

Tim - yea David - NO Thom - NO
Lee - yea Julia - yea

IV. C

HISTORIC PRESERVATION COMMISSION STAFF REPORT

Address:	7401 Brookville Road, Chevy Chase	Meeting Date:	12/21/05
Applicant:	Sharon Marcil and Tom Monahan	Report Date:	12/14/05
Resource:	Master Plan Site # 35/73 Bradshaw House/End Lane	Public Notice:	12/07/05
Review:	Preliminary Consultation	Tax Credit:	N/A
Case Number:	N/A	Staff:	Michele Oaks

PROPOSAL: House rehabilitation, major addition and new studio construction

RECOMMENDATION: Minor changes to designs and proceed to HAWP

BACKGROUND

Tim: Improvement/in agreement w/ staff w/ design of addition -
Thomas: Porte cochere - concern - still - impact on site concern -

A first preliminary consultation on this project was heard on September 14, 2005. At this hearing the Commission was presented schematic plans for the additions design and asked to provide comments. The transcript from this meeting is attached commencing on circle 31. The consensus from this meeting was as follows:

- Looking into designing the hyphen so it reads as a hyphen (lower roofline, more narrow than the mass it is connecting to.)
- A high priority on the front façade of the house would be to minimize the mass of the side extension – (relocate the gym addition elsewhere, de-emphasizing the side entrance.)
- Moving the mass away from the front and toward the back and possibly compacting it into a two-story addition.
- * Discouraging a garage/porte cochere addition unless it was pushed under or far back behind the house.
- Encouraging the architect to explore making the rooflines of the addition more compatible with the original house, as well as its architectural detailing, including window shapes, and the overall form of the addition to make it “less boxy” in the rear.
- Encouraged the hiring of a landscape architect and historic preservation contractor to develop tree protection/landscape plans and a conditions assessment report for the historic house.

A second preliminary consultation on this project was heard on November 16, 2005. At this hearing the Commission was presented with schematic landscape design plans and asked to provide comments. The transcript from this meeting is attached commencing on circle 64. The consensus from this meeting was as follows:

- Concerns with lot coverage, specifically with the additions of the new "structures" to be added into the landscape, including the sports court and the amount of surface material for walkways, driveways etc. Support was given for the natural materials selected, however, there was concern with the amounts proposed.
- Wanted to see in the next preliminary consultation three-dimensional images and also elevations of the outdoor spaces with the buildings introduced to show significant vistas and outdoor spaces and relationships.
- Encouraged the applicant to discuss the proposed changes to the landscape with the adjacent neighbors.

HISTORIC INFORMATION

The Bradshaw House represents the first profits made by the Griffith family, heirs of the No Gain estate, who capitalized on adjacent development by the Chevy Chase Land Company. In 1902, Leonard and Elizabeth Bradshaw purchased a substantial 5.07 acres, being Lots 1 and 2 subdivided by the Griffith family from the No Gain estate. The residence was constructed the following year.

DESCRIPTION

The house is an unusually fine example of an Arts and Crafts style bungalow located on a spacious lot overlooking historic Brookville Road. The stone structure features a low side gable roof covered with terra cotta pantiles. Battered posts set on top of stone piers support a generous wrap-around porch. A matching, two-bay stone garage has a pyramidal pantile roof. A rear addition was added to the house c1950.

The driveway entrance is flanked by stone walls punctuated with stone piers, one of which holds a discrete marker reading End Lane. This historical name for the property refers to the fact that, until the late 1930s, the house marked the northernmost limit of Chevy Chase area development.

APPLICABLE GUIDELINES

The Historic Preservation Commission utilizes the Secretary of Interior's Standards for Rehabilitation when reviewing alterations to individually designated *Master Plan* historic sites. The standards, which pertain to the proposed project, are as follows:

#2 the historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

#5 Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.

#6 Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will

match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

#7 Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

#9 New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

#10 New additions and adjacent new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

PROPOSAL

The applicant is proposing to:

1. Construct a large two-story rear addition with a one-story side extension.
2. Rehabilitate the existing garage.
3. Demolish existing studio and construct a new studio/office on the site.
4. Demolish existing pool and construct a new pool on the site.
5. Demolish the existing gazebo and shed on the site.
6. Removal of trees.
7. Rehabilitation of existing house.
8. Installation of sports court.
9. Install a landscaping plan, with includes retaining walls, fencing, large amounts of planting materials etc.

CALCULATIONS

Lot: 55,627 sq. ft.

Existing Structures: 4,391 sq. ft.

Existing Lot Coverage Structures: 7.8%

Proposed Structures: 7,494 sq. ft.

Proposed Lot Coverage Structures: 13%

STAFF DISCUSSION

Since the first preliminary consultation, the design team has been extremely busy. They have hired a landscape architecture team who have extensively researched the Arts and Crafts style architecture as well as landscape design and have developed schematic designs that the Commission was presented at their November 16, 2005 meeting for discussion. Additionally, they commissioned an historic preservation contractor to evaluate the historic

house and prepare a conditions assessment report, which is attached to this staff report commencing on circle 16. Finally, the design team has been working with staff on design revisions to the historic house addition to address many of the Commission's concerns.

Staff is very excited to present the new design to the Commission, as we feel that, although it does not change much in footprint, it is more compatible with the historic house and accomplishes many of the Commission's goals addressed in the first and second preliminary consultations. As the Commission may remember these goals were:

Goal #1 Looking into designing the hyphen so it reads as a hyphen (lower roofline, more narrow than the mass it is connecting to.)

The north elevation has been completely re-designed so that the hyphen's roofline is substantially lower than the massing it's connected to. Additionally, the massing it is connected to is larger, so the hyphen reads as a hyphen. Finally, the architect was able to set in this section, so that it visually feels like a hyphen.

Goal #2 A high priority on the front façade of the house would be to minimize the mass of the side extension – (relocate the gym addition elsewhere, de-emphasizing the side entrance.)

The entrance to this façade was relocated to the south elevation under the porte cochere. This alteration is successful because the relocation of the door eliminates the issue with a door on the west elevation competing with the main front door.

Goal #3 Moving the mass away from the front and toward the back and possibly compacting it into a two-story addition.

The footprint of the house has not changed except for the elimination of the proposed gym behind the porte cochere.

Goal #4 Discouraging a garage/porte cochere addition unless it was pushed under or far back behind the house.

After the research done by the landscape design team, it was documented that porte cochere's were common elements on Arts and Crafts style buildings from this period. It is for this reason; staff has changed their position on this issue and encouraged the applicant to explore the use of this feature only if it was designed to be completely transparent visually to the rear yard. The Commission may remember that the original design for the porte cochere also included the gym at the rear, so the feature felt more like a carport than a true porte cochere. Staff does note however, that this feature, does bring additional square footage to this already large addition. We would suggest that the applicant weigh the importance of this feature with the sports court, as we feel both elements are too much on this lot. See discussion below in Goal #7.

Goal #5 Encouraging the architect to explore making the rooflines of the addition more compatible with the original house, as well as its architectural detailing, including window shapes, and the overall form of the addition to make it "less boxy" in the rear.

The architect and his design team have worked to completely redesign the rooflines and all of the architectural detailing, including the window shapes on the addition to address these concerns to make the addition more compatible with the existing architectural style of the resource. Staff feels that this new addition is much more sympathetic and compatible.

Goal #6 Encouraging the hiring of a landscape architect and historic preservation contractor to develop tree protection/landscape plans and a conditions assessment report for the historic house.

Both teams have been hired. The conditions assessment report is attached commencing on circle 16. The report maintains that the house is in good condition. The issues of the biggest concern appear to be the front porch columns and some moisture issues caused by vines growing on the elevations of the house. The report indicates that all the windows are in good condition. Staff will be looking for specifications on the final drawings outlining the rehabilitation measures that will be taken on the original house, including the treatment methods being undertaken to rehabilitate the original windows, the removal of paint from the stone, and if needed, the specifications for the exact replicas of the replacement columns to be fabricated.

Goal #7 Concerns with lot coverage, specifically with the additions of the new "structures" to be added into the landscape, including the sports court and the amount of surface material for walkways, driveways etc. Support was given for the natural materials selected, however, there was concern with the amounts proposed.

Staff is concerned with this issue and does suggest that the applicant delete the sports court from the submittal and ask the landscape design team to further look at ways to reduce the surface material on the property (such as around the pool deck, driveways and walkways.) Staff feels that if the Commission supports the existing footprint of the proposed addition, the inclusion of the porte cochere onto the main house, and the construction of the guest house, this will max out the site in terms of visual lot coverage, as the house is currently sited so far back on the current lot. Staff wants to see as much green space preserved in the rear yard. We feel the introduction of a pool with pool deck, pool house, shower house, screened porch and a patio with pergola off the rear of the house, and another open patio terrace above the pool, and then the addition of the sports court encroaches too much on the green space in the rear yard. Eliminating the sports court will return this area in the rear yard back to a green, completely permeable surface (hopefully lawn) without any visual obstructions.

Goal #8 Wanting to see in the next preliminary consultation three-dimensional images and also elevations of the outdoor spaces with the buildings introduced to show significant vistas and outdoor spaces and relationships.

The landscape design team has prepared several documents to present to the Commission at the Preliminary Consultation; staff was unable to reduce the size of the images for the staff report.

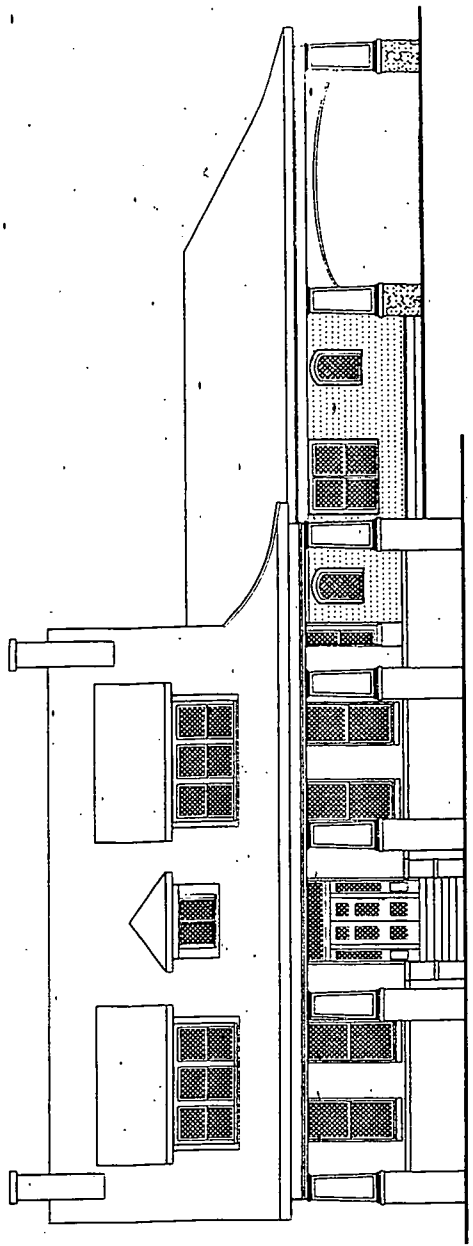
We feel that the guest house is appropriate in size, shape, location and design for the site. It will complement the existing historic garage, without competing with its architectural character. It takes more design elements from the new addition, whereby associating it with this current period of construction. By associating these design elements, one is creating a cohesive understanding of the evolution of the architecture in this landscape.

Goal #9 encouraging the applicant to discuss the proposed changes to the landscape with the adjacent neighbors.

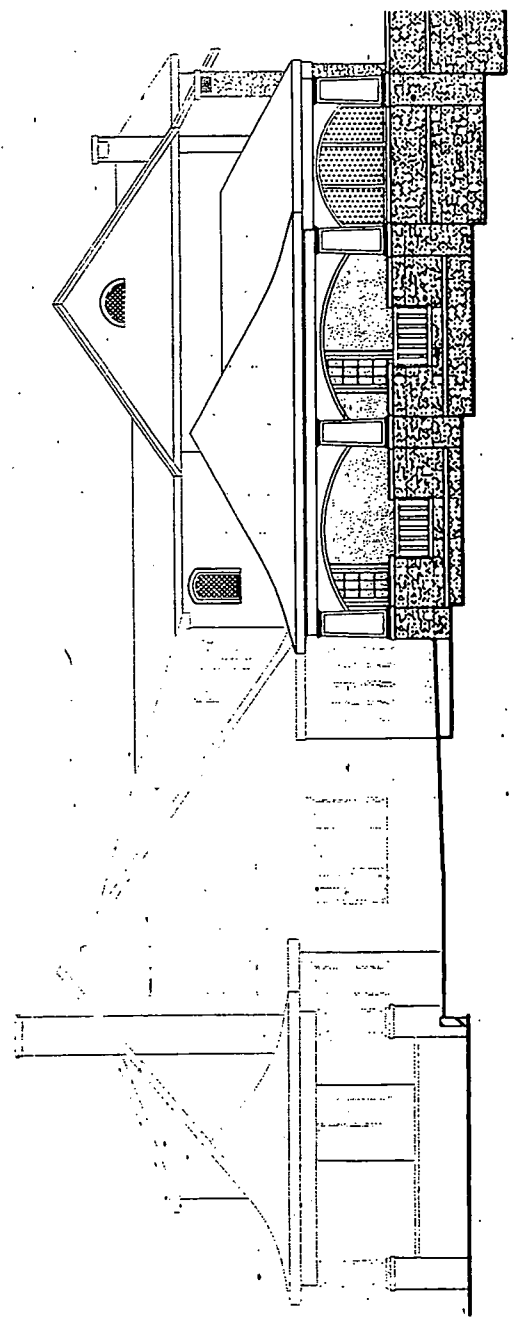
See e-mail dated, Friday, December 9, 2005 from Ann Schruben to Staff. The email notes that the design team have only received two responses from their "neighbor letter" (see circle 28) that was sent to the Endlane neighbors. In both instances, the neighbors did not have any negative objections to the proposed projects.

DAVID

o HISTORIC CHARACTER - SIGNIFICANTLY ALTERS HISTORIC CHARACTER /



WEST ELEVATION
11/20/10



SOUTH ELEVATION
11/20/10

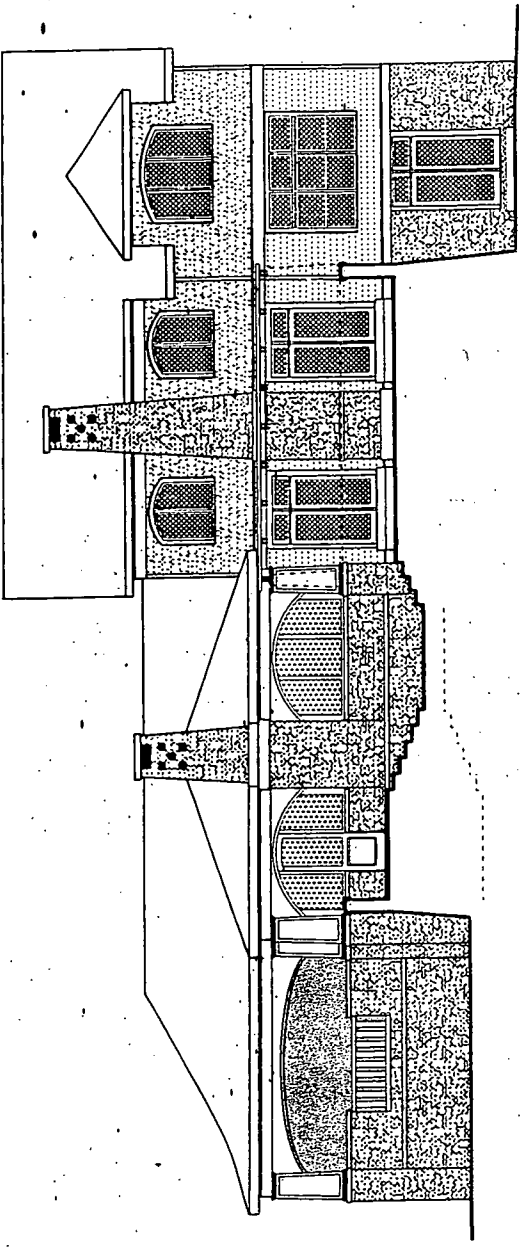
NORTH & EAST ELEV.

RESIDENCE
7311 BRAYVILLE RD
CHEVY CHASE MD

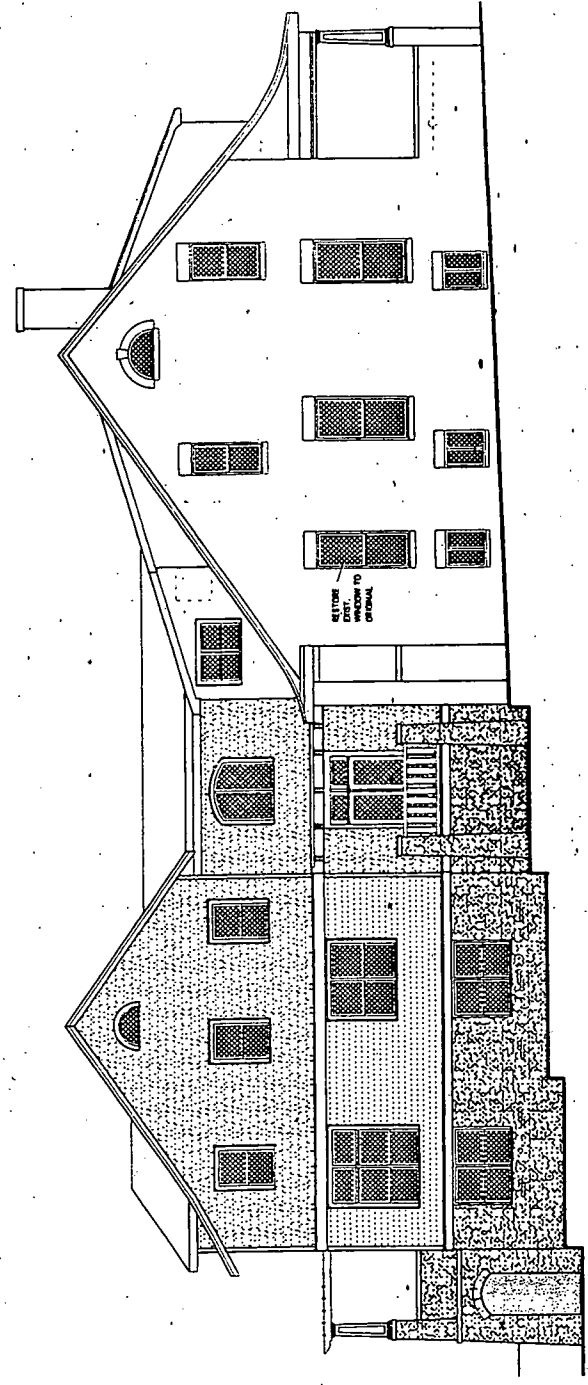
HAALON DESIGN BUILD
4327 ESPRADO TERRACE NW
WASHINGTON DC 20015
202-244-2342

KEAL ALAN DAMCAN ARCHITECT
1729 LAMAR BLVD NW Suite 202
WASHINGTON DC 20008 (202) 687-1484

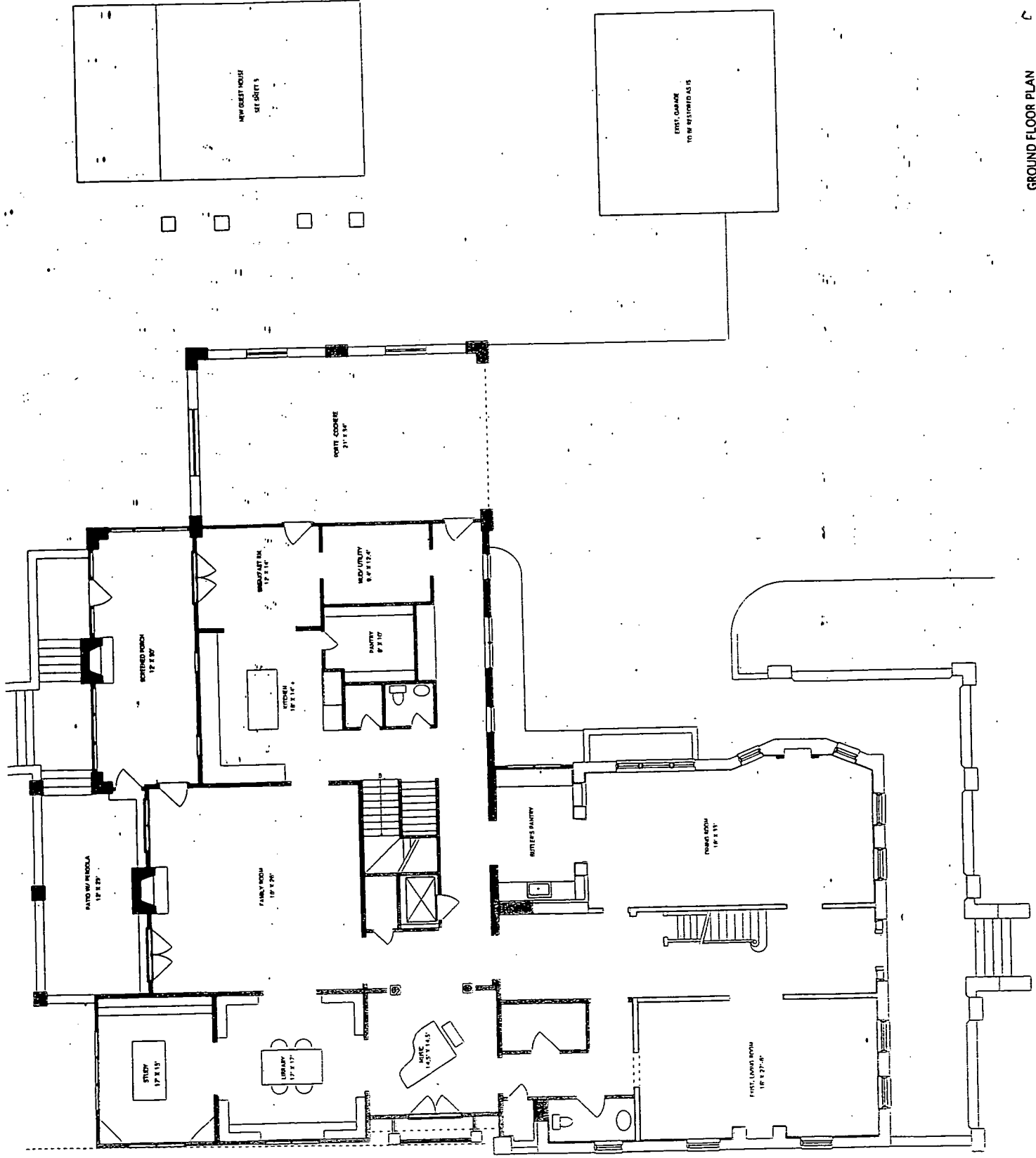
REVISIONS



EAST ELEVATION
1/8" = 1'-0"

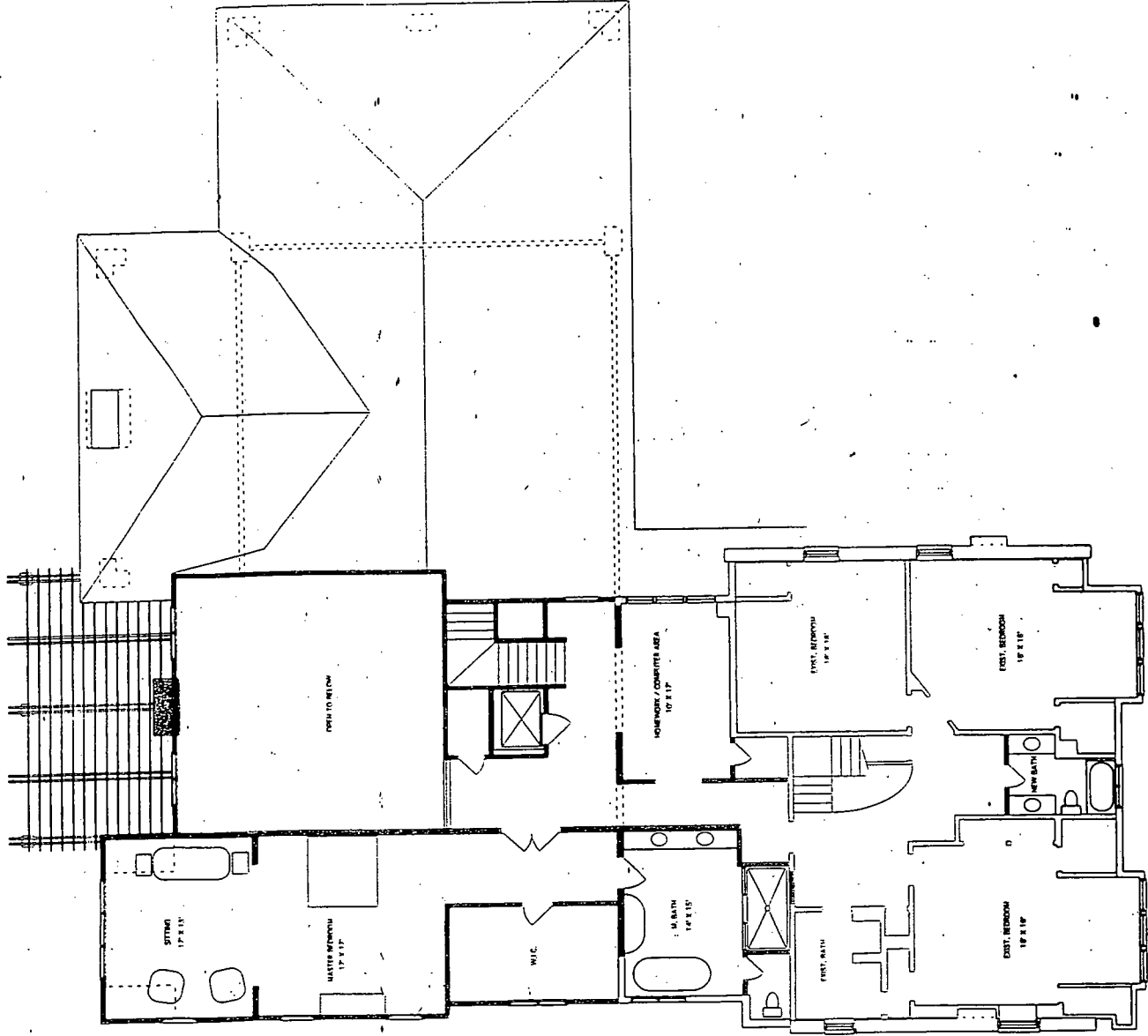


NORTH ELEVATION
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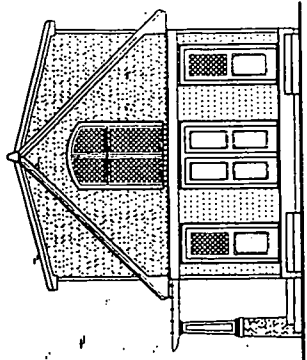


GROUND FLOOR PLAN
 3/16" = 1'-0"

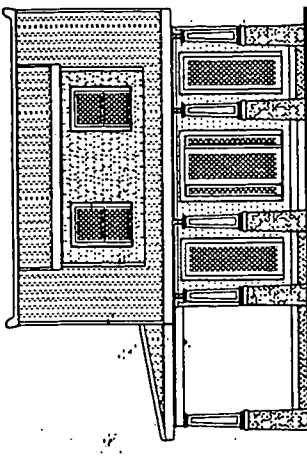
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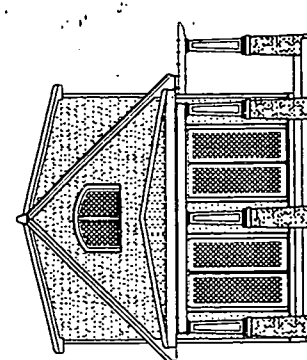
SECOND FLOOR PLAN
 11/26/03
 2 OF 5



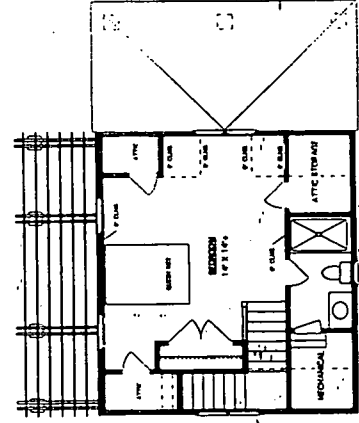
WEST ELEVATION
SCALE = 1/8" = 1'-0"



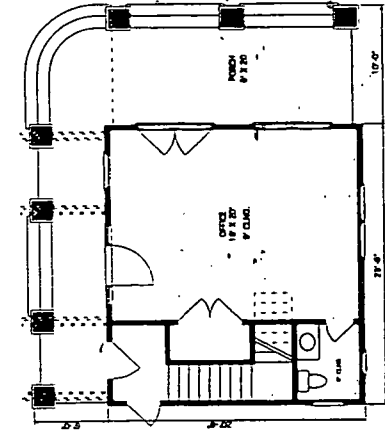
NORTH ELEVATION
SCALE = 1/8" = 1'-0"



EAST ELEVATION
SCALE = 1/8" = 1'-0"

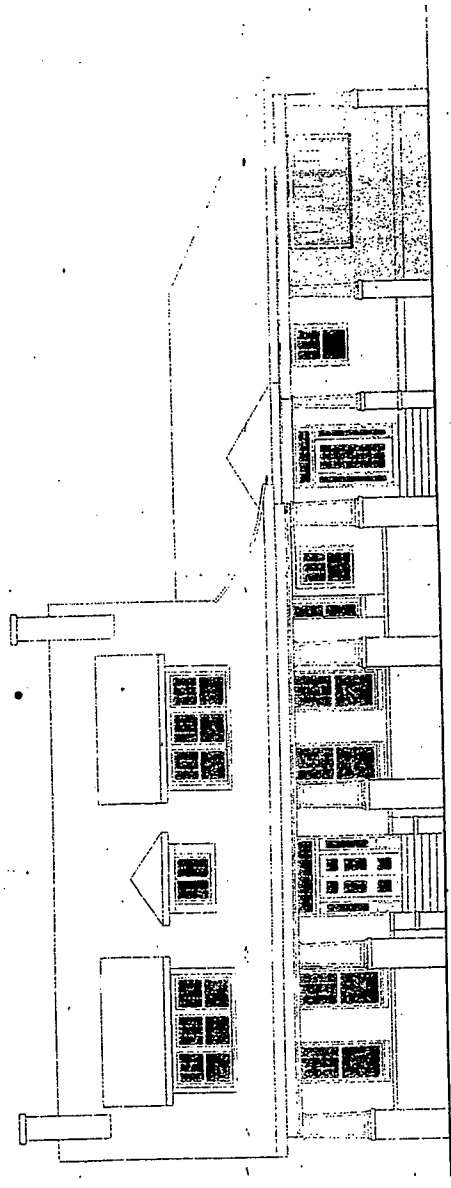


SECOND FLOOR PLAN
SCALE = 1/8" = 1'-0"

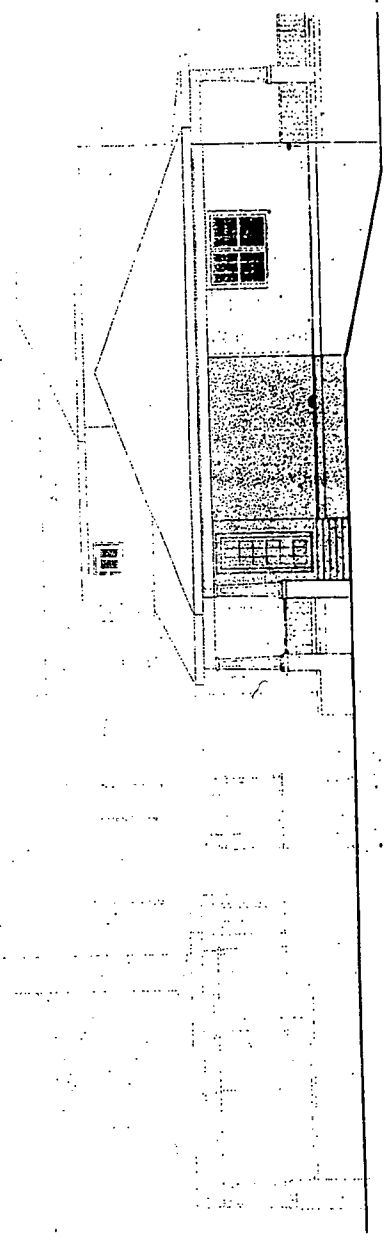


GROUND FLOOR PLAN
SCALE = 1/8" = 1'-0"





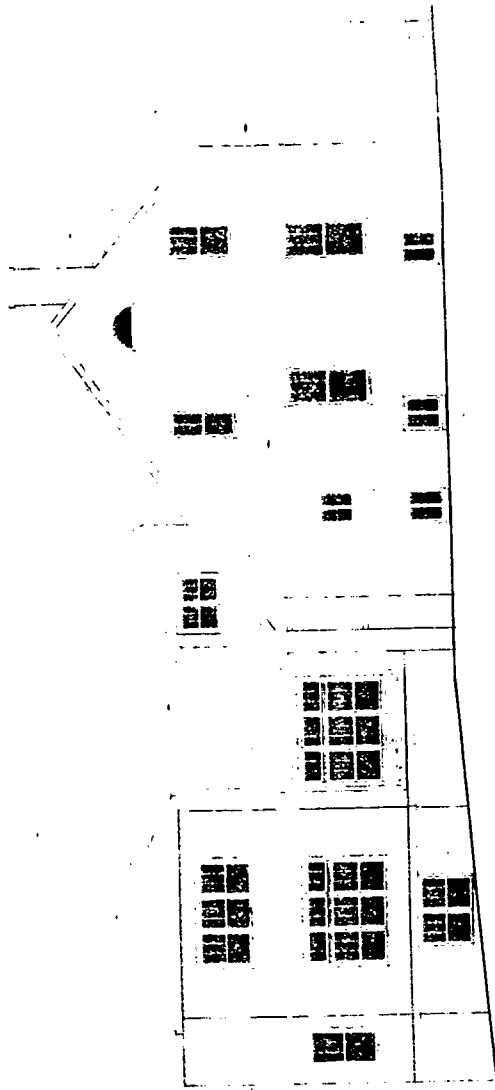
WEST ELEVATION
3/16" = 1'-0"



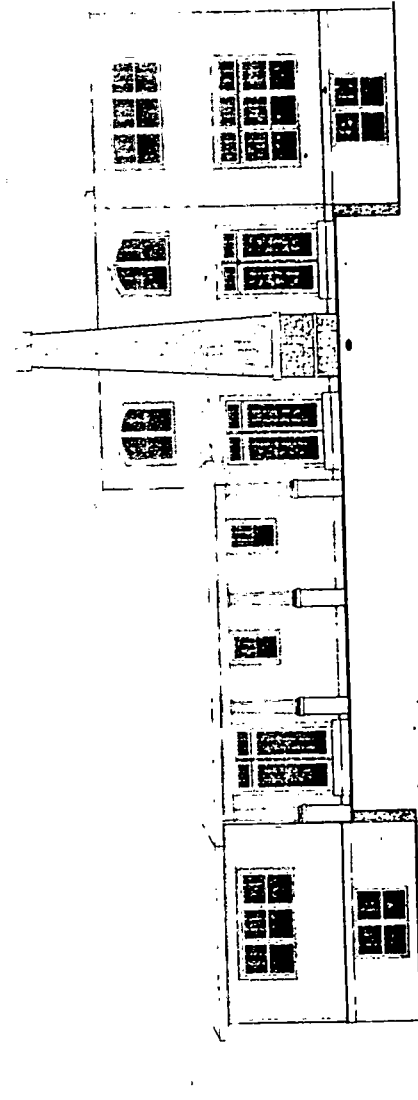
SOUTH ELEVATION
3/16" = 1'-0"

DESIGN FROM PRELIMINARY #1

SCHEME A



NORTH ELEVATION
1/16" = 1'-0"

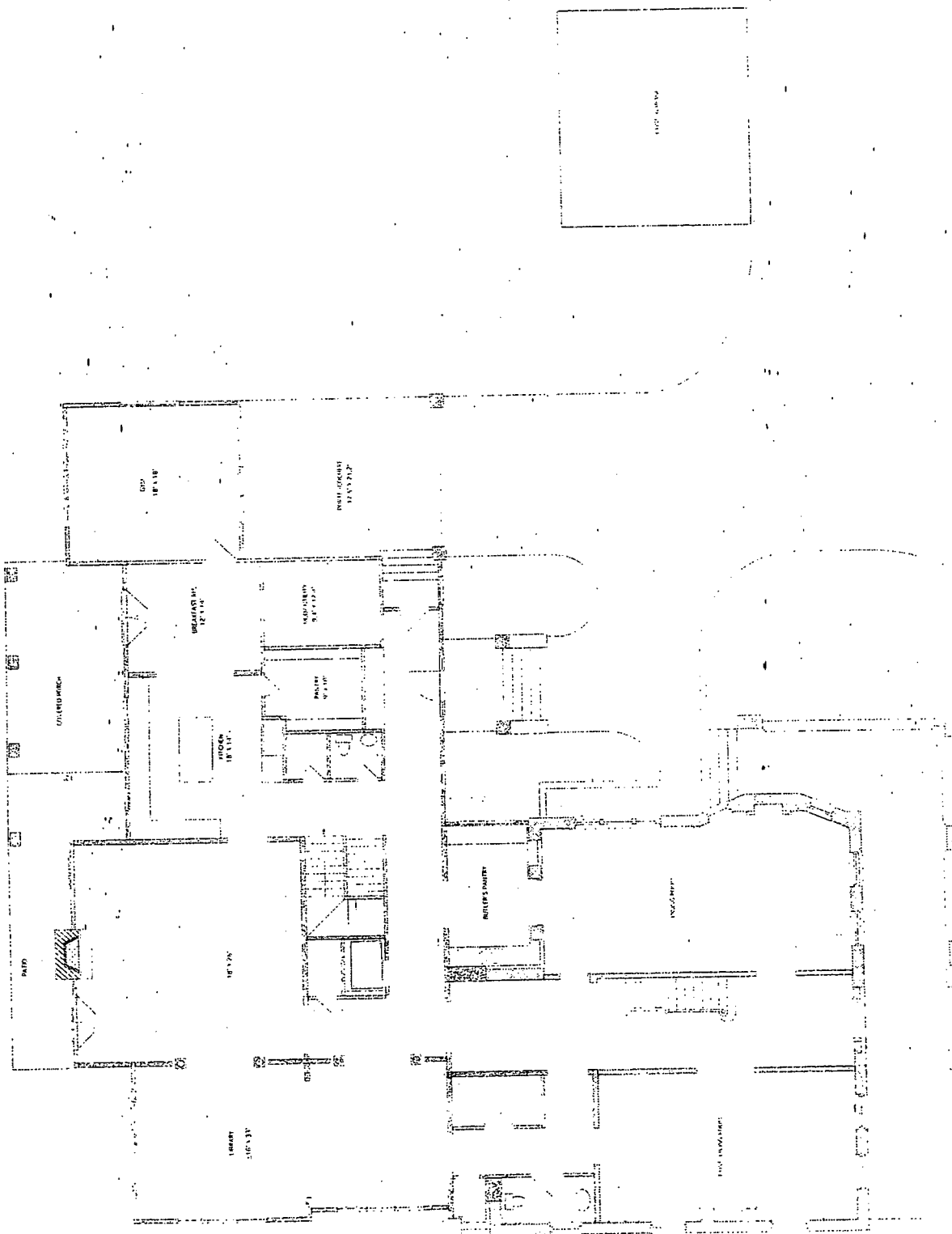


EAST ELEVATION
1/16" = 1'-0"

SCHEME A

DESIGN FROM PRELIMINARY #1

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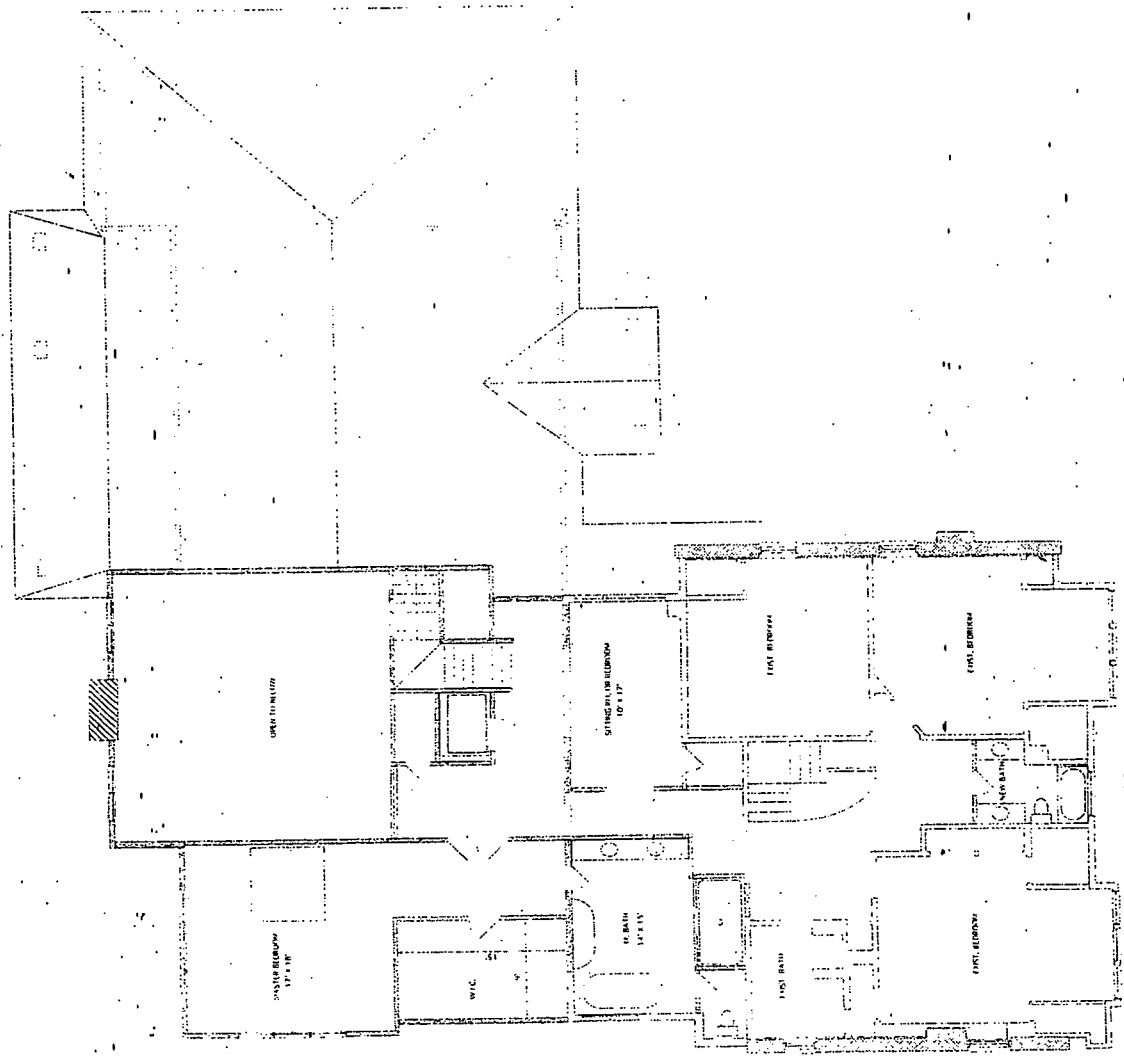
SCHEME A

DESIGN FROM PRELIMINARY #1

GROUND FLOOR PLAN
0/8'-1/4"

14

SCHEME A



SECOND FLOOR PLAN
 SHEET 1-10

FRONT PORCH

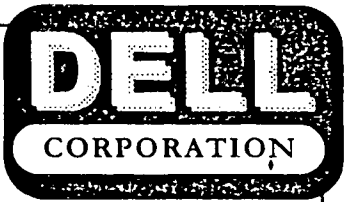
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Report:

7401 Brookville Road

Conditions Review

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P. O. Box 1462 Rockville, MD
20849-1462
301-279-2612 F. 301-279-7885

Submitted to:

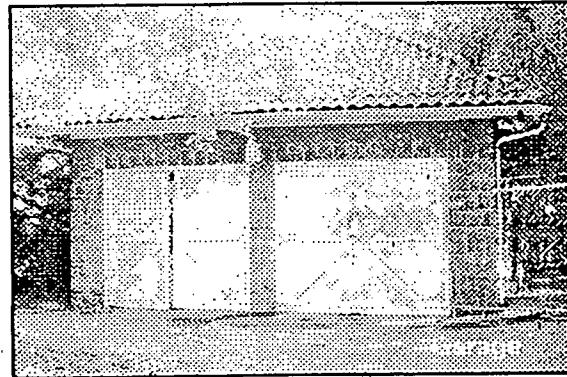
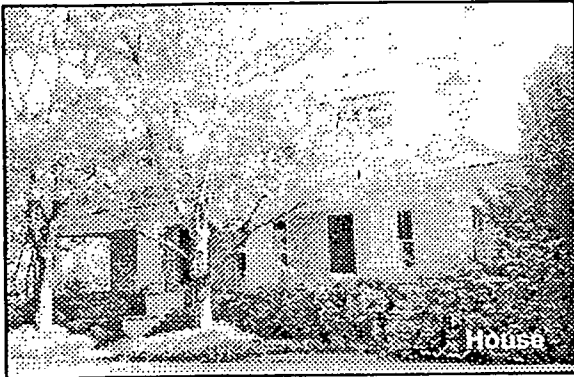
Chryssa Wolfe & Hanlon Design Build
4927 Eskridge Terrace N.W.
Washington, D.C. 20016

Date: Nov. 21, 2000

Page: 1 of 12

Job#: 7347.01

7401 Brookville Road



I. BACKGROUND

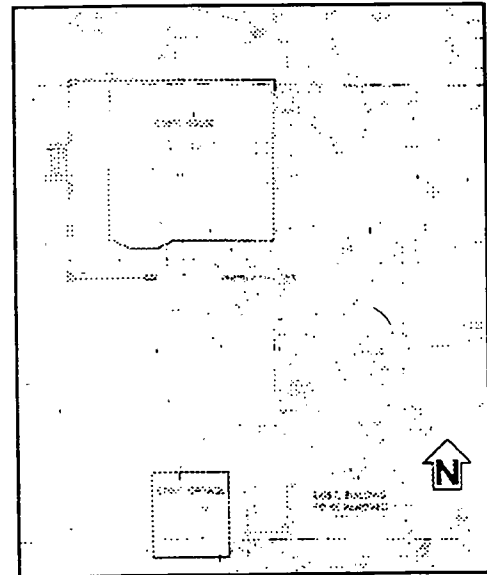
7401 Brookville Road is a residential property in Chevy Chase, Maryland. The house and garage are stone exteriors. The stones of the house are painted and the garage is unpainted. Both structures have red terra cotta tile roofs. It is anticipated that the exterior look and configuration of the garage will remain basically unchanged. The same is true for the house on the front (west) and north side while the rear (east) and south sides will be either completely or partially covered by the renovation of and addition to the residence.

II. QUESTIONS OF EXISTING CONDITIONS

The purpose of the site survey is to try to determine the general condition of the exterior of the two structures

III. CONDITION SURVEY

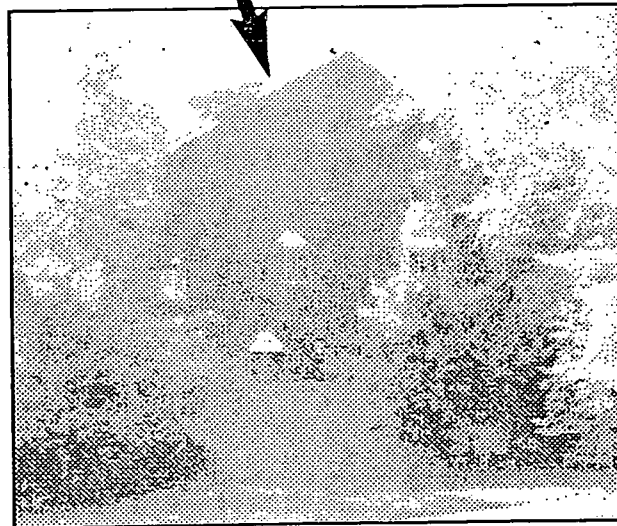
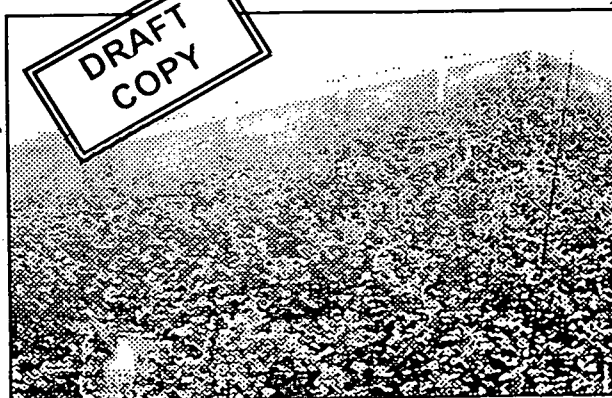
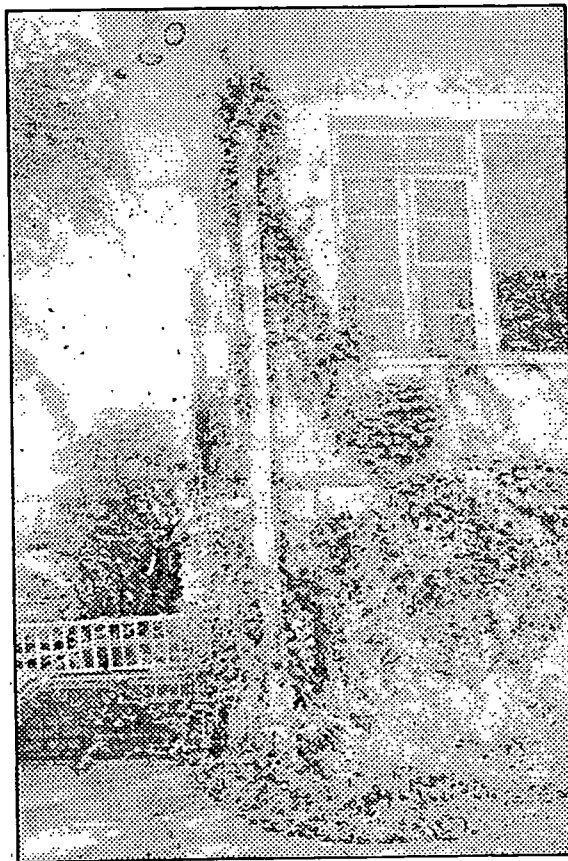
When looking at a building to determine the condition of its components there are many factors to consider. The general effort is to look for conditions of deterioration. When viewing the various conditions, it is necessary to try to understand why these possible events of deterioration occur, and how quickly or slowly do they evolve. This rate of change is particularly hard to know when viewing an existing structure over a short period of time. When timelines are not known, using some normal events that occur during the life of the building, such as painting, may help understand the rate of change. The other part to consider is whether the change occurred in the past and is now stable (unchanging) or if the event is active and on-going. Without personal familiarity or photographs or other documentation to assist in this process, much of the evaluation process is based on observing current conditions and relating them to personal information and knowledge based on the experience of the observer.



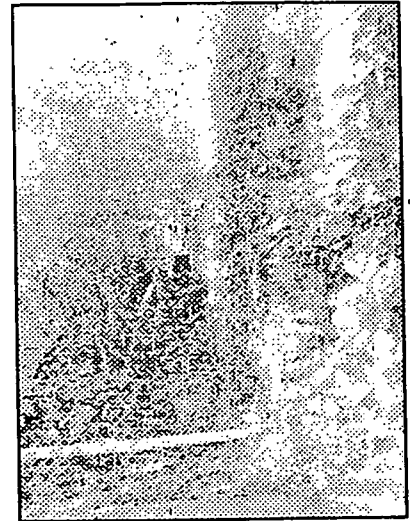
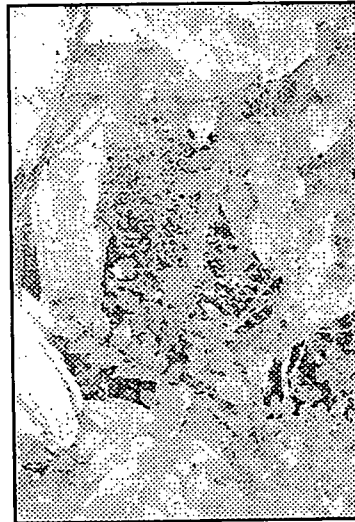
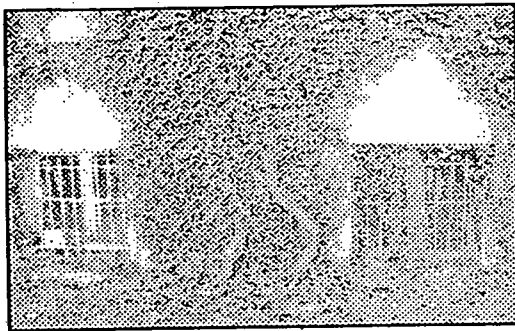
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This condition survey is based on three visits to the property. The process has been one of visual observation and digital photographic documentation. During this process, there has been no sub-surface or destructive investigation to look for concealed conditions of deterioration.

The overall condition of the exterior of the two building appears good. There are cracks, signs of moisture, broken or damaged components, vegetation and modifications. The greatest issue impacting the long term health of the buildings is the vegetation on, against and adjacent to the buildings. This is in the form of vines, bushes and trees. The vegetation can increase the amount of moisture in the building by holding water against the exterior, reducing evaporation, increasing the number of wet dry cycles that may cause surface deterioration, changing the slope and drainage of the grade around the buildings and in some cases, growing root systems into the exterior materials of the buildings. Vines can be particularly damaging in getting between wood trim and masonry wall, between and around gutters and downspouts, as well as growing into eaves and attic spaces. The vines can pull wood, downspouts and gutters out of their proper locations. The vegetation can elevate moisture levels and can lead to increased decay and insect activity in wood. Vines and other plants that are on and against the building can conceal decay and insect activity including termites. The change in drainage around the building can be a significant factor in basement moisture problems.

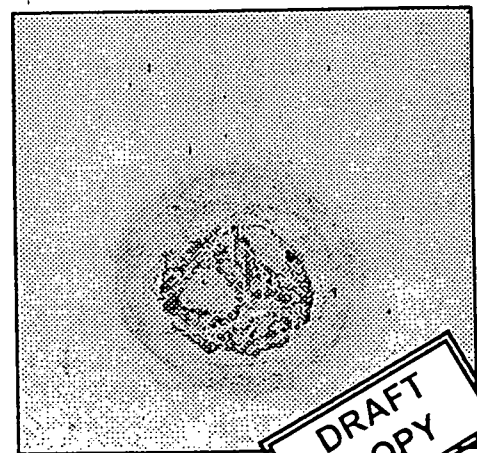
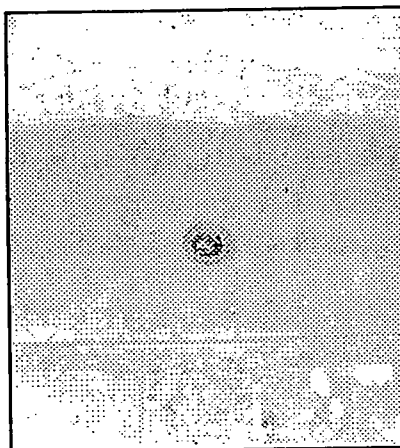
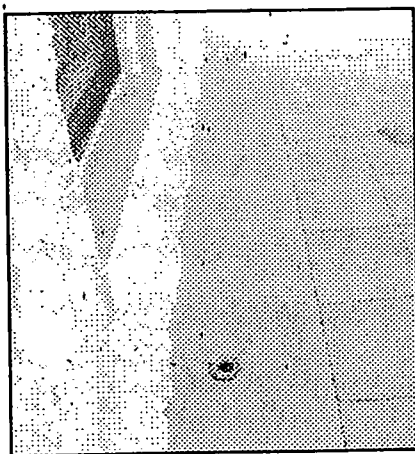


The growing roots of the plants can change the slope of the surface of the yard around the building and allow water to be directed towards the building or puddling against the foundation. The ground around the building should be treated much like an extension of the roof. It should be sloped away from the foundation wall to help drain bulk water away from the building. Plants should not be allowed against the building. It is best to keep plantings away from building walls. If this is not possible, a three foot wide air space between the building and the plants is recommended. Be sure that the yard around the building slopes away. This can reduce the occurrence of moisture in the basement. One of the issues that was told to Dell Corporation was that the basement had a dampness problem. The removal of the plants from and against the building and then correcting the slope and drainage of the yard may improve or resolve the problem.



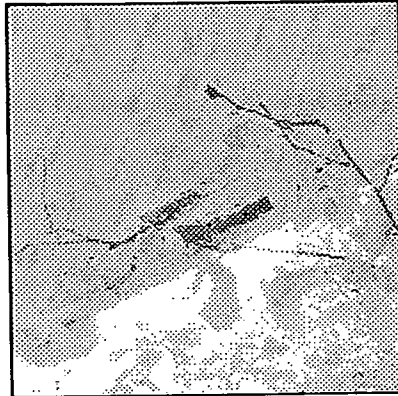
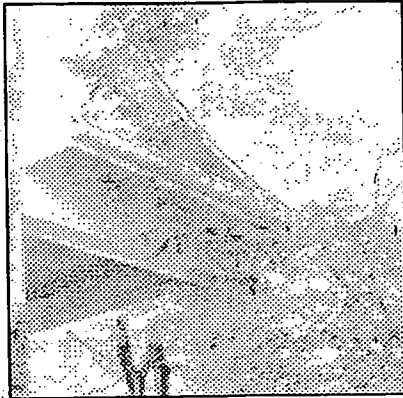
Other items related to moisture include: electric outlet locations in the front porch floor, possible roof, gutter and downspout leaks and issues with the wood piers that support the front porch roof.

On the floor of the front porch, there are several location that appear to have been electrical outlets. The metal in these location is very corroded. This allows water to get into the concrete slab and can lead to additional deterioration of the metals in the slab including reinforcing bars. These holes should be cleaned out and properly sealed against water intrusion.

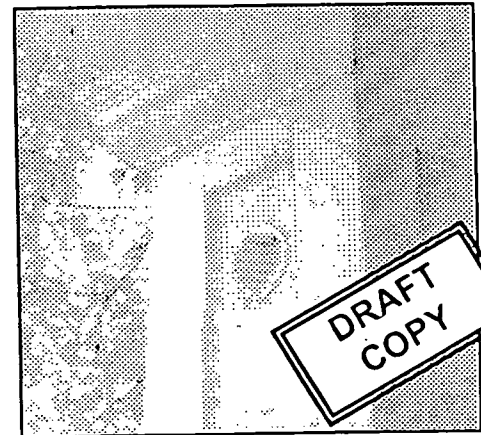


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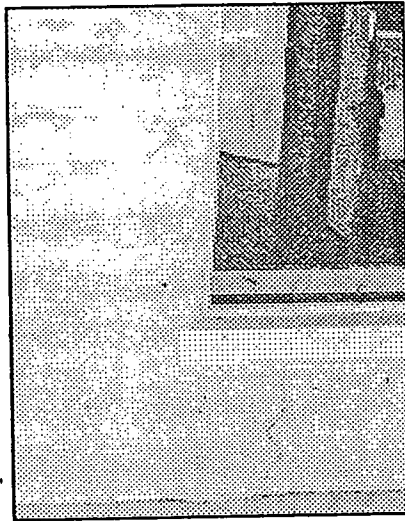
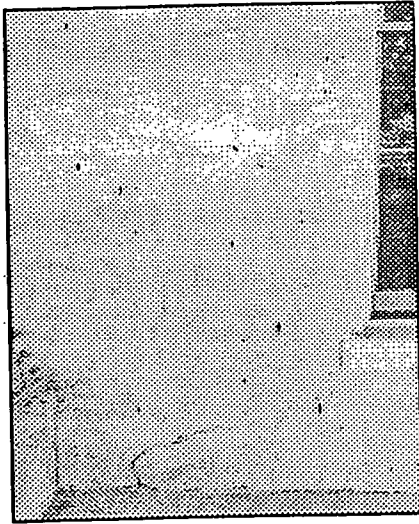
The red terra cotta roof, gutters and downspouts appear to be in good condition. There are a few locations with tiles broken or missing. These are relatively easy repairs to complete. The gutters and downspouts appear to be working. The quantity of tall trees around the two buildings makes keeping the gutter clear an on-going effort. Blockage of the gutters due to leaves and other debris can cause back-ups and gutter overflows to occur. The north end of the front porch roof may be such a condition. Checking and repairing of the roof and gutters should be part of an annual cyclical maintenance process. The roof should be able to provide long term service and protection for the buildings if maintained appropriately.



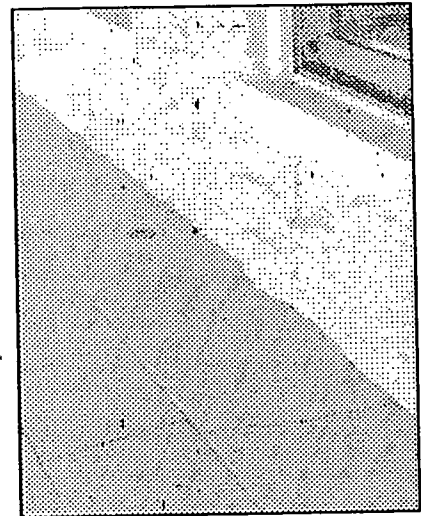
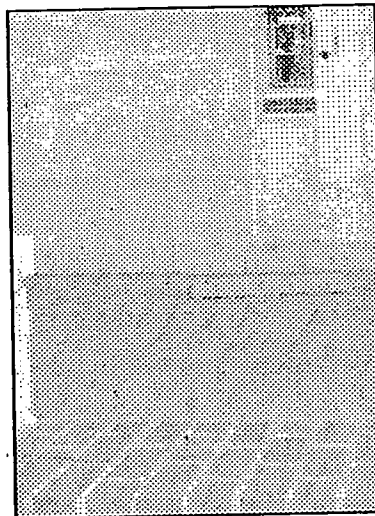
Some of the wood piers that support the front roof have small vents installed in them. These same wood piers show dark spot that are assumed to be surface mold or mildew. The vents are not original to the piers. It is not known why the vents were installed. It is unusual for vents to be installed in this situation. The assumption by Dell Corporation is that vents would actually add to the moisture problems of the wood by allowing condensation to more easily occur on the interior of the piers. It is assumed that moisture problems were observed by someone in the past and the venting was their effort to overcome the problem. It is also assumed that the problem was due to a roof or gutter problem and not the need for ventilation. The recommendation would be to remove the vents and close up the holes as well as look for other sources of moisture / water.



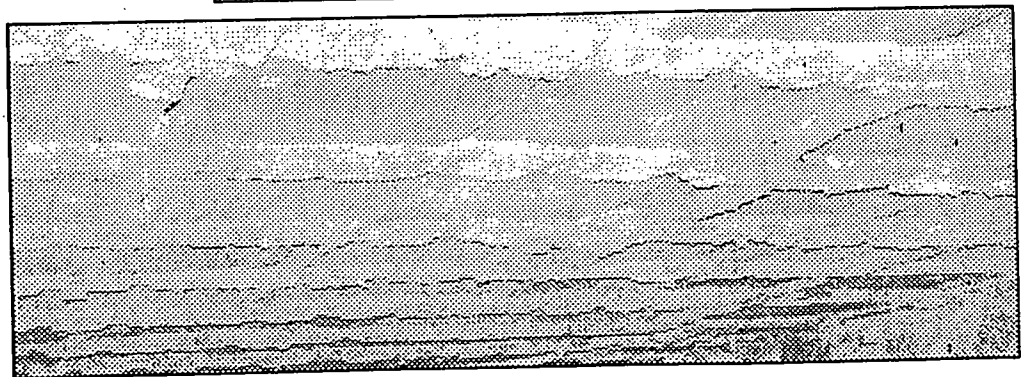
There are some cracks in the west facing stone exterior walls of both the house and the garage. There are also cracks running east - west in the front porch concrete floor. The house wall cracks are below the window openings. The crack in the garage wall are at the upper corners of the double door openings.



The cracks in the concrete porch floor run with the terra cotta block fillers that can be seen from the underside of the concrete slab. It is not currently known if these cracks are active or not. It might be useful to monitor the cracks for a period of time to see if they are active structural cracks (continuing to move in one direction), inactive (due to a past event) or seasonal in that the cracks open and close based on the seasonal movement of the west wall.

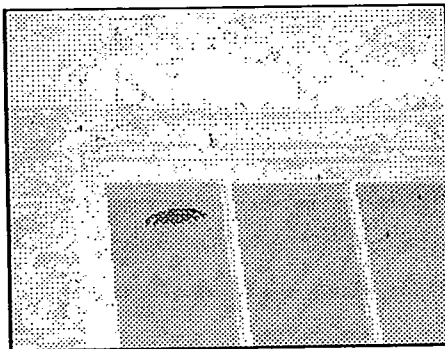
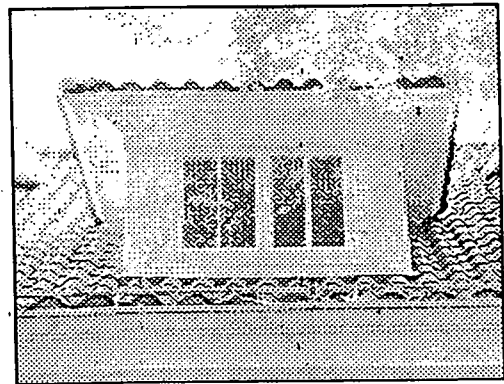
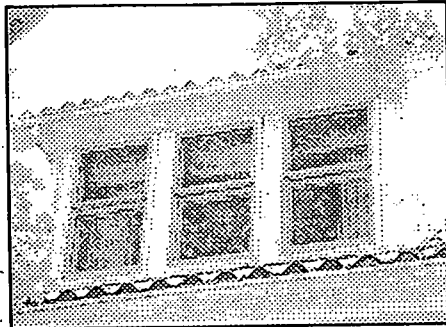
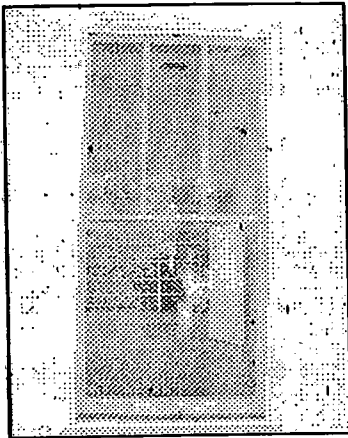


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The window are 3/1 double hung wood windows and appear to be in reasonable condition. The center dormer on the west side has wood casement sash. The few windows that were tried had functioning lower sash with the upper sash painted shut. There are currently exterior screen units on the windows. There is old hardware (hooks) on the head of the window which was most likely for wood storm and screen units.



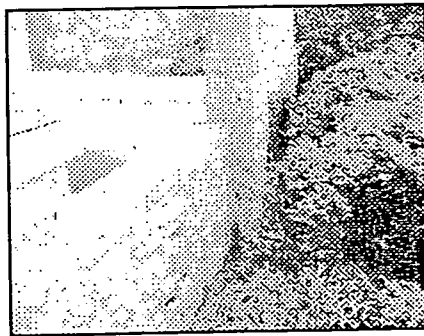
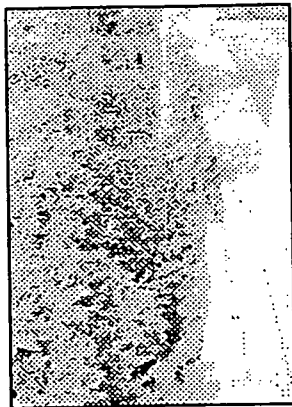
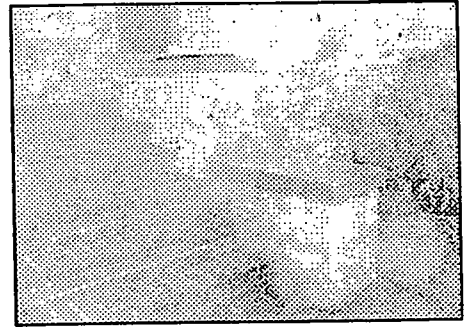
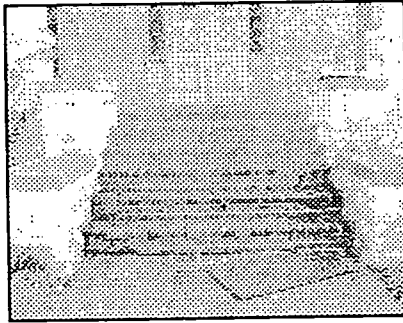
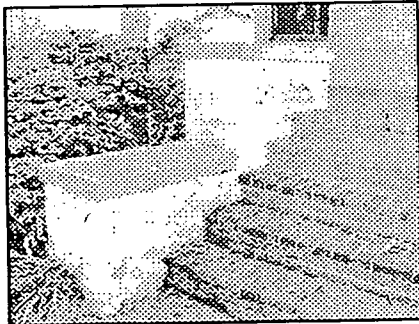
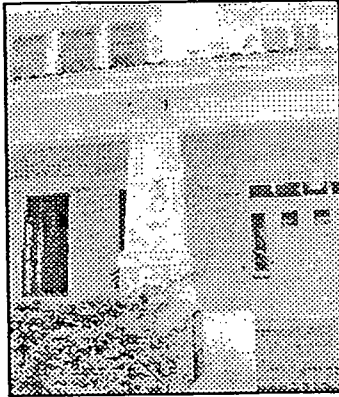
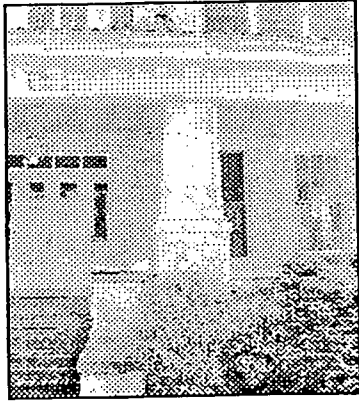
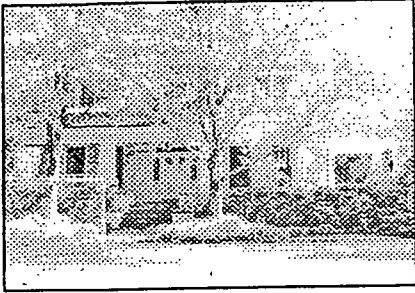
The north, west and south exterior wall of the house are assumed to be in their original configurations with the exception of the painted surfaces. The east wall is assumed to have been modified by the enclosure of porch areas on both the first and second floors.

The exterior of the garage is assumed to be in its original configuration including the unpainted stone.

The cracks below the first floor windows in the west wall of the house might require some additional investigations and observations to determine whether they are on-going concerns. The other items observed seem to more reasonable fall into the category of repair and maintenance.

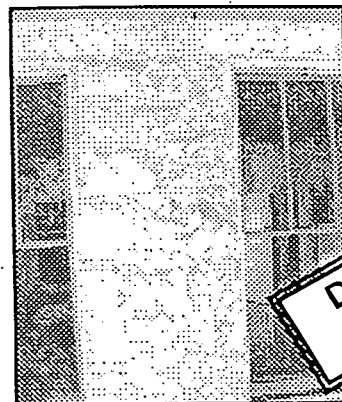
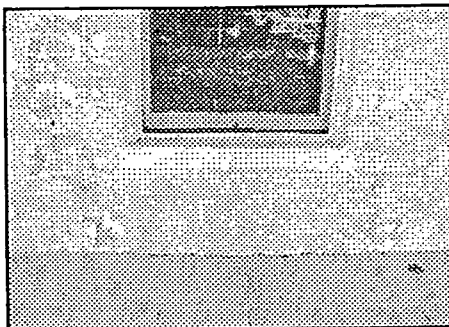
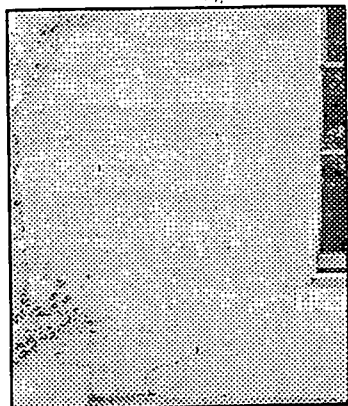
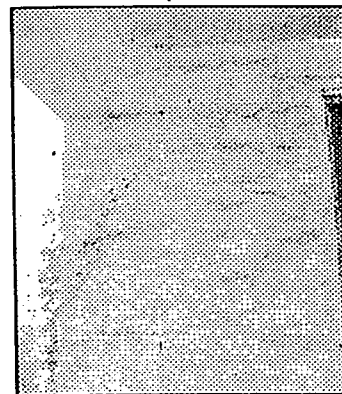
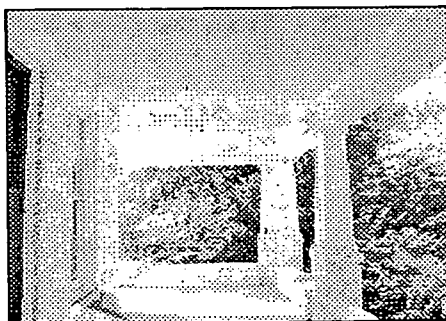
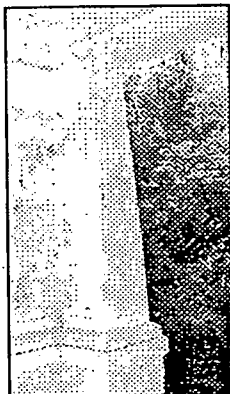
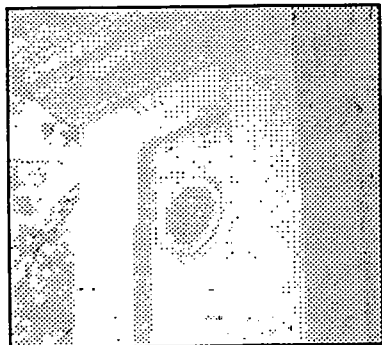
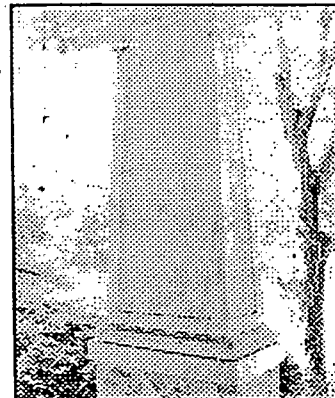
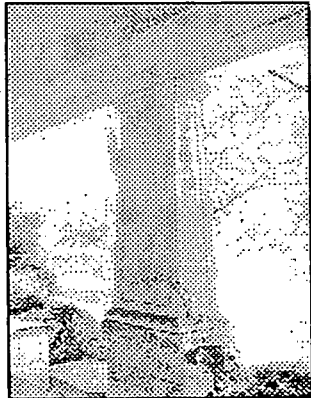
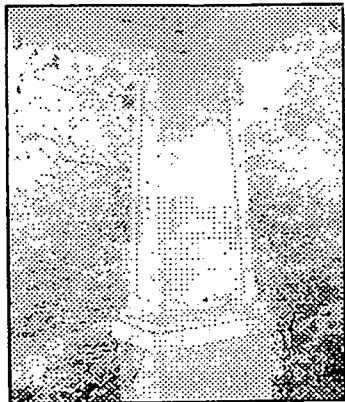
The following pages provide some of the digital photographs that were taken in the documenting of the current conditions.

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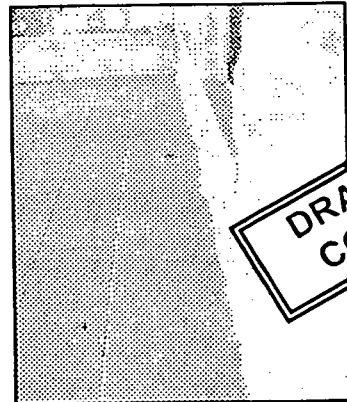
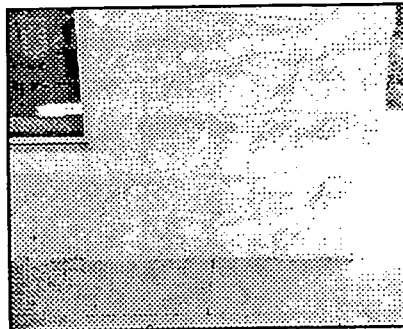
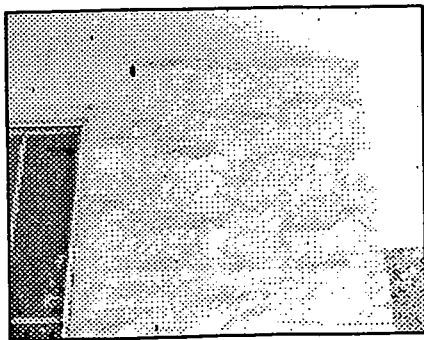
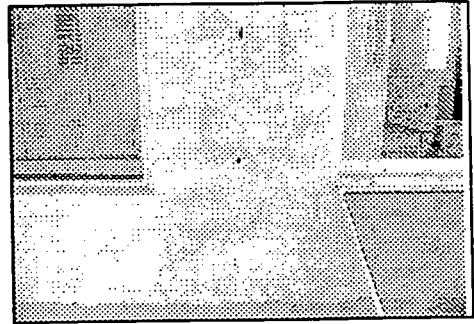
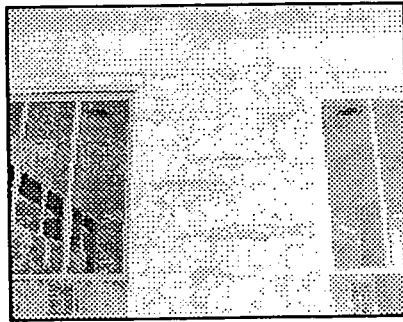
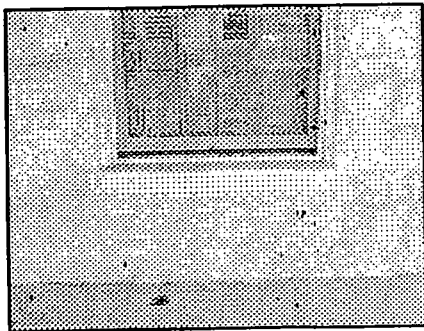
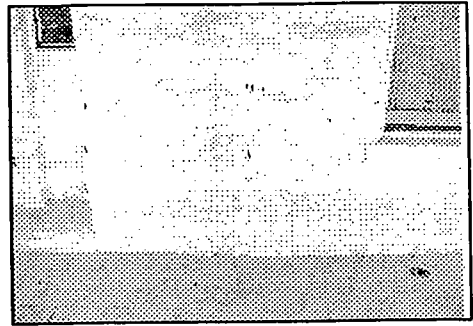
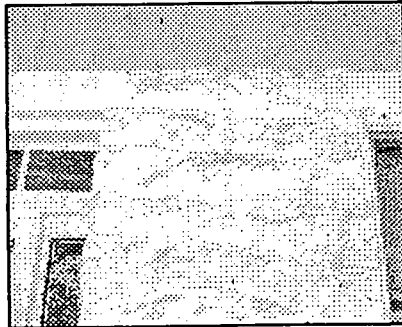
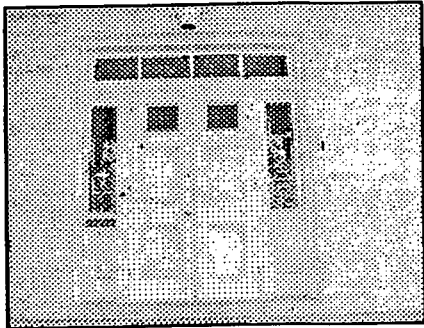
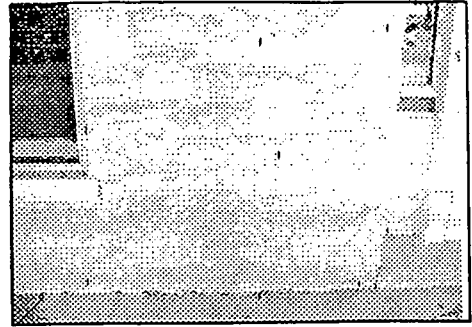
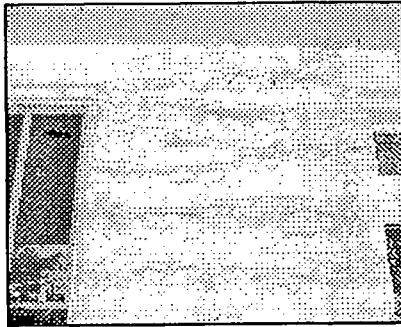
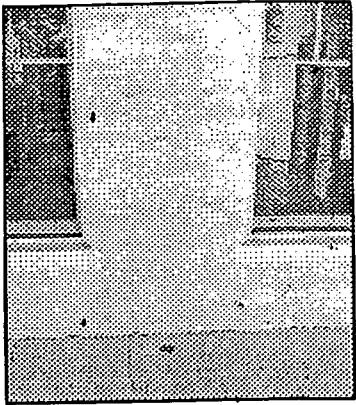
West



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West

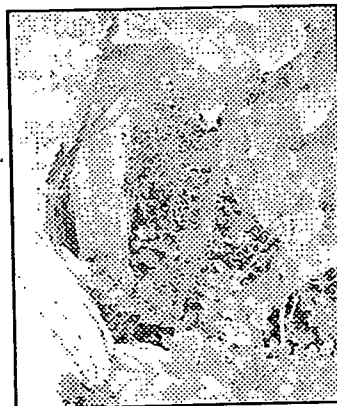
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West

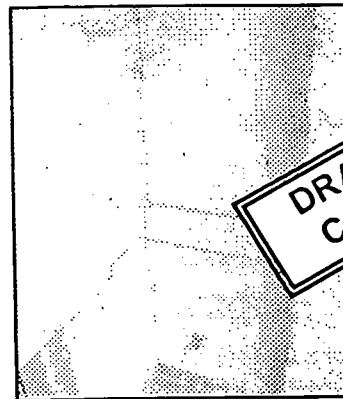
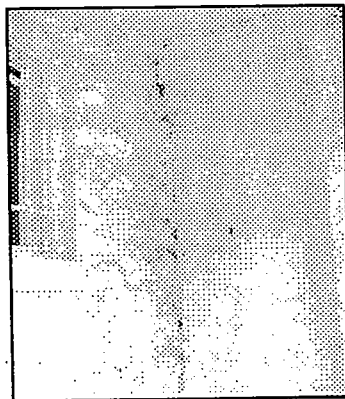
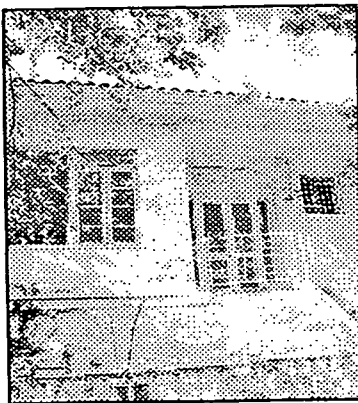
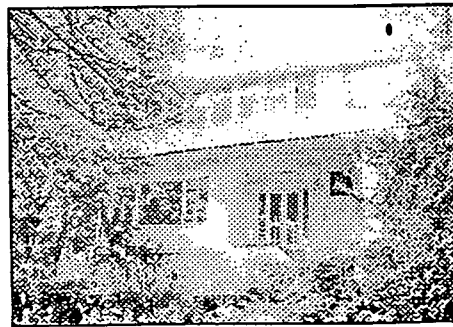
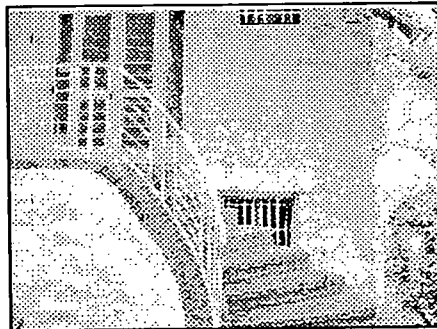
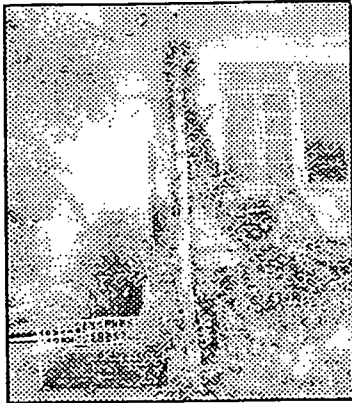
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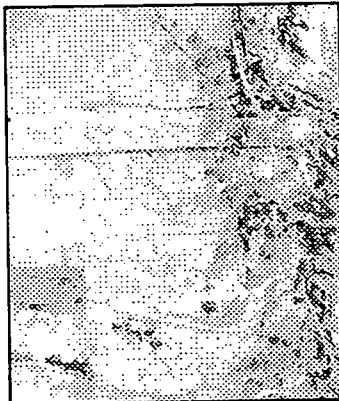
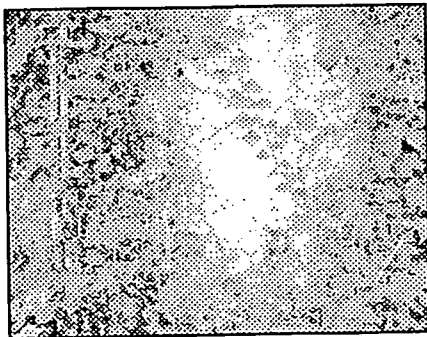
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South

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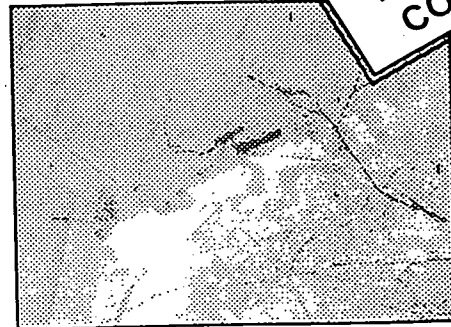
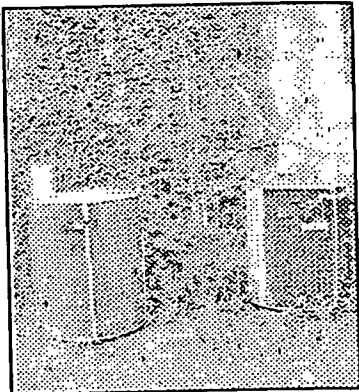
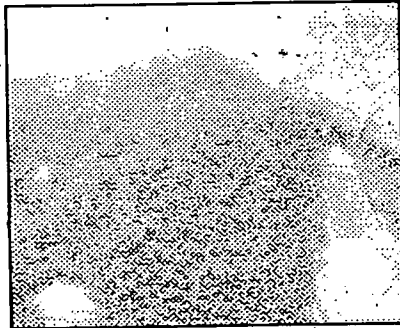
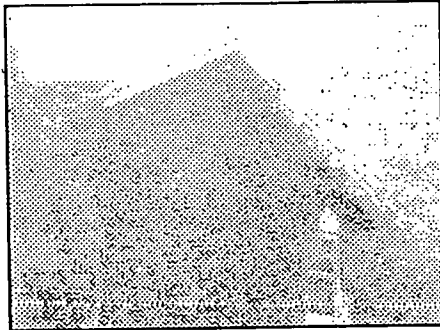


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East

26



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North

Oaks, Michele

From: Annschruben@aol.com
 Sent: Friday, December 09, 2005 5:02 PM
 To: Oaks, Michele
 Subject: ENDLANE

Michele,

I wanted to tell you about the response we got from the "neighbor letter" sent to ENDLANE's neighbors. We received only two responses which, added to a chat I had with the neighbor at the corner of Windsor Place and Brookville, seems to indicate that the neighbors, while probably curious, are not too eager to hear about the project. I don't know if you have had inquiries but I was surprised, since I did try to make it really easy for them to see our plans, how few contacted me.

Just for your information I will share with you the points each responder had:

The backyard neighbor - 3500 Windsor Place - had me meet with their Landscaper. I showed him our preliminary landscape design plans AND the architectural plans that Chryssa Wolfe has submitted. His client's major concerns were the screening along the eastern edge of ENDLANE's property since their yard is so small they have no opportunity to add screening in their own yard. I was able to show him that we were keeping (nearly) all the trees along the Northeast side and that we would be adding additional trees and shrubs. I explained our hope to remove the mature pines and spruce trees in the Southeast side and replant with heavy screening there. He expressed his client's pleasure at our plan to remove the bamboo. His only response about the size of the home's proposed addition and the pool, guest cottage and sports court was admiration of how beautiful they'll be. I told him about the December 21 meeting in case he or his clients wanted to attend.

The other response came from one of the owners of 3507 Windsor Place. I had already spoken with the wife and he echoed her concern which was entirely limited to the tall pine trees along the right of way of Windsor. While the neighbor at the corner of Windsor Place and Brookville was pleased that we would keep nearly all the trees along the right of way, this couple would be thrilled to have every one removed!!! They are concerned about large limbs or the entire trees falling onto their property and want to put the new owners "on notice" that they will hold them responsible. I did tell him that they were actually Chevy Chase's section 5's ultimate responsibility and suggested that he ask for the town to send out an arborist to access their health. These trees, despite their loss of limbs from the first 30 - 40 feet - (which is characteristic of their growth) actually seem in great shape. I expressed our desire to keep the trees for enclosure and mature growth. He remained very concerned about the possibility of catastrophe. He also wanted the right of way along Brookville cleaned up for improved sightlines and I told him that while we were not proposing at this time to remove any of the trees we would be clearing out the undergrowth and overgrown shrubs. He pointedly said he did not want to hear anything about what the owners chose to do on their own property (house or yard) because he was a strong believer in the right to do what ever a homeowner wished, period.

So, my outreach to the neighborhood was interesting if limited. After nearly 3 weeks I doubt that I will receive any more calls (or emails) about the proposed changes.

I am working on our presentation and will probably come in to see you soon. I want to wish you a belated

12/12/2005

Happy Birthday.
Have a good week,
Ann

Ann Canning Schruben
Designer
9705 Kingston Road
Kensington, Maryland 20985

12/12/2005

29

NEIGHBOR LITICK

Judy Hanks-Henn Landscape Architect
Kensington, MD 20895

Ann Canning Schruben Designer
Kensington, MD 20895

November 22, 2005

Dear 7401 Brookville Road Neighbor,

Judy and I are the Design Team for the Landscape plan for 7401 Brookville Road. We are working with Montgomery County's Historic Preservation Commission as we design a landscape for this home and, because you are among the homes most affected by any changes, we wanted to share with you parts of our initial work, especially our plan for the existing trees on the site.

I have attached a copy of our Tree Survey that we presented to the HPC earlier this month at a work session we scheduled. Below is a brief outline of what we have proposed thus far.

We have attempted to keep as many trees as possible - especially around the perimeter of the home. After decades of neglect, there are very few significant trees and we have found that the majority of trees left are in poor shape because of crowding by volunteer trees and overgrown brush and invasive vines. The exception to our tree retention program is in the back south east corner where the pines and spruces in the bamboo forest will be removed because of their current health, cost of eventual removal and our desire to replant a healthy new tree buffer for the garden moving forward. We will also remove the trees that have grown along the south side of the historic wall leading in from Brookville Road; We really have little choice about these trees as the new homeowners must protect the historic resources of this home, and these walls, as well as the entry columns, are considered historic and need to be protected. We will however propose to save the large maple that sits just beyond the north entry column. Although the tree is close enough to potentially damage the foundation of the wall and column, we see no evidence of it yet and feel a 'wait and see' approach will allow us to keep both this specimen tree and safeguard this historic resource.

While we have not identified the specific trees we will re-plant, our overall plan for this home will be an historically appropriate garden designed within the tenets of the American Arts and Crafts movement. Drawing inspiration from the historic gardens of England, an Arts and Crafts garden uses high quality, natural materials with beautifully designed garden rooms. We will create a dense buffer of plantings around the perimeter of the home and concentrate the active areas of the site to the back corner within the planted buffer. Additionally, we will be removing all the existing asphalt and construct any new drives with granite cobbles and natural stone surfaces.

If you would like to see our preliminary landscape and tree retention plans, please call to arrange a time for me to come by and share them with you. I do not have the final architectural plans but can provide a good description of what the architect has proposed. Please feel free to email (put Brookville in the subject line) or call me at the numbers listed below.

Sincerely,

Ann Canning Schruben
(202) 390-4464 cell
(301) 933-4131 Home office
AnnSchruben@aol.com

SEPTEMBER 14, 2005

1 so that, rather than taking up half of two elevations, maybe
2 it ends up that it's only picking up a little bit from the
3 side on the other side, so that you're starting to read that
4 much more of the old house, so much the better. The further
5 back it can be pushed so that you really minimize the
6 connecting point and you separate it out. And whatever you
7 can do to keep your programs efficient as possible, to keep
8 the square footage down so that it's, you know, it can be
9 10, 15 percent smaller so that it's some number, you know,
10 so it just feels smaller or subservient to the existing old
11 house.

12 I think it doesn't feel subservient both because
13 number one is about the same size, and number two, it's very
14 complex in detail. So I don't think, -- my personal, and it
15 doesn't have to be square to the existing addition, but it
16 just needs to be subservient to it.

17 MS. O'MALLEY: I think that's what's you're going
18 to get tonight. Thank you and good luck and hope to see you
19 again soon.

20 We're going to go back to Case A, 7401 Brookeville
21 Road. The master plan site in Chevy Chase.

22 MS. OAKS: The subject property at 7401
23 Brookeville Road is the master plan site the Bradshaw House
24 or also called ^{END} M Lane. This house represents the first
25 profits made by the Griffith family which were the heirs of
26 the No Gain Estate who capitalized on the adjacent

(5)

1 development by the Chevy Chase Land Company. In 1902
2 Leonard and Elizabeth Bradshaw purchased a substantial 5.07
3 acres being lots 1 and 2 subdivided by the Griffith family
4 from the No Gain Estate, and this residence was constructed
5 the following year.

6 The house is an unusually fine example of the arts
7 and craft style bungalow located on a spacious lot
8 overlooking the historic Brookeville Road. The stone
9 structure features a low side gable roof with a terra cotta
10 pan tiles, battered posts upon stone piers support a
11 generous wraparound porch. A matching two bay stone garage
12 has a pier metal pan tile roof as well. The driveway
13 entrance is flanked by stone walls punctuated with stone
14 piers, one of which holds a discreet marker reading End
15 Lane.

16 This historical name for the property first back
17 then until the late 1930's the house marked the northern
18 most limit of Chevy Chase area development. As I mentioned,
19 this is an individually designated historic property, and as
20 such, we used the Secretary of Interior Standards when
21 reviewing alterations and new construction to these
22 properties. And I have put the pertinent guidelines
23 attached to the staff report for your review.

24 The preliminary consultation this evening is
25 reviewing a proposal to construct a large two story rear
26 addition with a one story side extension. There's two

1 schemes that are in your staff report. Scheme A has a port
2 cochere and front of a gym addition, and Scheme B does not
3 include that port cochere. To rehabilitate an existing
4 garage on the property that is a historic garage as I
5 mentioned in the description. Demolish an existing studio
6 and construct a new studio office on the site. Demolish an
7 existing pool and construct a new pool on the site.
8 Demolish an existing gazebo and shed on the sight. Remove
9 some trees on the property and rehabilitate the existing
10 house.

11 In circle two you can see the calculations for the
12 lot, which is a little bit over an acre of land, and the
13 existing and proposed structures. We've also included
14 driveways, and structures and everything to give you a
15 really good lot coverage percentages and you'll note that we
16 are in line with those numbers. This current preliminary
17 consultation is the first of probably a couple for this
18 property, and this one is just going to focus on the
19 addition to the main house.

20 The applicants wanted to just get the commission's
21 read on this addition, because it is such a large project
22 for the property, and they will be coming in for subsequent
23 preliminary consultations with plans that will address the
24 rehabilitation of the garage and the new construction of the
25 studio office space, and also how the landscape architect
26 developed plans for the pool and also dealing with the

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1 retaining walls and the tree save plans, etcetera for the
2 property. So I don't want you to feel like you're getting
3 an incomplete application. This is just one part of a
4 multi-phased project. So tonight we're just going to
5 discuss the addition and you'll be getting later
6 installments.

7 As I said, we generally would like to see no
8 additions on historic property, that's obviously our goal,
9 but unfortunately, this is not the case on this particular
10 project. But we do feel that the proposed two story
11 addition being kept at the rear plane of the house and that
12 the only one story addition projecting away from the
13 original massing does help make it a secondary massing and
14 visually retain the historic massing as the primary massing.

15
16 The addition's design and architectural ^{detailing} ~~deceiling~~
17 makes the shingle clapboard, and stucco and stone are in
18 keeping with the vocabulary of the existing house which is
19 stone, stucco with a tiled roof, and we feel will not
20 detract from the original house's historic features. We
21 will note that during discussions with the applicant, we did
22 recommend a more glassy hyphen between the original massing
23 and the new two story addition, and I think the design team
24 did strive to achieve this suggestion and you can see that
25 on your circle, let's see, circle eight on the top north
26 elevation, but unfortunately, they're only actual. There

34

1 was use of panels and some use of windows, but it wasn't a
2 complete, I think, what we had envisioned as a tree glassy
3 view for that space.

4 The other area of concern that staff looked at
5 when we were reviewing the plans was the proposed gym area
6 that we see is behind the port cochere on screen A, on
7 circle 9,, but then also it's BB, it's that massing that's
8 the far right on the first floor, and we just really feel
9 like it's just kind of a weird massing that just doesn't
10 quite fit. It's kind of bulky, it doesn't seem to really
11 fit anywhere, and we are just, we really wanted to see them
12 explore putting that gym in another location, and we did
13 talk to the design team about that. One thought, as you can
14 see in the staff report, was a suggestion to put it on the
15 second floor because you'll note that the living room or the
16 family room actually, is a two story space, so there is some
17 play there, especially, it would seem logical to come of the
18 master bedroom suite and go into the gym space, but I guess
19 the owners really do want a two story space there. So they
20 are looking at a possibility to put the gym space in the
21 office studio space that they're going to propose to design
22 that you'll be seeing in the second preliminary
23 consultation, and so, and now that they're going to try to
24 work out some details on that so, but we'll be talking more
25 about that.

26 But I think that as staff we really think it's not

25

1 visually very bulky section of the addition that we'd like
2 to see. And finally, our goal is to always maintain the
3 front door on the historic facade as the prominent entrance
4 to the house, and our concern with the detailing around the
5 entrance on the west elevation, even though it is set back,
6 is that, and it does give a certain level of prominence, so
7 one suggestion of the, certainly there's a lot of different
8 ways to treat this, but one suggestion would be is to down
9 play it by taking off the transoms and the side lights or
10 possibly making taking off the pyramidal roof structure.
11 Something to downplay that side elevation, because we feel
12 that visually the eye does go towards that element just as
13 much as it does the front door, and we really want to keep
14 the focus on the front door.

15 With that said, I do have some pictures to show
16 the existing site and the current condition. I will say
17 that the last page does get into what we'd like to see for
18 the second floor in a consultation which includes an
19 exterior assessment report, but you'll see from the pictures
20 that I think it is warranted. We are concerned with the
21 exterior condition of the property and we want to make sure
22 that, you know, we're on the same page with what they're
23 proposing in terms of window rehab as far as if anything
24 does need to be replaced, as well as any repair that needs
25 to be done to the stonework, because there is some very
26 large vines growing on some of the facades, and we're



1 concerned about rehabing those stone exteriors, appropriately
2 and things like that. Would you like to see pictures?

3 MS. O'MALLEY: Yes, please.

4 MS. OAKS: Okay, this is the front facade of the
5 house. And again, I will note that there is a lot of trees
6 around the property, so that is also why we are encouraging
7 the landscape architect to come out and evaluate the trees.

8 But also more importantly, to evaluate the trees and their
9 impact to the house because we're concerned about a lot of
10 these trees and how close they are to the foundation. We
11 don't want to, we want to have their evaluation in terms of
12 what their impacts are to the foundation of the existing
13 house. We're especially concerned with these trees that are
14 very close to this house here, the front porch.

15 This is standing on the front porch obviously.
16 Another shot. The roof seems like it's in pretty good
17 repair considering. As you can see I'm taking you all
18 around the house. And these are metal windows back here in
19 this porch here. It was enclosed a long time ago.

20 MS. O'MALLEY: And the dormer was an addition? It
21 doesn't have a tile roof.

22 MS. OAKS: It has a tile roof. I'm pretty sure it
23 does.

24 MR. FULLER: The shed dormer?

25 MS. OAKS: Yeah. It doesn't?

26 MS. O'MALLEY: It doesn't have those little

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1 ripples on the edge.

2 MS. OAKS: This is, some of my concern is this ivy
3 on this facade here especially. Got some pretty big vines.

4 MS. O'MALLEY: Are there any questions for staff?

5 Would the applicant's and the architects state your name
6 for the record, please?

7 MS. MARTIN: Thank you. Ann Martin from the law
8 firm of Minose & Blocher for the applicants who couldn't be
9 here this evening, but would like us to move forward. We've
10 been working with staff and would like to, the design team
11 has been working with staff and would like to move forward
12 to the next steps for this permit. With me is the design
13 team, Chryssa Wolfe from Henlon Design Build and Neil
14 Duncan, the architect.

15 We just wanted to make a few brief comments and
16 then right up to the questions, I'll summarize a few items.

17 Obviously the expertise will address them. Mr. Duncan will
18 address those. But my familiarity with this project is
19 actually giving a little history and background for this
20 house, which wasn't in the report was that this has been
21 through a few consultations before and has received a
22 permit, not this specific design. The previous owners back
23 in '99 when it was designated, had already begun working on
24 an addition to the home and then redesigned it in 2003 and
25 received approval for a similar significant addition to the
26 home in the rear, similar format, obviously a different

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1 design.

2 Our team feels that ours actually respects the
3 design more of the historicity of the house, tuck in more in
4 behind and not doing as much on the Windsor place frontage
5 of the house. The staff narrowed it down to four issues
6 which we hope to get your feedback on tonight on the design
7 of those, current design.

8 The first and foremost one for the applicant is
9 the port cochere. It's important for them to have a covered
10 place to put their vehicle. The previous approved design
11 did have a garage on the side of the house on the Windsor
12 place side, in addition to the existing paving going to the
13 garage. This proposal doesn't have that, but they would
14 like to have a covered port cochere so they could go into
15 the home and we believe there's ways to keep that space open
16 so it doesn't have the bulky appearance.

17 One of the comments is to eliminate the gym
18 building behind that and we're open to moving that around in
19 the house, not necessarily into the second floor of the
20 living room space. We would like to respect that family
21 space, but we're open to moving the gym as staff suggested,
22 keeping that area open but having a covered place for the
23 car. We believe it keeps it open and with view shed, but
24 also in a practical sense provides a covered place for the
25 car.

26 One of the other items was the hyphen between the

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1 main building and the behind building. Some changes have
2 been made. There's comments that it hasn't been glassy
3 enough. When I finish I'll have Mr. Duncan address that as
4 far as the trade off between making it more glassy versus
5 practicality and potential modernization looking. And then
6 the last item was down playing the second entrance which, I
7 notice, Mr. Duncan's already making changes on the plan. So
8 we're definitely open to making those changes." So I think
9 the more significant items are maintenance of the port
10 cochere, keeping it open, we're willing to move the gym, and
11 just discussing the hyphen area between the addition and the
12 main home. And I'll ask Mr. Duncan to address those two
13 items briefly and then answer questions.

14 MR. DUNCAN: Yeah, well the only comment that I
15 had about the glass hyphen was that, we can certainly put as
16 much glass there as you'd like for us to put there, but
17 Montgomery County does have an energy code and it seems kind
18 of against the spirit of the code to put all that glass in
19 what is going to be a closet on the second floor. So what
20 I've tried to do was do something with panels and perhaps
21 paint colors to maybe create the same kind of hyphenated
22 effect rather than just putting a big wall of glass there.

23 MS. O'MALLEY: I'm going to jump right in with a
24 comment or two on that. I was by there today and noticed
25 that that's a very prominent view from ^{WINDSOR} Menser, and if you
26 were looking to some way to break up the massing on that

1 side so that it didn't look like it was so largely attached
2 to the house, if you lowered that roofline on that section
3 in between, that would also make it look more separated.

4 MR. DUNCAN: Yeah and I've been struggling to do
5 that. It's, and first thing it's an 8 foot ceiling there on
6 the existing second floor and I'm trying to meet that
7 existing dormer, and it's actually, if I drop the roof even
8 down to the eave line of the existing dormer, "it's going to
9 be a less than an 8 foot ceiling in the space connecting
10 the, moving the existing house. The eave line is what's
11 important. You won't actually even see this pitched part of
12 the roof above that because it's very low pitched. I mean,
13 I can certainly make it flatter. I can lower that line on
14 the drawing, as low as you want me to, but you can't
15 actually see that roof from the street.

16 MS. O'MALLEY: And you have looked at putting a
17 gym underneath the library?

18 MR. DUNCAN: That's one of the things that we're
19 considering now. We do have a lower level on this building
20 that we haven't explored and planned very much, and there's
21 some room down there.

22 MS. O'MALLEY: It looks like that would because of
23 the way the land drops off, you have a lot of daylight.

24 MR. DUNCAN: Yeah, exactly. So we discussed that
25 with the owners and there's a possibility of putting the gym
26 just making that go away into the lower level. But I'm not

1 sure that, probably, but we'd like to keep the port cochere
2 roof so the massing in a sense is still there with the
3 roofline, but more like in --

4 MS. MARTIN: But you can see through it.

5 MR. DUNCAN: But you can see through it, exactly.

6 MS. MARTIN: So you'd be able to see the land, you
7 know, on the other side of it.

8 MS. O'MALLEY: Other commissioners, any comments
9 or have questions?

10 MR. FULLER: I assume the pool that's being
11 removed is not original.

12 MR. DUNCAN: I'm assuming so too, but I don't
13 know.

14 MR. FULLER: I know staff report requested that
15 the condition of the building be assessed, and I think one
16 of these I'd probably like to see more information about is
17 the base of the landscape feature, it's not just the trees,
18 but retaining walls and other features. Presumably, there's
19 another building that going to be removed --

20 MR. DUNCAN: Yeah, it's --

21 MR. FULLER: -- behind the garage?

22 MR. DUNCAN: -- that's like a 70's, 1970's sort
23 of, probably not permitted sort of T-111 shed building back
24 there. It's definitely not of any interest. The gazebo is
25 similarly, it's like a sort of stock garden center gazebo
26 that's not very old. The pool and the patio and the whole

1 rear of the house was carefully designed at some point much
2 later than the original house, but it was put together as
3 one thing. But probably in the '50's or '60's! It's a very
4 modernistic, the whole planning of it is very angular, but
5 it's certainly not original to the house, but I don't know
6 exactly when it was built. And I believe that the pool is
7 part of that addition that was done to the back of the
8 house, which includes that dormer, that shed dormer was an
9 addition. That you can see in the attic. I was hoping to
10 keep the retaining walls around that pool just for practical
11 reasons, if no other. That's why I've turned my pool the
12 other, and it's probably hard to see on the little plans
13 that you have, but I've --

14 MS. MARTIN: Do you need a larger set of site?

15 MS. O'MALLEY: I don't know that we're really
16 looking at that part today.

17 MS. WRIGHT: No, I think the landscape features
18 and all will come back as the second discussion. It's
19 really the addition primarily.

20 MR. FULLER: Just a couple comments on the
21 addition. I guess from my perspective we're starting with a
22 bungalow and it keeps rambling on. I'm not comfortable with
23 the idea of this right now the way it's set up as a hyphen
24 addition, the way it works. You look at your north
25 elevation and the plane of the north elevation, the hyphen
26 is almost 45, almost 50 percent of the entire space.

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1 To me the hyphen will be much more effective if
2 the hyphen was narrow, and then the addition was bigger.
3 Quite frankly, I'd almost like to see some of that single
4 story mass just sort of leading off to the side of the house
5 and just keep going on and on.

6 I think I'd be more happy to see the addition
7 itself be bigger and be behind the house because a little
8 bit bigger of a two story mass rather than, particularly
9 when you get to the south elevation, you have a two story
10 addition that looks like it tries to have a hyphen, but it
11 then has this one story mass that sort of glums onto the
12 face of it, to me it doesn't hang together very well.
13 Anything that can be done to make the smaller hyphen would
14 be better.

15 On the second floor there's a bathroom shown. Is
16 that existing or are you adding to the form of this?

17 MR. DUNCAN: Which bathroom?

18 MR. FULLER: Of the northeast corner of the
19 existing --

20 MR. DUNCAN: Where it says existing bath or where
21 it says master bath?

22 MR. FULLER: Right above where it says existing
23 bath there's a toilet drawn in there. Is that an addition
24 to your --

25 MR. DUNCAN: There is a bathroom there, but it's
26 not the one shown on this.

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1 MR. FULLER: Okay, but the skin of the house
2 actually follows that point?

3 MR. DUNCAN: Yes. That's the shed dormer.

4 MR. FULLER: I just wasn't sure whether the
5 existing one stopped there or if it stopped further in, I
6 couldn't tell from the way you --

7 MR. DUNCAN: No, that's the existing shed dormer.
8 I stayed within that bounds..

9 MR. FULLER: But to me, you know, if you're going
10 to do a hyphen, I'd prefer to see it set back number one
11 more than, where it says two, three feet, off of the north
12 elevation, to make it set back further and not as wide.
13 Make it to a narrower hyphen and then go ahead and pick up
14 your addition after that. Right now it's sort of it's
15 neither, nor. As you said, it's a big piece of curtain wall
16 that doesn't help energy wise, and I don't think it's as
17 effective breaking up the separation.

18 MR. DUNCAN: Is it going to be possible though to
19 pull the hyphen farther in than the line of that dormer wall
20 that's on the second floor, that's what kind of was
21 befuddling me. I couldn't really see a way to do that,
22 because I'm leading --

23 MR. FULLER: I think that's going to depend what
24 happens to your roof. I think Commissioner O'Malley
25 suggested something about lower the roof in that center
26 section. I think that would help too. But again, I think

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1 if you narrow the hyphen you don't mess up the rest of your
2 program, which is a small space.

3 MS. ANAHTAR: On the second floor actually past the
4 staircase towards the back, you don't need a second story in
5 there. Your family room doesn't have to be two story high.

6 MR. DUNCAN: Yeah certainly I can pull in on that
7 side.

8 MS. ANAHTAR: You can have a sloped ceiling that
9 matches the slope, roof on the existing house, and if you
10 just didn't make the master bedroom, put it somewhere else,
11 then you will have a one story addition in the back. And I
12 think we all have a problem with that, that your hope,
13 realization is covered by this addition right now.

14 MR. DUNCAN: Well the rear elevation of the
15 existing house is certainly not original to the house.

16 MS. ANAHTAR: But still, you don't, I mean the
17 house disappears behind the addition that way. If you have
18 only one story high, then you'll be able to see it.

19 MS. WOLFE: I don't understand. What are you
20 saying? That they shouldn't have the master bedroom on the
21 second floor?

22 MS. ANAHTAR: Well not at that corner maybe. I
23 mean, there's a huge closet and a hallway leading to the
24 master bedroom, and of course I'm not designing this, but it
25 can be designed in a way that that master bedroom is not
26 there and where the slope ceiling --

1 MS. WOLFE: They have children. They want to be
2 on the same floor with their children, and unlike the
3 previous people that had the master bedroom on the first
4 floor, they didn't have young children, but this is a family
5 with a lot of kids and they want to make sure that they're
6 all on the same floor, so that's important to them and they
7 don't have enough room up there.

8 MS. ANAHTAR: Can still be on that level, but you
9 don't have to have the master bedroom there. Maybe it can
10 be closer to the existing house. I mean, this closet space
11 and the hallway are much bigger than I think was needed.

12 MR. DUNCAN: Yeah, I'm not sure there's any way
13 that we can do the addition in such a way that you'll be
14 able to see large parts of the existing house from the rear
15 of the house. That was --

16 MS. ANAHTAR: If you can have a one story sloping
17 roof added on is easier to --

18 MS. WRIGHT: In fact, if anything, I think staff
19 has been encouraging the applicant to try to pull as much
20 mass off the side where it extends to the side, and do more
21 of a two story addition on the rear with less of an
22 extension to the side.

23 MR. FULLER: Did you say you had been encouraging
24 them to pull the massing, pull it back in from the side, put
25 into, I agree.

26 MS. WRIGHT: Put it into a two story addition.

1 MS. ALDERSON: That's my main comment. I think
2 it's terrific that you managed to get most of it behind and
3 how thoroughly it's concealed from the most important view,
4 completely concealed, that's such a wonderful front, wood
5 texture, and the primary thing in my mind is looking at, we
6 discussed the prospect of eliminating both gym and port
7 cochere, that tremendously reduces the mass of the side, to
8 some that is completely subordinate, not just in height but
9 in width. Without eliminating that they're competing in
10 width. So I'd love the idea if you can find another place
11 to put those. I don't know where else you could put a port
12 cochere by looking where the driveway is. I don't see
13 anywhere to get there, so if there is, if it's not possible,
14 you can't find another way to deal with covering the car, I
15 would suggest at least get the mass, eliminate the mass so
16 it's opened and then consider pulling the peak of the roof
17 line in, further in so at least the roof is less roof mass.

18 MS. WRIGHT: Again, just as a gathering somewhat,
19 a bit of the background of the staff discussion. We had
20 encouraged at this meeting not having any kind of attached
21 garage or for that matter attached parking area. The
22 previous historic area work permit did include some
23 integrated parking, but what they did was essentially took
24 the basement of the existing house and new addition and
25 brought in a sort of fully integrated garage from the side
26 street, from Windsor, into the basement of the existing

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1 house. So it really wasn't like an attached garage. When
2 we first saw the design of the current applicants, they have
3 a true attached garage and we said that was really
4 problematic. And I guess we still feel like the port
5 cochere would be problematic because we generally don't
6 recommend those kinds of attached parking structures.

7 MS. ALDERSON: I would also strongly encourage to
8 see if you can reexplore again that option to bring it
9 around to the back, that would be a terrific idea. And just
10 absolutely minimizing the mass of the side addition because
11 the front is just so absolutely lovely, and it would be
12 great to have nothing competing with it.

13 MS. WOLFE: I have, of course, I'm sorry that the
14 homeowners aren't here, but there's one that is really
15 important to them. The garage is quite far from the house,
16 and if you look in the site plan this is an acre of land.
17 So for them to be able to park their car in the garage with
18 little kids and groceries and then run to the house, they
19 felt that they would get wet in weather or whatever, it was
20 just really a problem for them. So of course they wanted
21 the gym on the first floor too.

22 We've been able to convince them to forego on the
23 gym and have a covered driveway that could be very delicate
24 and graceful where you could see through it and there would
25 not be mass, there would be just be somehow we could design
26 a roof that could be more graceful, lower like you

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1 suggested, but it would give them the quality of everyday
2 life with kids to be able to come in and out of their house,
3 because the garage is really far away from the house, and
4 that's a big problem for them, a concern, and they feel
5 strongly about that. And if there's some way that we can
6 design that --

7 MS. ALDERSON: And what about the possibility of
8 moving the program that's on the side of the house now
9 toward the back, so that that site area is available for the
10 port cochere instead?

11 MR. DUNCAN: Yeah, that's what we were talking
12 about.

13 MR. FULLER: But basically, if you could let the
14 addition expand to the east, to the back of the house, and
15 more or less where your single story addition is off on the
16 south, if you could have a garage at that location connected
17 to the house with a breeze way or something as a
18 noncompeting element, that didn't just look like the house
19 was running off, I think you'd be more effective.

20 MR. JESTER: I think the problem is that elements
21 like that, even if you work to make them as airy and open as
22 possible, there's still a ballpen mass associated with the
23 roof. There's an example on Raymond Street just around the
24 corner from this house where a very large port cochere was
25 put on five feet more property line, and it impacts the
26 neighborhood. So I would, I'm not saying it couldn't be

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1 accomplished the way Fuller's describing, but I would, my
2 preference would be that those two quarter back elements be,
3 one eliminated and the other one relocated.

4 MR. DUNCAN: I hate to, but can I just make the,
5 I'm sure it's obvious to every -- I'm sorry, go ahead.

6 MS. O'MALLEY: Let me just ask a question of
7 staff, when you talk about not having a parking area next to
8 the house with an arbor, would they have the same difficulty
9 if there was a --?

10 MS. OAKS: We have a circular drive right in
11 front.

12 MS. O'MALLEY: A circular drive?

13 MS. OAKS: You have a circular drive right in
14 front to a covered porch. I'm not understanding why we're
15 talking about a far away walk to a house. I'm failing to
16 understand why we're talking about distances that is
17 significant to walk to a house.

18 MS. WOLFE: The kitchen is on the other side. The
19 kitchen is in the new addition on the side which works out
20 really well with their children and getting in and out of
21 the house, so to pull into the front of the house and to
22 take groceries to the kitchen is a problem for them. Mr.
23 Fuller made a recommendation of somehow doing a breeze way,
24 some sort of shelter that they could use that and then come
25 through a breeze way and come to the side or on the arbor,
26 or just something that would give them a little shelter from



1 the elements.

2 MS. TULLY: Well you're showing us though a
3 covered entry into the side one story kitchen which has a
4 driveway leading up to it. I'm still having a hard time
5 understanding why there's not accessibility.

6 MS. WOLFE: It's the client's wishes that they
7 have this.

8 MS. TULLY: Well, what I'm saying is that there is
9 covered accessibility. You pull up to the covered entry,
10 you walk into right where your pantry is.

11 MS. WRIGHT: I mean, I think all we can really do
12 today, I mean, we understand there's certainly our desires
13 and probably added feelings, but I think the commission will
14 have to address the design features from a preservation
15 standpoint, and I would just reiterate from a staff
16 perspective, we've continued to sort of say covered attached
17 parking is generally not consistent with a building of this
18 historic age and character.

19 MR. FULLER: What about the idea of what was
20 previously approved to the garage being under the addition
21 down at the basement level?

22 MS. WRIGHT: That's possible, it's very expensive
23 because it would require a major engineering and a driveway
24 from Windsor, but I think that that actually is much more
25 typical of what we found in houses of this era, particularly
26 in Chevy Chase. Many of them did have basement level

1 parking garage area.

2 MS. ALDERSON: When you say the other option is,
3 as long as, -- there's already a substantial driveway that
4 cuts across the property at Windsor. Presumably, if you're
5 not meaning garage, you may not even need that much
6 driveway, you might eliminate some asphalt, but if as it was
7 you were going to need to extend the driveway to the port
8 cochere, the question is, will it be as well to extend it
9 just a little further and pull the car around to the back
10 and have the port cochere simply be behind instead of on the
11 side.

12 MS. MARTIN: That's an option that I could take to
13 them to see what they think about that.

14 MR. DUNCAN: Well, believe it or not, we're
15 actually kind of running out of land in the back. I mean
16 this whole thing about this project, you can barely see this
17 house from Brookeville Road. It's so far back and it's
18 densely forested that it has almost no impact when you're
19 driving, at least in the summer months, but it's very close
20 to Windsor Place where there's a lot of impact on the
21 environment.

22 MS. ALDERSON: But that would certainly lay upon
23 Tuck and Ebony back to the part of the property where it's
24 least visible from anywhere, and if you're redoing the
25 studio and the pool anyway, that gives you a little bit
26 accessibility to rework the placement for them if you need



1 to just a little bit.

2 MR. DUFFY: Why do you say that you're running out
3 of land in the back? From the site plan on circle 6, just
4 speaking very conceptually, not going into the details of
5 how the program is arranged, but it seems like there is
6 space where the mass could become more linear towards the
7 back on the axis of the existing house rather than making an
8 L up to the side. Is there --

9 MR. DUNCAN: But with a new curb cutoff at
10 Windsor, you mean?

11 MR. DUFFY: I'm sorry?

12 MR. DUNCAN: But, with a new curb cut coming up at
13 Windsor place?

14 MR. DUFFY: No. More --

15 MR. DUNCAN: More driveway that's rapping all the
16 way around --

17 MR. DUFFY: Leaving the curb bed as it is, I'm
18 just saying redistributing the mass --

19 MS. WRIGHT: Yeah, I think the question is why you
20 have to route to the side. Why can't you do an extension
21 straight off the top?

22 MR. DUFFY: Is there something constraining moving
23 further to the back that we can't see from the site plan?

24 MS. WOLFE: It's yard. They want it to have yard.
25 They feel like there's so much land in the front of this
26 house, and they want to be able to enjoy their yard, and



1 they don't see their children playing in the front yard, but
2 if you'll look at the site plan it's front heavy, and for as
3 big as this lot is --

4 MR. FULLER: If we had more two story space, we'd
5 then have more yard left. We could put more, as staff as
6 recommending, we could put more of the addition or all of
7 the addition out of the single story element to the south
8 and put it into a larger two story element behind the house,
9 you'd end up with more yard.

10 MR. JESTER: And a well defined back kind of
11 courtyard.

12 MR. DUFFY: Let me attempt to summarize,
13 understanding that this is a preliminary and also
14 understanding that the owner has a historic area work permit
15 for something similar, and ask the other commissioners if
16 I'm misspeaking, but you know, to help you with a consensus
17 to the extent that we have one.

18 It sounds like that there's something of a
19 consensus saying it would be preferable to, if program could
20 be moved more to the back away from the side. It would be
21 preferable if the hyphen could be made more truly a hyphen,
22 made narrower and somehow more glazed so that it's more
23 distinct and it creates more of a distinction between the
24 new and the existing.

25 It's a wonderful existing house, and if possible
26 it would be nice to reduce the overall mass understanding



1 that you have approval for something similar, but if there's
2 anyway to reduce the overall mass, we would like to see
3 that. And, making those kinds of moves, particularly moving
4 the mass of the program to the back, not necessarily crotch
5 rotating what we have here, but somehow moving in that
6 direction. That could help with this garage issue,


7 I think, since we wouldn't have so much mass to
8 the right of the house, and perhaps the garage could be
9 designed more like a dependency structure rather than
10 something that's attached. Maybe it could be a separate
11 building that's close that's connected with a short
12 breezeway or even maybe a small second hyphen, but I think
13 those are the kind of directions that we're suggesting that
14 you try to move in.

15 MS. O'MALLEY: I'm not too sure about the attached
16 garage though. I think that's something we generally
17 don't --

18 MS. WRIGHT: And one thing that's not clear is
19 there is a historic garage on this property. It is of the
20 same construction and it is clearly an historic garage.
21 It's the one that's identified on the plan.

22 MS. OAKS: To the right of the house.

23 MS. WRIGHT: To the ^{right} as you're facing the
24 house to the right, and I don't know if we would as staff
25 recommend another garage to compete with the historic
26 garage.



1 MS. WOLFE: To be more declarative. If we were to
2 remove the carport and the gym, and have -- and I could
3 convince my client that, you know, that this is something
4 that everyone would be in favor of, then would we be able
5 to --

6 MR. DUNCAN: Change the hyphen --

7 MS. WOLFE: And change the hyphen.

8 MR. DUNCAN: -- and get rid of the side lights and
9 transom on the --

10 MS. WOLFE: If we were to convince our clients to
11 do that, so I can go back with a declarative scope of work
12 that we would be doing for our client, would then you be
13 satisfied with that? That is if I could convince my client
14 to do that. I need to have some declarative guideline.
15 Would that work for you?

16 MS. MARTIN: I think instead of making changes
17 necessarily bringing it around back, eliminating it, could
18 they feel comfortable that that would be approval then since
19 that's what has raised concern?

20 MS. O'MALLEY: I think that covers most of the
21 things. We talked about bringing the hyphen in, making it
22 shorter, taking, -- deemphasizing the side entrance and
23 taking off the gym and the port cochere. Those are most of
24 the items that the commissioners had a problem with, is that
25 correct?

26 MS. ANAHTAR: And also the style. A room that is

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1 not matching the existing house. It has a very boxy look in
2 the back. It has nothing to do with the original house.

3 MS. O'MALLEY: So in the back?

4 MS. ANAHTAR: Yeah, that's a bigger concern to me
5 than saying the addition on the side because it's set back,
6 and it's the one story addition it doesn't bother me as
7 much. But to overlook design features, I don't think they
8 go with the original house.

9 MS. O'MALLEY: You mean the roof lines on the
10 north elevation you would like to see more similar to the
11 roof lines of the original house?

12 MS. ANAHTAR: More like it.

13 MR. FULLER: I guess in responding to your
14 comments, I'd be hard pressed to say that I could tell you
15 that what you described would be appropriate to come back
16 for an approval of HAWP. I'd recommend you come back for
17 another preliminary with some other ideas before trying to
18 come back with a HAWP. It seems to me there's enough things
19 that we're talking about that I think that'd be high risk.
20 But obviously, there's your choice.

21 MS. WOLFE: I'm sorry, I don't understand. You
22 just stated that there was --

23 MS. MARTIN: Well, and we, that are some other
24 items that staff wanted us to come back with as well.

25 MR. FULLER: I'm saying as it relates to the house
26 itself, I think you should come back for another preliminary



1 before it comes back for a HAWP is all I'm saying. It seems
2 to me we're talking a fairly large shift. We're not talking
3 about --

4 MS. OAKS: What they're saying is they'd like to
5 see more of the design before they commit to it, because
6 they want to see the new design before they --

7 MR. DUFFY: Exactly. The extent --

8 MS. OAKS: Because there's a lot of changes.

9 MR. DUFFY: The extent of changes that we're
10 talking about, we would all, all of us, would have to
11 speculate about what your design would be. So we don't
12 really know how we would react until we saw these changes
13 and drawings.

14 MS. WRIGHT: I mean you can't them a definitive
15 word say, if you do the things that we just described,
16 you'll get approval. But I think the things that were
17 described are definitely moving in the right direction.

18 MR. DUFFY: Absolutely.

19 MS. WRIGHT: And I think that, what I'm hearing is
20 in addition to that, as you make those changes you need to
21 then look at sort of the architectural detailing of the
22 addition and figure out in terms of roof forms, window
23 shapes, all of those things. How you can really make that
24 more compatible with the house, less boxy, was what I was
25 hearing.

26 MS. WOLFE: I think we're getting a little



1 confused because we're getting a lot of, a few mixed
2 messages. Are you all in agreement and staff in agreement
3 that the hyphen should be made smaller, before we draw this?

4 MS. MARTIN: We can incorporate your comments.
5 I've been trying to take the copious notes, and we'll work
6 with that, but we just want to get it obviously minimal
7 consultations of this. As I said that, they're carrying two
8 properties right now and would like to, you know, obviously
9 wanted the carport but we're trying to get closer to end
10 goal of making everybody happy and the client moving in.

11 MS. ALDERSON: But what may help is that, looking
12 at what we're sifting out is the most common comments, is
13 that there is some order of priority to the comments, and
14 they clearly, a high priority is the front appearance of the
15 house. and move as much mass to the back as possible to
16 minimize the mass, to minimize side extension. You show
17 that you think you can accommodate the gym elsewhere,
18 there's a strong, that that's priority.

19 So I would say that moving mass away from the
20 front toward the back is a priority and there's a general
21 sentiment that perhaps by compacting it into a two story
22 addition that you can make more with less footprint, free up
23 more space in the lot, and that either eliminating the port
24 cochere or moving it behind the house would resolve that.
25 So I think, I'm saying that those were priorities and that
26 reducing the hyphen further addresses the sense of how that

(60)

1 connects.

2 MR. FULLER: I could go one step further on the
3 garage, that if it could be pushed under the house, I think
4 that's the preferable solution than actually yet another
5 element on the property. Obviously there's an expense and
6 other things associated with it, but to me, again, it just
7 cuts down on the footprint.

8 MS. O'MALLEY: Well, they do have a serviceable
9 garage on the property now. A historic one.

10 MR. FULLER: I'm saying, if you're planning to do
11 something other than that, the first preference would be to
12 be under. The second preference would be behind.

13 MS. WRIGHT: I mean, are you feeling like you have
14 enough to go back to your client and talk and then meet with
15 staff again?

16 MS. MARTIN: Yes, we do.

17 MS. WRIGHT: You feel like you've got a direction?

18 MS. MARTIN: We know there's not going to be a
19 rubber stamp.

20 MS. ALDERSON: And it doesn't set you back to come
21 for another preliminary because if that preliminary takes it
22 to where it's ready to roll, then you can move directly
23 forward from there. So it's not, -- it doesn't waste time
24 to do a second preliminary.

25 MS. O'MALLEY: And these, Ann Martin or you're
26 Chryssa Wolfe?

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1 MS. WOLFE: I'm Chryssa Wolfe.

2 MS. O'MALLEY: I just want to make sure everybody
3 had a chance to speak.

4 MS. MARTIN: All right.

5 MS. WOLFE: And Neil Duncan.

6 MS. MARTIN: Neil Duncan, sorry.

7 MR. DUFFY: I had one other thought. Question for
8 Commissioner Anahtar. Your concern about the roof lines and
9 the mass are in the back, do you think, -- would you be more
10 comfortable if the eave line was brought down below the head
11 height of the windows?

12 MS. ANAHTAR: I'm not sure. But what I'm trying
13 to say is that we don't have to see it, when you're standing
14 in the back, I would rather see a one story structure first
15 then you're stepping up to the second floor, but not the
16 mass involved that is two story or two and a half story
17 high. That's all I am saying. That's why, you know, if you
18 move all the elements towards the back and end up with a
19 massive two story structure, they're not going to like it
20 either. So we shouldn't mislead them.

21 MS. O'MALLEY: You're thinking more --

22 MS. ANAHTAR: And encourage them to move all the
23 elements towards the back and then end up with a two story
24 structure.

25 MS. O'MALLEY: You're thinking more of the
26 bungalow with the dormer look.

WZ

1 MS. ANAHTAR: Exactly. And it's such a small
2 feature here. I would just create a slope matching this,
3 that would just soften the skin of the house from the back.

4 MS. ALDERSON: I guess the challenge is how much
5 can you, if the program doesn't go up, it's going to go out.

6 MS. O'MALLEY: Well, I think that, you know, they
7 can do some sketches and see if there's something, someway
8 they can tie it in with what they have already.

9 MS. MARTIN: Thank you.

10 MS. O'MALLEY: Thank you. We'll move quickly to
11 Case B, 10932 Montrose Avenue, Garrett Park.

12 MS. FOTHERGILL: We're bringing up visuals. 10932
13 Montrose Avenue is a proposal that you saw on July 27 for
14 their first preliminary consultation. This is their second
15 preliminary consultation. They have just tonight submitted
16 some changes that just were passed to you, so we can go over
17 those as well, but for now I'll just go over what was in
18 your packet and then I'll show you visuals of the site.

19 This is for new construction in Garrett Park, and
20 the, -- when they first came to you in July, the
21 commissioners had a number of specific concerns, including
22 the height of the house, the overall size of the house,
23 commissioners thought it was too big. The side elevations
24 were too long. There was concern about the trees, the
25 proposed tree removal and also the possible impact to the
26 other trees. And the commissioners didn't want the proposed

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1 MS. OAKS: Hopefully, it will be complete then.

2 MS. O'MALLEY: Thank you. I think that's our
3 fastest preliminary yet.

4 MR. BARNES: Three times is the charm.

5 MS. O'MALLEY: All right, the next one is C, 7401
6 Brookeville Road.

7 MS. OAKS: Okay. In the work session, I will
8 remind you that you received a handout from the applicant's
9 landscape team, where, it's another entry scheme. This is
10 what we're going to be talking about this evening. And also,
11 a discussion on why we're discussing it this evening and why
12 you are receiving it at such a late date. Basically, the
13 short end of the story is we had a meeting with Maryland
14 State Highway and the access off of Brookeville Road, it
15 cannot be a safe access, even with taking the wall and
16 bringing it and moving it to a new location, as we were
17 presenting in the other schemes. We just don't have enough
18 footage, and with the speed of traffic and the site
19 triangles, we just don't have it. So, what the current
20 proposal, as they're presenting tonight, would be Option 2
21 that you saw in your staff report, being two entries, still
22 having a potential entry on Brookeville, and then this one.
23 But staff, as you may remember from the staff report, is
24 very concerned about paving, and increased paving, and this
25 design addresses that concern. And you'll note on page two
26 of that discussion, they do reduce the amount of asphalt by

(04)

1 1300 square feet. And so, and it also retains the original
2 entry, even though it is a pedestrian path, and the original
3 entry in its original location. It would have a gate on it,
4 it would still have a curb cut, we wouldn't remove that. So
5 we would have that configuration intact. So there is
6 something to be said about that, I'm not changing that at
7 all, so you know, we'd really like to hear from the
8 Commissioner's on that regard. So, with that said, I'm going
9 to basically let the design team discuss this in more detail,
10 because I want them to kind of go through the history of how
11 they evolved into this design, because I think it's very
12 important for you to understand how this design has evolved.
13 And we've got lot's of power, a big Power Point presentation
14 to show you. So, will the design team come up please?

15 MS. HENN: Hello, my name is Judy Hanks-Henn, I'm a
16 landscape architect and I know most of our discussions
17 really, we want to head to really quickly, so I'll try to
18 make my intro short. This is the first time we've met, this
19 is the Endlane project, I refer to it as Endlane on the
20 piers, on Brookeville. It is labeled Endlane, as one word,
21 and historically, this was the last house on the lane.

22 And so that's how I'm going to be talking about it,
23 and I guess I'll start with, well actually, our strategy for
24 approaching the Endlane landscape, I can cite the strategy
25 and questions and answers, but in prep for that, I really
26 want to talk about two topics that have bearing on this

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1 strategy for approaching the landscape. And those two topics
2 are Arts and Crafts, the Arts and Crafts Period, and the
3 other topic is the topic of an estate, what is an estate.

4 And I want to tell you right off the bat, I love
5 this project, it's been a real thrill to work on it. I've
6 been delighted to work with staff, it's just been, I can't
7 say enough how much I've enjoyed this. About the Arts and
8 Crafts history, it began with William Morris and architects
9 study this in Architectural History class, beginning with
10 William Morris and the red house, why people cite this as the
11 first American Modern approach to houses.

12 The house was conceived as not just a house but the
13 gardens as well, and in design of landscape architecture, we
14 have a history of landscape architecture and it's a little
15 different. Instead of talking about the red houses important
16 in architecture, it's important in landscape architecture as
17 it places an echo of the structure, and it's a well house, in
18 the red house design, into the landscape; and by doing this,
19 it ties the landscape to the house.

20 And William Morris had a room in landscape and the
21 rooms were defined by pathways, hedges, pergolas, and we'll
22 talk about all the different elements in Arts & Crafts. But
23 they were in basically, rectangular rooms. This was actually
24 influenced by his mentor, John Ruskin, John Ruskin stated
25 that the rectilinear outdoor rooms expressed the curvilinear
26 and serpentine forms of natural plants, and it was a great

(lol)

1 foil for them; so he liked the rectilinear rooms. So in the
2 Arts and Crafts style, you will find gardens going from one
3 room into another room, and also, always revealing a new
4 landscape.

5 So it's a very exciting intertwining of
6 architecture and the natural environment. And also, William
7 Morris had a deep feeling for history, as also, as well as
8 nature, so in the Arts and Crafts kind of like tenants, you
9 want authentic materials of the regional area, you refer to
10 the past and you bring the past into the present. For him,
11 in that time in England, around late 1800's, the past was
12 medieval times, and he brought a lot of the motifs from the
13 medieval times into the present, which was, you know, his
14 late 1800's, and that was the physical look of the period.

15 So we talked about the pattern, the pattern is the
16 rooms that is stated in the landscape. They're wedded
17 together, you can't tell where one ends and another begins.
18 And as Arts and Craft style evolved, over here in America, we
19 have two different kinds of Arts and Crafts gardens, one is
20 on the east coast and very much influenced by William Morris;
21 and the other one is in California. Now, what's so
22 interesting about the California Arts and Crafts is what we
23 do not have, and we're going to emphasize, we're not creating
24 a California Arts and Crafts garden.

25 The west coast, their mind set was very, they call
26 it more refreshing, not historic. Well, there was no history

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1 in the west when the Arts and Crafts movement came, so how
2 can you do a William Morris thing where you put in the
3 medieval, I mean, what was there in the west? So what they
4 did is they went straight to the Japanese and the Chinese
5 influences were very popular at that time, when the Arts and
6 Crafts movement came, and they just went on their expression
7 of nature.

8 So when you look at green, green and those
9 architects that are well known for the Arts and Craft
10 movement in California, you look at their gardens and you'll
11 see a lot of far eastern motifs and handling of materials.
12 And like I said, that was carried to its conclusion with
13 Frank Lloyd Wright, who just threw out the idea of history
14 all together, and he went straight into just expression of
15 pure nature.

16 And that's kind of like the history of the movement
17 as it evolved in America. But we're back here on the east
18 coast, we're influenced by William Morris and Gertrude
19 Jeakyll, also a British citizen, a gardener. She visited
20 Morris, very influenced by Morris, and she did some American
21 gardens and did gardens, of course, all over England, but
22 some in America.

23 And who was influenced by Gertrude Jeakyll later
24 was Beatrice Ferrand, she did Yale, she did Princeton, she
25 did Dumbarton Oaks. Dumbarton Oaks is a mixture of Arts and
26 Crafts, it's a mixture of Italianate and French, but you will

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1 find some Arts and Crafts, and that's local, Dumbarton Oaks,
2 in the DC area. So that's where we're headed, this is an
3 Arts and Crafts house, so that's the one topic I wanted to
4 cover. The other one is the topic of estate, the estate is a
5 house that is surrounded by land, it's in the center. It
6 doesn't face the street, it refers to itself. And it's, I'm
7 not talking about a farmhouse, because I know that's in the
8 country too, but they're two different things. An estate
9 refers to itself, this estate refers to the period of the
10 Arts and Crafts.

11 So, why I'm mentioning this is, there is often, and
12 I understand in this area, an HPC directive to put things in
13 the back that are original, not original resources; if you're
14 going to do improvements, shove them to the back. Well, when
15 you're talking about Arts and Crafts, you're talking about
16 360 degrees. In Arts and Crafts, William Morris Red House,
17 most Arts and Crafts homes and gardens, there is an allay in
18 the center, it goes straight to the house, it's considered a
19 room. It's, when you define Arts and Crafts, you're going to
20 have small ancillary tiny structures throughout the site.

21 If you go to Leduc Gardens, Leduc Gardens, the
22 gentlemen went over to England, saw the Arts and Crafts
23 gardens in England, came back; it's only an hour and 20
24 minutes away, you can visit in Maryland. You will find a
25 little tea room in the middle of the garden. So there are
26 these little architectural echoes to reinforce the idea of

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1 architecture and garden going together. But what I wanted to
2 say is, we can get an excellent award winning design by not
3 putting things, resources in the back, and I want to
4 emphasize that.

5 In this book right here, now this is mostly Arts
6 and Crafts from California, we're not going to be using the
7 materials, resources in this book. But there is something
8 very interesting in here I want you to focus on, it's a
9 particular Arts and Crafts house, I believe it's in, let's
10 see, where is it, it's in Seattle, Washington, and it is, the
11 original house is on the right, there is an addition, it's an
12 L shaped addition, it's in full view of the front resource.
13 The construction, the detailing of the original house was
14 carefully repeated in the addition. The project was awarded
15 the grand prize in the National Trust for Historic
16 Preservation's Great American Home Awards.

17 And I would like to urge the Commissioner's, with
18 this particular property, I am so excited about it, we can
19 get a great design out of it. And let's not talk about
20 putting the resources in the back, let's do an Arts and Craft
21 approach, it certainly is an approach that has been applauded
22 by the National Trust. So, that's my point, and I would like
23 now to move on to the specific of Endlane with Ann, please.

24 MS. ALDERSON: You may want to pull back just a
25 little bit from your microphone, because we have real good
26 volume protection and so you're kind of overwhelming and

1 distorting things a little bit, so we can hear.

2 MS. HENN: Okay, thank you.

3 MS. CANNING: My name is Ann Canning Shrubin, I'm
4 the other member of the design team.

5 MS. O'MALLEY: And your microphone might not be
6 turned on.

7 MS. CANNING: It might not be turned on. Okay, I'm
8 going to start with one of my favorite quotes about the Arts
9 and Crafts movement, and I'm going to keep mine very short.
10 Arts and Crafts gardens were never an end in themselves, they
11 were intertwined with the house, like growing ivy on a wall,
12 blurring the distinctions between the indoors and the
13 outdoors.

14 And I say that, and it's unusual maybe to have the
15 landscape design team come in before we have really got to
16 the final of the house. But we have to, with an Arts and
17 Crafts design, you really have to put the house the context
18 of the garden, because the house grows into the garden, the
19 garden grows into the house. And we have looked at Endlane
20 as just a great opportunity to place a tremendous resource in
21 an appropriate setting. I guess, here, I'd like, Michelle,
22 if we can just start the Power Point. The significant, one
23 of the significant design aspects of Arts and Crafts is to
24 create ambiguous edges, and we can just kind of flip through,
25 there's no, but it's just, that you will have the, the home
26 will go into a covered porch, to a pergola, and it will be

1 softened. You will be just integrating into the land.

2 These are all beautiful and I don't want to
3 distract you from the important issues, but it, that, we'll
4 look at the important craftsmanship details, plant material,
5 where you would use to transition to a, from the style
6 structure of the home, like with these porches, the port
7 cochere, which I know was a discussion at the last meeting.
8 I wasn't part of it but I read the transcript." Port cochere
9 would be just a very common transition that you would arrive
10 to the home in a protected area of the port cochere, enter,
11 you could either then enter into the garden, into the home.

12 You wouldn't want to have a stark edge of a home,
13 you'd want to transition into the garden. And these, again,
14 they're just beautiful, but they are, I guess, point of
15 departures for us. We will, one of the things with the
16 architecture, a wall of garden, these are the rooms that
17 we're looking at. There's nothing, let's look at that, I
18 wanted to, when we, when we get to the Windsor, I want to
19 stop. This is very similar to the wall garden that we will
20 be introducing, that will go between the existing garage and
21 the, no, with the guest cottage.

22 Do you want to put up the, okay, we're going to
23 stop right here for just a second. You can put up the tree
24 survey. When we went to look for historic evidence of a
25 design, an existing landscape design, it, there really isn't,
26 we found there's a perimeter screen of now very tall pines,

1 there's a few trees that were planted. They, there's not an
2 overlying, where you can say, oh, I understand which, what
3 they were attempting here.

4 We really feel that we're starting with a blank
5 slate, we are trying to save as many trees as we possibly
6 can, because we want the mature growth, we want the
7 enclosure. There, there's not, there's been a tremendous
8 amount of neglect, not, neglect and poor choices. There's,
9 there, because of the neglect, there's a lot of just weed
10 trees coming in.

11 If you look, I'm going to, I'm sorry, I just need,
12 this back corner, bottom corner here, you'll see all those
13 trees in red, and we would love to have kept some of those
14 trees, I think I'm okay, but that back corner, the reason all
15 of those trees will be removed is, that area is, if you
16 looked at the topography, it's down in a hole, it's very
17 isolated, those trees are not in good shape at all. We have,
18 in your packet, you should have had a tree report, the tree
19 survey. The trees are not healthy, there is no way to get
20 back in there in any economical, feasible way.

21 Once, even now, but once we do the improvements on
22 the house, that we're, we unfortunately, and we really wanted
23 to keep the screening there, we can't and we're going to take
24 those trees out. But we're going to replant with some strong
25 appropriate planting. We look at it as an opportunity, we're
26 starting a new century with this house; we're going to put in

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1 some great new choices. I guess we can, we can talk about
2 the drives, you will have seen that we had three different
3 approaches.

4 The thing that is important about an estate is that
5 it really should have one grand entrance. Now, it's not,
6 it's not an exulted estate, it is, it was a somewhat humble
7 estate, but it was always one of the larger properties, it
8 was a, the house itself should and does have large rooms.
9 The addition should and will have large rooms, it has grand
10 entrance halls and what happens now, because of the, how
11 difficult and how unsafe it is to get on Brookeville, they,
12 at one point, had, this is the window, this is the second,
13 there's two entrances now to the home, this is what we're
14 going to go back to.

15 We tried, as Michelle said, we tried to keep with
16 Brookeville, it's just not going to work. We're going to, we
17 can kind of go on here, we're going to go into, enter in from
18 Windsor. The unfortunate thing about entering in from
19 Windsor is you're right on the property, we're about 20 feet
20 away from the corner of the house. What we're going to do is
21 provide a heavy screen, beautiful screening that will be
22 echoed further in the property, but we're going to make this
23 another, an estate, a grand entrance, where you're going to
24 not come right into the home, there will be a sense of
25 arrival. And the next two pictures are just the, we're going
26 to, --

1 MS. HENN: Do you want me to put this over here?

2 MS. CANNING: Sure, I'm sorry.

3 MS. HENN: This is the latest plan, and this is a
4 the beginning. This is a rough thumbnail beginning of the
5 idea of an estate entry off of Windsor and screening, some
6 Cryptomeria right here. That's why this image is here, this
7 is, this is a Cryptomeria tree right here. It's a very
8 romantic type of tree, but it's also very dense, and it
9 allows you to come up to the drive, not be ouchd in that
10 corner, where you saw that little sketch. We're very
11 concerned upon arrival that you're, when you finally get into
12 this area, then you're presented with the historic asset.
13 Yeah, it's Cryptomeria, that's a closeup of it, you can see
14 what a kind of romantic, beautiful, refined tree this is.

15 MS. CANNING: We are taking, when we leave the
16 Brookville, we are taking up the asphalt, we're taking,
17 trying to take up all the hard surface, as much as we can,
18 because of the slope into the house, the first 20 feet, it
19 will be a cobble set in cement.

20 MS. HENN: This area, cobble set in cement right
21 here.

22 MS. CANNING: But the formal entrance court, that
23 will be stone dust --

24 MS. HENN: Right.

25 MS. CANNING: -- and then we will, then you leave
26 the formal entrance and then to get to the family and service

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1 entrance, that will be again, will be --

2 MS. HENN: This is the family, service entrance
3 right here.

4 MS. CANNING: And that will be leading both to the
5 existing garage and the family, the port cochere. We also
6 are going to be putting in a terrace for handicapped access,
7 from the port cochere, that will --

8 MS. HENN: Handicapped access is through this space
9 right here, through the porch, and into the main entrance.

10 MS. CANNING: And that will also have a, that will
11 not be the stone dust, that will have a very smooth surface.

12 MS. HENN: Dermal finish, yeah.

13 MS. CANNING: And then we can --

14 MS. HENN: That's just, that's, this is the stone
15 dust, this is a cobble that sits in stone dust. That kind of
16 detail goes throughout, it's here, it's here, it's here, it's
17 here, it's here, no, not here, it's in these places here.

18 MS. CANNING: Part of it, when you look at any Arts
19 and Craft, the drives and the access, they are also
20 considered a room, like the formal room is, the entrance is a
21 room, the service and family entrance is another room. This
22 is just a detailing of the edging that we're going --

23 MS. HENN: In showing, yeah, curve edging to the
24 stone dust, yeah, and pergola.

25 MS. CANNING: This is a pergola and it's, and it's
26 also just, this is a home very close to the, to Endlane, but

1 it's just, its idea of screening and integrating the
2 landscape into the home.

3 MS. HENN: And that's an Arts and Craft style
4 there.

5 MS. CANNING: Okay. This is the existing
6 Brookville entrance, we're going to be taking up this
7 asphalt, we're going to, the trees on your right side, these
8 trees we're going to have to remove because they really
9 threaten the wall. The good thing, we're right, you can see,
10 we're right at the property line. The neighbor's trees are
11 going to be protected because first of all, they're far
12 enough back, there's no branching towards there. We're
13 actually going to improve their life, but then preserve the
14 wall. You can go to the next. And we're going to replant it
15 very similar to this. It will be, we will keep the walls and
16 we'll keep the idea of an access, but it will be pedestrian
17 access. And the actual columns will be, we'll have a gate
18 and some screening. And this, again, will, this is the rock,
19 the stone dust and the terraces and just the landscape coming
20 right up to it.

21 MS. HENN: This is kind of a treatment that you'll
22 see here and the edges are very soft, this is the Arts and
23 Craft kind.

24 MS. CANNING: We can just go through these, these
25 are just some more samples.

26 MS. HENN: There again.

1 MS. CANNING: These are some, this is probably less
2 appropriate than our photo of a port cochere, but it's a way
3 of, you get that solid mass and then it comes out and then
4 you have a lightened area where it's still, it's not quite
5 house, it's not quite garden. The next one, I think, is a
6 better transition that's going to be similar, or not similar,
7 but the same, it's closer to what we're, we'll be doing. As
8 Judy mentioned, that part of the Arts and Craft aesthetic was
9 having, as you go from one room to the next, you're going to
10 introduce the architecture. This, actually we're going to do
11 something very similar to this in our pool area, but you
12 have, you have the, not on this plan, but in your earlier
13 plans, you'll have, our back area, we've been pretty
14 consistent, we're happy with that. The pool area is going to
15 be a very active area that's going to be coming off the
16 family kitchen and family room, and, but from there, we're
17 going to have an opening to the, it's the northwest, I'm
18 sorry, the, what is it the west, --

19 MS. HENN: East west.

20 MS. CANNING: East west, the east west corner is
21 going to be our wild area. We can just keep going, there's
22 just some openings, these are, we're, through, from the port
23 cochere, from the family, down to the active area, not, but
24 this is the idea, we're going to have a, we call it, we're
25 calling a grassy spine. But it's the idea of pathways in,
26 into one area to the next. And these, these are just some,

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1 this is something that you'll have a solid wall, but you'll
2 have openings, you'll have little peekaboos to the next area,
3 which is again, is like you're going from solid to fluid.
4 And back in our wild area, we do want to have a, we're going
5 to be doing something very similar to this. Michelle, we can
6 flip through the rest, but they are just beautiful pictures
7 that I want, we're going to be doing work very similar to
8 this. And this is our meadow up in the front, "we're going to
9 have a transition from the formal look from the house, the
10 meadow will be as if you were out of here. I think at this
11 point, if you have any questions as we go through, I'll open
12 it up for questions.

13 MS. O'MALLEY: Do any of the Commissioner's want to
14 ask anything, speak up?

15 MS. ALDERSON: Only since the principle concern is
16 hard surface, from what you're pointing out, and my
17 understanding is that your intention is natural stone in all
18 the gardening areas. Are there areas of hard paving that you
19 would want to make us aware of, or is this natural stone in
20 all the areas shown in the plan?

21 MS. CANNING: The, you can show it, but the only
22 hard, but truly, the only hard surface is as you come in from
23 Windsor. We have to meet grade, we have to have --

24 MS. ALDERSON: But that's still, you've still got a
25 natural stone on a --

26 MS. CANNING: Right, right, but it is set in

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1 cement.

2 MS. ALDERSON: So all of what you will see is
3 natural material that is a richer, but it's not a highly
4 reflective material, we were just concerned that --

5 MS. HENN: Well, it's authentic, that's part of the
6 Arts and Crafts period, is --

7 MS. ALDERSON: It's all natural materials?

8 MS. HENN: Yes.

9 MS. ALDERSON: Okay.

10 MS. O'MALLEY: Any comments about the entrance onto
11 Brookeville Road? It sounds like there's not now, not much
12 alternative, but to close now.

13 MS. CANNING: We, as you can see from our three
14 hard rock concepts, we tried first to establish a, revisit
15 Brookeville, it just can't, we can't, in good conscience, ask
16 the family, for historic purposes, to put their life on the
17 line every time they leave the home. But we, I guess I want
18 to go back, the reason we're here is we feel that when you
19 look, when in, when the December submission comes from the
20 architecture, you really can't think of the architecture
21 without looking in the garden, because it really, they relate
22 so strongly one to the other. And we're, we're so excited
23 working with Hanlon Design, they have really addressed the, I
24 know that they listened to a lot of your concerns from last
25 time and we're really excited at the --

26 MS. HENN: Yeah, it's very good coordination going



1 on right now, we really enjoy it.

2 MR. FULLER: I guess a couple things, I think that
3 if the, if State Highways thinks Brookeville's too busy, then
4 there's really not a chance to reuse that, it's too bad. I
5 guess in looking at your plans, and I certainly appreciate
6 your enthusiasm you're bringing to us tonight, but just looks
7 like awfully busy and awfully, you know, just an awful lot
8 here compared to what the current site conditions are and
9 what's there, and I'm hoping that the, the house itself
10 doesn't get lost in the level of detail and the number of
11 rooms, and the number of spaces that you're creating here.
12 The number of activities, the pool, the sports court, the,
13 you know, the garage, the port cochere, there's just, there's
14 a lot here.

15 MS. CANNING: Mr. Fuller, there, existing, there is
16 a pool, there is a small guest studio, what we feel is we're
17 making more sense out of the site. That the, we're pulling
18 everything together and getting it in order. We're --

19 MR. FULLER: So you tear down, what, a third of the
20 trees on the property?

21 MS. CANNING: I think, I'd love to talk to you
22 about it individually, I mean I can tell you, every single
23 photograph.

24 MR. FULLER: You mean the volunteers for, to be
25 culled?

26 MS. CANNING: Oh, I think the volunteers should be

(8)

1 culled. We, we are going, there's a lot of trees that we're
2 saving that if it were in a smaller property, we would say,
3 they're terrible trees, --

4 MR. FULLER: Um-hmm?

5 MS. CANNING: -- but we really are keeping a lot of
6 trees that are, they're cropped, they're half, half of the
7 branches are gone. But we're really, we're trying to keep,
8 we would keep as many, it's just that back area, I think, I
9 feel the back area is the only area, by the sports court.

10 MS. HENN: Okay, back here.

11 MS. CANNING: Is that, --

12 MS. HENN: This is the sports court back here, --

13 MS. CANNING: Okay. I've got to look, oh, okay, up
14 there. I think we should flip over to the tree survey, if
15 we're talking about trees.

16 MS. HENN: Okay.

17 MS. CANNING: But just that we would love to keep
18 those, I just don't think it's an appropriate decision
19 because there's no way to get back, if a tree fell, there's
20 already four dead trees in this perimeter line. If we, just
21 to get back in and to remove them, it will take, there's no
22 way you can get a crane back there, and there is, there is
23 significant trees. There are some that are 28, 20, 20 inches
24 diameter, these are massive, massive trees. It's a real, we,
25 we want to keep as many trees, we would love to have the
26 opportunity to keep more trees. They're not healthy and I

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1 don't --

2 MS. HENN: For example, these trees that we
3 preserved up here near the entry area, they don't have any
4 limbs until they're 30 feet high. I mean, it's almost like a
5 palm tree, you've got this beautiful trunk and this
6 decoration at the top, and that's all you have. Now, further
7 down here, it's starting to get, they fill out a little bit
8 better. But you can see, we kept them because we want some
9 mature growth on the site. And as it goes around this
10 corner, we're keeping some, they're not ideal, but we want
11 some height.

12 MS. ALDERSON: What is on the other side of the
13 area that's going to lose the screening?

14 MS. CANNING: Pardon me?

15 MS. ALDERSON: What is on the other side of the
16 area that will lose the screening?

17 MS. CANNING: On the south side, there is a large
18 property that actually goes from Brookeville down past the
19 back side of Windsor Place. They, there is, it will, they'll
20 lose, also, the other thing to say about that are, it's just
21 absolutely covered with bamboo. There's, there's no houses,
22 there's no secondary buildings out there.

23 MS. ALDERSON: So your screen faces someone else's
24 screen?

25 MS. CANNING: They have, no they have nothing back
26 there, they just have a --

3



1 MS. ALDERSON: The reason I raised it is you may
2 want to talk to that neighbor so they don't come to oppose
3 your next submission.

4 MS. CANNING: That, we actually --

5 MS. ALDERSON: And to make them comfortable with
6 this.

7 MS. CANNING: Yeah.

8 MS. ALDERSON: It's going to be a change for them.

9 MS. CANNING: Yeah, I think that's a good, that's a
10 good, and we had hoped, that was on our list, and we've been
11 so busy, we haven't gone over and spoke with that neighbor.

12 MS. ALDERSON: Because people can get pretty
13 panicky when they see a lot of trees coming down.

14 MS. CANNING: Right, and actually, I will tell you,
15 I'll just, an anecdote that's funny, because we were along
16 Windsor, where we're keeping almost every single tree there.
17 We had one neighbor said, oh, I so hope you're taking out
18 all these trees because the limbs are falling down and
19 they're unattractive. And another neighbor said, oh, please,
20 keep all these trees. We are keeping almost every single
21 tree along the Windsor, Windsor Drive.

22 MS. HENN: It needs a buffer.

23 MS. CANNING: It needs a buffer.

24 MS. ALDERSON: Out of curiosity, I think how much
25 one can fit on a property part of it has to do with how much
26 property there is. What is the acreage?

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1 MS. CANNING: It's about one and an eighth acres, I
2 think! There's going to be a, and I can, it's a combination,
3 we're combining --

4 MS. MARCIL: It's two lots.

5 MS. CANNING: Two lots. I truly have every, well,
6 almost photograph of a tree there. And you'll see, there's
7 not a whole lot of healthy trees there.

8 MS. O'MALLEY: Is it two platted lots right now?

9 MS. CANNING: Yes.

10 MS. MARCIL: They will be combined.

11 MS. CANNING: Yes.

12 MS. O'MALLEY: So you will --

13 MS. MARCIL: They're being, they're in the process
14 of being combined.

15 MS. CANNING: It already has begun, that process.

16 MS. O'MALLEY: Wonderful.

17 MS. CANNING: They're two separate buildable lots,
18 and we're combining them into one.

19 MS. O'MALLEY: That's something the Commission
20 always likes to see.

21 MS. CANNING: But the family really wants to get
22 this back as a retreat, they really, they're already
23 neighbors, they already live in Chevy Chase. They are, they
24 really want this to be just an outstanding resource. And I
25 think it's a, it's going to be a significant house, it's
26 going to be significant gardens. Significant in that I mean

1 that it's going to be an absolute gem.

2 MS. ALDERSON: You may have already looked at this
3 in your research, --

4 MS. CANNING: Um-hmm?

5 MS. ALDERSON: -- but having recently gotten back
6 from Portland and visited both a Chinese garden and the
7 Japanese garden there, and I agree this is very appropriate,
8 the kind of landscaping approach for a Craftsman property,
9 since much of that is so Asian influenced, in thinking about
10 scale and how much comfortably fits in the property, you may
11 find it useful to look at the plan for the Chinese garden.
12 That garden fills a block --

13 MS. CANNING: Um-hmm.

14 MS. ALDERSON: -- and it is amazing just how much
15 is in there. But it is about nicely scaled for a block, and
16 I think you might want to compare the scale of how much
17 actually really will fit in, and you know, one can
18 comfortably move around in. I mean, I love the ideas of the
19 rooms and the windows, and we have some Commissioner's here
20 that have spectacular gardens with rooms and windows too.
21 But, to gauge that, how it's going to feel comfortably
22 scaled, that may be useful.

23 MS. CANNING: One thing to also remember about this
24 property is the way it falls down. Like where the pool is,
25 it's actually kind of tucked into a little, I'm not, calling
26 it a valley is more than it really is, but it's, the, the

(E6)

1 sports court is what, it's about 10 feet lower than the --

2 MS. HENN: Yeah, it's a very terraced feeling,
3 actually, one supports the other. The walls of one is also
4 the wall of another, and it just, it flows, I mean the
5 transitions, because of the topography, it's very exciting
6 how they help each other. There's a synergistic effect going
7 on with that.

8 MS. CANNING: And we kept, as far as all the, we
9 really do see, there's one active corner, where there's a
10 whole lot going on. And it's actually also, just by chance,
11 the most screened from the rest of the community. So you're
12 having the front, you just have this broad sweep, we will
13 reintroduce, I, when you see, well, but it's that, all along
14 Brookeville and all along Windsor, we're going to reintroduce
15 heavy plantings and trees --

16 MS. HENN: Right along here, right here, we're
17 going to reintroduce heavy planting. And this will be a
18 buffer to the house along the side, across the street.

19 MS. O'MALLEY: And there are, do you have plants,
20 well, I guess the back part, I know that the house behind is
21 kind of --

22 MS. HENN; It drops off --

23 MS. CANNING: It's about 10 feet below, the -- it
24 should be in your plans. And even there, we're keeping along
25 their property, we're keeping wild cherries, we're keeping,
26 if you looked at those trees, you would think, why are we

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1 keeping those, but that also is just to keep --

2 MS. HENN: Yeah, right here, this is the house
3 you're talking about, it's right over here, we're keeping
4 wild cherries, we're doing a buffer thing over there too, so.

5 MS. ALDERSON: So the part you referred to as the
6 active part of the property, --

7 MS. CANNING: Oh, the active --

8 MS. ALDERSON: Maybe you can point that out, in
9 relation to what will happen with the trees.

10 MS. HENN: This is the active area, this zone is
11 totally the active zone. This is naturalistic, all across,
12 this way. I mean, it's heavily buffered, this is a very
13 naturalistic part right here, this is very natural, this is
14 the active area.

15 MS. CANNING: Three quarters of the landscape is
16 going to be heavily planted, very serene.

17 MS. ALDERSON: But the active area is the area that
18 will lose its screening then?

19 MS. CANNING: It will lose its screening, however,
20 it's, the only impact is on that, there's one house on it's,
21 that if you think of Windsor as a J, there's one little house
22 that's been tucked on, I would guess it used to be part of
23 Endlane. But we are keeping as much as we can of what's
24 there, but we're going to be heavily planting, we're going to
25 be reintroducing. If we went in there and took down all the
26 bamboo, there would be no screening for them, because as you,



1 those pines, they don't start their foliage until 30 feet up.

2 MS. HENN: Yeah, again, they're these kinds of
3 pines in that corner. Once you take out the bamboo, you've
4 got this situation.

5 MS. ALDERSON: And so, what will become perhaps
6 more visible to them would be the sports court and those
7 things?

8 MS. HENN: We're replanting it.

9 MS. CANNING: It will be --

10 MS. ALDERSON: And what kind of plantings will you
11 plant and how much time will it take to create it?

12 MS. CANNING: We haven't, actually, the
13 Cryptomeria, which we are now putting up front, was our
14 original idea for back there, but we feel like now, that
15 we're going to do more, a little bit more deciduous. We are
16 going to have a lot of magnolias back there, it will be
17 heavily --

18 MS. ALDERSON: I guess you may want to think about
19 looking into year round green if you have hard surface that
20 the neighbors might object to --

21 MS. CANNING: Um-hmm.

22 MS. ALDERSON: -- because of the activities that
23 will be there.

24 MS. CANNING: But --

25 MS. ALDERSON: Or for sound filtering for the
26 neighbors.

29

1 MS. CANNING: Well, if you look at the earlier
2 plans for the design for the sports court, it's actually
3 going to be green, it's going to be enclosed by, they're,
4 they're not trellises, but they're, they're going to be, it
5 has like a wall, and it's just going to be covered with
6 vines.

7 MS. HENN: Here, yes, here.

8 MS. CANNING: You're not going to see, actually,
9 the, you're not going to be able to see the sports court --

10 MS. HENN: It's this image, this is the sports
11 court, it really is dressed up, where you can see the column.

12 MS. TULLY: It's on your first plan.

13 MS. HENN: It's, here we go, I mean, I think the
14 images are in one of your plans. See, this is the sports
15 court, you see, this is going to be stone below, it's going
16 to be planting between the columns. See, that's the sports
17 court, that's what they're going to see. It's not going to
18 look objectionable.

19 MS. CANNING: It's going to be, it's going to be
20 absolutely lovely, and the thing with getting rid of the
21 bamboo is that's the southeast corner, it's going to be just
22 this bright, sunny great horticultural wonderland back there.

23 MS. O'MALLEY: I hope that you can get rid of the
24 bamboo.

25 MS. CANNING: It will be, I mean, luckily, the
26 neighbors that, on that back corner, they both, having had

1 bamboo myself, and I guess you must have also, is that they
2 have gotten rid of their bamboo. So I'm sure they will be
3 thrilled for us, and we will have to be, I mean it's going to
4 be trucked so, it's not going to be --

5 MS. ALDERSON: And then you pull the shoots every
6 week.

7 MS. CANNING: Right.

8 MS. ALDERSON: And after three years, they're gone.

9 MS. CANNING: Right.

10 MS. O'MALLEY: All right, are there any other
11 questions then, comments?

12 MR. DUFFY: I just have a couple comments. I, it
13 looks like what you're doing is nice, I don't have any
14 objections. But I think a couple of things would help us in
15 the future to understand what you're proposing. One is to
16 show the context around the site, because what we see is
17 just, and I understand that what we're discussing is the
18 landscape alterations to this site, but it would be helpful
19 to see the adjacent properties, what you're proposing to do
20 in its context.

21 And the other thing, particularly because it's a
22 Master Plan site and it's large and it's so significant, I
23 think it would be very helpful to see some 3 dimensional
24 images, whether, you know, have a sketched vignette, so some
25 of these outdoor spaces that you're talking about, so we
26 could better visualize any significant vistas, significant

1 outside spaces in relationships.

2 And along the lines of seeing the context, your
3 elevations do something that your plan is not doing, and the
4 elevations have the house and all of the landscaping context
5 and it's very easy to see what you're talking in the
6 elevations and the relationship between the two. And I think
7 it's very successful and it would be nice to see that in the
8 plans, because we have this blank white area and it's not a
9 criticism really, it's just in the future, I think that would
10 be helpful for us to understand better what you're doing.

11 MS. CANNING: And that, and honestly, that's why
12 this is a working session, because we don't have the final
13 architectural plans yet. So, --

14 MR. DUFFY: Okay.

15 MS. CANNING: -- that's, and you will see those in
16 December.

17 MR. DUFFY: I thought that might be the case.

18 MS. CANNING: And then we will come back then in
19 January, because we will then be dealing with the entirety.

20 MS. O'MALLEY: All right then, I think you, and a
21 couple of comments about being sure that you're fitting too
22 much into the space.

23 MR. FULLER: And I, I guess I'll just echo on that,
24 because I was the one who brought it up, but I mean, you go
25 back to what we talked about in the earlier preliminary, one
26 of the concerns was how much sprawl the new addition was

1 proposing, in terms of the amount of surface area and
2 whether, you know, adding the port cochere and the garage, and
3 the addition we're just adding that many more rooms now. So
4 I mean, there, this is a lot of new improvement on the site
5 so, I just have a concern about that.

6 MS. CANNING: Well, I think I tried to address the
7 port cochere, because I understand that that, just reading
8 from the transcripts, I wasn't here, is that the port cochere
9 actually intends to do, besides being a very utilitarian
10 access, is that it does take this bulk of a house, it brings
11 it down, it lightens it, it brings it, it grounds it to the
12 landscape.

13 MR. FULLER: But I guess, again, the size of the
14 original house, it's just one more element that's making,
15 that's minimizing the original house. It's making the
16 original house be a very small percentage of the overall
17 development, so that, you know, if you think of it, that what
18 we're dealing with is a historic property, which is a house
19 that now is a surface area that's almost doubled with all the
20 other things that are being put onto it. And then when you
21 put all the outdoor rooms into it, it's even making it
22 smaller. I'm not saying --

23 MS. CANNING: I guess --

24 MR. FULLER: I'm not saying that, I understand
25 where you're trying to go to, but I'm just saying that as it
26 relates to the historic context of the house, I'm concerned.

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1 We'll come back to it.

2 MS. CANNING: I guess, and this is not the fallacy
3 of calling the gardens rooms, but they are, they are not, --

4 MR. FULLER: Well, when you show your sports court,
5 that's very much of a room.

6 MS. CANNING: That, that absolutely is, and that's

7 --

8 MR. FULLER: It's tall, it's massive, it's heavy.
9 I mean, I like it, but it is, really, it's another building
10 on the site.

11 MS. CANNING: It, but if you, that's why it's made,
12 it's a trellis around it, so it's really more of a garden
13 structure. It's a way, --

14 MS. HENN: Well, look at the gazebo, it feels more,
15 --

16 MR. FULLER: It extends going up 8 feet high,
17 right?

18 MS. CANNING: No, no, no, the stone --

19 MS. HENN: No, the stone stops there and then it's
20 wood and then the archway is wood. I mean it, which is also
21 what's on the front of the house, we're really pulling from
22 the vocabulary and the patterns that exist on the historic
23 house.

24 MR. FULLER: Again, as you describe it, you're
25 adding another house --

26 MS. WRIGHT: Yeah, I think, given the hour, what we

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1 probably need to do is just have each Commissioner express
2 their concern and I think that's clearly a concern which you
3 can think about and --

4 MS. HENN: Just one last comment on that though,
5 that's why I brought up that one that was the award winning
6 thing, it was a U shape. It was an L added onto one side, it
7 was added this way, it was added this way. So, I mean, as
8 far as adding, I don't think that itself is a deterrent. I
9 think it's how it's done.

10 MS. O'MALLEY: Commissioner --

11 MS. ANAHTAR: I think I like it, the overall
12 concept and agree with what you're trying to achieve here.
13 I'm only afraid of, again, that the house would get lost in
14 this scheme. The whole thing will be so busy that some of
15 the new structures will just overwhelm the house. As long as
16 you can avoid that, I think it's exciting.

17 MS. ALDERSON: I won't repeat what I already said,
18 but I'm really pleased with the use of natural paving
19 material, I think it's really going to make a difference.
20 And I think the Asian approach, the landscaping is very
21 appropriate and it will be delightful. And then my only
22 suggestion is to use some of those very known models as scale
23 references for how much you can comfortably fit on the
24 property.

25 MS. O'MALLEY: I think along with Mr. Duffy's
26 comments, when you look at it from the sky, you do see all

(15)

1 those surfaces and I think when you do a elevation from the
2 front of the property, or from different angles, that will,
3 help us visualize what the property's going to look like.

4 MR. DUFFY: I won't repeat myself.

5 MR. FLEMING: My only concern is, it's a beautiful
6 place, I was sitting here looking, now, I'm not sure of what
7 the other side, what's going to become of everything. But I
8 know, honestly, looking at it, for the people of the
9 surrounding areas, it's going to be a busy place. I don't
10 know if cars coming in, people moving around, I'm just
11 wondering, maybe you've already addressed this issue of where
12 all the cars are going to park, or either people walking
13 back, walking through and out, and how that's going to affect
14 the neighborhood within itself. So that's, that was my
15 concern.

16 MS. ALDERSON: Well, one thing that might help us
17 also with visualizing, I do like the idea of bubble
18 perspective sketches, that would wonderful. And what also
19 may help is if you can photograph portions of property where
20 various things will be installed, and, you know, even hand
21 marking, you know, sports court here, whatever, that's going
22 to help a lot. Because this is such a change, I think this
23 has been sort of, the property has been sort of sitting a
24 while and undeveloped. And so, that will help to create the
25 context for us too.

26 MR. FLEMING: And I will have more information

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1 because I'm more, I haven't seen this yet, but I'm going to
2 go down and review it and look around there, and when you
3 come back, I'll have more excitement.

4 MS. HENN: Okay, thank you.

5 MS. O'MALLEY: It's one of those houses that you
6 never knew was there.

7 MS. HENN: Thank you, very helpful.

8 MS. O'MALLEY: Thank you. Let's see, the next
9 thing on our agenda will be minutes. All right, we have a
10 move to accept them from Mr. Fleming, second?

11 MR. FULLER: I'll second.

12 MS. O'MALLEY: Commissioner Fuller, minutes are
13 accepted. Other business, Commission items, I guess we
14 hadn't asked, was anyone able to go to the emancipation day
15 on November 5th?

16 MS. WRIGHT: There are photographs that we passed
17 around and I think that Planning Board member John Robinson
18 was there. And from everything I heard, although I wasn't
19 there, it was a very successful day, great weather, good
20 turnout.

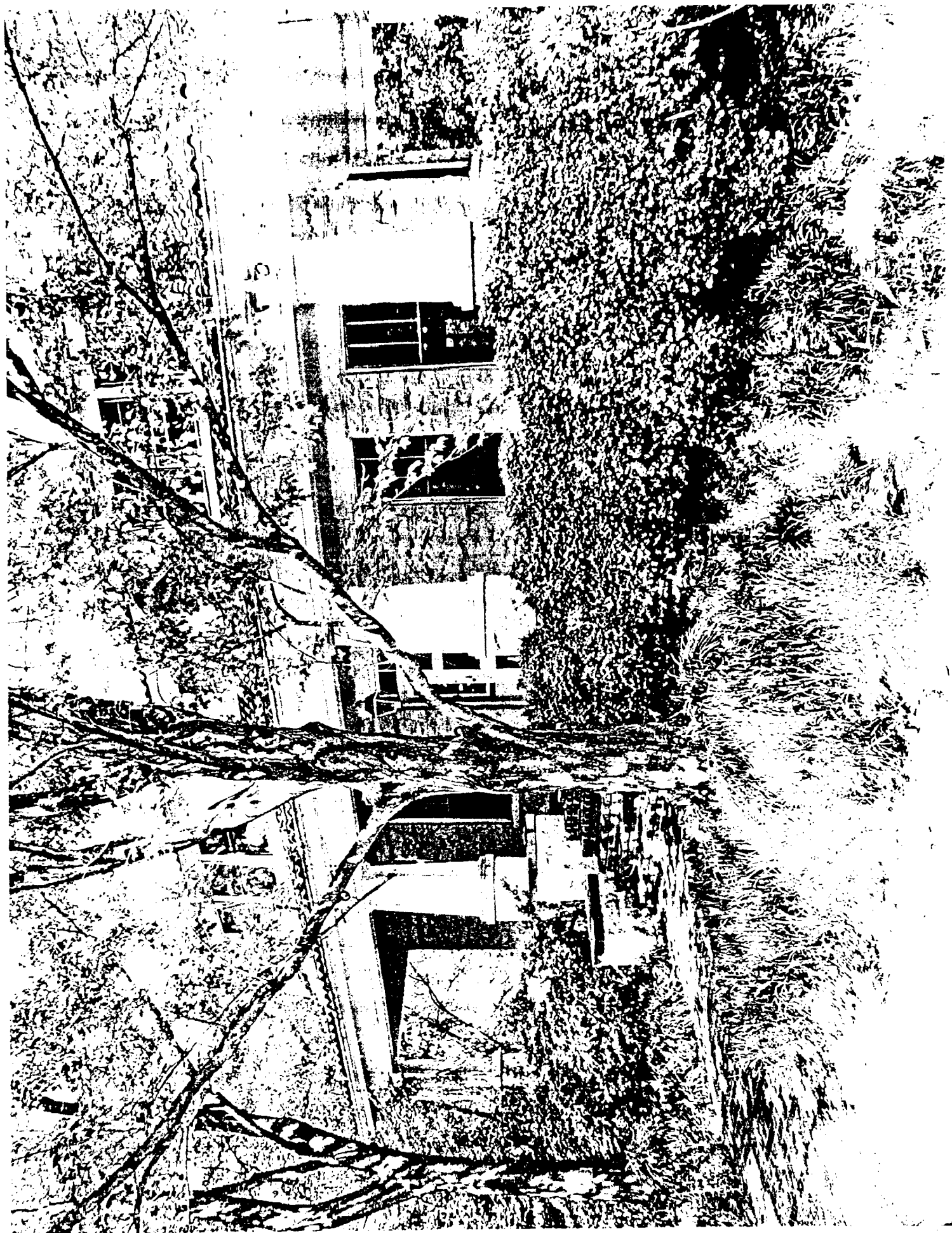
21 MS. O'MALLEY: Did any other, did you have
22 something that you attended?

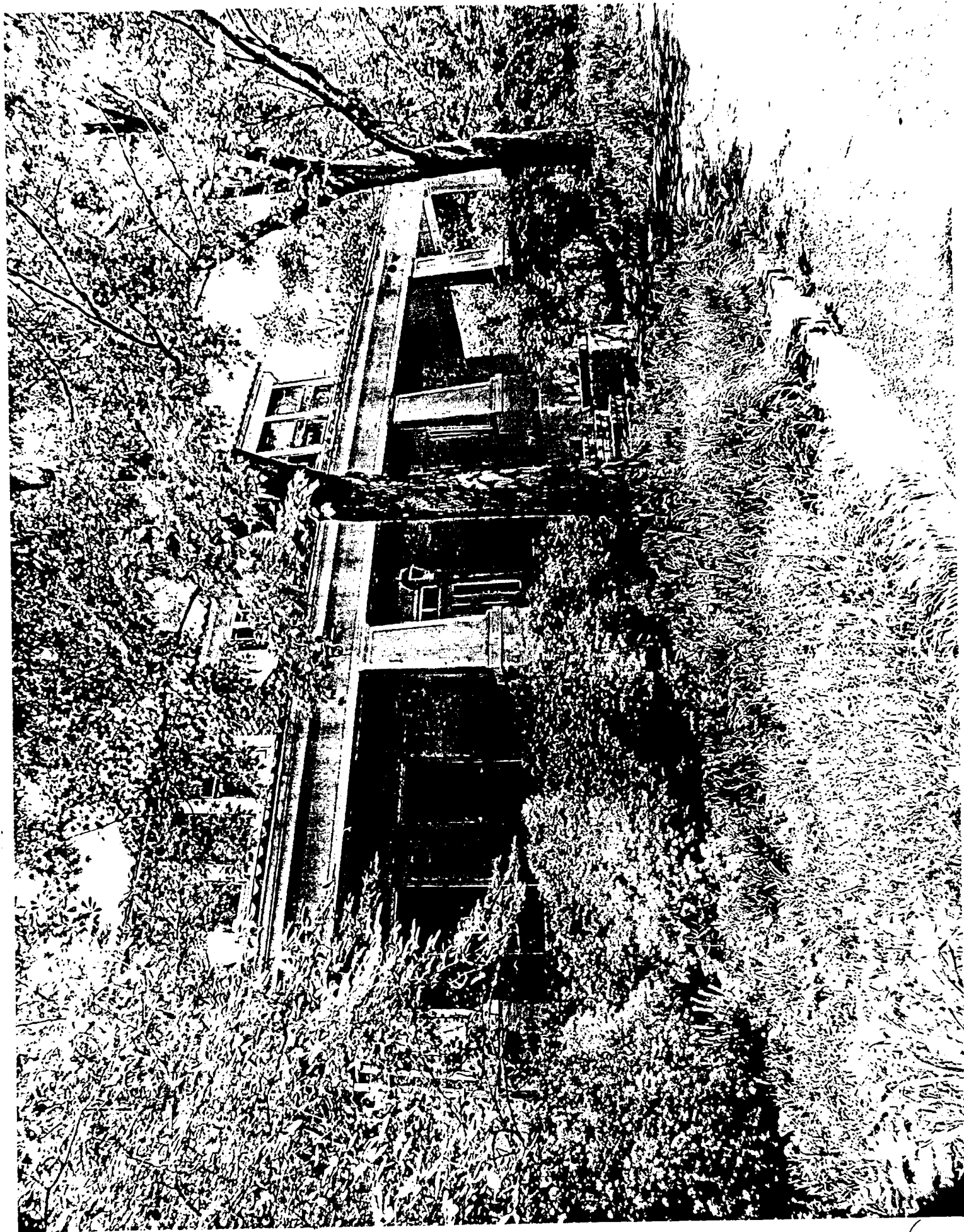
23 MR. FLEMING: I attended the Clarksburg --

24 MS. WRIGHT: Planning Meeting.

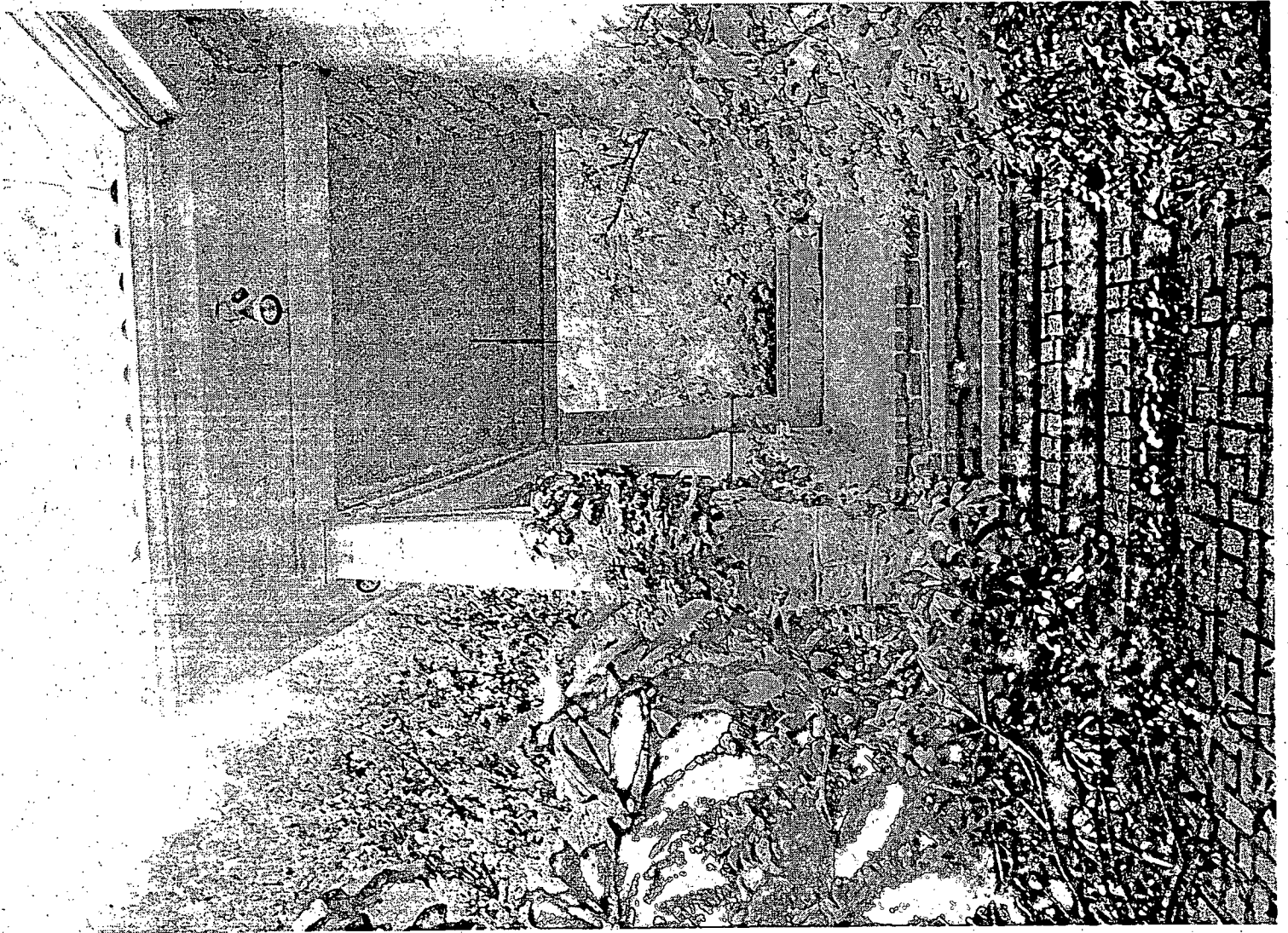
25 MR. FLEMING: -- Planning Meeting, yes. It was
26 very informative, there was over, close to 100 people there.







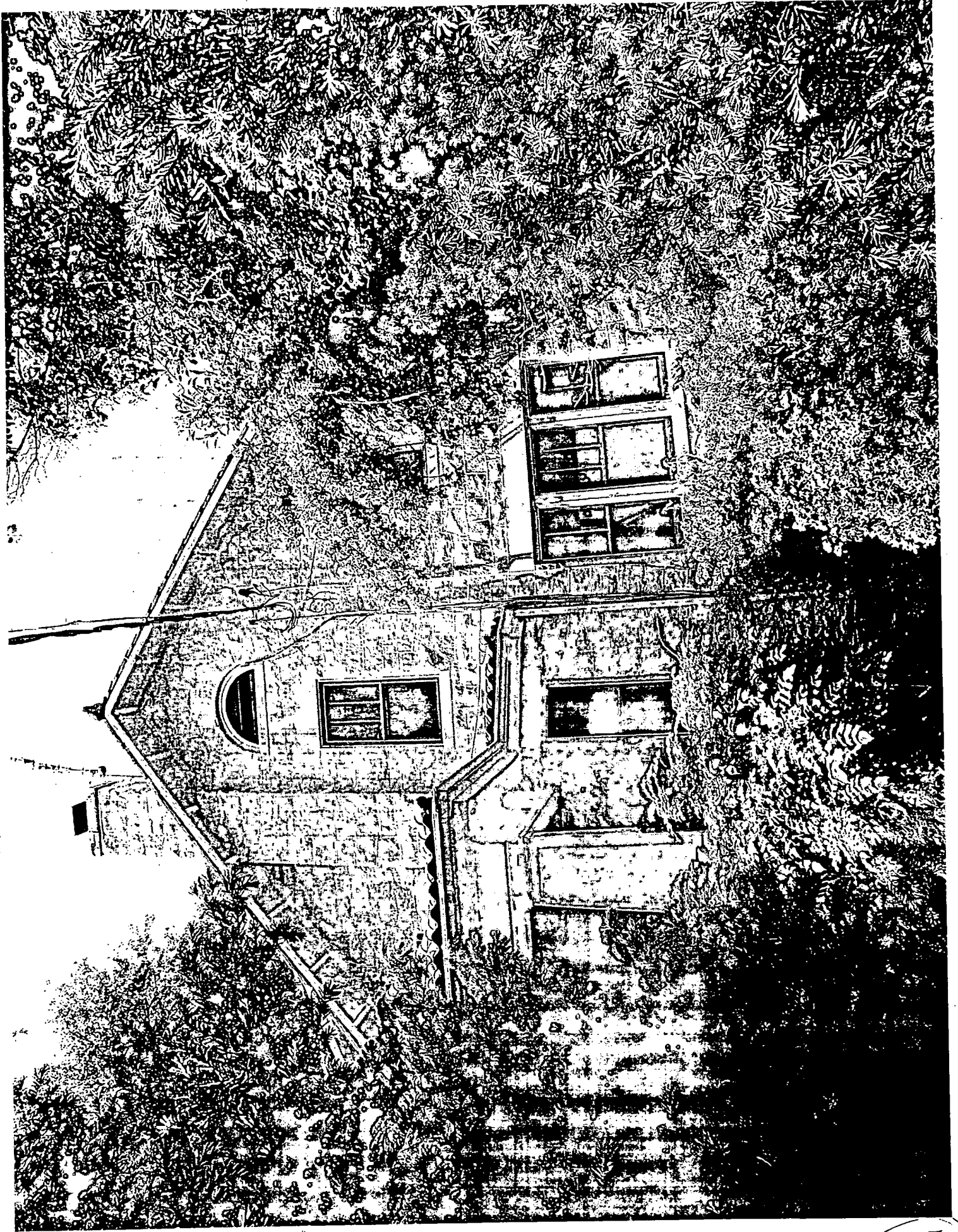


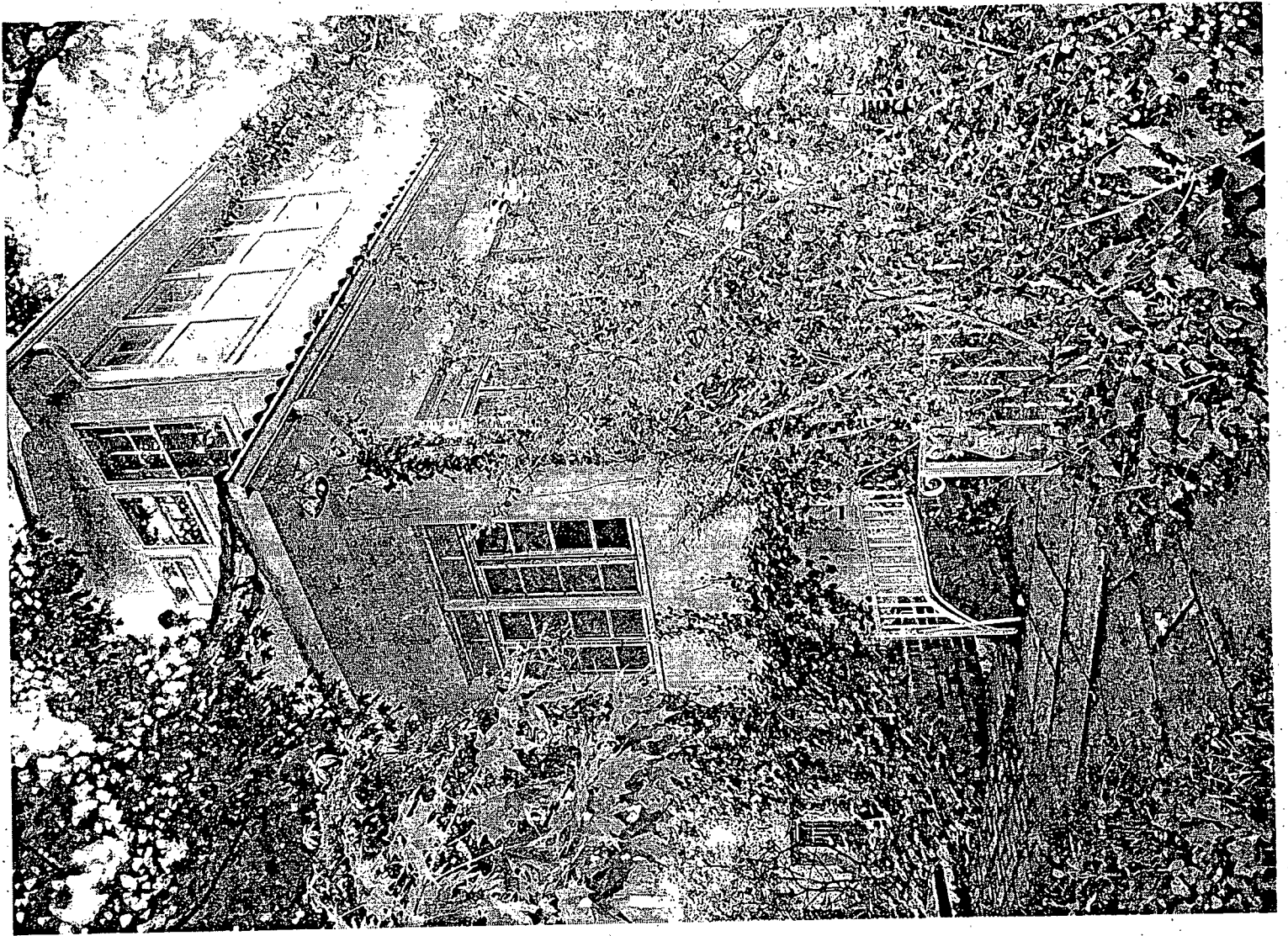


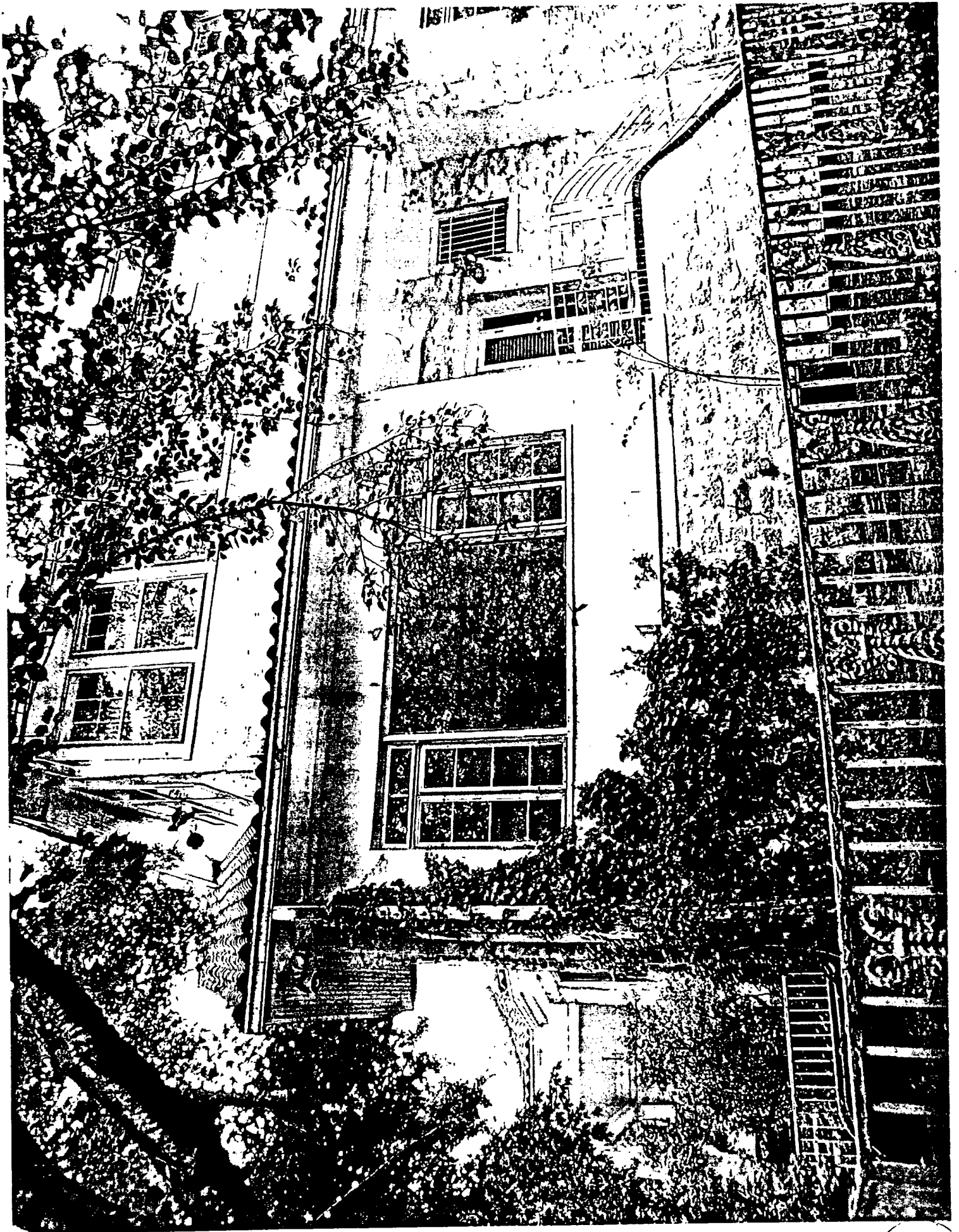


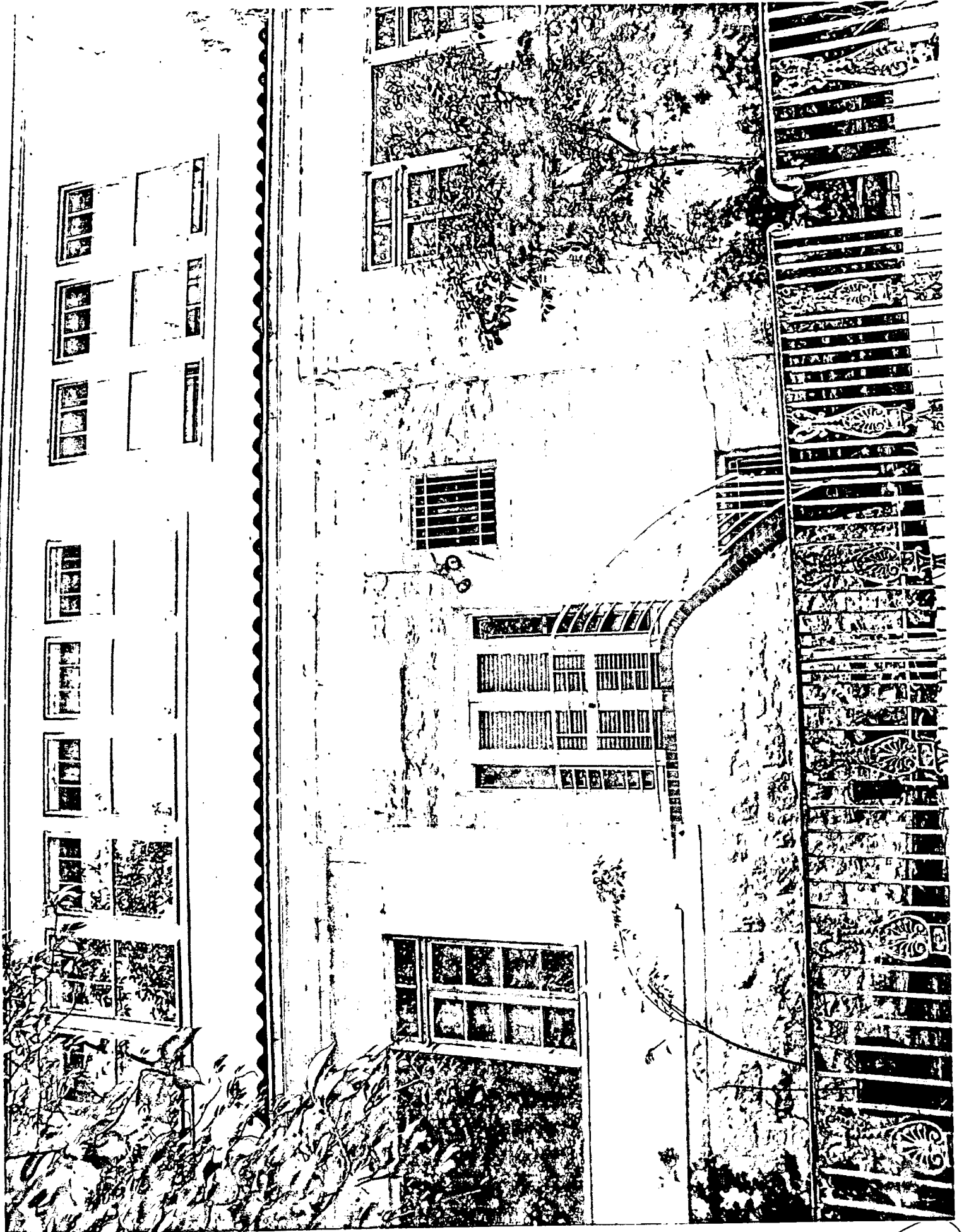
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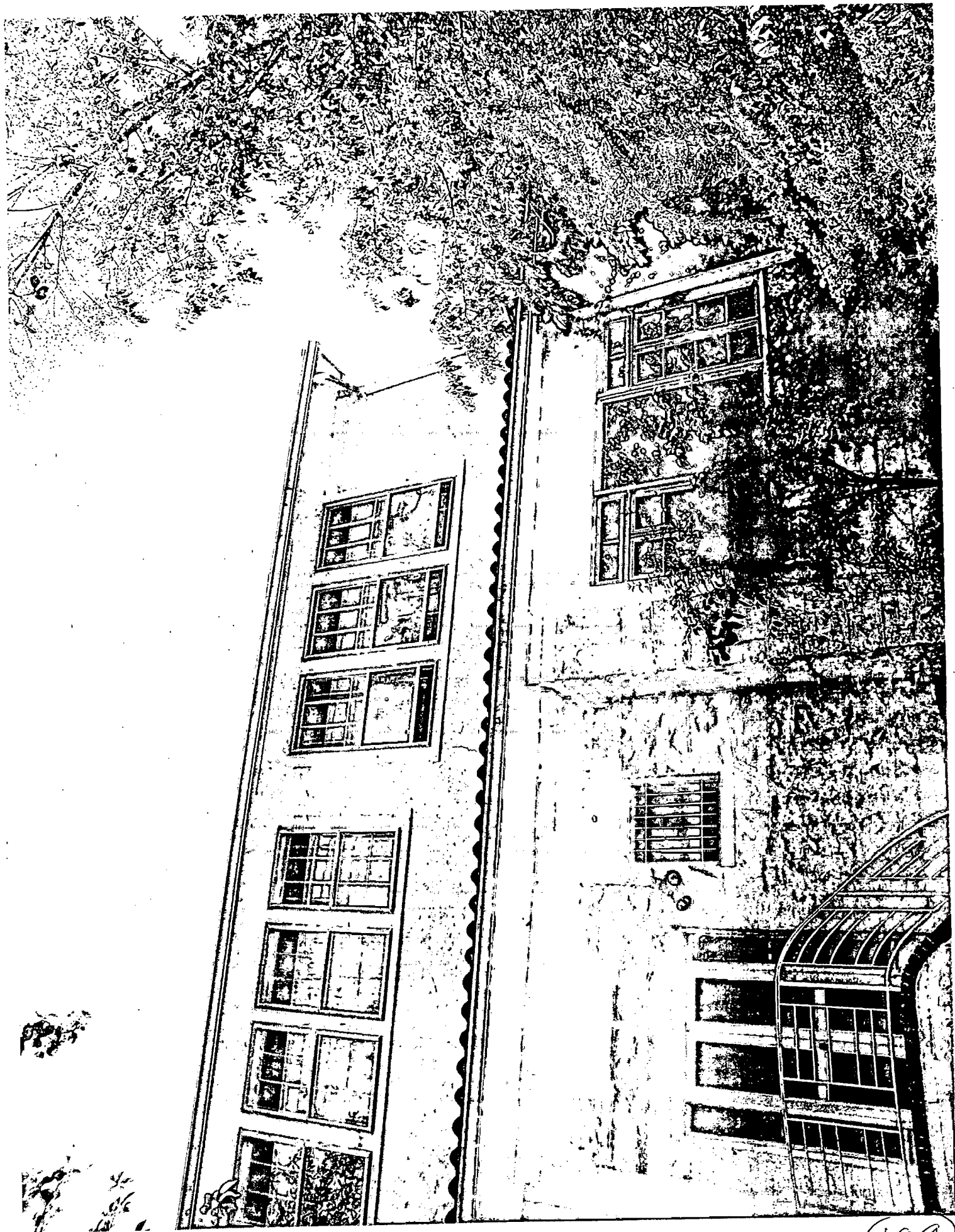






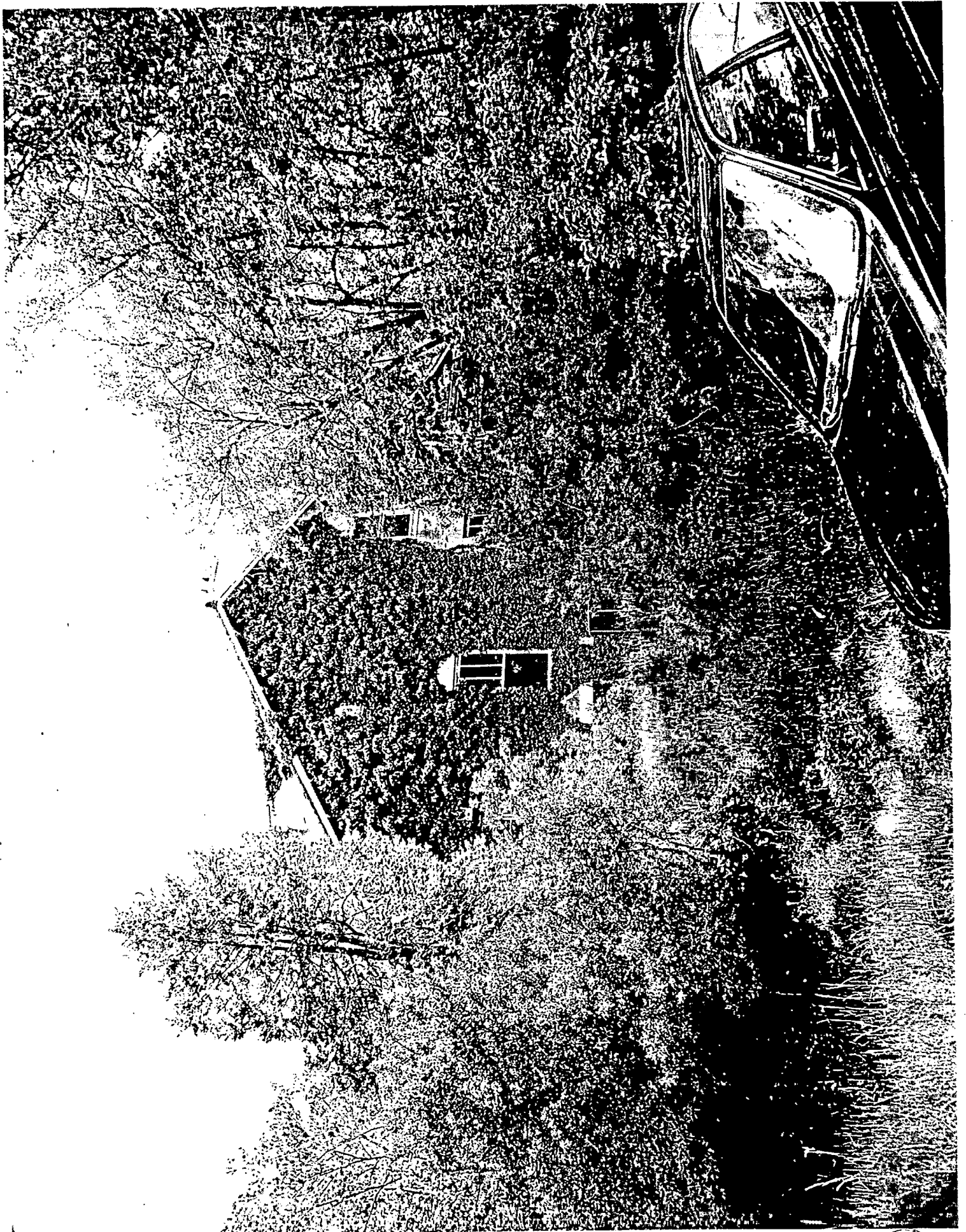




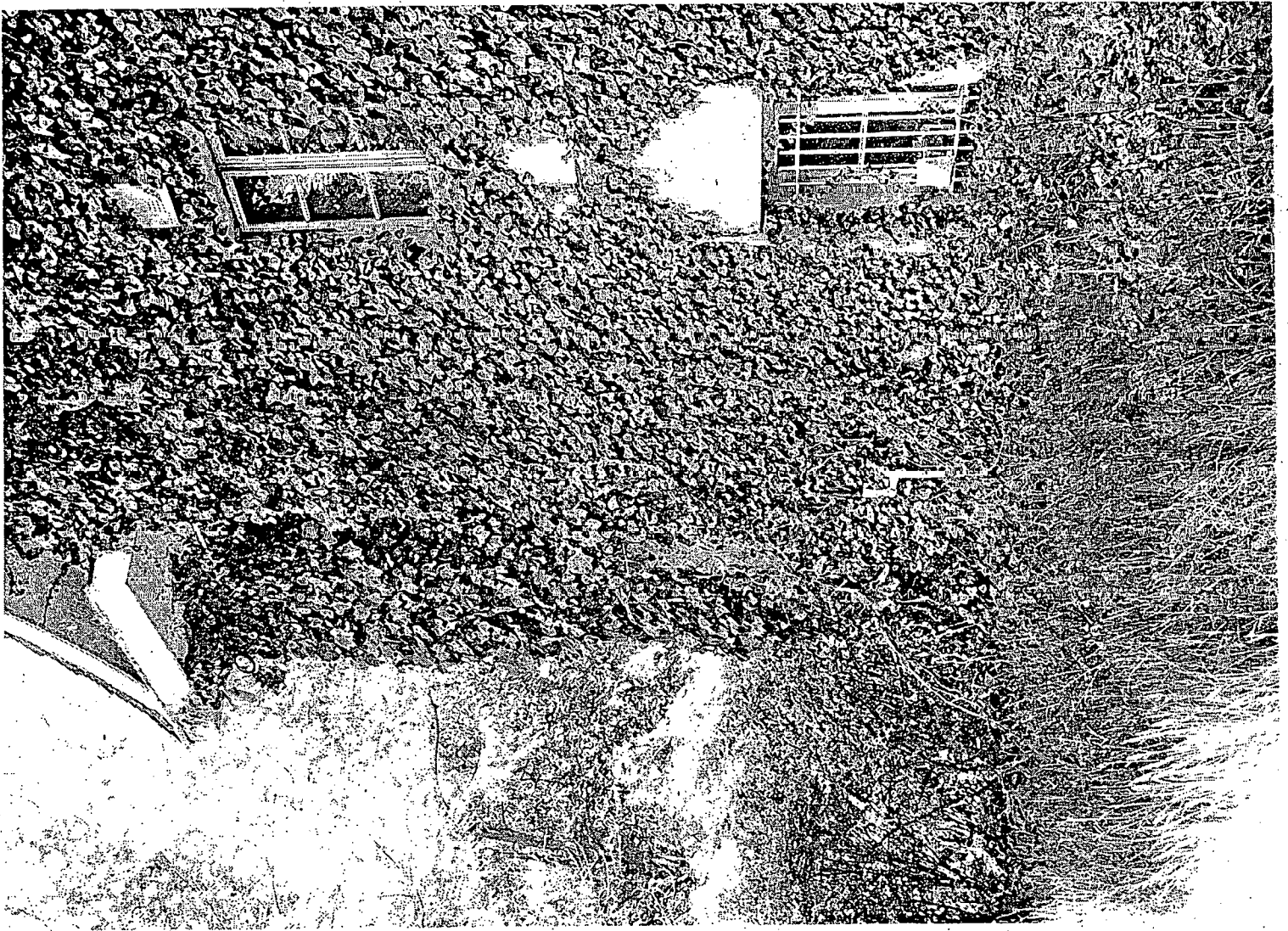


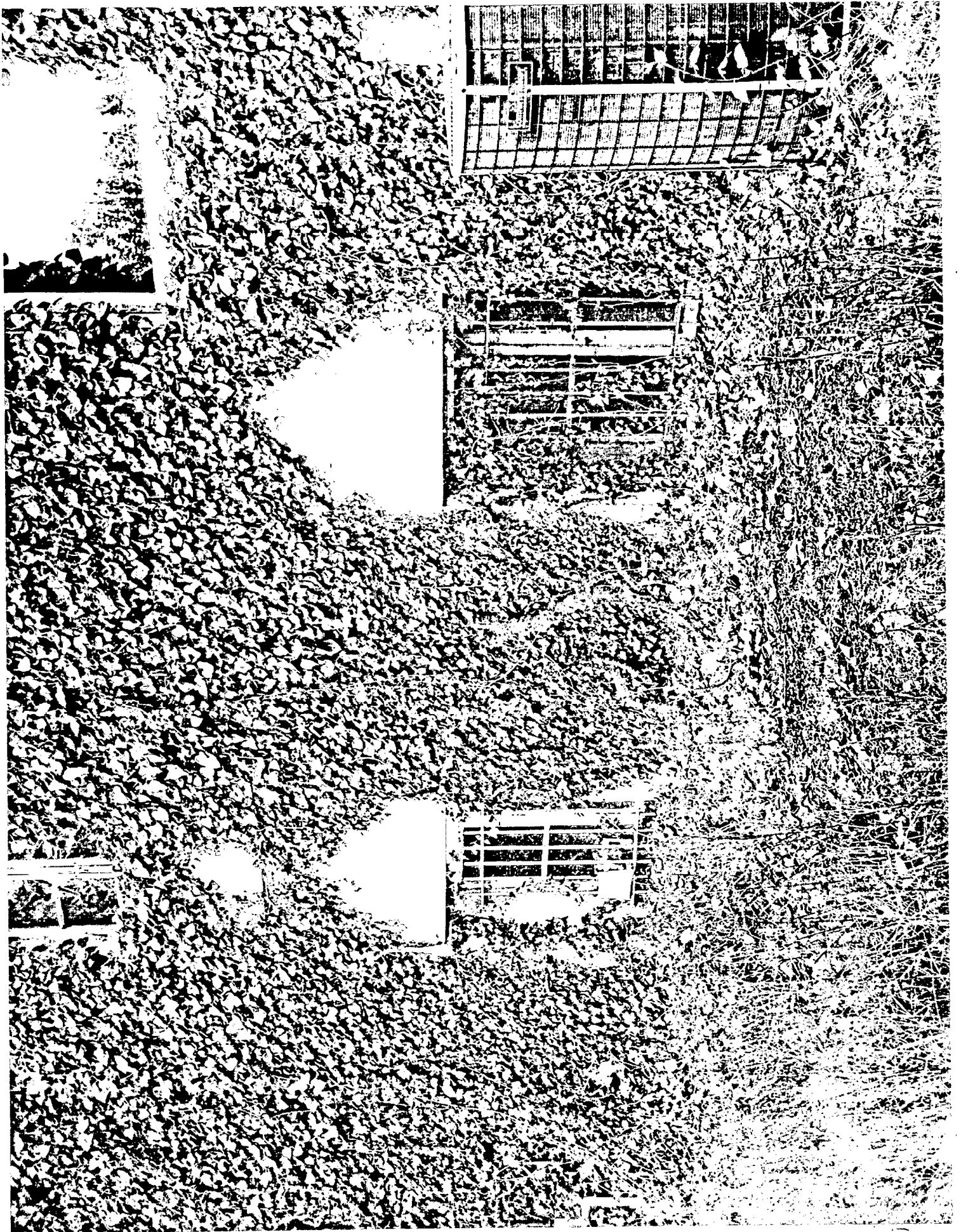


(110)



(111)





113

massing - ok / - hyphen - ok

outbdg - ~~out~~

Tim - ok

Julia - landscaping - ok / out bldg - ok

HISTORIC PRESERVATION COMMISSION STAFF REPORT

Address:	7401 Brookville Road, Chevy Chase	Meeting Date:	12/21/05
Applicant:	Sharon Marcil and Tom Monahan	Report Date:	12/14/05
Resource:	<i>Master Plan</i> Site # 35/73 Bradshaw House/End Lane	Public Notice:	12/07/05
Review:	Preliminary Consultation	Tax Credit:	N/A
Case Number:	N/A	Staff:	Michele Oaks

PROPOSAL: House rehabilitation, major addition and new studio construction

RECOMMENDATION: Minor changes to designs and proceed to HAWP

BACKGROUND

A first preliminary consultation on this project was heard on September 14, 2005. At this hearing the Commission was presented schematic plans for the additions design and asked to provide comments. The transcript from this meeting is attached commencing on circle 31. The consensus from this meeting was as follows:

- Looking into designing the hyphen so it reads as a hyphen (lower roofline, more narrow than the mass it is connecting to.)
- A high priority on the front façade of the house would be to minimize the mass of the side extension – (relocate the gym addition elsewhere, de-emphasizing the side entrance.)
- Moving the mass away from the front and toward the back and possibly compacting it into a two-story addition.
- Discouraging a garage/porte cochere addition unless it was pushed under or far back behind the house.
- Encouraging the architect to explore making the rooflines of the addition more compatible with the original house, as well as its architectural detailing, including window shapes, and the overall form of the addition to make it “less boxy” in the rear.
- Encouraged the hiring of a landscape architect and historic preservation contractor to develop tree protection/landscape plans and a conditions assessment report for the historic house.

A second preliminary consultation on this project was heard on November 16, 2005. At this hearing the Commission was presented with schematic landscape design plans and asked to provide comments. The transcript from this meeting is attached commencing on circle 64. The consensus from this meeting was as follows:

- Concerns with lot coverage, specifically with the additions of the new “structures” to be added into the landscape, including the sports court and the amount of surface material for walkways, driveways etc. Support was given for the natural materials selected, however, there was concerned with the amounts proposed.
- Wanted to see in the next preliminary consultation three-dimensional images and also elevations of the outdoor spaces with the buildings introduced to show significant vistas and outdoor spaces and relationships.
- Encouraged the applicant to discuss the proposed changes to the landscape with the adjacent neighbors.

HISTORIC INFORMATION

The Bradshaw House represents the first profits made by the Griffith family, heirs of the No Gain estate, who capitalized on adjacent development by the Chevy Chase Land Company. In 1902, Leonard and Elizabeth Bradshaw purchased a substantial 5.07 acres, being Lots 1 and 2 subdivided by the Griffith family from the No Gain estate. The residence was constructed the following year.

DESCRIPTION

The house is an unusually fine example of an Arts and Crafts style bungalow located on a spacious lot overlooking historic Brookville Road. The stone structure features a low side gable roof covered with terra cotta pantiles. Battered posts set on top of stone piers support a generous wrap-around porch. A matching, two-bay stone garage has a pyramidal pantile roof. A rear addition was added to the house c1950.

The driveway entrance is flanked by stone walls punctuated with stone piers, one of which holds a discrete marker reading End Lane. This historical name for the property refers to the fact that, until the late 1930s, the house marked the northernmost limit of Chevy Chase area development.

APPLICABLE GUIDELINES

The Historic Preservation Commission utilizes the Secretary of Interior’s Standards for Rehabilitation when reviewing alterations to individually designated *Master Plan* historic sites. The standards, which pertain to the proposed project, are as follows:

#2 the historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

#5 Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.

#6 Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will

match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

#7 Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

#9 New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

#10 New additions and adjacent new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

PROPOSAL

The applicant is proposing to:

1. Construct a large two-story rear addition with a one-story side extension.
2. Rehabilitate the existing garage.
3. Demolish existing studio and construct a new studio/office on the site.
4. Demolish existing pool and construct a new pool on the site.
5. Demolish the existing gazebo and shed on the site.
6. Removal of trees.
7. Rehabilitation of existing house.
8. Installation of sports court.
9. Install a landscaping plan with includes retaining walls, fencing, large amounts of planting materials etc.

CALCULATIONS

Lot:	55,627 sq. ft.
Existing Structures:	4,391 sq. ft.
Existing Lot Coverage Structures:	7.8%
Proposed Structures:	7,494 sq.ft.
Proposed Lot Coverage Structures:	13%

STAFF DISCUSSION

Since the first preliminary consultation, the design team has been extremely busy . They have hired a landscape architecture team who have extensively researched the Arts and Crafts style architecture as well as landscape design and have developed schematic designs that the Commission was presented at their November 16, 2005 meeting for discussion. Additionally, they commissioned an historic preservation contractor to evaluate the historic

house and prepare a conditions assessment report, which is attached to this staff report commencing on circle 16. Finally, the design team has been working with staff on design revisions to the historic house addition to address many of the Commission's concerns.

Staff is very excited to present the new design to the Commission, as we feel that, although it does not change much in footprint, it is more compatible with the historic house and accomplishes many of the Commission's goals addressed in the first and second preliminary consultations. As the Commission may remember these goals were:

Goal #1 Looking into designing the hyphen so it reads as a hyphen (lower roofline, more narrow than the mass it is connecting to.)

The north elevation has been completely re-designed so that the hyphen's roofline is substantially lower than the massing it's connected to. Additionally, the massing it is connected to is larger, so the hyphen reads as a hyphen. Finally, the architect was able to set in this section, so that it visually feels like a hyphen.

Goal #2 A high priority on the front façade of the house would be to minimize the mass of the side extension – (relocate the gym addition elsewhere, de-emphasizing the side entrance.)

The entrance to this façade was relocated to the south elevation under the porte cochere. This alteration is successful because the relocation of the door eliminates the issue with a door on the west elevation competing with the main front door.

Goal #3 Moving the mass away from the front and toward the back and possibly compacting it into a two-story addition.

The footprint of the house has not changed except for the elimination of the proposed gym behind the porte cochere.

Goal #4 Discouraging a garage/porte cochere addition unless it was pushed under or far back behind the house.

After the research done by the landscape design team, it was documented that porte cochere's were common elements on Arts and Crafts style buildings from this period. It is for this reason; staff has changed their position on this issue and encouraged the applicant to explore the use of this feature only if it was designed to be completely transparent visually to the rear yard. The Commission may remember that the original design for the porte cochere also included the gym at the rear, so the feature felt more like a carport than a true porte cochere. Staff does note however, that this feature, does bring additional square footage to this already large addition. We would suggest that the applicant weigh the importance of this feature with the sports court, as we feel both elements are too much on this lot. See discussion below in Goal #7.

Goal #5 Encouraging the architect to explore making the rooflines of the addition more compatible with the original house, as well as its architectural detailing, including window shapes, and the overall form of the addition to make it "less boxy" in the rear.

The architect and his design team have worked to completely redesign the rooflines and all of the architectural detailing, including the window shapes on the addition to address these concerns to make the addition more compatible with the existing architectural style of the resource. Staff feels that this new addition is much more sympathetic and compatible.

Goal #6 Encouraging the hiring of a landscape architect and historic preservation contractor to develop tree protection/landscape plans and a conditions assessment report for the historic house.

Both teams have been hired. The conditions assessment report is attached commencing on circle 16. The report maintains that the house is in good condition. The issues of the biggest concern appear to be the front porch columns and some moisture issues caused by vines growing on the elevations of the house. The report indicates that all the windows are in good condition. Staff will be looking for specifications on the final drawings outlining the rehabilitation measures that will be taken on the original house, including the treatment methods being undertaken to rehabilitate the original windows., the removal of paint from the stone, and if needed, the specifications for the exact replicas of the replacement columns to be fabricated.

Goal #7 Concerns with lot coverage, specifically with the additions of the new "structures" to be added into the landscape, including the sports court and the amount of surface material for walkways, driveways etc. Support was given for the natural materials selected, however, there was concern with the amounts proposed.

Staff is concerned with this issue and does suggest that the applicant delete the sports court from the submittal and ask the landscape design team to further look at ways to reduce the surface material on the property (such as around the pool deck, driveways and walkways.) Staff feels that if the Commission supports the existing footprint of the proposed addition, the inclusion of the porte cochere onto the main house, and the construction of the guest house, this will max out the site in terms of visual lot coverage, as the house is currently sited so far back on the current lot. Staff wants to see as much green space preserved in the rear yard. We feel the introduction of a pool with pool deck, pool house, shower house, screened porch and a patio with pergola off the rear of the house, and another open patio terrace above the pool, and then the addition of the sports court encroaches too much on the green space in the rear yard. Eliminating the sports court will return this area in the rear yard back to a green, completely permeable surface (hopefully lawn) without any visual obstructions.

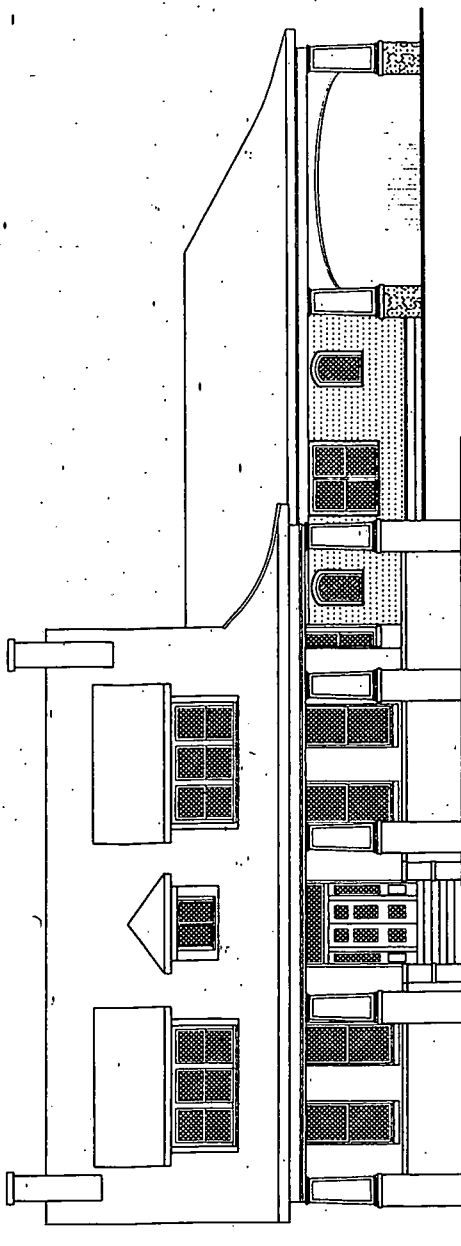
Goal #8 Wanting to see in the next preliminary consultation three-dimensional images and also elevations of the outdoor spaces with the buildings introduced to show significant vistas and outdoor spaces and relationships.

The landscape design team has prepared several documents to present to the Commission at the Preliminary Consultation; staff was unable to reduce the size of the images for the staff report.

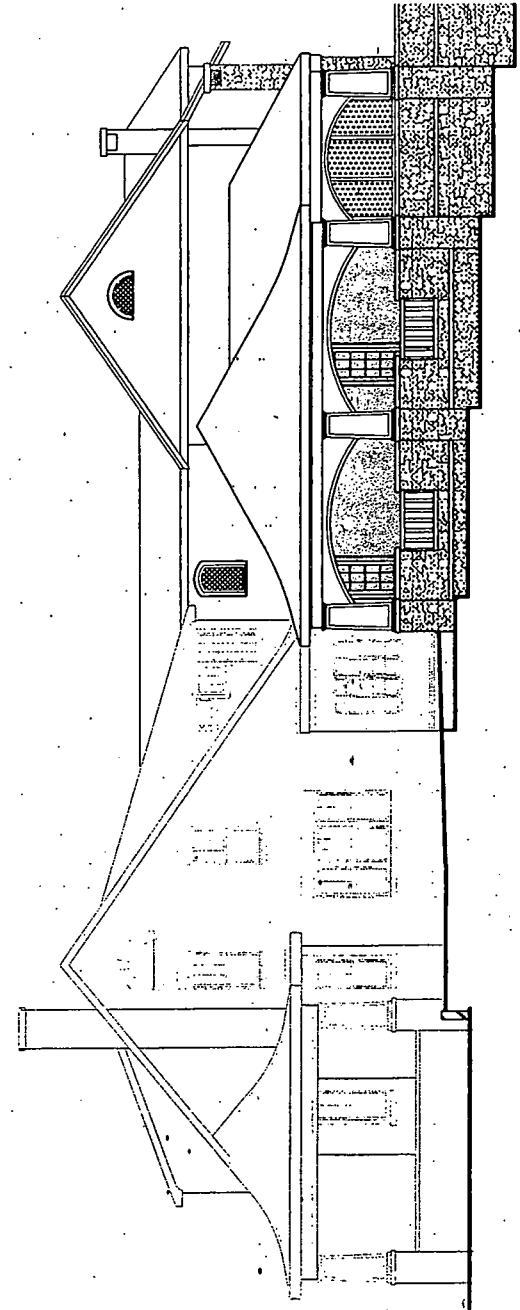
We feel that the guest house is appropriate in size, shape, location and design for the site. It will complement the existing historic garage, without competing with its architectural character. It takes more design elements from the new addition, whereby associating it with this current period of construction. By associating these design elements, one is creating a cohesive understanding of the evolution of the architecture in this landscape.

Goal #9 encouraging the applicant to discuss the proposed changes to the landscape with the adjacent neighbors.

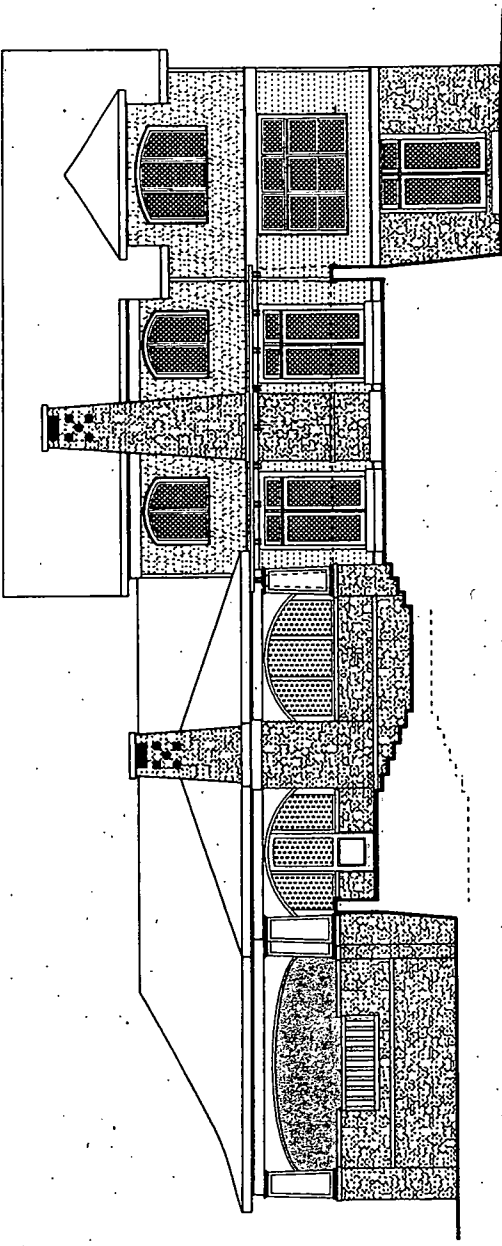
See e-mail dated, Friday, December 9, 2005 from Ann Schruben to Staff. The email notates that the design team have only received two responses from their "neighbor letter" (see circle 28) that was sent to the Endlane neighbors. In both instances, the neighbors did not have any negative objections to the proposed projects.



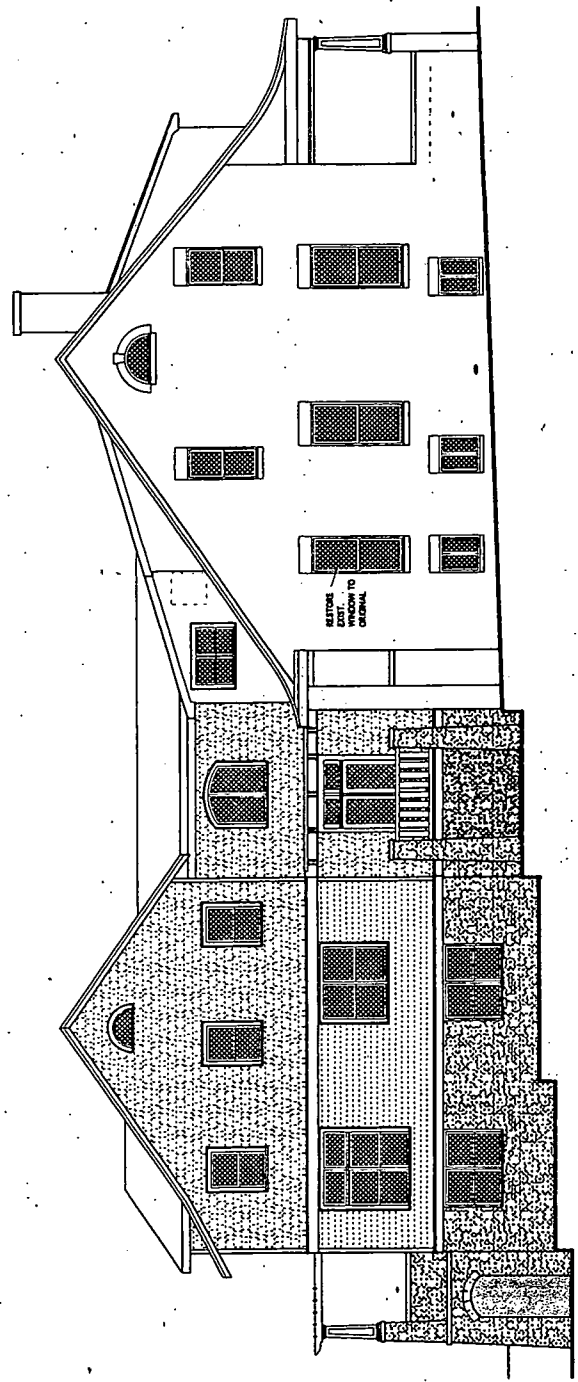
WEST ELEVATION
3/18" = 1'-0"



SOUTH ELEVATION
3/18" = 1'-0"



EAST ELEVATION
1/16" = 1'-0"



NORTH ELEVATION
1/16" = 1'-0"

REMOVE
EXIST. WINDOW TO
INSTALL
CORNER

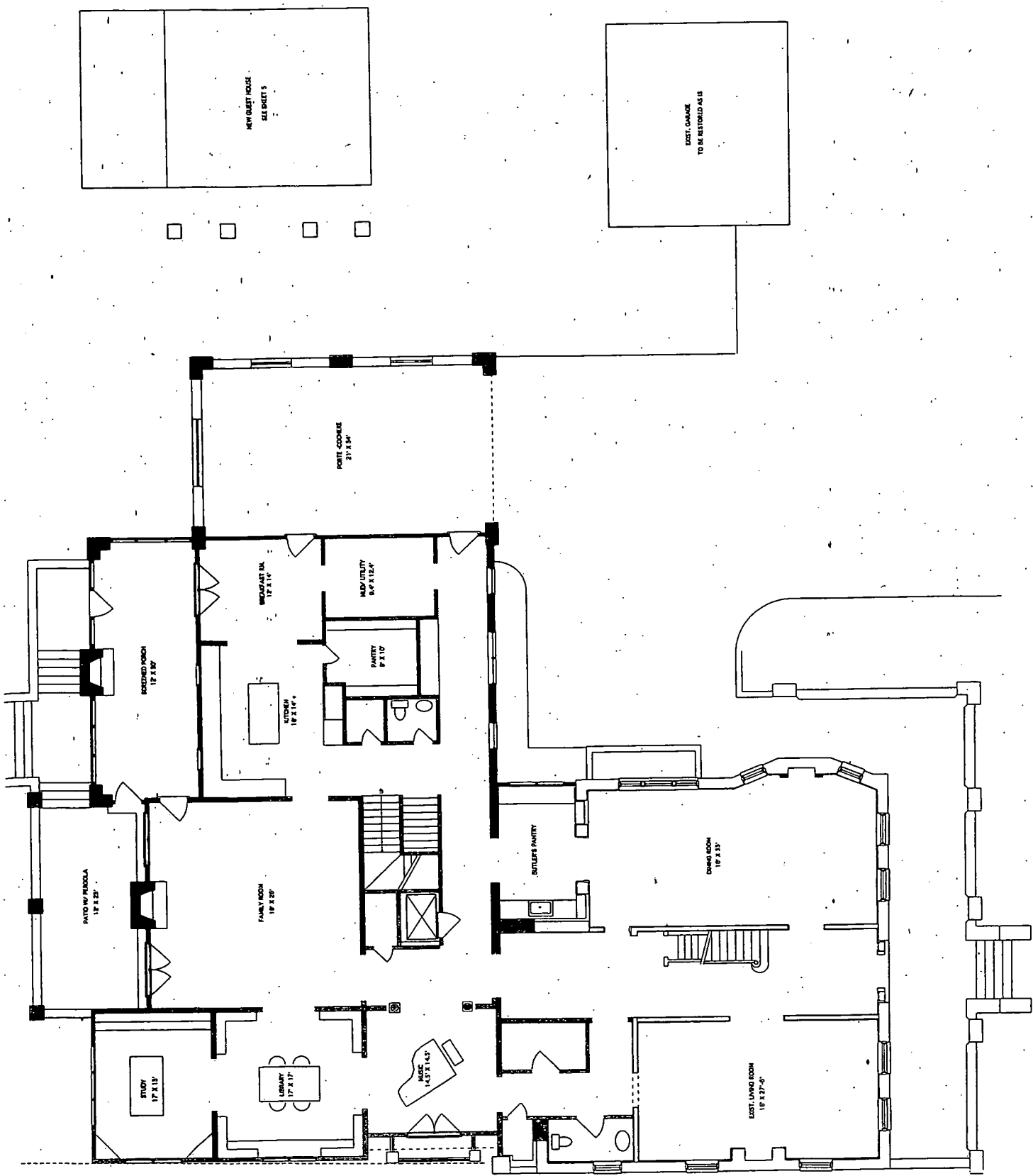
GROUND FLOOR PLAN

RESIDENCE
7401 BROOKVILLE RD
CHEVY CHASE MD

HANLON DESIGN BUILD
4927 ESCORGE TERRACE NW
WASHINGTON DC 20016
202-244-2942

NEAL ALAN DUNCAN ARCHITECT
1785 LINTHICUM PIKE NW
WASHINGTON DC 20009 (202) 687-1434

REVISIONS



GROUND FLOOR PLAN
SCALE: 1/8" = 1'-0"

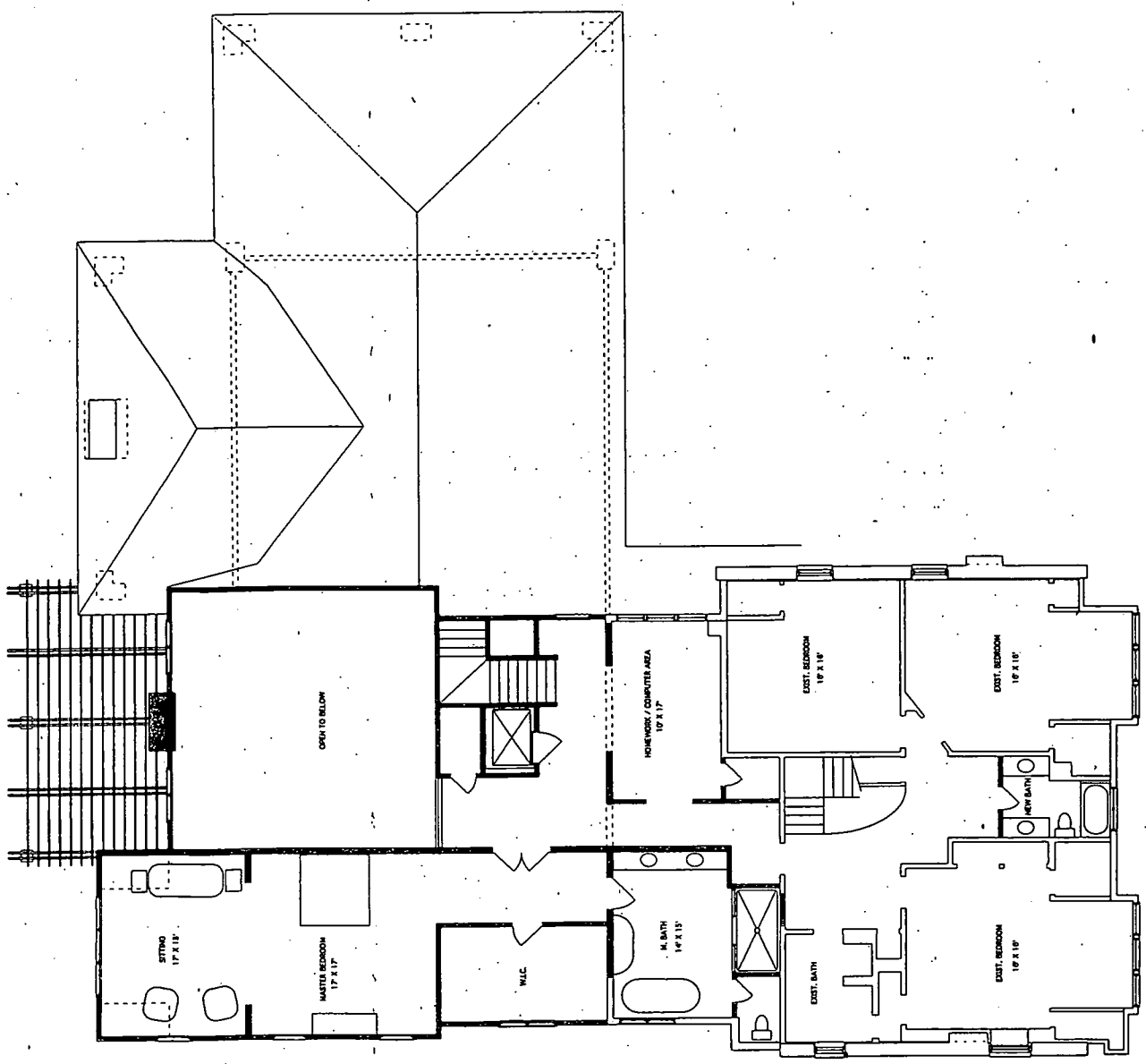
SECOND FLOOR PLAN

RESIDENCE
7401 BROOKVILLE RD
CHEVY CHASE MD

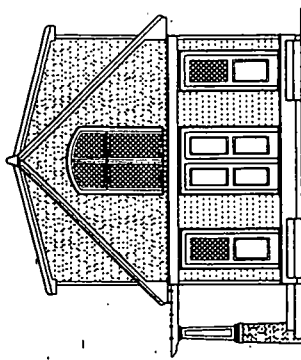
HANLON DESIGN BLDG
4927 ESKRIDGE TERRACE NW
WASHINGTON DC 20016
202-244-2942

NEAL ALAN DUNCAN ARCHITECT
1789 LINTON PLACE NW SUITE 82
WASHINGTON DC 20009 (202) 697-1454

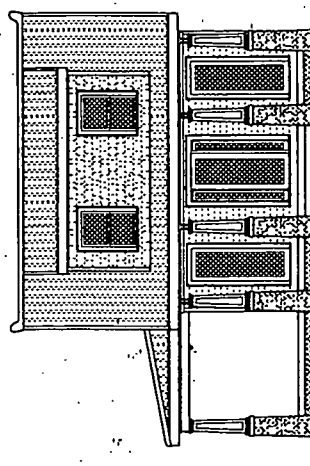
REVISIONS



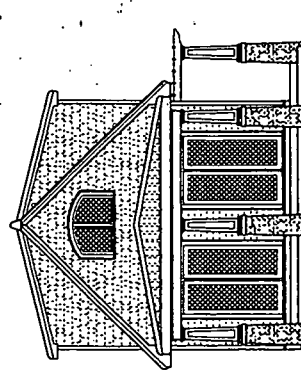
SECOND FLOOR PLAN
SUF - 110'



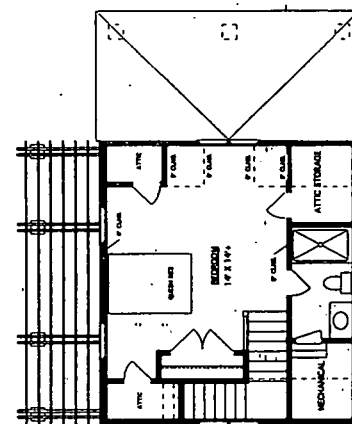
WEST ELEVATION
3/16" = 1'-0"



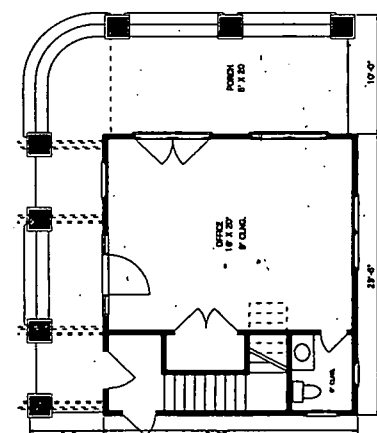
NORTH ELEVATION
3/16" = 1'-0"



EAST ELEVATION
3/16" = 1'-0"

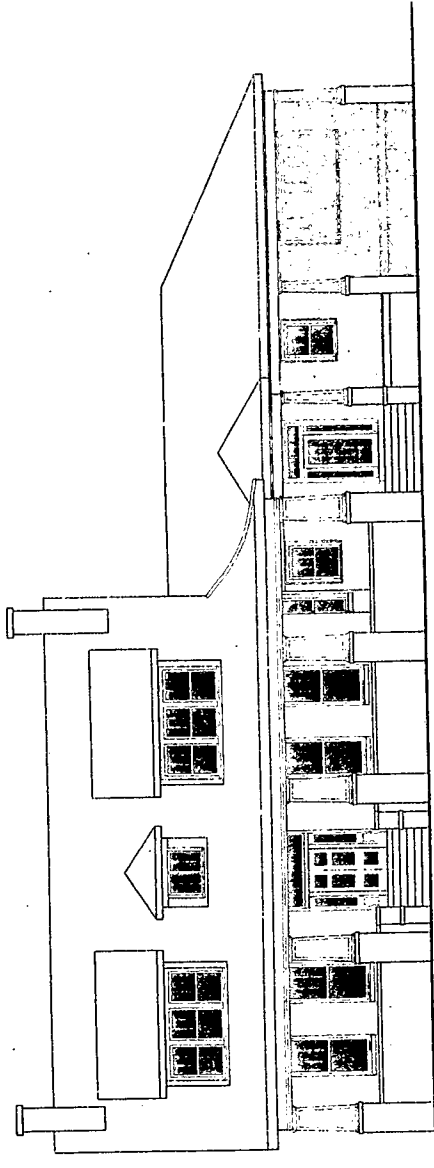


SECOND FLOOR PLAN
3/16" = 1'-0"

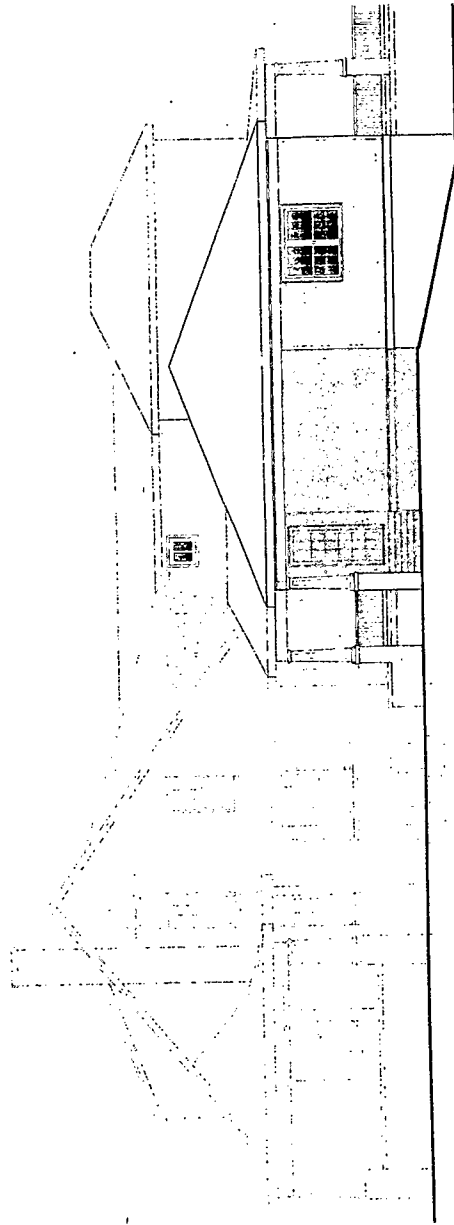


GROUND FLOOR PLAN
3/16" = 1'-0"





WEST ELEVATION
3/16" = 1'-0"



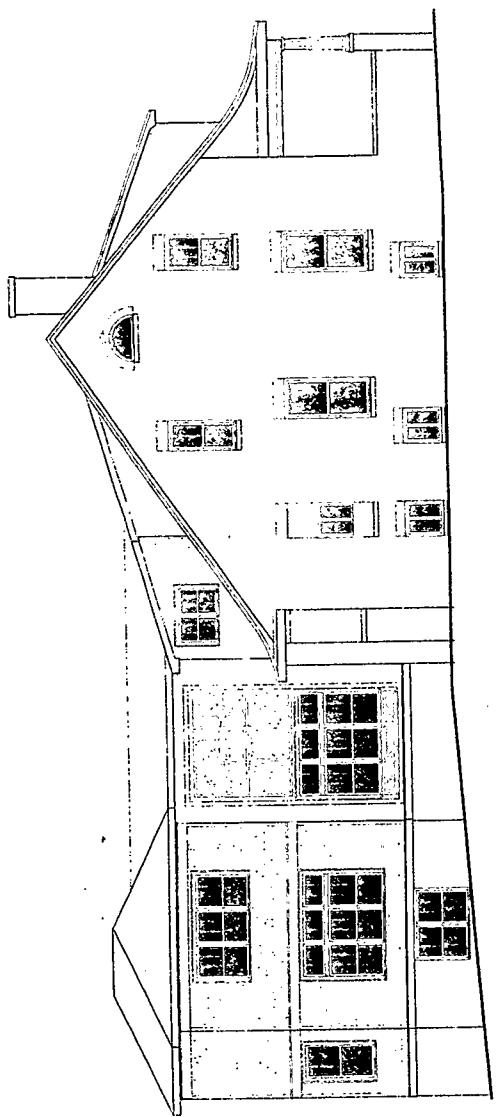
SOUTH ELEVATION
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DESIGN FROM PRELIMINARY #1

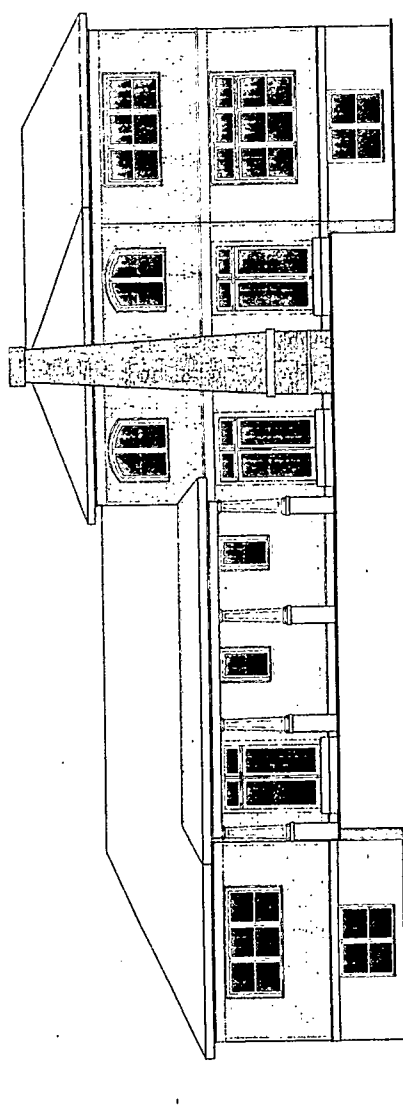
SCHEME A

12

REVISIONS



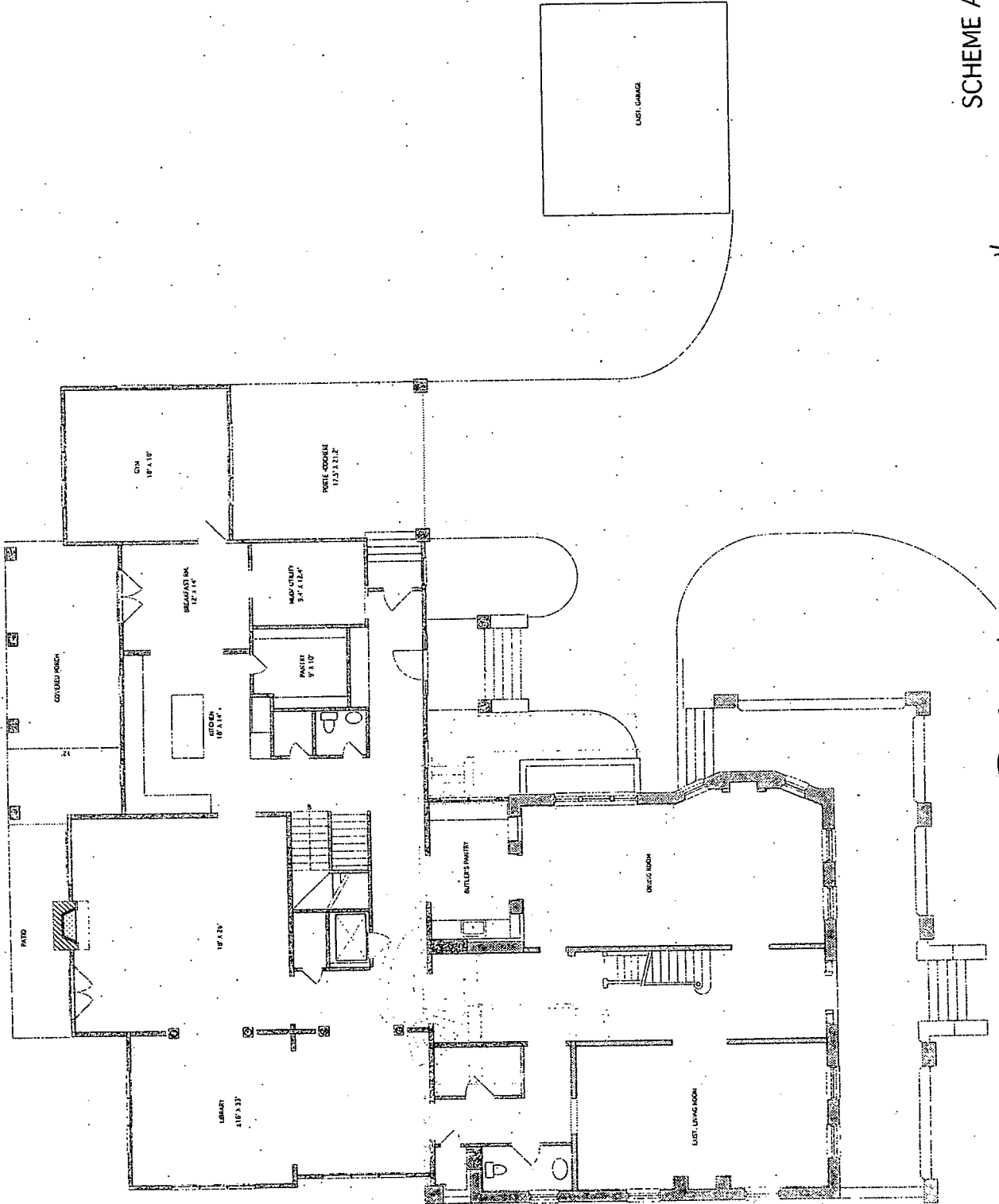
NORTH ELEVATION
3/16 - 3/16



EAST ELEVATION
3/16 - 3/16

SCHEME A

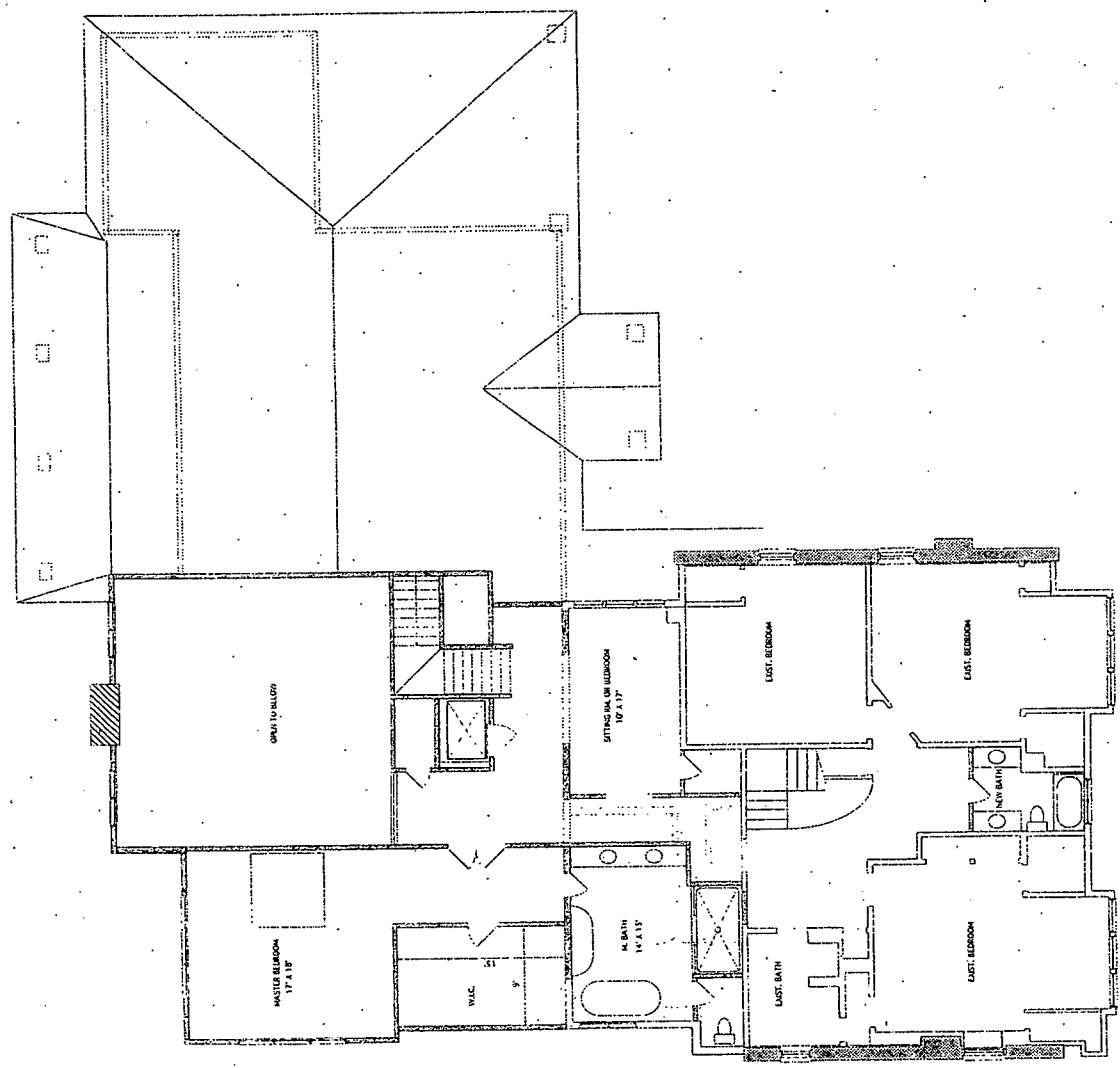
DESIGN FROM PRELIMINARY #1



SCHEME A

DESIGN FROM PRELIMINARY #1

GROUND FLOOR PLAN
3/16" = 1'-0"



SECOND FLOOR PLAN
3/18 - 11/07

SCHEME A

DESIGN FROM PRELIMINARY #1

15

Report:

7401 Brookville Road

Conditions Review

Submitted to:

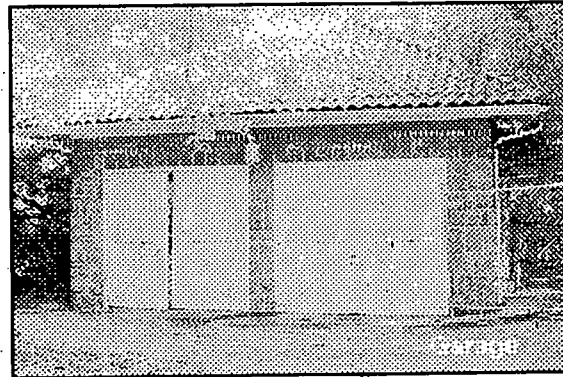
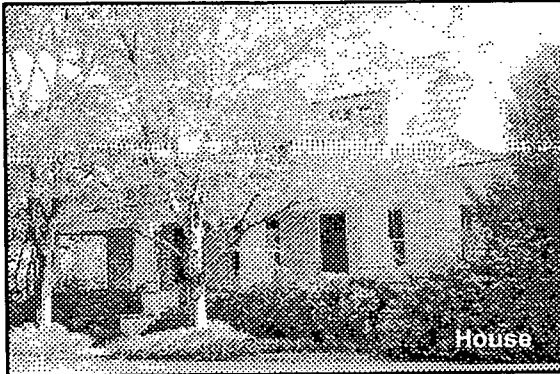
Chryssa Wolfe & Hanlon Design Build
4927 Eskridge Terrace N.W.
Washington, D.C. 20016

Date: Nov. 21, 2000
Page: 1 of 12
Job# 7347.01

7401 Brookville Road



P. O. Box 1462 Rockville, MD
20849-1462
301-279-2612 F. 301-279-7885



I. BACKGROUND

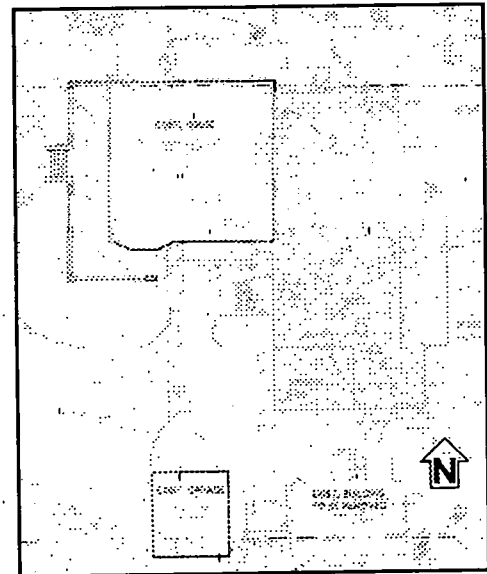
7401 Brookville Road is a residential property in Chevy Chase, Maryland. The house and garage are stone exteriors. The stones of the house are painted and the garage is unpainted. Both structures have red terra cotta tile roofs. It is anticipated that the exterior look and configuration of the garage will remain basically unchanged. The same is true for the house on the front (west) and north side while the rear (east) and south sides will be either completely or partially covered by the renovation of and addition to the residence.

II. QUESTIONS OF EXISTING CONDITIONS

The purpose of the site survey is to try to determine the general condition of the exterior of the two structures

III. CONDITION SURVEY

When looking at a building to determine the condition of its components there are many factors to consider. The general effort is to look for conditions of deterioration. When viewing the various conditions, it is necessary to try to understand why these possible events of deterioration occur, and how quickly or slowly do they evolve. This rate of change is particularly hard to know when viewing an existing structure over a short period of time. When timelines are not known, using some normal events that occur during the life of the building, such as painting, may help understand the rate of change. The other part to consider is whether the change occurred in the past and is now stable (unchanging) or if the event is active and on-going. Without personal familiarity or photographs or other documentation to assist in this process, much of the evaluation process is based on observing current conditions and relating them to personal information and knowledge based on the experience of the observer.



7401 Brookville Road

Conditions Review

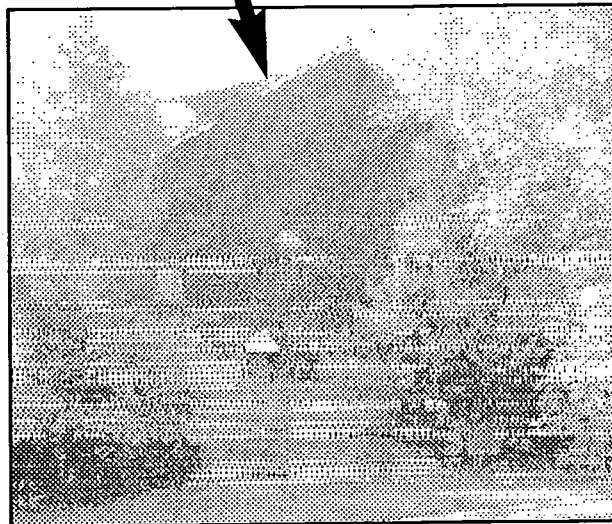
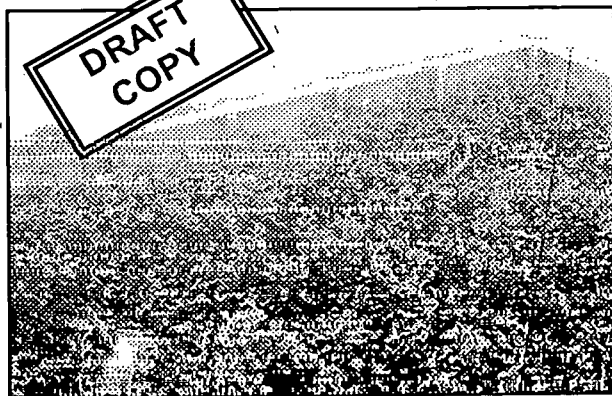
DELL CORPORATION

Page 1 of 3

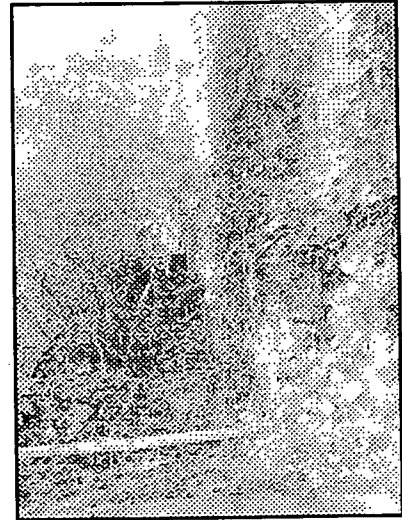
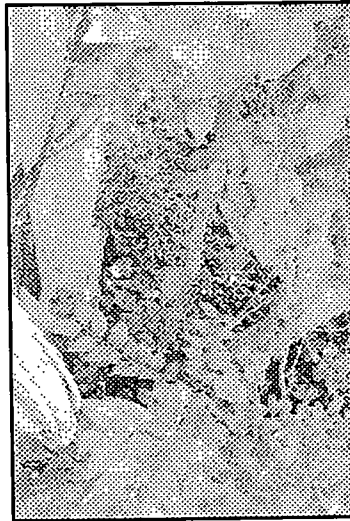
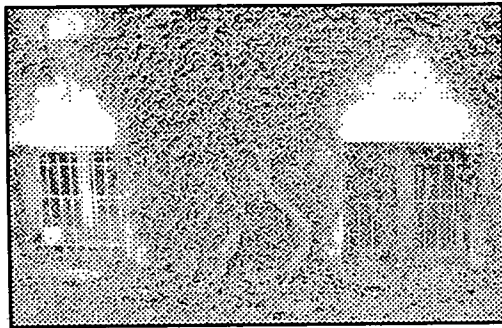
116

This condition survey is based on three visits to the property. The process has been one of visual observation and digital photographic documentation. During this process, there has been no sub-surface or destructive investigation to look for concealed conditions of deterioration.

The overall condition of the exterior of the two building appears good. There are cracks, signs of moisture, broken or damaged components, vegetation and modifications. The greatest issue impacting the long term health of the buildings is the vegetation on, against and adjacent to the buildings. This is in the form of vines, bushes and trees. The vegetation can increase the amount of moisture in the building by holding water against the exterior, reducing evaporation, increasing the number of wet dry cycles that may cause surface deterioration, changing the slope and drainage of the grade around the buildings and in some cases, growing root systems into the exterior materials of the buildings. Vines can be particularly damaging in getting between wood trim and masonry wall, between and around gutters and downspouts, as well as growing into eaves and attic spaces. The vines can pull wood, downspouts and gutters out of their proper locations. The vegetation can elevate moisture levels and can lead to increased decay and insect activity in wood. Vines and other plants that are on and against the building can conceal decay and insect activity including termites. The change in drainage around the building can be a significant factor in basement moisture problems.

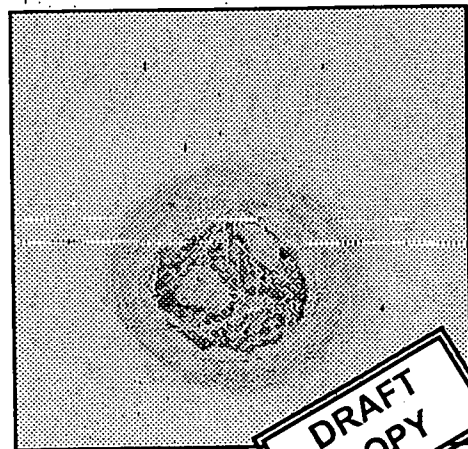
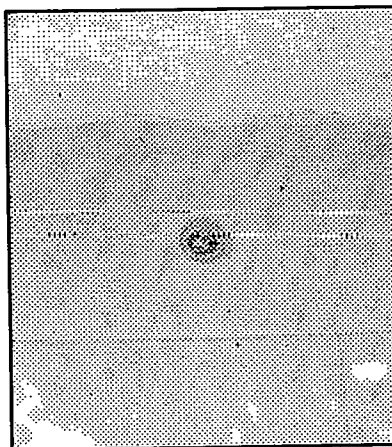
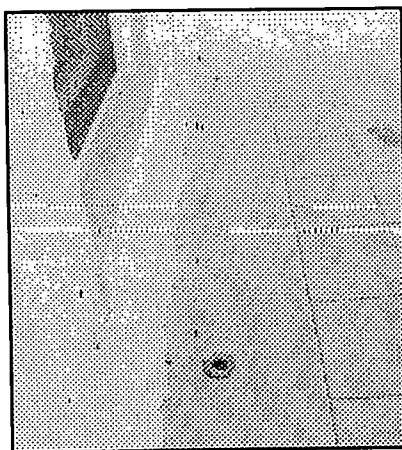


The growing roots of the plants can change the slope of the surface of the yard around the building and allow water to be directed towards the building or puddling against the foundation. The ground around the building should be treated much like an extension of the roof. It should be sloped away from the foundation wall to help drain bulk water away from the building. Plants should not be allowed against the building. It is best to keep plantings away from building walls. If this is not possible, a three foot wide air space between the building and the plants is recommended. Be sure that the yard around the building slopes away. This can reduce the occurrence of moisture in the basement. One of the issues that was told to Dell Corporation was that the basement had a dampness problem. The removal of the plants from and against the building and then correcting the slope and drainage of the yard may improve or resolve the problem.



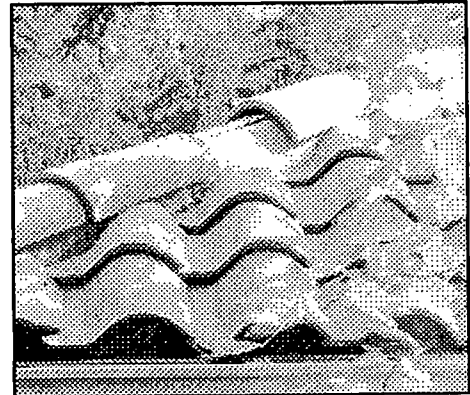
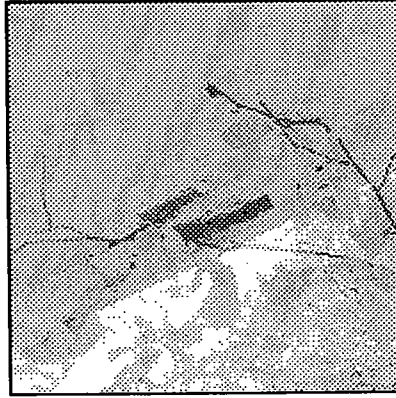
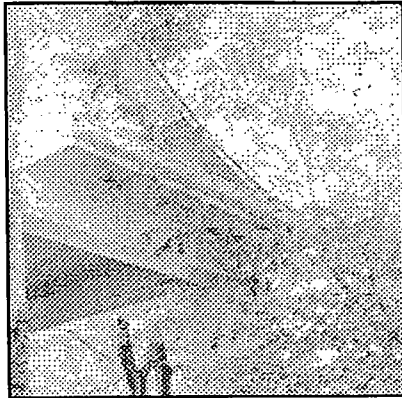
Other items related to moisture include: electric outlet locations in the front porch floor, possible roof, gutter and downspout leaks and issues with the wood piers that support the front porch roof.

On the floor of the front porch, there are several location that appear to have been electrical outlets. The metal in these location is very corroded. This allows water to get into the concrete slab and can lead to additional deterioration of the metals in the slab including reinforcing bars. These holes should be cleaned out and properly sealed against water intrusion.

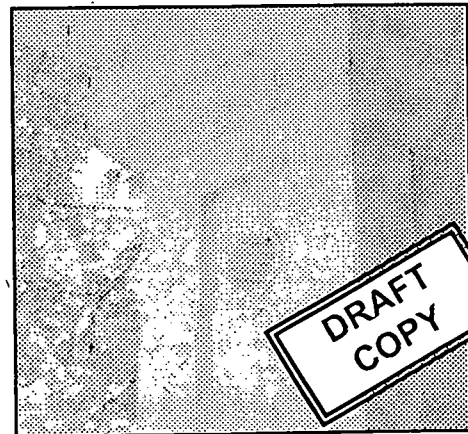
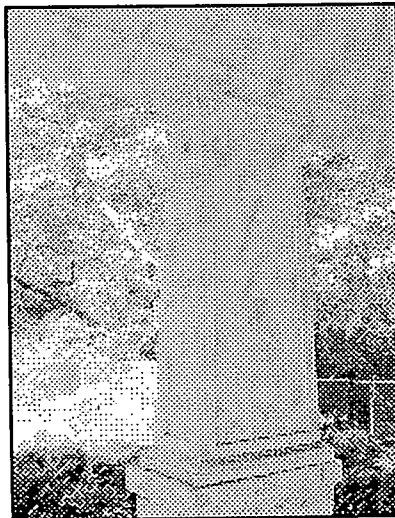
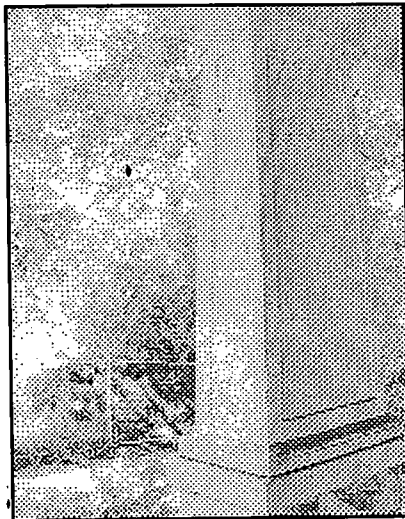
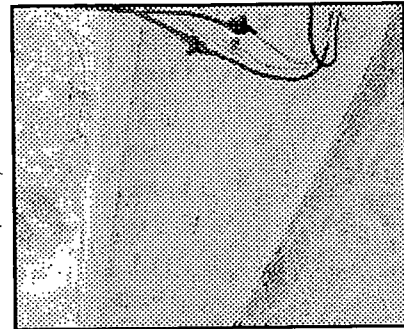


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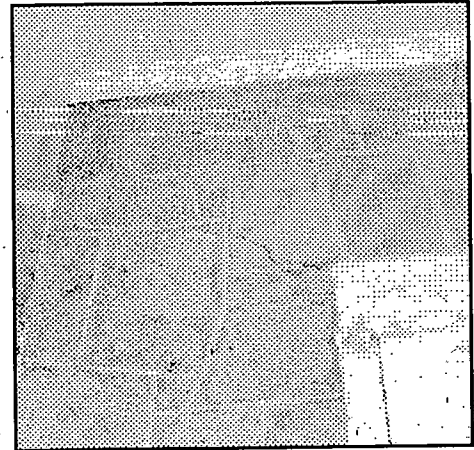
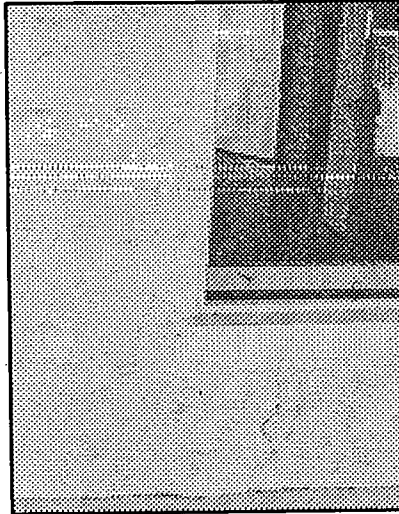
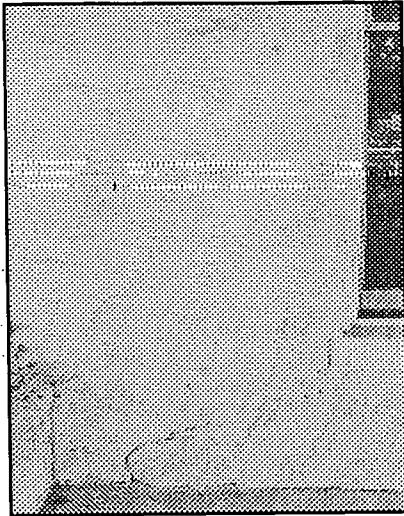
The red terra cotta roof, gutters and downspouts appear to be in good condition. There are a few locations with tiles broken or missing. These are relatively easy repairs to complete. The gutters and downspouts appear to be working. The quantity of tall trees around the two buildings makes keeping the gutter clear an on-going effort. Blockage of the gutters due to leaves and other debris can cause back-ups and gutter over flows to occur. The north end of the front porch roof may be such a condition. Checking and repairing of the roof and gutters should be part of an annual cyclical maintenance process. The roof should be able to provide long term service and protection for the buildings if maintained appropriately.



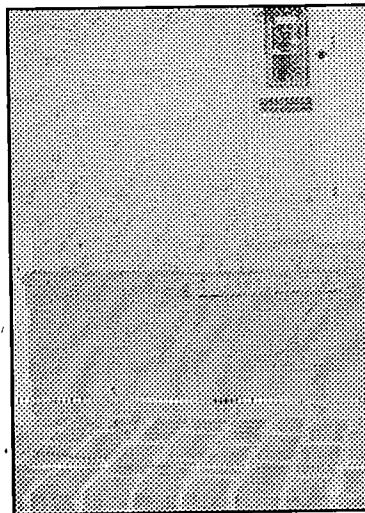
Some of the wood piers that support the front roof have small vents installed in them. These same wood piers show dark spot that are assumed to be surface mold or mildew. The vents are not original to the piers. It is not known why the vents were installed. It is unusual for vents to be installed in this situation. The assumption by Dell Corporation is that vents would actually add to the moisture problems of the wood by allowing condensation to more easily occur on the interior of the piers. It is assumed that moisture problems were observed by someone in the past and the venting was their effort to overcome the problem. It is also assumed that the problem was due to a roof or gutter problem and not the need for ventilation. The recommendation would be to remove the vents and close up the holes as well as look for other sources of moisture / water.



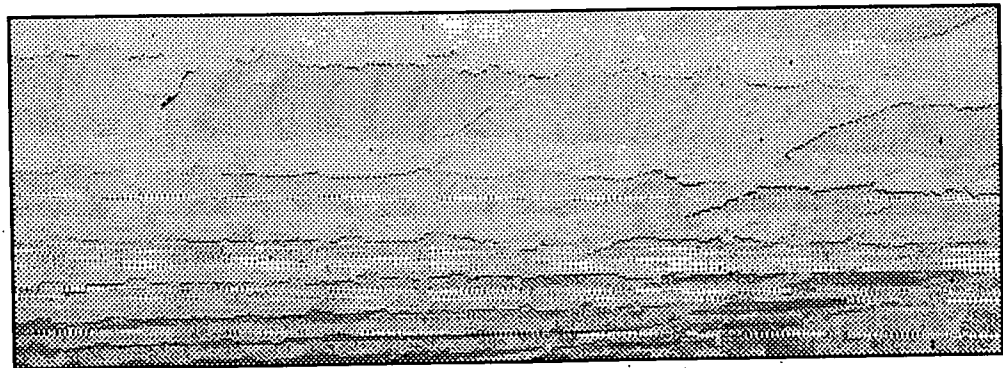
There are some cracks in the west facing stone exterior walls of both the house and the garage. There are also cracks running east - west in the front porch concrete floor. The house wall cracks are below the window openings. The crack in the garage wall are at the upper corners of the double door openings.



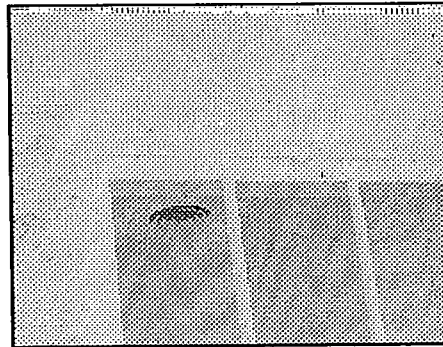
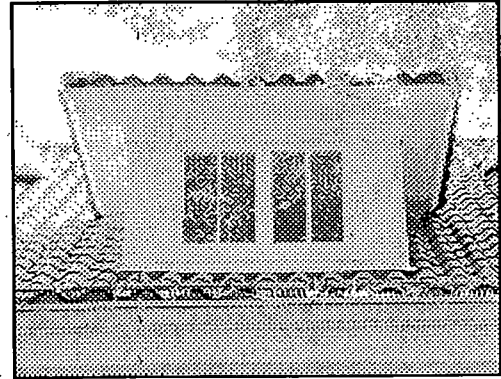
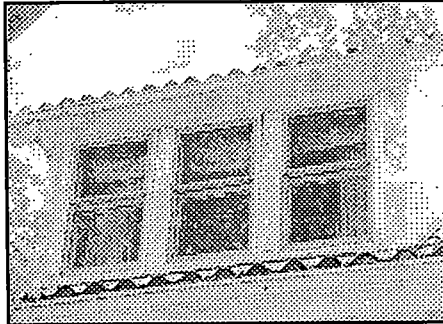
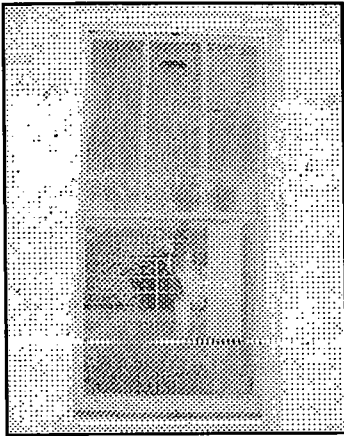
The cracks in the concrete porch floor run with the terra cotta block fillers that can be seen from the underside of the concrete slab. It is not currently known if these cracks are active or not. It might be useful to monitor the cracks for a period of time to see if they are active structural cracks (continuing to move in one direction), inactive (due to a past event) or seasonal in that the cracks open and close based on the seasonal movement of the west wall.



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The window are 3/1 double hung wood windows and appear to be in reasonable condition. The center dormer on the west side has wood casement sash. The few windows that were tried had functioning lower sash with the upper sash painted shut. There are currently exterior screen units on the wjndows. There is old hardware (hooks) on the head of the window which was most likely for wood storm and screen units.



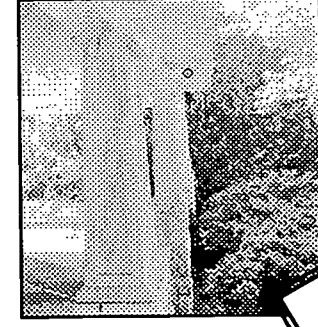
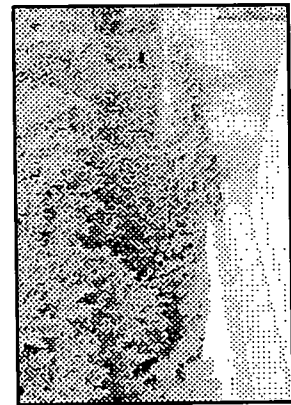
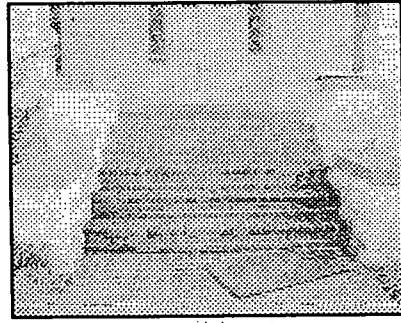
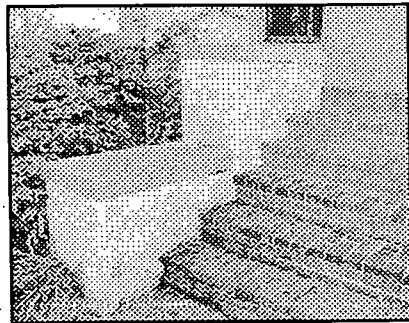
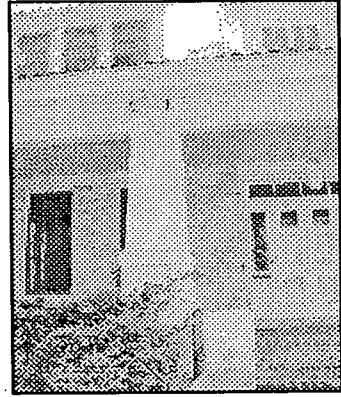
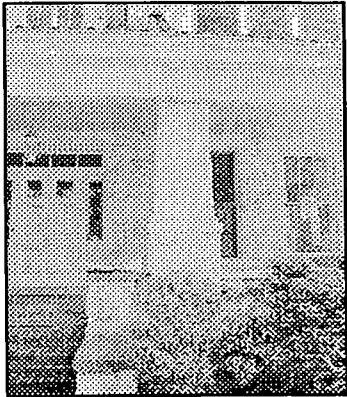
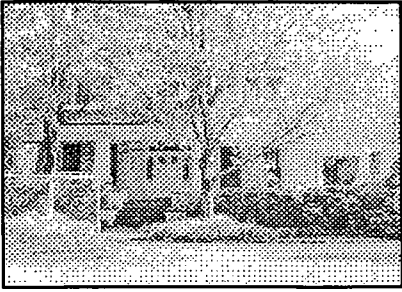
The north, west and south exterior wall of the house are assumed to be in their original configurations with the exception of the painted surfaces. The east wall is assumed to have been modified by the enclosure of porch areas on both the first and second floors.

The exterior of the garage is assumed to be in its original configuration including the unpainted stone.

The cracks below the first floor windows in the west wall of the house might require some additional investigations and observations to determine whether they are on-going concerns. The other items observed seem to more reasonable fall into the category of repair and maintenance.

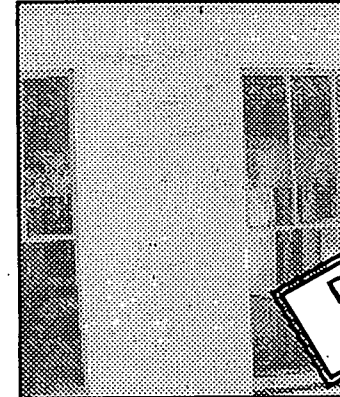
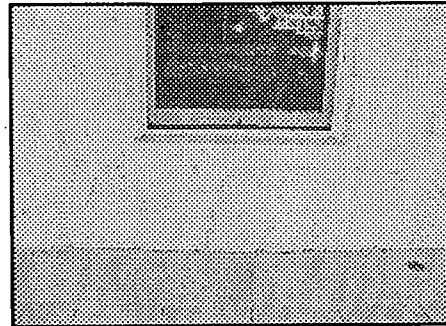
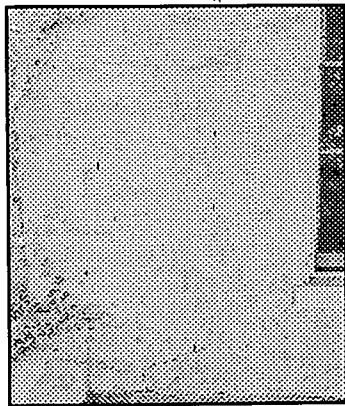
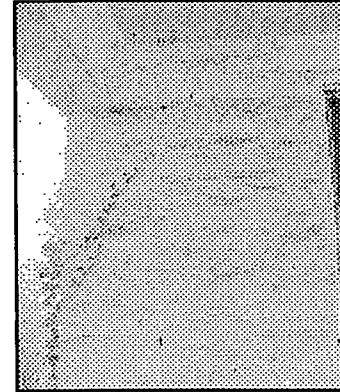
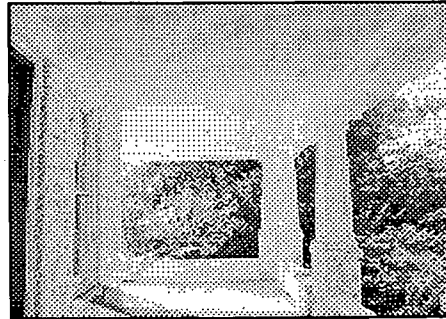
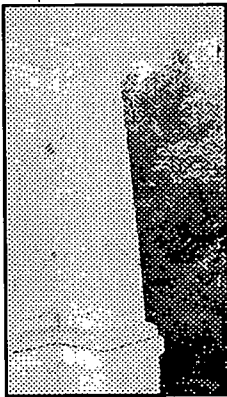
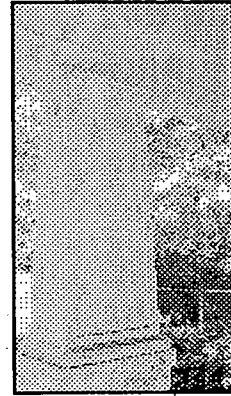
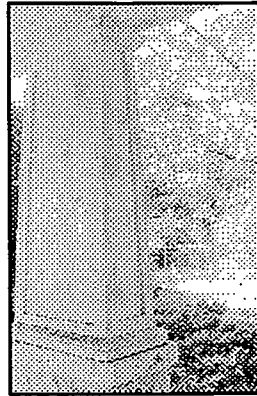
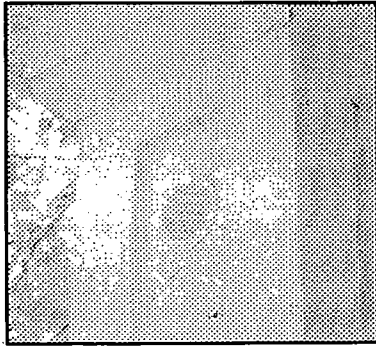
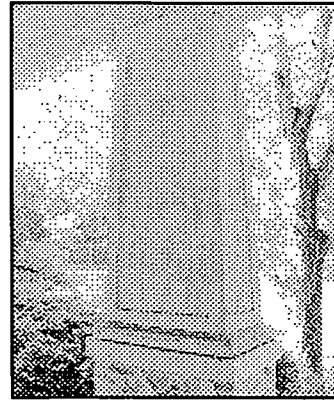
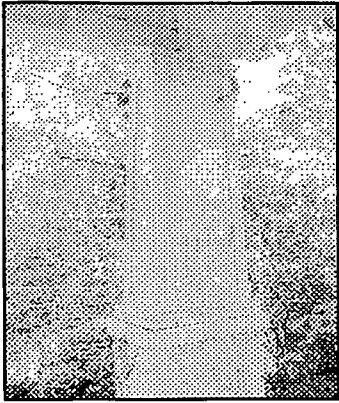
The following pages provide some of the digital photographs that were taken in the documenting of the current conditions.

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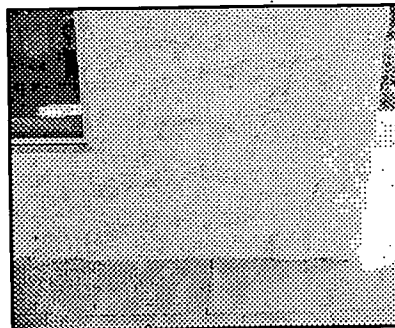
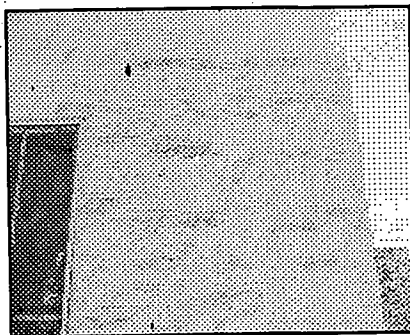
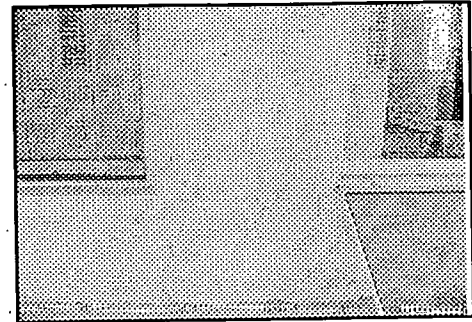
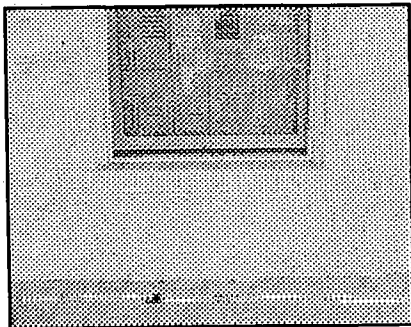
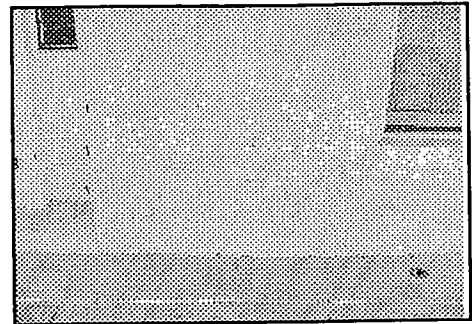
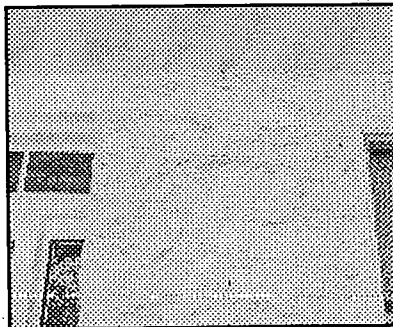
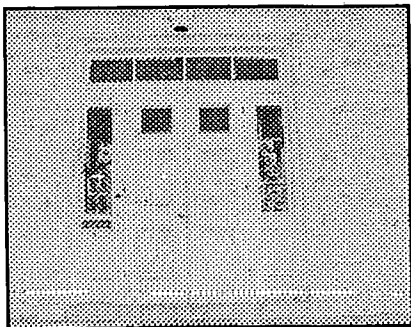
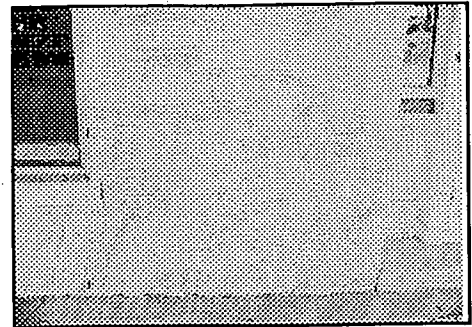
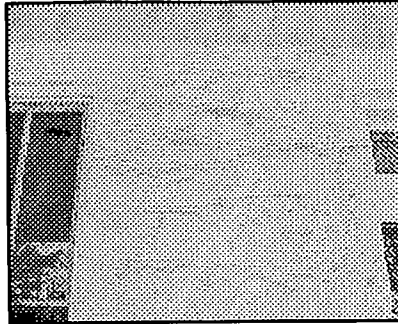
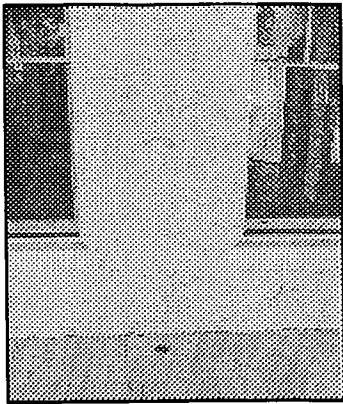
West



West

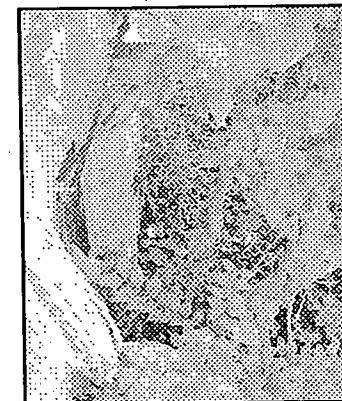
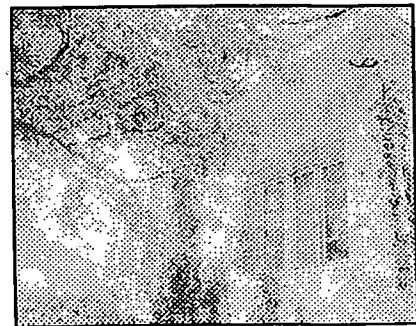
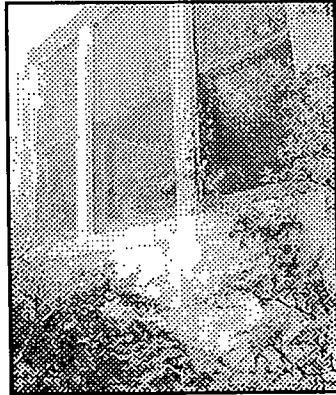
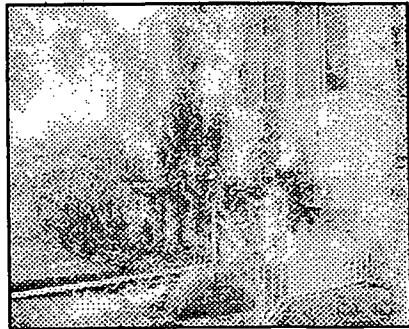
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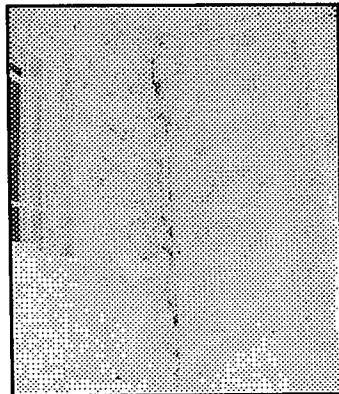
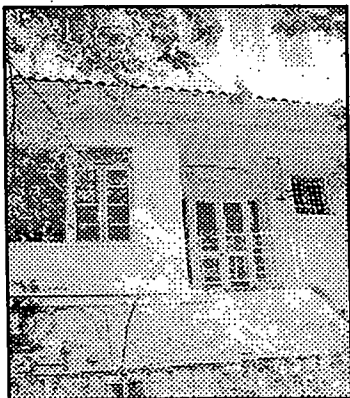
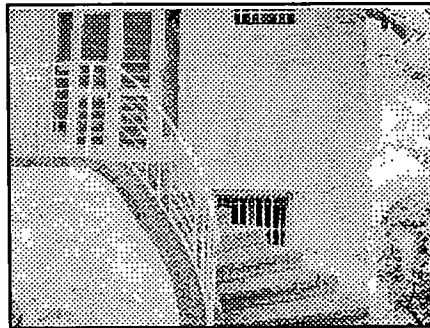
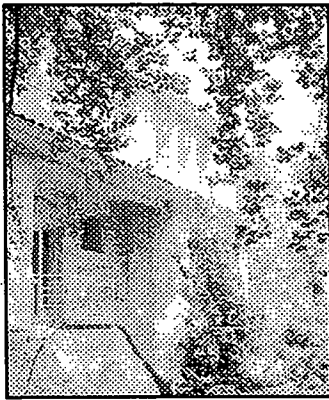
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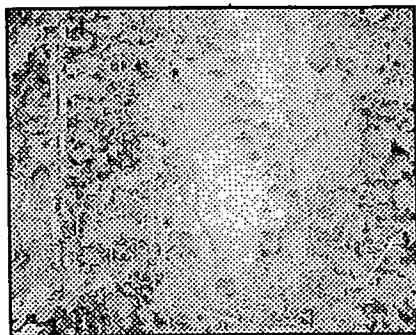
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South

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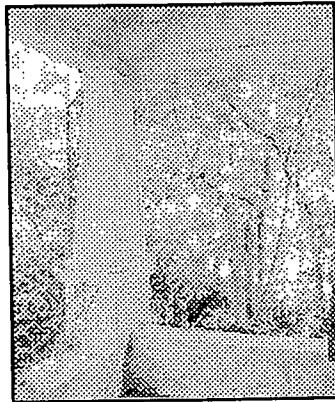
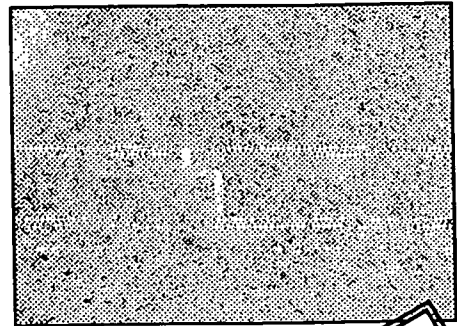
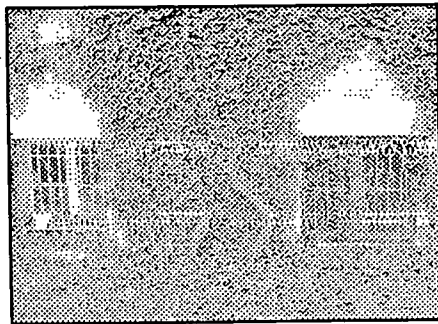
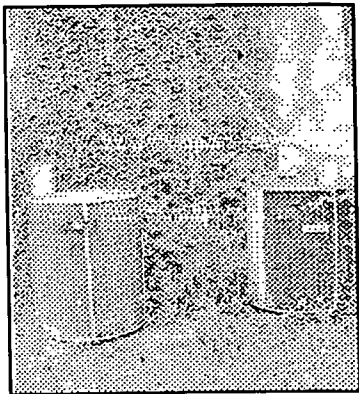
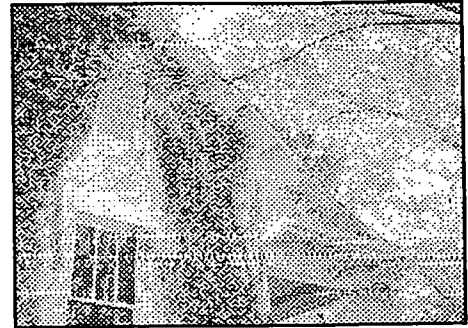
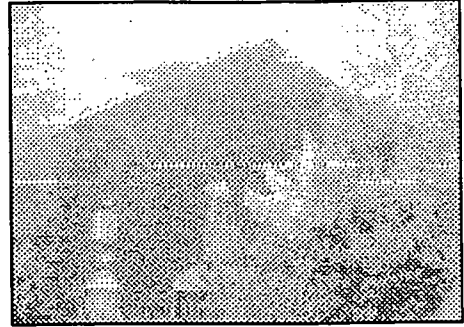
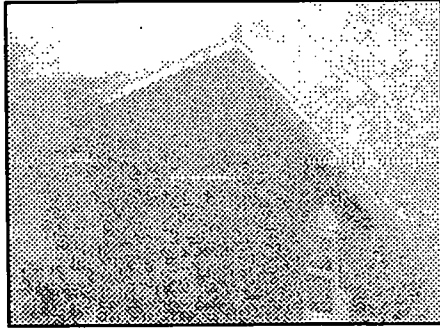


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East

200



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North

SEPTEMBER 14, 2005

1 so that, rather than taking up half of two elevations, maybe
2 it ends up that it's only picking up a little bit from the
3 side on the other side, so that you're starting to read that
4 much more of the old house, so much the better. The further
5 back it can be pushed so that you really minimize the
6 connecting point and you separate it out. And whatever you
7 can do to keep your programs efficient as possible, to keep
8 the square footage down so that it's, you know, it can be
9 10, 15 percent smaller so that it's some number, you know,
10 so it just feels smaller or subservient to the existing old
11 house.

12 I think it doesn't feel subservient both because
13 number one is about the same size, and number two, it's very
14 complex in detail. So I don't think, -- my personal, and it
15 doesn't have to be square to the existing addition, but it
16 just needs to be subservient to it.

17 MS. O'MALLEY: I think that's what's you're going
18 to get tonight. Thank you and good luck and hope to see you
19 again soon.

20 We're going to go back to Case A, 7401 Brookeville
21 Road. The master plan site in Chevy Chase.

22 MS. OAKS: The subject property at 7401
23 Brookeville Road is the master plan site the Bradshaw House
24 or also called ^{END} ~~M~~ Lane. This house represents the first
25 profits made by the Griffith family which were the heirs of
26 the No Gain Estate who capitalized on the adjacent

(31)

1 development by the Chevy Chase Land Company. In 1902
2 Leonard and Elizabeth Bradshaw purchased a substantial 5.07
3 acres being lots 1 and 2 subdivided by the Griffith family
4 from the No Gain Estate, and this residence was constructed
5 the following year.

6 The house is an unusually fine example of the arts
7 and craft style bungalow located on a spacious lot
8 overlooking the historic Brookeville Road. The stone
9 structure features a low side gable roof with a terra cotta
10 pan tiles, battered posts upon stone piers support a
11 generous wraparound porch. A matching two bay stone garage
12 has a pier metal pan tile roof as well. The driveway
13 entrance is flanked by stone walls punctuated with stone
14 piers, one of which holds a discreet marker reading End
15 Lane.

16 This historical name for the property first back
17 then until the late 1930's the house marked the northern
18 most limit of Chevy Chase area development. As I mentioned,
19 this is an individually designated historic property, and as
20 such, we used the Secretary of Interior Standards when
21 reviewing alterations and new construction to these
22 properties. And I have put the pertinent guidelines
23 attached to the staff report for your review.

24 The preliminary consultation this evening is
25 reviewing a proposal to construct a large two story rear
26 addition with a one story side extension. There's two


1 schemes that are in your staff report. Scheme A has a port
2 cochere and front of a gym addition, and Scheme B does not
3 include that port cochere. To rehabilitate an existing
4 garage on the property that is a historic garage as I
5 mentioned in the description. Demolish an existing studio
6 and construct a new studio office on the site. Demolish an
7 existing pool and construct a new pool on the site.
8 Demolish an existing gazebo and shed on the sight. Remove
9 some trees on the property and rehabilitate the existing
10 house.

11 In circle two you can see the calculations for the
12 lot, which is a little bit over an acre of land, and the
13 existing and proposed structures. We've also included
14 driveways, and structures and everything to give you a
15 really good lot coverage percentages and you'll note that we
16 are in line with those numbers. This current preliminary
17 consultation is the first of probably a couple for this
18 property, and this one is just going to focus on the
19 addition to the main house.

20 The applicants wanted to just get the commission's
21 read on this addition, because it is such a large project
22 for the property, and they will be coming in for subsequent
23 preliminary consultations with plans that will address the
24 rehabilitation of the garage and the new construction of the
25 studio office space, and also how the landscape architect
26 developed plans for the pool and also dealing with the

1 retaining walls and the tree save plans, etcetera for the
2 property. So I don't want you to feel like you're getting
3 an incomplete application. This is just one part of a
4 multi-phased project. So tonight we're just going to
5 discuss the addition and you'll be getting later
6 installments.

7 As I said, we generally would like to see no
8 additions on historic property, that's obviously our goal,
9 but unfortunately, this is not the case on this particular
10 project. But we do feel that the proposed two story
11 addition being kept at the rear plane of the house and that
12 the only one story addition projecting away from the
13 original massing does help make it a secondary massing and
14 visually retain the historic massing as the primary massing.

15 
16 The addition's design and architectural ^{detailing} ~~deceiling~~
17 makes the shingle clapboard, and stucco, and stone are in
18 keeping with the vocabulary of the existing house which is
19 stone, stucco with a tiled roof, and we feel will not
20 detract from the original house's historic features. We
21 will note that during discussions with the applicant, we did
22 recommend a more glassy hyphen between the original massing
23 and the new two story addition, and I think the design team
24 did strive to achieve this suggestion and you can see that
25 on your circle, let's see, circle eight on the top north
26 elevation, but unfortunately, they're only actual. There

1 was use of panels and some use of windows, but it wasn't a
2 complete, I think, what we had envisioned as a tree glassy
3 view for that space.

4 The other area of concern that staff looked at
5 when we were reviewing the plans was the proposed gym area
6 that we see is behind the port cochere on screen A, on
7 circle 9, but then also it's BB, it's that massing that's
8 the far right on the first floor, and we just really feel
9 like it's just kind of a weird massing that just doesn't
10 quite fit. It's kind of bulky, it doesn't seem to really
11 fit anywhere, and we are just, we really wanted to see them
12 explore putting that gym in another location, and we did
13 talk to the design team about that. One thought, as you can
14 see in the staff report, was a suggestion to put it on the
15 second floor because you'll note that the living room or the
16 family room actually, is a two story space, so there is some
17 play there, especially, it would seem logical to come of the
18 master bedroom suite and go into the gym space, but I guess
19 the owners really do want a two story space there. So they
20 are looking at a possibility to put the gym space in the
21 office studio space that they're going to propose to design
22 that you'll be seeing in the second preliminary
23 consultation, and so, and now that they're going to try to
24 work out some details on that so, but we'll be talking more
25 about that.

26 But I think that as staff we really think it's not

(25)

1 visually very bulky section of the addition that we'd like
2 to see. And finally, our goal is to always maintain the
3 front door on the historic facade as the prominent entrance
4 to the house, and our concern with the detailing around the
5 entrance on the west elevation, even though it is set back,
6 is that, and it does give a certain level of prominence, so
7 one suggestion of the, certainly there's a lot of different
8 ways to treat this, but one suggestion would be is to down
9 play it by taking off the transoms and the side lights or
10 possibly making taking off the pyramidal roof structure.
11 Something to downplay that side elevation, because we feel
12 that visually the eye does go towards that element just as
13 much as it does the front door, and we really want to keep
14 the focus on the front door.

15 With that said, I do have some pictures to show
16 the existing site and the current condition. I will say
17 that the last page does get into what we'd like to see for
18 the second floor in a consultation which includes an
19 exterior assessment report, but you'll see from the pictures
20 that I think it is warranted. We are concerned with the
21 exterior condition of the property and we want to make sure
22 that, you know, we're on the same page with what they're
23 proposing in terms of window rehab as far as if anything
24 does need to be replaced, as well as any repair that needs
25 to be done to the stonework, because there is some very
26 large vines growing on some of the facades, and we're

30

1 concerned about rehabing those stone exteriors appropriately
2 and things like that. Would you like to see pictures?

3 MS. O'MALLEY: Yes, please.

4 MS. OAKS: Okay, this is the front facade of the
5 house. And again, I will note that there is a lot of trees
6 around the property, so that is also why we are encouraging
7 the landscape architect to come out and evaluate the trees.

8 But also more importantly, to evaluate the trees and their
9 impact to the house because we're concerned about a lot of
10 these trees and how close they are to the foundation. We
11 don't want to, we want to have their evaluation in terms of
12 what their impacts are to the foundation of the existing
13 house. We're especially concerned with these trees that are
14 very close to this house here, the front porch.

15 This is standing on the front porch obviously.
16 Another shot. The roof seems like it's in pretty good
17 repair considering. As you can see I'm taking you all
18 around the house. And these are metal windows back here in
19 this porch here. It was enclosed a long time ago.

20 MS. O'MALLEY: And the dormer was an addition? It
21 doesn't have a tile roof.

22 MS. OAKS: It has a tile roof. I'm pretty sure it
23 does.

24 MR. FULLER: The shed dormer?

25 MS. OAKS: Yeah. It doesn't?

26 MS. O'MALLEY: It doesn't have those little

37

1 ripples on the edge.

2 MS. OAKS: This is, some of my concern is this ivy
3 on this facade here especially. Got some pretty big vines.

4 MS. O'MALLEY: Are there any questions for staff?
5 Would the applicant's and the architects state your name
6 for the record, please?

7 MS. MARTIN: Thank you. Ann Martin from the law
8 firm of Minose & Blocher for the applicants who couldn't be
9 here this evening, but would like us to move forward. We've
10 been working with staff and would like to, the design team
11 has been working with staff and would like to move forward
12 to the next steps for this permit. With me is the design
13 team, Chryssa Wolfe from Henlon Design Build and Neil
14 Duncan, the architect.

15 We just wanted to make a few brief comments and
16 then right up to the questions, I'll summarize a few items.
17 Obviously the expertise will address them. Mr. Duncan will
18 address those. But my familiarity with this project is
19 actually giving a little history and background for this
20 house, which wasn't in the report was that this has been
21 through a few consultations before and has received a
22 permit, not this specific design. The previous owners back
23 in '99 when it was designated, had already begun working on
24 an addition to the home and then redesigned it in 2003 and
25 received approval for a similar significant addition to the
26 home in the rear, similar format, obviously a different

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1 design.

2 Our team feels that ours actually respects the
3 design more of the historicity of the house, tuck in more in
4 behind and not doing as much on the Windsor place frontage
5 of the house. The staff narrowed it down to four issues
6 which we hope to get your feedback on tonight on the design
7 of those, current design.

8 The first and foremost one for the applicant is
9 the port cochere. It's important for them to have a covered
10 place to put their vehicle. The previous approved design
11 did have a garage on the side of the house on the Windsor
12 place side, in addition to the existing paving going to the
13 garage. This proposal doesn't have that, but they would
14 like to have a covered port cochere so they could go into
15 the home and we believe there's ways to keep that space open
16 so it doesn't have the bulky appearance.

17 One of the comments is to eliminate the gym
18 building behind that and we're open to moving that around in
19 the house, not necessarily into the second floor of the
20 living room space. We would like to respect that family
21 space, but we're open to moving the gym as staff suggested,
22 keeping that area open but having a covered place for the
23 car. We believe it keeps it open and with view shed, but
24 also in a practical sense provides a covered place for the
25 car.

26 One of the other items was the hyphen between the

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1 main building and the behind building. Some changes have
2 been~~N~~ made. There's comments that it hasn't been glassy
3 enough. When I finish I'll have Mr. Duncan address that as
4 far as the trade off between making it more glassy versus
5 practicality and potential modernization looking. And then
6 the last item was down playing the second entrance which, I
7 notice, Mr. Duncan's already making changes on the plan. So
8 we're definitely open to making those changes. So I think
9 the more significant items are maintenance of the port
10 cochere, keeping it open, we're willing to move the gym, and
11 just discussing the hyphen area between the addition and the
12 main home. And I'll ask Mr. Duncan to address those two
13 items briefly and then answer questions.

14 MR. DUNCAN: Yeah, well the only comment that I
15 had about the glass hyphen was that, we can certainly put as
16 much glass there as you'd like for us to put there, but
17 Montgomery County does have an energy code and it seems kind
18 of against the spirit of the code to put all that glass in
19 what is going to be a closet on the second floor. So what
20 I've tried to do was do something with panels and perhaps
21 paint colors to maybe create the same kind of hyphenated
22 effect rather than just putting a big wall of glass there.

23 MS. O'MALLEY: I'm going to jump right in with a
24 comment or two on that. I was by there today and noticed
25 that that's a very prominent view from ^{WINDSOR} ~~Menser~~, and if you
26 were looking to some way to break up the massing on that

1 side so that it didn't look like it was so largely attached
2 to the house, if you lowered that roofline on that section
3 in between, that would also make it look more separated.

4 MR. DUNCAN: Yeah and I've been struggling to do
5 that. It's, and first thing it's an 8 foot ceiling there on
6 the existing second floor and I'm trying to meet that
7 existing dormer, and it's actually, if I drop the roof even
8 down to the eave line of the existing dormer, it's going to
9 be a less than an 8 foot ceiling in the space connecting
10 the, moving the existing house. The eave line is what's
11 important. You won't actually even see this pitched part of
12 the roof above that because it's very low pitched. I mean,
13 I can certainly make it flatter. I can lower that line on
14 the drawing, as low as you want me to, but you can't
15 actually see that roof from the street.

16 MS. O'MALLEY: And you have looked at putting a
17 gym underneath the library?

18 MR. DUNCAN: That's one of the things that we're
19 considering now. We do have a lower level on this building
20 that we haven't explored and planned very much, and there's
21 some room down there.

22 MS. O'MALLEY: It looks like that would because of
23 the way the land drops off, you have a lot of daylight.

24 MR. DUNCAN: Yeah, exactly. So we discussed that
25 with the owners and there's a possibility of putting the gym
26 just making that go away into the lower level. But I'm not

1 sure that, probably, but we'd like to keep the port cochere
2 roof so the massing in a sense is still there with the
3 roofline, but more like in --

4 MS. MARTIN: But you can see through it.

5 MR. DUNCAN: But you can see through it, exactly.

6 MS. MARTIN: So you'd be able to see the land, you
7 know, on the other side of it.

8 MS. O'MALLEY: Other commissioners, any comments
9 or have questions?

10 MR. FULLER: I assume the pool that's being
11 removed is not original.

12 MR. DUNCAN: I'm assuming so too, but I don't
13 know.

14 MR. FULLER: I know staff report requested that
15 the condition of the building be assessed, and I think one
16 of these I'd probably like to see more information about is
17 the base of the landscape feature, it's not just the trees,
18 but retaining walls and other features. Presumably, there's
19 another building that going to be removed --

20 MR. DUNCAN: Yeah, it's --

21 MR. FULLER: -- behind the garage?

22 MR. DUNCAN: -- that's like a 70's, 1970's sort
23 of, probably not permitted sort of T-111 shed building back
24 there. It's definitely not of any interest. The gazebo is
25 similarly, it's like a sort of stock garden center gazebo
26 that's not very old. The pool and the patio and the whole

1 rear of the house was carefully designed at some point much
2 later than the original house, but it was put together as
3 one thing. But probably in the '50's or '60's. It's a very
4 modernistic, the whole planning of it is very angular, but
5 it's certainly not original to the house, but I don't know
6 exactly when it was built. And I believe that the pool is
7 part of that addition that was done to the back of the
8 house, which includes that dormer, that shed dormer was an
9 addition. That you can see in the attic. I was hoping to
10 keep the retaining walls around that pool just for practical
11 reasons, if no other. That's why I've turned my pool the
12 other, and it's probably hard to see on the little plans
13 that you have, but I've --

14 MS. MARTIN: Do you need a larger set of site?

15 MS. O'MALLEY: I don't know that we're really
16 looking at that part today.

17 MS. WRIGHT: No, I think the landscape features
18 and all will come back as the second discussion. It's
19 really the addition primarily.

20 MR. FULLER: Just a couple comments on the
21 addition. I guess from my perspective we're starting with a
22 bungalow and it keeps rambling on. I'm not comfortable with
23 the idea of this right now the way it's set up as a hyphen
24 addition, the way it works. You look at your north
25 elevation and the plane of the north elevation, the hyphen
26 is almost 45, almost 50 percent of the entire space.

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1 To me the hyphen will be much more effective if
2 the hyphen was narrow, and then the addition was bigger.
3 Quite frankly, I'd almost like to see some of that single
4 story mass just sort of leading off to the side of the house
5 and just keep going on and on.

6 I think I'd be more happy to see the addition
7 itself be bigger and be behind the house because a little
8 bit bigger of a two story mass rather than, particularly
9 when you get to the south elevation, you have a two story
10 addition that looks like it tries to have a hyphen, but it
11 then has this one story mass that sort of glums onto the
12 face of it, to me it doesn't hang together very well.
13 Anything that can be done to make the smaller hyphen would
14 be better.

15 On the second floor there's a bathroom shown. Is
16 that existing or are you adding to the form of this?

17 MR. DUNCAN: Which bathroom?

18 MR. FULLER: Of the northeast corner of the
19 existing --

20 MR. DUNCAN: Where it says existing bath or where
21 it says master bath?

22 MR. FULLER: Right above where it says existing
23 bath there's a toilet drawn in there. Is that an addition
24 to your --

25 MR. DUNCAN: There is a bathroom there, but it's
26 not the one shown on this.

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1 MR. FULLER: Okay, but the skin of the house
2 actually follows that point?

3 MR. DUNCAN: Yes. That's the shed dormer.

4 MR. FULLER: I just wasn't sure whether the
5 existing one stopped there or if it stopped further in, I
6 couldn't tell from the way you --

7 MR. DUNCAN: No, that's the existing shed dormer.
8 I stayed within that bounds..

9 MR. FULLER: But to me, you know, if you're going
10 to do a hyphen, I'd prefer to see it set back number one
11 more than, where it says two, three feet, off of the north
12 elevation, to make it set back further and not as wide.
13 Make it to a narrower hyphen and then go ahead and pick up
14 your addition after that. Right now it's sort of it's
15 neither, nor. As you said, it's a big piece of curtain wall
16 that doesn't help energy wise, and I don't think it's as
17 effective breaking up the separation.

18 MR. DUNCAN: Is it going to be possible though to
19 pull the hyphen farther in than the line of that dormer wall
20 that's on the second floor, that's what kind of was
21 befuddling me. I couldn't really see a way to do that,
22 because I'm leading --

23 MR. FULLER: I think that's going to depend what
24 happens to your roof. I think Commissioner O'Malley
25 suggested something about lower the roof in that center
26 section. I think that would help too. But again, I think

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1 if you narrow the hyphen you don't mess up the rest of your
2 program, which is a small space.

3 MS. ANAHTAR: On the second floor actually past the
4 staircase towards the back, you don't need a second story in
5 there. Your family room doesn't have to be two story high.

6 MR. DUNCAN: Yeah certainly I can pull in on that
7 side.

8 MS. ANAHTAR: You can have a sloped ceiling that
9 matches the slope, roof on the existing house, and if you
10 just didn't make the master bedroom, put it somewhere else,
11 then you will have a one story addition in the back. And I
12 think we all have a problem with that, that your hope,
13 realization is covered by this addition right now.

14 MR. DUNCAN: Well the rear elevation of the
15 existing house is certainly not original to the house.

16 MS. ANAHTAR: But still, you don't, I mean the
17 house disappears behind the addition that way. If you have
18 only one story high, then you'll be able to see it.

19 MS. WOLFE: I don't understand. What are you
20 saying? That they shouldn't have the master bedroom on the
21 second floor?

22 MS. ANAHTAR: Well not at that corner maybe. I
23 mean, there's a huge closet and a hallway leading to the
24 master bedroom, and of course I'm not designing this, but it
25 can be designed in a way that that master bedroom is not
26 there and where the slope ceiling --

1 MS. WOLFE: They have children. They want to be
2 on the same floor with their children, and unlike the
3 previous people that had the master bedroom on the first
4 floor, they didn't have young children, but this is a family
5 with a lot of kids and they want to make sure that they're
6 all on the same floor, so that's important to them and they
7 don't have enough room up there.

8 MS. ANAHTAR: Can still be on that level, but you
9 don't have to have the master bedroom there. Maybe it can
10 be closer to the existing house. I mean, this closet space
11 and the hallway are much bigger than I think was needed.

12 MR. DUNCAN: Yeah, I'm not sure there's any way
13 that we can do the addition in such a way that you'll be
14 able to see large parts of the existing house from the rear
15 of the house. That was --

16 MS. ANAHTAR: If you can have a one story sloping
17 roof added on is easier to --

18 MS. WRIGHT: In fact, if anything, I think staff
19 has been encouraging the applicant to try to pull as much
20 mass off the side where it extends to the side, and do more
21 of a two story addition on the rear with less of an
22 extension to the side.

23 MR. FULLER: Did you say you had been encouraging
24 them to pull the massing, pull it back in from the side, put
25 into, I agree.

26 MS. WRIGHT: Put it into a two story addition.

1 MS. ALDERSON: That's my main comment. I think
2 it's terrific that you managed to get most of it behind and
3 how thoroughly it's concealed from the most important view,
4 completely concealed, that's such a wonderful front, wood
5 texture, and the primary thing in my mind is looking at, we
6 discussed the prospect of eliminating both gym and port
7 cochere, that tremendously reduces the mass of the side, to
8 some that is completely subordinate, not just in height but
9 in width. Without eliminating that they're competing in
10 width. So I'd love the idea if you can find another place
11 to put those. I don't know where else you could put a port
12 cochere by looking where the driveway is. I don't see
13 anywhere to get there, so if there is, if it's not possible,
14 you can't find another way to deal with covering the car, I
15 would suggest at least get the mass, eliminate the mass so
16 it's opened and then consider pulling the peak of the roof
17 line in, further in so at least the roof is less roof mass.

18 MS. WRIGHT: Again, just as a gathering somewhat,
19 a bit of the background of the staff discussion. We had
20 encouraged at this meeting not having any kind of attached
21 garage or for that matter attached parking area. The
22 previous historic area work permit did include some
23 integrated parking, but what they did was essentially took
24 the basement of the existing house and new addition and
25 brought in a sort of fully integrated garage from the side
26 street, from Windsor, into the basement of the existing

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1 house. So it really wasn't like an attached garage. When
2 we first saw the design of the current applicants, they have
3 a true attached garage and we said that was really
4 problematic. And I guess we still feel like the port
5 cochere would be problematic because we generally don't
6 recommend those kinds of attached parking structures.

7 MS. ALDERSON: I would also strongly encourage to
8 see if you can reexplore again that option to bring it
9 around to the back, that would be a terrific idea. And just
10 absolutely minimizing the mass of the side addition because
11 the front is just so absolutely lovely, and it would be
12 great to have nothing competing with it.

13 MS. WOLFE: I have, of course, I'm sorry that the
14 homeowners aren't here, but there's one that is really
15 important to them. The garage is quite far from the house,
16 and if you look in the site plan this is an acre of land.
17 So for them to be able to park their car in the garage with
18 little kids and groceries and then run to the house, they
19 felt that they would get wet in weather or whatever, it was
20 just really a problem for them. So of course they wanted
21 the gym on the first floor too.

22 We've been able to convince them to forego on the
23 gym and have a covered driveway that could be very delicate
24 and graceful where you could see through it and there would
25 not be mass, there would be just be somehow we could design
26 a roof that could be more graceful, lower like you

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1 suggested, but it would give them the quality of everyday
2 life with kids to be able to come in and out of their house,
3 because the garage is really far away from the house, and
4 that's a big problem for them, a concern, and they feel
5 strongly about that. And if there's some way that we can
6 design that --

7 MS. ALDERSON: And what about the possibility of
8 moving the program that's on the side of the house now
9 toward the back, so that that site area is available for the
10 port cochere instead?

11 MR. DUNCAN: Yeah, that's what we were talking
12 about.

13 MR. FULLER: But basically, if you could let the
14 addition expand to the east, to the back of the house, and
15 more or less where your single story addition is off on the
16 south, if you could have a garage at that location connected
17 to the house with a breeze way or something as a
18 noncompeting element, that didn't just look like the house
19 was running off, I think you'd be more effective.

20 MR. JESTER: I think the problem is that elements
21 like that, even if you work to make them as airy and open as
22 possible, there's still a ballpen mass associated with the
23 roof. There's an example on Raymond Street just around the
24 corner from this house where a very large port cochere was
25 put on five feet more property line, and it impacts the
26 neighborhood. So I would, I'm not saying it couldn't be

1 accomplished the way Fuller's describing, but I would, my
2 preference would be that those two quarter back elements be,
3 one eliminated and the other one relocated.

4 MR. DUNCAN: I hate to, but can I just make the,
5 I'm sure it's obvious to every -- I'm sorry, go ahead.

6 MS. O'MALLEY: Let me just ask a question of
7 staff, when you talk about not having a parking area next to
8 the house with an arbor, would they have the same difficulty
9 if there was a --?

10 MS. OAKS: We have a circular drive right in
11 front.

12 MS. O'MALLEY: A circular drive?

13 MS. OAKS: You have a circular drive right in
14 front to a covered porch. I'm not understanding why we're
15 talking about a far away walk to a house. I'm failing to
16 understand why we're talking about distances that is
17 significant to walk to a house.

18 MS. WOLFE: The kitchen is on the other side. The
19 kitchen is in the new addition on the side which works out
20 really well with their children and getting in and out of
21 the house, so to pull into the front of the house and to
22 take groceries to the kitchen is a problem for them. Mr.
23 Fuller made a recommendation of somehow doing a breeze way,
24 some sort of shelter that they could use that and then come
25 through a breeze way and come to the side or on the arbor,
26 or just something that would give them a little shelter from

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1 the elements.

2 MS. TULLY: Well you're showing us though a
3 covered entry into the side one story kitchen which has a
4 driveway leading up to it. I'm still having a hard time
5 understanding why there's not accessibility.

6 MS. WOLFE: It's the client's wishes that they
7 have this.

8 MS. TULLY: Well, what I'm saying is that there is
9 covered accessibility. You pull up to the covered entry,
10 you walk into right where your pantry is.

11 MS. WRIGHT: I mean, I think all we can really do
12 today, I mean, we understand there's certainly our desires
13 and probably added feelings, but I think the commission will
14 have to address the design features from a preservation
15 standpoint, and I would just reiterate from a staff
16 perspective, we've continued to sort of say covered attached
17 parking is generally not consistent with a building of this
18 historic age and character.

19 MR. FULLER: What about the idea of what was
20 previously approved to the garage being under the addition
21 down at the basement level?

22 MS. WRIGHT: That's possible, it's very expensive
23 because it would require a major engineering and a driveway
24 from Windsor, but I think that that actually is much more
25 typical of what we found in houses of this era, particularly
26 in Chevy Chase. Many of them did have basement level

1 parking garage area.

2 MS. ALDERSON: When you say the other option is,
3 as long as, -- there's already a substantial driveway that
4 cuts across the property at Windsor. Presumably, if you're
5 not meaning garage, you may not even need that much
6 driveway, you might eliminate some asphalt, but if as it was
7 you were going to need to extend the driveway to the port
8 cochere, the question is, will it be as well to extend it
9 just a little further and pull the car around to the back
10 and have the port cochere simply be behind instead of on the
11 side.

12 MS. MARTIN: That's an option that I could take to
13 them to see what they think about that.

14 MR. DUNCAN: Well, believe it or not, we're
15 actually kind of running out of land in the back. I mean
16 this whole thing about this project, you can barely see this
17 house from Brookeville Road. It's so far back and it's
18 densely forested that it has almost no impact when you're
19 driving, at least in the summer months, but it's very close
20 to Windsor Place where there's a lot of impact on the
21 environment.

22 MS. ALDERSON: But that would certainly lay upon
23 Tuck and Ebony back to the part of the property where it's
24 least visible from anywhere, and if you're redoing the
25 studio and the pool anyway, that gives you a little bit
26 accessibility to rework the placement for them if you need

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1 to just a little bit.

2 MR. DUFFY: Why do you say that you're running out
3 of land in the back? From the site plan on circle 6, just
4 speaking very conceptually, not going into the details of
5 how the program is arranged, but it seems like there is
6 space where the mass could become more linear towards the
7 back on the axis of the existing house rather than making an
8 L up to the side. Is there --

9 MR. DUNCAN: But with a new curb cutoff at
10 Windsor, you mean?

11 MR. DUFFY: I'm sorry?

12 MR. DUNCAN: But, with a new curb cut coming up at
13 Windsor place?

14 MR. DUFFY: No. More --

15 MR. DUNCAN: More driveway that's rapping all the
16 way around --

17 MR. DUFFY: Leaving the curb bed as it is, I'm
18 just saying redistributing the mass --

19 MS. WRIGHT: Yeah, I think the question is why you
20 have to route to the side. Why can't you do an extension
21 straight off the top?

22 MR. DUFFY: Is there something constraining moving
23 further to the back that we can't see from the site plan?

24 MS. WOLFE: It's yard. They want it to have yard.
25 They feel like there's so much land in the front of this
26 house, and they want to be able to enjoy their yard, and



1 they don't see their children playing in the front yard, but
2 if you'll look at the site plan it's front heavy, and for as
3 big as this lot is --

4 MR. FULLER: If we had more two story space, we'd
5 then have more yard left. We could put more, as staff as
6 recommending, we could put more of the addition or all of
7 the addition out of the single story element to the south
8 and put it into a larger two story element behind the house,
9 you'd end up with more yard.

10 MR. JESTER: And a well defined back kind of
11 courtyard.

12 MR. DUFFY: Let me attempt to summarize,
13 understanding that this is a preliminary and also
14 understanding that the owner has a historic area work permit
15 for something similar, and ask the other commissioners if
16 I'm misspeaking, but you know, to help you with a consensus
17 to the extent that we have one.

18 It sounds like that there's something of a
19 consensus saying it would be preferable to, if program could
20 be moved more to the back away from the side. It would be
21 preferable if the hyphen could be made more truly a hyphen,
22 made narrower and somehow more glazed so that it's more
23 distinct and it creates more of a distinction between the
24 new and the existing.

25 It's a wonderful existing house, and if possible
26 it would be nice to reduce the overall mass understanding



1 that you have approval for something similar, but if there's
2 anyway to reduce the overall mass, we would like to see
3 that. And, making those kinds of moves, particularly moving
4 the mass of the program to the back, not necessarily crotch
5 rotating what we have here, but somehow moving in that
6 direction. That could help with this garage issue,
7 I think, since we wouldn't have so much mass to
8 the right of the house, and perhaps the garage could be
9 designed more like a dependency structure rather than
10 something that's attached. Maybe it could be a separate
11 building that's close that's connected with a short
12 breezeway or even maybe a small second hyphen, but I think
13 those are the kind of directions that we're suggesting that
14 you try to move in.

15 MS. O'MALLEY: I'm not too sure about the attached
16 garage though. I think that's something we generally
17 don't --

18 MS. WRIGHT: And one thing that's not clear is
19 there is a historic garage on this property. It is of the
20 same construction and it is clearly an historic garage.
21 It's the one that's identified on the plan.

22 MS. OAKS: To the right of the house.

23 MS. WRIGHT: To the ^{right} ~~wright~~ as you're facing the
24 house to the right, and I don't know if we would as staff
25 recommend another garage to compete with the historic
26 garage.

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1 MS. WOLFE: To be more declarative. If we were to
2 remove the carport and the gym, and have -- and I could
3 convince my client that, you know, that this is something
4 that everyone would be in favor of, then would we be able
5 to --

6 MR. DUNCAN: Change the hyphen --

7 MS. WOLFE: And change the hyphen.

8 MR. DUNCAN: -- and get rid of the side lights and
9 transom on the --

10 MS. WOLFE: If we were to convince our clients to
11 do that, so I can go back with a declarative scope of work
12 that we would be doing for our client, would then you be
13 satisfied with that? That is if I could convince my client
14 to do that. I need to have some declarative guideline.
15 Would that work for you?

16 MS. MARTIN: I think instead of making changes
17 necessarily bringing it around back, eliminating it, could
18 they feel comfortable that that would be approval then since
19 that's what has raised concern?

20 MS. O'MALLEY: I think that covers most of the
21 things. We talked about bringing the hyphen in, making it
22 shorter, taking, -- deemphasizing the side entrance and
23 taking off the gym and the port cochere. Those are most of
24 the items that the commissioners had a problem with, is that
25 correct?

26 MS. ANAHTAR: And also the style. A room that is

1 not matching the existing house. It has a very boxy look in
2 the back. It has nothing to do with the original house.

3 MS. O'MALLEY: So in the back?

4 MS. ANAHTAR: Yeah, that's a bigger concern to me
5 than saying the addition on the side because it's set back,
6 and it's the one story addition it doesn't bother me as
7 much. But to overlook design features, I don't think they
8 go with the original house.

9 MS. O'MALLEY: You mean the roof lines on the
10 north elevation you would like to see more similar to the
11 roof lines of the original house?

12 MS. ANAHTAR: More like it.

13 MR. FULLER: I guess in responding to your
14 comments, I'd be hard pressed to say that I could tell you
15 that what you described would be appropriate to come back
16 for an approval of HAWP. I'd recommend you come back for
17 another preliminary with some other ideas before trying to
18 come back with a HAWP. It seems to me there's enough things
19 that we're talking about that I think that'd be high risk.
20 But obviously, there's your choice.

21 MS. WOLFE: I'm sorry, I don't understand. You
22 just stated that there was --

23 MS. MARTIN: Well, and we, that are some other
24 items that staff wanted us to come back with as well.

25 MR. FULLER: I'm saying as it relates to the house
26 itself, I think you should come back for another preliminary



1 before it comes back for a HAWP is all I'm saying. It seems
2 to me we're talking a fairly large shift. We're not talking
3 about --

4 MS. OAKS: What they're saying is they'd like to
5 see more of the design before they commit to it, because
6 they want to see the new design before they --

7 MR. DUFFY: Exactly. The extent --

8 MS. OAKS: Because there's a lot of changes.

9 MR. DUFFY: The extent of changes that we're
10 talking about, we would all, all of us, would have to
11 speculate about what your design would be. So we don't
12 really know how we would react until we saw these changes
13 and drawings.

14 MS. WRIGHT: I mean you can't them a definitive
15 word say, if you do the things that we just described,
16 you'll get approval. But I think the things that were
17 described are definitely moving in the right direction.

18 MR. DUFFY: Absolutely.

19 MS. WRIGHT: And I think that, what I'm hearing is
20 in addition to that, as you make those changes you need to
21 then look at sort of the architectural detailing of the
22 addition and figure out in terms of roof forms, window
23 shapes, all of those things. How you can really make that
24 more compatible with the house, less boxy, was what I was
25 hearing.

26 MS. WOLFE: I think we're getting a little

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1 confused because we're getting a lot of, a few mixed
2 messages. Are you all in agreement and staff in agreement
3 that the hyphen should be made smaller, before we draw this?

4 MS. MARTIN: We can incorporate your comments.
5 I've been trying to take the copious notes, and we'll work
6 with that, but we just want to get it obviously minimal
7 consultations of this. As I said that, they're carrying two
8 properties right now and would like to, you know, obviously
9 wanted the carport but we're trying to get closer to end
10 goal of making everybody happy and the client moving in.

11 MS. ALDERSON: But what may help is that, looking
12 at what we're sifting out is the most common comments, is
13 that there is some order of priority to the comments, and
14 they clearly, a high priority is the front appearance of the
15 house. and move as much mass to the back as possible to
16 minimize the mass, to minimize side extension. You show
17 that you think you can accommodate the gym elsewhere,
18 there's a strong, that that's priority.

19 So I would say that moving mass away from the
20 front toward the back is a priority and there's a general
21 sentiment that perhaps by compacting it into a two story
22 addition that you can make more with less footprint, free up
23 more space in the lot, and that either eliminating the port
24 cochere or moving it behind the house would resolve that.
25 So I think, I'm saying that those were priorities and that
26 reducing the hyphen further addresses the sense of how that

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1 connects.

2 MR. FULLER: I could go one step further on the
3 garage, that if it could be pushed under the house, I think
4 that's the preferable solution than actually yet another
5 element on the property. Obviously there's an expense and
6 other things associated with it, but to me, again, it just
7 cuts down on the footprint.

8 MS. O'MALLEY: Well, they do have a serviceable
9 garage on the property now. A historic one.

10 MR. FULLER: I'm saying, if you're planning to do
11 something other than that, the first preference would be to
12 be under. The second preference would be behind.

13 MS. WRIGHT: I mean, are you feeling like you have
14 enough to go back to your client and talk and then meet with
15 staff again?

16 MS. MARTIN: Yes, we do.

17 MS. WRIGHT: You feel like you've got a direction?

18 MS. MARTIN: We know there's not going to be a
19 rubber stamp.

20 MS. ALDERSON: And it doesn't set you back to come
21 for another preliminary because if that preliminary takes it
22 to where it's ready to roll, then you can move directly
23 forward from there. So it's not, -- it doesn't waste time
24 to do a second preliminary.

25 MS. O'MALLEY: And these, Ann Martin or you're
26 Chryssa Wolfe?

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1 MS. WOLFE: I'm Chryssa Wolfe.

2 MS. O'MALLEY: I just want to make sure everybody
3 had a chance to speak.

4 MS. MARTIN: All right.

5 MS. WOLFE: And Neil Duncan.

6 MS. MARTIN: Neil Duncan, sorry.

7 MR. DUFFY: I had one other thought. Question for
8 Commissioner Anahtar. Your concern about the roof lines and
9 the mass are in the back, do you think, -- would you be more
10 comfortable if the eave line was brought down below the head
11 height of the windows?

12 MS. ANAHTAR: I'm not sure. But what I'm trying
13 to say is that we don't have to see it, when you're standing
14 in the back, I would rather see a one story structure first
15 then you're stepping up to the second floor, but not the
16 mass involved that is two story or two and a half story
17 high. That's all I am saying. That's why, you know, if you
18 move all the elements towards the back and end up with a
19 massive two story structure, they're not going to like it
20 either. So we shouldn't mislead them.

21 MS. O'MALLEY: You're thinking more --

22 MS. ANAHTAR: And encourage them to move all the
23 elements towards the back and then end up with a two story
24 structure.

25 MS. O'MALLEY: You're thinking more of the
26 bungalow with the dormer look.

(WZ)

1 MS. ANAHTAR: Exactly. And it's such a small
2 feature here. I would just create a slope matching this,
3 that would just soften the skin of the house from the back.

4 MS. ALDERSON: I guess the challenge is how much
5 can you, if the program doesn't go up, it's going to go out.

6 MS. O'MALLEY: Well, I think that, you know, they
7 can do some sketches and see if there's something, someday
8 they can tie it in with what they have already.

9 MS. MARTIN: Thank you.

10 MS. O'MALLEY: Thank you. We'll move quickly to
11 Case B, 10932 Montrose Avenue, Garrett Park.

12 MS. FOTHERGILL: We're bringing up visuals. 10932
13 Montrose Avenue is a proposal that you saw on July 27 for
14 their first preliminary consultation. This is their second
15 preliminary consultation. They have just tonight submitted
16 some changes that just were passed to you, so we can go over
17 those as well, but for now I'll just go over what was in
18 your packet and then I'll show you visuals of the site.

19 This is for new construction in Garrett Park, and
20 the, -- when they first came to you in July, the
21 commissioners had a number of specific concerns, including
22 the height of the house, the overall size of the house,
23 commissioners thought it was too big. The side elevations
24 were too long. There was concern about the trees, the
25 proposed tree removal and also the possible impact to the
26 other trees. And the commissioners didn't want the proposed

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1 MS. OAKS: Hopefully, it will be complete then.

2 MS. O'MALLEY: Thank you. I think that's our
3 fastest preliminary yet.

4 MR. BARNES: Three times is the charm.

5 MS. O'MALLEY: All right, the next one is C, 7401
6 Brookeville Road.

7 MS. OAKS: Okay. In the work session, I will
8 remind you that you received a handout from the applicant's
9 landscape team, where, it's another entry scheme. This is
10 what we're going to be talking about this evening. And also,
11 a discussion on why we're discussing it this evening and why
12 you are receiving it at such a late date. Basically, the
13 short end of the story is we had a meeting with Maryland
14 State Highway and the access off of Brookeville Road, it
15 cannot be a safe access, even with taking the wall and
16 bringing it and moving it to a new location, as we were
17 presenting in the other schemes. We just don't have enough
18 footage, and with the speed of traffic and the site
19 triangles, we just don't have it. So, what the current
20 proposal, as they're presenting tonight, would be Option 2
21 that you saw in your staff report, being two entries, still
22 having a potential entry on Brookeville, and then this one.
23 But staff, as you may remember from the staff report, is
24 very concerned about paving, and increased paving, and this
25 design addresses that concern. And you'll note on page two
26 of that discussion, they do reduce the amount of asphalt by

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1 1300 square feet. And so, and it also retains the original
2 entry, even though it is a pedestrian path, and the original
3 entry in its original location. It would have a gate on it,
4 it would still have a curb cut, we wouldn't remove that. So
5 we would have that configuration intact. So there is
6 something to be said about that, I'm not changing that at
7 all, so you know, we'd really like to hear from the
8 Commissioner's on that regard. So, with that said, I'm going
9 to basically let the design team discuss this in more detail,
10 because I want them to kind of go through the history of how
11 they evolved into this design, because I think it's very
12 important for you to understand how this design has evolved.

13 And we've got lot's of power, a big Power Point presentation
14 to show you. So, will the design team come up please?

15 MS. HENN: Hello, my name is Judy Hanks-Henn, I'm a
16 landscape architect and I know most of our discussions
17 really, we want to head to really quickly, so I'll try to
18 make my intro short. This is the first time we've met, this
19 is the Endlane project, I refer to it as Endlane on the
20 piers, on Brookeville. It is labeled Endlane, as one word,
21 and historically, this was the last house on the lane.

22 And so that's how I'm going to be talking about it,
23 and I guess I'll start with, well actually, our strategy for
24 approaching the Endlane landscape, I can cite the strategy
25 and questions and answers, but in prep for that, I really
26 want to talk about two topics that have bearing on this

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1 strategy for approaching the landscape. And those two topics
2 are Arts and Crafts, the Arts and Crafts Period, and the
3 other topic is the topic of an estate, what is an estate.

4 And I want to tell you right off the bat, I love
5 this project, it's been a real thrill to work on it. I've
6 been delighted to work with staff, it's just been, I can't
7 say enough how much I've enjoyed this. About the Arts and
8 Crafts history, it began with William Morris and architects
9 study this in Architectural History class, beginning with
10 William Morris and the red house, why people cite this as the
11 first American Modern approach to houses.

12 The house was conceived as not just a house but the
13 gardens as well, and in design of landscape architecture, we
14 have a history of landscape architecture and it's a little
15 different. Instead of talking about the red houses important
16 in architecture, it's important in landscape architecture as
17 it places an echo of the structure, and it's a well house, in
18 the red house design, into the landscape; and by doing this,
19 it ties the landscape to the house.

20 And William Morris had a room in landscape and the
21 rooms were defined by pathways, hedges, pergolas, and we'll
22 talk about all the different elements in Arts & Crafts. But
23 they were in basically, rectangular rooms. This was actually
24 influenced by his mentor, John Ruskin, John Ruskin stated
25 that the rectilinear outdoor rooms expressed the curvilinear
26 and serpentine forms of natural plants, and it was a great

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1 foil for them; so he liked the rectilinear rooms. So in the
2 Arts and Crafts style, you will find gardens going from one
3 room into another room, and also, always revealing a new
4 landscape.

5 So it's a very exciting intertwining of
6 architecture and the natural environment. And also, William
7 Morris had a deep feeling for history, as also, as well as
8 nature, so in the Arts and Crafts kind of like tenants, you
9 want authentic materials of the regional area, you refer to
10 the past and you bring the past into the present. For him,
11 in that time in England, around late 1800's, the past was
12 medieval times, and he brought a lot of the motifs from the
13 medieval times into the present, which was, you know, his
14 late 1800's, and that was the physical look of the period.

15 So we talked about the pattern, the pattern is the
16 rooms that is stated in the landscape. They're wedded
17 together, you can't tell where one ends and another begins.
18 And as Arts and Craft style evolved, over here in America, we
19 have two different kinds of Arts and Crafts gardens, one is
20 on the east coast and very much influenced by William Morris;
21 and the other one is in California. Now, what's so
22 interesting about the California Arts and Crafts is what we
23 do not have, and we're going to emphasize, we're not creating
24 a California Arts and Crafts garden.

25 The west coast, their mind set was very, they call
26 it more refreshing, not historic. Well, there was no history

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1 in the west when the Arts and Crafts movement came, so how
2 can you do a William Morris thing where you put in the
3 medieval, I mean, what was there in the west? So what they
4 did is they went straight to the Japanese and the Chinese
5 influences were very popular at that time, when the Arts and
6 Crafts movement came, and they just went on their expression
7 of nature.

8 So when you look at green, green and those
9 architects that are well known for the Arts and Craft
10 movement in California, you look at their gardens and you'll
11 see a lot of far eastern motifs and handling of materials.
12 And like I said, that was carried to its conclusion with
13 Frank Lloyd Wright, who just threw out the idea of history
14 all together, and he went straight into just expression of
15 pure nature.

16 And that's kind of like the history of the movement
17 as it evolved in America. But we're back here on the east
18 coast, we're influenced by William Morris and Gertrude
19 Jeakyll, also a British citizen, a gardener. She visited
20 Morris, very influenced by Morris, and she did some American
21 gardens and did gardens, of course, all over England, but
22 some in America.

23 And who was influenced by Gertrude Jeakyll later
24 was Beatrice Ferrand, she did Yale, she did Princeton, she
25 did Dumbarton Oaks. Dumbarton Oaks is a mixture of Arts and
26 Crafts, it's a mixture of Italianate and French, but you will



1 find some Arts and Crafts, and that's local, Dumbarton Oaks,
2 in the DC area. So that's where we're headed, this is an
3 Arts and Crafts house, so that's the one topic I wanted to
4 cover. The other one is the topic of estate, the estate is a
5 house that is surrounded by land, it's in the center. It
6 doesn't face the street, it refers to itself. And it's, I'm
7 not talking about a farmhouse, because I know that's in the
8 country too, but they're two different things. An estate
9 refers to itself, this estate refers to the period of the
10 Arts and Crafts.

11 So, why I'm mentioning this is, there is often, and
12 I understand in this area, an HPC directive to put things in
13 the back that are original, not original resources; if you're
14 going to do improvements, shove them to the back. Well, when
15 you're talking about Arts and Crafts, you're talking about
16 360 degrees. In Arts and Crafts, William Morris Red House,
17 most Arts and Crafts homes and gardens, there is an allay in
18 the center, it goes straight to the house, it's considered a
19 room. It's, when you define Arts and Crafts, you're going to
20 have small ancillary tiny structures throughout the site.

21 If you go to Leduc Gardens, Leduc Gardens, the
22 gentlemen went over to England, saw the Arts and Crafts
23 gardens in England, came back; it's only an hour and 20
24 minutes away, you can visit in Maryland. You will find a
25 little tea room in the middle of the garden. So there are
26 these little architectural echoes to reinforce the idea of

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1 architecture and garden going together. But what I wanted to
2 say is, we can get an excellent award winning design by not
3 putting things, resources in the back, and I want to
4 emphasize that.

5 In this book right here, now this is mostly Arts
6 and Crafts from California, we're not going to be using the
7 materials resources in this book. But there is something
8 very interesting in here I want you to focus on, it's a
9 particular Arts and Crafts house, I believe it's in, let's
10 see, where is it, it's in Seattle, Washington, and it is, the
11 original house is on the right, there is an addition, it's an
12 L shaped addition, it's in full view of the front resource.
13 The construction, the detailing of the original house was
14 carefully repeated in the addition. The project was awarded
15 the grand prize in the National Trust for Historic
16 Preservation's Great American Home Awards.

17 And I would like to urge the Commissioner's, with
18 this particular property, I am so excited about it, we can
19 get a great design out of it. And let's not talk about
20 putting the resources in the back, let's do an Arts and Craft
21 approach, it certainly is an approach that has been applauded
22 by the National Trust. So, that's my point, and I would like
23 now to move on to the specific of Endlane with Ann, please.

24 MS. ALDERSON: You may want to pull back just a
25 little bit from your microphone, because we have real good
26 volume protection and so you're kind of overwhelming and

1 distorting things a little bit, so we can hear.

2 MS. HENN: Okay, thank you.

3 MS. CANNING: My name is Ann Canning Shrubin, I'm
4 the other member of the design team.

5 MS. O'MALLEY: And your microphone might not be
6 turned on.

7 MS. CANNING: It might not be turned on. Okay, I'm
8 going to start with one of my favorite quotes about the Arts
9 and Crafts movement, and I'm going to keep mine very short.
10 Arts and Crafts gardens were never an end in themselves, they
11 were intertwined with the house, like growing ivy on a wall,
12 blurring the distinctions between the indoors and the
13 outdoors.

14 And I say that, and it's unusual maybe to have the
15 landscape design team come in before we have really got to
16 the final of the house. But we have to, with an Arts and
17 Crafts design, you really have to put the house the context
18 of the garden, because the house grows into the garden, the
19 garden grows into the house. And we have looked at Endlane
20 as just a great opportunity to place a tremendous resource in
21 an appropriate setting. I guess, here, I'd like, Michelle,
22 if we can just start the Power Point. The significant, one
23 of the significant design aspects of Arts and Crafts is to
24 create ambiguous edges, and we can just kind of flip through,
25 there's no, but it's just, that you will have the, the home
26 will go into a covered porch, to a pergola, and it will be

1 softened. You will be just integrating into the land.

2 These are all beautiful and I don't want to
3 distract you from the important issues, but it, that, we'll
4 look at the important craftsmanship details, plant material,
5 where you would use to transition to a, from the style
6 structure of the home, like with these porches, the port
7 cochere, which I know was a discussion at the last meeting.
8 I wasn't part of it but I read the transcript. Port cochere
9 would be just a very common transition that you would arrive
10 to the home in a protected area of the port cochere, enter,
11 you could either then enter into the garden, into the home.

12 You wouldn't want to have a stark edge of a home,
13 you'd want to transition into the garden. And these, again,
14 they're just beautiful, but they are, I guess, point of
15 departures for us. We will, one of the things with the
16 architecture, a wall of garden, these are the rooms that
17 we're looking at. There's nothing, let's look at that, I
18 wanted to, when we, when we get to the Windsor, I want to
19 stop. This is very similar to the wall garden that we will
20 be introducing, that will go between the existing garage and
21 the, no, with the guest cottage.

22 Do you want to put up the, okay, we're going to
23 stop right here for just a second. You can put up the tree
24 survey. When we went to look for historic evidence of a
25 design, an existing landscape design, it, there really isn't,
26 we found there's a perimeter screen of now very tall pines,

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1 there's a few trees that were planted. They, there's not an
2 overlying, where you can say, oh, I understand which, what
3 they were attempting here.

4 We really feel that we're starting with a blank
5 slate, we are trying to save as many trees as we possibly
6 can, because we want the mature growth, we want the
7 enclosure. There, there's not, there's been a tremendous
8 amount of neglect, not, neglect and poor choices. There's,
9 there, because of the neglect, there's a lot of just weed
10 trees coming in.

11 If you look, I'm going to, I'm sorry, I just need,
12 this back corner, bottom corner here, you'll see all those
13 trees in red, and we would love to have kept some of those
14 trees, I think I'm okay, but that back corner, the reason all
15 of those trees will be removed is, that area is, if you
16 looked at the topography, it's down in a hole, it's very
17 isolated, those trees are not in good shape at all. We have,
18 in your packet, you should have had a tree report, the tree
19 survey. The trees are not healthy, there is no way to get
20 back in there in any economical, feasible way.

21 Once, even now, but once we do the improvements on
22 the house, that we're, we unfortunately, and we really wanted
23 to keep the screening there, we can't and we're going to take
24 those trees out. But we're going to replant with some strong
25 appropriate planting. We look at it as an opportunity, we're
26 starting a new century with this house; we're going to put in

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1 some great new choices. I guess we can, we can talk about
2 the drives, you will have seen that we had three different
3 approaches.

4 The thing that is important about an estate is that
5 it really should have one grand entrance. Now, it's not,
6 it's not an exulted estate, it is, it was a somewhat humble
7 estate, but it was always one of the larger properties, it
8 was a, the house itself should and does have large rooms.
9 The addition should and will have large rooms, it has grand
10 entrance halls and what happens now, because of the, how
11 difficult and how unsafe it is to get on Brookeville, they,
12 at one point, had, this is the window, this is the second,
13 there's two entrances now to the home, this is what we're
14 going to go back to.

15 We tried, as Michelle said, we tried to keep with
16 Brookeville, it's just not going to work. We're going to, we
17 can kind of go on here, we're going to go into, enter in from
18 Windsor. The unfortunate thing about entering in from
19 Windsor is you're right on the property, we're about 20 feet
20 away from the corner of the house. What we're going to do is
21 provide a heavy screen, beautiful screening that will be
22 echoed further in the property, but we're going to make this
23 another, an estate, a grand entrance, where you're going to
24 not come right into the home, there will be a sense of
25 arrival. And the next two pictures are just the, we're going
26 to, --

1 MS. HENN: Do you want me to put this over here?

2 MS. CANNING: Sure, I'm sorry.

3 MS. HENN: This is the latest plan, and this is a
4 the beginning. This is a rough thumbnail beginning of the
5 idea of an estate entry off of Windsor and screening, some
6 Cryptomeria right here. That's why this image is here, this
7 is, this is a Cryptomeria tree right here. It's a very
8 romantic type of tree, but it's also very dense, and it
9 allows you to come up to the drive, not be ouches in that
10 corner, where you saw that little sketch. We're very
11 concerned upon arrival that you're, when you finally get into
12 this area, then you're presented with the historic asset.
13 Yeah, it's Cryptomeria, that's a closeup of it, you can see
14 what a kind of romantic, beautiful, refined tree this is.

15 MS. CANNING: We are taking, when we leave the
16 Brookville, we are taking up the asphalt, we're taking,
17 trying to take up all the hard surface, as much as we can,
18 because of the slope into the house, the first 20 feet, it
19 will be a cobble set in cement.

20 MS. HENN: This area, cobble set in cement right
21 here.

22 MS. CANNING: But the formal entrance court, that
23 will be stone dust --

24 MS. HENN: Right.

25 MS. CANNING: -- and then we will, then you leave
26 the formal entrance and then to get to the family and service

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1 entrance, that will be again, will be --

2 MS. HENN: This is the family, service entrance
3 right here.

4 MS. CANNING: And that will be leading both to the
5 existing garage and the family, the port cochere. We also
6 are going to be putting in a terrace for handicapped access,
7 from the port cochere, that will --

8 MS. HENN: Handicapped access is through this space
9 right here, through the porch, and into the main entrance.

10 MS. CANNING: And that will also have a, that will
11 not be the stone dust, that will have a very smooth surface.

12 MS. HENN: Dermal finish, yeah.

13 MS. CANNING: And then we can --

14 MS. HENN: That's just, that's, this is the stone
15 dust, this is a cobble that sits in stone dust. That kind of
16 detail goes throughout, it's here, it's here, it's here, it's
17 here, it's here, no, not here, it's in these places here.

18 MS. CANNING: Part of it, when you look at any Arts
19 and Craft, the drives and the access, they are also
20 considered a room, like the formal room is, the entrance is a
21 room, the service and family entrance is another room. This
22 is just a detailing of the edging that we're going --

23 MS. HENN: In showing, yeah, curve edging to the
24 stone dust, yeah, and pergola.

25 MS. CANNING: This is a pergola and it's, and it's
26 also just, this is a home very close to the, to Endlane, but

1 it's just, its idea of screening and integrating the
2 landscape into the home.

3 MS. HENN: And that's an Arts and Craft style
4 there.

5 MS. CANNING: Okay. This is the existing
6 Brookville entrance, we're going to be taking up this
7 asphalt, we're going to, the trees on your right side, these
8 trees we're going to have to remove because they really
9 threaten the wall. The good thing, we're right, you can see,
10 we're right at the property line. The neighbor's trees are
11 going to be protected because first of all, they're far
12 enough back, there's no branching towards there. We're
13 actually going to improve their life, but then preserve the
14 wall. You can go to the next. And we're going to replant it
15 very similar to this. It will be, we will keep the walls and
16 we'll keep the idea of an access, but it will be pedestrian
17 access. And the actual columns will be, we'll have a gate
18 and some screening. And this, again, will, this is the rock,
19 the stone dust and the terraces and just the landscape coming
20 right up to it.

21 MS. HENN: This is kind of a treatment that you'll
22 see here and the edges are very soft, this is the Arts and
23 Craft kind.

24 MS. CANNING: We can just go through these, these
25 are just some more samples.

26 MS. HENN: There again.

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1 MS. CANNING: These are some, this is probably less
2 appropriate than our photo of a port cochere, but it's a way
3 of, you get that solid mass and then it comes out and then
4 you have a lightened area where it's still, it's not quite
5 house, it's not quite garden. The next one, I think, is a
6 better transition that's going to be similar, or not similar,
7 but the same, it's closer to what we're, we'll be doing. As
8 Judy mentioned, that part of the Arts and Craft aesthetic was
9 having, as you go from one room to the next, you're going to
10 introduce the architecture. This, actually we're going to do
11 something very similar to this in our pool area, but you
12 have, you have the, not on this plan, but in your earlier
13 plans, you'll have, our back area, we've been pretty
14 consistent, we're happy with that. The pool area is going to
15 be a very active area that's going to be coming off the
16 family kitchen and family room, and, but from there, we're
17 going to have an opening to the, it's the northwest, I'm
18 sorry, the, what is it the west, --

19 MS. HENN: East west.

20 MS. CANNING: East west, the east west corner is
21 going to be our wild area. We can just keep going, there's
22 just some openings, these are, we're, through, from the port
23 cochere, from the family, down to the active area, not, but
24 this is the idea, we're going to have a, we call it, we're
25 calling a grassy spine. But it's the idea of pathways in,
26 into one area to the next. And these, these are just some,

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1 this is something that you'll have a solid wall, but you'll
2 have openings, you'll have little peekaboos to the next area,
3 which is again, is like you're going from solid to fluid.
4 And back in our wild area, we do want to have a, we're going
5 to be doing something very similar to this. Michelle, we can
6 flip through the rest, but they are just beautiful pictures
7 that I want, we're going to be doing work very similar to
8 this. And this is our meadow up in the front, we're going to
9 have a transition from the formal look from the house, the
10 meadow will be as if you were out of here. I think at this
11 point, if you have any questions as we go through, I'll open
12 it up for questions.

13 MS. O'MALLEY: Do any of the Commissioner's want to
14 ask anything, speak up?

15 MS. ALDERSON: Only since the principle concern is
16 hard surface, from what you're pointing out, and my
17 understanding is that your intention is natural stone in all
18 the gardening areas. Are there areas of hard paving that you
19 would want to make us aware of, or is this natural stone in
20 all the areas shown in the plan?

21 MS. CANNING: The, you can show it, but the only
22 hard, but truly, the only hard surface is as you come in from
23 Windsor. We have to meet grade, we have to have --

24 MS. ALDERSON: But that's still, you've still got a
25 natural stone on a --

26 MS. CANNING: Right, right, but it is set in

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1 cement.

2 MS. ALDERSON: So all of what you will see is
3 natural material that is a richer, but it's not a highly
4 reflective material, we were just concerned that --

5 MS. HENN: Well, it's authentic, that's part of the
6 Arts and Crafts period, is --

7 MS. ALDERSON: It's all natural materials?

8 MS. HENN: Yes.

9 MS. ALDERSON: Okay.

10 MS. O'MALLEY: Any comments about the entrance onto
11 Brookeville Road? It sounds like there's not now, not much
12 alternative, but to close now.

13 MS. CANNING: We, as you can see from our three
14 hard rock concepts, we tried first to establish a, revisit
15 Brookeville, it just can't, we can't, in good conscience, ask
16 the family, for historic purposes, to put their life on the
17 line every time they leave the home. But we, I guess I want
18 to go back, the reason we're here is we feel that when you
19 look, when in, when the December submission comes from the
20 architecture, you really can't think of the architecture
21 without looking in the garden, because it really, they relate
22 so strongly one to the other. And we're, we're so excited
23 working with Hanlon Design, they have really addressed the, I
24 know that they listened to a lot of your concerns from last
25 time and we're really excited at the --

26 MS. HENN: Yeah, it's very good coordination going



1 on right now, we really enjoy it.

2 MR. FULLER: I guess a couple things, I think that
3 if the, if State Highways thinks Brookeville's too busy, then
4 there's really not a chance to reuse that, it's too bad. I
5 guess in looking at your plans, and I certainly appreciate
6 your enthusiasm you're bringing to us tonight, but just looks
7 like awfully busy and awfully, you know, just an awful lot
8 here compared to what the current site conditions are and
9 what's there, and I'm hoping that the, the house itself
10 doesn't get lost in the level of detail and the number of
11 rooms, and the number of spaces that you're creating here.
12 The number of activities, the pool, the sports court, the,
13 you know, the garage, the port cochere, there's just, there's
14 a lot here.

15 MS. CANNING: Mr. Fuller, there, existing, there is
16 a pool, there is a small guest studio, what we feel is we're
17 making more sense out of the site. That the, we're pulling
18 everything together and getting it in order. We're --

19 MR. FULLER: So you tear down, what, a third of the
20 trees on the property?

21 MS. CANNING: I think, I'd love to talk to you
22 about it individually, I mean I can tell you, every single
23 photograph.

24 MR. FULLER: You mean the volunteers for, to be
25 culled?

26 MS. CANNING: Oh, I think the volunteers should be

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1 culled.. We, we are going, there's a lot of trees that we're
2 saving that if it were in a smaller property, we would say,
3 they're terrible trees, --

4 MR. FULLER: Um-hmm?

5 MS. CANNING: -- but we really are keeping a lot of
6 trees that are, they're cropped, they're half, half of the
7 branches are gone. But we're really, we're trying to keep,
8 we would keep as many, it's just that back area, I think, I
9 feel the back area is the only area, by the sports court.

10 MS. HENN: Okay, back here.

11 MS. CANNING: Is that, --

12 MS. HENN: This is the sports court back here, --

13 MS. CANNING: Okay. I've got to look, oh, okay, up
14 there. I think we should flip over to the tree survey, if
15 we're talking about trees.

16 MS. HENN: Okay.

17 MS. CANNING: But just that we would love to keep
18 those, I just don't think it's an appropriate decision
19 because there's no way to get back, if a tree fell, there's
20 already four dead trees in this perimeter line. If we, just
21 to get back in and to remove them, it will take, there's no
22 way you can get a crane back there, and there is, there is
23 significant trees. There are some that are 28, 20, 20 inches
24 diameter, these are massive, massive trees. It's a real, we,
25 we want to keep as many trees, we would love to have the
26 opportunity to keep more trees. They're not healthy and I

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1 don't --

2 MS. HENN: For example, these trees that we
3 preserved up here near the entry area, they don't have any
4 limbs until they're 30 feet high. I mean, it's almost like a
5 palm tree, you've got this beautiful trunk and this
6 decoration at the top, and that's all you have. Now, further
7 down here, it's starting to get, they fill out a little bit
8 better. But you can see, we kept them because we want some
9 mature growth on the site. And as it goes around this
10 corner, we're keeping some, they're not ideal, but we want
11 some height.

12 MS. ALDERSON: What is on the other side of the
13 area that's going to lose the screening?

14 MS. CANNING: Pardon me?

15 MS. ALDERSON: What is on the other side of the
16 area that will lose the screening?

17 MS. CANNING: On the south side, there is a large
18 property that actually goes from Brookeville down past the
19 back side of Windsor Place. They, there is, it will, they'll
20 lose, also, the other thing to say about that are, it's just
21 absolutely covered with bamboo. There's, there's no houses,
22 there's no secondary buildings out there.

23 MS. ALDERSON: So your screen faces someone else's
24 screen?

25 MS. CANNING: They have, no they have nothing back
26 there, they just have a --

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1 MS. ALDERSON: The reason I raised it is you may
2 want to talk to that neighbor so they don't come to oppose
3 your next submission.

4 MS. CANNING: That, we actually --

5 MS. ALDERSON: And to make them comfortable with
6 this.

7 MS. CANNING: Yeah.

8 MS. ALDERSON: It's going to be a change for them.

9 MS. CANNING: Yeah, I think that's a good, that's a
10 good, and we had hoped, that was on our list, and we've been
11 so busy, we haven't gone over and spoke with that neighbor.

12 MS. ALDERSON: Because people can get pretty
13 panicky when they see a lot of trees coming down.

14 MS. CANNING: Right, and actually, I will tell you,
15 I'll just, an anecdote that's funny, because we were along
16 Windsor, where we're keeping almost every single tree there.
17 We had one neighbor said, oh, I so hope you're taking out
18 all these trees because the limbs are falling down and
19 they're unattractive. And another neighbor said, oh, please,
20 keep all these trees. We are keeping almost every single
21 tree along the Windsor, Windsor Drive.

22 MS. HENN: It needs a buffer.

23 MS. CANNING: It needs a buffer.

24 MS. ALDERSON: Out of curiosity, I think how much
25 one can fit on a property part of it has to do with how much
26 property there is. What is the acreage?

1 MS. CANNING: It's about one and an eighth acres, I
2 think. There's going to be a, and I can, it's a combination,
3 we're combining --

4 MS. MARCIL: It's two lots.

5 MS. CANNING: Two lots. I truly have every, well,
6 almost photograph of a tree there. And you'll see, there's
7 not a whole lot of healthy trees there.

8 MS. O'MALLEY: Is it two platted lots right now?

9 MS. CANNING: Yes.

10 MS. MARCIL: They will be combined.

11 MS. CANNING: Yes.

12 MS. O'MALLEY: So you will --

13 MS. MARCIL: They're being, they're in the process
14 of being combined.

15 MS. CANNING: It already has begun, that process.

16 MS. O'MALLEY: Wonderful.

17 MS. CANNING: They're two separate buildable lots,
18 and we're combining them into one.

19 MS. O'MALLEY: That's something the Commission
20 always likes to see.

21 MS. CANNING: But the family really wants to get
22 this back as a retreat, they really, they're already
23 neighbors, they already live in Chevy Chase. They are, they
24 really want this to be just an outstanding resource. And I
25 think it's a, it's going to be a significant house, it's
26 going to be significant gardens. Significant in that I mean

(85)

1 that it's going to be an absolute gem.

2 MS. ALDERSON: You may have already looked at this
3 in your research, --

4 MS. CANNING: Um-hmm?

5 MS. ALDERSON: -- but having recently gotten back
6 from Portland and visited both a Chinese garden and the
7 Japanese garden there, and I agree this is very appropriate,
8 the kind of landscaping approach for a Craftsman property,
9 since much of that is so Asian influenced, in thinking about
10 scale and how much comfortably fits in the property, you may
11 find it useful to look at the plan for the Chinese garden.
12 That garden fills a block --

13 MS. CANNING: Um-hmm.

14 MS. ALDERSON: -- and it is amazing just how much
15 is in there. But it is about nicely scaled for a block, and
16 I think you might want to compare the scale of how much
17 actually really will fit in, and you know, one can
18 comfortably move around in. I mean, I love the ideas of the
19 rooms and the windows, and we have some Commissioner's here
20 that have spectacular gardens with rooms and windows too.
21 But, to gauge that, how it's going to feel comfortably
22 scaled, that may be useful.

23 MS. CANNING: One thing to also remember about this
24 property is the way it falls down. Like where the pool is,
25 it's actually kind of tucked into a little, I'm not, calling
26 it a valley is more than it really is, but it's, the, the



1 sports court is what, it's about 10 feet lower than the --

2 MS. HENN: Yeah, it's a very terraced feeling,
3 actually, one supports the other. The walls of one is also
4 the wall of another, and it just, it flows, I mean the
5 transitions, because of the topography, it's very exciting
6 how they help each other. There's a synergistic effect going
7 on with that.

8 MS. CANNING: And we kept, as far as all the, we
9 really do see, there's one active corner, where there's a
10 whole lot going on. And it's actually also, just by chance,
11 the most screened from the rest of the community. So you're
12 having the front, you just have this broad sweep, we will
13 reintroduce, I, when you see, well, but it's that, all along
14 Brookeville and all along Windsor, we're going to reintroduce
15 heavy plantings and trees --

16 MS. HENN: Right along here, right here, we're
17 going to reintroduce heavy planting. And this will be a
18 buffer to the house along the side, across the street.

19 MS. O'MALLEY: And there are, do you have plants,
20 well, I guess the back part, I know that the house behind is
21 kind of --

22 MS. HENN; It drops off --

23 MS. CANNING: It's about 10 feet below, the -- it
24 should be in your plans. And even there, we're keeping along
25 their property, we're keeping wild cherries, we're keeping,
26 if you looked at those trees, you would think, why are we

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1 keeping those, but that also is just to keep --

2 MS. HENN: Yeah, right here, this is the house
3 you're talking about, it's right over here, we're keeping
4 wild cherries, we're doing a buffer thing over there too, so.

5 MS. ALDERSON: So the part you referred to as the
6 active part of the property, --

7 MS. CANNING: Oh, the active --

8 MS. ALDERSON: Maybe you can point that out, in
9 relation to what will happen with the trees.

10 MS. HENN: This is the active area, this zone is
11 totally the active zone. This is naturalistic, all across
12 this way. I mean, it's heavily buffered, this is a very
13 naturalistic part right here, this is very natural, this is
14 the active area.

15 MS. CANNING: Three quarters of the landscape is
16 going to be heavily planted, very serene.

17 MS. ALDERSON: But the active area is the area that
18 will lose its screening then?

19 MS. CANNING: It will lose its screening, however,
20 it's, the only impact is on that, there's one house on it's,
21 that if you think of Windsor as a J, there's one little house
22 that's been tucked on, I would guess it used to be part of
23 Endlane. But we are keeping as much as we can of what's
24 there, but we're going to be heavily planting, we're going to
25 be reintroducing. If we went in there and took down all the
26 bamboo, there would be no screening for them, because as you,



1 those pines, they don't start their foliage until 30 feet up.

2 MS. HENN: Yeah, again, they're these kinds of
3 pines in that corner. Once you take out the bamboo, you've
4 got this situation..

5 MS. ALDERSON: And so, what will become perhaps
6 more visible to them would be the sports court and those
7 things?

8 MS. HENN: We're replanting it.

9 MS. CANNING: It will be --

10 MS. ALDERSON: And what kind of plantings will you
11 plant and how much time will it take to create it?

12 MS. CANNING: We haven't, actually, the
13 Cryptomeria, which we are now putting up front, was our
14 original idea for back there, but we feel like now, that
15 we're going to do more, a little bit more deciduous. We are
16 going to have a lot of magnolias back there, it will be
17 heavily --

18 MS. ALDERSON: I guess you may want to think about
19 looking into year round green if you have hard surface that
20 the neighbors might object to --

21 MS. CANNING: Um-hmm.

22 MS. ALDERSON: -- because of the activities that
23 will be there.

24 MS. CANNING: But --

25 MS. ALDERSON: Or for sound filtering for the
26 neighbors.

1 MS. CANNING: Well, if you look at the earlier
2 plans for the design for the sports court, it's actually
3 going to be green, it's going to be enclosed by, they're,
4 they're not trellises, but they're, they're going to be, it
5 has like a wall, and it's just going to be covered with
6 vines.

7 MS. HENN: Here, yes, here.

8 MS. CANNING: You're not going to see, actually,
9 the, you're not going to be able to see the sports court --

10 MS. HENN: It's this image, this is the sports
11 court, it really is dressed up, where you can see the column.

12 MS. TULLY: It's on your first plan.

13 MS. HENN: It's, here we go, I mean, I think the
14 images are in one of your plans. See, this is the sports
15 court, you see, this is going to be stone below, it's going
16 to be planting between the columns. See, that's the sports
17 court, that's what they're going to see. It's not going to
18 look objectionable.

19 MS. CANNING: It's going to be, it's going to be
20 absolutely lovely, and the thing with getting rid of the
21 bamboo is that's the southeast corner, it's going to be just
22 this bright, sunny great horticultural wonderland back there.

23 MS. O'MALLEY: I hope that you can get rid of the
24 bamboo.

25 MS. CANNING: It will be, I mean, luckily, the
26 neighbors that, on that back corner, they both, having had

1 bamboo myself, and I guess you must have also, is that they
2 have gotten rid of their bamboo. So I'm sure they will be
3 thrilled for us, and we will have to be, I mean it's going to
4 be trucked so, it's not going to be --

5 MS. ALDERSON: And then you pull the shoots every
6 week.

7 MS. CANNING: Right.

8 MS. ALDERSON: And after three years, they're gone.

9 MS. CANNING: Right.

10 MS. O'MALLEY: All right, are there any other
11 questions then, comments?

12 MR. DUFFY: I just have a couple comments. I, it
13 looks like what you're doing is nice, I don't have any
14 objections. But I think a couple of things would help us in
15 the future to understand what you're proposing. One is to
16 show the context around the site, because what we see is
17 just, and I understand that what we're discussing is the
18 landscape alterations to this site; but it would be helpful
19 to see the adjacent properties, what you're proposing to do
20 in its context.

21 And the other thing, particularly because it's a
22 Master Plan site and it's large and it's so significant, I
23 think it would be very helpful to see some 3 dimensional
24 images, whether, you know, have a sketched vignette, so some
25 of these outdoor spaces that you're talking about, so we
26 could better visualize any significant vistas, significant

1 outside spaces in relationships.

2 And along the lines of seeing the context, your
3 elevations do something that your plan is not doing, and the
4 elevations have the house and all of the landscaping context
5 and it's very easy to see what you're talking in the
6 elevations and the relationship between the two. And I think
7 it's very successful and it would be nice to see that in the
8 plans, because we have this blank white area and it's not a
9 criticism really, it's just in the future, I think that would
10 be helpful for us to understand better what you're doing.

11 MS. CANNING: And that, and honestly, that's why
12 this is a working session, because we don't have the final
13 architectural plans yet. So, --

14 MR. DUFFY: Okay.

15 MS. CANNING: -- that's, and you will see those in
16 December.

17 MR. DUFFY: I thought that might be the case.

18 MS. CANNING: And then we will come back then in
19 January, because we will then be dealing with the entirety.

20 MS. O'MALLEY: All right then, I think you, and a
21 couple of comments about being sure that you're fitting too
22 much into the space.

23 MR. FULLER: And I, I guess I'll just echo on that,
24 because I was the one who brought it up, but I mean, you go
25 back to what we talked about in the earlier preliminary, one
26 of the concerns was how much sprawl the new addition was

1 proposing, in terms of the amount of surface area and
2 whether, you know, adding the port cochere and the garage and
3 the addition we're just adding that many more rooms now. So
4 I mean, there, this is a lot of new improvement on the site
5 so, I just have a concern about that.

6 MS. CANNING: Well, I think I tried to address the
7 port cochere, because I understand that that, just reading
8 from the transcripts, I wasn't here, is that the port cochere
9 actually intends to do, besides being a very utilitarian
10 access, is that it does take this bulk of a house, it brings
11 it down, it lightens it, it brings it, it grounds it to the
12 landscape.

13 MR. FULLER: But I guess, again, the size of the
14 original house, it's just one more element that's making,
15 that's minimizing the original house. It's making the
16 original house be a very small percentage of the overall
17 development, so that, you know, if you think of it, that what
18 we're dealing with is a historic property, which is a house
19 that now is a surface area that's almost doubled with all the
20 other things that are being put onto it. And then when you
21 put all the outdoor rooms into it, it's even making it
22 smaller. I'm not saying --

23 MS. CANNING: I guess --

24 MR. FULLER: I'm not saying that, I understand
25 where you're trying to go to, but I'm just saying that as it
26 relates to the historic context of the house, I'm concerned.

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1 We'll come back to it.

2 MS. CANNING: I guess, and this is not the fallacy
3 of calling the gardens rooms, but they are, they are not, --

4 MR. FULLER: Well, when you show your sports court,
5 that's very much of a room.

6 MS. CANNING: That, that absolutely is, and that's

7 --

8 MR. FULLER: It's tall, it's massive, it's heavy.
9 I mean, I like it, but it is, really, it's another building
10 on the site.

11 MS. CANNING: It, but if you, that's why it's made,
12 it's a trellis around it, so it's really more of a garden
13 structure. It's a way, --

14 MS. HENN: Well, look at the gazebo, it feels more,
15 --

16 MR. FULLER: It extends going up 8 feet high,
17 right?

18 MS. CANNING: No, no, no, the stone --

19 MS. HENN: No, the stone stops there and then it's
20 wood and then the archway is wood. I mean it, which is also
21 what's on the front of the house, we're really pulling from
22 the vocabulary and the patterns that exist on the historic
23 house.

24 MR. FULLER: Again, as you describe it, you're
25 adding another house --

26 MS. WRIGHT: Yeah, I think, given the hour, what we

1 probably need to do is just have each Commissioner express
2 their concern and I think that's clearly a concern which you
3 can think about and --

4 MS. HENN: Just one last comment on that though,
5 that's why I brought up that one that was the award winning
6 thing, it was a U shape. It was an L added onto one side, it
7 was added this way, it was added this way. So, I mean, as
8 far as adding, I don't think that itself is a deterrent. I
9 think it's how it's done.

10 MS. O'MALLEY: Commissioner --

11 MS. ANAHTAR: I think I like it, the overall
12 concept and agree with what you're trying to achieve here.
13 I'm only afraid of, again, that the house would get lost in
14 this scheme. The whole thing will be so busy that some of
15 the new structures will just overwhelm the house. As long as
16 you can avoid that, I think it's exciting.

17 MS. ALDERSON: I won't repeat what I already said,
18 but I'm really pleased with the use of natural paving
19 material, I think it's really going to make a difference.
20 And I think the Asian approach, the landscaping is very
21 appropriate and it will be delightful. And then my only
22 suggestion is to use some of those very known models as scale
23 references for how much you can comfortably fit on the
24 property.

25 MS. O'MALLEY: I think along with Mr. Duffy's
26 comments, when you look at it from the sky, you do see all

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1 those surfaces and I think when you do a elevation from the
2 front of the property, or from different angles, that will
3 help us visualize what the property's going to look like.

4 MR. DUFFY: I won't repeat myself.

5 MR. FLEMING: My only concern is, it's a beautiful
6 place, I was sitting here looking, now, I'm not sure of what
7 the other side, what's going to become of everything. But I
8 know, honestly, looking at it, for the people of the
9 surrounding areas, it's going to be a busy place. I don't
10 know if cars coming in, people moving around, I'm just
11 wondering, maybe you've already addressed this issue of where
12 all the cars are going to park, or either people walking
13 back, walking through and out, and how that's going to affect
14 the neighborhood within itself. So that's, that was my
15 concern.

16 MS. ALDERSON: Well, one thing that might help us
17 also with visualizing, I do like the idea of bubble
18 perspective sketches, that would wonderful. And what also
19 may help is if you can photograph portions of property where
20 various things will be installed, and, you know, even hand
21 marking, you know, sports court here, whatever, that's going
22 to help a lot. Because this is such a change, I think this
23 has been sort of, the property has been sort of sitting a
24 while and undeveloped. And so, that will help to create the
25 context for us too.

26 MR. FLEMING: And I will have more information

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1 because I'm more, I haven't seen this yet, but I'm going to
2 go down and review it and look around there, and when you
3 come back, I'll have more excitement.

4 MS. HENN: Okay, thank you.

5 MS. O'MALLEY: It's one of those houses that you
6 never knew was there.

7 MS. HENN: Thank you, very helpful.

8 MS. O'MALLEY: Thank you. Let's see, the next
9 thing on our agenda will be minutes. All right, we have a
10 move to accept them from Mr. Fleming, second?

11 MR. FULLER: I'll second.

12 MS. O'MALLEY: Commissioner Fuller, minutes are
13 accepted. Other business, Commission items, I guess we
14 hadn't asked, was anyone able to go to the emancipation day
15 on November 5th?

16 MS. WRIGHT: There are photographs that we passed
17 around and I think that Planning Board member John Robinson
18 was there. And from everything I heard, although I wasn't
19 there, it was a very successful day, great weather, good
20 turnout.

21 MS. O'MALLEY: Did any other, did you have
22 something that you attended?

23 MR. FLEMING: I attended the Clarksburg --

24 MS. WRIGHT: Planning Meeting.

25 MR. FLEMING: -- Planning Meeting, yes. It was
26 very informative, there was over, close to 100 people there.

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Report:

7401 Brookville Road

Conditions Review

**DRAFT
COPY**

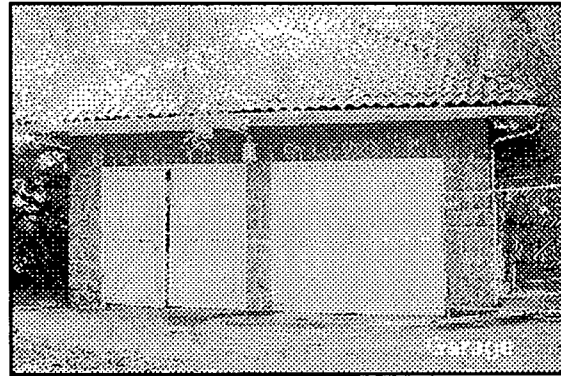
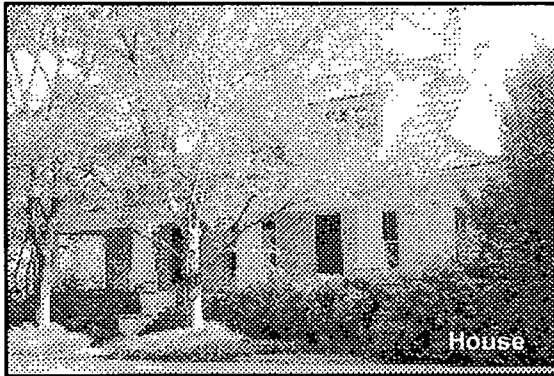


Submitted to:

Chryssa Wolfe & Hanlon Design Build
4927 Eskridge Terrace N.W.
Washington, D.C. 20016

Date: Nov. 21, 2000
Page: 1 of 12
Job# 7347.01
7401 Brookville Road

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I. BACKGROUND

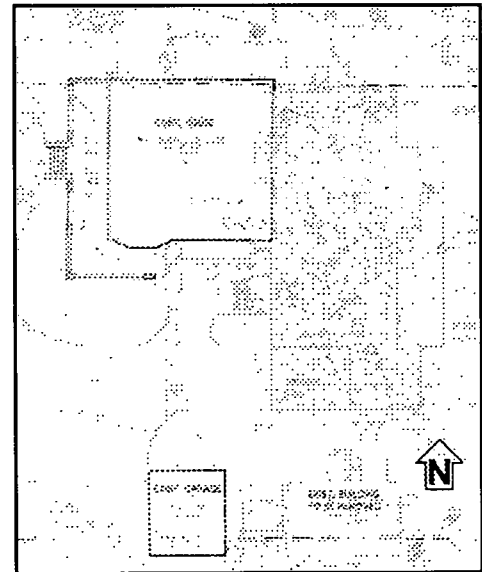
7401 Brookville Road is a residential property in Chevy Chase, Maryland. The house and garage are stone exteriors. The stones of the house are painted and the garage is unpainted. Both structures have red terra cotta tile roofs. It is anticipated that the exterior look and configuration of the garage will remain basically unchanged. The same is true for the house on the front (west) and north side while the rear (east) and south sides will be either completely or partially covered by the renovation of and addition to the residence.

II. QUESTIONS OF EXISTING CONDITIONS

The purpose of the site survey is to try to determine the general condition of the exterior of the two structures

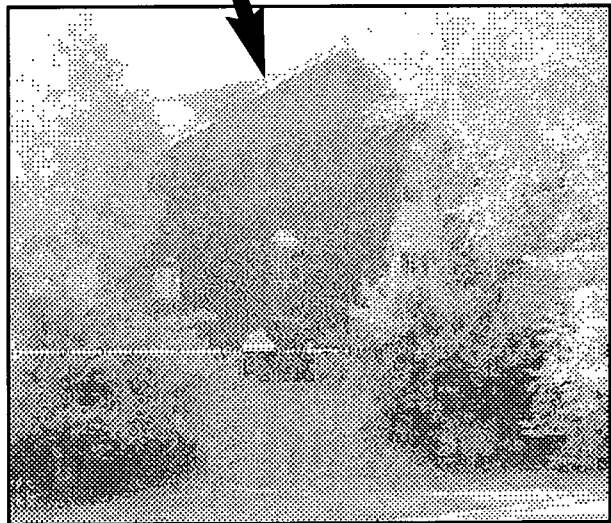
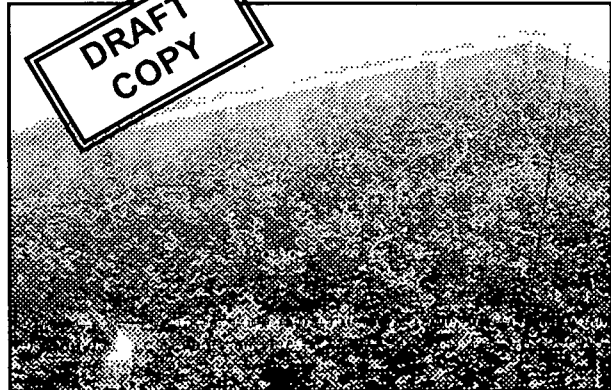
III. CONDITION SURVEY

When looking at a building to determine the condition of its components there are many factors to consider. The general effort is to look for conditions of deterioration. When viewing the various conditions, it is necessary to try to understand why these possible events of deterioration occur, and how quickly or slowly do they evolve. This rate of change is particularly hard to know when viewing an existing structure over a short period of time. When timelines are not known, using some normal events that occur during the life of the building, such as painting, may help understand the rate of change. The other part to consider is whether the change occurred in the past and is now stable (unchanging) or if the event is active and on-going. Without personal familiarity or photographs or other documentation to assist in this process, much of the evaluation process is based on observing current conditions and relating them to personal information and knowledge based on the experience of the observer.

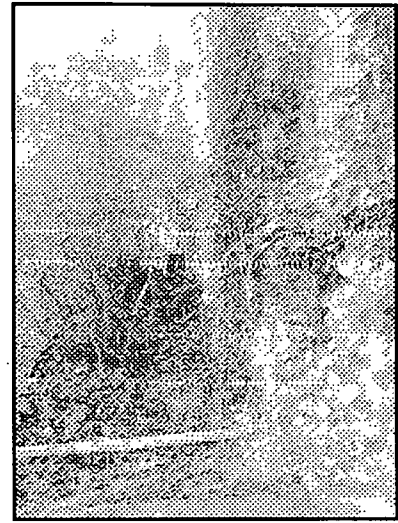
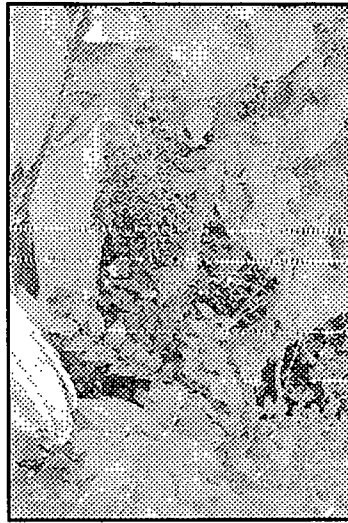
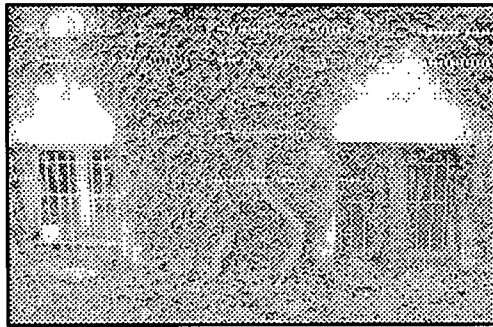


This condition survey is based on three visits to the property. The process has been one of visual observation and digital photographic documentation. During this process, there has been no sub-surface or destructive investigation to look for concealed conditions of deterioration.

The overall condition of the exterior of the two building appears good. There are cracks, signs of moisture, broken or damaged components, vegetation and modifications. The greatest issue impacting the long term health of the buildings is the vegetation on, against and adjacent to the buildings. This is in the form of vines, bushes and trees. The vegetation can increase the amount of moisture in the building by holding water against the exterior, reducing evaporation, increasing the number of wet dry cycles that may cause surface deterioration, changing the slope and drainage of the grade around the buildings and in some cases, growing root systems into the exterior materials of the buildings. Vines can be particularly damaging in getting between wood trim and masonry wall, between and around gutters and downspouts, as well as growing into eaves and attic spaces. The vines can pull wood, downspouts and gutters out of their proper locations. The vegetation can elevate moisture levels and can lead to increased decay and insect activity in wood. Vines and other plants that are on and against the building can conceal decay and insect activity including termites. The change in drainage around the building can be a significant factor in basement moisture problems.

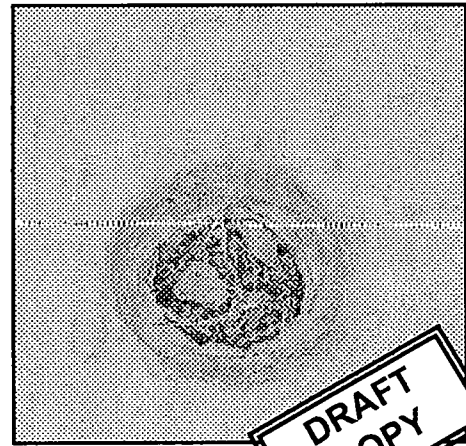
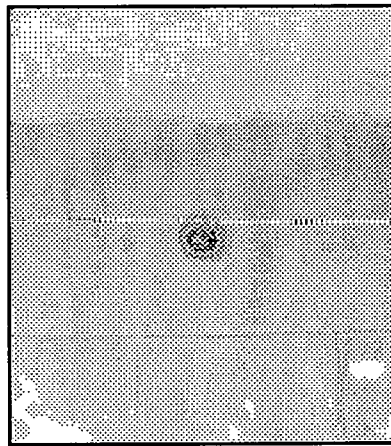


The growing roots of the plants can change the slope of the surface of the yard around the building and allow water to be directed towards the building or puddling against the foundation. The ground around the building should be treated much like an extension of the roof. It should be sloped away from the foundation wall to help drain bulk water away from the building. Plants should not be allowed against the building. It is best to keep plantings away from building walls. If this is not possible, a three foot wide air space between the building and the plants is recommended. Be sure that the yard around the building slopes away. This can reduce the occurrence of moisture in the basement. One of the issues that was told to Dell Corporation was that the basement had a dampness problem. The removal of the plants from and against the building and then correcting the slope and drainage of the yard may improve or resolve the problem.



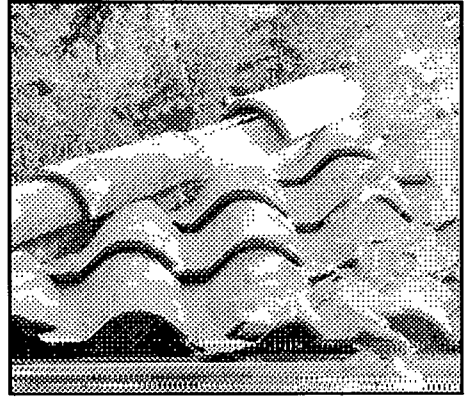
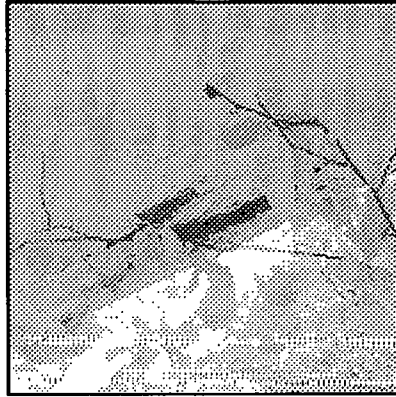
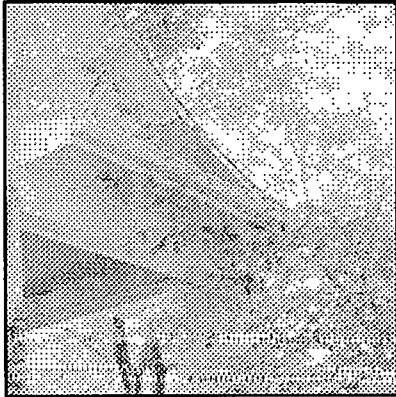
Other items related to moisture include: electric outlet locations in the front porch floor, possible roof, gutter and downspout leaks and issues with the wood piers that support the front porch roof.

On the floor of the front porch, there are several location that appear to have been electrical outlets. The metal in these location is very corroded. This allows water to get into the concrete slab and can lead to additional deterioration of the metals in the slab including reinforcing bars. These holes should be cleaned out and properly sealed against water intrusion.

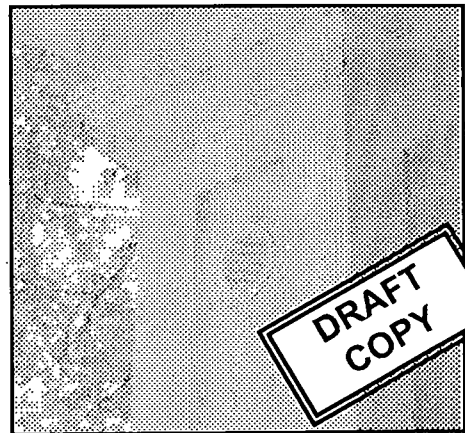
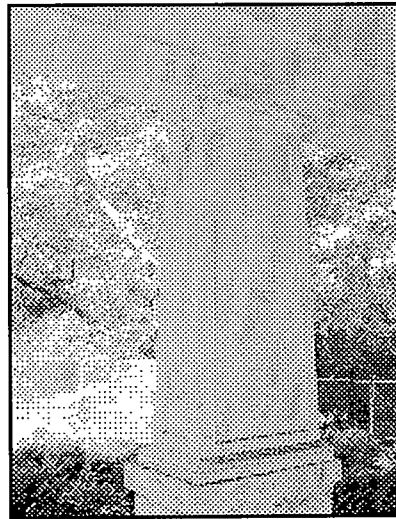
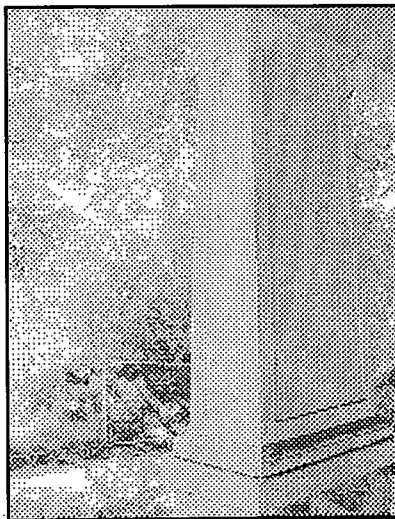
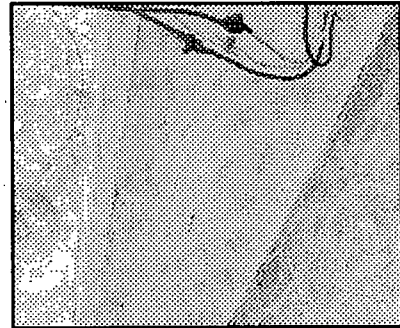


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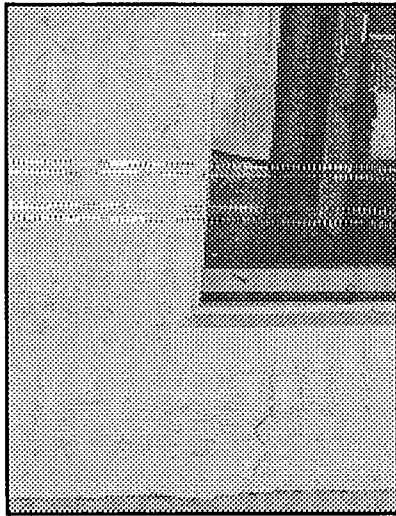
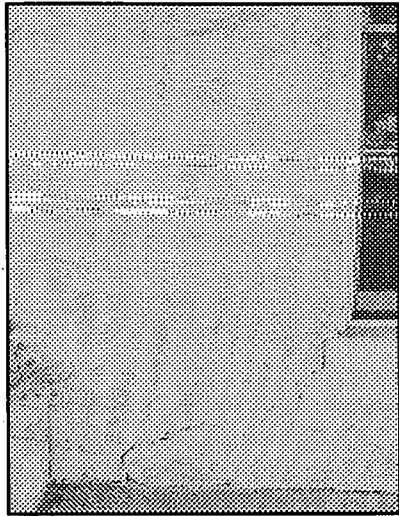
The red terra cotta roof, gutters and downspouts appear to be in good condition. There are a few locations with tiles broken or missing. These are relatively easy repairs to complete. The gutters and downspouts appear to be working. The quantity of tall trees around the two buildings makes keeping the gutter clear an on-going effort. Blockage of the gutters due to leaves and other debris can cause back-ups and gutter over flows to occur. The north end of the front porch roof may be such a condition. Checking and repairing of the roof and gutters should be part of an annual cyclical maintenance process. The roof should be able to provide long term service and protection for the buildings if maintained appropriately.



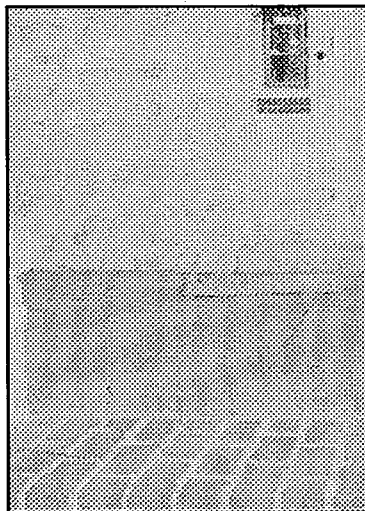
Some of the wood piers that support the front roof have small vents installed in them. These same wood piers show dark spot that are assumed to be surface mold or mildew. The vents are not original to the piers. It is not known why the vents were installed. It is unusual for vents to be installed in this situation. The assumption by Dell Corporation is that vents would actually add to the moisture problems of the wood by allowing condensation to more easily occur on the interior of the piers. It is assumed that moisture problems were observed by someone in the past and the venting was their effort to overcome the problem. It is also assumed that the problem was due to a roof or gutter problem and not the need for ventilation. The recommendation would be to remove the vents and close up the holes as well as look for other sources of moisture / water.



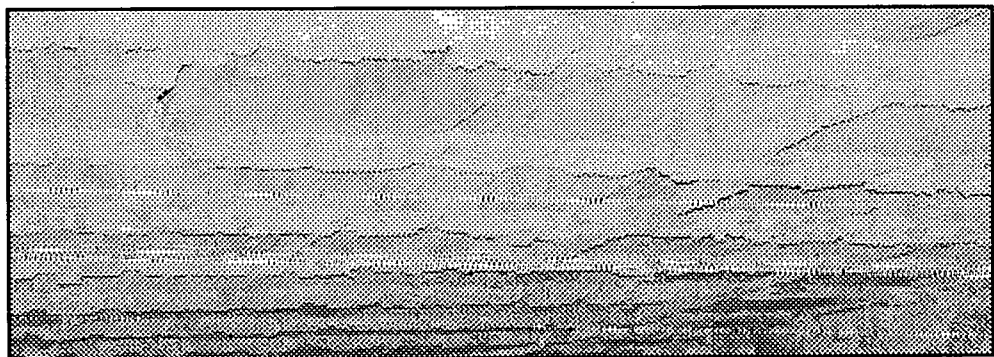
There are some cracks in the west facing stone exterior walls of both the house and the garage. There are also cracks running east - west in the front porch concrete floor. The house wall cracks are below the window openings. The crack in the garage wall are at the upper corners of the double door openings.



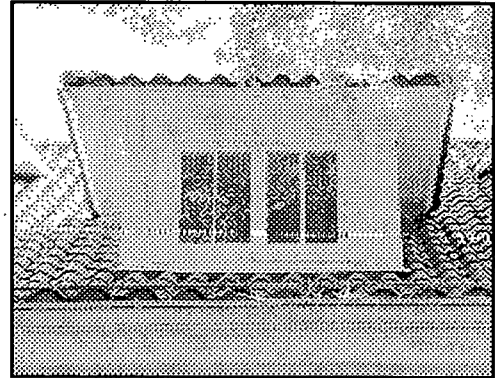
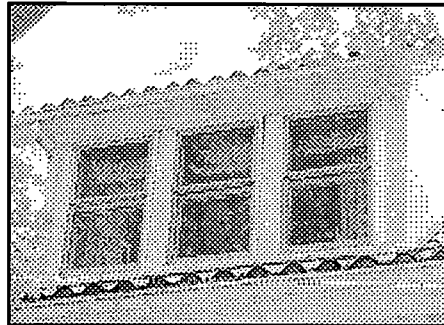
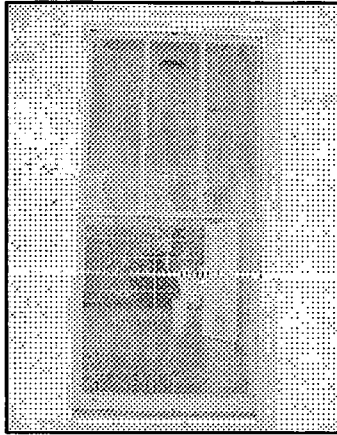
The cracks in the concrete porch floor run with the terra cotta block fillers that can be seen from the underside of the concrete slab. It is not currently known if these cracks are active or not. It might be useful to monitor the cracks for a period of time to see if they are active structural cracks (continuing to move in one direction), inactive (due to a past event) or seasonal in that the cracks open and close based on the seasonal movement of the west wall.



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The window are 3/1 double hung wood windows and appear to be in reasonable condition. The center dormer on the west side has wood casement sash. The few windows that were tried had functioning lower sash with the upper sash painted shut. There are currently exterior screen units on the windows. There is old hardware (hooks) on the head of the window which was most likely for wood storm and screen units.



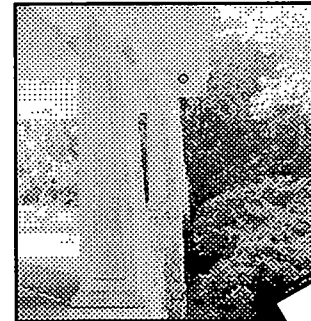
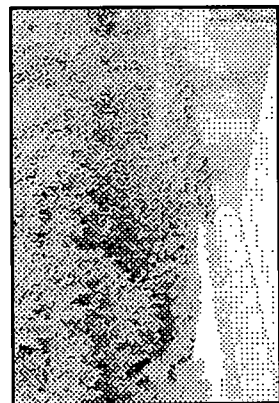
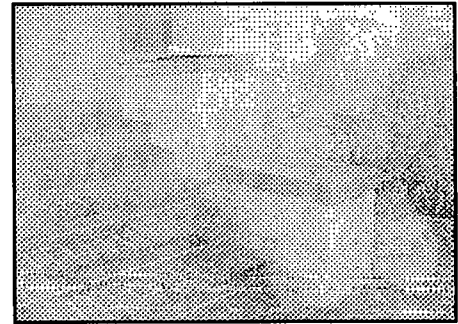
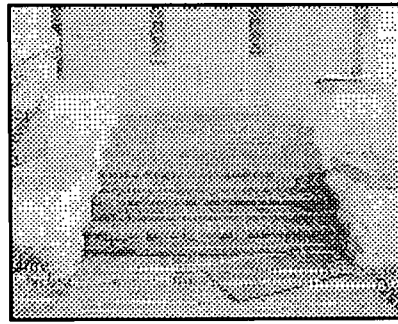
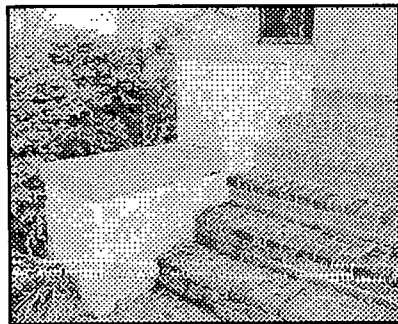
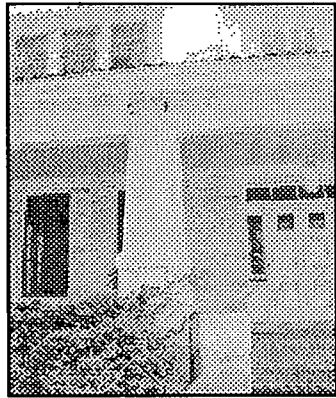
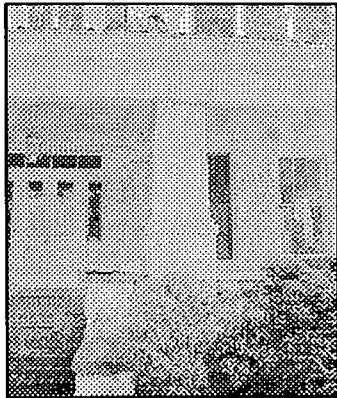
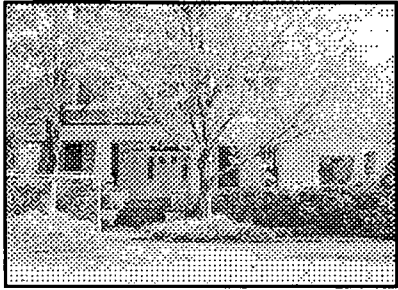
The north, west and south exterior wall of the house are assumed to be in their original configurations with the exception of the painted surfaces. The east wall is assumed to have been modified by the enclosure of porch areas on both the first and second floors.

The exterior of the garage is assumed to be in its original configuration including the unpainted stone.

The cracks below the first floor windows in the west wall of the house might require some additional investigations and observations to determine whether they are on-going concerns. The other items observed seem to more reasonable fall into the category of repair and maintenance.

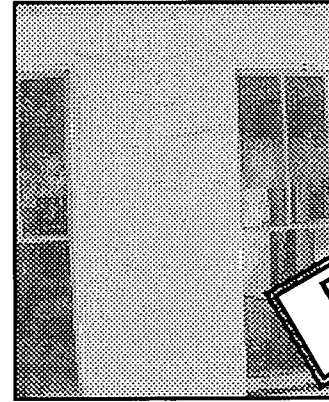
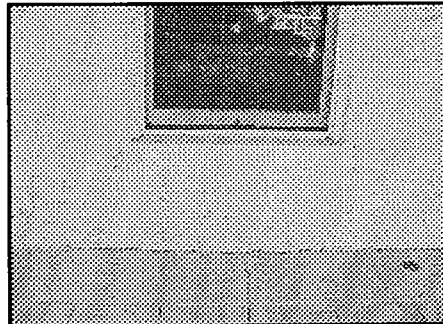
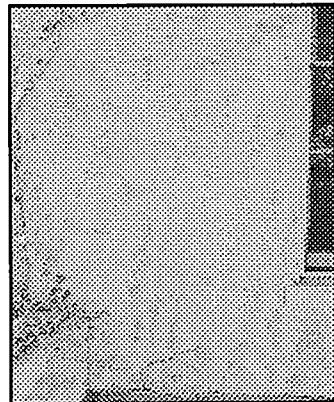
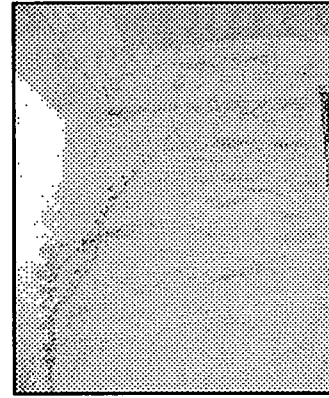
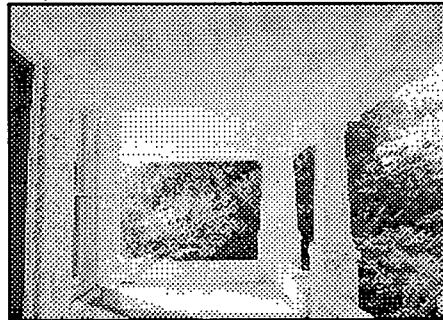
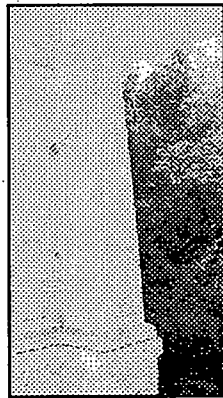
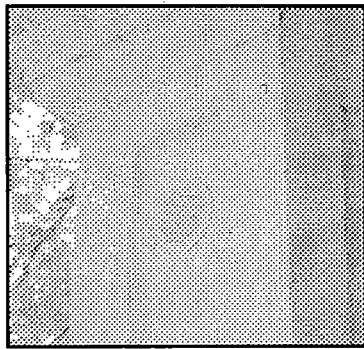
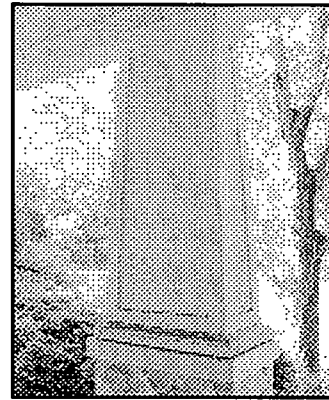
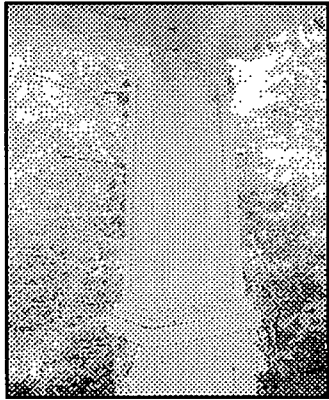
The following pages provide some of the digital photographs that were taken in the documenting of the current conditions.

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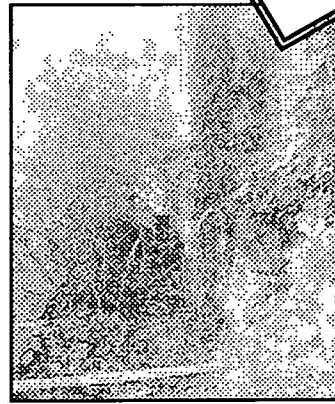
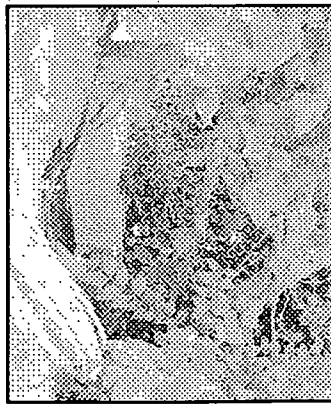
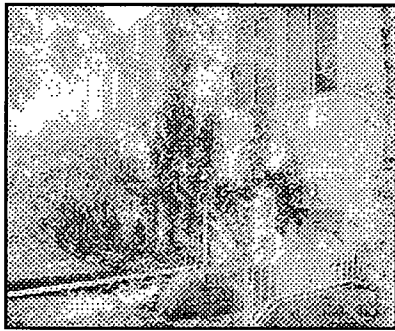
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West



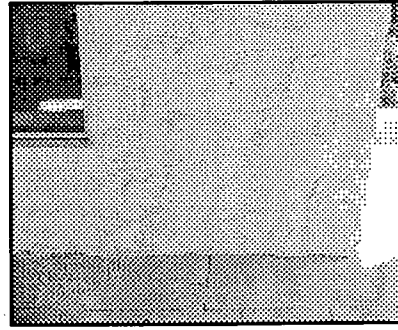
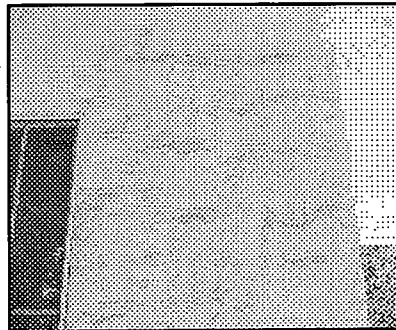
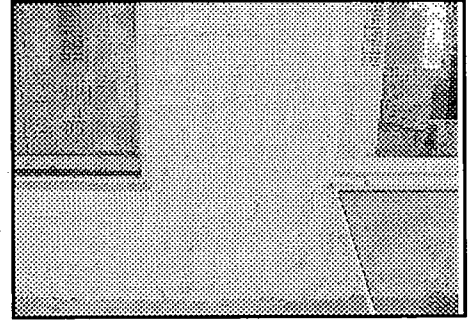
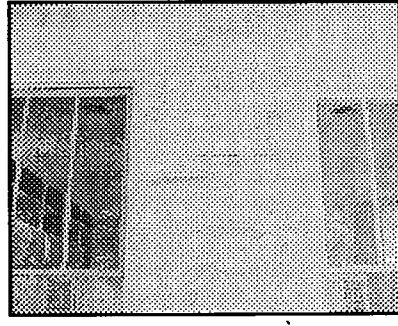
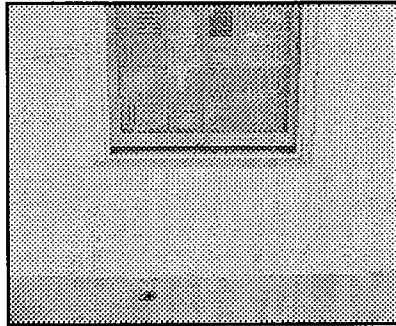
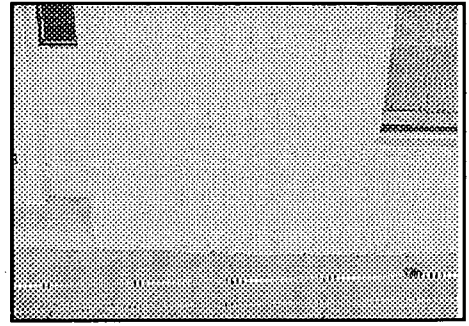
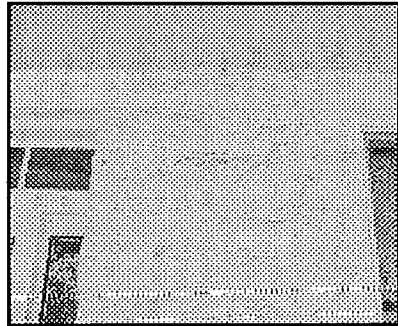
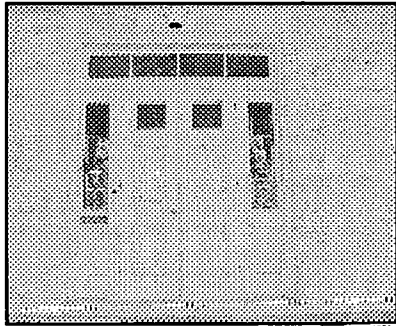
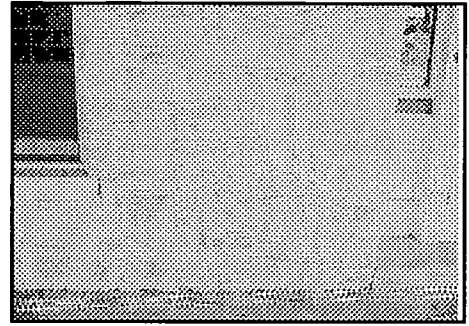
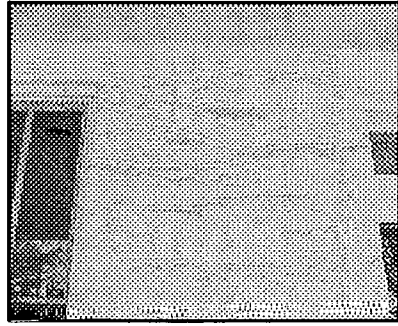
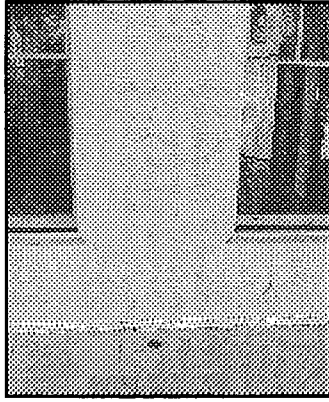
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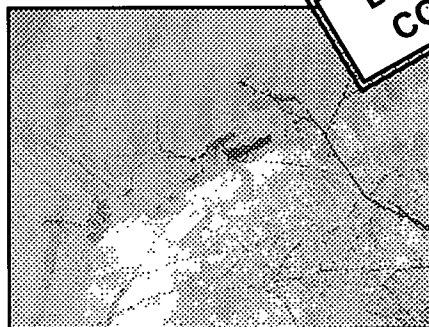
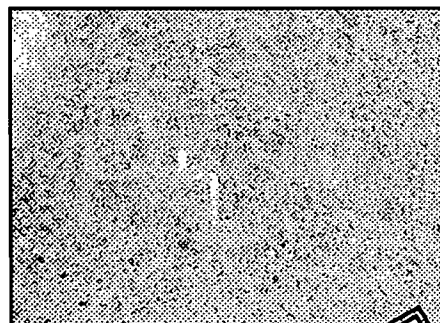
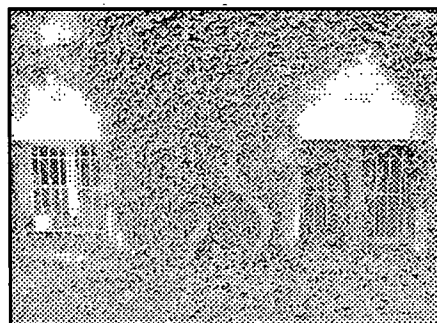
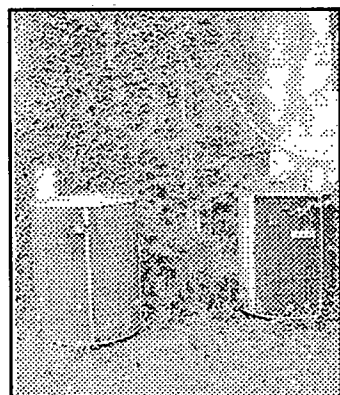
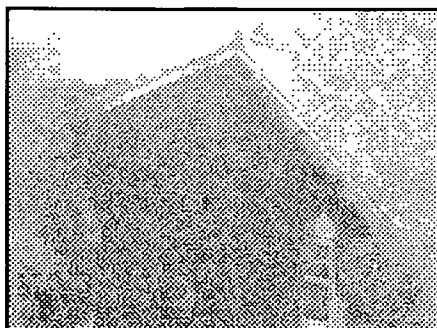
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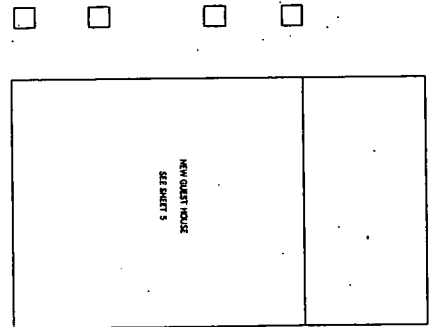
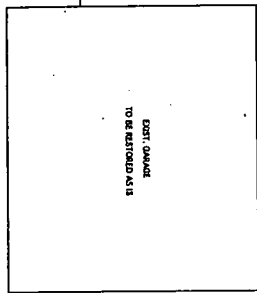
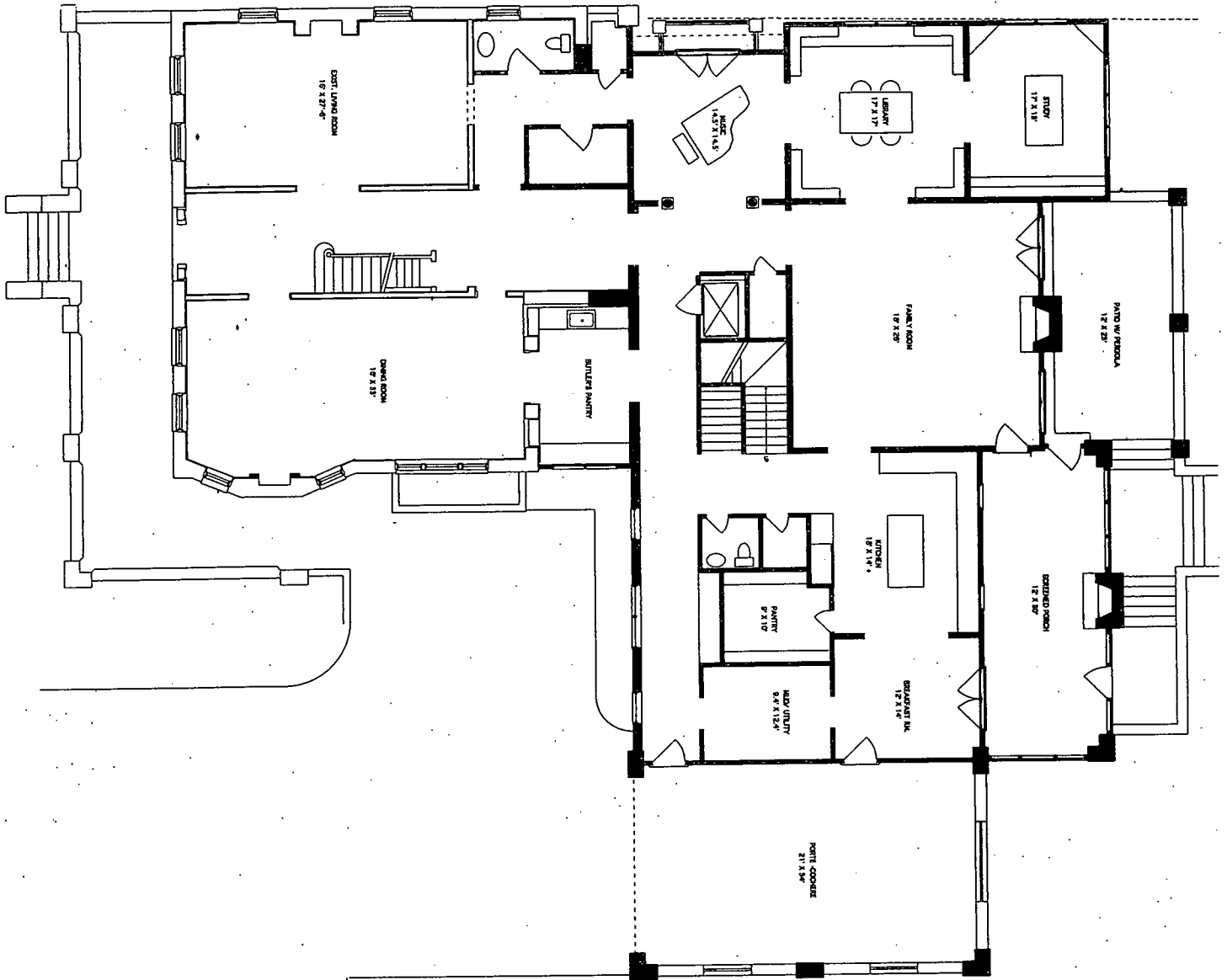
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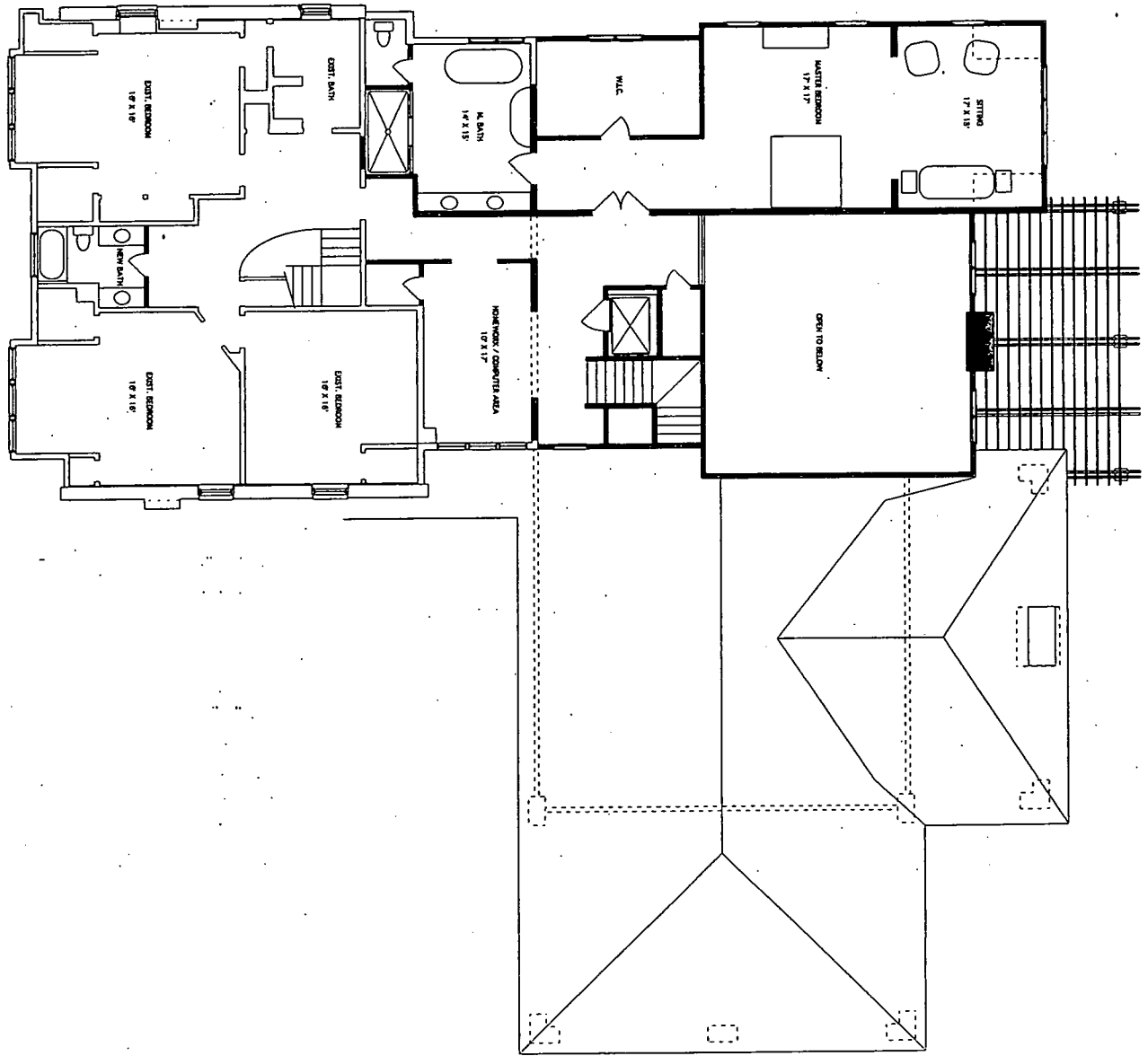
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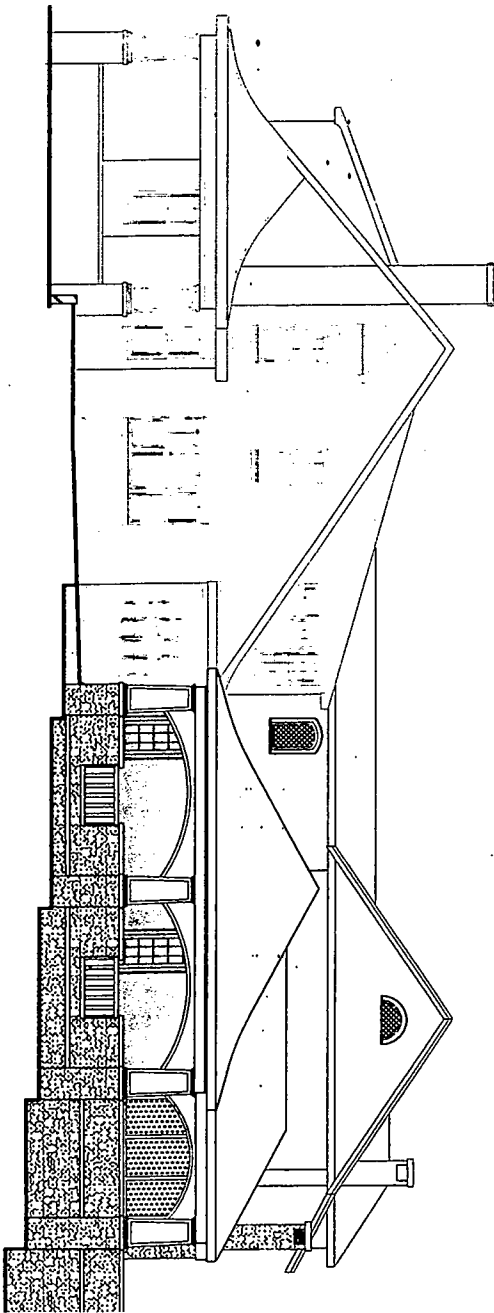


GROUND FLOOR PLAN
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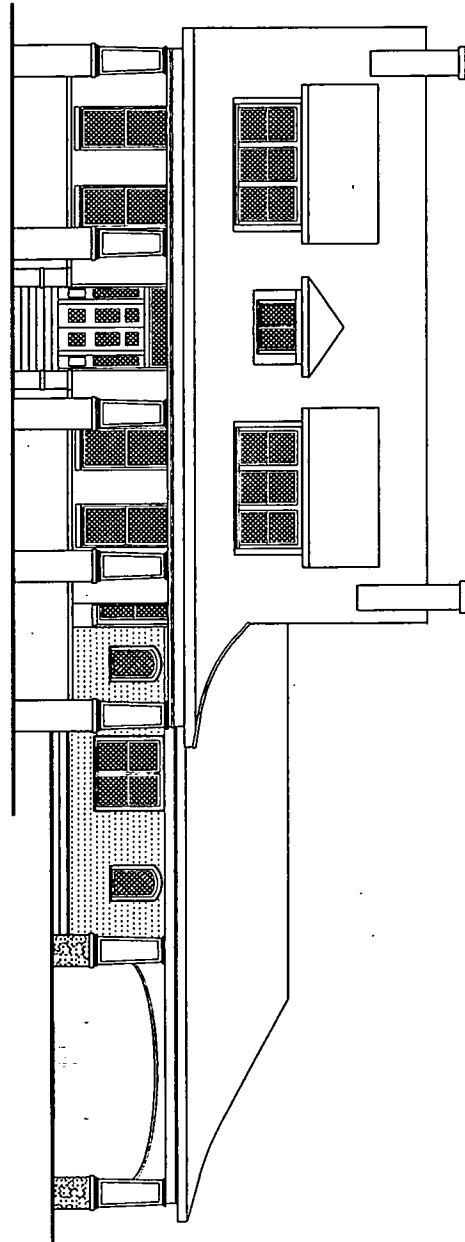
1 OF 5 11-28-05	GROUND FLOOR PLAN RESIDENCE 7401 BROOKVILLE RD CHEVY CHASE MD	HANLON DESIGN BUILD 4927 ESKRIDGE TERRACE NW WASHINGTON DC 20016 202-244-2942	 NEAL ALAN DUNCAN ARCHITECT 1789 Luntz Place NW Suite B2 Washington DC 20009 (202) 687-1494	REVISIONS
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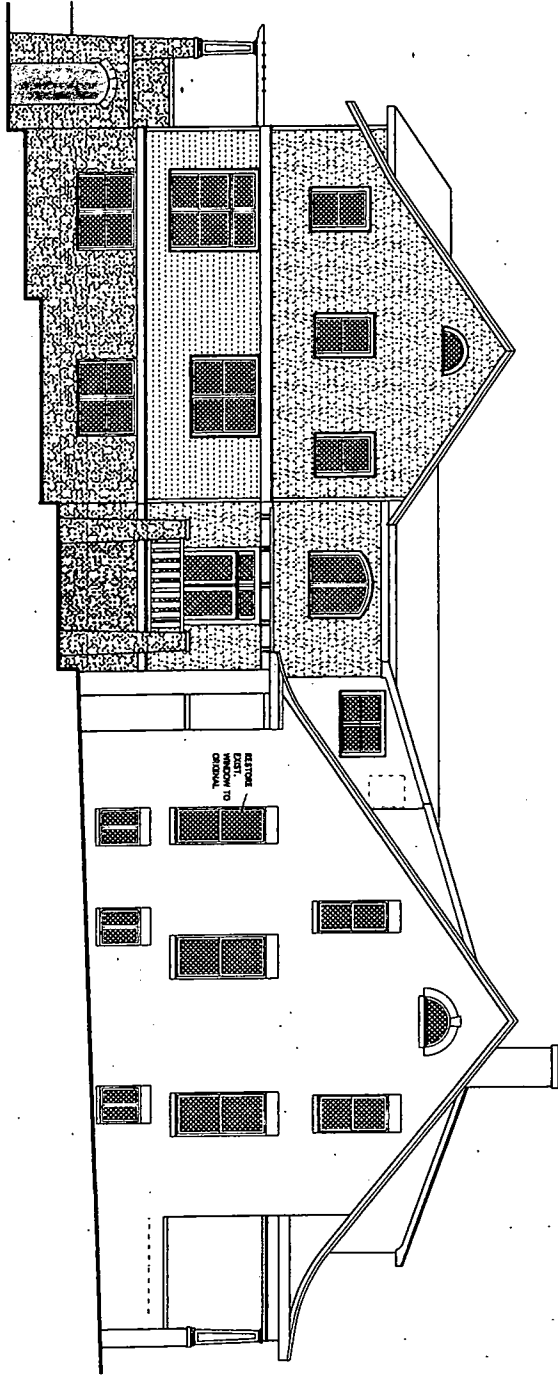
SECOND FLOOR PLAN
 1/16" = 1'-0"



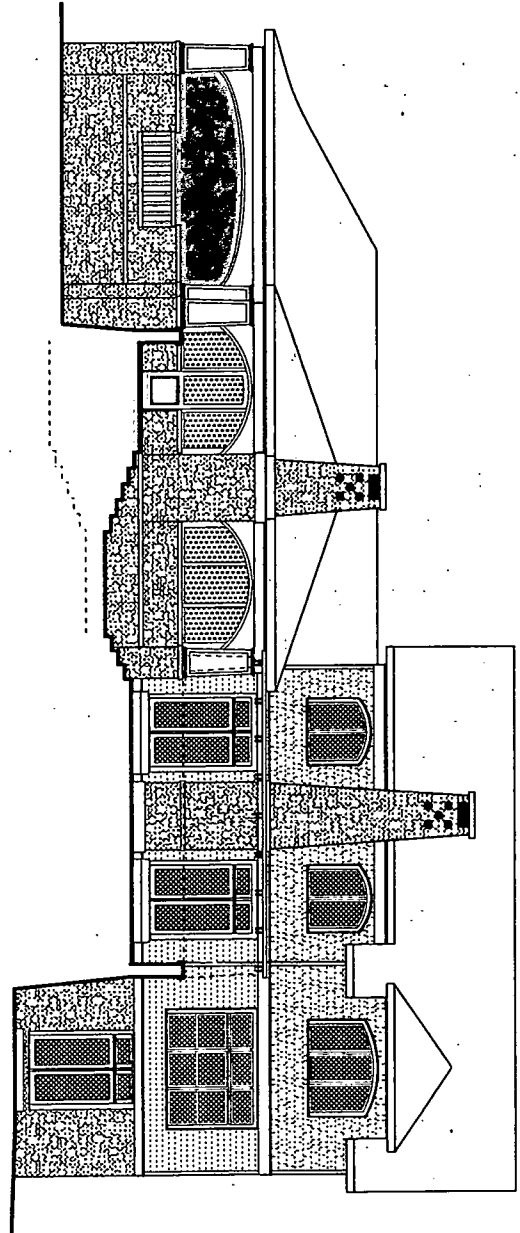
SOUTH ELEVATION
S/E - 1/8" = 1'-0"



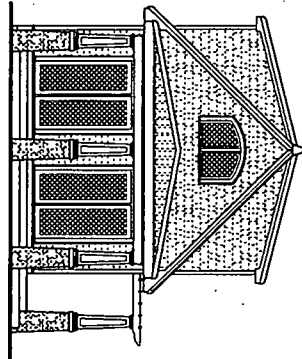
WEST ELEVATION
S/W - 1/8" = 1'-0"



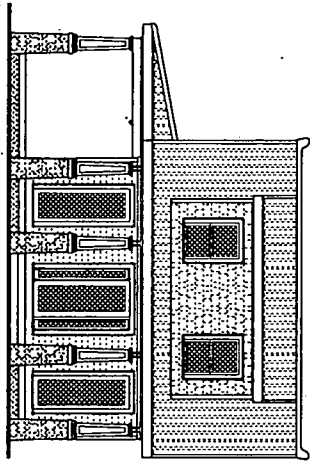
NORTH ELEVATION
3/16" = 1'-0"



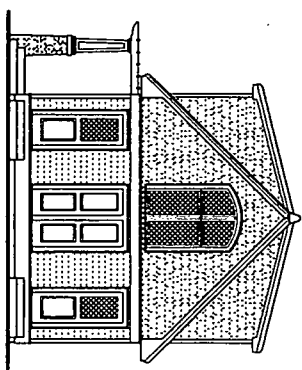
EAST ELEVATION
3/16" = 1'-0"



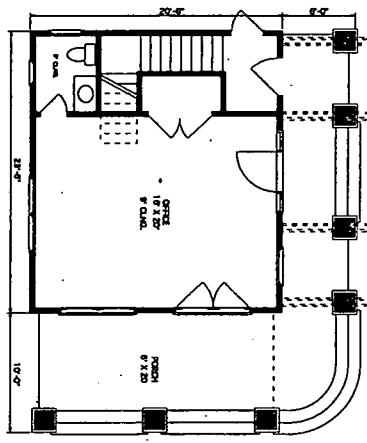
EAST ELEVATION
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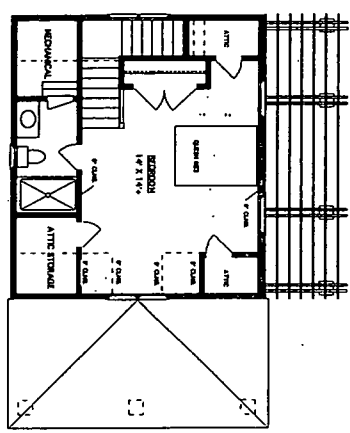
NORTH ELEVATION
S/W = 1/8"



WEST ELEVATION
S/W = 1/8"



GROUND FLOOR PLAN
S/W = 1/8"



SECOND FLOOR PLAN
S/W = 1/8"

HISTORIC PRESERVATION COMMISSION STAFF REPORT

Address:	7401 Brookville Road, Chevy Chase	Meeting Date:	11/16/05
Applicant:	Sharon Marcil and Tom Monahan (Judy Hanks-Henn & Ann Canning-Schruben, Agents)	Report Date:	11/09/05
Resource:	<i>Master Plan</i> Site # 35/73 Bradshaw House/End Lane	Public Notice:	11/02/05
Review:	Preliminary Consultation	Tax Credit:	N/A
Case Number:	N/A	Staff:	Michele Oaks

PROPOSAL: Landscape Alterations

HISTORIC INFORMATION

The Bradshaw House represents the first profits made by the Griffith family, heirs of the No Gain estate, who capitalized on adjacent development by the Chevy Chase Land Company. In 1902, Leonard and Elizabeth Bradshaw purchased a substantial 5.07 acres, being Lots 1 and 2 subdivided by the Griffith family from the No Gain estate. The residence was constructed the following year.

DESCRIPTION

The house is an unusually fine example of an Arts and Crafts style bungalow located on a spacious lot overlooking historic Brookville Road. The stone structure features a low side gable roof covered with terra cotta pantiles. Battered posts set on top of stone piers support a generous wrap-around porch. A matching, two-bay stone garage has a pyramidal pantile roof.

The driveway entrance is flanked by stone walls punctuated with stone piers, one of which holds a discrete marker reading End Lane. This historical name for the property refers to the fact that, until the late 1930s, the house marked the northernmost limit of Chevy Chase area development.

APPLICABLE GUIDELINES

The Historic Preservation Commission utilizes the Secretary of Interior's Standards for Rehabilitation when reviewing alterations to individually designated *Master Plan* historic

sites. The standards, which pertain to the proposed project, are as follows:

#2 the historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

#5 Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.

#9 New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

#10 New additions and adjacent new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

PROPOSAL

The applicant is proposing to:

1. Move piers of historic wall back from road 5' and rebuild.
2. Move northern historic wall 30' to gain width for a safe access from Brookville Road.
3. Installation of stone dust driveways.
4. Installation of a sports court measuring 25' x 30' will be buffered with stone, trellis and plants.
5. Installation of a pool edged with fences, walls and trellises.
6. Installation of a hyphen detail on the north façade.
7. Installation of stone retaining walls at around the property.
8. Removal of trees (see attached tree survey beginning on circle).
9. Option #1: Removal of Windsor Lane access and replace with walkway and dense shrubbery.
Option #2: Retainment of Windsor Lane access and install with exposed aggregate to match grey color of building stone.

STAFF DISCUSSION

The current preliminary consultation covers only the schematic plans from the landscape architect, which includes the tree survey and a landscape design plan requested by the Commission at the last preliminary consultation. The applicants should be commended for their efforts since their last preliminary consultation meeting on September 14, 2005. They have hired a landscape architecture firm and a historic structure contractor to develop an existing conditions report of the house. Both teams have been very busy preparing documents for the Commission. This preliminary consultation will only be reviewing the findings of the landscape architecture team. The historic structure report and design team

will be returning to the Commission in early December to present the historic structure report and revised drawings for the buildings on the site.

In terms of this current landscape proposal, the attached project overview, tree survey, landscape plans (single entry and two entry schemes), and elevations are provided to the Commission for review and discussion. The landscape architecture team has spent many hours researching Arts and Crafts Style landscapes and are providing the Commission with a design that will complement and tie the historic dwelling and the new structures into the landscape. Staff is very excited about the proposed landscape plan we feel that the historic structure will continue to be the focal point of the site, while siting it in a landscape that is associates it with the context of its architectural design. The areas of focus that should be addressed in the preliminary consultation discussion are:

- Removal of large amounts of trees from the subject property.
- Relocation of stone wall and piers for a safe entry/exit from Brookville Road.
- Increase size of driveway surface in front of historic resource.
- Overall discussion of design concept including: hardscape materials, plants and vegetation, finishes etc.

Topic #1 Removal of large amounts of trees from the subject property.

The attached tree survey spreadsheet denotes the caliper, species, and health of each tree 6" or larger on the subject property. The landscape architecture team, in staff's mind, is striving to retain as many healthy trees on the property, to remove trees that are affecting the historic resources (historic house and walls) and to remove some trees for the new construction. Additionally, the survey specifies that some trees will be saved and relocated to other parts of the property. Finally, the proposed new landscape plan returns a significant amount of vegetation back to the property. It is very apparent from looking at this plan that the property will retain a large amount of full growth vegetation along its perimeter and the goal of the team was to open up the center of the property to allow for more formal garden development. Since these areas will continue to be green, staff does not object to the removal of the trees for the purpose of creating a more formal, Arts and Crafts garden, which is more appropriate for this dwelling.

***Due to the large size of the tree survey map, staff was not able to shrink it down so it was to a size that was legible for the staff report. Staff has asked the landscape architect to bring the document into the meeting with demarcations illustrating trees to be removed and retained on the property.

Topic #2 Relocation of stone wall and piers for a safe entry/exit from Brookville Road.

The relocation of a contributing historic feature is always problematic, however, staff views this as an opportunity to return this property back to its original configuration. Historically, this entrance was the only access to the property. As Chevy Chase expanded, and the development along Windsor Lane was constructed, a second access onto Windsor Lane was added in the late 60s early 70s. This access, in staff's mind, diminishes the historic context of the original entry. It is for this reason, staff has been encouraging the design team to convince the applicants to close off the Windsor Lane access. The main concern the

applicants have with the Brookville Road access is the narrow obstructed, sight lines when entering and exiting. To resolve this issue, staff and the landscape architecture team have decided that the stone wall and piers could easily be moved by recording each stone and repositioning them in their same location only 30' farther north and 5' back, in order to provide the 20' radius and site lines for safe auto exit and entry.

Topic #3 Increase size of driveway surface in front of historic resource.

Staff does have a concern with the size of the front square/ round driveway and the public/private/utility entries. We would like to see these surface areas minimized and more returned to greenspace.

Topic #4 Overall discussion of design concept including: hardscape materials, plants and vegetation, finishes etc.

Staff is supportive of the overall design and complements the landscape design team for their hard work over the last month and a half. The details of the hardscape materials, plant materials, vegetation and finishes will be discussed by the landscape architects at the November 16th meeting.

ENDLANE

An Arts & Crafts Home

ENDLANE, a beautiful and generous example of a bungalow built in the Arts and Crafts vernacular, is set within a large, nearly intact lot and, as the history of the home shows, was once a far out post of its Chevy Chase neighborhood, a fact which is noted in the name plaque set in the stone pillars at its Brookville Road entrance.

There has been extensive building and improvements on the site; a two bay stone garage contemporaneous with the main structure; a studio/office and shed; a large pool with a nearby gazebo with a once "modern" outdoor kitchen; and a playhouse. These structures are set among a series of terraces, retaining walls and paths built at various times in various materials (including brick, stone, wood and cement block). There are remnants of past attempts at "landscaping" but with the exception of some older stands of boxwood and large azaleas - both suffering from decades of neglect - we have not found evidence of an overlay of design except for a fortress-like perimeter of large pines that edge 3 sides of the lot.

Project Overview

The plans for ENDLANE include renovation of the existing home and a 2-story addition with basement. The addition will have a screened porch and pergola covered balcony along the back. A porte cochere is planned to provide covered parking for the family entrance.

The existing home office/guest suite will be demolished and replaced with a "guest cottage", whose first floor will serve as a home office for one of the busy homeowners and will house, as was most likely always the case, the live in care taker needed to tend to the extensive grounds within the boundaries of this small estate.

A new pool will replace the existing one and its placement will set it firmly in what we have classified as the activity hub of the property. Encased in the natural drop of topography it will be edged with fences, walls and trellises.

A sports court, with a buffer of stone, trellis and plants, is set in the back corner of this active side of the yard.

The northeast corner of the yard will be Nature, celebrated. It will be re-planted to provide a dense natural buffer to enclose the property and block out the modern encroachments of Windsor Lane and its houses. A trail will lead down the existing hill to a new gathering place set in the most "wild" section of this (now) in-town retreat. (See photo ____)

The historic driveway access to this house is the once grand entrance to Brookville. It is undersized and now leads to a busy and over utilized state road.

The safety and size issues are discussed below in a separate section with a planned improvement proposed.

A thorough Tree Survey has been taken and may be viewed as part of this report. (See attachment ___).

The Landscape Design will take all the parts of this project and create a plan that honors the tenets of the American Arts and Crafts movement. We have done extensive research so as to place this important resource into a landscape that reflects its historic place in residential architecture. Beatrix Ferrand (1872–1959) the great American landscape designer whose work includes Dumbarton Oaks, saw the landscape as a series of garden rooms, the more formal placed close by the house with the freer, more natural areas towards the perimeter. The topography and needs of ENDLANE fit into this ideal naturally and we have created a design that ties the home to land and roots the activities and utilities through a series of ordered spaces within the grounds of this small estate.

The Arts and Crafts Garden

A landscape that celebrates the Arts and Crafts Movement is one that creates ambiguous edges and transitions where you are never sure where the house or its gardens ends and the other begins. The house structure gives way to enclosed and covered porches, to open hard surfaced terraces to garden rooms defined by walls, clipped hedges and the edges of plantings. Pergolas are built and then covered with vines, walls have openings that give views to vistas beyond and paths lead from one space to the next offering surprises and rewards along the way. There is a quote found in our research that expresses the philosophy beautifully:

(Arts and Crafts Gardens) ...were never an end in themselves, but were intertwined with the house like ivy growing on a wall, blurring the distinctions between indoors and outdoors."

Gardens of the Arts and Crafts Movement, Judith B. Tankard

The Arts and Crafts Movement sought to use the best materials in its homes, gardens and household implements. It tried to use the beauty of nature as a regenerative antidote to the modern world. It seems so much like contemporary thought (unlike the earlier Victorian aesthetic) and has found a renewed interest among designers of homes and of the gardens that surround them. The beauty and potential of ENDLANE is its large, private lot, its changing topography and its historic placement at the outer edges of a planned turn of the century development.

Looking at historic precedent, ENDLANE should be classified as a small country estate. (See Context, figure ___) When built, it was the end of residential development and its north boundary was not a suburban street or the dense block of homes that line it. The home's original likely placement would have been in the center point of this generous lot with tree and hedge planted buffer surround. (See figure ___) It is surprising that the land that is now Windsor Road was not reserved as contiguous space but for our design purposes some of

Windsor has to be "reclaimed", brought in as a buffer to preserve its historic place as the END.

You will see from our preliminary site work evidence that ENDLANE was set into the landscape with this "borrowing" and needs to reclaim the open and natural buffer since it now suffers from an encroachment by the homes built to its northern edge.

This home was always on the large end of area residential properties; its public rooms were grand, its hallways spacious, and the bedrooms generous. The deep porch that extends across the front and side brings the home down into the land offering both protection and connection to the garden. It is a natural organic expansion into the landscape. This was and will be a retreat from the busy suburban road and neighborhood at its edges.

Our extensive research has shown that the governing tenet of the Arts and Crafts Movement was a strong integration of the home and the natural world. This surprisingly modern philosophy of using local, easily sustainable plant material, natural rock and surface materials with an organic ordering of spaces was our guide as we worked to create this Landscape Design. This home needs to flow into the garden, its solid walls softened with vines and plants with covered spaces (such as a porch or a porte cochere) transitioning to pergola covered balconies to open courtyards of stone or grass to stone walled or clipped hedge garden rooms to broader plantings at the perimeter. The house and land are connected in these Arts and Crafts homes and we have tried to celebrate that connection here.

Specific Elements of the Project

The Porte Cochere

Because of the importance of connecting the home to the landscape a porte cochere is a common transition element in Arts and Crafts homes. Often planted with vines, this utilitarian structure allows the home to be physically part of nature yet provides cover and protection at a busy home entrance. The most successful ones are built of the same material as the house and play up the inside/outside interaction unlike the Victorian ideal of separate and controlled environments. The goal of the Porte Cochere is to not add to the building mass or hardscape. Instead it lightens the bulk of the home and ties it to the garden. Like the vine-covered pergolas that soften the hard edges and surfaces of structures, a porte cochere is a safe (covered) entrance for the family and visitors to leave their car and alight within the landscape to enjoy the fresh air and the beauty that surrounds them. There is the promise of gradually entering the home or, if desired, time, even in the rain, to wait a moment before leaving the outside for in. Where the homeowners have placed their proposed Porte Cochere they are trying to maximize both their comfort and the utility of access. Contrast this soft integrated entrance to the hub of family life to a run in the rain from the drive at the front to the formal areas with groceries, backpacks and soccer cleats. Worse would be from the side yard garage where you'd pull into an enclosed structure only to be thrown out to a path that leads

you on a run through the elements. The use of a Porte Cochere here is both historically accurate and a natural transition from the massing of the structure to the beauty of the surrounding nature.

Designing for Accessibility

The owners have elderly relatives who visit frequently and there are plans for ultimately giving them the option of living full time with the family. It is very important therefore to provide gracious accessibility to the home in as safe and appropriate manner as possible. In addition to plans for interior access, including a small elevator, the family would like to provide discrete accommodations by raising the grade on the south side of the home (hidden from the front view of the home) to make the back side entrance to the existing porch the main accessibility entrance and thus insure that with a small threshold ramp, the front door is wheelchair accessible.

This area, which can be seen on the south elevation between the side of the front porch wrap around and the addition and porte cochere, will also serve as a turn around for cars, a protected courtyard and an accessible approach to the home. It will be surfaced with permeable stone dust and have perimeter plantings. In the language of the Arts and Crafts Movement, this natural transition from the house to the greater outdoors will be a more formal space than one would be set further away from the house and the plant choices will be carefully chosen to reflect this. This open-air courtyard with a natural stone surface will offer a starting point to the garden and leads back out to the garden rooms beyond.

ENDLANE and the Brookville Entrance

The sense of seclusion of ENDLANE is evocative of a simpler time and place. Never a modest home, ENDLANE was however built as the last outpost of a community and it is safe to assume from its siting within its lot (discussed above) where the fields and forest outside of its boundaries were counted on to give it the space its mass needed to comfortably "fit" in the lot. It is important that the history of this house as the "Last One" on the lane is preserved. It would not serve any purpose to open up the view into the gardens and home from the Windsor Street development or the one home built at its rear. The garden shows us that it works as a retreat cut off from the encroaching suburban development of smaller homes on even smaller lots and the aesthetic of Arts and Crafts instructs us to preserve its sense of a natural oasis.

When this home was built at the beginning of the last century, Brookville, if it were paved, would have been a sleepy, quiet country lane. Today, while still a residential byway it also serves as an important and heavily used bypass between the major traffic routes of East West Highway, Connecticut Avenue and Western Avenue at the DC/MD line. This is a sleepy little community no more. The lovely stone entrance pillars are a strong architectural feature but are built to earlier standards. Gracious in their earlier life, they now are set at too narrow a distance to navigate with today's larger cars, mail and delivery vehicles. Their size also prevents a safe navigation into the street since they block sight lines

and prevent a tight turn into one lane of traffic because of their too close placement. The once low walls that curved off the front into Brookville are heavily damaged from both ingress/egress and careless motorists navigating a road too narrow for the larger vehicles and heavy traffic that Brookville now hosts. Inside the yard, while one wall sits very near the property line (and is threatened by several large trees growing right up to its edge) the low wall that lines the drive's other side is again set too close and is too narrow for modern vehicle traffic and risks continued damage from normal use.

The homeowners are forced to consider keeping their Windsor driveway as their main access to the home. Windsor has been used now for years as the only safe way to get in and out of ENDLANE (See photo of existing drive ___). The downside of using the Windsor drive is the loss of a contiguous whole, opening up this small scale estate to the modest (despite their modern exorbitant values) homes built there and losing the historic indicator of the "last house on the lane" and losing the chance to reclaim ENDLANE as an important example of a small, contained country estate in Montgomery County. With its major entry pushed over to Windsor, this subtle yet historic feature will be lost.

There is an opportunity to reclaim the historic and appropriate entrance to this home but it does require tearing down to build back up. We would like the Commission to consider re-building the entrance columns several feet away from its south perimeter and then rebuilt further apart so that we are able to create a new, safe and useable entrance. (See plan ____). Every care will be taken to replace every stone in its exact position and any stones not used in the rebuilt wall will be preserved and stored on site. This plan will preserve the important, historic entrance on Brookville and allow the family and service vehicles to safely navigate the changed, modern circumstances.

Proposing to tear down an historic wall is not a path taken lightly. Alternatives were considered and the only safe one puts the main entrance back on Windsor. This drive would be neither historically accurate or a desirable solution. A drive-by tour of nearby homes on Brookville (from the Brookville and Bradley intersection to its terminus at East West Highway) shows that a majority of homes have solved this same safety/access issue by building semi-circular drives. This is actually a very drastic solution because the majority of these homes are modest with very shallow street-side front yards resulting in large areas of pavement as the overwhelming landscape feature. Brookville is now effectively lined with a series of private access roads. But this solution does give a good sight line for traffic and provides a safe solution to navigate an otherwise dangerous situation.

Opening up ENDLANE's Brookville entrance will re-create its historic Brookville approach and allow the Windsor drive to be abandoned. Moving the walls and entrance columns 15 - 20 feet north and opening it up to the State Highway Administration's specifications will ensure safety. Brookville is termed by the Maryland State Highway Department as an "Exceptional Rustic Road" a romantic term for a now undersized busy throughway. In an attempt to get the 200 feet "sight triangle" deemed safe to navigate access to a road with the speed it is set for we would need to provide an appropriate opening for daily use. This same

kind of re-building was done at the beautiful entrance to Somerset at Dorset and Wisconsin Avenue with impressive results. (See photo _____) The Landscape will accommodate this new sight line into the estate and buffer the encroachment with strategic plantings and ENDLANE will continue to be a secluded oasis.

Typical Hardscape Elements in the Arts and Crafts Movement

We plan to bring in many of the typical garden elements used in historic Arts and Crafts gardens. You can see from the conceptual site plan that we have called for many; a screened porch with a fireplace to add to its year round use, pergola covered terraces; a stone walled garden between the garage and the new guest cottage; paths and steps leading from one area to the next; hedges and walls creating garden rooms and more. Here is a more extensive list of typical elements employed:

Gates	Paths	Well
Fences	Walkways	Plants
Walls	Steps	Sundial
Trellises	Porches	Birdbath
Hedges	Terrace	Bridge
Pergola	Balcony	Fire pit

Typical Flowers, Trees and Vines Choices

The plant choices for historic Arts and Crafts gardens are the backbone of American horticulture. Fruit trees once employed for their domestic value are now used metaphorically for nature's abundance with the added bonus of the fruit itself. Fragrant flowers and shrubs are strategically placed for enjoyment and the gardens are planned for year round interest. Below is an initial list of our palette:

Rosemary	Lavender	Apples
Sunflowers	Daisies.	Plums
Lilies	Clumps of Bulbs	Cherries
Nandina	Peony	Grasses
Ferns	Hollyhocks	Quince
Clipped yew hedges	Climbing and Shrub Roses	Honeysuckle

Included in this submission

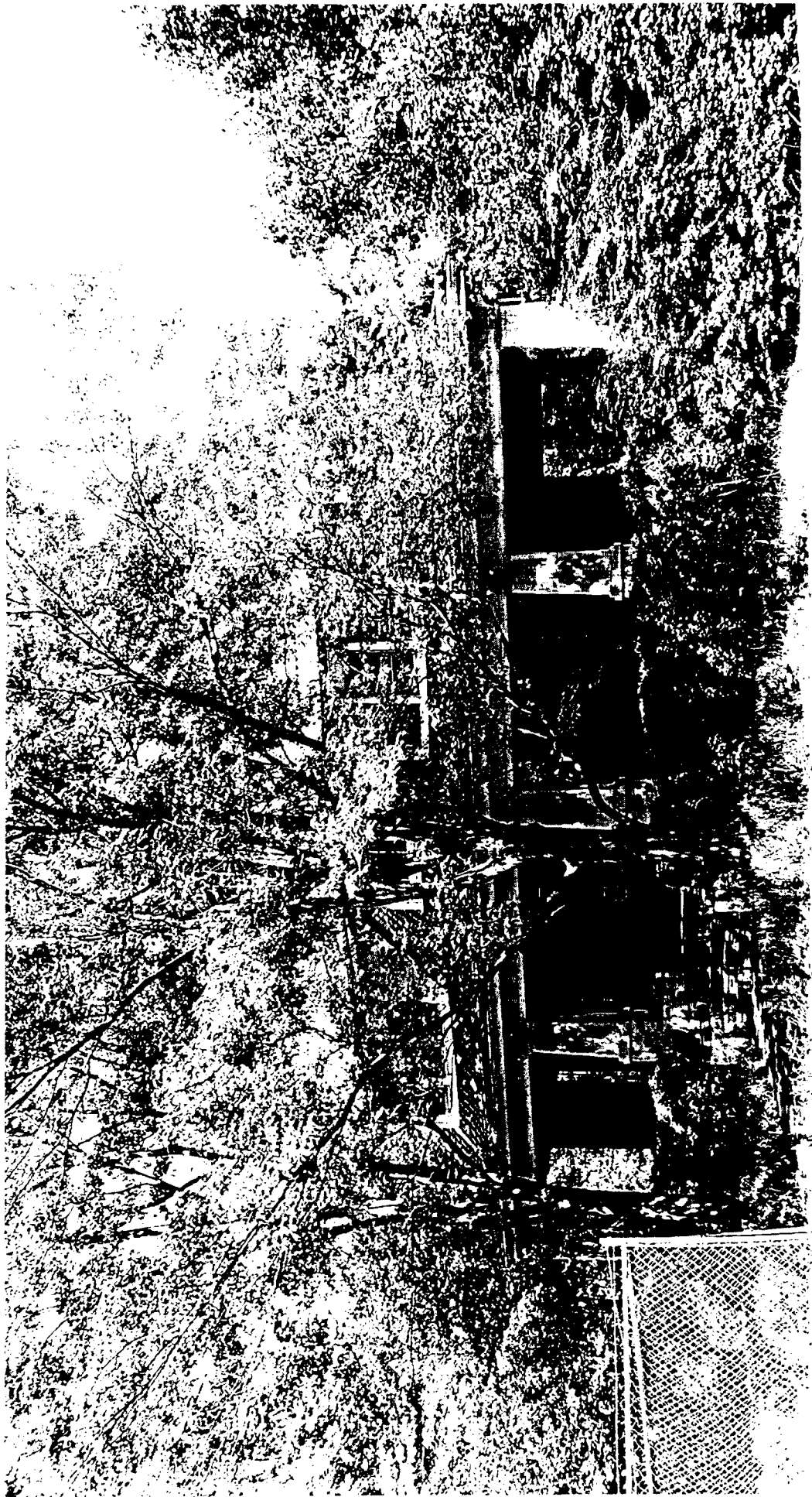
Conceptual Site Design

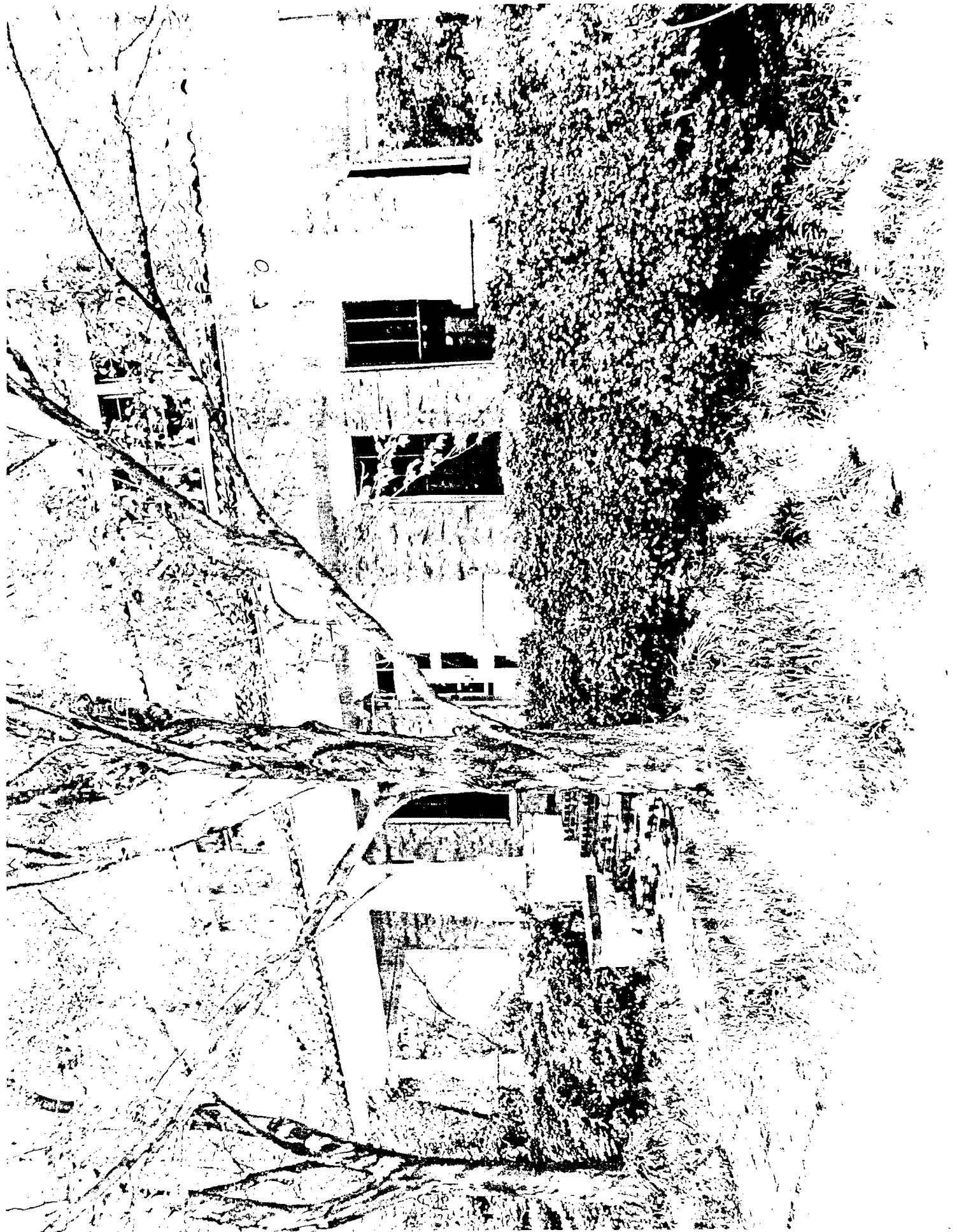
Section Drawings

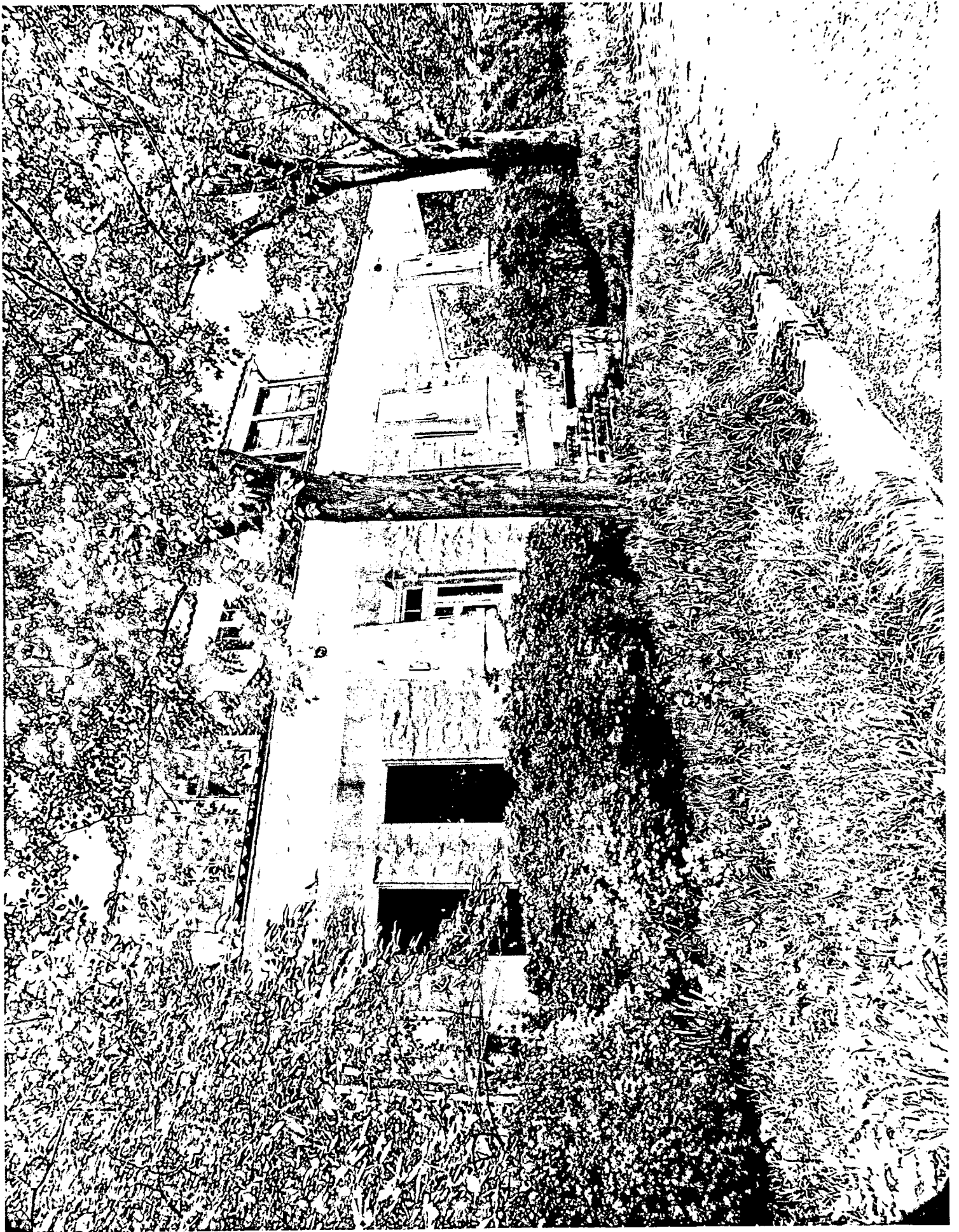
Section 1: This shows the view from the South looking North.
 Section 2: This shows the view from the West looking East.

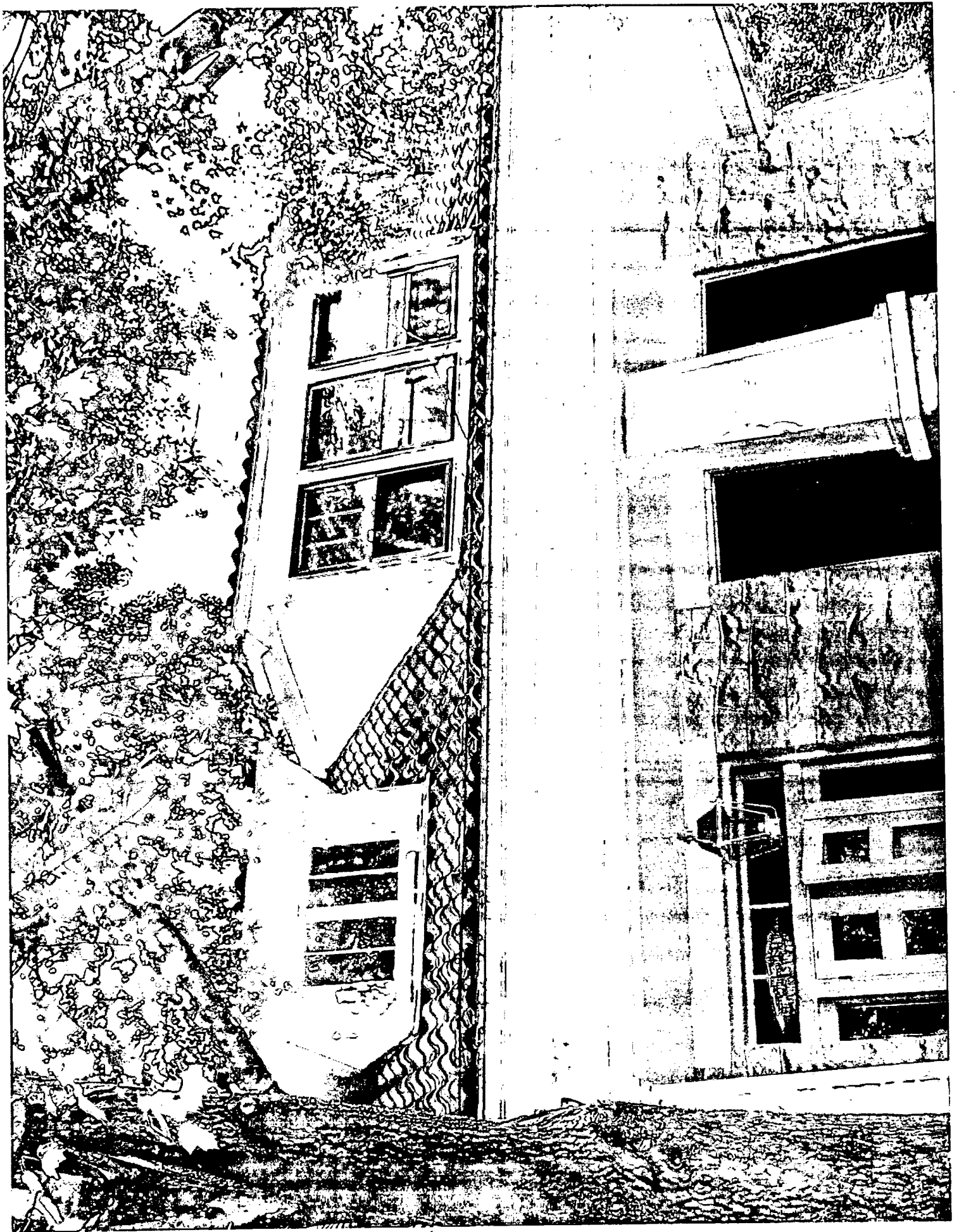
Elevation Drawing

This shows the view from the Front of the house elevation.

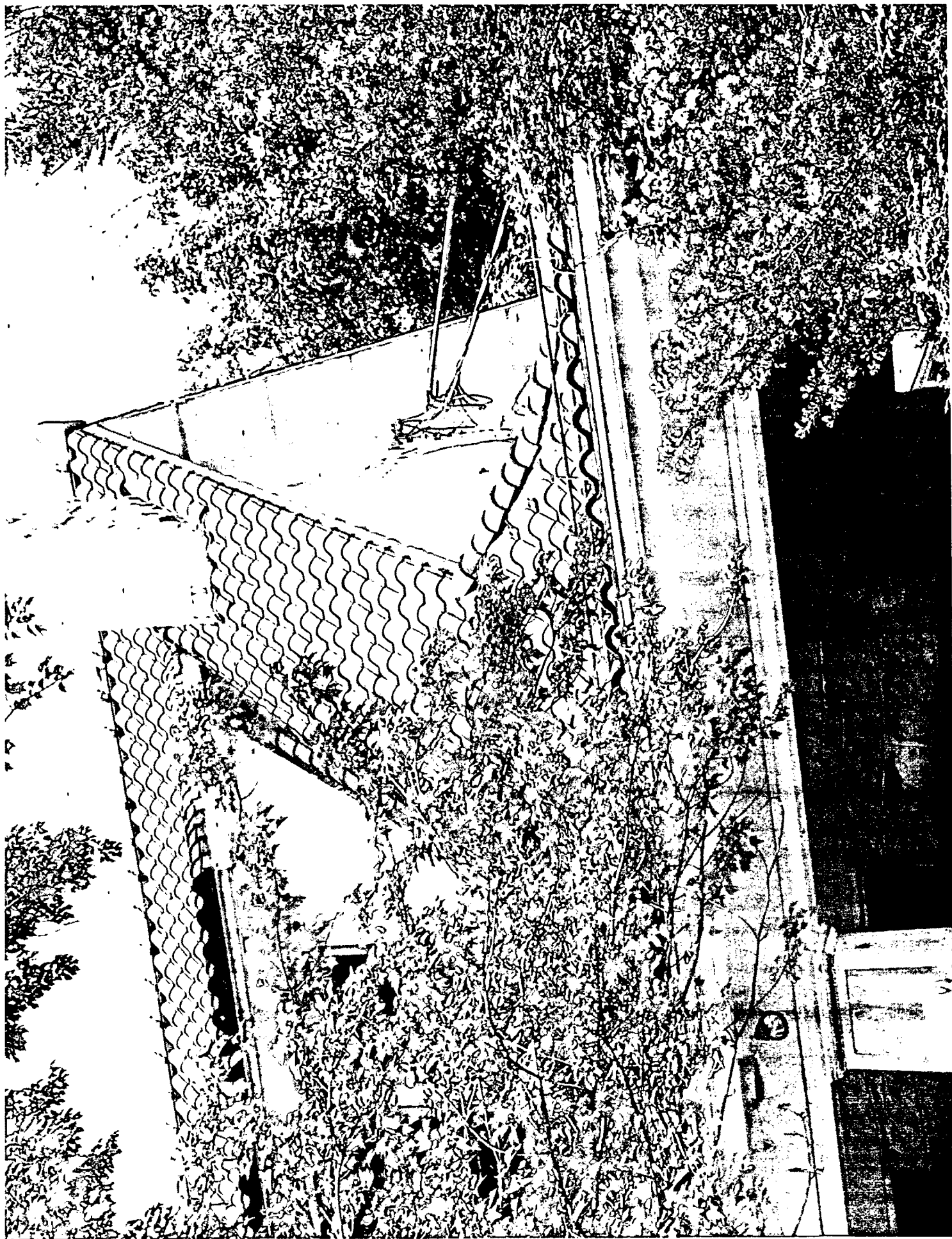




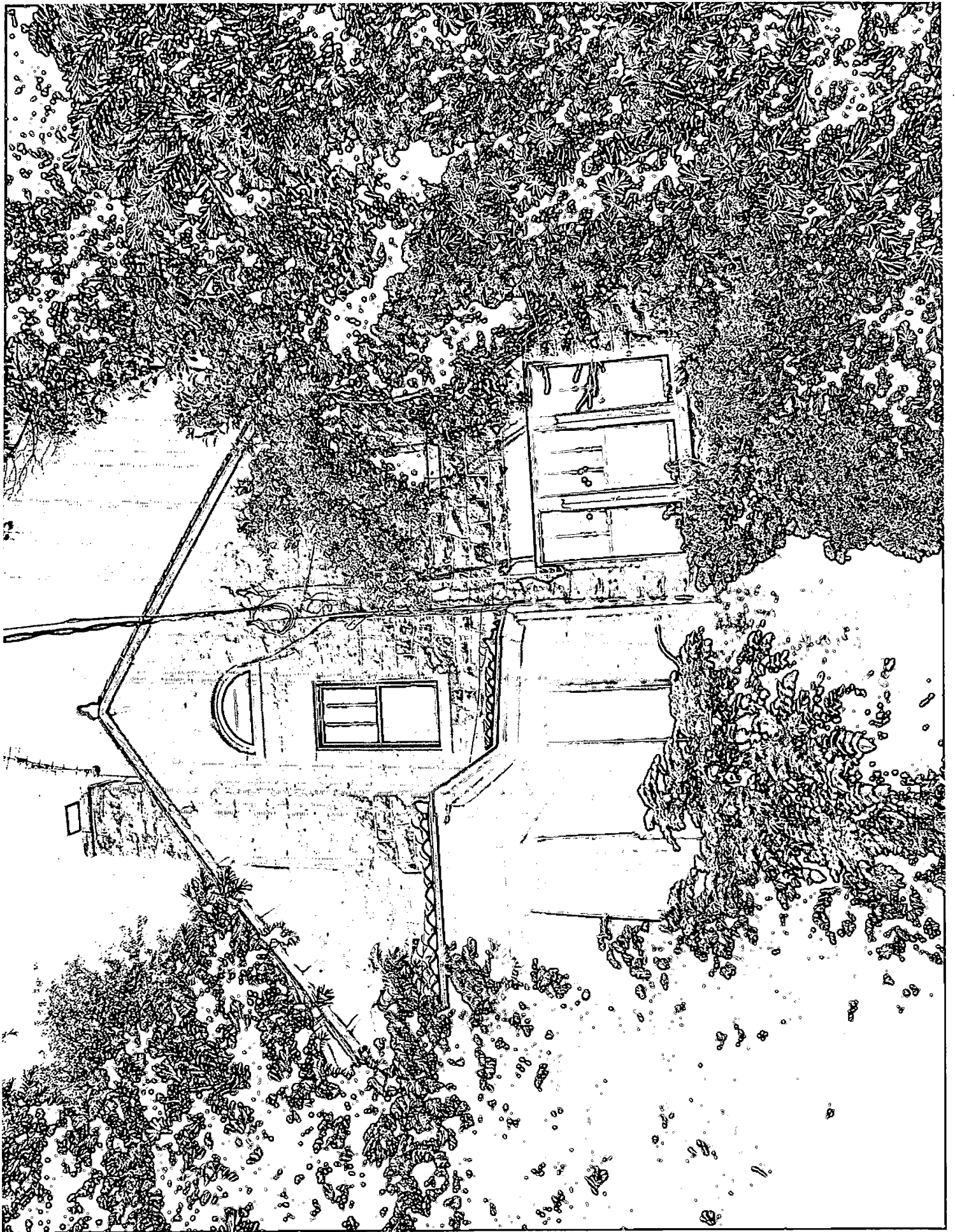


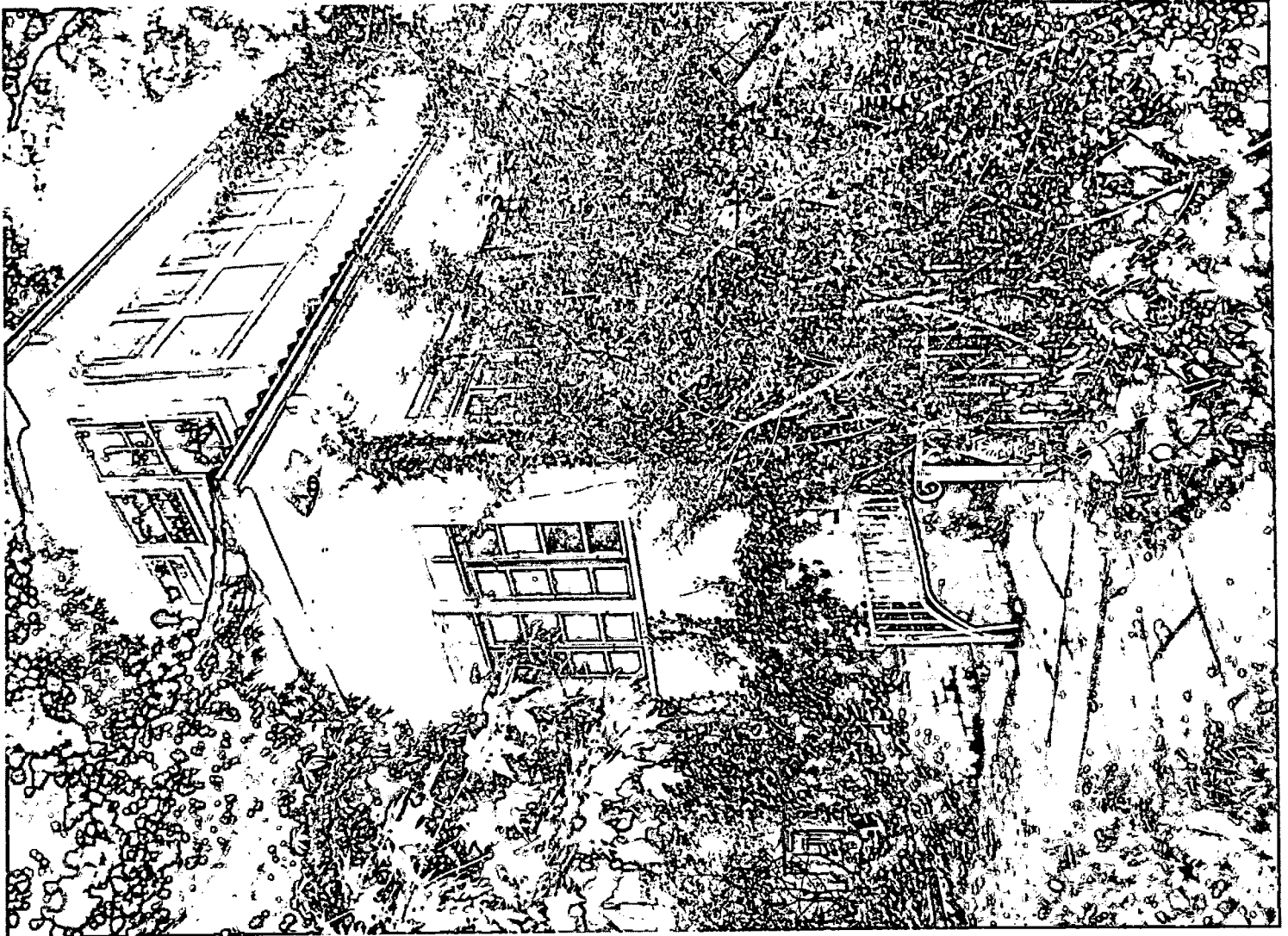


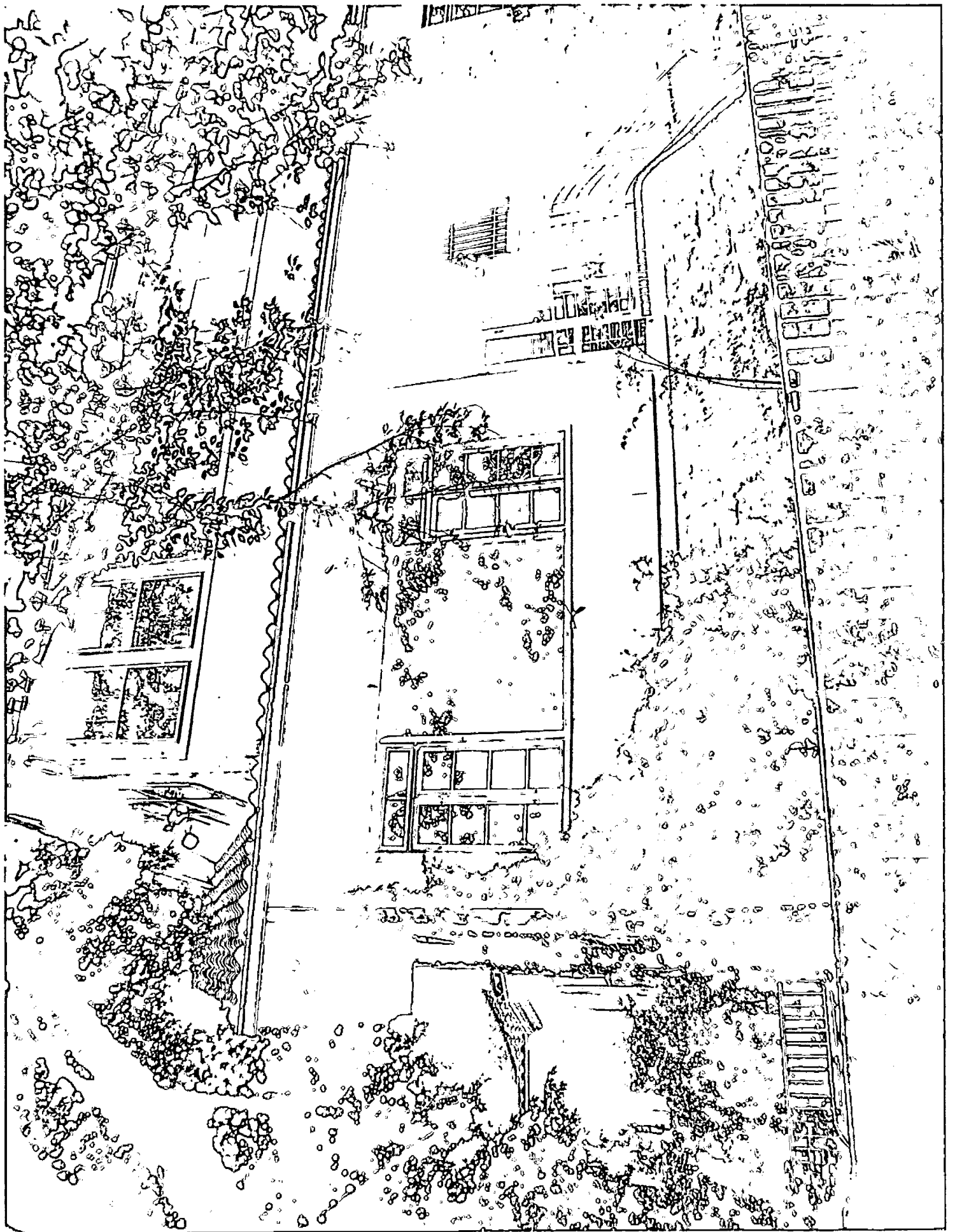


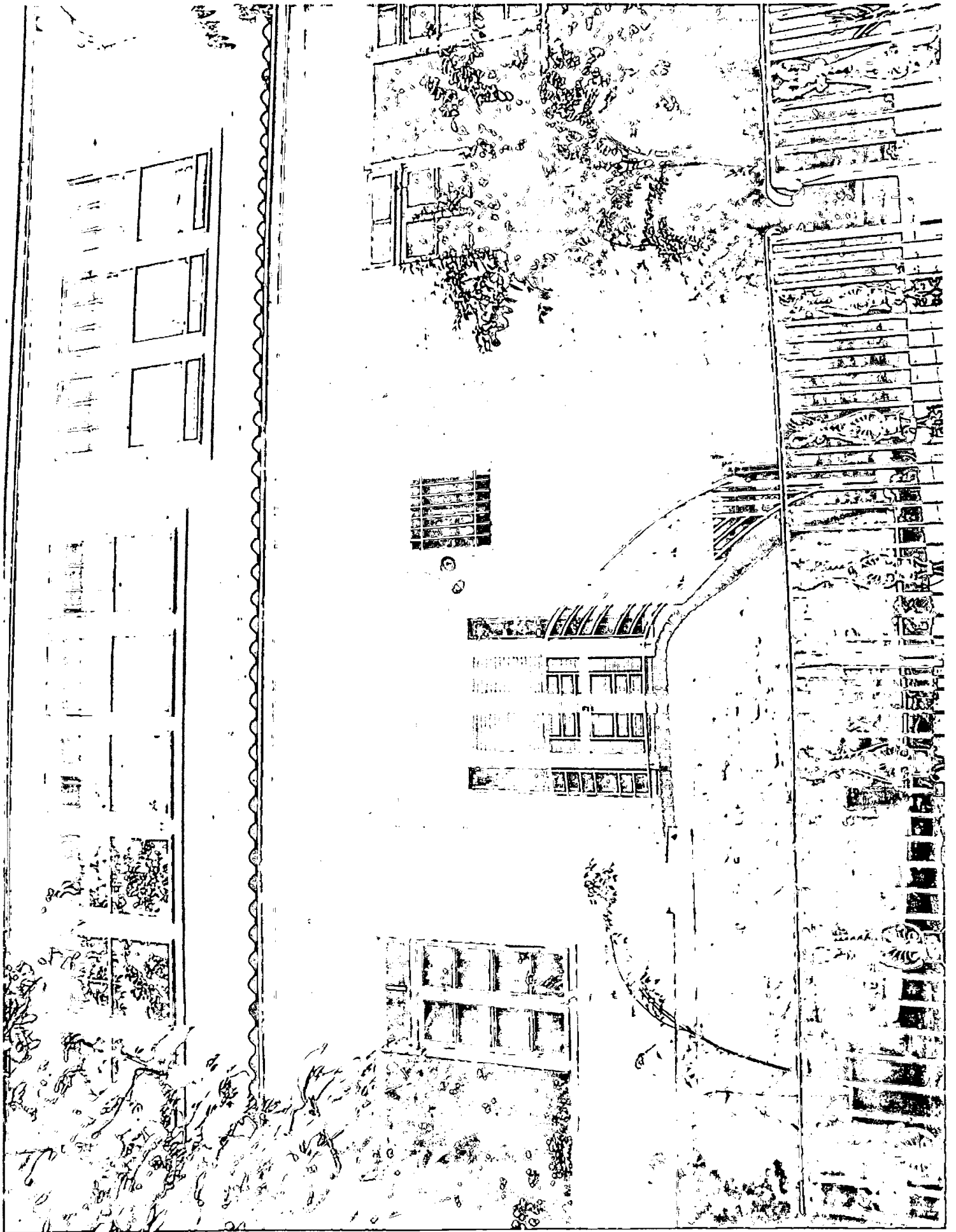


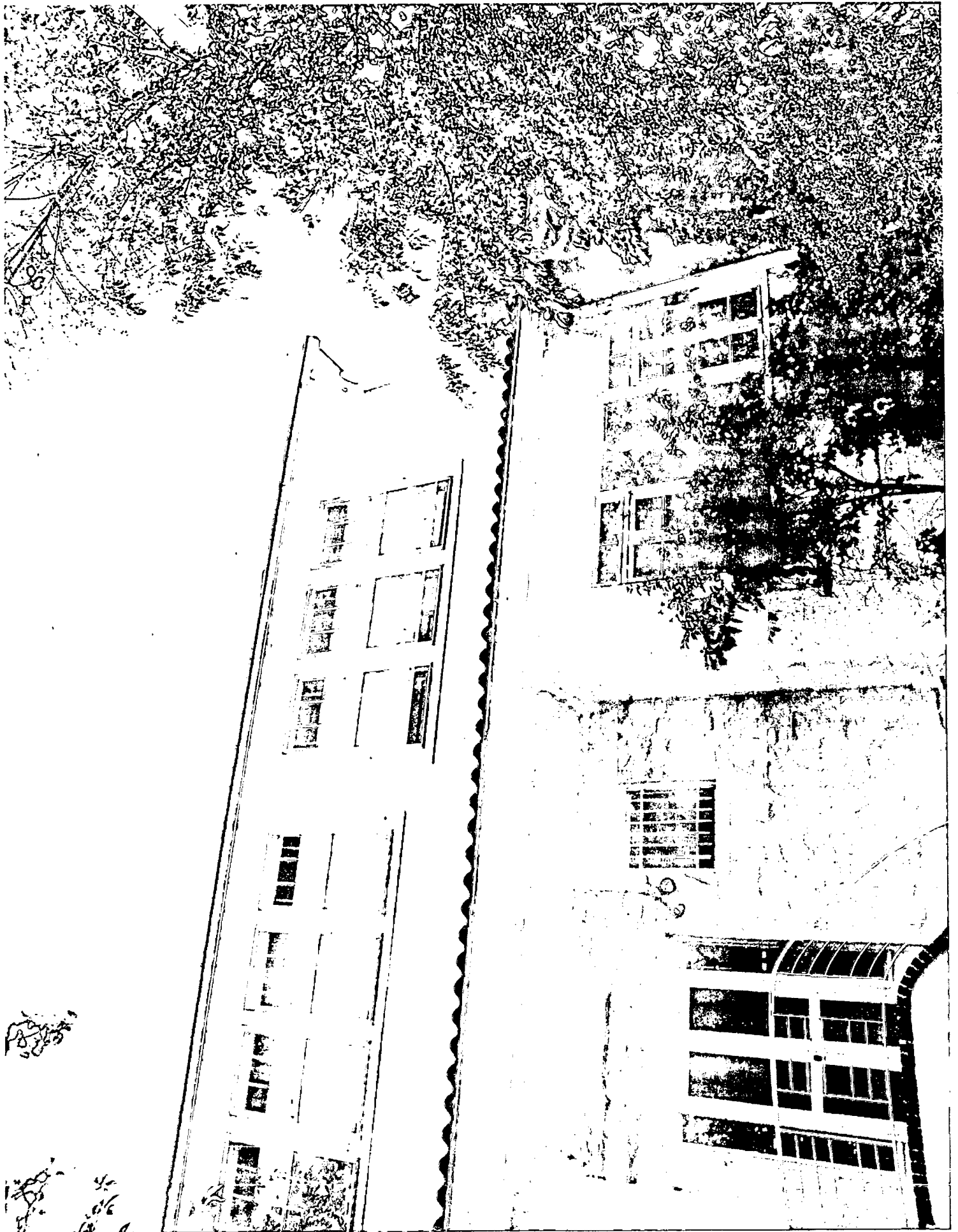




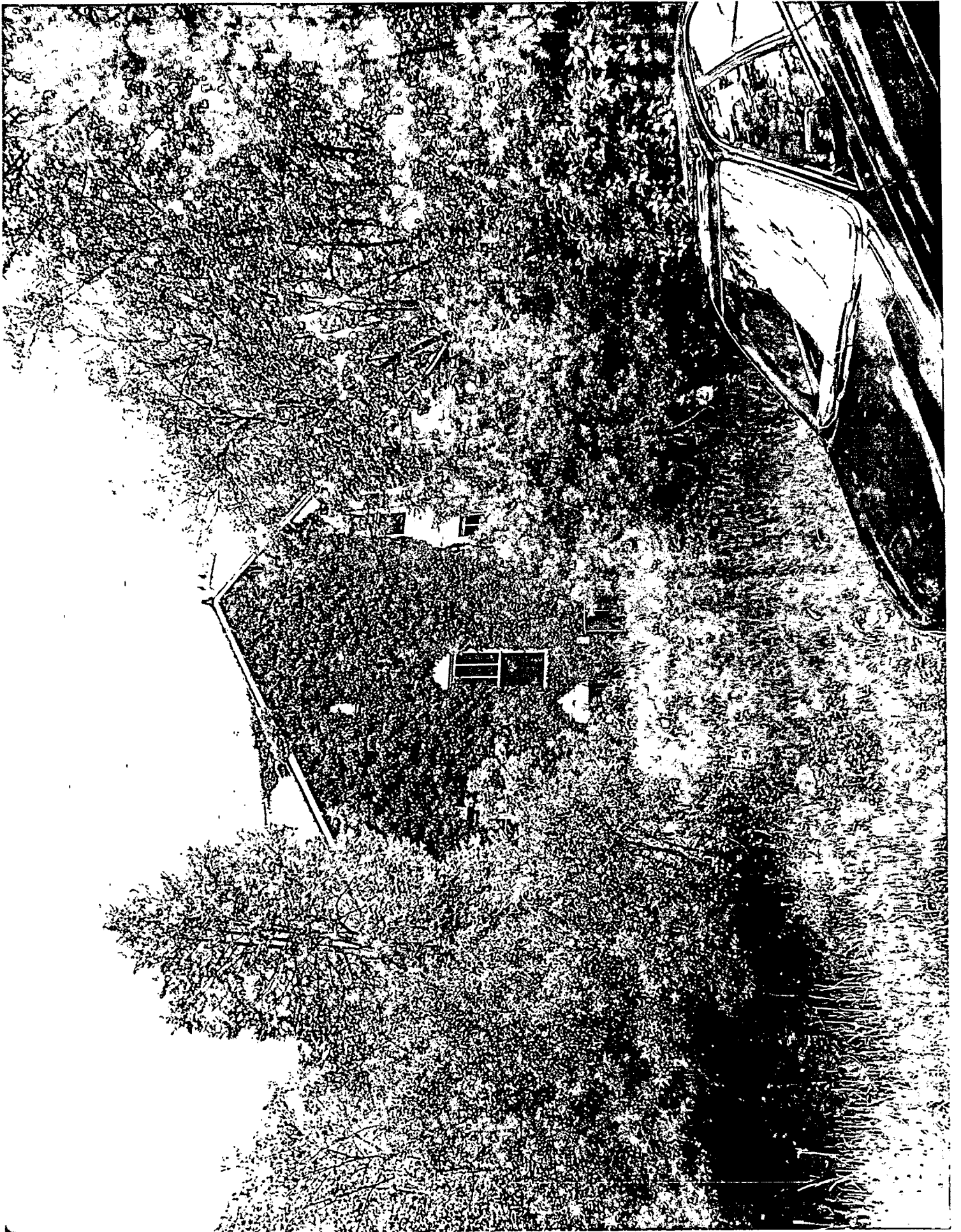


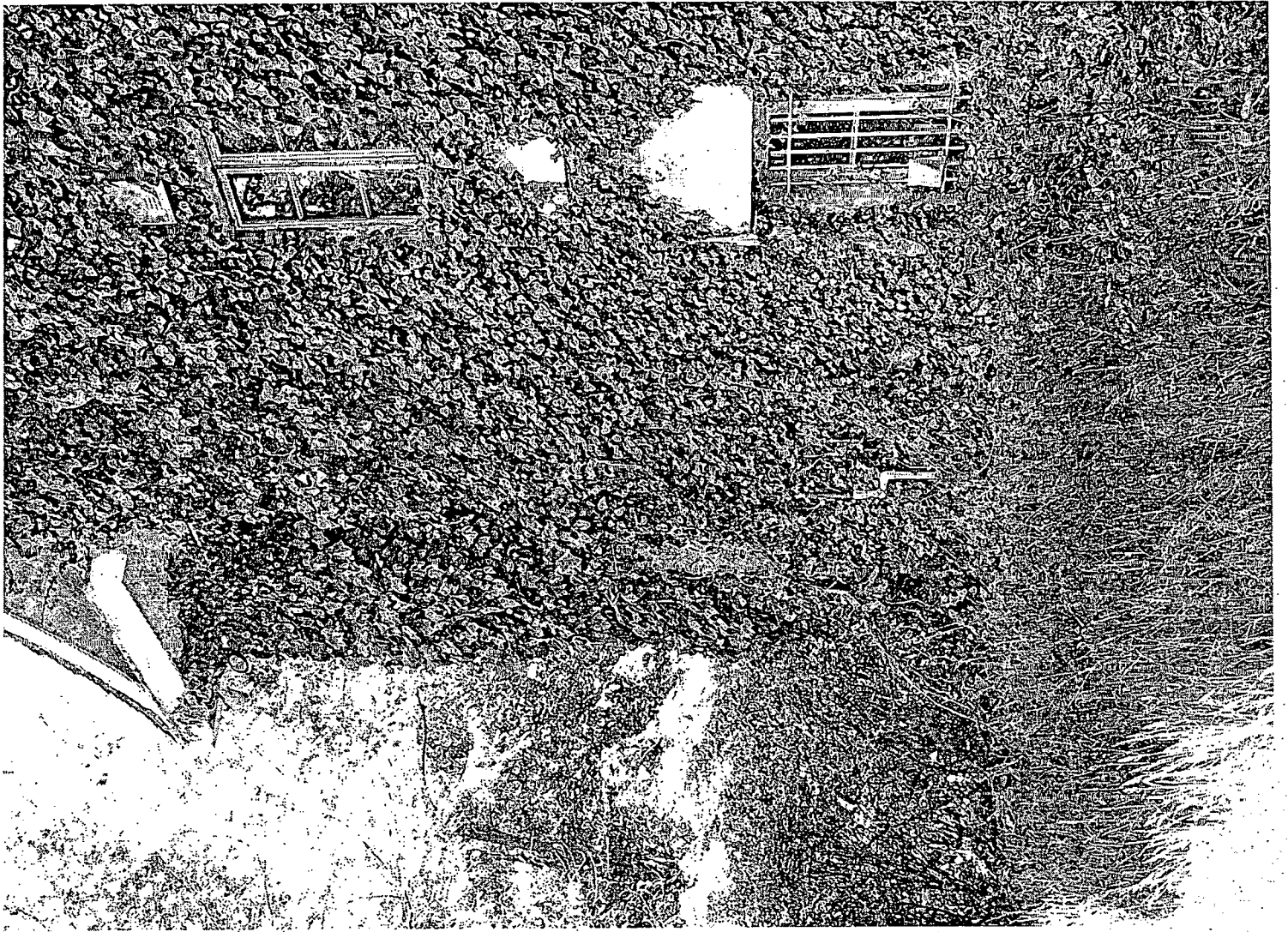












1 so that, rather than taking up half of two elevations, maybe
2 it ends up that it's only picking up a little bit from the
3 side on the other side, so that you're starting to read that
4 much more of the old house, so much the better. The further
5 back it can be pushed so that you really minimize the
6 connecting point and you separate it out. And whatever you
7 can do to keep your programs efficient as possible, to keep
8 the square footage down so that it's, you know, it can be
9 10, 15 percent smaller so that it's some number, you know,
10 so it just feels smaller or subservient to the existing old
11 house.

12 I think it doesn't feel subservient both because
13 number one is about the same size, and number two, it's very
14 complex in detail. So I don't think, -- my personal, and it
15 doesn't have to be square to the existing addition, but it
16 just needs to be subservient to it.

17 MS. O'MALLEY: I think that's what's you're going
18 to get tonight. Thank you and good luck and hope to see you
19 again soon.

20 We're going to go back to Case A, 7401 Brookeville
21 Road. The master plan site in Chevy Chase.

22 MS. OAKS: The subject property at 7401
23 Brookeville Road is the master plan site the Bradshaw House
24 or also called M Lane. This house represents the first
25 profits made by the Griffith family which were the heirs of
26 the No Gain Estate who capitalized on the adjacent

1 development by the Chevy Chase Land Company. In 1902
2 Leonard and Elizabeth Bradshaw purchased a substantial 5.07
3 acres being lots 1 and 2 subdivided by the Griffith family
4 from the No Gain Estate, and this residence was constructed
5 the following year.

6 The house is an unusually fine example of the arts
7 and craft style bungalow located on a spacious lot
8 overlooking the historic Brookeville Road. The stone
9 structure features a low side gable roof with a terra cotta
10 pan tiles, battered posts upon stone piers support a
11 generous wraparound porch. A matching two bay stone garage
12 has a pier metal pan tile roof as well. The driveway
13 entrance is flanked by stone walls punctuated with stone
14 piers, one of which holds a discreet marker reading End
15 Lane.

16 This historical name for the property first back
17 then until the late 1930's the house marked the northern
18 most limit of Chevy Chase area development. As I mentioned,
19 this is an individually designated historic property, and as
20 such, we used the Secretary of Interior Standards when
21 reviewing alterations and new construction to these
22 properties. And I have put the pertinent guidelines
23 attached to the staff report for your review.

24 The preliminary consultation this evening is
25 reviewing a proposal to construct a large two story rear
26 addition with a one story side extension. There's two

1 schemes that are in your staff report. Scheme A has a port
2 cohere and front of a gym addition, and Scheme B does not
3 include that port cohere. To rehabilitate an existing
4 garage on the property that is a historic garage as I
5 mentioned in the description. Demolish an existing studio
6 and construct a new studio office on the site. Demolish an
7 existing pool and construct a new pool on the site.
8 Demolish an existing gazebo and shed on the sight. Remove
9 some trees on the property and rehabilitate the existing
10 house.

11 In circle two you can see the calculations for the
12 lot, which is a little bit over an acre of land, and the
13 existing and proposed structures. We've also included
14 driveways, and structures and everything to give you a
15 really good lot coverage percentages and you'll note that we
16 are in line with those numbers. This current preliminary
17 consultation is the first of probably a couple for this
18 property, and this one is just going to focus on the
19 addition to the main house.

20 The applicants wanted to just get the commission's
21 read on this addition, because it is such a large project
22 for the property, and they will be coming in for subsequent
23 preliminary consultations with plans that will address the
24 rehabilitation of the garage and the new construction of the
25 studio office space, and also how the landscape architect
26 developed plans for the pool and also dealing with the

1 retaining walls and the tree save plans, etcetera for the
2 property. So I don't want you to feel like you're getting
3 an incomplete application. This is just one part of a
4 multi-phased project. So tonight we're just going to
5 discuss the addition and you'll be getting later
6 installments.

7 As I said, we generally would like to see no
8 additions on historic property, that's obviously our goal,
9 but unfortunately, this is not the case on this particular
10 project. But we do feel that the proposed two story
11 addition being kept at the rear plane of the house and that
12 the only one story addition projecting away from the
13 original massing does help make it a secondary massing and
14 visually retain the historic massing as the primary massing
15 visually.

16 The addition's design and architectural deceiling
17 makes the shingle clapboard and stucco and stone are in
18 keeping with the vocabulary of the existing house which is
19 stone, stucco with a tiled roof, and we feel will not
20 detract from the original house's historic features. We
21 will note that during discussions with the applicant, we did
22 recommend a more glassy hyphen between the original massing
23 and the new two story addition, and I think the design team
24 did strive to achieve this suggestion and you can see that
25 on your circle, let's see, circle eight on the top north
26 elevation, but unfortunately, they're only actual. There

1 was use of panels and some use of windows, but it wasn't a
2 complete, I think, what we had envisioned as a tree glassy
3 view for that space.

4 The other area of concern that staff looked at
5 when we were reviewing the plans was the proposed gym area
6 that we see is behind the port cochere on screen A, on
7 circle 9, but then also it's BB, it's that massing that's
8 the far right on the first floor, and we just really feel
9 like it's just kind of a weird massing that just doesn't
10 quite fit. It's kind of bulky, it doesn't seem to really
11 fit anywhere, and we are just, we really wanted to see them
12 explore putting that gym in another location, and we did
13 talk to the design team about that. One thought, as you can
14 see in the staff report, was a suggestion to put it on the
15 second floor because you'll note that the living room or the
16 family room actually, is a two story space, so there is some
17 play there, especially, it would seem logical to come of the
18 master bedroom suite and go into the gym space, but I guess
19 the owners really do want a two story space there. So they
20 are looking at a possibility to put the gym space in the
21 office studio space that they're going to propose to design
22 that you'll be seeing in the second preliminary
23 consultation, and so, and now that they're going to try to
24 work out some details on that so, but we'll be talking more
25 about that.

26 But I think that as staff we really think it's not

1 visually very bulky section of the addition that we'd like
2 to see. And finally, our goal is to always maintain the
3 front door on the historic facade as the prominent entrance
4 to the house, and our concern with the detailing around the
5 entrance on the west elevation, even though it is set back,
6 is that, and it does give a certain level of prominence, so
7 one suggestion of the, certainly there's a lot of different
8 ways to treat this, but one suggestion would be is to down
9 play it by taking off the transoms and the side lights or
10 possibly making taking off the pyramidal roof structure.
11 Something to downplay that side elevation, because we feel
12 that visually the eye does go towards that element just as
13 much as it does the front door, and we really want to keep
14 the focus on the front door.

15 With that said, I do have some pictures to show
16 the existing site and the current condition. I will say
17 that the last page does get into what we'd like to see for
18 the second floor in a consultation which includes an
19 exterior assessment report, but you'll see from the pictures
20 that I think it is warranted. We are concerned with the
21 exterior condition of the property and we want to make sure
22 that, you know, we're on the same page with what they're
23 proposing in terms of window rehab as far as if anything
24 does need to be replaced, as well as any repair that needs
25 to be done to the stonework, because there is some very
26 large vines growing on some of the facades, and we're

1 concerned about rehabing those stone exteriors appropriately
2 and things like that. Would you like to see pictures?

3 MS. O'MALLEY: Yes, please.

4 MS. OAKS: Okay, this is the front facade of the
5 house. And again, I will note that there is a lot of trees
6 around the property, so that is also why we are encouraging
7 the landscape architect to come out and evaluate the trees.
8 But also more importantly, to evaluate the trees and their
9 impact to the house because we're concerned about a lot of
10 these trees and how close they are to the foundation. We
11 don't want to, we want to have their evaluation in terms of
12 what their impacts are to the foundation of the existing
13 house. We're especially concerned with these trees that are
14 very close to this house here, the front porch.

15 This is standing on the front porch obviously.
16 Another shot. The roof seems like it's in pretty good
17 repair considering. As you can see I'm taking you all
18 around the house. And these are metal windows back here in
19 this porch here. It was enclosed a long time ago.

20 MS. O'MALLEY: And the dormer was an addition? It
21 doesn't have a tile roof.

22 MS. OAKS: It has a tile roof. I'm pretty sure it
23 does.

24 MR. FULLER: The shed dormer?

25 MS. OAKS: Yeah. It doesn't?

26 MS. O'MALLEY: It doesn't have those little

1 ripples on the edge..

2 MS. OAKS: This is, some of my concern is this ivy
3 on this facade here especially. Got some pretty big vines.

4 MS. O'MALLEY: Are there any questions for staff?
5 Would the applicant's and the architects state your name
6 for the record, please?

7 MS. MARTIN: Thank you. Ann Martin from the law
8 firm of Minose & Blocher for the applicants who couldn't be
9 here this evening, but would like us to move forward. We've
10 been working with staff and would like to, the design team
11 has been working with staff and would like to move forward
12 to the next steps for this permit. With me is the design
13 team, Chryssa Wolfe from Henlon Design Build and Neil
14 Duncan, the architect.

15 We just wanted to make a few brief comments and
16 then right up to the questions, I'll summarize a few items.

17 Obviously the expertise will address them. Mr. Duncan will
18 address those. But my familiarity with this project is
19 actually giving a little history and background for this
20 house, which wasn't in the report was that this has been
21 through a few consultations before and has received a
22 permit, not this specific design. The previous owners back
23 in '99 when it was designated, had already begun working on
24 an addition to the home and then redesigned it in 2003 and
25 received approval for a similar significant addition to the
26 home in the rear, similar format, obviously a different

1 design.

2 Our team feels that ours actually respects the
3 design more of the historicity of the house, tuck in more in
4 behind and not doing as much on the Windsor place frontage
5 of the house. The staff narrowed it down to four issues
6 which we hope to get your feedback on tonight on the design
7 of those,, current design.

8 The first and foremost one for the applicant is
9 the port cochere. It's important for them to have a covered
10 place to put their vehicle. The previous approved design
11 did have a garage on the side of the house on the Windsor
12 place side, in addition to the existing paving going to the
13 garage. This proposal doesn't have that, but they would
14 like to have a covered port cochere so they could go into
15 the home and we believe there's ways to keep that space open
16 so it doesn't have the bulky appearance.

17 One of the comments is to eliminate the gym
18 building behind that and we're open to moving that around in
19 the house, not necessarily into the second floor of the
20 living room space. We would like to respect that family
21 space, but we're open to moving the gym as staff suggested,
22 keeping that area open but having a covered place for the
23 car. We believe it keeps it open and with view shed, but
24 also in a practical sense provides a covered place for the
25 car.

26 One of the other items was the hyphen between the

1 main building and the behind building. Some changes have
2 been made. There's comments that it hasn't been glassy
3 enough. When I finish I'll have Mr. Duncan address that as
4 far as the trade off between making it more glassy versus
5 practicality and potential modernization looking. And then
6 the last item was down playing the second entrance which, I
7 notice, Mr. Duncan's already making changes on the plan. So
8 we're definitely open to making those changes. So I think
9 the more significant items are maintenance of the port
10 cochere, keeping it open, we're willing to move the gym, and
11 just discussing the hyphen area between the addition and the
12 main home. And I'll ask Mr. Duncan to address those two
13 items briefly and then answer questions.

14 MR. DUNCAN: Yeah, well the only comment that I
15 had about the glass hyphen was that, we can certainly put as
16 much glass there as you'd like for us to put there, but
17 Montgomery County does have an energy code and it seems kind
18 of against the spirit of the code to put all that glass in
19 what is going to be a closet on the second floor. So what
20 I've tried to do was do something with panels and perhaps
21 paint colors to maybe create the same kind of hyphenated
22 effect rather than just putting a big wall of glass there.

23 MS. O'MALLEY: I'm going to jump right in with a
24 comment or two on that. I was by there today and noticed
25 that that's a very prominent view from Menser, and if you
26 were looking to some way to break up the massing on that

1 side so that it didn't look like it was so largely attached
2 to the house, if you lowered that roofline on that section
3 in between, that would also make it look more separated.

4 MR. DUNCAN: Yeah and I've been struggling to do
5 that. It's, and first thing it's an 8 foot ceiling there on
6 the existing second floor and I'm trying to meet that
7 existing dormer, and it's actually, if I drop the roof even
8 down to the eave line of the existing dormer, it's going to
9 be a less than an 8 foot ceiling in the space connecting
10 the, moving the existing house. The eave line is what's
11 important. You won't actually even see this pitched part of
12 the roof above that because it's very low pitched. I mean,
13 I can certainly make it flatter. I can lower that line on
14 the drawing, as low as you want me to, but you can't
15 actually see that roof from the street.

16 MS. O'MALLEY: And you have looked at putting a
17 gym underneath the library?

18 MR. DUNCAN: That's one of the things that we're
19 considering now. We do have a lower level on this building
20 that we haven't explored and planned very much, and there's
21 some room down there.

22 MS. O'MALLEY: It looks like that would because of
23 the way the land drops off, you have a lot of daylight.

24 MR. DUNCAN: Yeah, exactly. So we discussed that
25 with the owners and there's a possibility of putting the gym
26 just making that go away into the lower level. But I'm not

1 sure that, probably, but we'd like to keep the port cochere
2 roof so the massing in a sense is still there with the
3 roofline, but more like in --

4 MS. MARTIN: But you can see through it.

5 MR. DUNCAN: But you can see through it, exactly.

6 MS. MARTIN: So you'd be able to see the land, you
7 know, on the other side of it.

8 MS. O'MALLEY: Other commissioners, any comments
9 or have questions?

10 MR. FULLER: I assume the pool that's being
11 removed is not original.

12 MR. DUNCAN: I'm assuming so too, but I don't
13 know.

14 MR. FULLER: I know staff report requested that
15 the condition of the building be assessed, and I think one
16 of these I'd probably like to see more information about is
17 the base of the landscape feature, it's not just the trees,
18 but retaining walls and other features. Presumably, there's
19 another building that going to be removed --

20 MR. DUNCAN: Yeah, it's --

21 MR. FULLER: -- behind the garage?

22 MR. DUNCAN: -- that's like a 70's, 1970's sort
23 of, probably not permitted sort of T-111 shed building back
24 there. It's definitely not of any interest. The gazebo is
25 similarly, it's like a sort of stock garden center gazebo
26 that's not very old. The pool and the patio and the whole

1 rear of the house was carefully designed at some point much
2 later than the original house, but it was put together as
3 one thing. But probably in the '50's or '60's. It's a very
4 modernistic, the whole planning of it is very angular, but
5 it's certainly not original to the house, but I don't know
6 exactly when it was built. And I believe that the pool is
7 part of that addition that was done to the back of the
8 house, which includes that dormer, that shed dormer was an
9 addition. That you can see in the attic. I was hoping to
10 keep the retaining walls around that pool just for practical
11 reasons, if no other. That's why I've turned my pool the
12 other, and it's probably hard to see on the little plans
13 that you have, but I've --

14 MS. MARTIN: Do you need a larger set of site?

15 MS. O'MALLEY: I don't know that we're really
16 looking at that part today.

17 MS. WRIGHT: No, I think the landscape features
18 and all will come back as the second discussion. It's
19 really the addition primarily.

20 MR. FULLER: Just a couple comments on the
21 addition. I guess from my perspective we're starting with a
22 bungalow and it keeps rambling on. I'm not comfortable with
23 the idea of this right now the way it's set up as a hyphen
24 addition, the way it works. You look at your north
25 elevation and the plane of the north elevation, the hyphen
26 is almost 45, almost 50 percent of the entire space.

1 To me the hyphen will be much more effective if
2 the hyphen was narrow, and then the addition was bigger.
3 Quite frankly, I'd almost like to see some of that single
4 story mass just sort of leading off to the side of the house
5 and just keep going on and on.

6 I think I'd be more happy to see the addition
7 itself be bigger and be behind the house because a little
8 bit bigger of a two story mass rather than, particularly
9 when you get to the south elevation, you have a two story
10 addition that looks like it tries to have a hyphen, but it
11 then has this one story mass that sort of glums onto the
12 face of it, to me it doesn't hang together very well.
13 Anything that can be done to make the smaller, hyphen would
14 be better.

15 On the second floor there's a bathroom shown. Is
16 that existing or are you adding to the form of this?

17 MR. DUNCAN: Which bathroom?

18 MR. FULLER: Of the northeast corner of the
19 existing --

20 MR. DUNCAN: Where it says existing bath or where
21 it says master bath?

22 MR. FULLER: Right above where it says existing
23 bath there's a toilet drawn in there. Is that an addition
24 to your --

25 MR. DUNCAN: There is a bathroom there, but it's
26 not the one shown on this.

1 MR. FULLER: Okay, but the skin of the house
2 actually follows that point?

3 MR. DUNCAN: Yes. That's the shed dormer.

4 MR. FULLER: I just wasn't sure whether the
5 existing one stopped there or if it stopped further in, I
6 couldn't tell from the way you --

7 MR. DUNCAN: No, that's the existing shed dormer.
8 I stayed within that bounds.

9 MR. FULLER: But to me, you know, if you're going
10 to do a hyphen, I'd prefer to see it set back number one
11 more than, where it says two, three feet, off of the north
12 elevation, to make it set back further and not as wide.
13 Make it to a narrower hyphen and then go ahead and pick up
14 your addition after that. Right now it's sort of it's
15 neither, nor. As you said, it's a big piece of curtain wall
16 that doesn't help energy wise, and I don't think it's as
17 effective breaking up the separation.

18 MR. DUNCAN: Is it going to be possible though to
19 pull the hyphen farther in than the line of that dormer wall
20 that's on the second floor, that's what kind of was
21 befuddling me. I couldn't really see a way to do that,
22 because I'm leading --

23 MR. FULLER: I think that's going to depend what
24 happens to your roof. I think Commissioner O'Malley
25 suggested something about lower the roof in that center
26 section. I think that would help too. But again, I think

1 if you narrow the hyphen you don't mess up the rest of your
2 program, which is a small space.

3 MS. ANAHTAR: On the second floor actually past the
4 staircase towards the back, you don't need a second story in
5 there. Your family room doesn't have to be two story high.

6 MR. DUNCAN: Yeah certainly I can pull in on that
7 side.

8 MS. ANAHTAR: You can have a sloped ceiling that
9 matches the slope, roof on the existing house, and if you
10 just didn't make the master bedroom, put it somewhere else,
11 then you will have a one story addition in the back. And I
12 think we all have a problem with that, that your hope,
13 realization is covered by this addition right now.

14 MR. DUNCAN: Well the rear elevation of the
15 existing house is certainly not original to the house.

16 MS. ANAHTAR: But still, you don't, I mean the
17 house disappears behind the addition that way. If you have
18 only one story high, then you'll be able to see it.

19 MS. WOLFE: I don't understand. What are you
20 saying? That they shouldn't have the master bedroom on the
21 second floor?

22 MS. ANAHTAR: Well not at that corner maybe. I
23 mean, there's a huge closet and a hallway leading to the
24 master bedroom, and of course I'm not designing this, but it
25 can be designed in a way that that master bedroom is not
26 there and where the slope ceiling --

1 MS. WOLFE: They have children. They want to be
2 on the same floor with their children, and unlike the
3 previous people that had the master bedroom on the first
4 floor, they didn't have young children, but this is a family
5 with a lot of kids and they want to make sure that they're
6 all on the same floor, so that's important to them and they
7 don't have enough room up there.

8 MS. ANAHTAR: Can still be on that level, but you
9 don't have to have the master bedroom there. Maybe it can
10 be closer to the existing house. I mean, this closet space
11 and the hallway are much bigger than I think was needed.

12 MR. DUNCAN: Yeah, I'm not sure there's any way
13 that we can do the addition in such a way that you'll be
14 able to see large parts of the existing house from the rear
15 of the house. That was --

16 MS. ANAHTAR: If you can have a one story sloping
17 roof added on is easier to --

18 MS. WRIGHT: In fact, if anything, I think staff
19 has been encouraging the applicant to try to pull as much
20 mass off the side where it extends to the side, and do more
21 of a two story addition on the rear with less of an
22 extension to the side.

23 MR. FULLER: Did you say you had been encouraging
24 them to pull the massing, pull it back in from the side, put
25 into, I agree.

26 MS. WRIGHT: Put it into a two story addition.

1 MS. ALDERSON: That's my main comment. I think
2 it's terrific that you managed to get most of it behind and
3 how thoroughly it's concealed from the most important view,
4 completely concealed, that's such a wonderful front, wood
5 texture, and the primary thing in my mind is looking at, we
6 discussed the prospect of eliminating both gym and port
7 cochere, that tremendously reduces the mass of the side, to
8 some that is completely subordinate, not just in height but
9 in width. Without eliminating that they're competing in
10 width. So I'd love the idea if you can find another place
11 to put those. I don't know where else you could put a port
12 cochere by looking where the driveway is. I don't see
13 anywhere to get there, so if there is, if it's not possible,
14 you can't find another way to deal with covering the car, I
15 would suggest at least get the mass, eliminate the mass so
16 it's opened and then consider pulling the peak of the roof
17 line in, further in so at least the roof is less roof mass.

18 MS. WRIGHT: Again, just as a gathering somewhat,
19 a bit of the background of the staff discussion. We had
20 encouraged at this meeting not having any kind of attached
21 garage or for that matter attached parking area. The
22 previous historic area work permit did include some
23 integrated parking, but what they did was essentially took
24 the basement of the existing house and new addition and
25 brought in a sort of fully integrated garage from the side
26 street, from Windsor, into the basement of the existing

1 house. So it really wasn't like an attached garage. When
2 we first saw the design of the current applicants, they have
3 a true attached garage and we said that was really
4 problematic. And I guess we still feel like the port
5 cochere would be problematic because we generally don't
6 recommend those kinds of attached parking structures.

7 MS. ALDERSON: I would also strongly encourage to
8 see if you can reexplore again that option to bring it
9 around to the back, that would be a terrific idea. And just
10 absolutely minimizing the mass of the side addition because
11 the front is just so absolutely lovely, and it would be
12 great to have nothing competing with it.

13 MS. WOLFE: I have, of course, I'm sorry that the
14 homeowners aren't here, but there's one that is really
15 important to them. The garage is quite far from the house,
16 and if you look in the site plan this is an acre of land.
17 So for them to be able to park their car in the garage with
18 little kids and groceries and then run to the house, they
19 felt that they would get wet in weather or whatever, it was
20 just really a problem for them. So of course they wanted
21 the gym on the first floor too.

22 We've been able to convince them to forego on the
23 gym and have a covered driveway that could be very delicate
24 and graceful where you could see through it and there would
25 not be mass, there would be just be somehow we could design
26 a roof that could be more graceful, lower like you

1 suggested, but it would give them the quality of everyday
2 life with kids to be able to come in and out of their house,
3 because the garage is really far away from the house, and
4 that's a big problem for them, a concern, and they feel
5 strongly about that. And if there's some way that we can
6 design that --

7 MS. ALDERSON: And what about the possibility of
8 moving the program that's on the side of the house now
9 toward the back, so that that site area is available for the
10 port cochere instead?

11 MR. DUNCAN: Yeah, that's what we were talking
12 about.

13 MR. FULLER: But basically, if you could let the
14 addition expand to the east, to the back of the house, and
15 more or less where your single story addition is off on the
16 south, if you could have a garage at that location connected
17 to the house with a breeze way or something as a
18 noncompeting element, that didn't just look like the house
19 was running off, I think you'd be more effective.

20 MR. JESTER: I think the problem is that elements
21 like that, even if you work to make them as airy and open as
22 possible, there's still a ballpen mass associated with the
23 roof. There's an example on Raymond Street just around the
24 corner from this house where a very large port cochere was
25 put on five feet more property line, and it impacts the
26 neighborhood. So I would, I'm not saying it couldn't be

1 accomplished the way Fuller's describing, but I would, my
2 preference would be that those two quarter back elements be,
3 one eliminated and the other one relocated.

4 MR. DUNCAN: I hate to, but can I just make the,
5 I'm sure it's obvious to every -- I'm sorry, go ahead.

6 MS. O'MALLEY: Let me just ask a question of
7 staff, when you talk about not having a parking area next to
8 the house with an arbor, would they have the same difficulty
9 if there was a --?

10 MS. OAKS: We have a circular drive right in
11 front.

12 MS. O'MALLEY: A circular drive?

13 MS. OAKS: You have a circular drive right in
14 front to a covered porch. I'm not understanding why we're
15 talking about a far away walk to a house. I'm failing to
16 understand why we're talking about distances that is
17 significant to walk to a house.

18 MS. WOLFE: The kitchen is on the other side. The
19 kitchen is in the new addition on the side which works out
20 really well with their children and getting in and out of
21 the house, so to pull into the front of the house and to
22 take groceries to the kitchen is a problem for them. Mr.
23 Fuller made a recommendation of somehow doing a breeze way,
24 some sort of shelter that they could use that and then come
25 through a breeze way and come to the side or on the arbor,
26 or just something that would give them a little shelter from

1 the elements.

2 MS. TULLY: Well you're showing us though a
3 covered entry into the side one story kitchen which has a
4 driveway leading up to it. I'm still having a hard time
5 understanding why there's not accessibility.

6 MS. WOLFE: It's the client's wishes that they
7 have this.

8 MS. TULLY: Well, what I'm saying is that there is
9 covered accessibility. You pull up to the covered entry,
10 you walk into right where your pantry is.

11 MS. WRIGHT: I mean, I think all we can really do
12 today, I mean, we understand there's certainly our desires
13 and probably added feelings, but I think the commission will
14 have to address the design features from a preservation
15 standpoint, and I would just reiterate from a staff
16 perspective, we've continued to sort of say covered attached
17 parking is generally not consistent with a building of this
18 historic age and character.

19 MR. FULLER: What about the idea of what was
20 previously approved to the garage being under the addition
21 down at the basement level?

22 MS. WRIGHT: That's possible, it's very expensive
23 because it would require a major engineering and a driveway
24 from Windsor, but I think that that actually is much more
25 typical of what we found in houses of this era, particularly
26 in Chevy Chase. Many of them did have basement level

1 parking garage area.

2 MS. ALDERSON: When you say the other option is,
3 as long as, -- there's already a substantial driveway that
4 cuts across the property at Windsor. Presumably, if you're
5 not meaning garage, you may not even need that much
6 driveway, you might eliminate some asphalt, but if as it was
7 you were going to need to extend the driveway to the port
8 cochere, the question is, will it be as well to extend it
9 just a little further and pull the car around to the back
10 and have the port cochere simply be behind instead of on the
11 side.

12 MS. MARTIN: That's an option that I could take to
13 them to see what they think about that.

14 MR. DUNCAN: Well, believe it or not, we're
15 actually kind of running out of land in the back. I mean
16 this whole thing about this project, you can barely see this
17 house from Brookeville Road. It's so far back and it's
18 densely forested that it has almost no impact when you're
19 driving, at least in the summer months, but it's very close
20 to Windsor Place where there's a lot of impact on the
21 environment.

22 MS. ALDERSON: But that would certainly lay upon
23 Tuck and Ebony back to the part of the property where it's
24 least visible from anywhere, and if you're redoing the
25 studio and the pool anyway, that gives you a little bit
26 accessibility to rework the placement for them if you need

1 to just a little bit.

2 MR. DUFFY: Why do you say that you're running out
3 of land in the back? From the site plan on circle 6, just
4 speaking very conceptually, not going into the details of
5 how the program is arranged, but it seems like there is
6 space where the mass could become more linear towards the
7 back on the axis of the existing house rather than making an
8 L up to the side. Is there --

9 MR. DUNCAN: But with a new curb cutoff at
10 Windsor, you mean?

11 MR. DUFFY: I'm sorry?

12 MR. DUNCAN: But, with a new curb cut coming up at
13 Windsor place?

14 MR. DUFFY: No. More --

15 MR. DUNCAN: More driveway that's rapping all the
16 way around --

17 MR. DUFFY: Leaving the curb bed as it is, I'm
18 just saying redistributing the mass --

19 MS. WRIGHT: Yeah, I think the question is why you
20 have to route to the side. Why can't you do an extension
21 straight off the top?

22 MR. DUFFY: Is there something constraining moving
23 further to the back that we can't see from the site plan?

24 MS. WOLFE: It's yard. They want it to have yard.
25 They feel like there's so much land in the front of this
26 house, and they want to be able to enjoy their yard, and

1 they don't see their children playing in the front yard, but
2 if you'll look at the site plan it's front heavy, and for as
3 big as this lot is --

4 MR. FULLER: If we had more two story space, we'd
5 then have more yard left. We could put more, as staff as
6 recommending, we could put more of the addition or all of
7 the addition out of the single story element to the south
8 and put it into a larger two story element behind the house,
9 you'd end up with more yard.

10 MR. JESTER: And a well defined back kind of
11 courtyard.

12 MR. DUFFY: Let me attempt to summarize,
13 understanding that this is a preliminary and also
14 understanding that the owner has a historic area work permit
15 for something similar, and ask the other commissioners if
16 I'm misspeaking, but you know, to help you with a consensus
17 to the extent that we have one.

18 It sounds like that there's something of a
19 consensus saying it would be preferable to, if program could
20 be moved more to the back away from the side. It would be
21 preferable if the hyphen could be made more truly a hyphen,
22 made narrower and somehow more glazed so that it's more
23 distinct and it creates more of a distinction between the
24 new and the existing.

25 It's a wonderful existing house, and if possible
26 it would be nice to reduce the overall mass understanding

1 that you have approval for something similar, but if there's
2 anyway to reduce the overall mass, we would like to see
3 that. And, making those kinds of moves, particularly moving
4 the mass of the program to the back, not necessarily crotch
5 rotating what we have here, but somehow moving in that
6 direction. That could help with this garage issue,

7 I think, since we wouldn't have so much mass to
8 the right of the house, and perhaps the garage could be
9 designed more like a dependency structure rather than
10 something that's attached. Maybe it could be a separate
11 building that's close that's connected with a short
12 breezeway or even maybe a small second hyphen, but I think
13 those are the kind of directions that we're suggesting that
14 you try to move in.

15 MS. O'MALLEY: I'm not too sure about the attached
16 garage though. I think that's something we generally
17 don't --

18 MS. WRIGHT: And one thing that's not clear is
19 there is a historic garage on this property. It is of the
20 same construction and it is clearly an historic garage.
21 It's the one that's identified on the plan.

22 MS. OAKS: To the right of the house.

23 MS. WRIGHT: To the wright as you're facing the
24 house to the right, and I don't know if we would as staff
25 recommend another garage to compete with the historic
26 garage.

1 MS. WOLFE: To be more declarative. If we were to
2 remove the carport and the gym, and have -- and I could
3 convince my client that, you know, that this is something
4 that everyone would be in favor of, then would we be able
5 to --

6 MR. DUNCAN: Change the hyphen --

7 MS. WOLFE: And change the hyphen.

8 MR. DUNCAN: -- and get rid of the side lights and
9 transom on the --

10 MS. WOLFE: If we were to convince our clients to
11 do that, so I can go back with a declarative scope of work
12 that we would be doing for our client, would then you be
13 satisfied with that? That is if I could convince my client
14 to do that. I need to have some declarative guideline.
15 Would that work for you?

16 MS. MARTIN: I think instead of making changes
17 necessarily bringing it around back, eliminating it, could
18 they feel comfortable that that would be approval then since
19 that's what has raised concern?

20 MS. O'MALLEY: I think that covers most of the
21 things. We talked about bringing the hyphen in, making it
22 shorter, taking, -- deemphasizing the side entrance and
23 taking off the gym and the port cochere. Those are most of
24 the items that the commissioners had a problem with, is that
25 correct?

26 MS. ANAHTAR: And also the style. A room that is

1 not matching the existing house. It has a very boxy look in
2 the back. It has nothing to do with the original house.

3 MS. O'MALLEY: So in the back?

4 MS. ANAHTAR: Yeah, that's a bigger concern to me
5 than saying the addition on the side because it's set back,
6 and it's the one story addition it doesn't bother me as
7 much. But to overlook design features, I don't think they
8 go with the original house.

9 MS. O'MALLEY: You mean the roof lines on the
10 north elevation you would like to see more similar to the
11 roof lines of the original house?

12 MS. ANAHTAR: More like it.

13 MR. FULLER: I guess in responding to your
14 comments, I'd be hard pressed to say that I could tell you
15 that what you described would be appropriate to come back
16 for an approval of HAWP. I'd recommend you come back for
17 another preliminary with some other ideas before trying to
18 come back with a HAWP. It seems to me there's enough things
19 that we're talking about that I think that'd be high risk.
20 But obviously, there's your choice.

21 MS. WOLFE: I'm sorry, I don't understand. You
22 just stated that there was --

23 MS. MARTIN: Well, and we, that are some other
24 items that staff wanted us to come back with as well.

25 MR. FULLER: I'm saying as it relates to the house
26 itself, I think you should come back for another preliminary

1 before it comes back for a HAWP is all I'm saying. It seems
2 to me we're talking a fairly large shift. We're not talking
3 about --

4 MS. OAKS: What they're saying is they'd like to
5 see more of the design before they commit to it, because
6 they want to see the new design before they --

7 MR. DUFFY: Exactly. The extent --

8 MS. OAKS: Because there's a lot of changes.

9 MR. DUFFY: The extent of changes that we're
10 talking about, we would all, all of us, would have to
11 speculate about what your design would be. So we don't
12 really know how we would react until we saw these changes
13 and drawings.

14 MS. WRIGHT: I mean you can't them a definitive
15 word say, if you do the things that we just described,
16 you'll get approval. But I think the things that were
17 described are definitely moving in the right direction.

18 MR. DUFFY: Absolutely.

19 MS. WRIGHT: And I think that, what I'm hearing is
20 in addition to that, as you make those changes you need to
21 then look at sort of the architectural detailing of the
22 addition and figure out in terms of roof forms, window
23 shapes, all of those things. How you can really make that
24 more compatible with the house, less boxy, was what I was
25 hearing.

26 MS. WOLFE: I think we're getting a little

1 confused because we're getting a lot of, a few mixed
2 messages. Are you all in agreement and staff in agreement
3 that the hyphen should be made smaller, before we draw this?

4 MS. MARTIN: We can incorporate your comments.
5 I've been trying to take the copious notes, and we'll work
6 with that, but we just want to get it obviously minimal
7 consultations of this. As I said that, they're carrying two
8 properties right now and would like to, you know, obviously
9 wanted the carport but we're trying to get closer to end
10 goal of making everybody happy and the client moving in.

11 MS. ALDERSON: But what may help is that, looking
12 at what we're sifting out is the most common comments, is
13 that there is some order of priority to the comments, and
14 they clearly, a high priority is the front appearance of the
15 house. and move as much mass to the back as possible to
16 minimize the mass, to minimize side extension. You show
17 that you think you can accommodate the gym elsewhere,
18 there's a strong, that that's priority.

19 So I would say that moving mass away from the
20 front toward the back is a priority and there's a general
21 sentiment that perhaps by compacting it into a two story
22 addition that you can make more with less footprint, free up
23 more space in the lot, and that either eliminating the port
24 cochere or moving it behind the house would resolve that.
25 So I think, I'm saying that those were priorities and that
26 reducing the hyphen further addresses the sense of how that

1 connects.

2 MR. FULLER: I could go one step further on the
3 garage, that if it could be pushed under the house, I think
4 that's the preferable solution than actually yet another
5 element on the property. Obviously there's an expense and
6 other things associated with it, but to me, again, it just
7 cuts down on the footprint.

8 MS. O'MALLEY: Well, they do have a serviceable
9 garage on the property now. A historic one.

10 MR. FULLER: I'm saying, if you're planning to do
11 something other than that, the first preference would be to
12 be under. The second preference would be behind.

13 MS. WRIGHT: I mean, are you feeling like you have
14 enough to go back to your client and talk and then meet with
15 staff again?

16 MS. MARTIN: Yes, we do.

17 MS. WRIGHT: You feel like you've got a direction?

18 MS. MARTIN: We know there's not going to be a
19 rubber stamp.

20 MS. ALDERSON: And it doesn't set you back to come
21 for another preliminary because if that preliminary takes it
22 to where it's ready to roll, then you can move directly
23 forward from there. So it's not, -- it doesn't waste time
24 to do a second preliminary.

25 MS. O'MALLEY: And these, Ann Martin or you're
26 Chryssa Wolfe?

1 MS. WOLFE: I'm Chryssa Wolfe.

2 MS. O'MALLEY: I just want to make sure everybody
3 had a chance to speak.

4 MS. MARTIN: All right.

5 MS. WOLFE: And Neil Duncan.

6 MS. MARTIN: Neil Duncan, sorry.

7 MR. DUFFY: I had one other thought. Question for
8 Commissioner Anahtar. Your concern about the roof lines and
9 the mass are in the back, do you think, -- would you be more
10 comfortable if the eave line was brought down below the head
11 height of the windows?

12 MS. ANAHTAR: I'm not sure. But what I'm trying
13 to say is that we don't have to see it, when you're standing
14 in the back, I would rather see a one story structure first
15 then you're stepping up to the second floor, but not the
16 mass involved that is two story or two and a half story
17 high. That's all I am saying. That's why, you know, if you
18 move all the elements towards the back and end up with a
19 massive two story structure, they're not going to like it
20 either. So we shouldn't mislead them.

21 MS. O'MALLEY: You're thinking more --

22 MS. ANAHTAR: And encourage them to move all the
23 elements towards the back and then end up with a two story
24 structure.

25 MS. O'MALLEY: You're thinking more of the
26 bungalow with the dormer look.

1 MS. ANAHTAR: Exactly. And it's such a small
2 feature here. I would just create a slope matching this,
3 that would just soften the skin of the house from the back.

4 MS. ALDERSON: I guess the challenge is how much
5 can you, if the program doesn't go up, it's going to go out.

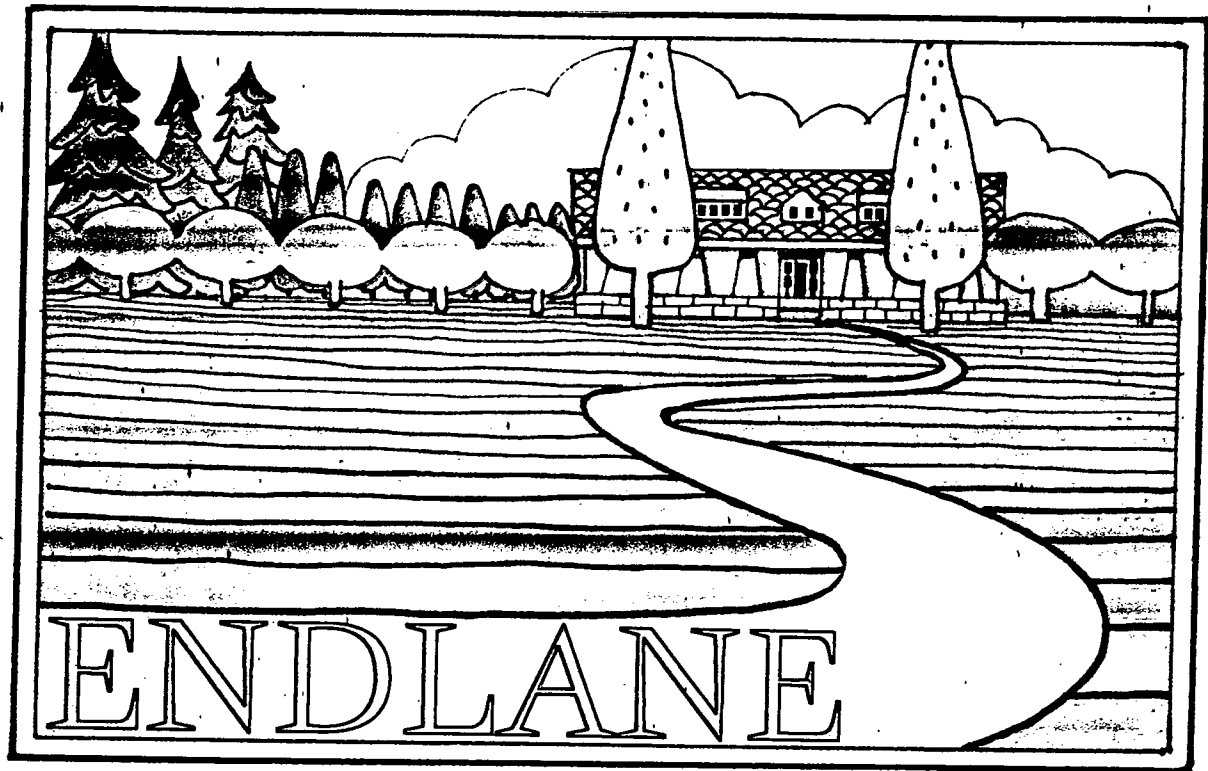
6 MS. O'MALLEY: Well, I think that, you know, they
7 can do some sketches and see if there's something, somehow
8 they can tie it in with what they have already.

9 MS. MARTIN: Thank you.

10 MS. O'MALLEY: Thank you. We'll move quickly to
11 Case B, 10932 Montrose Avenue, Garrett Park.

12 MS. FOTHERGILL: We're bringing up visuals. 10932
13 Montrose Avenue is a proposal that you saw on July 27 for
14 their first preliminary consultation. This is their second
15 preliminary consultation. They have just tonight submitted
16 some changes that just were passed to you, so we can go over
17 those as well, but for now I'll just go over what was in
18 your packet and then I'll show you visuals of the site.

19 This is for new construction in Garrett Park, and
20 the, -- when they first came to you in July, the
21 commissioners had a number of specific concerns, including
22 the height of the house, the overall size of the house,
23 commissioners thought it was too big. The side elevations
24 were too long. There was concern about the trees, the
25 proposed tree removal and also the possible impact to the
26 other trees. And the commissioners didn't want the proposed



TREE SURVEY

TABLE OF TREES

ENDLANE
7401 BROOKVILLE ROAD
CHEVY CHASE, MARYLAND

TREE SURVEY

This is a mature landscape and we have documented nearly 170 trees over 6" in diameter (measured at 4.5' from the ground) of several species and varieties. There is a preponderance of pine, spruce, and maple that seem to have been purposely planted. Because of an ongoing neglect of the property's landscape there are also many trees that have self seeded and have crowded out many of the selected plantings. Walnuts and wild cherries are the volunteer trees we have found to be in the majority. There are several varieties of Magnolias (including grandiflora and the deciduous saucer and star magnolias) and a few flowering ornamental cherries used as specimen trees as well as 1 very large American Holly that must have been grand a one time. The trees have not been well cared for or provided with good habitat since the extensive saplings and volunteer trees have crowded out light and space that would allow for good form and healthy growth. This is a landscape at the end of its design life and needs extensive replanting.

Because there is no true discernable overlying landscape design at ENDLANE, there are also very few significant trees. And while the overall appearance is forest like, this is mostly due to invasive weed trees and a tremendous amount of saplings and once ornamental shrubs that have grown into a dense underbrush.

Because of many years of neglect, the trees on the property are in poor shape, are poorly placed and we have had a hard time keeping as many trees as we would have liked to retain. There are a few marginal trees that we will keep to establish height, mature growth and enclosure. Some of these were a true toss up as their form is less than ideal but the benefit of their inclusion outweighed other considerations. The trees seemed to have been planted in a few waves of horticultural interest but don't look to have had the benefit of care or careful placement, and most seem chosen to provide a dense curtain of privacy.

There is evidence of a perimeter planting extant on 4 of the property's sides of massive white pines mixed with spruce in the rear south east corner, planted from as close to 4' apart to what would appear to be 15', most grown to impressive girth. As a whole, these trees are tall, 50'+ but most have bare branches until 30', and then fairly full crowns.

We are able to keep most of those growing along the Windsor right of way (culling a few volunteers to allow for mature growth) and the few that are planted near the corner of Windsor and Brookville and then those towards the Windsor/ rear corner of the yard near our "Wild Planting". This pattern of pines and spruce does not seem to ever have gone past the garage towards the front yard or along much of Brookville.

Our original intention was to keep the trees in the rear southeast corner and up along the property line shared with the neighbor to the south to establish height and a sense of enclosure. After reflection we feel the very high probability of more trees dying (3 are definitely dead and a few seem close) and needing professional removal would make this a very risky situation. Once the addition,

new pool, sports court and guest cottage are constructed it will be extremely difficult to access this area, dangerous to work in and a prohibitively expensive decision to defend. We reluctantly will push to remove the trees as you can see in our tree location plan. It makes sense to start this new century with a new wave of appropriate tree choices and work towards enclosure, height and dense plantings that will be around for the next century.

Nearly every tree along the Brookville right of way should be removed. Because of our push for a safe driveway, one large maple needs to be removed as will a few other maples (which have been topped and severely pruned) within the proposed sight triangle of the redesigned drive that the State Highway Department guidelines recommend. The other trees that we will ask to remove are in poor shape with poor form and/or weed trees growing into the power lines that are inappropriate for this area.

The heavily planted area along the front yard will be replanted with a sweep of Magnolia grandifloras to enhance the 2 specimen trees already established with a border planted with carefully chosen large and under story trees to re-establish the sense of seclusion.

There are two Maples flanking the front porch walk. These trees (S2001 and S2002) as you can see both in the location map and our supporting photographs are threatening the tile roof with overhanging limbs and if left to grow much larger, will undermine the foundation of the primary resource. Both of the designs submitted have excluded them but compensate for the canopy with other more appropriate choices nearby.

There is another Maple that we would like to keep for its height and form (____) but have concerns about the effect the proposed changes will have on it. It will be right near the new pool and terrace area at the end of the "grassy spine" leading into the active area. The topography changes quite a bit around it (right now it sits on the edge of a raised bed) and the pool and retaining wall construction might prove to be too difficult to retain this particular tree.

The Wild area will keep as many trees as possible and we will work to rehabilitate two large (40'+) cedars (atlas cedar and the deodora) to give this area the maturity, enclosure and density we envision. There are some unremarkable trees planted right along the property line and a few young shrubs that we will claim for under story planting to give as a sense of maturity and dense growth. A cedar (see photo of 3041) that in a more formal area would be discarded as exceptionally bad form will stay here to because of its fantastically interesting limb formation. It is not in great health but we hope that opening up the canopy and concentrated care might improve its overall health.

Along the wall that lines the front drive and the property line shared by the neighbor to the south to protect the historic wall we will ask that all the trees on this side of the property line be removed. You will see in our location maps and our photographic evidence that the roots of these trees threaten the structural stability of this wall. The trees in the neighbor's yard near there are far enough

away and, because of the dense planting, have no branching towards this property. We feel confident that none of the neighbor's trees will be threatened in any way.

The rear neighbor's trees are also far enough away and will not be threatened by any tree removal or new construction at ENDLANE.

We spent many days wandering the site, measuring, confirming locations and evaluating and reevaluating each tree. While we attempted to photograph each tree, because of the topography, dense underbrush and obstructed views not every tree is documented with as clear a picture as we had hoped.

The location map was divided into manageable sections and in our complete table we tried to provide a clear description of each tree that falls under the Historic Preservation's Tree guideline.

TREE SURVEY TABLE

The table should be pretty self explanatory and should be used in conjunction with the Photographic notebook and the site plan of tree locations.

In the table we have used 3 designations

GREEN Used where we want to keep a tree

GREEN*** Where we really want to keep a tree but because of reasons stated above propose to remove

RED where we want to remove a tree

TREE PHOTOGRAPHIC NOTEBOOK

The notebook is a nearly complete documentation of every tree of at least 6" diameter at 4.5'.

HISTORIC PRESERVATION COMMISSION STAFF REPORT

Address:	7401 Brookville Road, Chevy Chase	Meeting Date:	09/14/05
Applicant:	Sharon Marcil and Tom Monahan	Report Date:	09/07/05
Resource:	<i>Master Plan</i> Site # 35/73 Bradshaw House/End Lane	Public Notice:	08/31/05
Review:	Preliminary Consultation	Tax Credit:	N/A
Case Number:	N/A	Staff:	Michele Oaks

PROPOSAL: Major addition and new studio construction

HISTORIC INFORMATION

The Bradshaw House represents the first profits made by the Griffith family, heirs of the No Gain estate, who capitalized on adjacent development by the Chevy Chase Land Company. In 1902, Leonard and Elizabeth Bradshaw purchased a substantial 5.07 acres, being Lots 1 and 2 subdivided by the Griffith family from the No Gain estate. The residence was constructed the following year.

DESCRIPTION

The house is an unusually fine example of an Arts and Crafts style bungalow located on a spacious lot overlooking historic Brookville Road. The stone structure features a low side gable roof covered with terra cotta pantiles. Battered posts set on top of stone piers support a generous wrap-around porch. A matching, two-bay stone garage has a pyramidal pantile roof.

The driveway entrance is flanked by stone walls punctuated with stone piers, one of which holds a discrete marker reading End Lane. This historical name for the property refers to the fact that, until the late 1930s, the house marked the northernmost limit of Chevy Chase area development.

APPLICABLE GUIDELINES

*near dormer - addition -
near porch - fill in.*

The Historic Preservation Commission utilizes the Secretary of Interior's Standards for Rehabilitation when reviewing alterations to individually designated *Master Plan* historic sites. The standards, which pertain to the proposed project, are as follows:

#2 the historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

#5 Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.

#6 Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

#7 Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

#9 New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

#10 New additions and adjacent new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

PROPOSAL

The applicant is proposing to:

1. Construct a large two-story rear addition with a one-story side extension. Scheme A has a Port Cochere in front of the gym addition, Scheme B does not.
2. Rehabilitate the existing garage.
3. Demolish existing studio and construct a new studio/office on the site.
4. Demolish existing pool and construct a new pool on the site.
5. Demolish the existing gazebo and shed on the site.
6. Removal of trees.
7. Rehabilitation of existing house.

CALCULATIONS

Lot:	55,627 sq. ft.
Existing Structures:	4,391 sq. ft.
Drives/Walks & Other:	10,423 sq. ft.
Existing Lot Coverage Structures:	7.8%
Existing Lot Coverage Total:	26.6%
Proposed Structures:	7,494 sq.ft.
Drives/Walks & Other:	10,032 sq.ft.
Proposed Lot Coverage Structures:	13%
Proposed Lot Coverage Total:	31.51%

STAFF DISCUSSION

The current preliminary consultation covers only the addition to the main house. The applicant will be coming in for a second preliminary consultation with plans that will address the rehabilitation of the existing garage, and the demolition and new construction of a studio/office space. Additionally, staff is encouraging the applicant to hire a landscape architect to help develop plans that will address retaining walls that are currently on the site, pool design, fencing for the pool and other parts of the property, tree save/removal/protection plans and address paving issues. The historic retaining walls that line the front drive and along Windsor place should remain. A landscape architect would be able to look at the entire site holistically.

It should always be noted that new additions on historic structures should always be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, non-character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged or destroyed.

Although staff would still like to see no additions to this house, the proposed two-story addition being kept at the rear plane of the house, and only the one-story addition projecting away from the original massing and being kept at the rear plane, does help to make it a secondary massing and visually retain the historic massing as the primary massing. The addition's design and architectural detailing, a mix of shingle, clapboard, stucco and stone, are in keeping with the vocabulary of the existing house (stone, stucco and tile roof) and will not detract from the original house's historic features. Staff would still like to see a more "glassy" hyphen between the main massing and the new addition. The design team did strive to achieve this suggestion through the use of panels on the north elevations; however, the three windows on the first floor are the only actual windows on this "hyphen". Secondly, we think that there are a couple areas in the plan where space is not being utilized to the fullest. The family room area is a two, story space. We would encourage the second floor to be utilized as possibly the gym, to eliminate the need for this footprint on the first floor. Also, the covered porte cochere, is visually more bulk, forward of the rear plane, that staff feels is problematic. Finally, as the goal is to continue to have the front door be the prominent entrance to the house, staff would like to see the second entrance on the addition downplayed. This could be done by simply not adding sidelights and a transom around and above the door.

Finally, staff would also like to have an exterior conditions assessment report generated for the house. The Commission needs to understand the applicant's entire program for the site, including any desire by the applicant to remove or replace any original features/materials. The report should include a detail of each exterior door and window on the house and the proposed work that needs to be done to rehabilitate them. Also, the report should include the identification of any feature that will be removed or replaced as part of the rehabilitation. Staff does not object to the proposed repair and replacement of deteriorated building material on this property as long as the goal is to keep as much of the original materials as possible. Retaining much of the original fabric helps to retain the building's architectural integrity.

In closing, for the next preliminary consultation staff would like to see the following changes to the plans:

- A more “glassy” hyphen separation between the main massing and the two-story addition.
- The elimination of the gym massing, with it re-introduced in the two-story, space next to the master bedroom.
- The elimination of the porte cochere.
- The elimination of the transom and sidelights on the west elevation door on the addition.

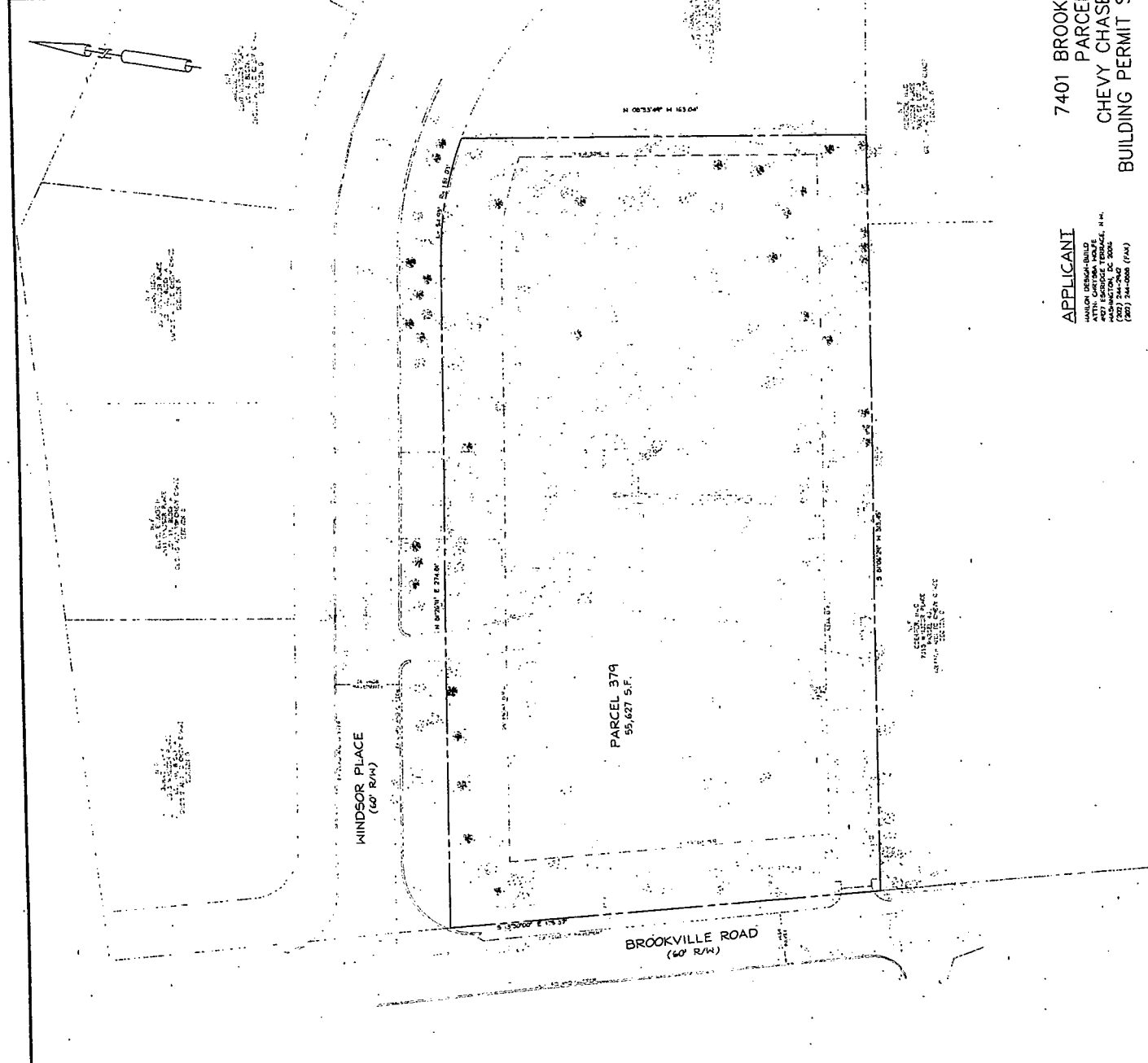
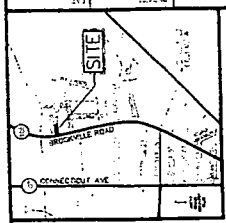
Also, in addition to the modifications to the house’s plans staff would like to see schematic designs for:

- The rehabilitation of the existing garage.
- The demolition and new construction of a studio/office space
- Landscape architect plans that begin to address retaining walls that are currently on the site, pool design, fencing for the pool and other parts of the property, tree save/removal/protection plans and paving issues.
- The commencement of the conditions assessment report on the historic house.

ENGINEERING
 CIVIL SURVEYING - LAND PLANNING
 4200 WOODBURN ROAD, SUITE 200
 BETHESDA, MARYLAND 20814
 TEL: (301) 461-1111 FAX: (301) 461-1112

CHEVY CHASE SECTION 5
 BETHESDA (7TH) ELECTION DISTRICT
 MONTGOMERY COUNTY, MARYLAND
BUILDING PERMIT SITE PLAN (BASE)

DATE	BY	REVISION
7/22/05	EBT	PROCESSED PERMIT TO CLIENT FOR REVIEW
05-081		
07/2005		
CAS		1" = 20'



7401 BROOKVILLE ROAD
PARCEL 379
CHEVY CHASE SECTION 5
BUILDING PERMIT SITE PLAN (BASE)

APPLICANT
 HANSON DESIGN-BUILD
 4000 WOODBURN ROAD
 WASHINGTON, DC 20008
 (202) 244-2000 (FAX)

GENERAL NOTES

1. CATEGORY - 1 - OTHER CATEGORY - 1
2. DATA INFORMATION BASED ON A SURVEY PERFORMED BY JAMES H. HANSON, INC., A SURVEY FIRM LICENSED BY THE STATE OF MARYLAND, DATED JANUARY 2005.
3. LOT AREA - PARCEL 379 = 91,127.00 SQ. FT. (1.777 ACRES)
4. EFTY NUMBER ON TAX MAP IN M2, PARCEL 379, 7 CAROL MOUNTAIN
5. EFTY NUMBER ON MDC 2002 BULET 204 IN 09.
6. EFTY NUMBER ON MONTGOMERY COUNTY SOILS SURVEY MAP NO. 71, (TYPED), 200, 200.
7. EFTY NUMBER ON MDC 2002 BULET 204 IN 09.
8. EFTY NUMBER ON MONTGOMERY COUNTY SOILS SURVEY MAP NO. 71, (TYPED), 200, 200.
9. EFTY NUMBER ON MDC 2002 BULET 204 IN 09.
10. EFTY NUMBER ON MONTGOMERY COUNTY SOILS SURVEY MAP NO. 71, (TYPED), 200, 200.
11. EFTY NUMBER ON MDC 2002 BULET 204 IN 09.
12. EFTY NUMBER ON MONTGOMERY COUNTY SOILS SURVEY MAP NO. 71, (TYPED), 200, 200.
13. EFTY NUMBER ON MDC 2002 BULET 204 IN 09.
14. EFTY NUMBER ON MONTGOMERY COUNTY SOILS SURVEY MAP NO. 71, (TYPED), 200, 200.
15. EFTY NUMBER ON MDC 2002 BULET 204 IN 09.
16. EFTY NUMBER ON MONTGOMERY COUNTY SOILS SURVEY MAP NO. 71, (TYPED), 200, 200.
17. EFTY NUMBER ON MDC 2002 BULET 204 IN 09.
18. EFTY NUMBER ON MONTGOMERY COUNTY SOILS SURVEY MAP NO. 71, (TYPED), 200, 200.
19. EFTY NUMBER ON MDC 2002 BULET 204 IN 09.
20. EFTY NUMBER ON MONTGOMERY COUNTY SOILS SURVEY MAP NO. 71, (TYPED), 200, 200.

ING DATA

1. ROAD - 60' R/W
 2. ROAD - 60' R/W
 3. ROAD - 60' R/W
 4. ROAD - 60' R/W
 5. ROAD - 60' R/W
 6. ROAD - 60' R/W
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 19. ROAD - 60' R/W
 20. ROAD - 60' R/W

35 UTILITY

1. ALL UTILITIES SHOWN ARE BASED ON THE MOST RECENT RECORD DRAWINGS AVAILABLE TO THE SURVEYOR.

2. UTILITIES NOT SHOWN ARE THE RESPONSIBILITY OF THE APPLICANT.

3. UTILITIES NOT SHOWN ARE THE RESPONSIBILITY OF THE APPLICANT.

4. UTILITIES NOT SHOWN ARE THE RESPONSIBILITY OF THE APPLICANT.

5. UTILITIES NOT SHOWN ARE THE RESPONSIBILITY OF THE APPLICANT.

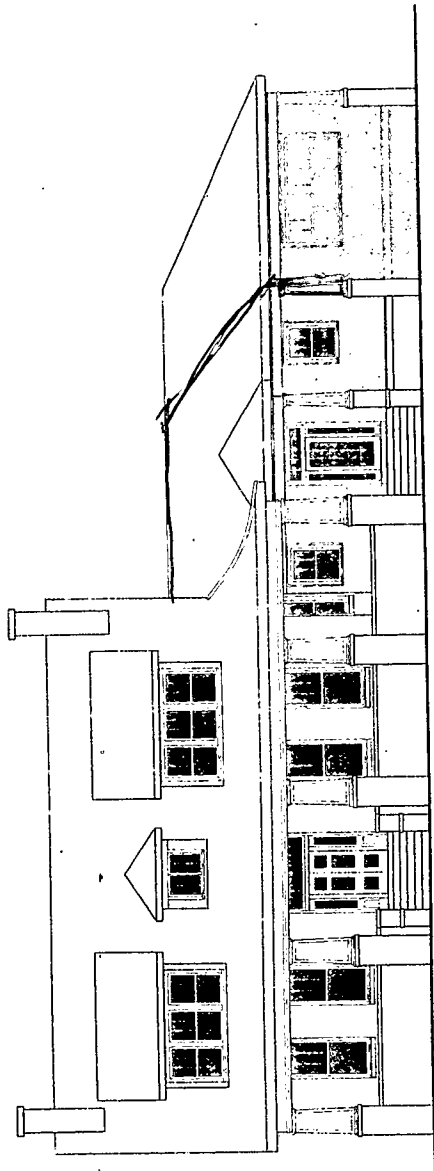
6. UTILITIES NOT SHOWN ARE THE RESPONSIBILITY OF THE APPLICANT.

7. UTILITIES NOT SHOWN ARE THE RESPONSIBILITY OF THE APPLICANT.

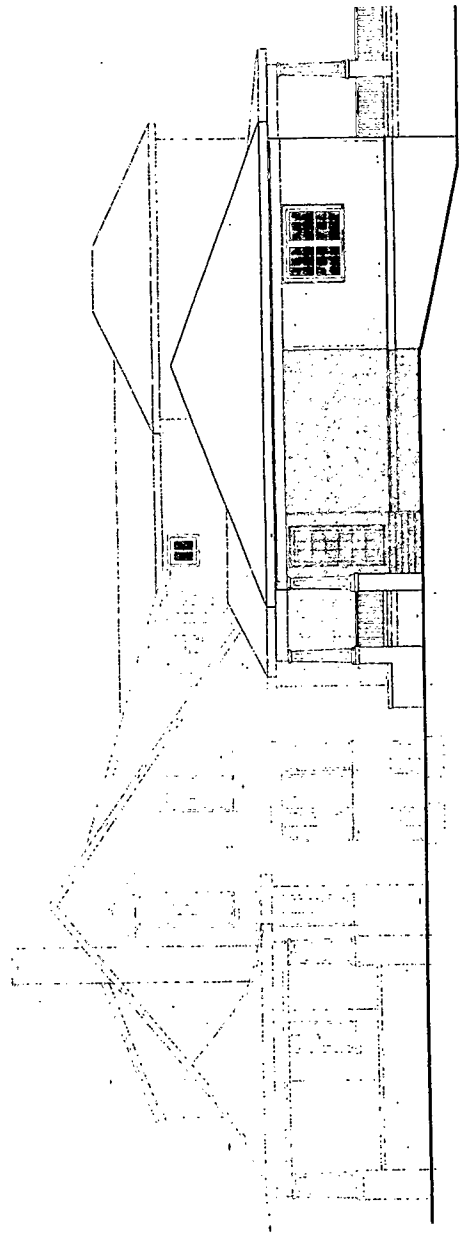
8. UTILITIES NOT SHOWN ARE THE RESPONSIBILITY OF THE APPLICANT.

9. UTILITIES NOT SHOWN ARE THE RESPONSIBILITY OF THE APPLICANT.

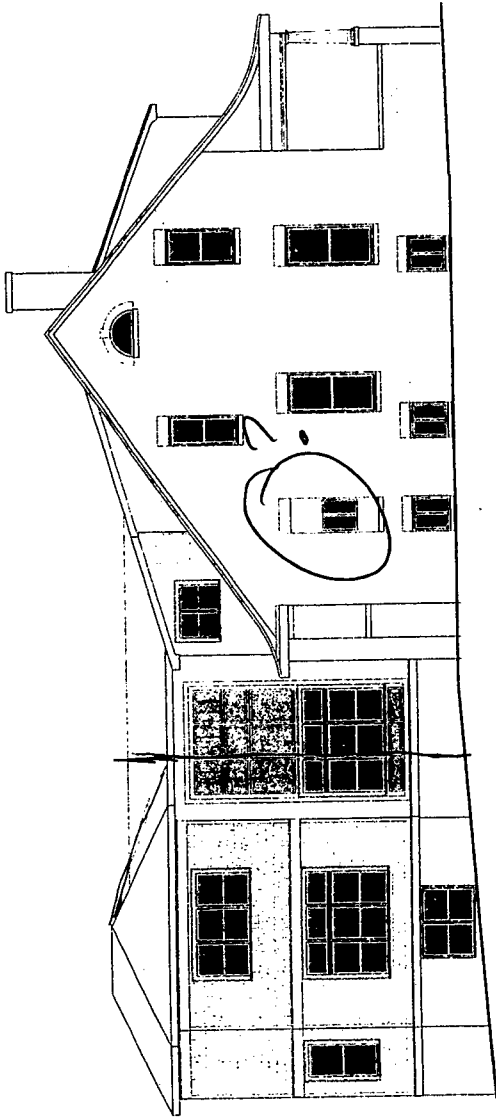
10. UTILITIES NOT SHOWN ARE THE RESPONSIBILITY OF THE APPLICANT.



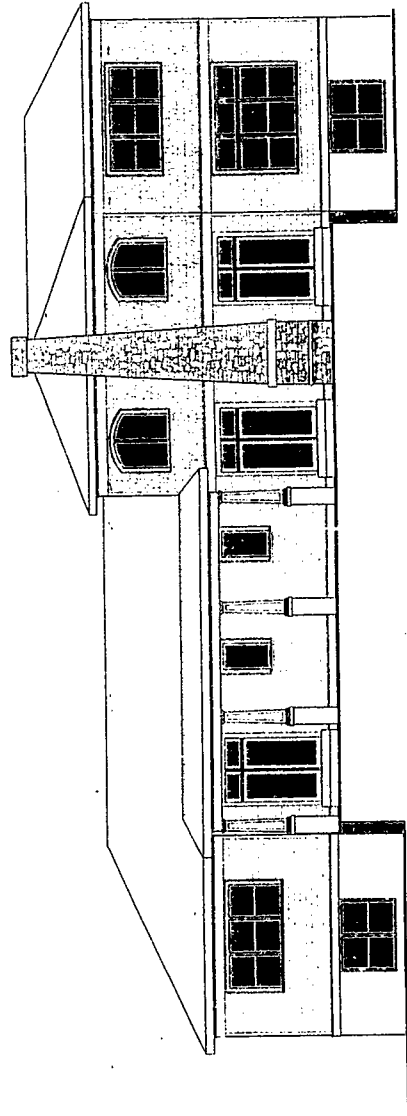
WEST ELEVATION
3/16" = 1'-0"



SOUTH ELEVATION
3/16" = 1'-0"

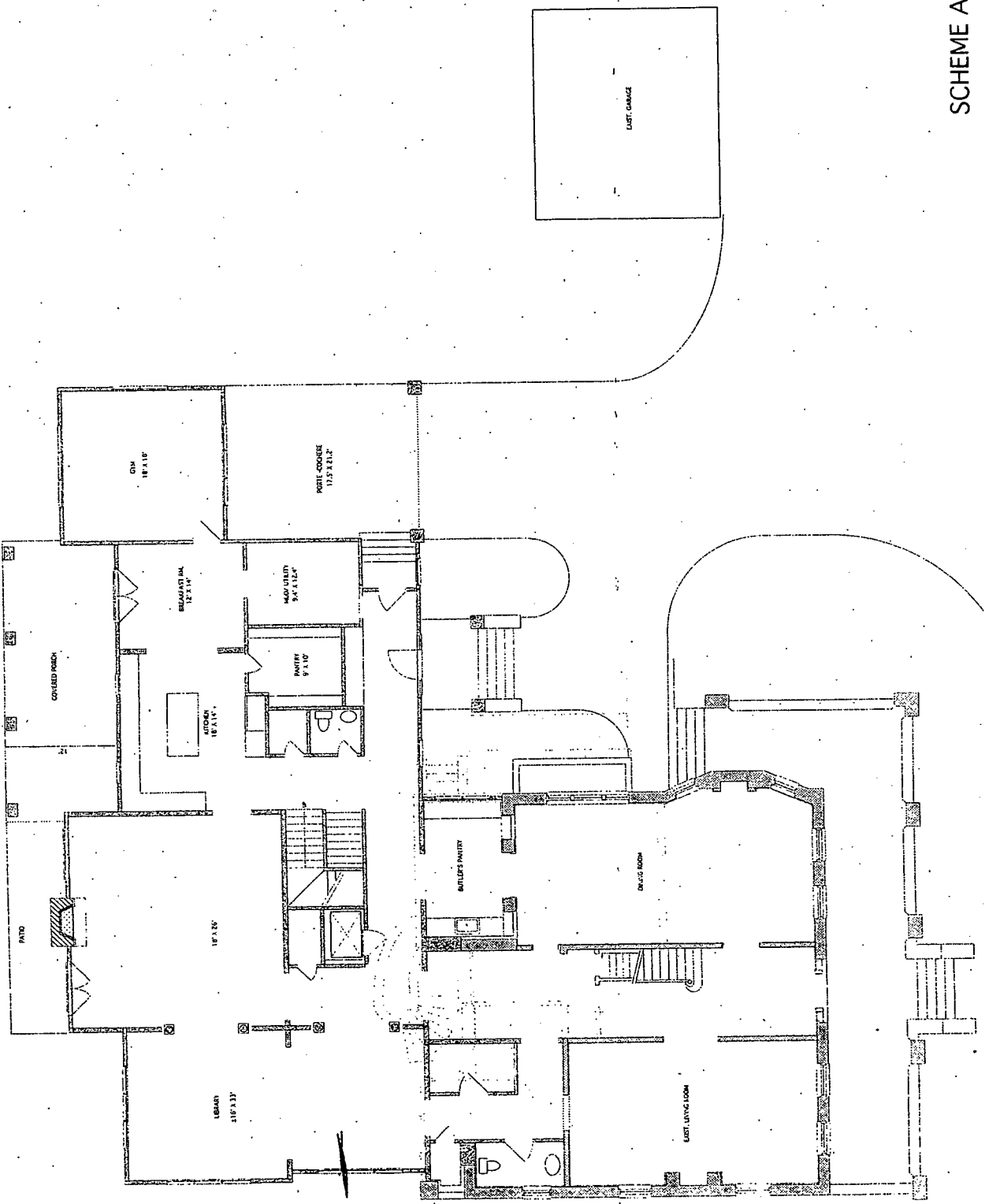


NORTH ELEVATION
3/16" = 1'-0"

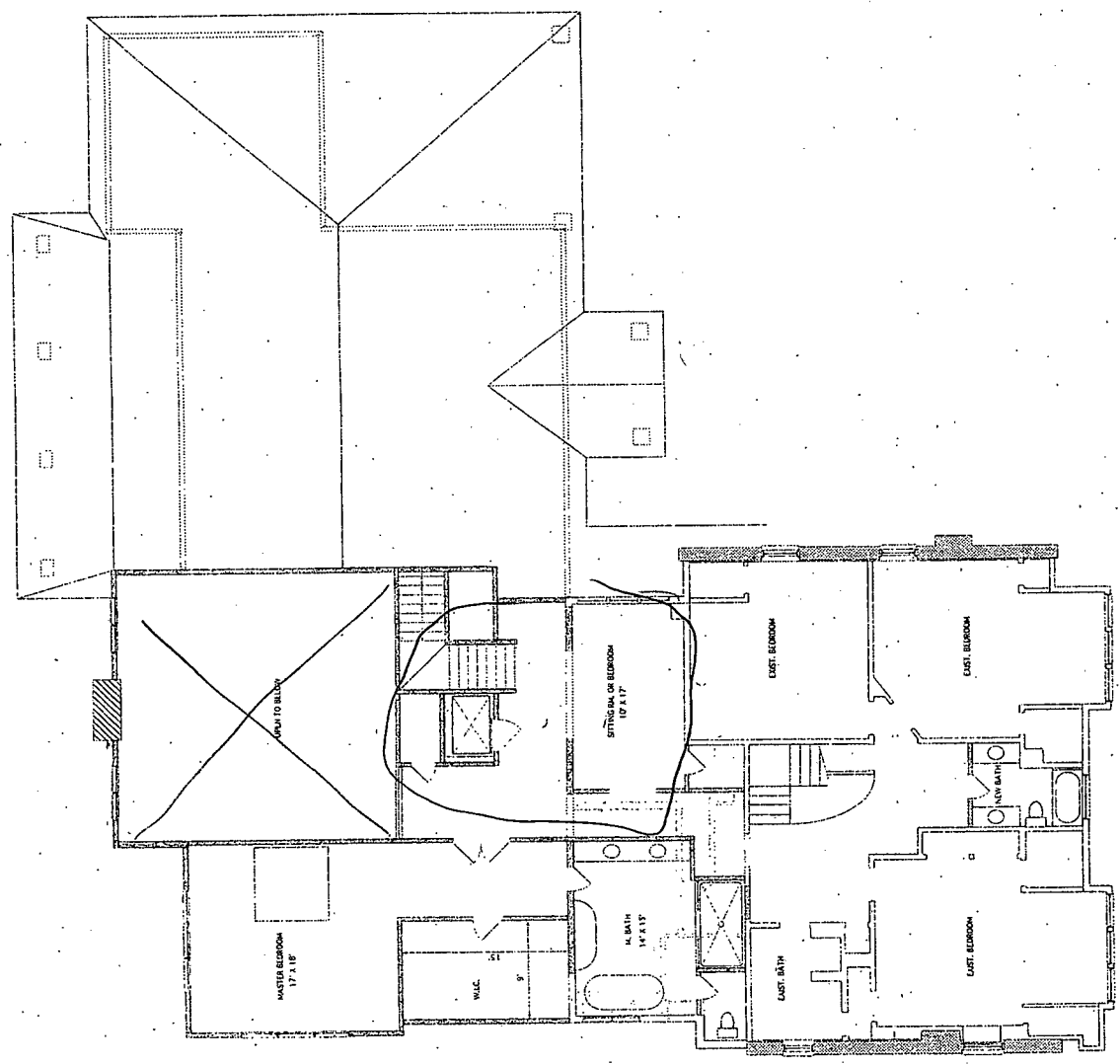


EAST ELEVATION
3/16" = 1'-0"

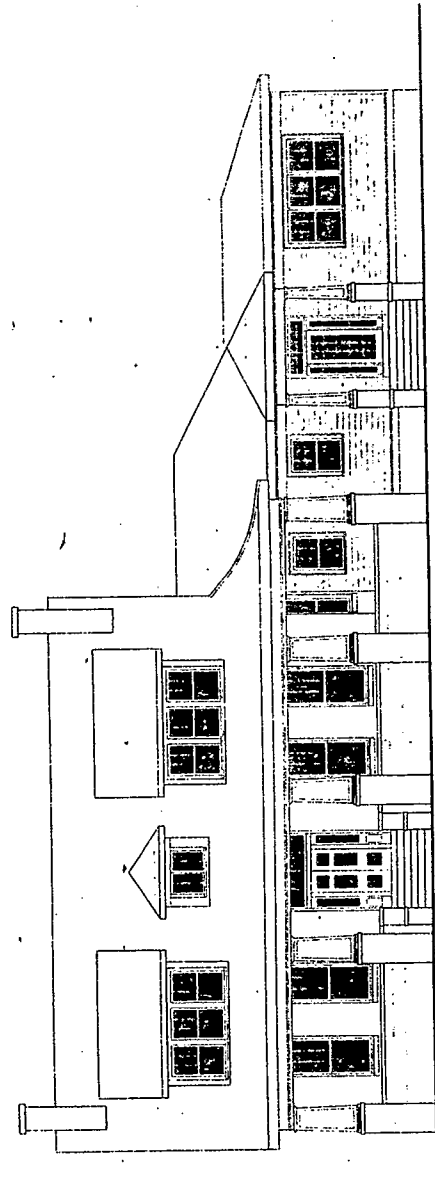
SCHEME A



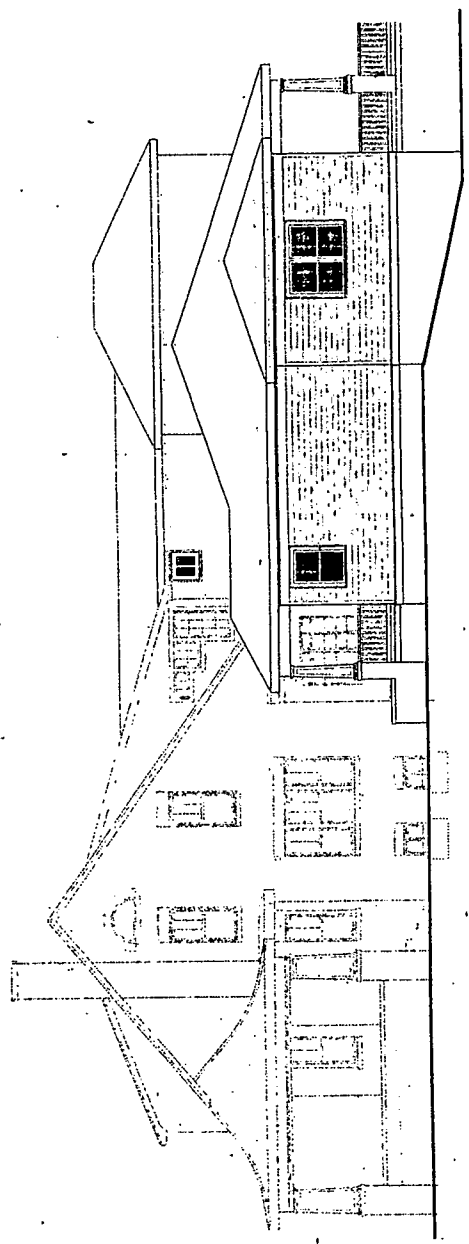
GROUND FLOOR PLAN
7/18 - 11'0"



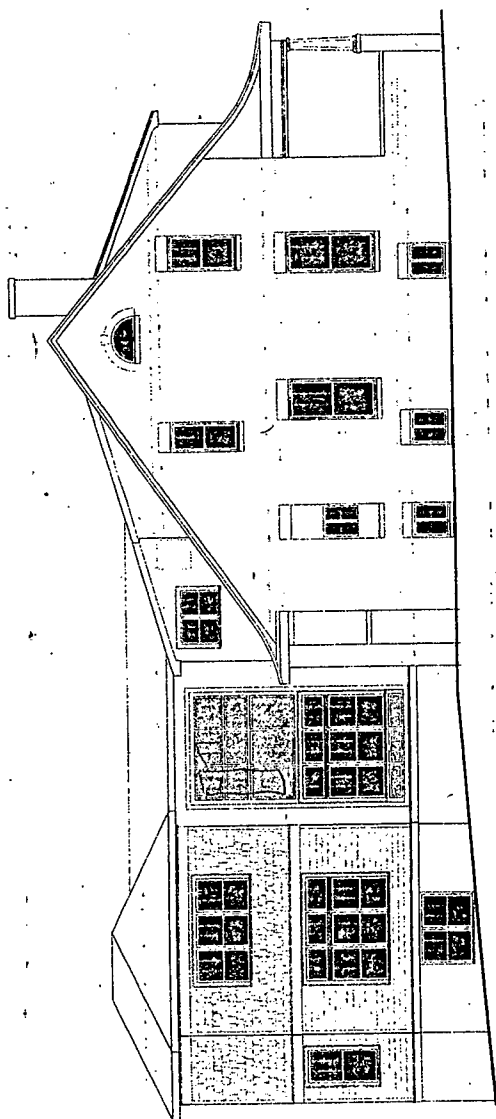
SECOND FLOOR PLAN
3/18" = 1'-0"



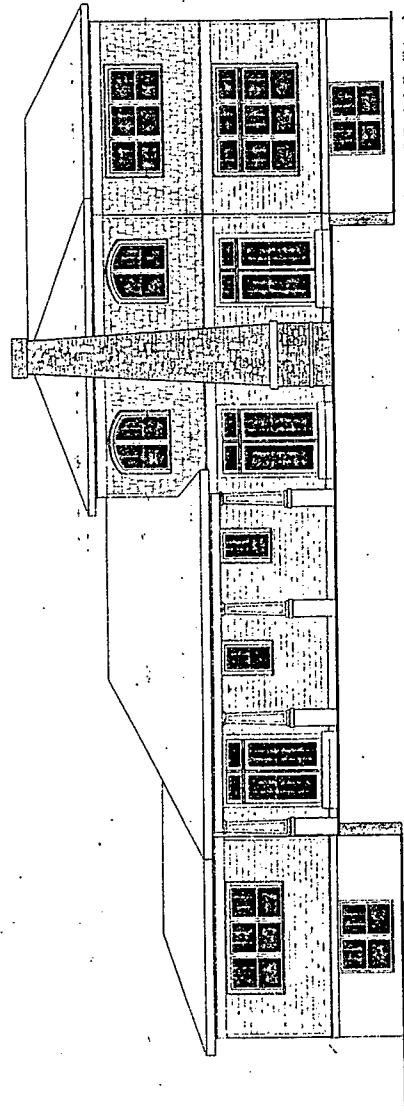
WEST ELEVATION
3/16" = 1'-0"



SOUTH ELEVATION
3/16" = 1'-0"

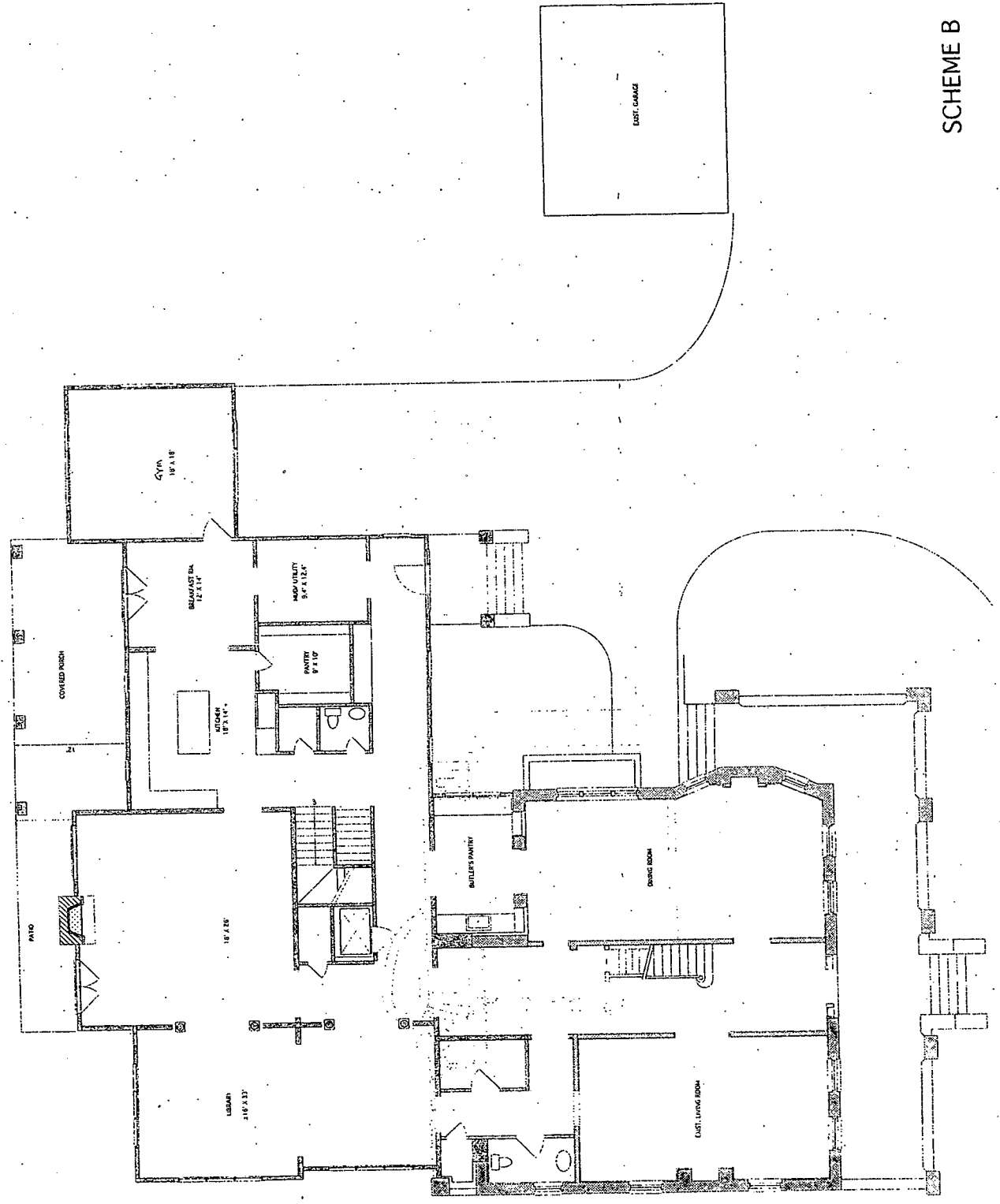


NORTH ELEVATION
3/16" = 1'-0"

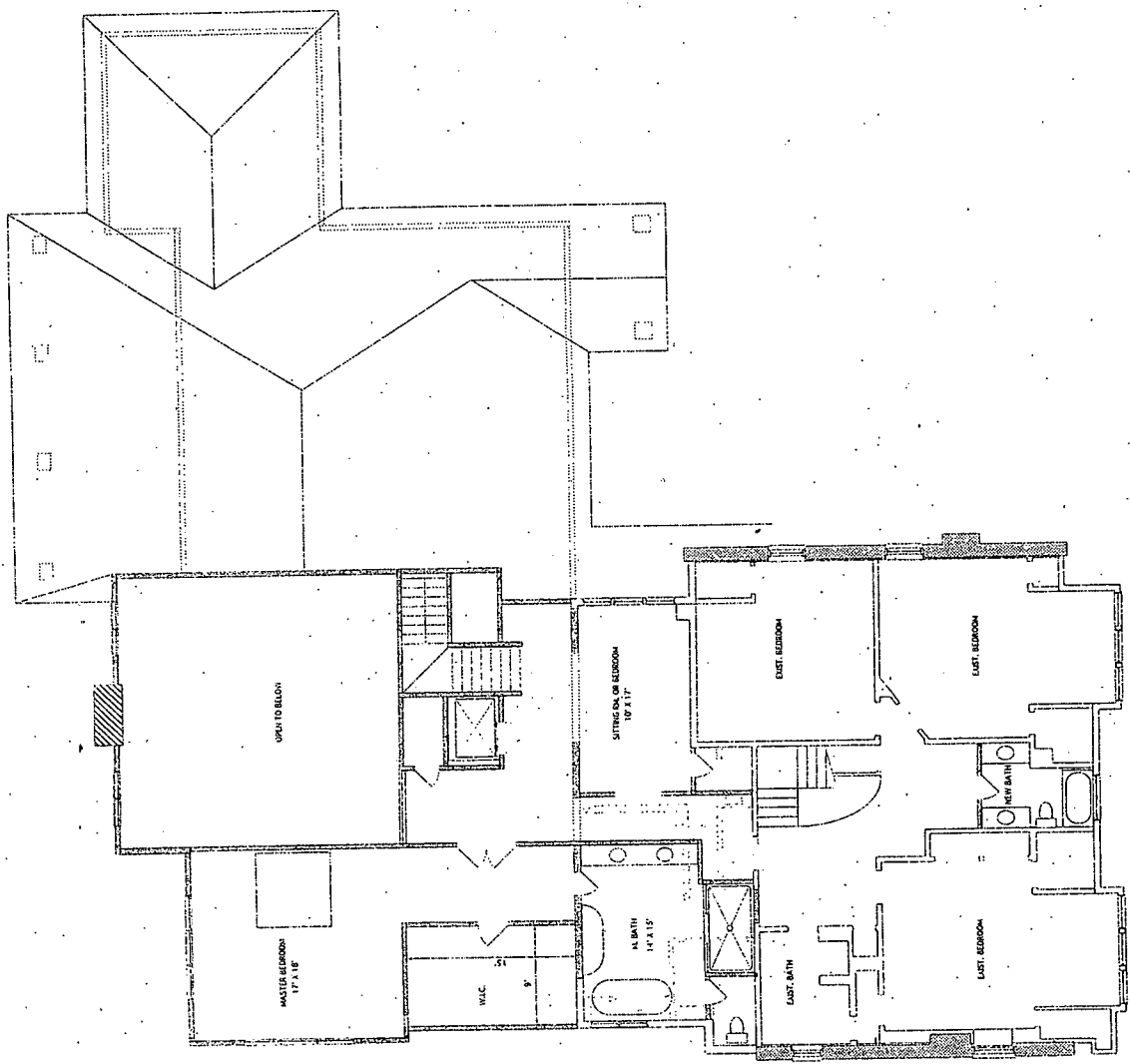


EAST ELEVATION
3/16" = 1'-0"

SCHEME B

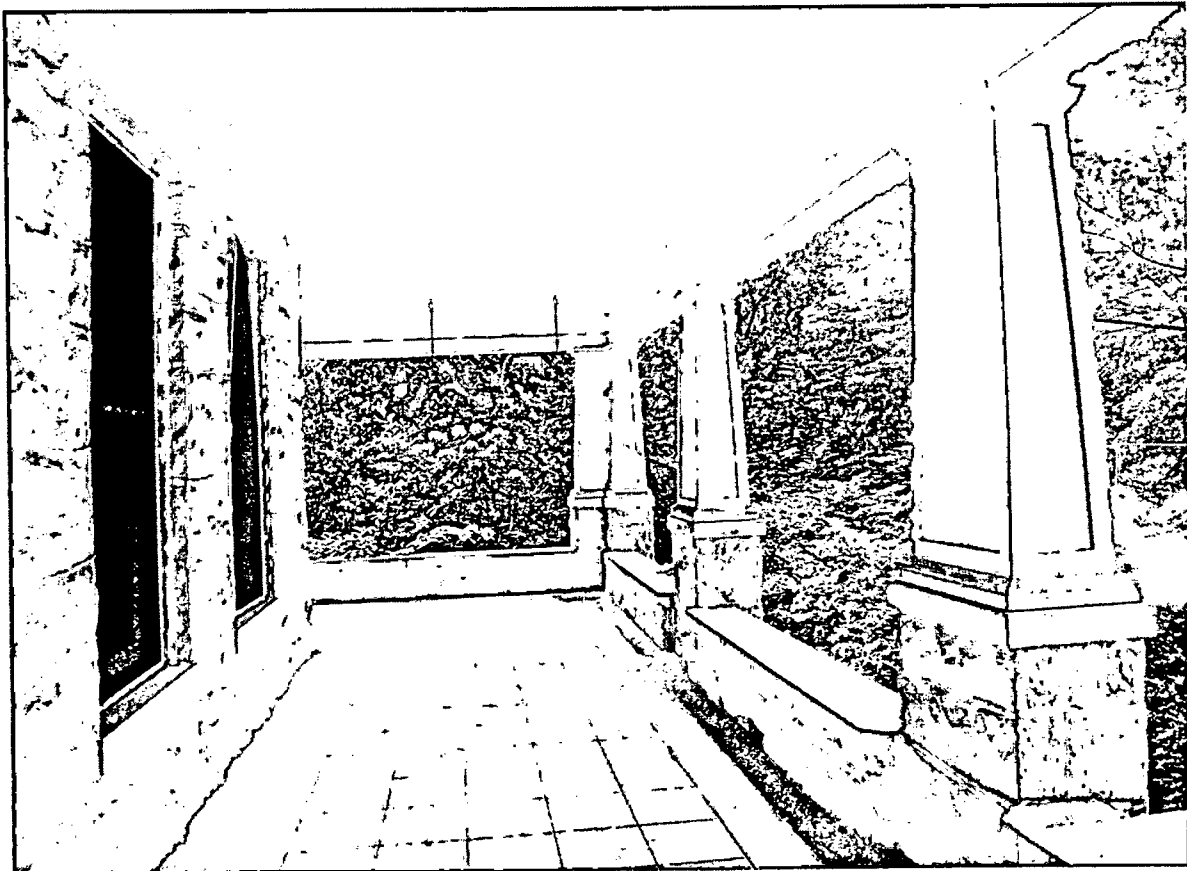


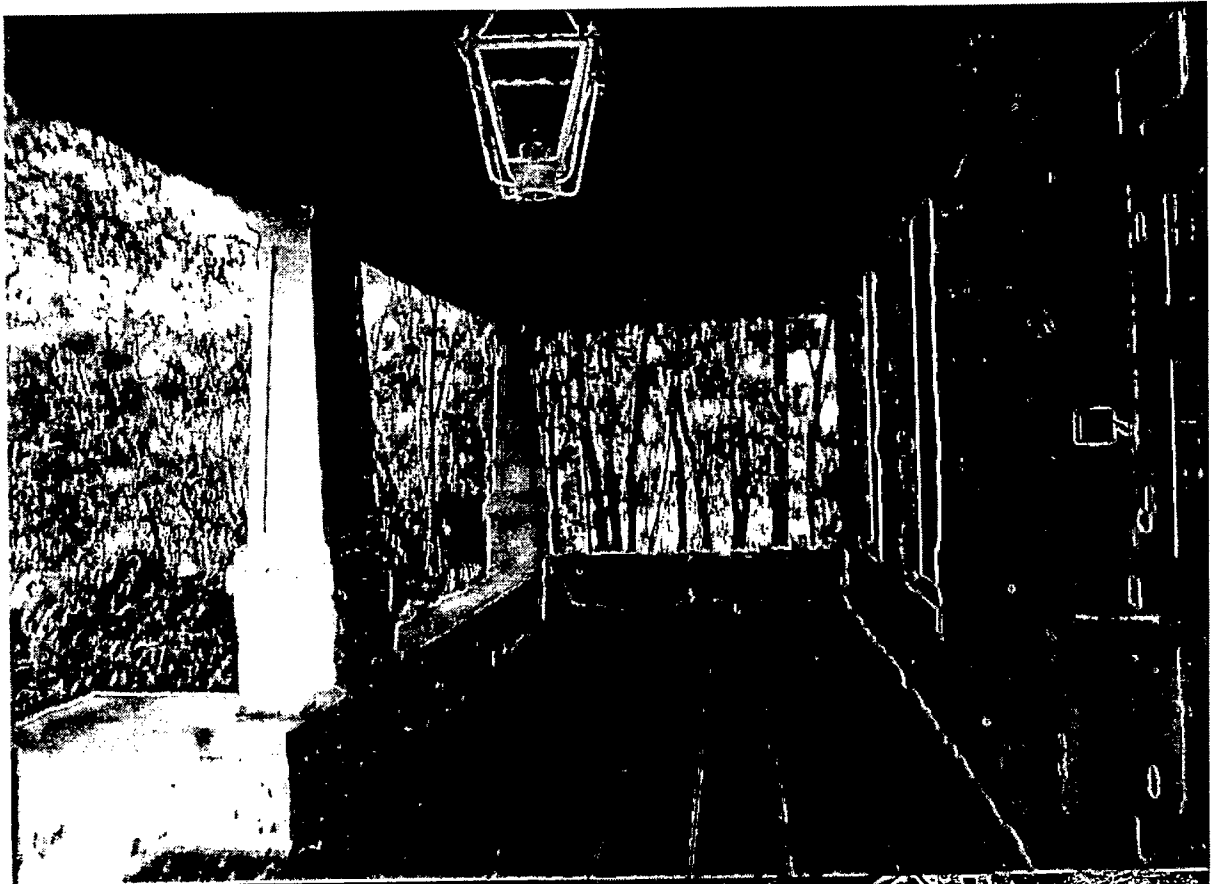
GROUND FLOOR PLAN
3/14" = 1'-0"



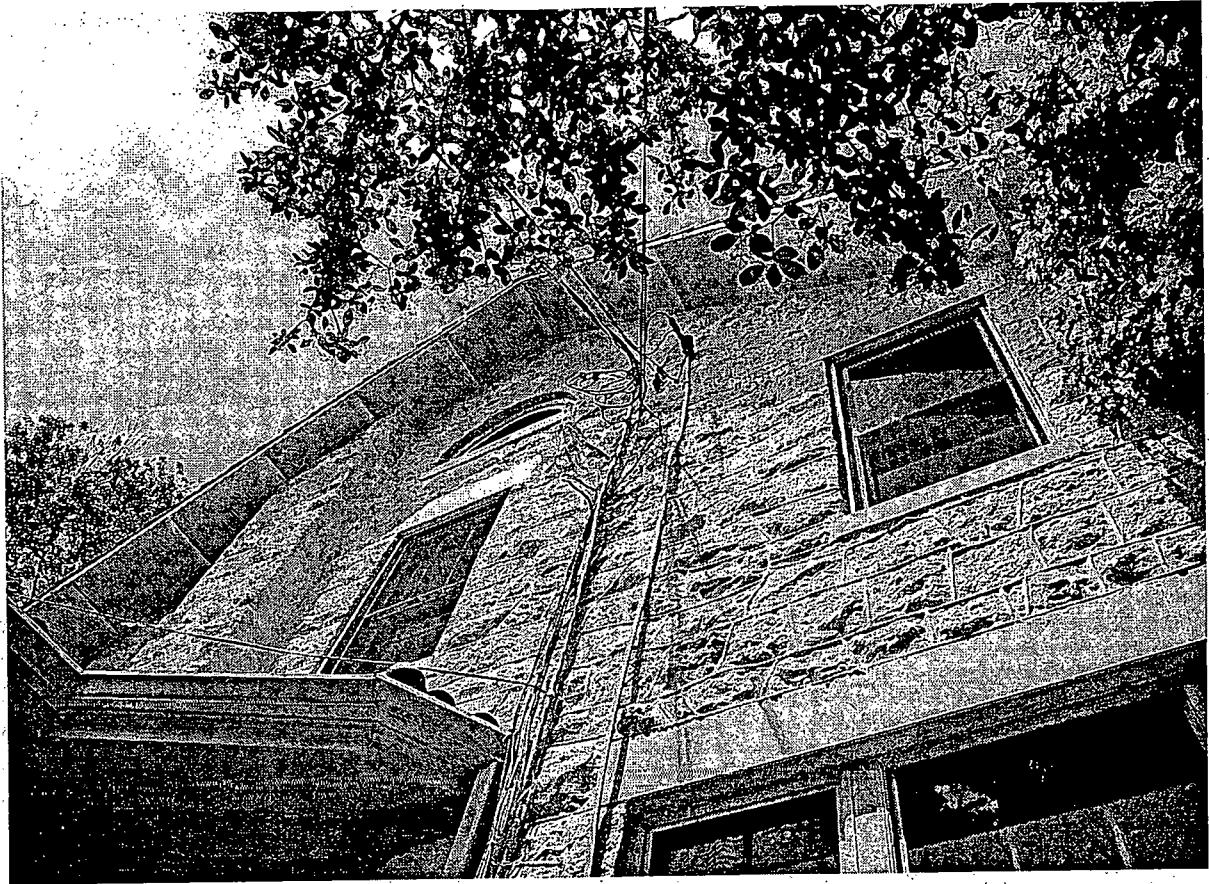
SCHEME B

SECOND FLOOR PLAN
3/16" = 1'-0"

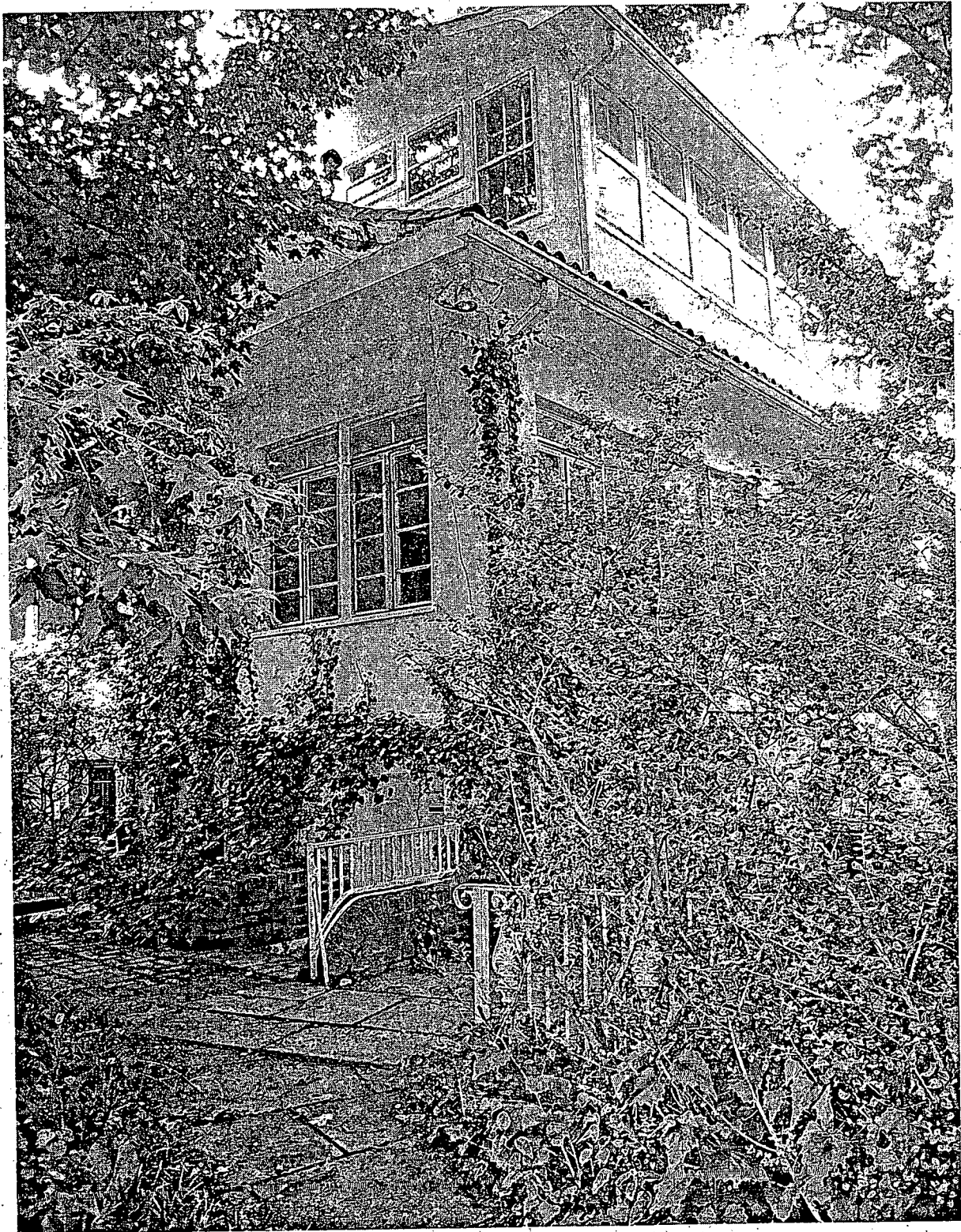


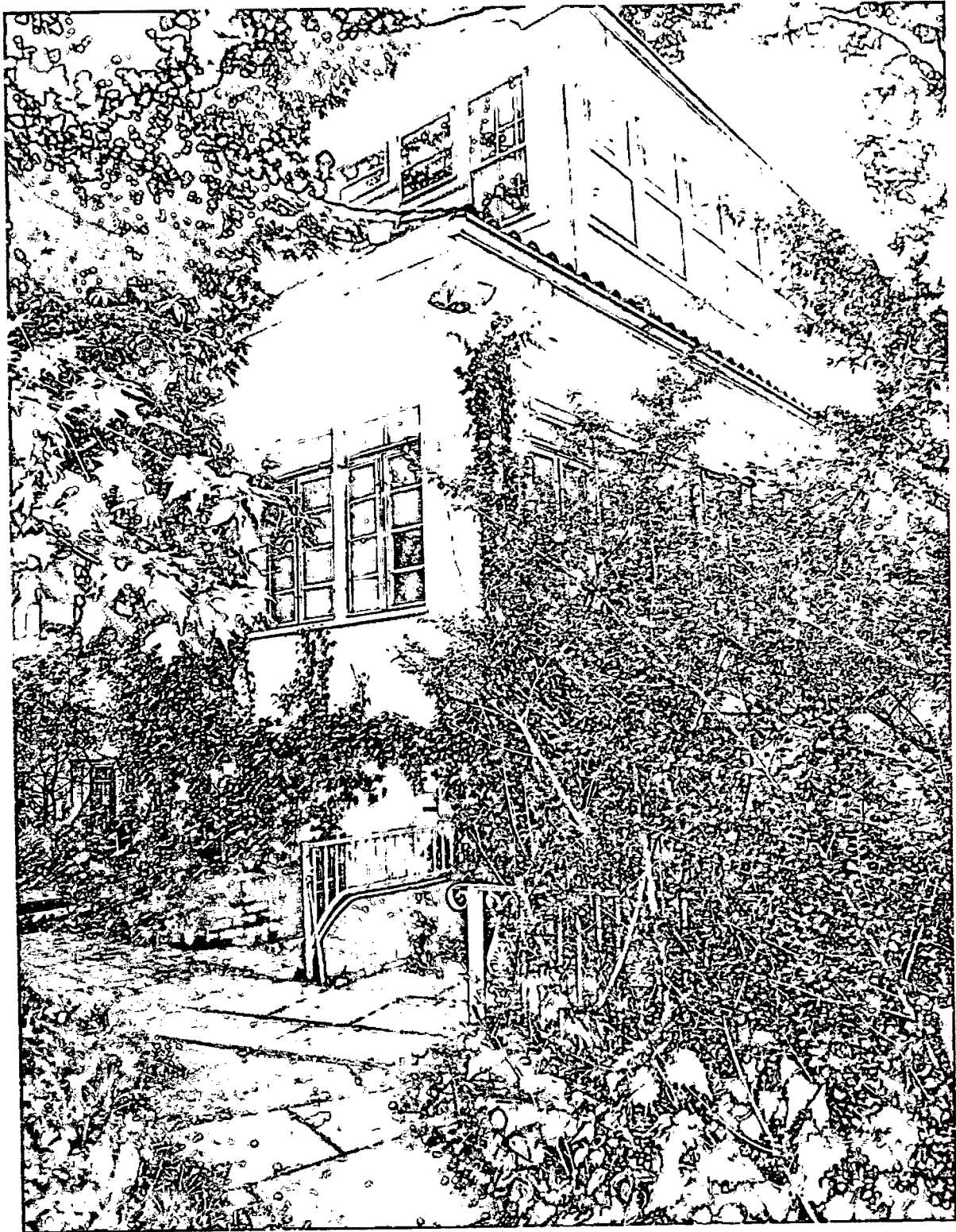






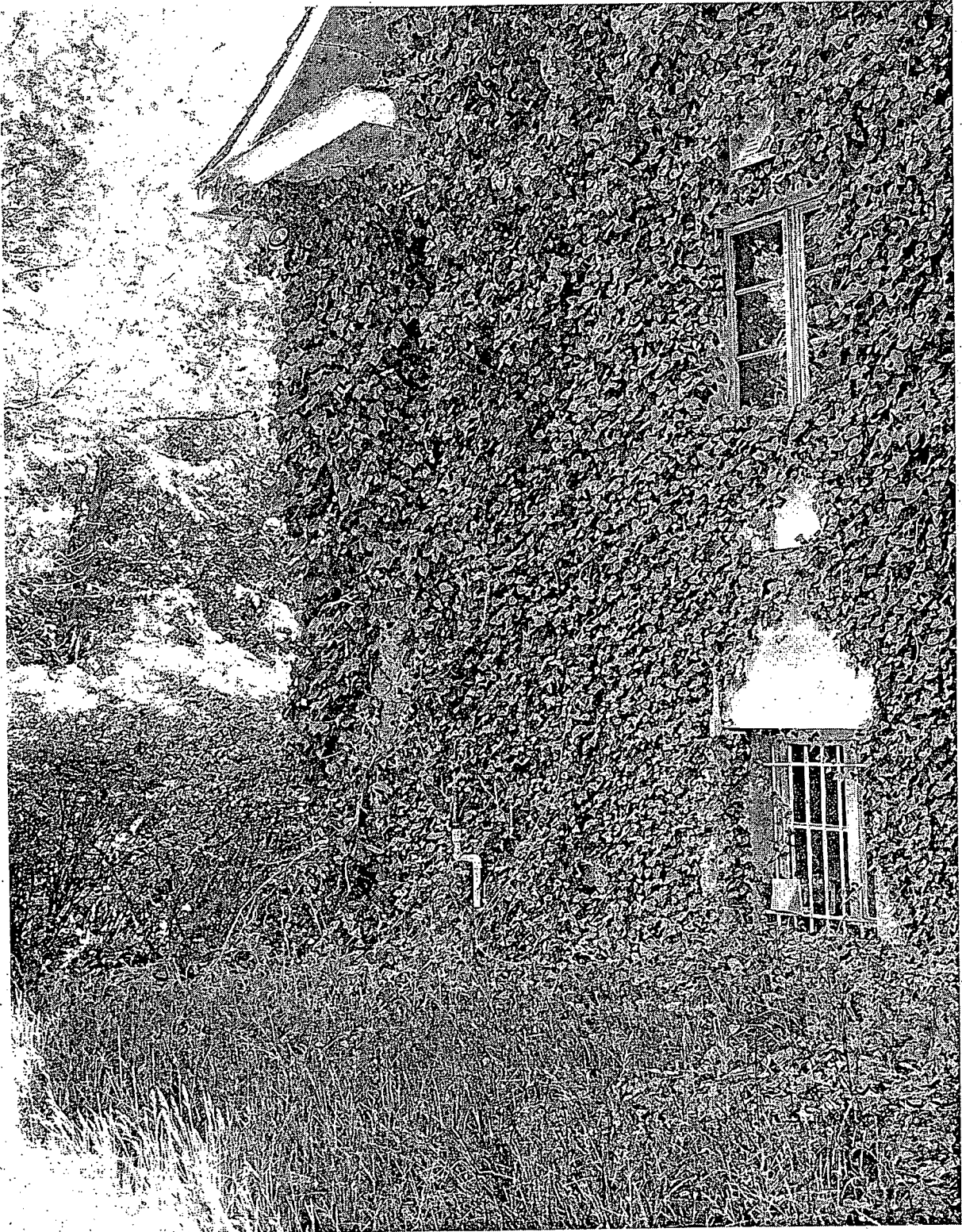


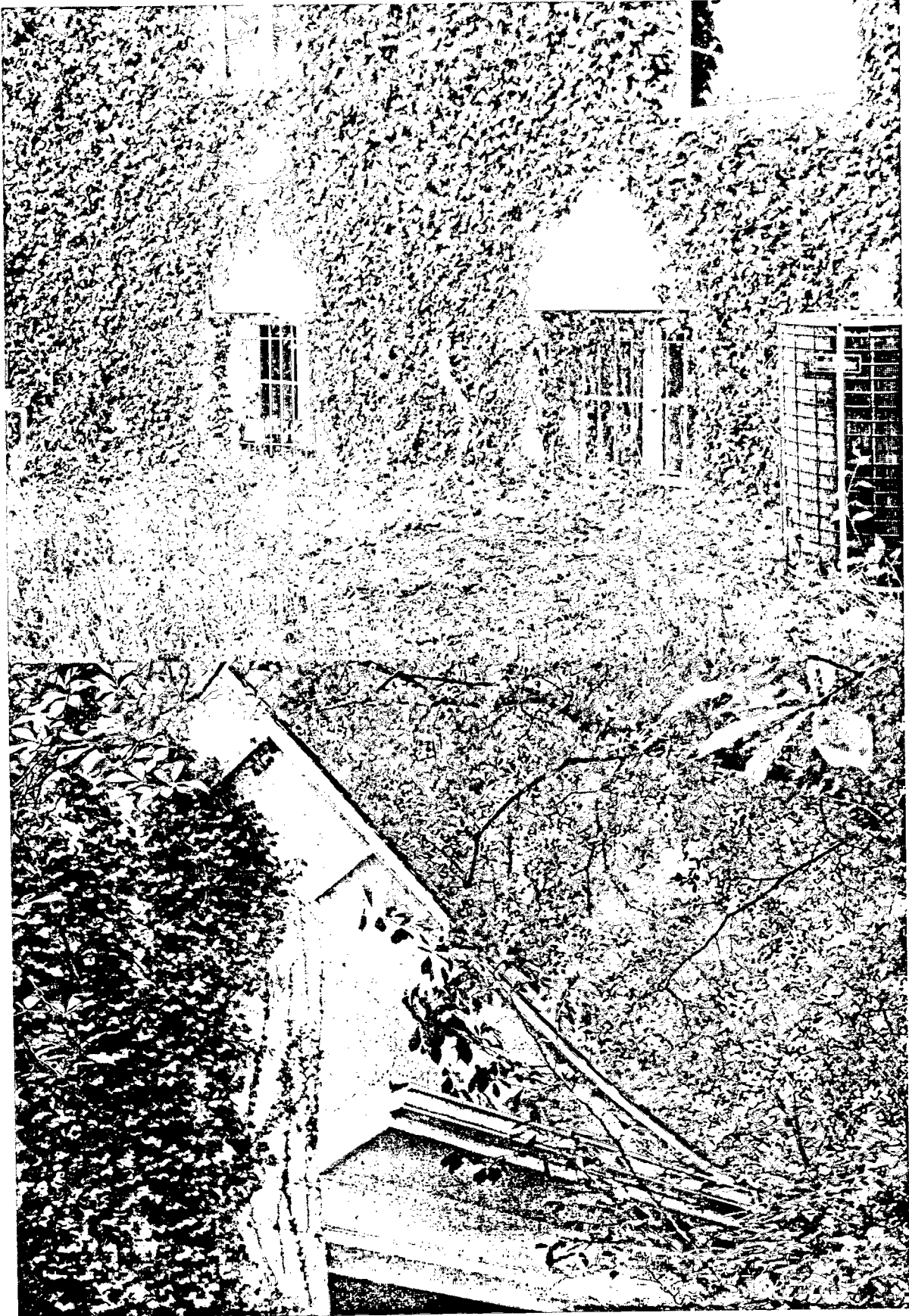


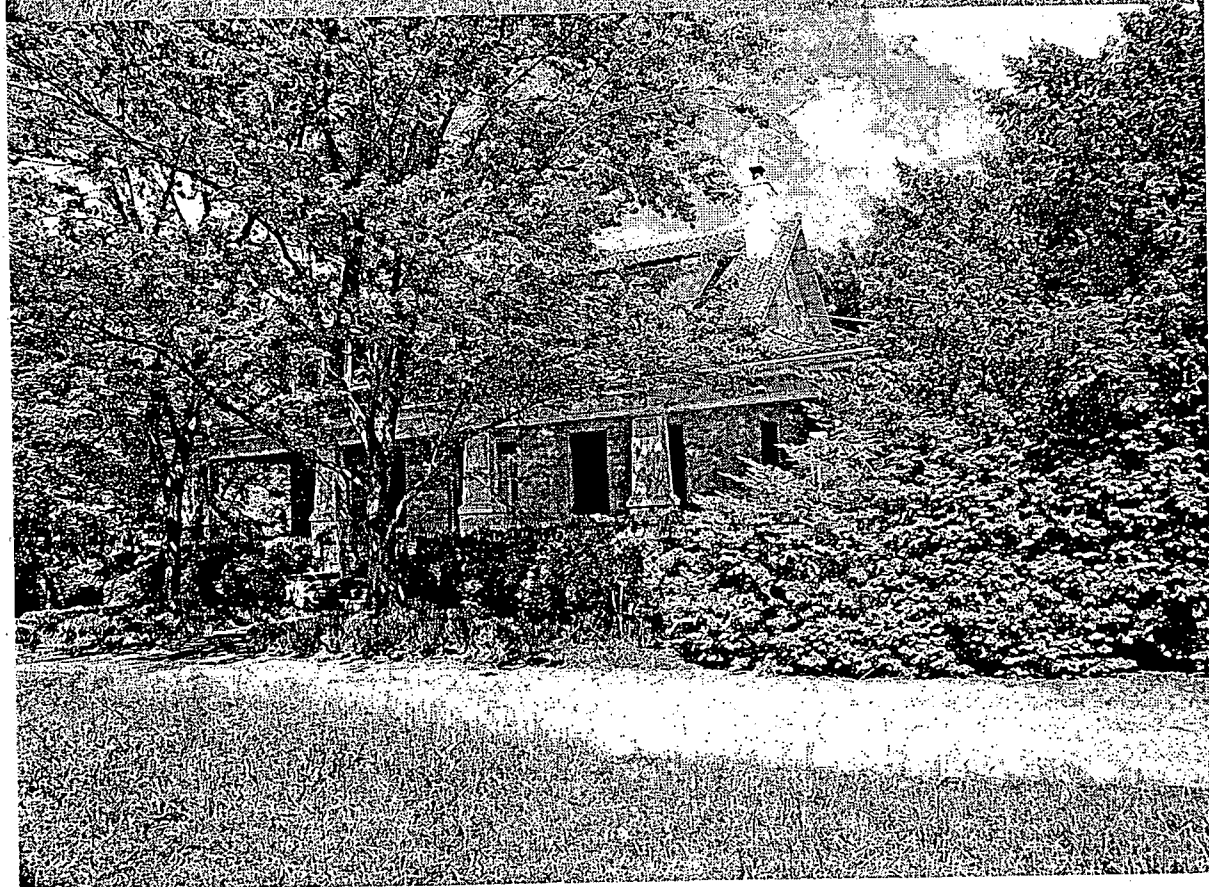
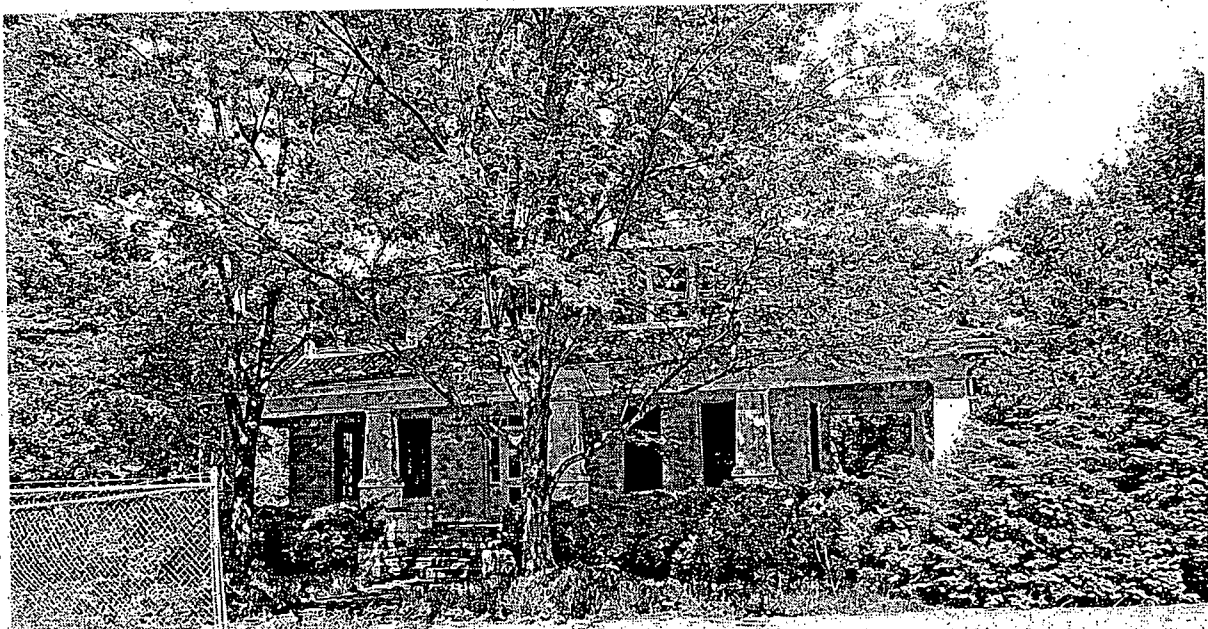




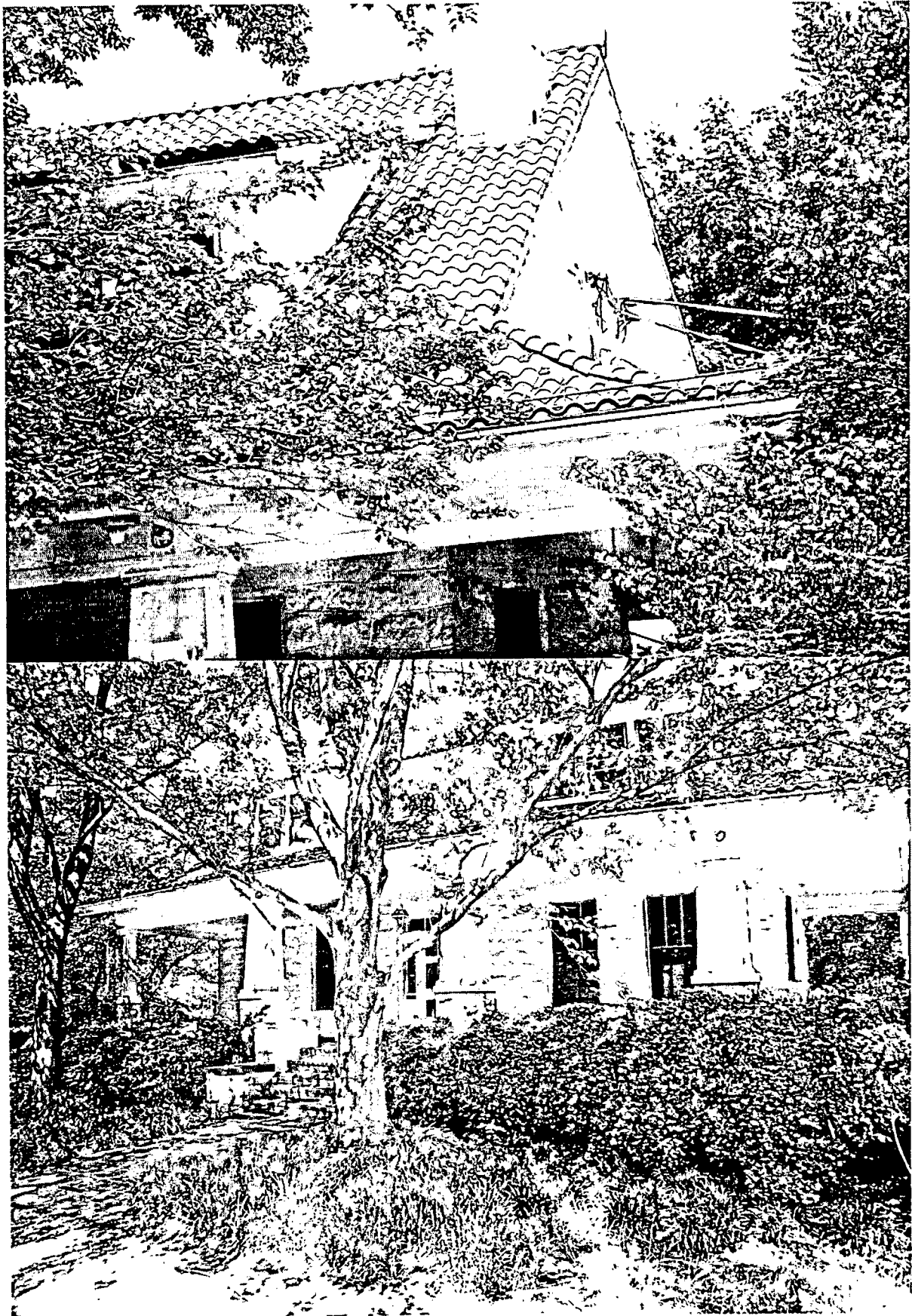




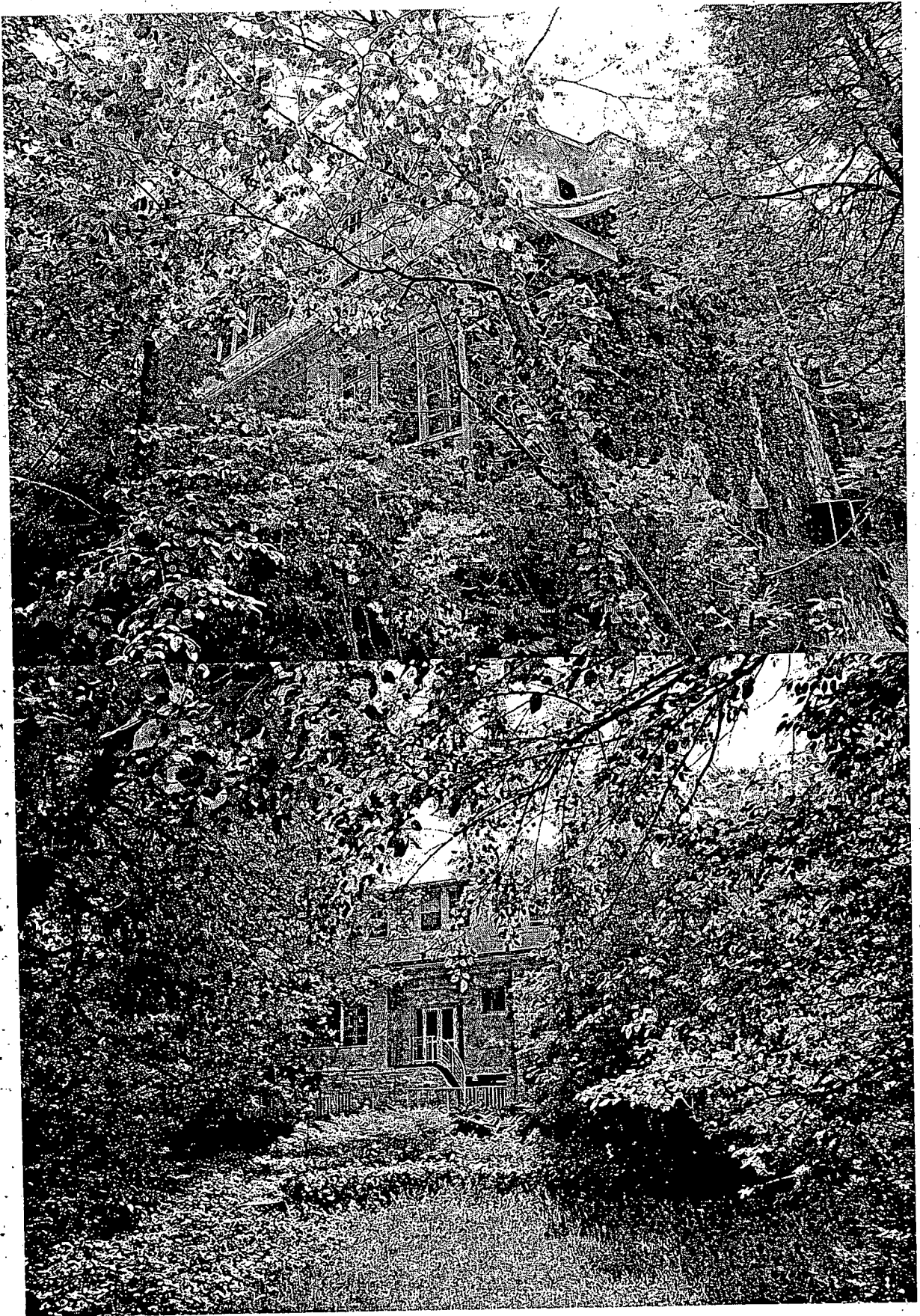




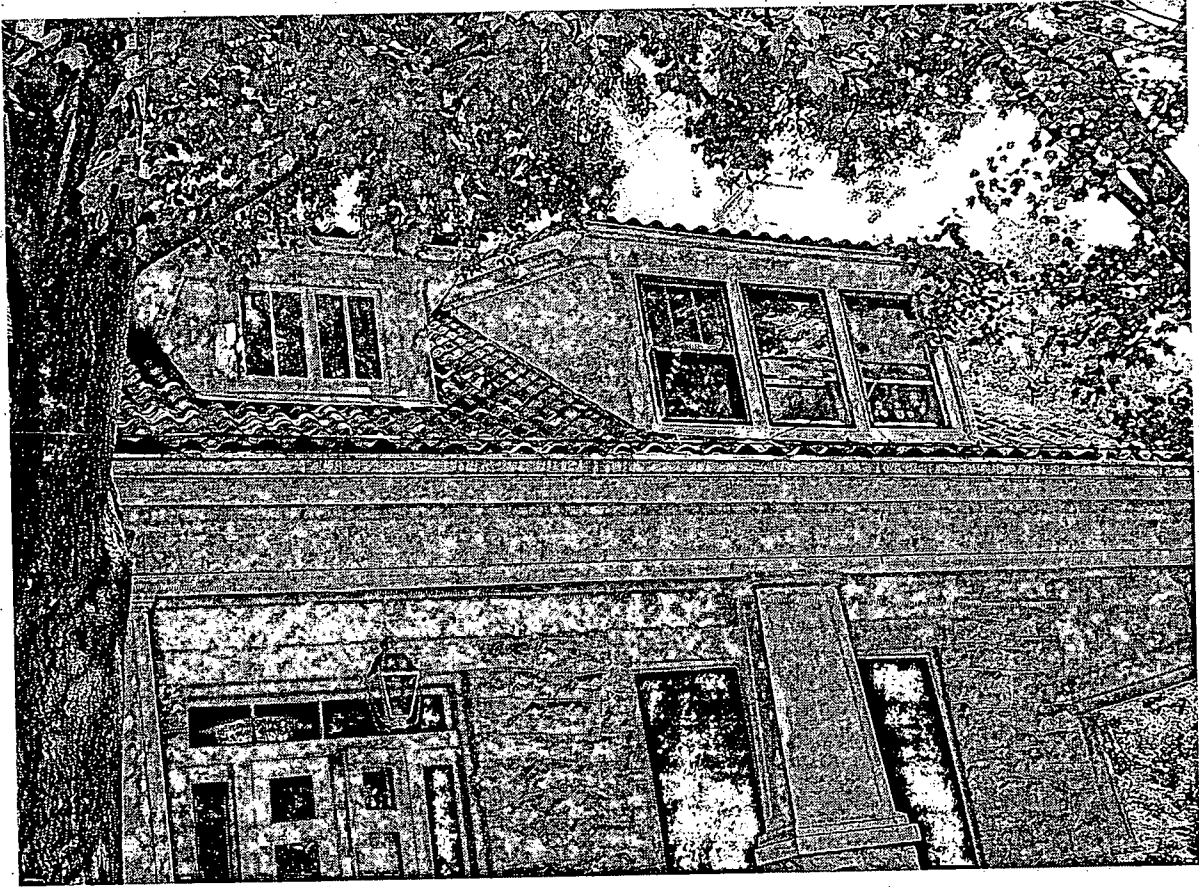


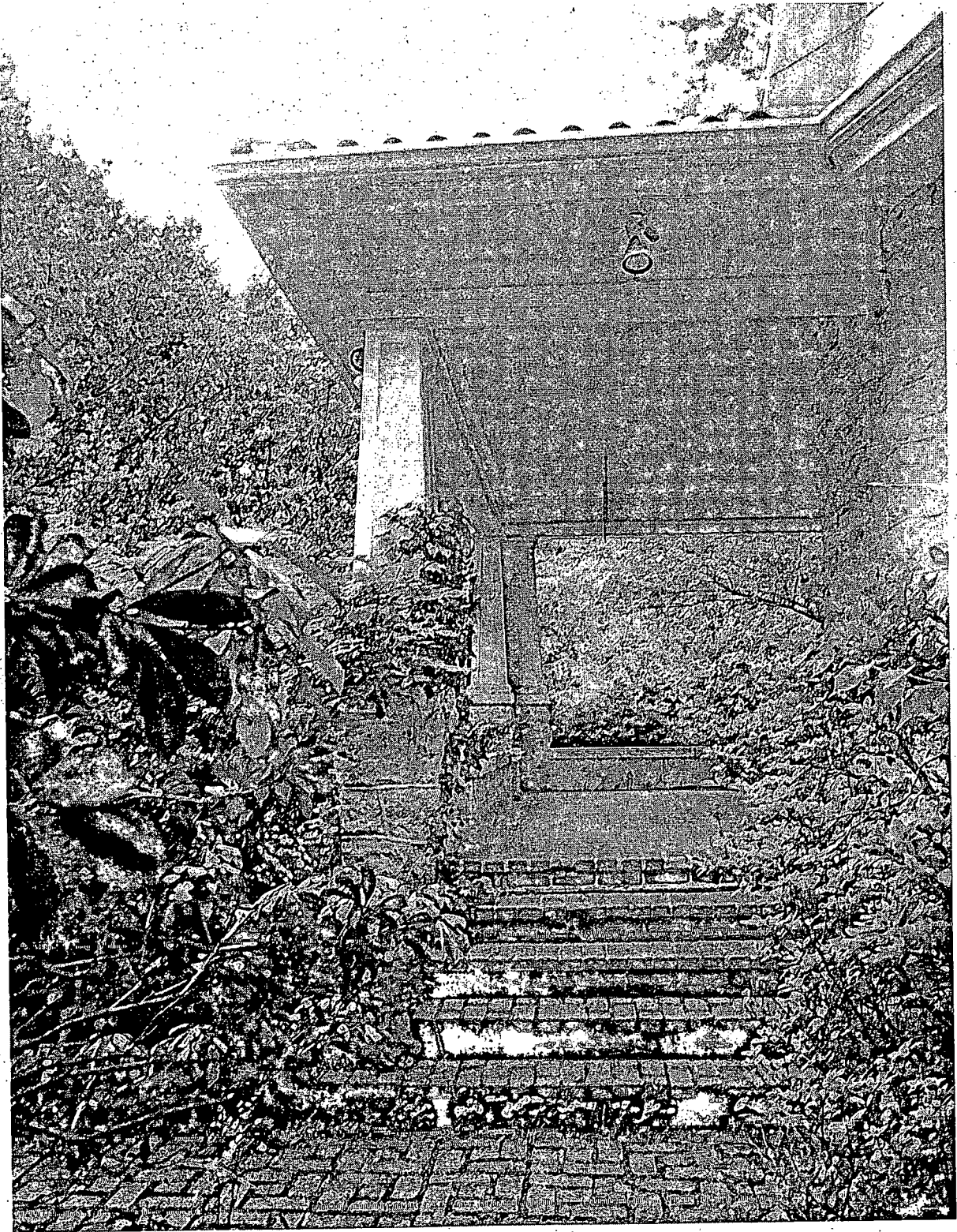






25





12

22

Historic Preservation Commission
DATES TO REMEMBER

HPC sponsored events

October 1, 2005 (date changes every year)—Magical Montgomery

Place: Silver Spring

Time: 12 noon-6pm

What: Arts and Culture Street festival, sponsored by the Montgomery County Arts and Humanities Commission

1st or 2nd Sunday in September—Happy Birthday Montgomery County

Place: 111 West Montgomery Ave., Rockville

Time: 1-5pm

What: Celebration of the founding of the county in 1776. HPC co-sponsors this event with the Montgomery County Historical Society. 2006 will be the 230th anniversary.

An evening in May or early June—Annual Historic Preservation Awards Reception, sponsored by the Montgomery Preservation, Inc. (MPI) with the help of an HPC grant.

Dedication/unveiling/book signing events throughout the year that are the result of HPC grants.

Other Historic Preservation section events of interest

Nov. 5, 2005—Annual Celebration of Maryland Emancipation Day at Oakley Cabin (noon-4pm) and Woodlawn Manor (9-10:30am).

December 10 & 11 – Christmas on the Farm at the Agricultural History Farm Park, Derwood. Noon –6pm.

January 15—Martin Luther King Service to the Community, sponsored by the Office of the Executive. We usually participate with an indoor service activity.

February—Black History Month. We sponsor two or three programs at different sites around the County.

Last weekend in June—Montgomery County Heritage Days—25-30 historic sites around the County open with special activities.

Historic Marker Unveiling Ceremonies—two or three a year in sites around the County.—next one for Davis Mill in Goshen, Saturday, October 15, 3-4pm.

1401 Besswell Rd, Chevy Chase

Sept 14, 2005

North elevation - window
in Bath cannot be Δ'd

Q: Work on higher set back
of not as wide.

Always:

2-story element as second house?

- prepare of program to be moved to back
- higher ~~front~~ ~~smaller~~
- reduce overall mass
- ~~perhaps garage structure could be designed~~
- design response more compatible
to original house -