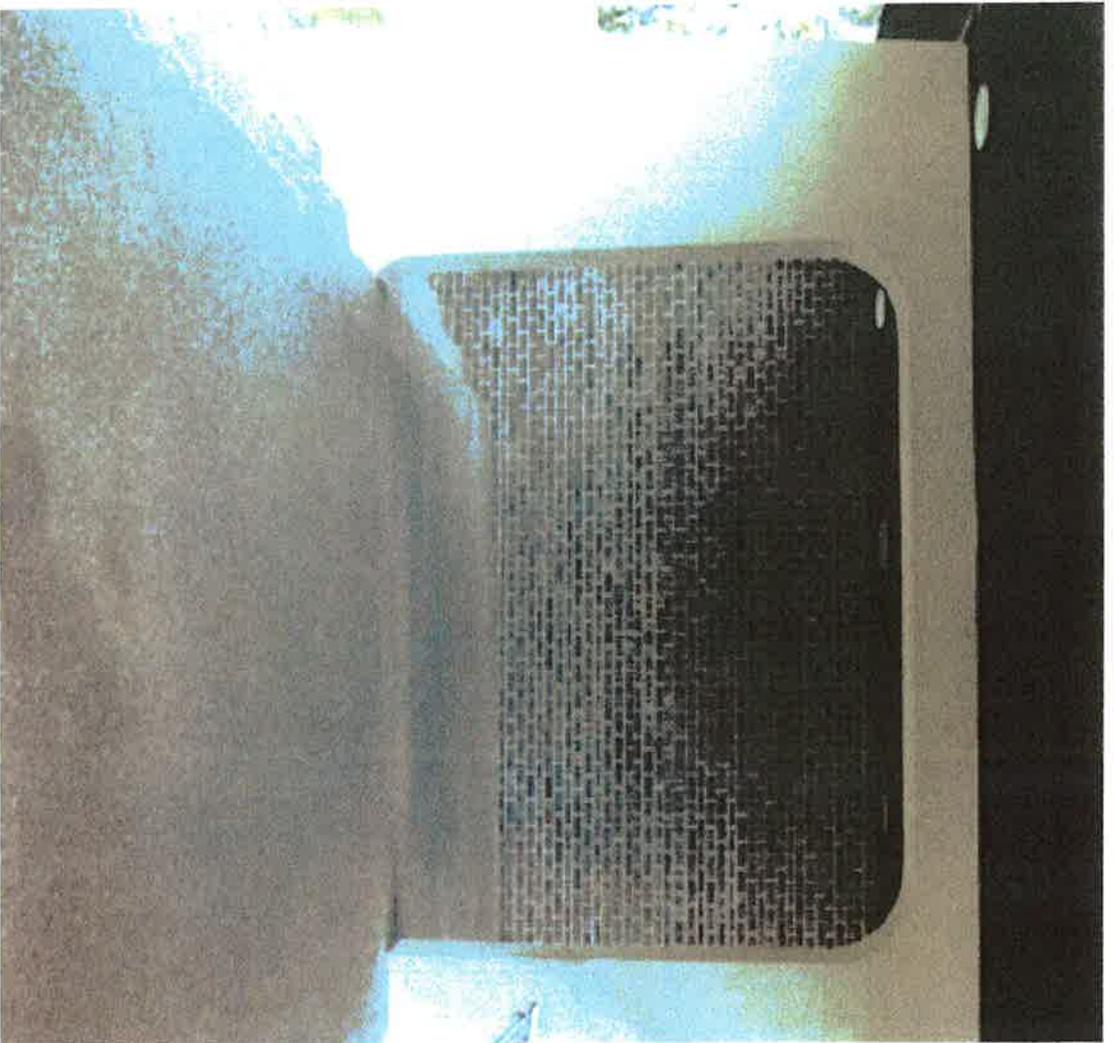
VIEW OF POOL AREA FROM FAMILY ROOM.
GUEST ROOM & CABANA BUILDINGS OBSTRUCT VIEWS OF THE BAY.



VIEW OF MAIN FAÇADE (FRONT) WITH CLERESTORY WINDOWS TUCKED UNDERNEATH EAVE.



FRONT DOOR - MAIN ENTRANCE
EXTREMELY LOW OVERHANG AT ENTRY STEPS



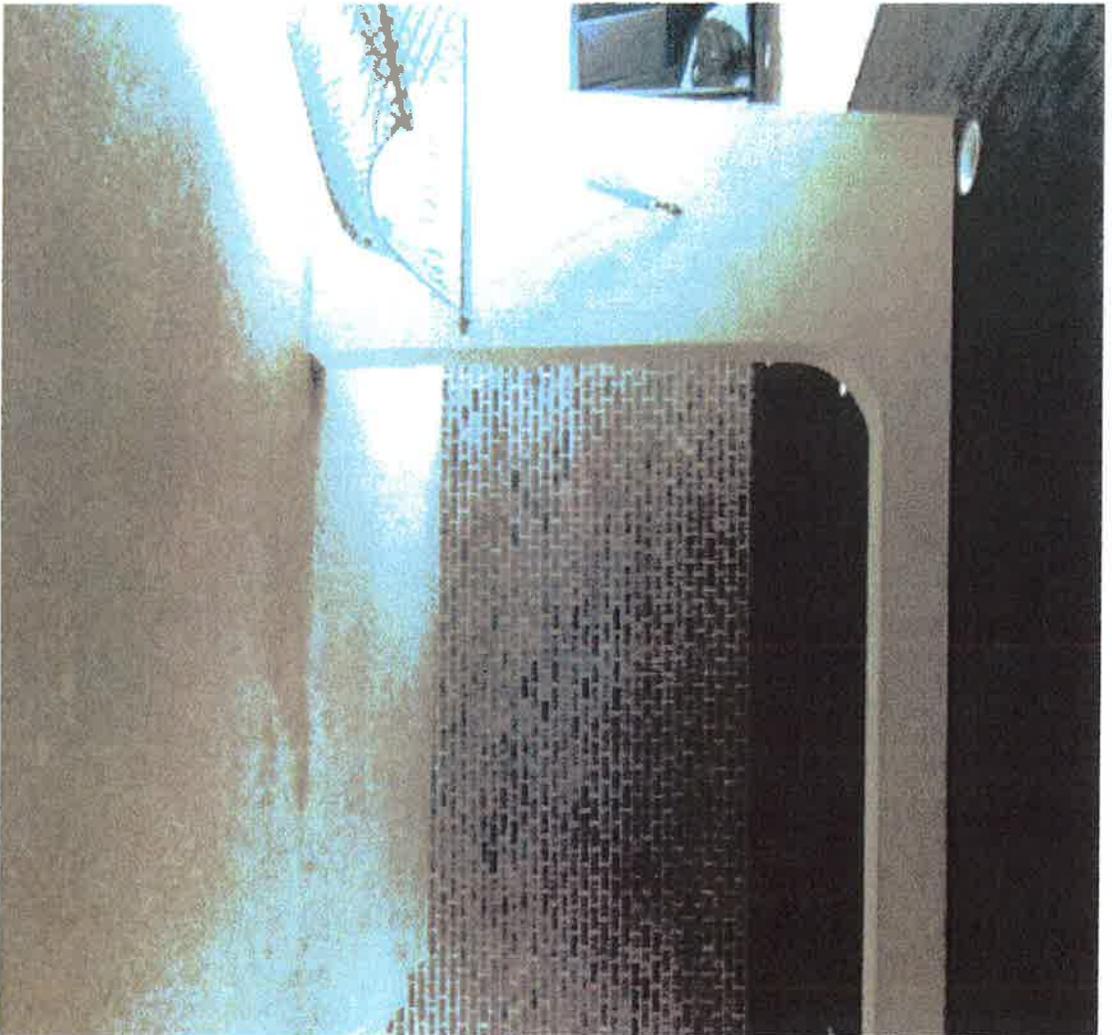
VIEW OF CABANA BUILDING FROM OUTSIDE OF BEDROOM 3
CABANA BUILDING BLOCKS DIRECT VIEW OF THE WATERWAY, AND CREATES AN ARCHITECTURALLY SEVERE WALL WITHOUT FENESTRATIONS



GUEST HOUSE BLOCKING VIEW OF WATERWAY



VIEW OF WATERWAY FROM COVERED TERRACE



VIEW OF BEDROOM 3 FROM COVERED



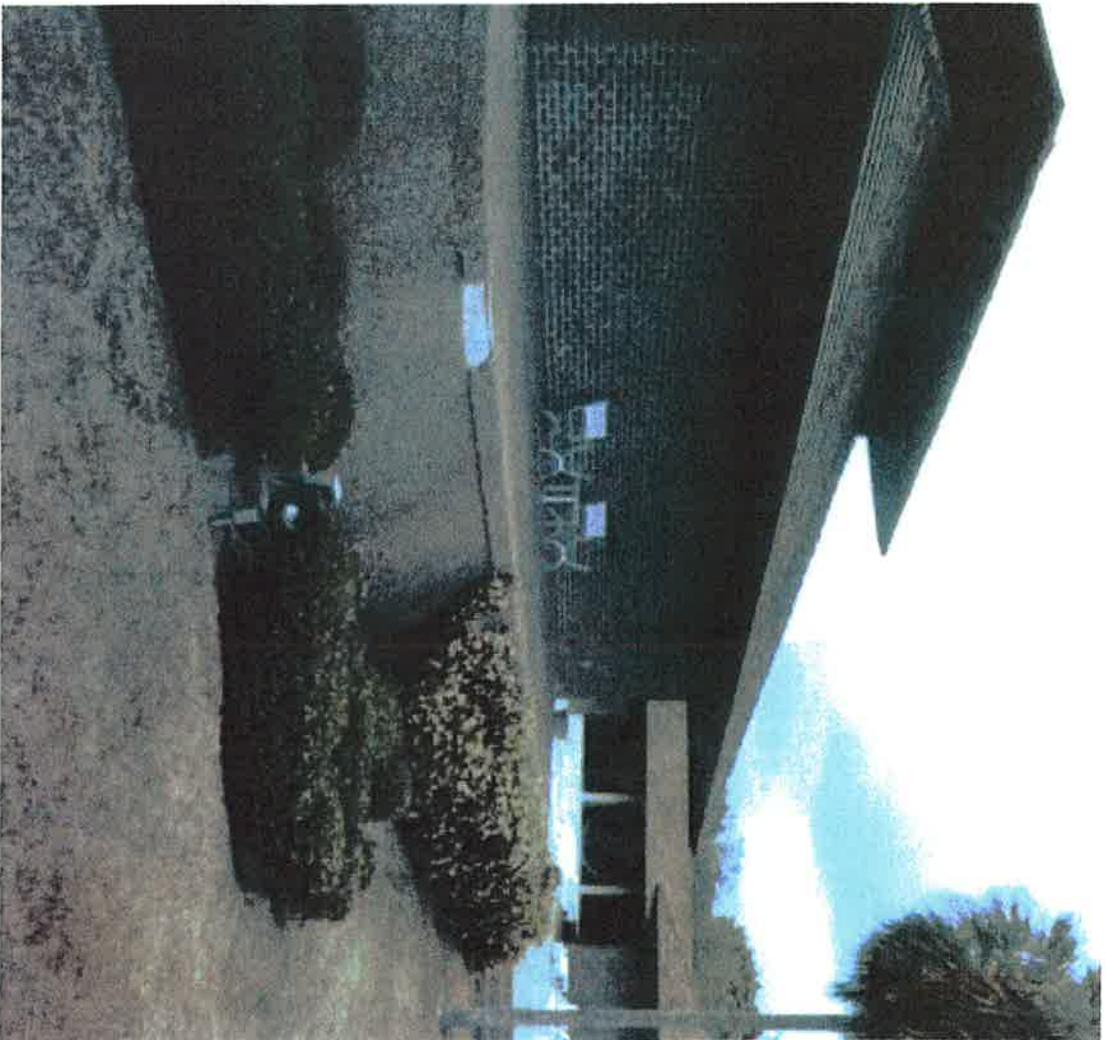
VIEW OF BAY FROM BEHIND GUEST HOUSE AND CABANA BUILDING



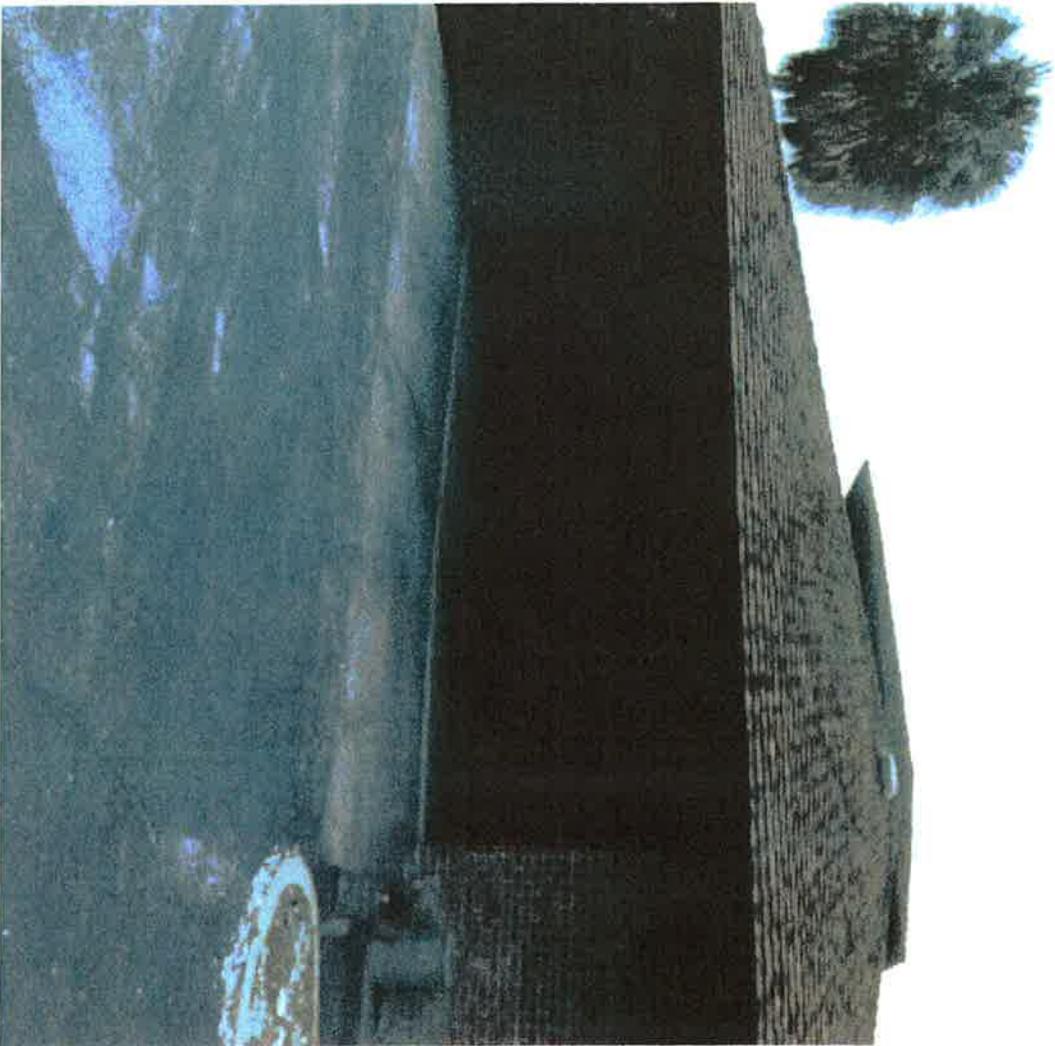
VIEW OF SOUTH WALL OF FAMILY ROOM



VIEW OF SOUTH WALL OF FAMILY ROOM



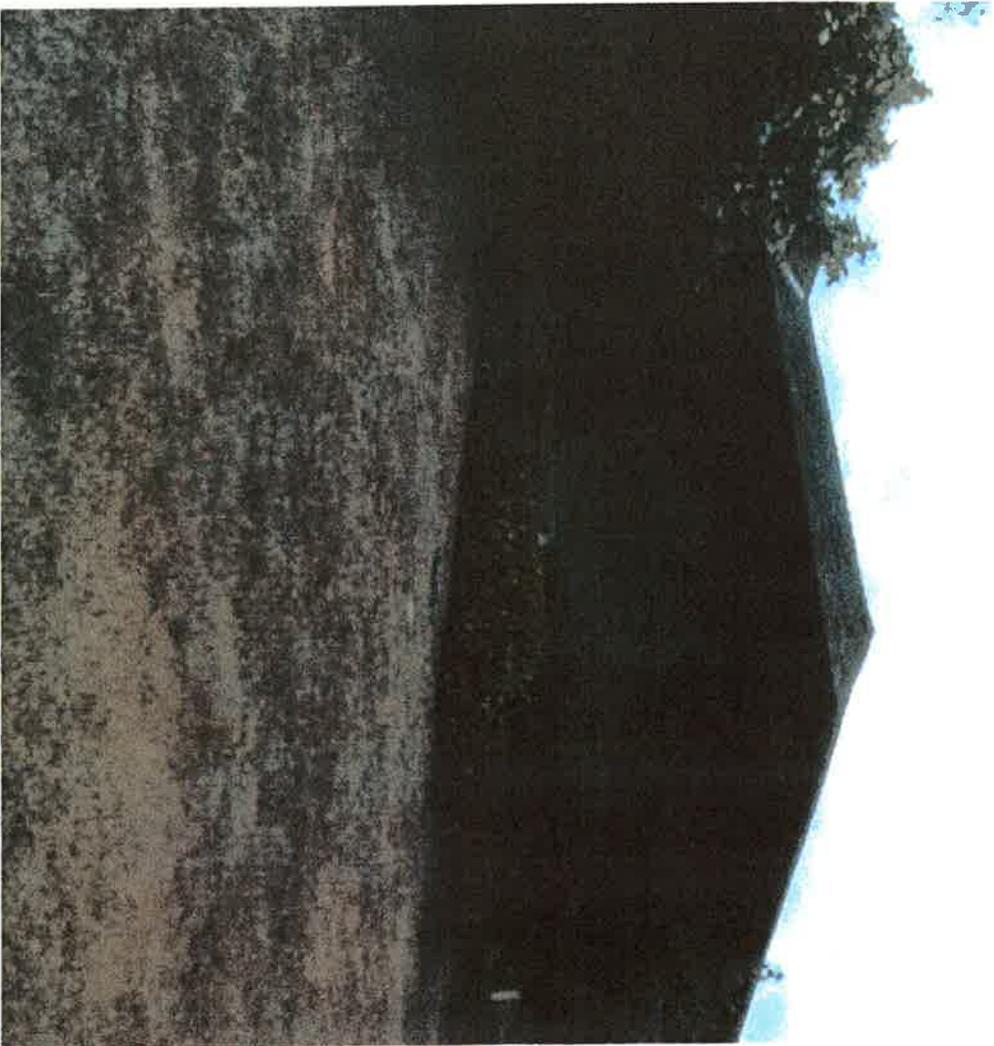
VIEW OF SOUTH WALL OF FAMILY ROOM
THIS SOLID WALL OBSTRUCTS WHAT WOULD BE A MAIN WATER VIEW FROM WITHIN THE HOUSE.



VIEW OF CARPORT ON THE FRONT OF THE HOUSE
NO GARAGE DOORS KEEP CARS UNPROTECTED FROM WIND-CARRIED SALT AND ELEMENTS.



BEDROOMS 1, 2, & 3 HAVE VERY LIMITED VIEWS TO THE SIDE YARD, BECAUSE OF THE HIGH CLERESTORY WINDOWS, AND LOUVERED DOORS



VIEW FROM THE BAY TOWARDS CABANA BATH & GUEST HOUSE.
SOLID WALLS DEPRIVE THE MAIN HOUSE OF BAY VIEWS

