

#36/07-4 Hecht Co. Bldg. (PRELIM)^R
Alterations Ellsworth Dr/Fenton

#36/07-4 (Atlas) Hecht Company Building
corner of Ellsworth Dr. & Fenton St.

36/7-00A 8861 Colesville Road
(Silver Spring Historic District)

Post-it® Fax Note	7671	Date	7/25/00	# of pages	▶
To	Jim Leonard	From	Robin Zick		
Co./Dept.		Co.			
Phone #		Phone #			
Fax #	410-385-2455	Fax #			

Bayard Whittome
202-833-4400

Wet Rock Tree
Petrie
Petrie, Dierman,
Kughn
1430 Springhill Rd.
Suite 520
McLean, VA 22102

Post-it® Fax Note	7671	Date	7/25/00	# of pages	▶ 7
To	Maria Hoey	From	Robin Zick		
Co./Dept.		Co.	MNCPPC		
Phone #		Phone #			
Fax #	301-476-7546	Fax #			

Post-it® Fax Note	7671	Date	7/13/00	# of pages	▶ 8
To		From	Robin Zick		
Co./Dept.		Co.	M-NCPCC		
Phone #		Phone #	301-563-3408		
Fax #		Fax #	301-563-3412		

5/4/00 HPC mailout
Item III-B Hecht's Dept. Store
sent staff report to:
Petrie, Diermann Kugh
Jim Leonard
Linda Lyons
Jerry McCoy

Mail copy of SHV
report to
→ Jim Leonard
RTKL
1 South Street
Baltimore 21202

✓ 512 p/r
Please include
Linda Lyons of
Art Deco Society
in noticing

Jim

Tom Betch
Fax - 313-920-
4126

Jim Leonard -
E-mail report
jleonard@
bal.rtkl.com

- Report to:
1. Leonard @ RTKL
 2. Linda Lyons
 3. ~~Site~~ Jerry McCoy
 4. Petrie, Dierman ..

Check
date for
45 days - OK,
it's 42 days



**Getz Taylor
Architects**

a division of

**Morris & Ritchie
Associates, Inc.**



110 West Road, Suite 245
Towson, Maryland 21204
410.821.1690 fax 410.821.7440
email:ggetz@mragta.com



Gary D. Getz, AIA
Principal

Raymond J. Podlasek

CELL 301-674-6995

THE **RAYMOND** CO.

CITY PLACE

9111 Warfield Road

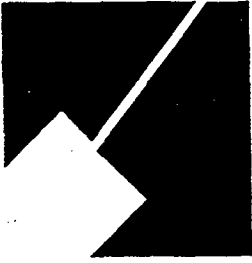
301-527-8400

Gaithersburg, Maryland 20882

FAX 301-527-1448

RAYMOND9111@cs.com

M-NCPPC



MONTGOMERY COUNTY DEPARTMENT OF PARK & PLANNING

THE MARYLAND-NATIONAL CAPITAL
PARK AND PLANNING COMMISSION

8787 Georgia Avenue
Silver Spring, Maryland 20910-3760

July 31, 2000

MEMORANDUM

TO: Robert Hubbard, Director
Department of Permitting Services

FROM: *GW* Gwen Wright, Coordinator
Historic Preservation

SUBJECT: Historic Area Work Permit 36/7-4-00A (DPS Permit #222026)

The Montgomery County Historic Preservation Commission has reviewed the attached application for a Historic Area Work Permit. This application was:

Approved Denied **Approved with Conditions:**

1. Concept of gateway structure at the corner of Ellsworth and Fenton has been approved, but HPC needs further details for final approval.
2. Storefront alterations are limited to working within the existing glazed areas.
3. The new front entrance at the curving corner shall essentially maintain the existing form.
4. The applicant shall submit more details and further developed drawings for all elements to the HPC for final approval of the project.

and subject to the general conditions that **1) HPC Staff will review and stamp the construction drawings prior to the applicant's applying for a building permit with DPS;** and 2) after issuance of Montgomery County Department of Permitting Services (DPS) permit, applicant to arrange for a field inspection by calling the DPS Field Services Office at (301) 217-6240 prior to commencement of work and not more than two weeks following completion of work.

THE BUILDING PERMIT FOR THIS PROJECT SHALL BE ISSUED CONDITIONAL UPON ADHERENCE TO THE APPROVED HISTORIC AREA WORK PERMIT (HAWP).

Applicant: Petrie, Dierman, Kughn
1430 Springhill Road, McLean VA 22102

RE: Hecht's Department Store (Locational Atlas Resource #36/7-4)

HISTORIC PRESERVATION COMMISSION STAFF REPORT

Address: 8661 Colesville Road Meeting Date: 7/26/00
 Applicant: Petrie, Dierman, Kugh Report Date: 7/19/00
 (Jim Leonard, RTKL, Agent)
 Resource: **Hecht's Department Store** Public Notice: 7/12/00
 (Locational Atlas Resource #36/7)
 Review: HAWP Tax Credit: Partial
 Case Number: #36/7-4-00A Staff: Robin D. Ziek

*Steve makes notation.
 Susan read -
 1. Concept of gateway
 OK, but design needs
 HPC approval after
 more work;
 2. storefront areas be
 limited to glazed
 areas.
 3. Entrance maintain
 existing "curve"
 4. application come
 back to HPC
 for all
 elements.*

PROPOSAL: Alterations to the original facade in response to new development along Ellsworth Drive.

STAFF RECOMMENDATION: HAWP to comply with the following recommendations:

1. The existing canopy shall be retained.
2. Alterations to the 1947/1950 facade will be limited to storefront revisions below the level of the existing canopy, lighting and signage.
3. A new canopy may be provided over the existing loading dock area, as well as that portion of the building on Fenton which has no original canopy, which does not match the height of the original canopy.
4. Any original materials, such as the granite base, which are removed shall be retained on site for future use.
5. Provide black and white photographs (to MHT standards) of the existing storefronts prior to construction.

The applicant appeared before the HPC for a first Preliminary Consultation on May 10th and a second Preliminary consultation on June 28, 2000.

The applicant has been requested to provide an elevation and more detailed information about the proposed new entrance at the corner.

PROJECT DESCRIPTION

RESOURCE: Silver Spring Historic District, Locational Atlas Resource #36/7
 STYLE: Art Moderne
 DATE: 1947, 1950

The Hecht Department Store is of national significance as one of the first examples of large-scale suburban commercial development in the country. The building is currently listed in the *Locational Atlas*, and extensive research has been conducted on the significance of the building. The historic section is a five-story limestone block, which was designed to be



developed in two stages. In 1947, a three-story block was constructed, with additional stories planned. In 1950, the planned additional two stories were added to complete the current five-story configuration. In 1955, the store was doubled in size with a red brick addition along Fenton Avenue. This was demolished in 1985 when the development of City Place was undertaken.

The Art Moderne building is characterized by a sleek profile with periodic shallow fluting which wraps the corner of Ellsworth and Fenton Streets with a showcase window along the sidewalk and a clock above the canopy. The two original entrances near the corner, one along Ellsworth and one along Fenton, have been filled in to accommodate the City Place program, and are used for emergency egress currently. The canopy is concrete with a plain white metal fascia, and extends approximately 6' over the sidewalk. The major materials are limestone, metal, glass, and granite.

The storefront glazing has been altered, according to the MHT form. The windows themselves are not original, but the granite base appears to be. The loading docks along Ellsworth are not in their original location, and the building has been connected to a parking garage with a third level skywalk across Fenton Street.

PROPOSAL

The applicant proposes several alterations to the building (see Circle 7-8, 14-15) which will hopefully make the shops inside the mall more accessible and attractive to pedestrians along Ellsworth Drive. The original canopy will be retained, repaired, and sheathed in a new metal fascia. Two new canopy elements will be added at an elevation which is higher than the original canopy - one where the loading docks are presently located on Ellsworth, and one where a red cloth canopy has been placed along Fenton Street. The existing light boxes under the canopy will be reopened for lighting (see Circle 25). The existing signage (see Circle 22) on the building will be removed, and new signage erected on the roofline of the building and as elements sitting on the canopy (see Circle 18, 20). New banner signs will be added in the plain bays between the fluting (see Circle 18, 20).

The mall is being redesigned on the interior to accommodate some street-facing retail or restaurants along Ellsworth Avenue, and signage on top of the canopy will relate to these "shops" (see Circle 16, 18). The two original entrances which are currently blocked up will be reopened for shop windows, with a recessed installation to recall the entrances (see Circle 16, which references only the entrance along Fenton Avenue). The original display window at the prominent corner of the building, under the clock, will be redesigned as the new corner entrance

In addition to these alterations, the applicant proposes to construct an entrance tower frame which will highlight the new corner entrance. This tower is designed to be a distinct element from the building, and will be connected to the building only with required tie connections needed for stability. The gateway will be made of silver metal grill work, and will support signage and lighting, and will frame the original clock which will be maintained as a prominent corner feature.

STAFF DISCUSSION

The original building will continue to play a dominant role in the downtown Silver Spring retail and recreation area, with its strong architectural character. The proposal retains most of the original features of the building, including restoration of signage at the roof line. The original

canopy will be retained and repaired, preserving an important relationship between the pedestrian and the storefront windows.

The original entrances to the building have already been blocked off with gray concrete and blank metal doors. This proposal will bring some life back to these entrances with new storefront glazing and displays; the shop along Ellsworth will also include an entry door. Staff feels that the proposal should recess the new storefront installations at the two original entrances, as is being shown for the entrance along Fenton Street, to preserve the identity of the original entrances even if they are not restored to use as the main entrances.

The installation of the new entrance on the corner faces a challenge in that, while corner entrances are a common architectural response to a corner site, this building did not originally have a corner entrance. The new entrance should, therefore, meet the test of compatibility without being “deceptive”; or be so seamless that one assumes this was always the entrance. The proposed layout for the new entrance is simple and direct. One result of this change will be that 3 panels of the original granite base will be removed. These should be removed with care, and either reused where additional base material is required (at the original entrances, for example, under proposed new windows), or stored on site for future use.

The proposed new entrance at the corner of the building is the major significant change to the structure which is being proposed. Staff feels that all of the other changes, including the proposed entry tower, are easily reversible without damaging the historic structure in any way. Staff notes that the sleek lines of the historic department store are very strong, and will not be obscured by the additional signage or gateway tower. All of these new elements could very easily be viewed as street furniture, which will be fresh for a few years and then need to be revised once again.

In response to HPC and community comments, the applicant has reduced the height of the canopy signage so that it no longer reads as a 2nd story feature, lining up with the new 2-story development along Ellsworth. This is important, in that the Hecht Company Building was a background building essentially, with all of the activity at the shopfront pedestrian level. Staff feels that the signage could be reduced in height even more, to draw the focus of the facade back down to the sidewalk level and to the store front windows. However, these signs, too, can be looked at as “furniture”, which will be removed as new stores and new fashions come and go.

Staff feels that the proposed banner elements have been sufficiently reduced so that the sense of the plain wall behind them is not be interrupted. They have also removed the lighting from the banners and will be relying on up-lighting from the canopy roof to highlight the building.

Staff continues to feel that the applicant could have great leeway in designing the entrance tower because it so clearly stands away from the building as a new feature. It provides the owner with an opportunity to install a new “attention-getter” while still preserving the original structure in place. One can appreciate, however, the concern which has been expressed both by the HPC and by people in the community that this will obscure the prominent corner of the Hecht Building. The applicant has responded by reducing the solidity of the tower, and by reducing its height.

STAFF RECOMMENDATION

Staff recommends, **with the following conditions**, that the Commission find this proposal consistent with the purposes of Chapter 24A-8(b)2:

The proposal is compatible in character and nature with the historical, archeological, architectural or cultural features of the historic site or the historic district in which an historic resource is located and would not be detrimental thereto or to the achievement of the purposes of this chapter,

and with the Secretary of the Interior Guidelines #2:

The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

and with the Secretary of the Interior Guidelines #9:

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

CONDITIONS:

- 1) The existing canopy shall be retained.
- 2) Alterations to the 1947/1950 facade will be limited to storefront revisions below the level of the existing canopy, lighting and signage.
- 3) A new canopy may be provided over the existing loading dock area, as well as that portion of the building on Fenton which has no original canopy, which does not match the height of the original canopy.
- 4) Any original materials, such as the granite base, which are removed shall be retained on site for future use.
- 5) Provide black and white photographs (to MHT standards) of the existing storefronts prior to construction.

and subject to the general condition that **the applicant shall present the 3 permit sets of drawings to HPC staff for review and stamping prior to submission for building permits (1 extra set for HPC file copy)** and that, after issuance of the Montgomery County Department of Permitting Services (DPS) permit, the applicant arrange for a field inspection by calling the DPS Field Services Office at (301) 217-6240 prior to commencement of work and not more than two weeks following completion of work.



RETURN TO: DEPARTMENT OF PERMITTING SERVICES
250 HUNGERFORD DRIVE, 2nd FLOOR, ROCKVILLE, MD 20850
301/217-6370

DPS - #8

HISTORIC PRESERVATION COMMISSION
301/563-3400

APPLICATION FOR HISTORIC AREA WORK PERMIT

Contact Person: BAYARD WHITMORE
Daytime Phone No.: 202.833.4400 x210

Tax Account No.: _____
Name of Property Owner: PETRIE DIERMAN KUGHN Daytime Phone No.: 703.749.4500
Address: 1430 SPRINGHILL RD MCLEAN VIRGINIA 22102
Street Number City State Zip Code
Contractor: — Phone No.: —
Contractor Registration No.: —
Agent for Owner: BAYARD WHITMORE Daytime Phone No.: 202.833.4400 x210

LOCATION OF BUILDING/PREMISE

House Number: 8661 Street: COLESVILLE ROAD
Town/City: SILVER SPRING Nearest Cross Street: FENTON ST.
Lot: _____ Block: _____ Subdivision: —
Liber: _____ Folio: _____ Parcel: _____

PART ONE: TYPE OF PERMIT ACTION AND USE

1A. CHECK ALL APPLICABLE:

- Construct Extend Alter/Renovate
 Move Install Wreck/Raze
 Revision Repair Revocable

CHECK ALL APPLICABLE:

- A/C Slab Room Addition Porch Deck Shed
 Solar Fireplace Woodburning Stove Single Family
 Fence/Wall (complete Section 4) Other: _____

1B. Construction cost estimate: \$ UNKNOWN
1C. If this is a revision of a previously approved active permit, see Permit # —

PART TWO: COMPLETE FOR NEW CONSTRUCTION AND EXTEND/ADDITIONS

2A. Type of sewage disposal: 01 WSSC 02 Septic 03 Other: _____
2B. Type of water supply: 01 WSSC 02 Well 03 Other: _____

PART THREE: COMPLETE ONLY FOR FENCE/RETAINING WALL

3A. Height _____ feet _____ inches
3B. Indicate whether the fence or retaining wall is to be constructed on one of the following locations:
 On party line/property line Entirely on land of owner On public right of way/easement

I hereby certify that I have the authority to make the foregoing application, that the application is correct, and that the construction will comply with plans approved by all agencies listed and hereby acknowledge and accept this to be a condition for the issuance of this permit.

B. Whitmore
Signature of owner or authorized agent

6.21.2000
Date

Approved: _____ For Chairperson, Historic Preservation Commission
Disapproved: _____ Signature: _____ Date: _____
Application/Permit No.: 222026 Date Filed: _____ Date Issued: _____

HISTORIC AREA WORK PERMIT APPLICATION

**CITY PLACE
HECHT BUILDING FAÇADE RENOVATIONS**

Adjacent and opposite property owners:

**Montgomery County Maryland
101 Monroe Street
Rockville, MD 20805**

July 12, 2000

Ms. Gwen Wright
Coordinator
Historic Preservation Office
MNCPPC
8787 Georgia Avenue
Silver Spring, Maryland 20910

RTKL

RE: **City Place Exterior Redesign**

Dear Ms. Wright,

On behalf of Petrie, Dierman, Kughn, RTKL submits the revised design scheme for the exterior redesign of the City Place retail mall, located in downtown Silver Spring, in preparation for an Historic Area Work Permit application review with the Historic Preservation Commission on July 26, 2000. This submission is made with the benefit of input received from the HPC at our second preliminary consultation on June 28, 2000.

Revised Scheme Summary

1. The existing canopy will remain in place and will be reclad with a new roof, new light fixtures, and new metal fascia to match the existing fascia.
2. Create a new entrance feature at the corner of Ellsworth Drive and Fenton Street that landmarks this new main building entrance. This scheme proposes no changes to the building façade above the existing canopy other than the removal of existing tenant signage. Two new, freestanding entrance pylons, linked at the top to frame a "gateway", create a dramatic visual focus for the new main entrance by day and by night. The design of the pylon gateway would be executed in decorative *silver* metal grille framing, *simple in pattern and detail*, incorporating glazing, graphic elements, tenant signage and dramatic uplighting. Each pylon would be supported by painted metal columns located in the sidewalk zone. The column bases would be clad in stone and metal finishes. Lateral support of the pylons will require tie back connections to the existing façade in a few locations. Removal of the Burlington Coat Factory and Nordstroms Rack signage would be required but the existing clock will remain and will be visually framed by the pylon gateway.

The design of the gateway has been revised to eliminate any thematic graphics and signage in the upper band linking the two pylons. The upper band will be designed as a decorative silver metal grille with openings to provide views of the historic facades beyond.

3. Provide a new entrance to the City Place mall at the corner of Ellsworth Drive and Fenton Street. This new one story recessed entrance will take advantage of the renewed retail activity along Ellsworth Drive as a result of the Downtown Silver Spring project. PDK considers this future entrance location to be the new main entrance to City Place. Removal of the existing corner storefront would be required to create the desired point of access.

4. Create new, at grade storefront openings for retail and restaurant tenants along Ellsworth Drive and Fenton Street. New storefront openings will be installed with the objective of providing tenants with appropriate storefront heights that maximize merchandizing and visibility. Most existing storefronts will require modification to implement this plan. In addition, the existing loading dock bays facing Ellsworth Drive will be converted to new retail and restaurant storefronts incorporating new canopies similar in design to the original canopy.
5. Provide new banner graphics above the entrance canopy for project identity and major tenant signage. The banners would be installed as wall mounted, perpendicular projections. The banners would incorporate signage, graphic elements and decorative lighting. They would be placed in locations centered between the fluted column cladding. Minor changes to the upper façade would be required for installation of these decorative elements.

The banner graphics have been simplified in design and will incorporate cloth-like material as part of the banner design.

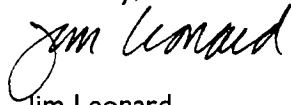
6. Provide new retail tenant signage and graphics panels on top of the existing canopy to identify the presence of other retailers within the City Place mall. These panels would provide much needed tenant identification opportunities and further animate the base of the building with decorative graphics and lighting. The existing canopy is expected to provide support of the graphics panels that would be framed in decorative metal grilles and include graphic elements and accent lighting.

The canopy signage panels have been reduced in height by 6 feet and will incorporate an open silver metal grille as the support frame for tenant signage. The decorative metal grille will be similar in detail to the upper band of the corner gateway and provide openings for views of the historic facade beyond.

7. Provide new City Place identity signage across the top of the existing building above the new main entrance. Placement of signage in this location will enhance the visual focus of the new main entrance. Minor changes to the existing parapet will be required for signage installation.

Terry Richardson will call you and Robin on Thursday, July 14, to discuss the scheme in more detail.

Sincerely,



Jim Leonard
Associate Vice President
RTKL Associates, Inc.

cc: Walt Petrie
Terry Richardson
Doug Wren
Gary Stith

**HISTORIC AREA WORK PERMIT APPLICATION
WRITTEN DESCRIPTION OF PROJECT**

**CITY PLACE
HECHT BUILDING FAÇADE RENOVATIONS**

Description of existing structure(s) and environmental setting, including historical features and significance:

The property in question is the former Hecht Department Store. Constructed in 1947, the building is located at the corner of Ellsworth Drive and Fenton Street, in downtown Silver Spring, Maryland. The building currently comprises part of the City Place mall.

The building is a five-story poured-in-place concrete and masonry structure faced primarily with smooth whitish limestone veneer on the two principle street elevations, and masonry on the secondary elevation elevation facing an alley easement.

The street level of the principal elevations features large storefront windows in dark bronze anodized aluminum frames (not original), separated by piers faced with honed-finish pink granite. A poured-in-place concrete canopy with a simple aluminum fascia runs uninterrupted above the street-level storefront windows from the loading area on Ellsworth Drive around the corner onto the Fenton Street elevation, providing a horizontal accent to the block-like massing of the building. The underside of the canopy features surface-mounted box-like light fixtures, but the presence of numerous blank metal panels suggest that the original canopy lighting was square and recessed, with many more fixtures.

The block-like massing of the building is relieved by a slight stepping in and out of plane at the limestone-faced wall above the canopy. Restrained fluting resembling classical pilasters appear at these breaks in plane, rising from the canopy to the building's roofline. Finally, the massing of the building is softened by the use of a rounded corner at the intersection of the Ellsworth Drive and Fenton Street elevations, complete with a fluted pilaster element and minimalist clock.

The Fenton Street elevation contains the location of the original recessed entrance into the Hecht Building. Original entry treatment has been removed and replaced with egress doors, although the recessed vestibule remains, along with carved granite name and date plaque. The original concrete and aluminum canopy ends short of the building elevation, and a non-original canvas and metal frame awning has been mounted over the remain storefront windows.

Existing signage consists of large individual internally lit characters located at the upper levels of the curving corner and the Ellsworth Drive elevation. These signs are not original. Finally, an overhead pedestrian bridge spans Fenton Street from the Third Level of the Hecht Building to the parking structure located across the street. This structure is also not original.

The building is recognized chiefly for its role in the economic history and development of Montgomery County, being the first suburban location for the Hecht Company. Like the earlier Silver Spring Shopping Center, located in the immediate vicinity, the Hecht Building is a product of the streamline style whose restrained character was popular from the late 1920s through the 1940s. The building reflects the time when increasing popularity and dependence on the automobile provided the impetus for suburban expansion.

HISTORIC AREA WORK PERMIT APPLICATION
WRITTEN DESCRIPTION OF PROJECT

CITY PLACE
HECHT BUILDING FAÇADE RENOVATIONS

General description of project and effect on the historic resource(s), environmental setting and where applicable, the historic district:

In summary, the proposed scope of the exterior renovation work consists of the following:

- The existing roofing membrane and fascia of the street-level concrete canopy will be removed and replaced with a new roof and metal fascia. The roofing is deteriorated and allowing water to penetrate the canopy at original construction joints. The replacement fascia would be of clear anodized aluminum or stainless steel matching the appearance of the existing canopy. ~~It is proposed that the number of vertical seams between panels be reduced, resulting in a slightly greater spacing than at the current fascia, in order to enhance the canopy's horizontal quality.~~
- New recessed light fixtures will be installed at the original locations in the canopy soffit. The installation of recessed lighting in lieu of the current surface-mounted fixtures will restore an uninterrupted appearance to the underside of the canopy, enhancing its original streamlined quality. *Need Cut-sheet*
- ~~Along Fenton Street, the Owner is proposing to raise the portion of the existing canopy under the pedestrian bridge extending towards Colesville Road in order to alleviate the lower headroom condition created by the raising grade and to allow for taller retail storefronts at this area. Please see attached proposed elevations. The new higher canopy would extend across that portion of the façade currently treated with the non-original awning.~~
- Remove the existing storefront window and granite kneewall at the corner of Ellsworth and Fenton Street to allow for the creation of a new recessed entrance into the Hecht Building at the corner of the building. This will permit the City Place mall to take advantage of the anticipated increase in pedestrian activity along Ellsworth Drive. This proposed corner entrance will serve as the main entrance into the entire City Place Mall.
- Create a new entrance feature at the corner of Ellsworth Drive and Fenton Street to mark the new corner entrance into City Place mall through the original Hecht Building. The entry feature would consist of two freestanding metal pylons linked at the top to create a gateway. The link would feature horizontal bands faced with metal to echo the metal fascia of the historic canopy, and would incorporate lighting, glazed panels, and graphics to create a dramatic focus for the new corner entrance. The new entrance feature will be constructed with minimal impact to the building other than the removal of the existing non-original signage, and anchoring to the building façade for lateral support at a minimal number of selected locations. The historic clock would remain visible, framed by the new pylons and link. Existing stone veneer will be repaired following the removal of the current surface mounted signs

**HISTORIC AREA WORK PERMIT APPLICATION
WRITTEN DESCRIPTION OF PROJECT**

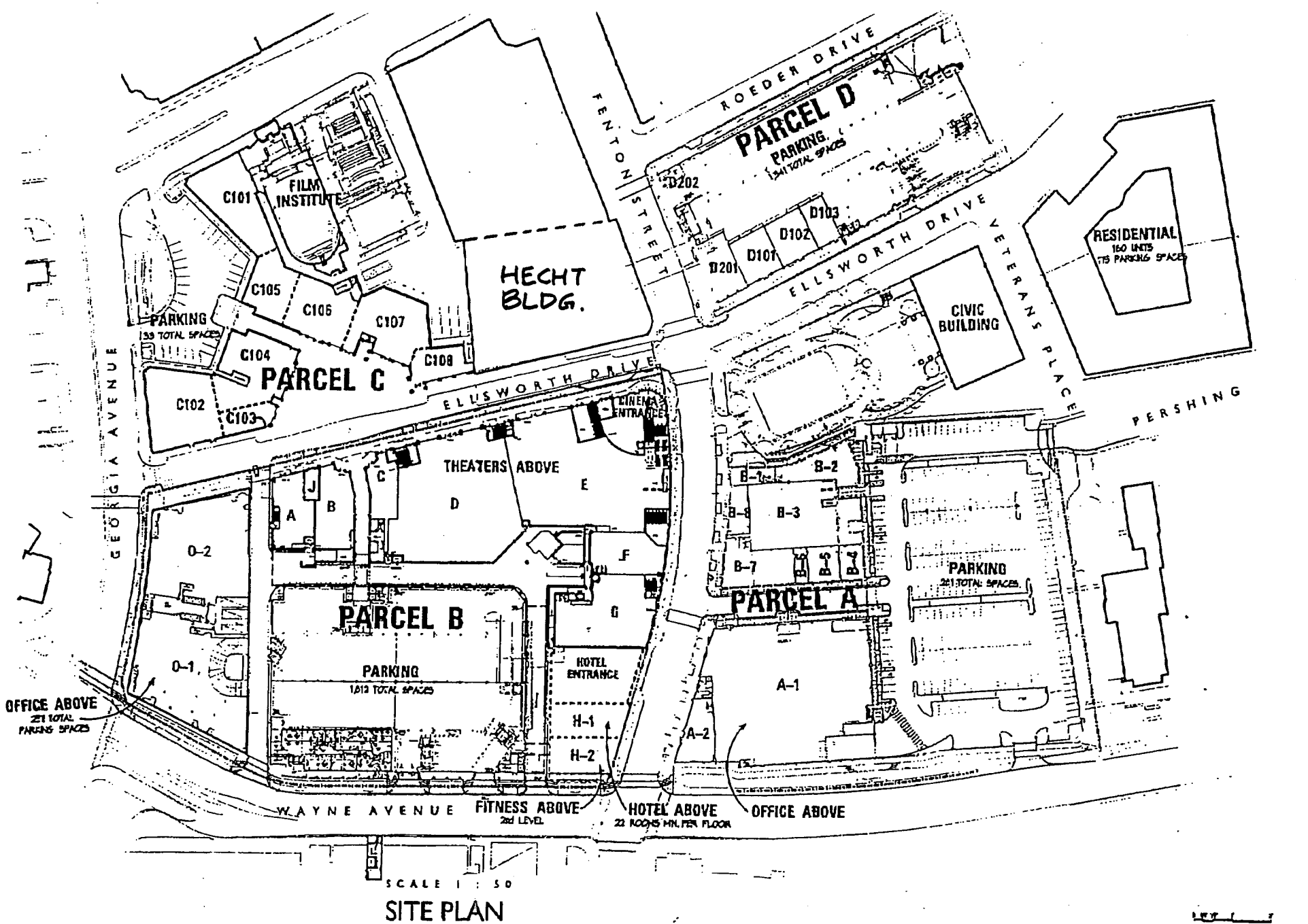
**CITY PLACE
HECHT BUILDING FAÇADE RENOVATIONS**

- The non-original aluminum and glass storefront treatment at the street level along both Ellsworth Drive and Fenton Street will be removed and replaced with new metal storefront frames and glazing. The finish of the metal frames has not been selected at this time, but will most likely be a clear anodized aluminum or stainless steel to relate to the streamline style of the building.
- The four existing loading dock bays will be converted to retail and restaurant space with storefront and canopy treatment similar the typical treatments at the adjacent original storefront areas.
- New vertical banners with graphics will be installed above the existing canopy, as wall-mounted perpendicular projections. These would be placed on the wall panels between the fluted pilaster elements. These banners will be supported by means of metal frames finished with a high-performance coating of a color to be selected. Anchorage would be provided at existing mortar joints to minimize physical impact to the stone veneer.
- New retail tenant signage will be installed on top of the original canopy to identify the presence of retailers within the enclosed mall. Two panels per bay are proposed, which will project at a shallow angle from the face of the building, meeting at the center in a "V" configuration. These signs will be supported by metal framework finished with a high-performance coating of a color to be selected. The installation of these sign panels in this manner will allow maximum opportunity for viewing tenant signage from positions along the Ellsworth Drive pedestrian corridor.
- New identity signage for City Place mall will be installed at the parapet of the building along the curved corner above the new main retail mall entrance. This new signage will consist of individual letters mounted at the roofline. Placement of identity signage at this location will emphasize the new entrance for City Place. Minor alterations to the existing parapet wall for anchorage of existing signage is anticipated.

The attached letter to Ms. Gwen Wright of the Historic Preservation Commission, dated June 7, 2000, references the discussions held at the "preliminary review" with the Historic Preservation Commission at its meeting of May 10, 2000. This letter details the proposed scope of work for the exterior renovation of the Hecht Building outlined above. Elevations have been included with this application illustrating the existing appearance of the building and the conceptual intent of the proposed work.

6/28/00

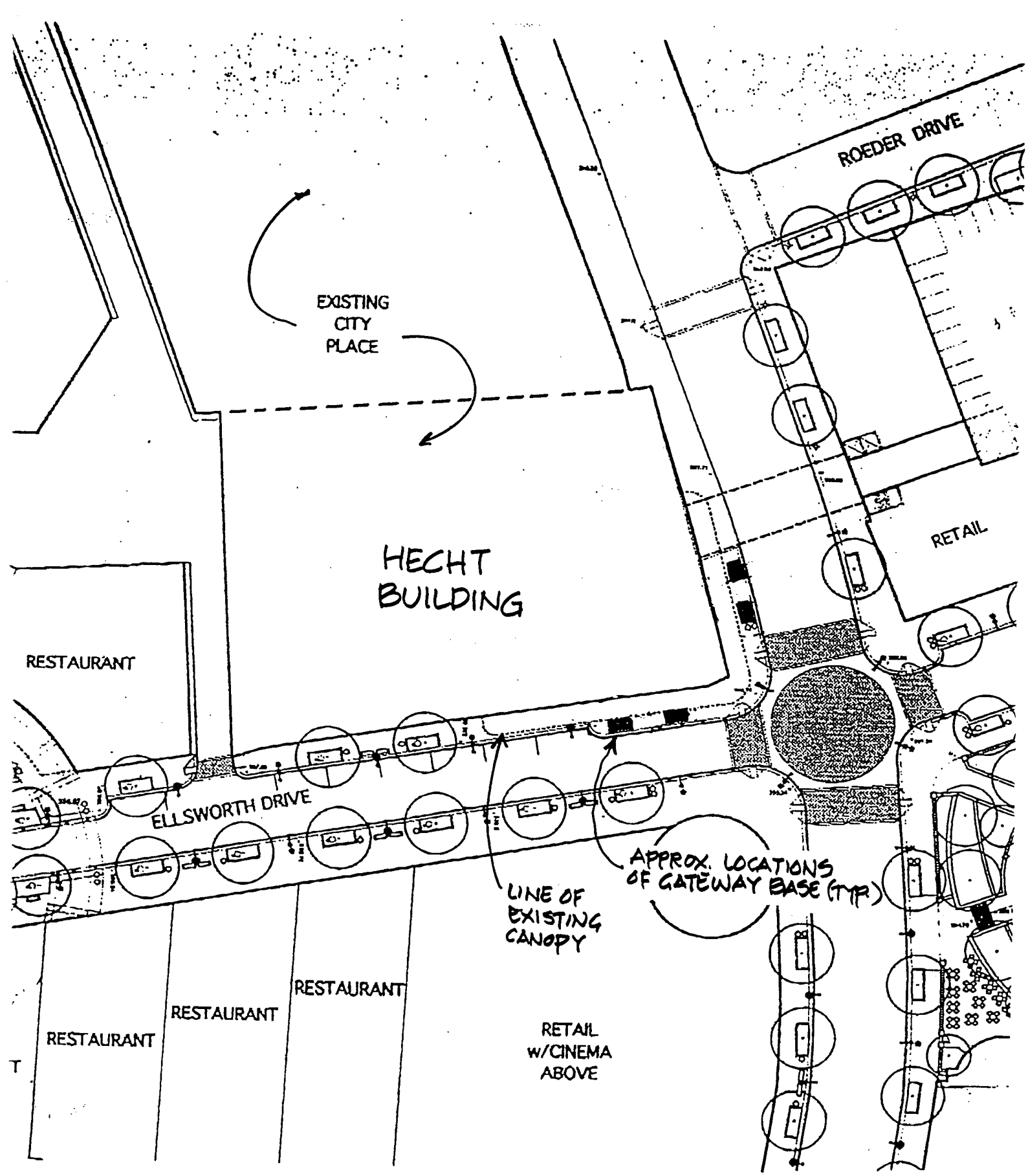
11



12

DOWNTOWN SILVER SPRING

RTKL
RTKL Associates Inc.
Commerce Place - One South Street
Arlington, Maryland 21201
410-528-6621



 MEMORANDUM

PROJECT	The Hecht Building	
PROJECT NUMBER	00-98132.30	FILE
DATE	18-Jul-00	

To: Robin Zeik
Historic Preservation Commission

From: Bayard Whitmore

Re: Hecht Building Storefront Alterations

RTKL

As requested, attached is a sketch plan for the proposed storefront alterations at the Hecht Company Building.

I have indicated four specific areas on the plan. These are as follows:

- A. New storefronts at the current loading dock locations. Materials will be in keeping with the proposed new storefronts at existing display windows on both Ellsworth Drive and Fenton Street. I have not indicated the locations of doors into these new retail areas, as this is at present unknown, and will be determined by tenant leasing layout requirements.
- B. New storefront treatment at typical retail display windows. The metal frames will be a white metal, preferably with a stainless steel type finish. Final metal to be determined. RTKL will bring metal samples for review to the meeting of the Commission.
- C. New recessed corner entrance. The owner intends for this entrance to serve as the principal entry into City Place. The sketch shows the recessed nature of the entry (set within the building perimeter approximately 10'-0"). I have shown the layout of this new entrance as simply as possible – my feeling is that the treatment here should be of the same material and design as the typical storefront to maintain the restrained quality of the building's original architecture. One possible treatment for new paving material within the recess could use the original line of the removed storefront as the demarcation between the paving at the public sidewalk.

*RTKL Associates Inc.
1250 Connecticut Ave. NW
Washington, DC 20036*

202 833 4400
FAX 202 887 5168

M E M O R A N D U M

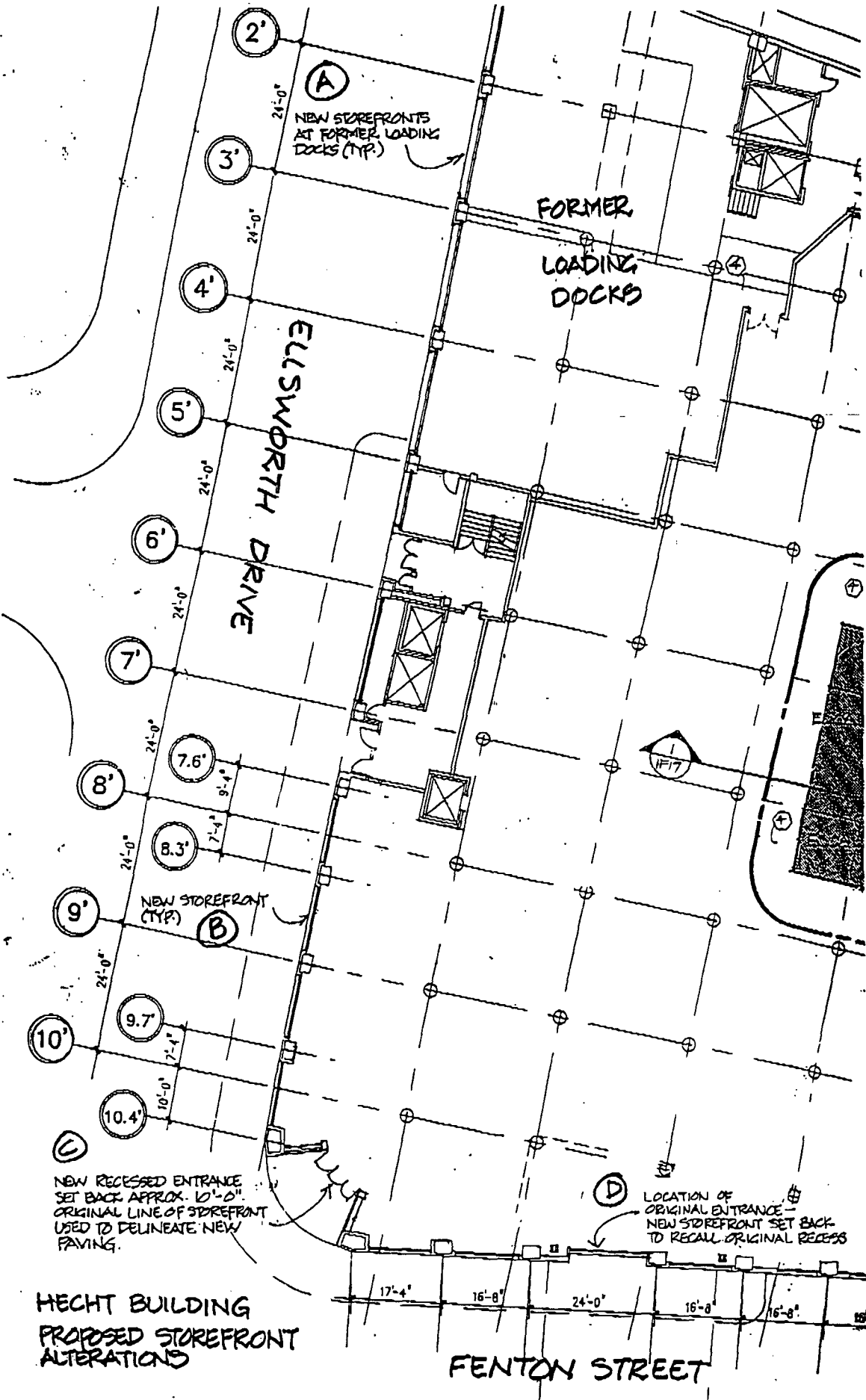
PROJECT	Hecht Company Building	DATE	18-Jul-00
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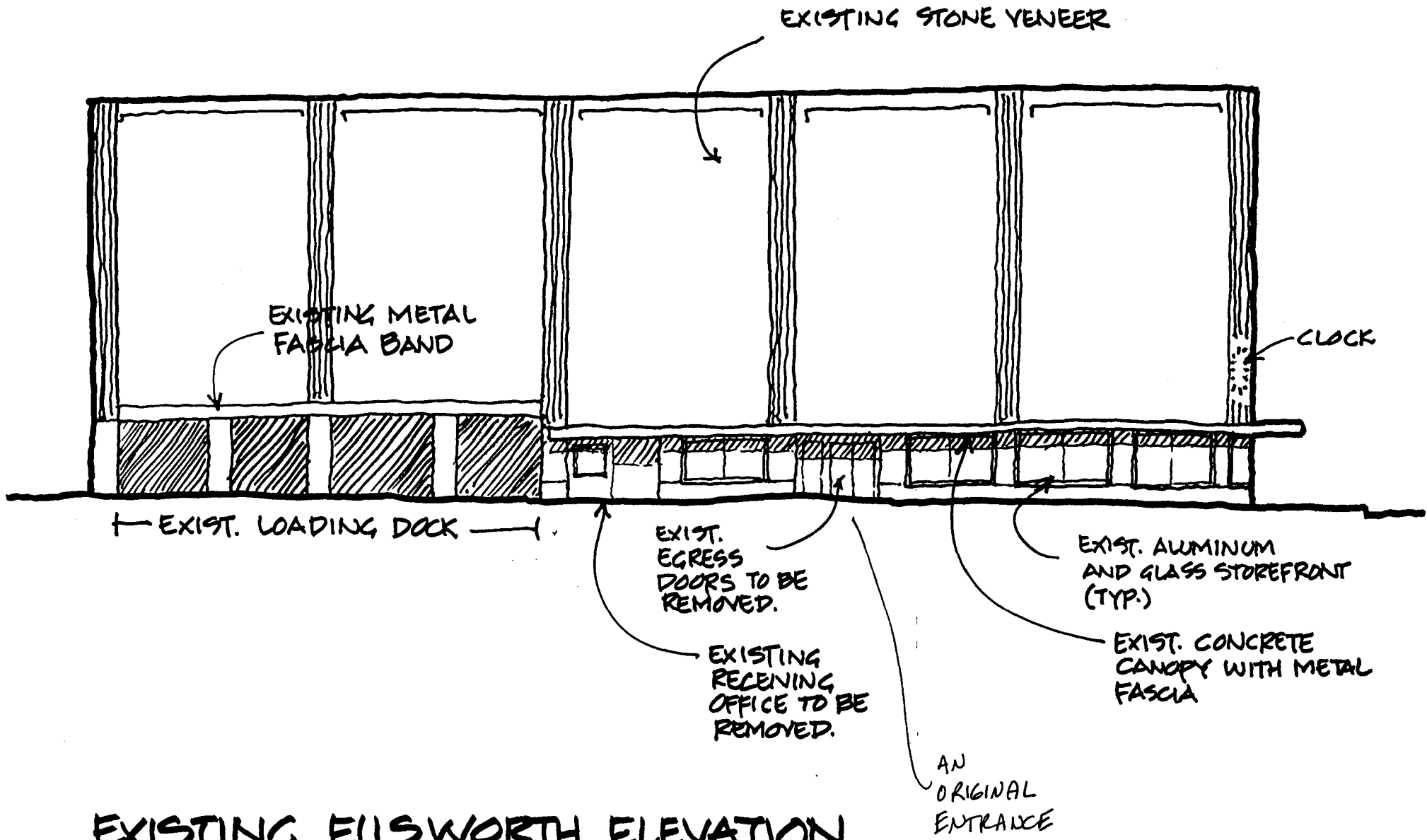
- D. New storefront treatment at the original recessed entrance to the Hecht Building. As we discussed, RTKL is proposing that the storefront in this bay be recessed to recall the setback of the original entrance.

I have retained the exits that currently exist on Ellsworth Drive between column lines 5 and 7.6. At this time, I do not know if the existing exit stair and elevators are scheduled to be removed. If they are to remain, the existing exit doors will be replaced with materials in keeping with the new storefront treatments.

I hope that this adequately addresses your concerns. Please contact me if there are any questions concerning this information, or if the transmission of this drawing is not clear. As I mentioned, we will bring additional information on proposed materials for the new storefronts to the meeting for review and discussion.

C: Jim Leonard, RTKL
Terry Richardson, PDK

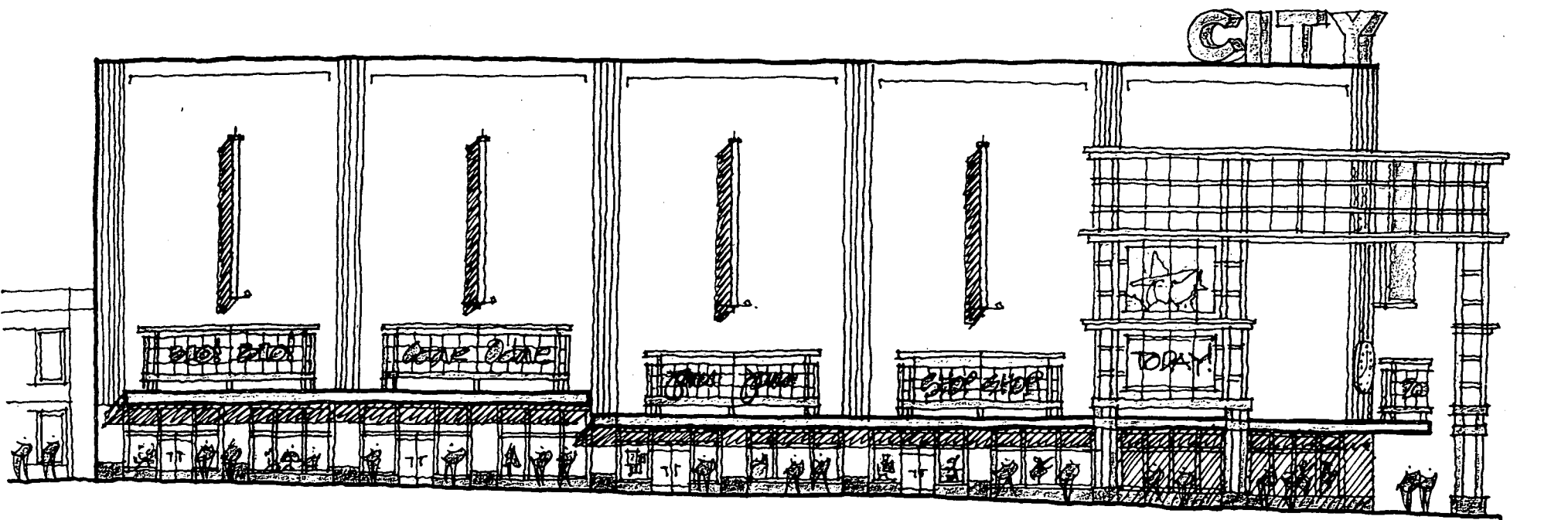




EXISTING ELLSWORTH ELEVATION

N.T.S.

RTKL 6.21.00



ELLSWORTH AVENUE

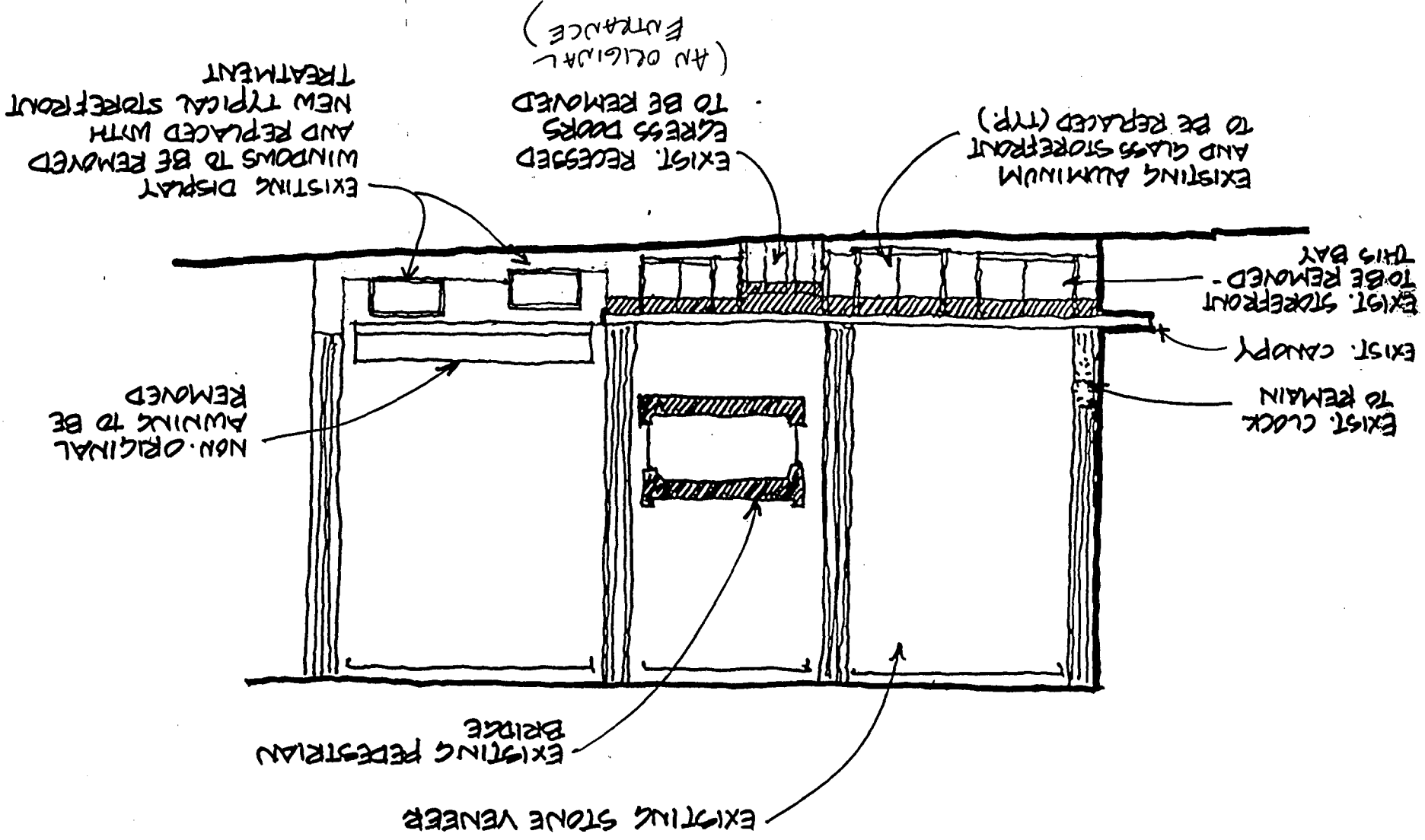
RTKL

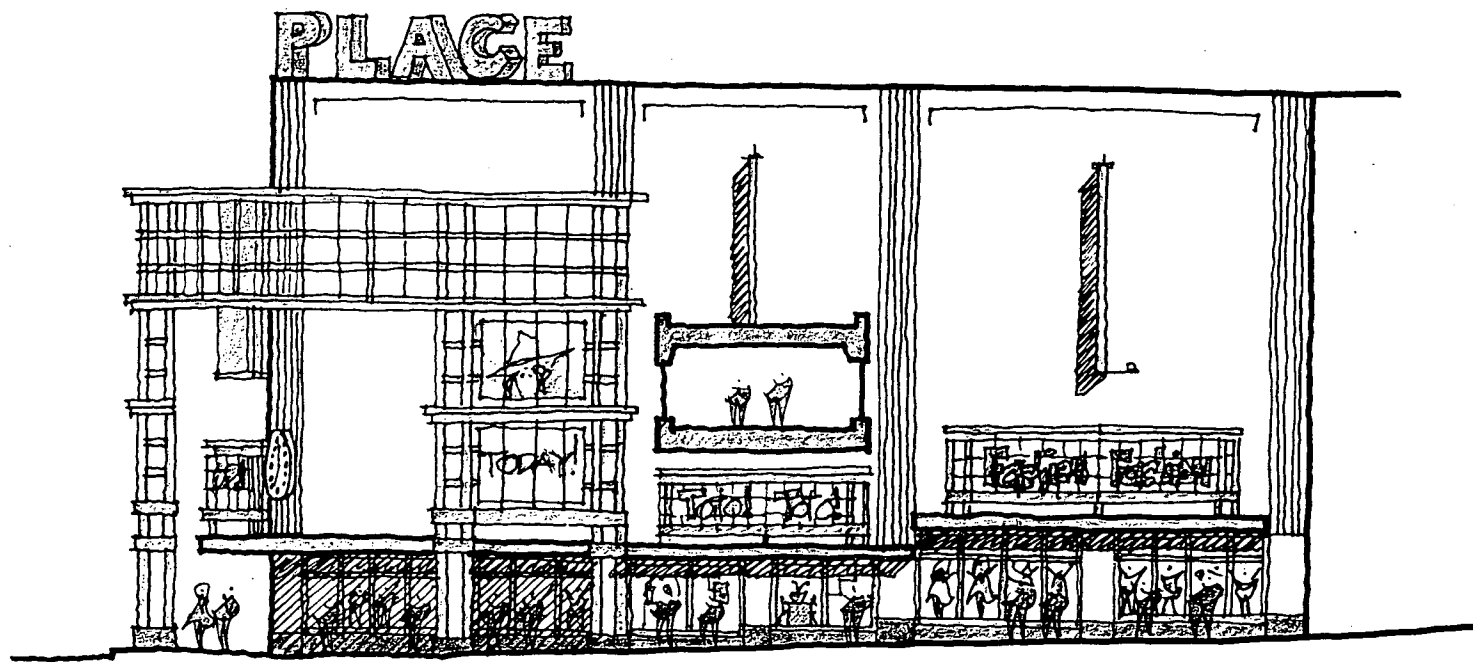
7.12.00

EXISTING FENTON ST. ELEVATION

N.T.S.

RKL C.21.00



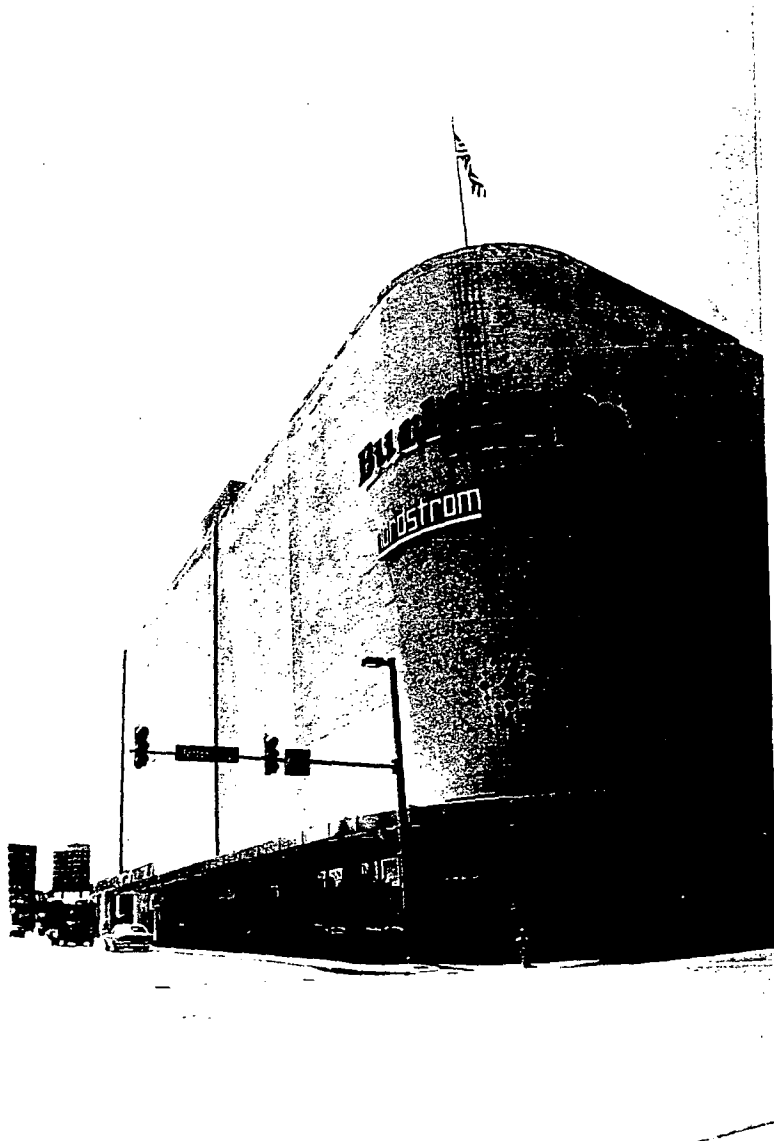


FENTON STREET

RTKL

7-12-00

2



#1

VIEW OF CURVED CORNER LOOKING
DOWN ELLSWORTH DRIVE, SHOWING
ORIGINAL CANOPY, CLOCK.

NON-ORIGINAL SIGNAGE TO BE
REMOVED

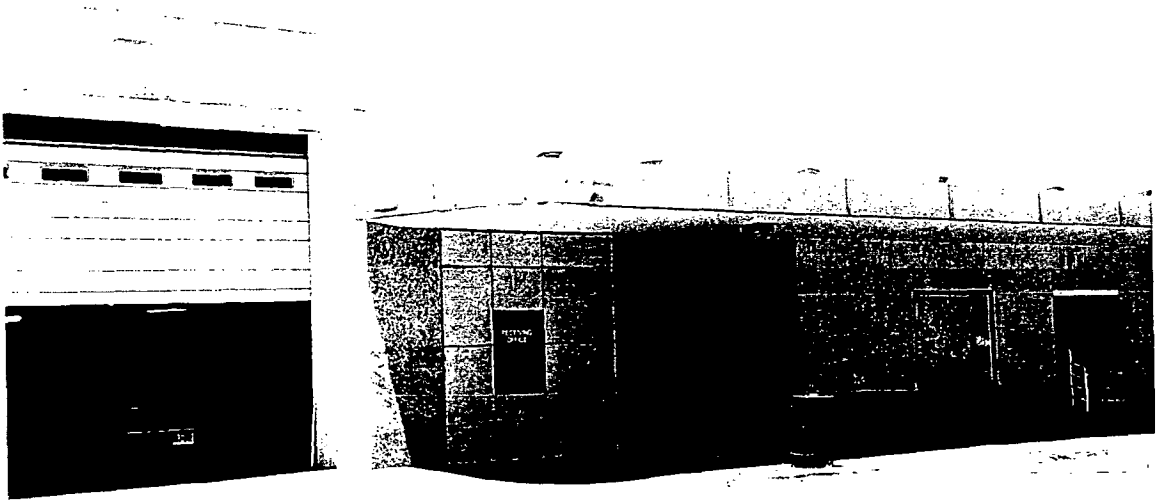
6.20.00



#2

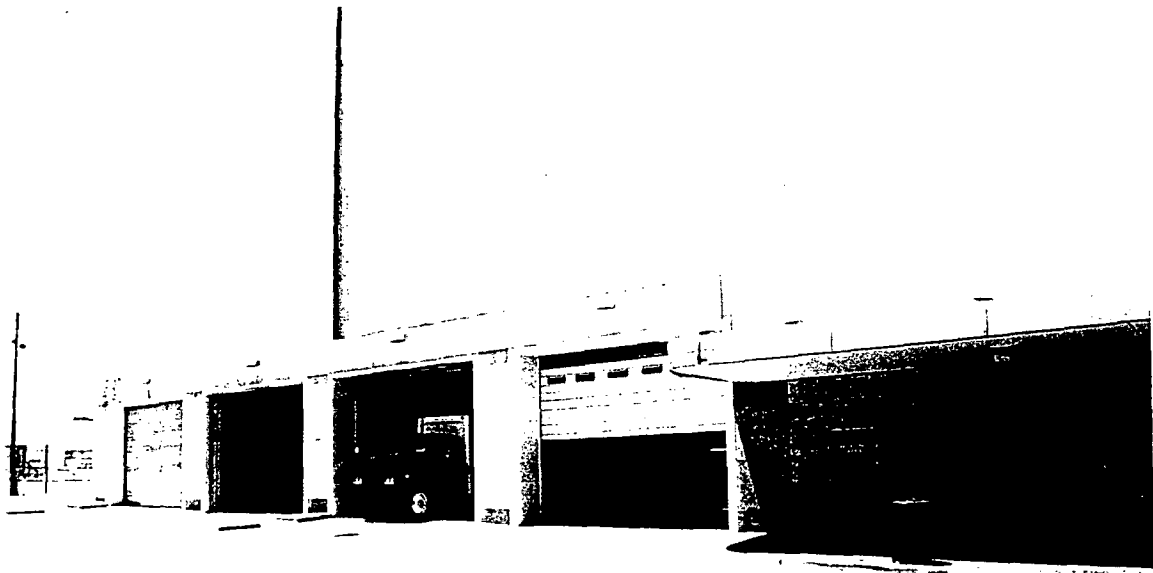
VIEW OF FENTON STREET ELEVATION
SHOWING ORIGINAL CANOPY

6.20.00



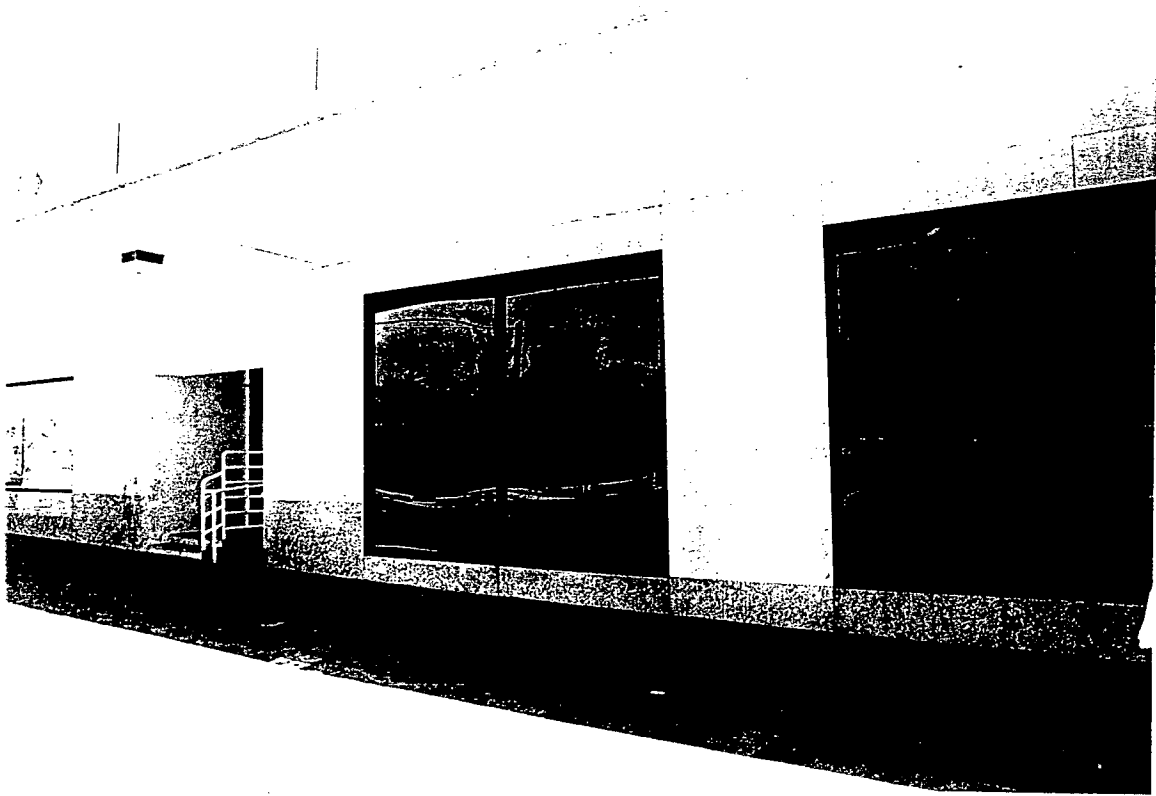
#3 VIEW OF ORIGINAL CANOPY ALONG ELSWORTH DRIVE SHOWING FASCIA DAMAGE.

6.20.00



#4 LOADING DOCKS AT ELSWORTH DRIVE

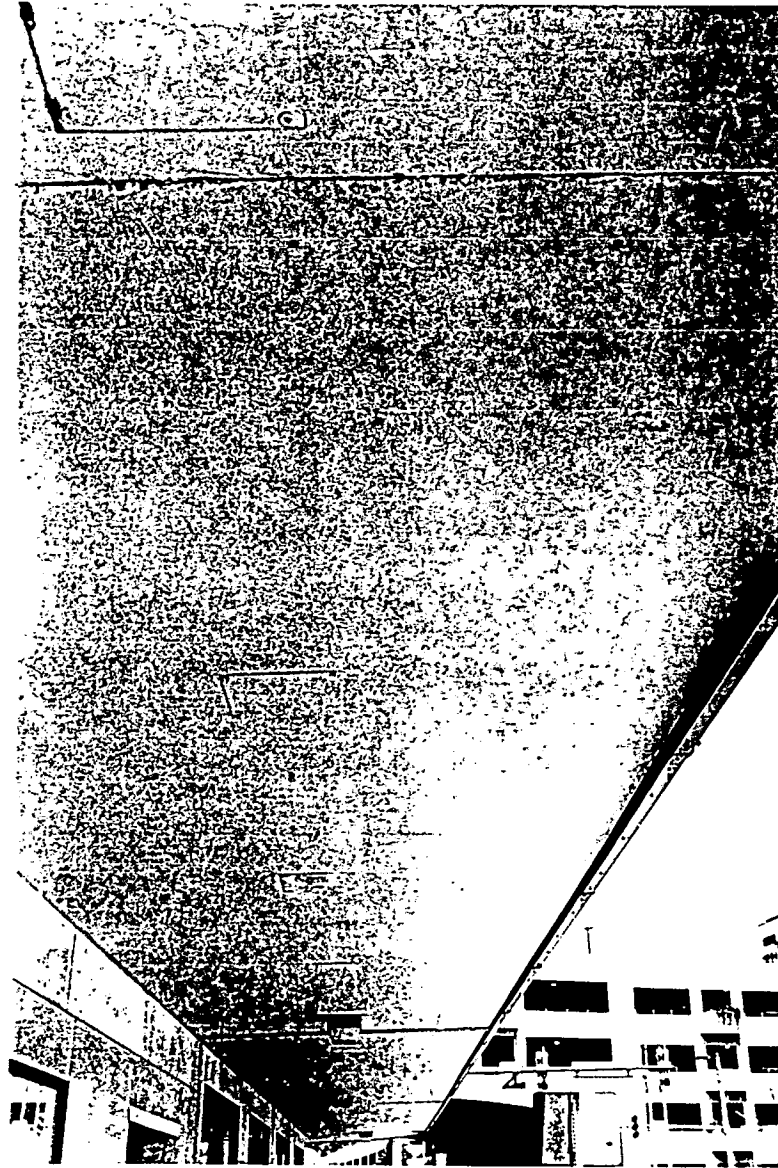
6.20.00



#5

TYPICAL NON-ORIGINAL STOREFRONT TREATMENT
TO BE REMOVED AND REPLACED.

6.20.00



#6

UNDERSIDE OF ORIGINAL CONCRETE
CANOPY, SHOWING NON-ORIGINAL
LIGHT FIXTURE AND LOCATIONS OF
ORIGINAL RECESSED LIGHT FIXTURES
TO BE RE-USED.

6.20.00



#7

VIEW OF FENTON STREET ELEVATION, SHOWING
LOCATION OF ORIGINAL HECHT BUILDING ENTRY
UNDER PEDESTRIAN BRIDGE (ORIGINAL APPEARANCE
ALTERED) AND ~~PORTION OF ORIGINAL CANOPY
TO BE RAISED~~. ALSO VISIBLE IS NON-ORIGINAL
CLOTH AWNING TO BE REMOVED.

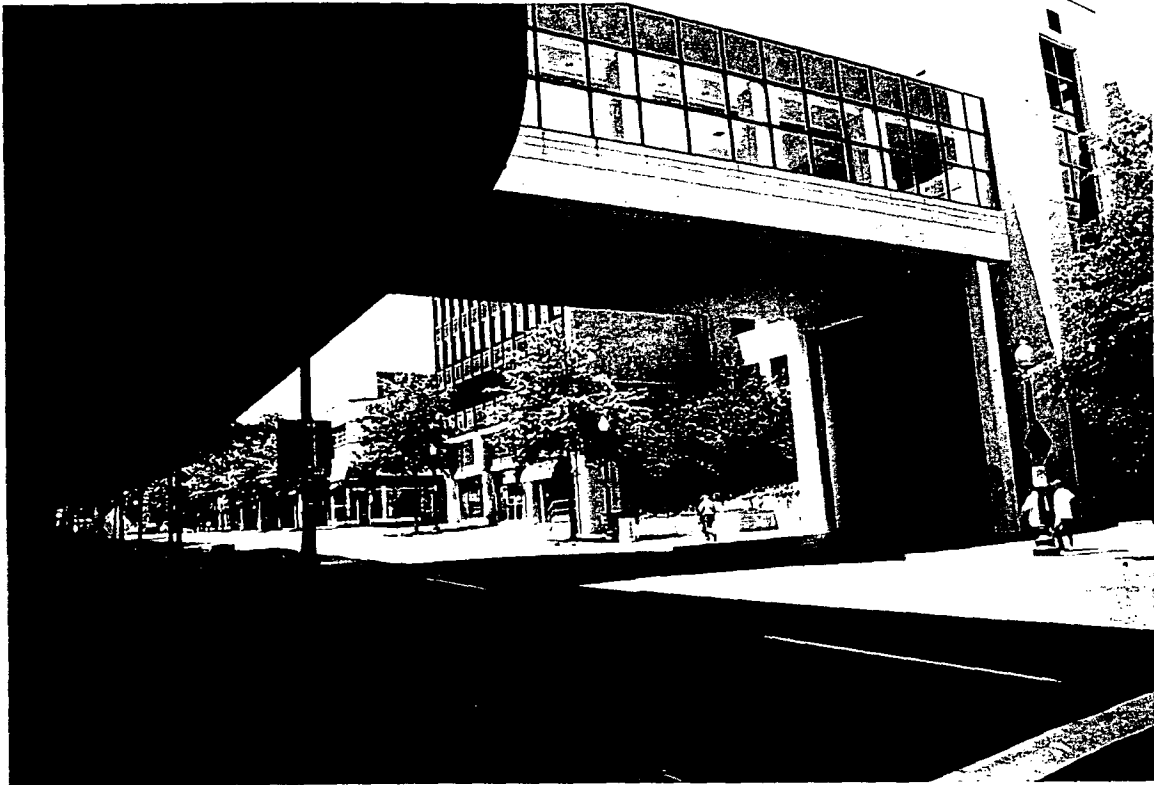
6.20.00



#8

VIEW OF CURVED CORNER SHOWING CENTRAL
STOREFRONT TO BE REMOVED FOR CREATION OF
NEW MAIL ENTRANCE. NOTE ORIGINAL CLOCK
TO REMAIN.

6.20.00



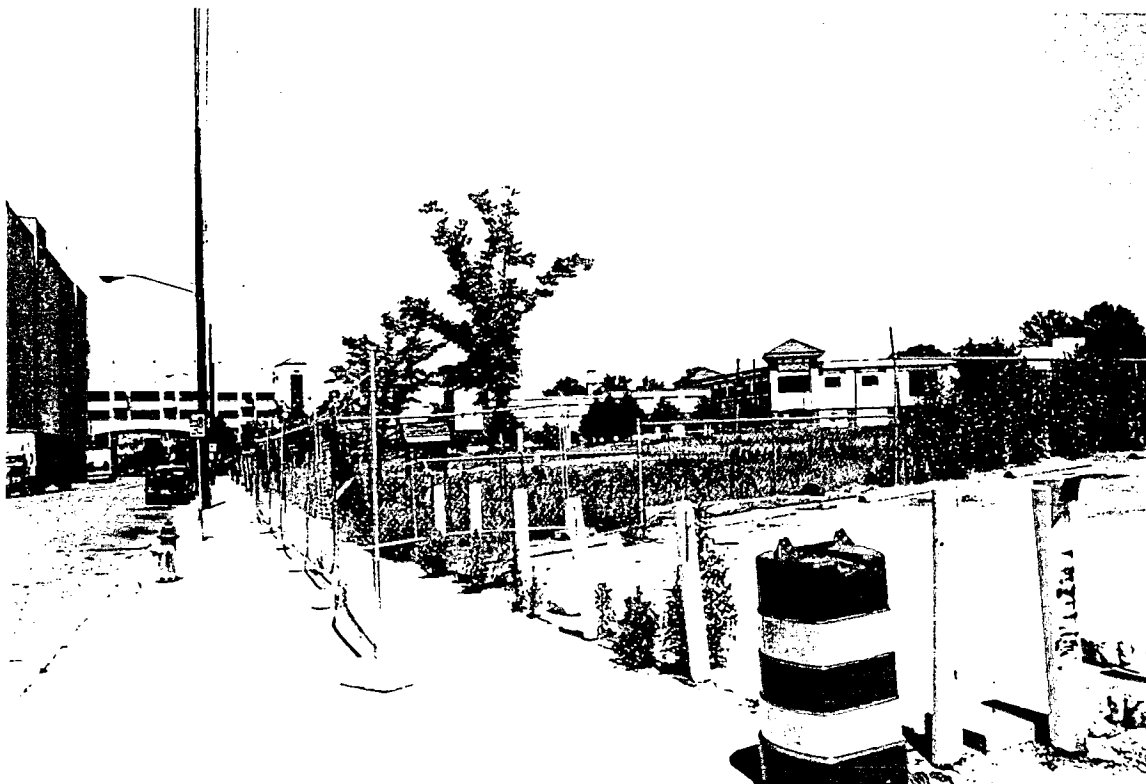
#9 VIEW ACROSS FENTON STREET.
6.20.00



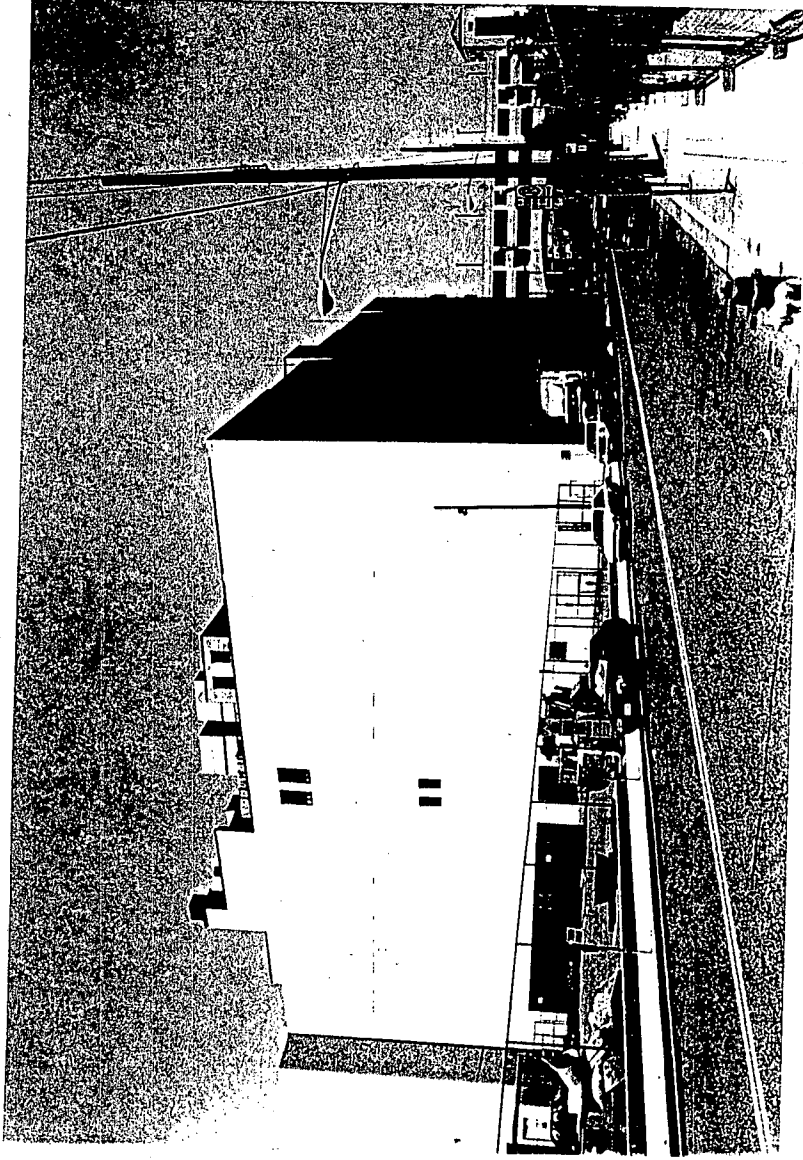
#10 VIEW ACROSS FENTON STREET AT ELSWORTH
DRIVE INTERSECTION
6.20.00



#11 VIEW OF ADJACENT PROPERTY ALONG ELSWORTH
DRIVE
6.20.00



#12 VIEW OF PROPERTY DIRECTLY ACROSS ELSWORTH
DRIVE
6.20.00



#13 VIEW TOWARDS HECHT BUILDING LOOKING
UP EUSWORTH DRIVE.

6-20-00

MONTGOMERY PRESERVATION

P.O. Box 4661 Rockville, Maryland 20850 49

TO: Robin Ziek, Historic Preservation Planner, M-NCPPC

FROM: Maria Hoey, President, Montgomery Preservation, Inc. 

RE: Revised drawing of Hecht Company Building in Silver Spring

DATE: July 13, 2000

Robin,

Thanks so much for giving Montgomery Preservation and members of the Silver Spring community and Silver Spring Historical Society the opportunity to review and comment on the revised drawings of the Silver Spring Hecht Company Building. The entire Silver Spring revitalization project is a wonderful and long-awaited opportunity for this part of Montgomery County and integrating the unique historic structures within it give the project even greater significance. Per yesterday's telephone conversation, I am providing the names and fax numbers of those individuals who would like to review the revised drawings and provide, by 2:00 p.m., Wednesday, July 19, any comments they may have regarding them. I really appreciate your taking the time to do this.

Thank you for all your great work to keep Montgomery County's rich heritage alive. I look forward to meeting with you on July 24 and to establishing a productive working relationship with you on this and other projects in future. Please always feel free to call upon Montgomery Preservation -- my number is 301/476-7617 -- to assist you with your efforts.

Maria

Please fax revised drawings to:

✓ Maria Hoey	301/476-7546
✓ Marcie Stickle	301/585-1555
✓ Wayne Goldstein	301/913-9298
✓ Jerry McCoy	202/434-4873
✓ Mary Reardon	202/694-5638
✓ Joyce Nalewajk	301/589-1819

FAXED 7/13/00

"Historic Hecht Co. Building Re-Design"
Silver Spring Historical Society Statement, July 19, 2000

The new design differs very little from the former!

We need to see a straight on view of the new design treatment at the dramatic curve of the building, as well as from above, in order to make any reasoned judgement. We continue to oppose opening the Showcase Window curve (comprised of angular glass creating the curve & granite beneath) into a recessed entrance; we prefer reopening the graceful double glass doors only a few yards up from the curve; and transforming the loading dock doors into another grand entrance.

The new design continues to cover up the fluting on the right and the left of the curve. The new design continues to be angular, rather than curving, and is not Art Deco in any sense of the word. Its angularity stops the motion of this sensuous curving form in nature, now the City Place Building. This Art Deco masterpiece, landmark building, needs curves. The signage also is angular, not curved; the wedge shapes of the signage are not curved. Neon, also of the '20's, can be effectively used for signage. The building is rendered static; the caged design "fights" our building.

Critically important, the Hecht Co. Bldg. is on the Locational Atlas, with hopes soon of Master Plan designation. With so many permanent drastic alterations beneath the canopy, opening up so many new doors and showcase window treatments in addition to cracking open the lower curve into a potential "recessed" entrance; we want written and concrete assurances that these permanent alterations will not prevent our historic Hecht Co. Bldg. from achieving its Master Plan protective status, so many years in the making. We ask now for a poll of the Commissioners.

The "new" design "scaffolding" continues to cover up the fluting on the right & left of the curve. The limestone texture and "skin" must remain as unscathed as possible.

If the decision comes down definitely for an entrance at the curve below the canopy at Fenton & Ellsworth; we request that this redesign be done with the greatest sensitivity to the point of the whole building at this dramatic "convergence." The Showcase Window curving around now trumpets City Place's wares. Any entrance there should follow the line of the curve at that convergence; not be recessed into a gaping angular "maw," harsh and inward; it should be light, of glass; see enclosed photo of Canada Dry Bldg., a graceful entrance.

In response to RTKL's 7/18 Memo to Robin Zeik: There is a lack of candor, and openness, about the proposed redesign. Our request for a straight on view of the new design at the dramatic curve of the building has not been met. Instead, we receive a sketchy diagram from above, with minimal details.

- A. Alterations below the canopy: It appears that RTKL wants "carte blanche" to make whatever changes it wants without any taking any responsibility to spell them out for discussion and scrutiny: "I have not indicated the locations of doors into these new retail areas, as this is at present unknown, and will be determined by tenant leasing layout requirements."

- B. What are "typical retail display windows"? RTKL indicates "new storefront treatment at," what does that specifically mean and look like?
- C. "New recessed corner entrance." Again, we need to see the proposed treatment in specific detail; how can any judgement or decision be made without these. Alternatives to being "recessed" need to be presented for scrutiny and discussion. As above, we prefer the entrance to curve with the building's original deco design. We are opposed to a "recessed" entrance. We request to be an integral part of the design process, should an entrance at the curve be approved.

What does "of the same material and design as the 'typical storefront'" mean? Again a marked lack of precision which characterizes this memo.

- D. "New storefront treatment at the original recessed entrance." This means the original glass double doored entrance (now tightly closed metal doors) is to be lost. Where do these original doors open into City Place?

We need a view into City Place from above to see exactly where all these new and original openings are falling. RTKL should be asked to provide these. Again, how can any judgement or decision be made without these details.

Next to last paragraph:

"...retained exits that currently exist on Ellsworth...do not know if existing exit stair and elevators are scheduled to be removed. If remain, existing exit doors will be replaced with materials in keeping with 'new storefront treatments.'" Again, a lack of precision. This original entrance led into Hecht's Men's Dept. We need to see where it all falls.

Last paragraph: "I hope this adequately addresses your concerns." It does not.

The 45 days has not run its course; we request that RTKL be required by the HPC to provide the specific details described above, so a reasoned judgement can be made by all parties concerned. Once these permanent alterations are made they cannot be reversed.

City Place touts stores, including Department stores, nowhere else to be found in downtown S.S.; is a "Destination," should be advertised as "Enter the Magic of City Place." Architecturally delightful on the inside, with its 5-story Rotunda and Glass Elevator! and architecturally majestic on the outside; it embraces a vast array of stores, kiosks, theaters, popular picnic/eatery area! It is a true "anchor," both retail and architecturally.

As you head over to the City Place Bldg. from across the street, you feel the movement of that elegant structure, a great boat, a great form in nature, simplicity and openness is the key, welcoming and intriguing! We must hold onto these qualities.

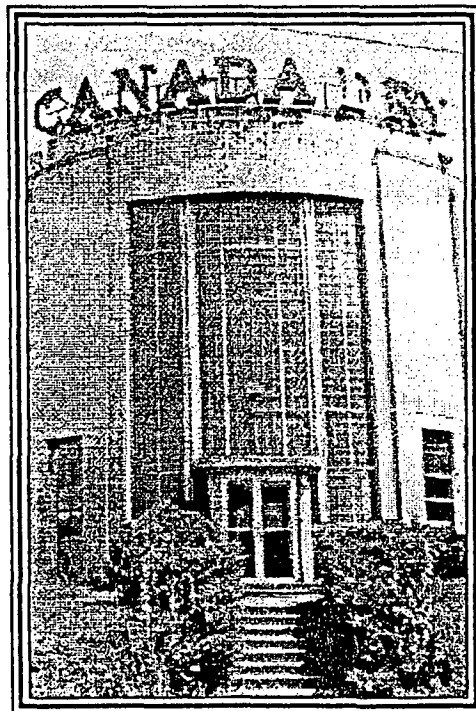
Help Ensure Preservation of the Canada Dry Building

Write or call Montgomery County Executive Doug Duncan. Tell him revitalization of South Silver Spring and its commercial corridor should include preservation, restoration, and re-use of the Canada Dry Building.

Douglas M. Duncan
County Executive
Executive Office Building
101 Monroe Street
Rockville, MD 20850
Phone: 240-777-2500
Fax: 240-777-2517

For information contact:

Silver Spring Historical Society
PO Box 1160
Silver Spring, MD 20910-1160
email: sshistory@yahoo.com
<http://www.homestead.com/silverspringhistory/index.html>



EXAMPLE OF CORNER, CURVED ENTRANCE.

Robin, For your Staff Report to HPC Commissioners. From Maria Hoey,
President, Montgomery Preservation, Inc., 301-476-7616: 9/19/2000

"ENCLOSED ARE FRESH TREATMENTS THAT SPARK NEW IDEAS!
THESE STRUCTURES ARE IN MIAMI BEACH, FLORIDA"

15613 Allnutt Lane
Burtonsville, MD 20866

FLAMINGO PARK



(On the west:)

Drexel Plaza
1218 Drexel
William Frances
Brown, 1925

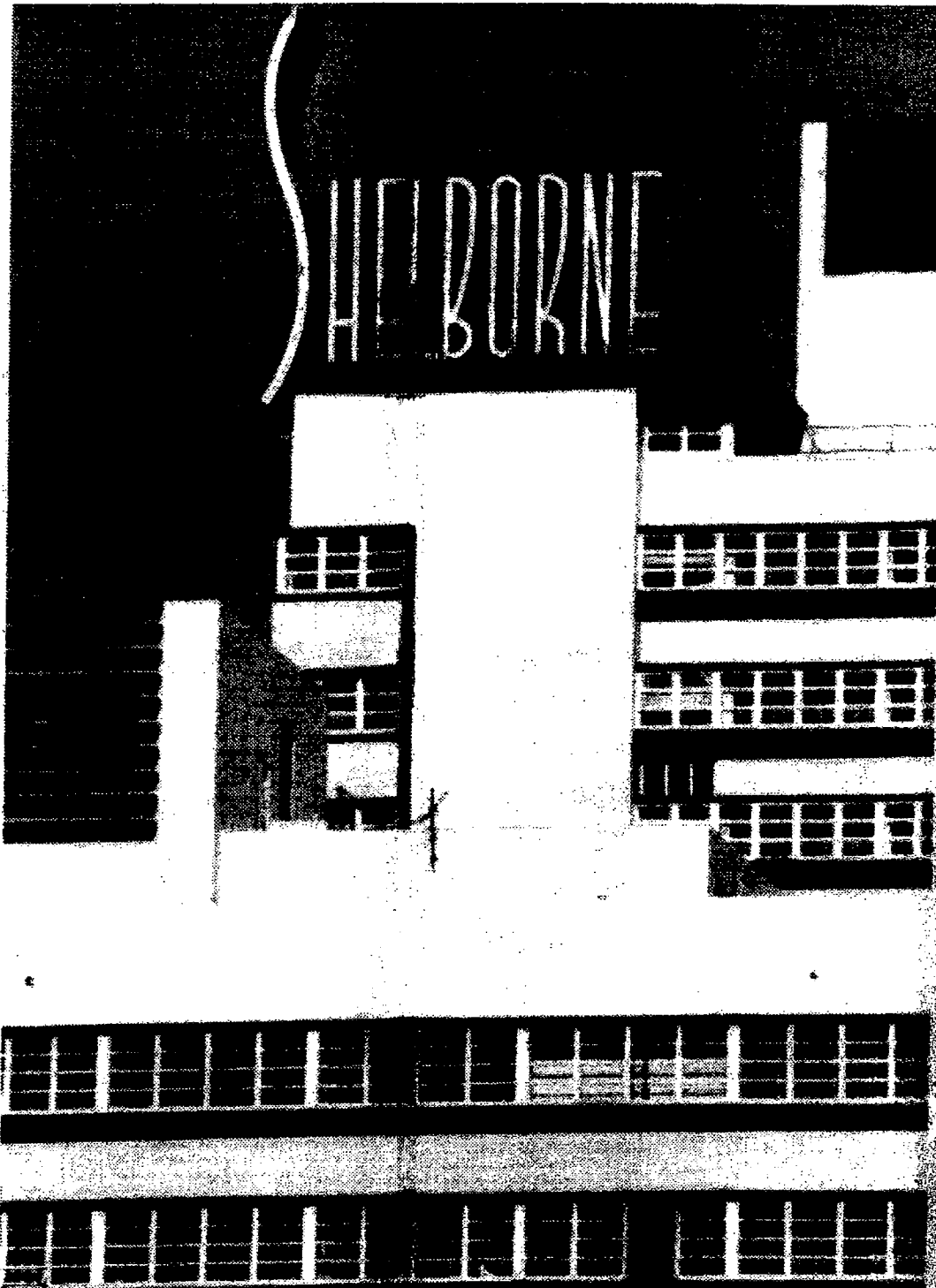
Spanish Mediterranean. Mission tile. Balcony supported by twisted columns. Raised parapet with bell opening. Relief window calls.

Wilbur

Recently restored, the Wilbur's Mediterranean details are enhanced through painting and landscaping.

Galpern
Apartments
1250 Drexel

Henry Hohausser, 1939
Streamline. Rounded corners. Scored stucco casing around portholes. Scored stucco in vertical and horizontal



The architecture of the Shelbourne is more influenced by the Bauhaus or Modern School rather

than the Moderne, but its landmark roof sign is Art Deco.

62



Turret

(Go w

Dorch
1850

Frank
1939

531-57

steel

grillwo

initial l

way.

panels.

Many



Metal gr
Dorchester
entry.

July 18, 2000

Wayne Goldstein, MPI Vice President

Montgomery Preservation, Inc. (MPI) would like to share the following quoted remarks concerning the City Place Exterior Redesign:

About the signage:

"Is there general support for more rooftop signage in lieu of less signage mainly above the canopy?"-1

"I would personally prefer that."-2

"I would, too."-3

"And I would think your main tenants might actually like it because you light up the night sky...It would be on the top with your uplights and you see this beautiful sweep of building."-4

"...And signage at the top above the roofline."-5

"Along the top of the building."-6

"And seriously consider trying to figure out how to integrate the parking garage and the pedestrian walkway from the garage to the building with signage."-7

"I think that...if you want to have a banner at that back corner that can be seen right from...the Silver Triangle..."-8

"I think some people would like to see a single large banner on one end of the building."-9

About the new entrance feature:

"...it brings to mind very strongly to me scaffolding in front of an historic building when they're working on it...I don't see how this huge massive metal structure can enhance what is an extremely streamlined design."-10

"I am terribly troubled with it."-11

"It doesn't provide the rhythm that I think it would do. It cuts away from the sweep of the building."-12

"...Everything about this thing is fighting the building...It changes the rhythm of it. We've heard that this building is simple, it's sleek. We've heard an idea that well, if you can stand [the new entrance feature elements] off the building, at least you're not harming the building and in 10 years or five years or whatever, it can come down and the building isn't harmed. And I think that's one aspect of preservation, but basically that addresses the future and it doesn't do much for preserving the building for people that need to enjoy it in the present.

"And I think for preservation to have a base, it has to both satisfy the future and also the present. And this design will transform this building greatly, and I don't care if there isn't a single bolt attached to the facade of this building, it's going to be different...I think this thing will look like so many buildings in Manhattan where there seems to be this near permanent scaffolding right above the storefront level that just doesn't seem to move for months or years."-13

Maria Hoey, MPI's president, recently wrote this about the design:

"If we settle for second best, then that's all we have to live with. We are fortunate to have this historic treasure that in and of itself will draw patrons. Let's not hide it with an inappropriate design. Our goal is the same as the owners- to make this a site that attracts and is economically successful. Capitalizing on the fine architectural elements of this structure will better help achieve these end results. It seems that a greater effort needs to be made to streamline the design so that it is compatible with the existing style and upholds the integrity of the building. Temporary or not, why hide the features of the building at all? Temporary or not, why not use elements that carry out the existing art deco design?"

Other comments about design alternatives:

"This building is almost like a ship."-14

"The other thing I would do is cut it. I mean, build a curve, but cut it so that the flutes at the corner shoot up through it unimpeded by bands. Basically, have the curve somewhat come around and cantilever out from either tower, but there's an ellipsis there that allows the original fluting to rise through it."-15

"The upsweep, the materials...if they echo the banding on the fascia it could be very elegant. It could be very sparkly...It could be a very exciting thing. It's like that arch in St. Louis. There's nothing to it."-16

The comments about design alternatives for the new entrance feature inspired me to try to articulate these ideas into one structure. I have drawn a split, cantilevered, aluminum arch, the same color and thickness of the canopy fascia, that soars up and over the street, becoming the symbolic bow of what might be the elegant, streamlined cruise ship, the S.S. City Place, as it travels toward a wonderful new retail future. This sculpture could serve as landmark, focal point, entranceway, and opportunity for seasonal signage. It draws inspiration from Art Deco in general and this building in particular. It would be just another abstract, unconnected sculpture anywhere else, but is right at home in this place. It serves history, art, architecture, and commerce.

As circumstances would have it, all of the numbered quotes are from Historic Preservation Commissioners at their 6/28/00 preliminary consultation with the applicant. Unfortunately, the revised plans of the applicant are little changed, despite these and other comments from the HPC. It would appear that the commissioners who made such comments will again need to require the applicant to resubmit the City Place Exterior Redesign.

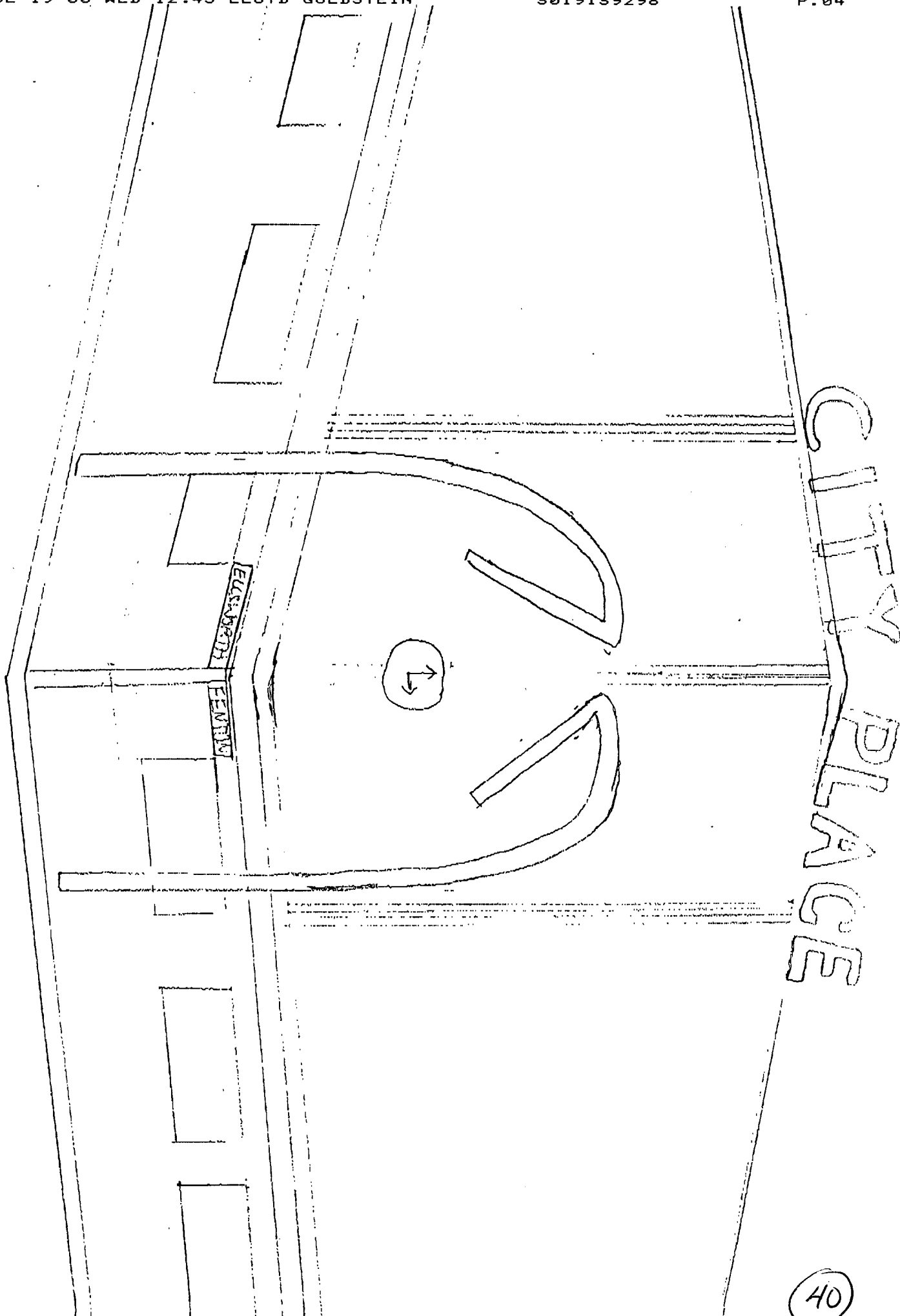
"I would like to emphasize that Montgomery Preservation truly believes that preservation can work not only to give a community a sense of place, but to reap great economic rewards. We embrace the opportunity to work earnestly with those involved in the process so that the project is completed in a satisfying way for all. We understand the owner's concern about economics and competing with surrounding businesses. However, we feel that a design that is true to the structure can achieve even more substantial results."

Maria Hoey, President, MPI

HPC 6/28/00 Meeting Transcript:

- 1-Commissioner Harbit-p.88
- 2- " Velasquez-p.88
- 3- " Harbit-p.88
- 4- " Velasquez-p.88
- 5- " Kousoulas-p.102
- 6- " Velsaquez-p.102
- 7- " Harbit-p.102
- 8- " Velasquez-pp.88-89
- 9- " Kousoulas-pp.94-95
- 10- " DeReggi-p.60
- 11- " DeReggi-p.61
- 12- " Eig-p.62
- 13- " Kousoulas-pp.63-64
- 14- " DeReggi-p.85
- 15- " Kousoulas-p.98
- 16- " Velasquez-pp.99-100

Wayne Goldstein 3009 Jennings Rd. Kensington, MD 20895 301-942-8079



TO: Historic Preservation Office
RE: City Place Exterior

I testified at the HPC hearing on June 28, 2000. My comments are based on the hearing testimony, the "Revised Scheme Summary" (RTKL/Jim Leonard letter dated July 12, 2000) and the "Historic Building Storefront Alterations" (RTKL/Bayard Whitmore letter dated July 18, 2000).

In a **better world**, the owners of the Hecht Company building would recognize that they have a unique and marvelous structure and they would not feel the need to "fit in with" the likes of say...the garish Edwards Cinema building being located just across the street.

With a stunning period-style "City Place" neon display atop the building, restored lighting on the granite façade, a refurbished canopy and well-designed, attractive, (perhaps interactive) window displays (also stressing a period neon theme), **their** building would stand out as a great and rare example of quality design and workmanship from the past

Now add to those improvements a new entrance relocated to the current loading dock area (an thus facing the heavily trafficked Silver Circle), and the fortunes of the tenants would be assured. How better to sit in company with the Silver Theatre!

All this, of course, without burdening the original historic structure with unnecessary "entrance features", architecturally out-of-context banners and those ever-present graphic panels. Tennant signage? Why of course...and what better location for **that** than the great empty, blank canvases of the west-facing wall (also Silver Circle-facing) and the pedestrian walkway (which of course is exactly where the eye goes when proceeding on Fenton).

Like I said, in a **better** world...

RE: RTKL/Leonard Letter 7/12/00:

Item 1 "...existing canopy (to) remain in place...and be reclad..." Why of course! And thanks!

Item 2: "...new entrance feature" Despite the wordy descriptions, we have yet to see a top view of the revised structure or a 3-dimensional or ¾ view artists rendition of same or - even better yet - a simple scale model. This doesn't seem much to ask or require of the applicant. Until the above become available, any "entrance feature" generally speaking needs to be:

- (A) free-standing from the building and canopy except for minimal tie-backs,
- (B) sufficiently wide to provide and unobstructed view of the curved apex, and
- (C) of a design at least consistent with the existing presentation.

Item 3: "...new entrance to the city place mall..." I believe that the applicant is missing the boat by not placing the new entrance at the other end of the building (where the existing cargo docks could be reconfigured without any permanent design change to the building). Major pedestrian traffic will move from the Silver Circle restaurants to the theatre/bookstore and back. An entrance at the cargo dock area would be right in the middle of this flow.

Item 4: "new, at grade storefront openings for retail..." Despite assurances as to intended materials and designs, the opening of storefronts along Ellsworth and Fenton does entail major changes to the building. These changes **MUST** be looked at in the context of any future Master Plan designation...

and **ADDITIONALLY THERE IS ONE SLIGHTLY TROUBLING SENTENCE IN THE 7/18/00 LETTER FROM RTKL/BAYARD WHITMORE. To wit:**

"I have not indicated the locations of doors into these new retail areas as this...will be determined by tenant leasing requirements..." (italics mine).

Now the latest drawings show new retail entrances at a regular spacing with respect to the granite panels and fluted areas of the façade. Is the HPC being asked to provide a carte blanc as to these door locations? Is the HPC being asked to accept anything other than door and window locations at pace with the original design? Most troubling of all: what guarantee is there that if the original set of tenants likes a particular spacing, that some later set of tenants won't want something slightly different requiring yet another restructuring at the ground level?

The issue of new storefronts at grade was not discussed at the June 28 meeting even though this is perhaps the most significant of all the changes proposed. The possibility that the storefront doors could “float” along Ellsworth (or Fenton) based on current tenant whim rather than be fixed in regular accordance with the original building design is a non-starter and should be just out-of-the-question for the HPC.

Clearly, this needs to be determined before the HAWP is issued - not later - when apparently individual tenants could be making decisions for the structure.

Item 5: “Provide new banner graphics above the entrance canopy for project identity and major tenant signage” (this item refers also to banner graphics above the rest of the canopy).

In the area of the apex, putting major tenant signage/banner graphics on the “Entrance Feature” is clearly preferable to attaching it to the building itself.

As part of a recent “photo expedition,” I inspected a good portion of the Ellsworth façade with a telephoto lens – it’s virtually unblemished – a great tribute to the original stonemasons.

Attaching banners to the granite façade clutters the surface. It does no good for the structure and it remains to be seen just how the surface will be affected once the banners fall out of favor and are removed. It is certainly redundant in the same space as the “Entrance Feature,” and I believe that for all the costs, does little for the tenants.

Along Ellsworth, the banners are too high to be noticed – they will be ignored just like the current “hard lettering” on the curved apex and west wall (nearest Colesville). Additionally as one comes North on Fenton, they are totally hidden owing to the roughly 70 foot height of the aforementioned Edwards Cinema building at the corner.

An effective location for needed signage has already been discussed and that is at the western end of the building. Clearly visible from the intersection of Ellsworth and Georgia and exceedingly prominent to anyone near the Silver Circle, major tenant signage/banners at the corner or on the west-facing wall would be less damaging and more cost effective than spaced high along the length of the Ellsworth façade.

On the Fenton side, the best location is still the pedestrian walkway where it is “first thing seen” when one comes thru the Colesville /Fenton intersection. Banners along the facade on Fenton will be ignored but major tenant signage on the walkway will not.

Item 6: “Provide new retail tenant signage and graphics panels on top of the existing canopy...”

Of all the proposed “enticements,” this seems the least intrusive and most reasonable. Sitting on the canopy and not tied-back to the granite, these panels should do no structural harm. They have been reasonably resized and they afford a good vantage point for the lighting. AND owing to their height above the ground, they do actually have a good chance of being seen from across the street!

Item 7: “Provide City Place identity signage across the top of the existing building”

This is the place for the owners and the sign designers to “strut their stuff.” And actually, there is no reason to limit the building to just one sign above the apex. If it could alleviate the need for banners attached to the façade, then the parapet along the western end of the building (or actually on the western face) would be an excellent place to announce in bold neon the major tenants - my, goodness, can’t we get a little creative here!

IN SUMMARY

The changes that this proposal has gone thru since its inception have been positive. The HPC staff and committee and the applicant themselves are to be thanked for their effort.

So many historically significant buildings have been defaced, abused or disfigured to meet the **next financial emergency of the moment** This doesn’t have to be one of them. The continued presence of this worthy structure as a historic resource requires that each issue be decided with caution AND if there are to be changes, then let each be of the most minimal impact giving the benefit of any doubt **FIRST** to the original designer.

Sincerely,

Thomas Bertch

42

HISTORIC PRESERVATION COMMISSION STAFF REPORT

Address: 8661 Colesville Road Meeting Date: 5/10/00
 Applicant: Petrie, Dierman, Kugh Report Date: 5/3/00
 (Jim Leonard, RTKL, Agent)
 Resource: **Hecht's Department Store** Public Notice: 4/26/00
 (*Locational Atlas* Resource #36/7)
 Review: PRELIMINARY CONSULTATION Tax Credit: N/A
 Case Number: 36/7 Staff: Robin D. Ziek

PROPOSAL: Alterations to the original facade in response to new development along Ellsworth Drive.

STAFF RECOMMENDATION: Applicant to revise proposal before applying for a HAWP, to comply with the following recommendations:

1. The existing canopy shall be retained.
2. Alterations to the 1947/1950 facade will be limited to storefront revisions below the level of the existing canopy, lighting and signage.
3. A new canopy may be provided over the existing loading dock area, which does not match the height of the existing canopy.

PROJECT DESCRIPTION

RESOURCE: Individual Resource in downtown Silver Spring
 STYLE: Art Moderne
 DATE: 1947, 1950

The Hecht Department Store is of national significance as one of the first examples of large-scale suburban commercial development in the country. The building is currently listed in the *Locational Atlas*, but extensive research has been conducted on the significance of the building. The historic section is a five-story limestone block, which was planned and developed in two stages. In 1947, a three-story block was constructed; in 1950, an additional two stories were added to complete the current five-story configuration. In 1955, the store was doubled in size with a red brick addition along Fenton Avenue. This was demolished in 1985 when the development of City Place was undertaken.

(see
circle 4)

The Art Moderne building is characterized by a sleek profile which wraps the corner. The steel canopy accentuates the curve and the horizontal line, while periodic shallow fluting which extends the full height of the building contrasts with a vertical rhythm. The major materials are limestone, steel, glass, and granite.

The storefront glazing has been altered, according to the MHT form (see Circle 14), and the original entrances on Fenton and Ellsworth have been closed in. The loading docks are not in their original location, and the building has been connected to a parking garage with a third level skywalk across Fenton Street.

PROPOSAL

The applicant would like to undertake some renovations to respond to the new development along Ellsworth Drive. The hope is to draw City Place into the overall development scheme, although it, in fact, has different owners. The applicants have proposed two different directions for HPC consideration. The owners prefer Scheme A (see Circle 8, 9), which includes cladding the corner of the Hecht building with glass block. This is a response to the proposed glass tower at the corner of the new movie center across the street. The Scheme B (see Circle 10, 11) has been developed to respond to comments from HPC staff, to retain the original building intact but with embellishments, including two tower signs set in the sidewalk on Ellsworth and Fenton, to frame the corner entrance but at a distance from the building (some connections are discussed, but not shown on the drawings).

Other than these two different design directions for the corner of the Hecht building, the applicant proposes other alterations to: the steel canopy, the storefront window height, new storefront entrees with separate doors, a corner entrance into the mall, signage for individual stores set above the new canopy, new lighting to be set at the vertical fluting, new flags, a large sign at the roof's edge saying "City Place", removal of the existing granite base and the limestone and granite elements below the canopy for installation of a different treatment.

The applicant indicates that the store front windows do not meet current standards, and they would like to remove the existing canopy and install a new replica canopy at a higher elevation on the facade (perhaps at the height of the existing loading dock openings which are approximately 5' higher than the original canopy).

The granite base is continuous from Ellsworth around to Fenton, where it steps up in increments to match the changing grade of the sidewalk. The wall below the steel canopy is mostly limestone, but there are some granite elements which may be indicative of earlier entrances. The windows are metal, within the limestone frame.

STAFF DISCUSSION

In general, this seems to be an attempt to "shake up an old lady". The Hecht Building is not particularly "glitzy", with its tight skin, shallow decorative elements, and restrained color palette. The building is significant, however, both for its cultural and architectural contributions. It represents one of the first experiments in the suburban expansion into the countryside around a major city, which development pattern now dominates the country. In addition, it is an example of the dynamic architecture of its day.

The proposed alterations in Scheme A are out of character with the existing building. This is not to say that glass block was not a popular building material during the Art Moderne period, for there are wonderful examples to illustrate this near by in Washington, D. C. However, the architects of the Hecht Building didn't choose to use glass block, and instead challenged the stolidity of stone by wrapping the building around the curve with stone panels. This movement is accentuated with the curving line of the more fluid steel canopy.

Staff feels that the benefits of the proposal in Scheme B are that the proposed sign towers can be viewed as street furniture which will be removed when another fashion hits Silver Spring. That is the beauty of signage, street furniture, and even lighting. All of these elements can be easily changed to accommodate new businesses as well as changing tastes. The responsibility for historic preservation is to stand by as fashions change, to represent and illustrate the past. In an urban situation, this can only add to the vitality, where diversity encourages creativity.

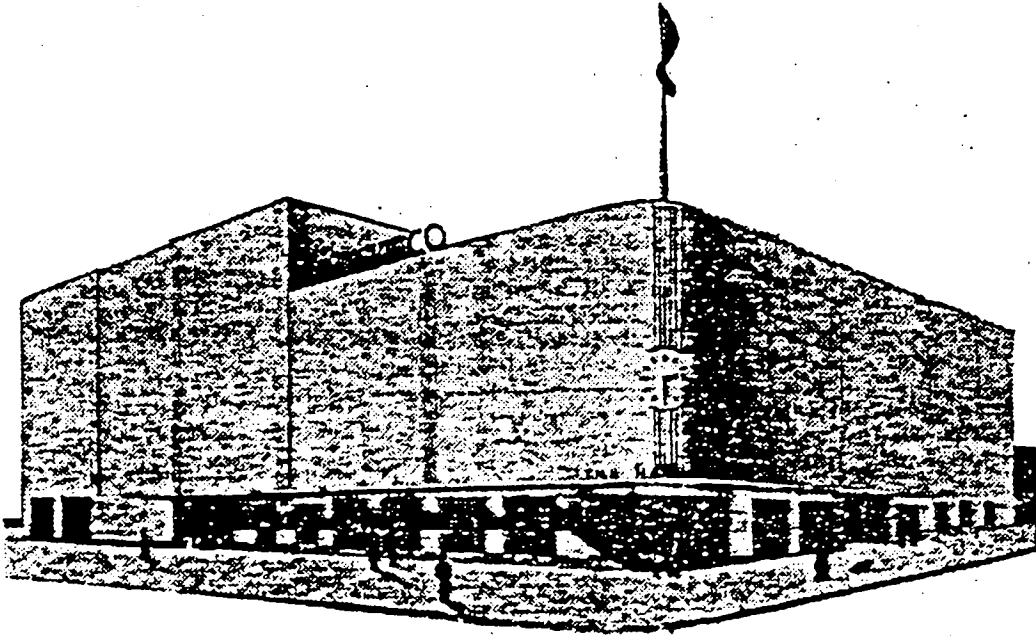
With this in mind, staff does not recommend the removal of the original canopy to accommodate the new window designs. There are opportunities to do this in the area of the existing loading docks. These new storefronts can be extra special, with the added height. They will also contrast with the storefronts under the historic canopy and provide different opportunities. It should be noted that the existing canopy is well above the sidewalk and soars above pedestrians. Taking into account the narrow width of Ellsworth, and the projected increase in pedestrian traffic in this area, the windows should be designed to the human scale. The newly proposed signage at the roof's edge will attract distant viewers, while the large signs above the canopy will attract people from down the street. But the intimate scale of the shop windows, with the use of talented window dressers, will capture the pedestrians and draw them inside.

Staff notes that the HPC was lenient in its review of the pattern of storefronts at the Silver Theatre/Shopping Center, noting that this was designed to change in response to commercial leasing. In a similar way, since the original entrances and glazing has been altered already, staff feels that the HPC should be lenient in terms of the design of new storefront openings at this location. Functionally, the owners have made a large change in the building's function, with the multiple shops inside the building. The Hecht Company needed only a few entrances with its unified store mechanizing. Now that the building will serve many shops, it seems appropriate to accommodate this with new individual entrances.

Staff feels that the historic vocabulary of the building should be maintained, with the rose granite base, and the limestone walls. But the fenestration and new doorways below the level of the existing canopy can be worked into this vocabulary. In the same light, staff feels that the applicants should be allowed significant freedom in terms of designing signage, the additional use of flags, and even the installation of lighting along the fluted areas. All of these elements should be designed to have minimal impact on the original fabric and to be easily removed in the future without damaging the limestone, or the steel. The owners should be encouraged to adapt the building to the new activity on the street, and enjoy their participation in the revitalization efforts.

STAFF RECOMMENDATION

Staff recommends the Commission direct the applicant to withdraw further efforts on Scheme A, and develop a proposal which will preserve the significant elements of the historic structure, while providing significant leeway in terms of add-on elements which can be changed in the future without harming the historic structure.



The Hecht Company Building, Silver Spring, as it appeared in 1947. (The Record)

Architecture
Planning/Urban Design
Engineering
Interior Architecture
Landscape Architecture
Graphic Design

April 19, 2000

Ms. Gwen Wright
Coordinator
Historic Preservation Office
MNCPPC
8787 Georgia Avenue
Silver Spring, Maryland 20910

RTKL

Re: City Place Exterior Redesign

Dear Ms. Wright:

On behalf of Petrie, Dierman, Kugh, RTKL submits the attached two schemes for the exterior redesign of the City Place retail mall, located in downtown Silver Spring, in preparation for preliminary consultation with the Historic Preservation Commission on May 10. As owner of City Place, Petrie, Dierman, Kugh is undertaking a major repositioning of the existing mall in response to the new Downtown Silver Spring project proposed by PFA Silver Spring. It is their desire to redesign the exterior of the former Hecht's department store facades in a manner that creates a new image for the mall while demonstrating appropriate sensitivity to the historic nature of the existing facades. RTKL has been engaged by PDK to develop conceptual exterior design alternatives for the project. As masterplanners of the Downtown Silver Spring project we have shared with PDK the project urban design goal of creating a dynamic urban retail and entertainment district along Ellsworth Drive. PDK wishes to support and compliment this objective.

Baltimore

Dallas

Washington

Los Angeles

Chicago

London

Tokyo

Hong Kong

Shanghai

Scheme A

This scheme proposes the following exterior design concepts that represent changes to the existing features of the former Hecht's department store facades:

1. Raise the existing canopy 3 to 4 feet in height to provide taller glass storefronts for retail and restaurant tenants fronting Ellsworth Drive and Fenton Street. The current canopy height restricts tenants from installing standard storefront heights for effective display merchandizing and visibility to store interiors. The existing canopy would be removed and a new canopy would be installed matching the design of the existing canopy. The new canopy will be extended across the full length of Ellsworth Drive façade.
2. Provide a new entrance to the City Place mall at the corner of Ellsworth Drive and Fenton Street. This new one story recessed entrance will take advantage of the renewed retail activity along Ellsworth Drive as a result of the Downtown Silver Spring project. PDK considers this entrance location will become the

RTKL Associates Inc.
One South Street
Baltimore, MD 21202
<http://www.rtkl.com>
TEL 410 528 8600
FAX 410 385 2455

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new main entrance to City Place. Removal of the existing corner storefront would be required to create the desired point of access.

3. Create new, at grade storefront openings for retail and restaurant tenants along Ellsworth Drive and Fenton Street. New storefront openings will be installed with the objective of providing tenants with appropriate storefront heights that maximize display merchandizing and visibility to store interiors. Existing storefronts will require modification to implement this plan. In addition, the existing loading dock bays facing Ellsworth Drive will be converted to new retail and restaurant storefronts.
4. Create a new, full height entrance feature at the corner of Ellsworth Drive and Fenton Street that landmarks this new main building entrance. The current curved façade of the existing building would be covered by a 2 to 3 foot projection of glass block and stone entrance feature that would extend from the proposed raised canopy to the top of the existing parapet of the building. The glass block would be backlit at night to create a dramatic visual focus for the main entrance. Installation of this feature would be intended to minimize any changes to the existing curved façade. Removal of the Burlington Coat Factory and Nordstoms' Rack signage would be required but the existing clock and stone surround would be incorporated into the curving glass block wall.
5. Provide new banner graphics above the entrance canopy for project identity signage and visual animation of the upper façade areas. The banners would be installed as wall mounted, perpendicular projections. The banners would incorporate signage, graphic elements and decorative lighting. They would be placed in alignment with the fluted column cladding. Minor changes to the upper façade would be required for installation of these decorative elements.
6. Provide new retail tenant signage and graphics panels above the proposed canopy to identify the presence of major retailers within the City Place mall. These panels would provide much needed tenant identification opportunities and further animate the base of the building with decorative graphics and lighting. The proposed canopy would provide support of the graphics panels that would be framed in decorative metal grilles.
7. Provide new City Place identify signage across the top of the existing building above the new main entrance. Placement of signage in this location will enhance the visual focus of the new main entrance. Minor changes to the existing parapet will be required for signage installation.

Scheme A is PDK's preferred approach to the exterior redesign of City Place. The changes to the historic facades described above will enable the existing mall to be fully integrated as part of the new retail and entertainment district planned as part of the Downtown Silver Spring project. As an alternative, Scheme B is included in

this submission in response to comments provided by you and Robin Zeik.at the April 14 meeting

Scheme B

- I. Scheme B is the same as Scheme A with the exception of the treatment of the proposed new main entrance at the corner of Ellsworth Drive and Fenton Street. This scheme proposes no changes to the existing upper façade above the new canopy other than the removal of existing tenant signage. Two new, freestanding entrance pylons are proposed to create a dramatic visual focus for the new main entrance by day and by night. The design of the pylons would be executed in decorative metal grille framing incorporating glazing, graphic elements and lighting. Each pylon would be supported by two columns that would be located in the sidewalk zone. These columns would be clad in stone and metal finishes. Lateral support of the pylons will require tie back connections to the existing façade in a few locations.

As you explained in our recent meeting, we can expect to receive staff comments in about one week. We may also schedule another meeting with you to discuss staff comments in preparation for the preliminary consultation with the Historic Preservation Commission.

Sincerely,

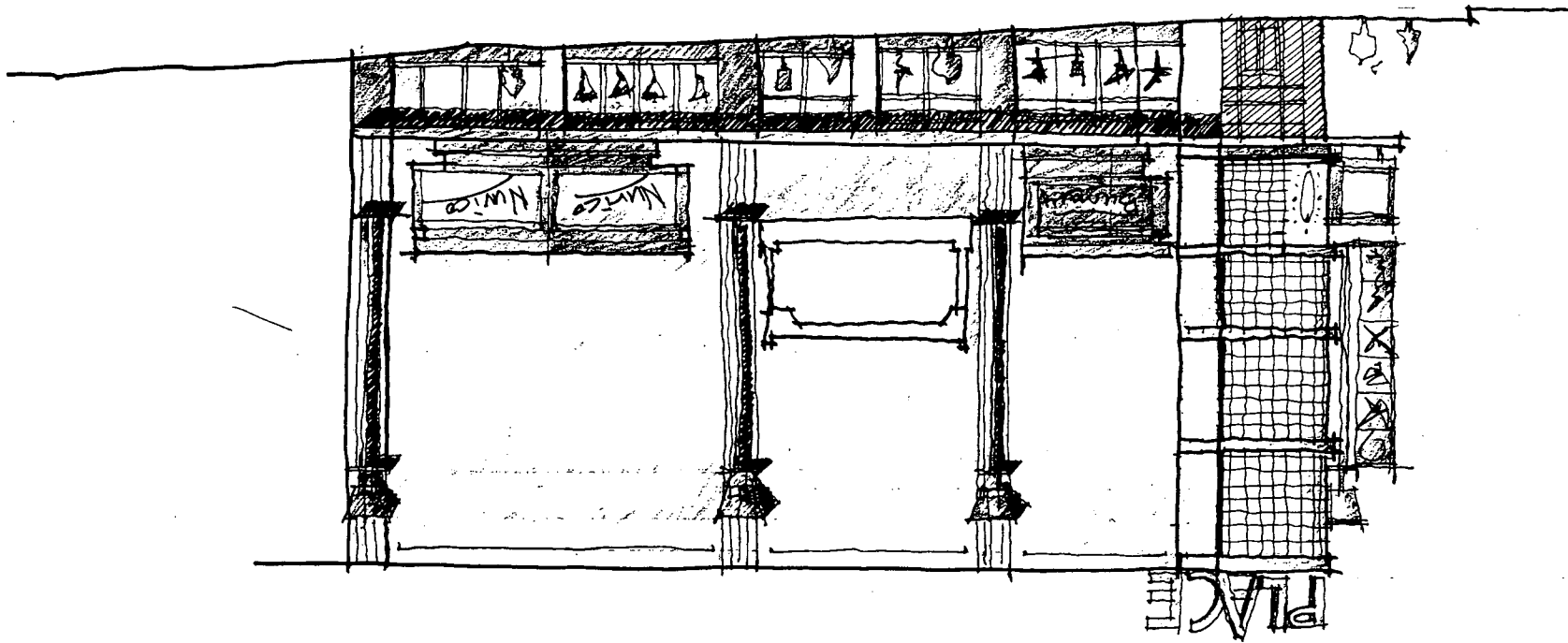


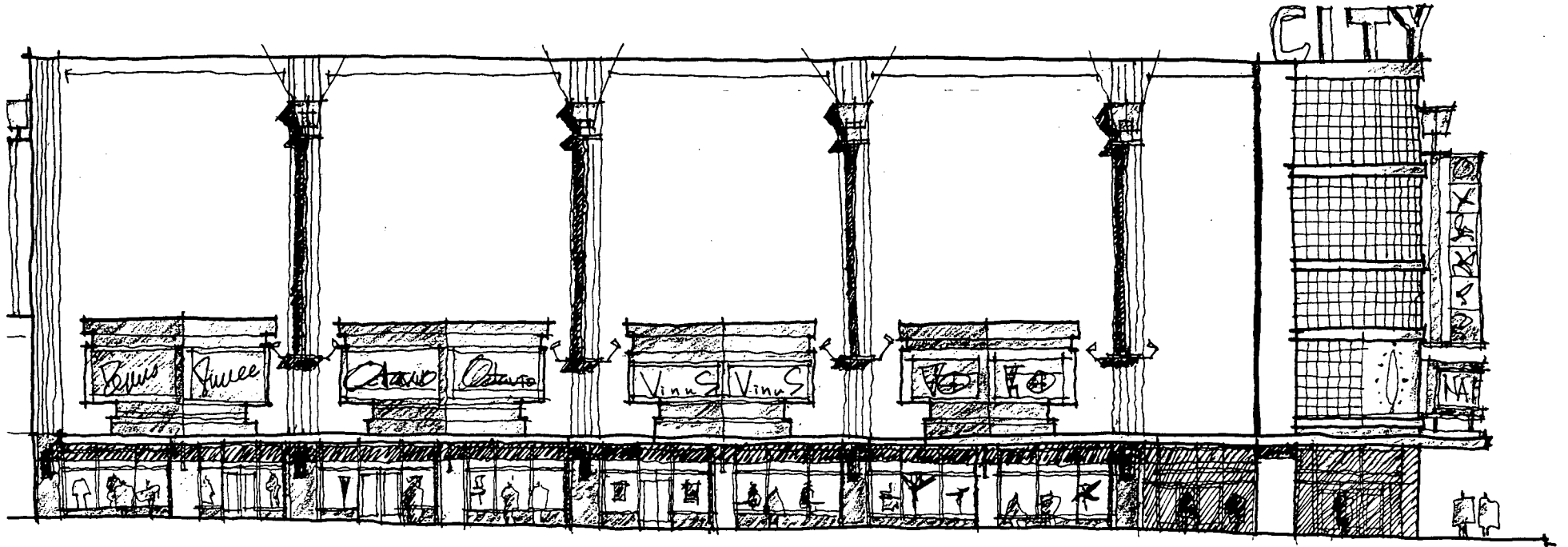
Jim Leonard
Associate Vice President

Cc: Walt Petrie
Terry Richardson
Doug Wrenn
Gary Stith

SCHEME A

FENTON STREET

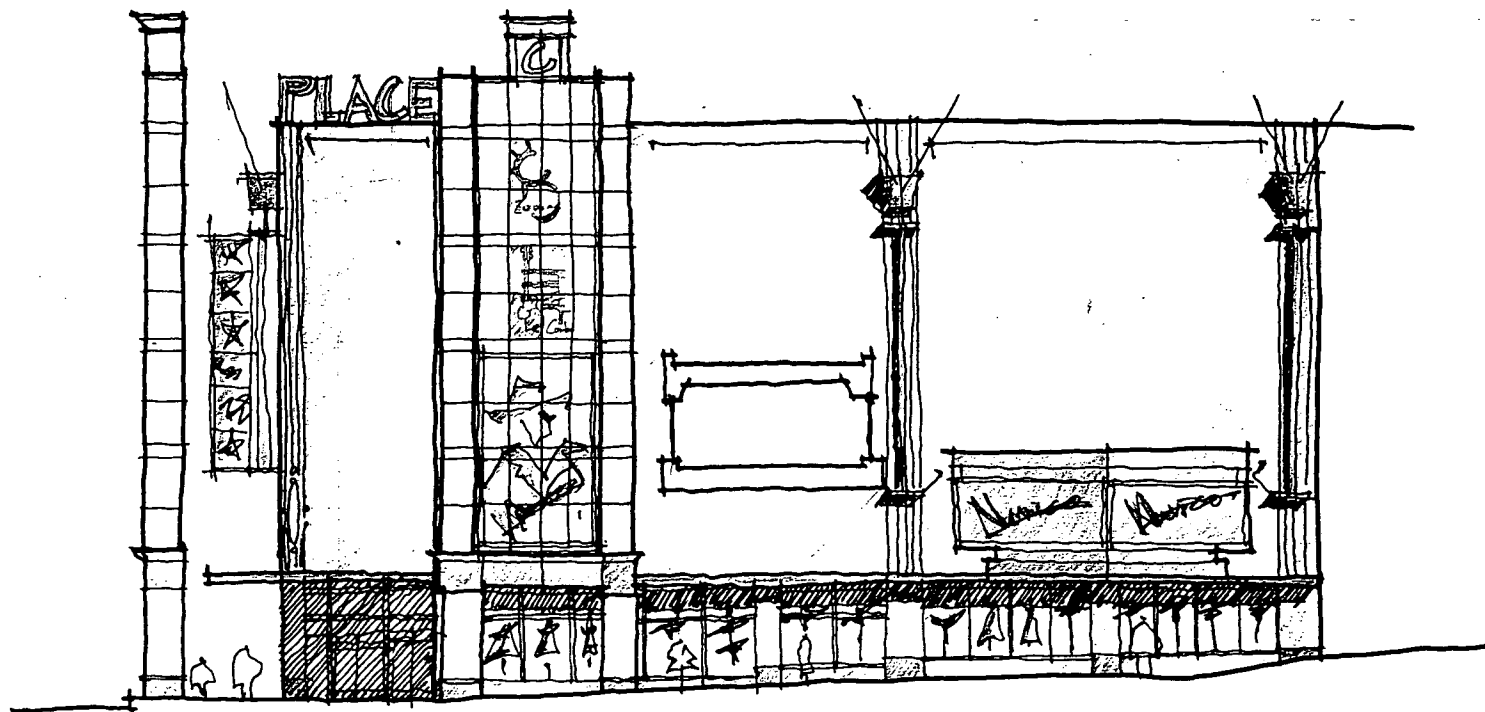




ELLSWORTH AVENUE

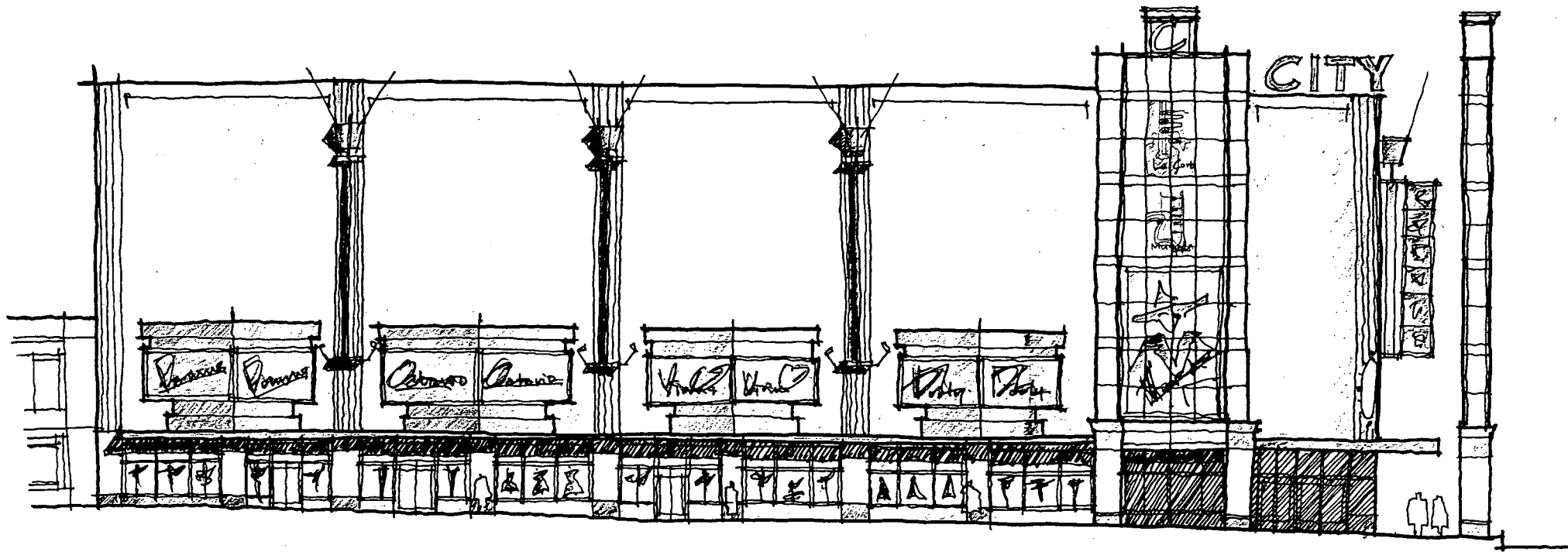
SCHEME A

6



FENTON STREET

SCHEME B



ELLSWORTH AVENUE

SCHEME B

11

Maryland Historical Trust State Historic Sites Inventory Form

MARYLAND INVENTORY OF
HISTORIC PROPERTIES

1. Name (indicate preferred name)

historic Hecht Company Department Store

and/or common Nordstrom Rack

2. Location

street & number 8661 Colesville Road not for publication

city, town Silver Spring vicinity of congressional district 8

state Maryland county Montgomery

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture <input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial <input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational <input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment <input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government <input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial <input type="checkbox"/> transportation
	<input checked="" type="checkbox"/> not applicable	<input type="checkbox"/> no	<input type="checkbox"/> military <input type="checkbox"/> other:

4. Owner of Property (give names and mailing addresses of all owners)

name City Place Limited Partnership c/o Petrie, Dieman and Koon

street & number 1430 Spring Hill Road telephone no.: 703-749-4500

city, town McLean state and zip code VA 22102

5. Location of Legal Description

courthouse, registry of deeds, etc. Montgomery County Courthouse liber 9449

street & number 51 Monroe Street folio 458

city, town Rockville state MD

6. Representation in Existing Historical Surveys

title Locational Atlas and Index of Historic Sites

date 1976 federal state county local

depository for survey records M-NCPPC

city, town Silver Spring state MD

7. Description

Survey No. M-36/7-4

a

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date of move _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Prepare both a summary paragraph and a general description of the resource and its various elements as it exists today.

Summary:

The Hecht Company Department Store is a five-story rhomboid-shaped Art Moderne building sited on a large corner lot in downtown Silver Spring. Built in two sections in 1947 and 1950, the limestone clad concrete and steel building was intended to be a gleaming, streamlined automobile age emporium. Today the facade of the store remains largely intact, but the interior has been extensively renovated and the overall building plan has been integrated on the north elevation into the City Place Mall. Recently, a third floor skywalk was built connecting the store to a multilevel garage over Fenton Street.

The Hecht store's Art Moderne architectural character is dominated by an expansive windowless curved limestone facade fronting the corner of Ellsworth and Fenton Streets. Designed by the New York architectural firm of Abbott, Merkt & Company, this white Alabama limestone building also features a dramatic curved 350 foot long stainless steel trimmed canopy. The building's expansive rounded limestone walls fronting Ellsworth and Fenton are divided at regular intervals by low relief fluting resembling classical pilasters and features a fluted rounded corner with a large clock made with simple black digits. On the first (street) level, a band of display windows and multiple aluminum doors on Fenton and Ellsworth Street advertised the wares and provided entry to shoppers.

From the outset Hecht planned for the future vertical expansion of the building and had the architects prepare a design in 1945 that would allow the addition of two floors to the building's height at a later date. In 1950 this matching addition (also designed by Abbott, Merkt & Company) was constructed and later in 1955 a lateral red brick wing (razed in 1985) was connected to the original structure filling out the Fenton Street block.

Continuation Sheet
M-36/74 Hecht Company Department Store
Section 7: DESCRIPTION
Page 7.1

Today most of the Hecht store's original exterior features have been retained in the City Place Mall project, which integrated this historic building into a larger modern shopping complex. Major alterations include infilling and remodeling of the Fenton and Ellsworth street level entrances and display windows, addition of two loading docks on the building's southeast corner facing Ellsworth Street, and the addition of a third level skywalk connection to a new garage across Fenton Street. These changes, the building's integration into the City Place complex, and the complete loss of the original interior design have diminished the building's architectural significance, but enough of the store's original exterior fabric remains intact to recall its exceptional importance to the commercial history of the Washington metropolitan region.



8. Significance

Survey No. M-36/7-4

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1947-1955 **Builder/Architect** Abbott, Merck & Company

check: Applicable Criteria: A B C D
 and/or
 Applicable Exception: A B C D E F G
 Level of Significance: national state local

Prepare both a summary paragraph of significance and a general statement of history and support.

Summary:

The Hecht Company Department Store in Silver Spring, completed in its present appearance in 1950, is exceptionally significant for its local historical importance to the development of Silver Spring into the most important commercial center in lower Maryland during the decade following World War II and as a proving ground for new ideas in regional retail development. The building was among the nation's earliest large branch department stores to be realized outside of a sizeable retail district anywhere in the eastern United States. The five-story Art Moderne style building was designed by Abbott, Merck & Company and erected by the contracting firm of James L. Parsons, Jr. between 1945 and 1950.¹

The Hecht Department Store was the anchor for a new type of retail district in Silver Spring that between 1947 and 1955 enjoyed phenomenal success. The original store, built at a cost of \$2.5 million, rang up \$7.5 million worth of sales in the first year and had a profound influence on retail business strategies throughout the Washington metropolitan area. Designed in 1945 and built between 1945 and 1950, this Hecht store already has received scholarly recognition for its role in the history of mercantile development in the Washington metropolitan area and for its economic impact on the postwar development of downtown Silver Spring.²

(15)

Continuation Sheet
M-36/74 Hecht Company Department Store
Section 8: SIGNIFICANCE
Page 8.1

Commercial Development of Silver Spring

Silver Spring lies at a strategic point just six miles north of the center of the District of Columbia. Georgia Avenue, the town's main street, has long been a major thoroughfare connecting the farms and rural towns of Montgomery County with the markets of the nation's capital. During the late nineteenth and early twentieth centuries, Washington's middle class residential development grew northward along Georgia Avenue. Just beyond the District line, several commercial blocks sprang up along this thoroughfare to serve these Washington neighborhoods and the surrounding rural communities.

By 1916, Silver Spring was a typical country town including a bakery, hardware store and farm implement store, a garage, a flour, feed and grain store, a post office, bank, and an armory clustered together with twenty seven houses along Georgia Avenue and Sligo, Silver Spring, Thayer, and Colesville streets. New automobile suburbs, primarily built for commuters employed by the federal government, like Blair Development Company's Woodside Park and North Washington Real Estate's South Woodside Park, Sligo Park Hills, Highland View, and North Hills, all initiated between 1921 and 1927 began to engulf what had been a crossroads town built around a commuter train station.³

The county's population surged after 1930 growing from 49,206 to 83,912 by 1940 as the expansion of the federal government during the New Deal era provided employment for thousands of new workers and their families who settled in the mushrooming automobile suburbs of Silver Spring and Wheaton. The 1938 Art Deco Silver Theater and Shopping Center Shopping Center complex, clustered at the intersection of Georgia Avenue and Colesville Road, began the commercial building boom that created a thoroughly modern Art Deco/Moderne "downtown" business precinct.⁴

After World War II the explosive suburban expansion of Montgomery County, aided by federal housing programs, caused the area's population to nearly double between 1946 (population 87,777) and 1950. This unprecedented suburban growth and previous commercial development at Colesville Road and Georgia Avenue created the climate for the construction of the Hecht store in 1947 and underpinned Silver Spring's emergence as the second largest regional retail and business center between Baltimore and Richmond by 1955.⁵

Continuation Sheet
M-36/74 Hecht Company Department Store
Section 8: SIGNIFICANCE
Page 8.2

Another vital factor in Hecht's decision to locate in Silver Spring were the planning initiatives of the Maryland-National Capital Park and Planning Commission. Under the leadership of chairman E. Brooke Lee, an early and enthusiastic booster of Silver Spring, the commission advanced plans in 1944 to expand the town's business district. They launched a commercial zoning initiative to lure new business development to downtown Silver Spring with an ambitious plan to provide a network of county-owned downtown parking lots with a total capacity for 2,000 cars. This amenity proved to be a catalyst for the area's rapid rise as a major regional commercial center.⁶

The anchor for Silver Spring's planned commercial center was the Hecht Company store. In 1947, it was estimated that Silver Spring's commercial district had 77,000 square feet of mercantile floor space. The Hecht store would treble this floor area in just three years. When it opened on November 2, 1947, the building had 160,000 square feet of mercantile space and was the largest store on the eastern seaboard outside of a central shopping district. Maryland Governor William Preston Lane, Jr. was the keynote speaker at the building's grand opening and 80-year old Alexander Hecht, a founder of the Hecht Company, cut a green satin ribbon to officially open the Fenton Street doors to a crowd of about 2,000 people.⁷

Regional Retail Development, 1945-60

The Hecht Company's branch expansion of a downtown department store to an outlying business precinct signaled its recognition of the evolution of a new type of mercantile center that capitalized on the rapidly changing demographic patterns in the post World War II era. Charles Dulcan, the general manager of Hecht Company, engineered this merchandising coup that netted the firm \$7.5 million in sales in the first year the Silver Spring store was in operation. Hecht soon expanded the building in 1950 adding another two floors and more than 50,000 square feet of space. In 1955 another 50,000 square feet was added with a lateral extension along Fenton Street. Other commercial businesses including Jelleff's (1948), Hahn's (1949), Lerner's (1949), People's (1950), the Eig Building (1950) and J. C. Penney's (1950) were quickly built near Hecht's along Colesville and Fenton Streets creating a major shopping district. Of these contemporary commercial enterprises only the facade of the J. C. Penney store is extant today.⁸

There was a downside to Silver Spring's rapid commercial development for Hecht's since they did not select the nearby businesses or control the growth that brought traffic congestion. Compounded by a lack of space to expand, company executives began to see the downtown Silver Spring store as a location with negative

Continuation Sheet
M-36/7-4 Hecht Company Department Store
Section 8: SIGNIFICANCE
Page 8.3

consequences. By the mid-1950s the concept of the regional shopping center with large parking lots featuring one or more department stores as anchors began to emerge as the model for a new wave of mercantile development located further out on the urban periphery near major highways. Silver Spring was soon eclipsed by this new type of commercial center in Montgomery County with the opening of Wheaton Plaza (1954-1960) and Montgomery Mall (1965-1968).⁹

The Hecht department store's experiment in Silver Spring was an exceptionally important episode in the commercial history of the Washington metropolitan area. Modern merchandising in the post World War II era would require both new business strategies and building types. The great success of Hecht's demonstrated that the large full-fledged department store branches would be essential to the future of the trade. Washington competitors, such as Woodward and Lothrop's, either followed Hecht's lead into the Virginia and Maryland suburbs or like the Palais Royal, Kann's, and Lanburgh's failed to decentralize their operations quickly enough to remain viable businesses.¹⁰

The Hecht company's response to regional demographics and the changing forces of the marketplace after World War II was the establishment of full-fledged suburban chain department store to equal the quality and variety of the merchandise traditionally found only in downtown emporiums. The Hecht store in Silver Spring, widely hailed and closely observed by retailers in the 1940s, was a pioneering venture that significantly influenced business policy in the retail trade during the 1940s and 1950s and represents one of the most influential post World War II mercantile projects in the region.

9. Major Bibliographical References

Survey No. M-36/7-4

SEE ATTACHED SHEET

10. Geographical Data

Acreage of nominated property _____

Quadrangle name _____

Quadrangle scale _____

UTM References do NOT complete UTM references

A	<input type="text"/>	<input type="text"/>	<input type="text"/>
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B	<input type="text"/>	<input type="text"/>	<input type="text"/>
	Zone	Easting	Northing

C	<input type="text"/>	<input type="text"/>	<input type="text"/>
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D	<input type="text"/>	<input type="text"/>	<input type="text"/>
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E	<input type="text"/>	<input type="text"/>	<input type="text"/>
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G	<input type="text"/>	<input type="text"/>	<input type="text"/>
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H	<input type="text"/>	<input type="text"/>	<input type="text"/>
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Verbal boundary description and justification

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
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state	code	county	code
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11. Form Prepared By

name/title William Bushong

organization M-NCPPC

date June 30, 1995

street & number 8787 Georgia Avenue

telephone 301-495-4570

city or town Silver Spring

state Maryland

The Maryland Historic Sites Inventory was officially created by an Act of the Maryland Legislature to be found in the Annotated Code of Maryland, Article 41, Section 181 KA, 1974 supplement.

The survey and inventory are being prepared for information and record purposes only and do not constitute any infringement of individual property rights.

return to: Maryland Historical Trust
 Shaw House
 21 State Circle
 Annapolis, Maryland 21401
 (301) 269-2438

MARYLAND HISTORICAL TRUST
 10000...
 CROWN...
 ...

19

Continuation Sheet
M-36/7-4 Hecht Company Department Store
Section 9: MAJOR BIBLIOGRAPHICAL REFERENCES
Page 9.1

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Continuation Sheet
M-36/7-4 Hecht Company Department Store

Preservation Planning Data:

- a) Geographic Organization: Piedmont
- b) Chronological/Development Periods: Modern Period - A.D. 1930-Present.
- c) Historic Period Themes: Commerce
- d) Resource Type: Department Store

ENDNOTES

1. Richard Longstreth discusses the historical development of Silver Spring and the significance of the Hecht Store in "Silver Spring: Georgia Avenue, Colesville Road and the Creation of an Alternative 'Downtown' for Metropolitan Washington," in Celik, Zeynep, et. al., eds., **Streets of the City** (Berkeley and Los Angeles: University of California Press, 1994): 237-248 and "The Mixed Blessings of Success: The Hecht Company and Department Store Branch Development after World War II." Forthcoming article, manuscript used with the permission of the author. See also contemporary reports about the opening of the store in the area's newspapers including the Maryland News, June 6, October 31, and November 7, 1947; Silver Spring Post, October 24 and 31, 1947; and Washington Post October 26 and November 2, 1947.

2. In addition to Longstreth's studies cited above, see also his article, "The Neighborhood Shopping Center in Washington, D.C., 1930-1941," **Society of Architectural Historians Journal**, 6 (March 1992), 5-34; and the Art Deco Society of Washington, "Silver Spring Deco District." Unpublished manuscript, September 3, 1984. On File at M-NCPPC.

3. Steven Lubar, "Trolley Lines, Land Speculation and Community Building: The Early History of Woodside Park, Silver Spring, Maryland." **Maryland Historical Magazine**. 81 (Winter 1986), 321.

4. Longstreth, "The Neighborhood Shopping Center in Washington, D.C., 1930-1941," 29-31; ADSW, "Silver Spring Deco District."

Continuation Sheet
M-36/74 Hecht Company Department Store

5. See Ray Eldon Heibert and Richard K. MacMaster. **A Grateful Remembrance: the Story of Montgomery County, Maryland.** (Rockville, Maryland: Montgomery County Government and the Montgomery County Historical Society, 1976), 329-337; and Longstreth, "The Mixed Blessings of Success: The Hecht Company and Department Store Branch Development after World War II."

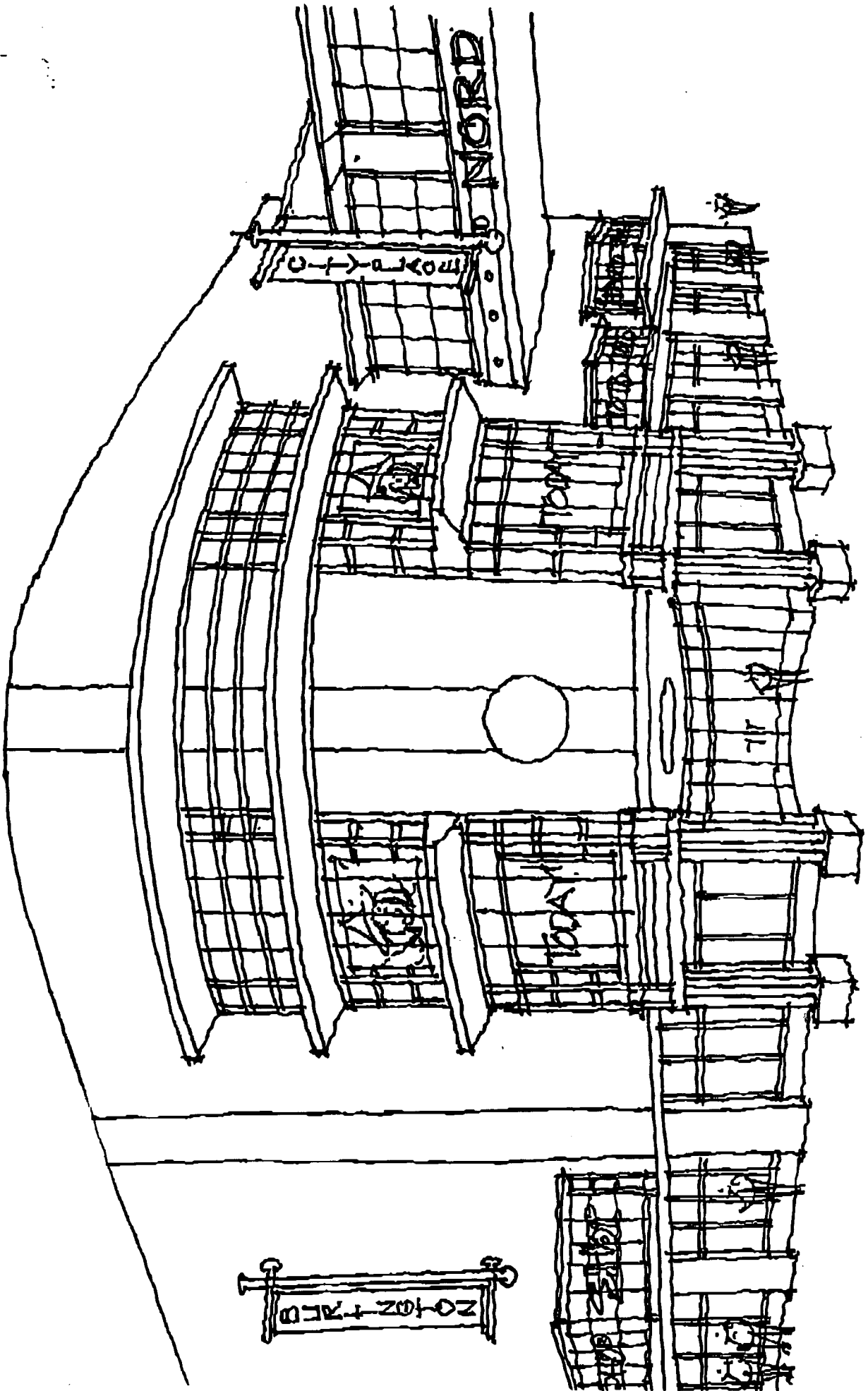
6. Longstreth, "Silver Spring: Georgia Avenue, Colesville Road and the Creation of an Alternative 'Downtown' for Metropolitan Washington," 237-248.

7. Washington Post, November 2, 1947.

8. Don Leavitt, "Silver Spring Commercial District." Maryland Historical Trust Form, 1981; Mark Walston, "The 20th Century Commercial Development of Silver Spring." Unpublished manuscript on file, M-NCPPC; and "Silver Spring," Vertical File, Montgomery County Historical Society, Rockville, Md.

9. Longstreth, "Silver Spring: Georgia Avenue, Colesville Road and the Creation of an Alternative 'Downtown' for Metropolitan Washington," 237-248 and "The Mixed Blessings of Success: The Hecht Company and Department Store Branch Development after World War II."

10. Ibid.



MONTGOMERY PRESERVATION

P.O. Box 4661 Rockville, Maryland 20850 49

TO: Robin Ziek, Historic Preservation Planner, M-NCPPC

FROM: Maria Hoey, President, Montgomery Preservation, Inc. *MH*

RE: Revised drawing of Hecht Company Building in Silver Spring

DATE: July 13, 2000

Robin,

Thanks so much for giving Montgomery Preservation and members of the Silver Spring community and Silver Spring Historical Society the opportunity to review and comment on the revised drawings of the Silver Spring Hecht Company Building. The entire Silver Spring revitalization project is a wonderful and long-awaited opportunity for this part of Montgomery County and integrating the unique historic structures within it give the project even greater significance. Per yesterday's telephone conversation, I am providing the names and fax numbers of those individuals who would like to review the revised drawings and provide, by 2:00 p.m., Wednesday, July 19, any comments they may have regarding them. I really appreciate your taking the time to do this.

Thank you for all your great work to keep Montgomery County's rich heritage alive. I look forward to meeting with you on July 24 and to establishing a productive working relationship with you on this and other projects in future. Please always feel free to call upon Montgomery Preservation -- my number is 301/476-7617 -- to assist you with your efforts.

Maria

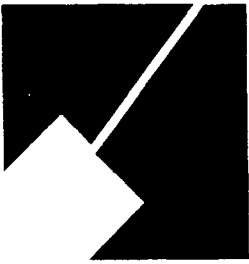
Please fax revised drawings to:

*211210 44
5 PAGES*

- ✓ Maria Hoey 301/476-7546
- ✓ Marcie Stickle 301/585-1555
- ✓ Wayne Goldstein 301/913-9298 ✓
- Jerry McCoy 202/434-4873 ✓
- Mary Reardon 202/694-5638
- Joyce Nalewajk 301/589-1819

TOM BERTCH 703.920-4126

M-NCPPC



MONTGOMERY COUNTY DEPARTMENT OF PARK & PLANNING


THE MARYLAND-NATIONAL CAPITAL
PARK AND PLANNING COMMISSION

8787 Georgia Avenue
Silver Spring, Maryland 20910-3760

July 31, 2000

MEMORANDUM

TO: Robert Hubbard, Director
Department of Permitting Services

FROM:  Gwen Wright, Coordinator
Historic Preservation

SUBJECT: Historic Area Work Permit 36/7-4-00A (DPS Permit #222026)

The Montgomery County Historic Preservation Commission has reviewed the attached application for a Historic Area Work Permit. This application was:

 Approved Denied X **Approved with Conditions:**

1. Concept of gateway structure at the corner of Ellsworth and Fenton has been approved, but HPC needs further details for final approval.
2. Storefront alterations are limited to working within the existing glazed areas.
3. The new front entrance at the curving corner shall essentially maintain the existing form.
4. The applicant shall submit more details and further developed drawings for all elements to the HPC for final approval of the project.

and subject to the general conditions that 1) **HPC Staff will review and stamp the construction drawings prior to the applicant's applying for a building permit with DPS;** and 2) after issuance of Montgomery County Department of Permitting Services (DPS) permit, applicant to arrange for a field inspection by calling the DPS Field Services Office at (301) 217-6240 prior to commencement of work and not more than two weeks following completion of work.

THE BUILDING PERMIT FOR THIS PROJECT SHALL BE ISSUED CONDITIONAL UPON ADHERENCE TO THE APPROVED HISTORIC AREA WORK PERMIT (HAWP).

Applicant: Petrie, Dierman, Kughn
1430 Springhill Road, McLean VA 22102

RE: Hecht's Department Store (Locational Atlas Resource #36/7-4)



2001A

RETURN TO: DEPARTMENT OF PERMITTING SERVICES
250 HUNGERFORD DRIVE, 2nd FLOOR, ROCKVILLE, MD 20850
301/217-6370

DPS - #8

HISTORIC PRESERVATION COMMISSION
301/563-3400

APPLICATION FOR HISTORIC AREA WORK PERMIT

Contact Person: BAYARD WHITMORE

Daytime Phone No.: 202-833-4400 x210

Tax Account No.: _____

Name of Property Owner: PETRIE DIERMAN KUGHN Daytime Phone No.: 703-749-4500

Address: 1430 SPRINGHILL RD MCLEAN VIRGINIA 22102
Street Number City Street Zip Code

Contractor: — Phone No.: —

Contractor Registration No.: —

Agent for Owner: BAYARD WHITMORE Daytime Phone No.: 202-833-4400 x210

LOCATION OF BUILDING/PREMISE

House Number: 8661 Street: COLESVILLE ROAD

Town/City: SILVER SPRING Nearest Cross Street: FENTON ST.

Lot: _____ Block: _____ Subdivision: —

Libar: _____ Folio: _____ Parcel: _____

PART ONE: TYPE OF PERMIT ACTION AND USE

1A. CHECK ALL APPLICABLE:

- Construct
- Extend
- Alter/Renovate
- Move
- Install
- Wreck/Raze
- Revision
- Repair
- Revocable

CHECK ALL APPLICABLE:

- A/C
- Slab
- Room Addition
- Porch
- Deck
- Shed
- Solar
- Fireplace
- Woodburning Stove
- Single Family
- Fence/Well (complete Section 4)
- Other: _____

1B. Construction cost estimate: \$ UNKNOWN

1C. If this is a revision of a previously approved active permit, see Permit # —

PART TWO: COMPLETE FOR NEW CONSTRUCTION AND EXTEND/ADDITIONS

2A. Type of sewage disposal: 01 WSSC 02 Septic 03 Other: _____

2B. Type of water supply: 01 WSSC 02 Well 03 Other: _____

PART THREE: COMPLETE ONLY FOR FENCE/RETAINING WALL

3A. Height _____ feet _____ inches

3B. Indicate whether the fence or retaining wall is to be constructed on one of the following locations:

- On party line/property line
- Entirely on land of owner
- On public right of way/easement

I hereby certify that I have the authority to make the foregoing application, that the application is correct, and that the construction will comply with plans approved by all agencies listed and hereby acknowledge and accept this to be a condition for the issuance of this permit.

B. Whitmore
Signature of owner or authorized agent

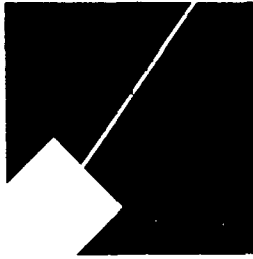
6.21.2000
Date

Approved: X w/ conditions For Chairperson, Historic Preservation Commission

Disapproved: _____ Signature: _____ Date: 7/26/00

Application/Permit No.: 272026 Date Filed: _____ Date Issued: _____

M-NCPPC



MONTGOMERY COUNTY DEPARTMENT OF PARK AND PLANNING

THE MARYLAND-NATIONAL CAPITAL
PARK AND PLANNING COMMISSION

8787 Georgia Avenue
Silver Spring, Maryland 20910-3760

MEMORANDUM

DATE:

7/31/00

TO:

Local Advisory Panel/Town Government

FROM:

Historic Preservation Section, M-NCPPC
Robin D. Ziek, Historic Preservation Planner
Perry Kephart, Historic Preservation Planner
Michele Naru, Historic Preservation Planner

RZ

Silver Spring Historical
Society

SUBJECT: Historic Area Work Permit Application - HPC Decision

The Historic Preservation Commission reviewed this project on July 26, 2000.
A copy of the HPC decision is enclosed for your information.

Thank you for providing your comments to the HPC. Community involvement is a key component of historic preservation in Montgomery County. If you have any questions, please do not hesitate to call this office at (301) 563-3400.

Notes 7/26/00

TMight = 35 days

① 45 days - to day 5

② Does this effect Loc. AT / Designation ?

③ No fixed design for corner entrance

URGENT

To: ROBIN ZEIK HPC
Voice Number: 301-563-3408
Fax Number: 301-563-3412
Company:
From: MARCIE STICKLE
Company:
Fax Number: 301-585-1555
Voice Number: 301-585-3817
Date: 7/19/00
Number of Pages: 3
Subject: Hecht Co. Re-Design

Message:

Robin, For your Staff Report to HPC Commissioners. From Maria Hoey, President, Montgomery Preservation, Inc., 301-476-7616:
"ENCLOSED ARE FRESH TREATMENTS THAT SPARK NEW IDEAS!
THESE STRUCTURES ARE IN MIAMI BEACH, FLORIDA"

15613 Allnutt Lane
Burtonsville, MD 20866

July 26, 2000

Wayne Goldstein, MPI Vice President

I hope you commissioners have had the opportunity to review the comments I sent to your staff last week concerning the City Place Redesign. I included a number of your strong and eloquent comments to remind you of your high expectations for this redesign. For example: "I don't see how this huge massive metal structure can enhance what is an extremely streamlined design." Also this, "I think this thing will look like so many buildings in Manhattan where there seems to be this near permanent scaffolding right above the storefront level that just doesn't seem to move for months or years."

I direct your attention to the July 19 staff reports for both City Place and the Silver Shopping Center so that we may compare their comments about these two adjacent historic resources: "Staff notes that the sleek lines of the historic department store are very strong, and will not be obscured by the additional signage or gateway tower."

"Staff feels that inches are significant in this design, and that the landscape wall should be low enough that it will not block anyone's view of the Silver Shopping Center from any point."

City Place Report- "All of these new elements could very easily be viewed as street furniture, which will be fresh for a few years and then need to be revised once again."

Shopping Center Report- "Staff feels that the proposed signage...should be of a height that a pedestrian is not overwhelmed by the letter/objects."

Now, let's compare the City Place Report with previous commissioner comments:

"Staff continues to feel that the applicant could have great leeway in designing the entrance tower because it so clearly stands away from the building as a new feature. It provides the owner with an opportunity to install a new "attention-getter" while still preserving the original structure in place."

"[The canopy signage] too, can be looked at as "furniture," which will be removed as new stores and new fashions come and go."

"...The Hecht Company Building was a background building essentially, with all of the activity at the shopfront pedestrian level."

Chairman Kousoulas: "...Everything about this thing is fighting the building...It changes the rhythm of it. We've heard that this building is simple, its sleek. We've heard an idea that well, if you can stand [the new entrance tower] off the building, at least you're not harming the building and in 10 years or five years or whatever, it can come down and the building isn't harmed. And I think that's one aspect of preservation, but basically that addresses the future and it doesn't do much for preserving the building for people that need to enjoy it in the present. And I think for preservation to have a base, it has to satisfy the future and also the present."

City Place Report: "Staff feels that all of the ...changes, including the proposed entry tower, are easily reversible without damaging the historic structure in any way."

Chairman Kousoulas: "...This design will transform this building greatly, and I don't care if there isn't a single bolt to the facade of this building, it's going to be different ..."

County Council Resolution 12-1485 states: "...No development should be allowed over the Silver Theater building or over the north wing of the shopping center since such development would obscure the Silver Theater."

Any person would look for and expect consistency in governmental words and deeds. The commissioners, the county council, even HPC staff don't want historic structures to be obscured, blocked, fought, or transformed. Thus, MPI is bewildered by the explicit contradictions between these two staff reports on these two adjacent structures. I'm guessing that the Shopping Center applicant might also be a bit bewildered by this as well. MPI remains available, if needed, to help you commissioners to resolve these inherent contradictions in a way that makes sense to an objective observer. If the commissioners' historic hearts of June 28 are still beating as vigorously on July 26, all will be well.

Testimony Before the Montgomery County Historic Preservation Commission
Given by the Greater Silver Spring Chamber of Commerce

RE: City Place Mall Exterior Modifications
July 26, 2000

Good evening. My name is Carol Rubin, and I am president of the Greater Silver Spring Chamber of Commerce. The Chamber wishes to express its support of the proposed changes to City Place Mall, as they, in turn, support the larger redevelopment effort currently underway in downtown Silver Spring. As you know, City Place Mall abuts the Foulger Pratt/Peterson project along Fenton Street and Ellsworth Drive. Diagonal to the Mall will be Silver Spring's new civic building and Veteran's Plaza, the focal point of this part of Silver Spring. It will also be surrounded by new retailers and restaurants, making the corner of Fenton Street and Ellsworth Drive one of the most active corners in Silver Spring, and the center of shopping for the eastern part of downtown.

The success of our downtown revitalization requires that the streets be as lively as possible. This means that retailers must be numerous and easily accessed, and pedestrian traffic must be encouraged along as many storefront facades as possible. For this to happen at Downtown Silver Spring's most important retail corner, City Place needs to be a part of the street life. City Place has not met its potential as a stand-alone center. In fact, it was never intended to stand alone. Finally, now, with other surrounding retail, it can have the positive impact on Silver Spring that its owners and the community envisioned. City Place wishes to move its main entrance to the corner of Fenton and Ellsworth, a move that will strongly support the new project across the street and bolster this important retail corner. In addition, the street-facing retail along Fenton Street and Ellsworth Drive will further enliven the area.

City Place is the largest retail center in Silver Spring, and its success is very important to the success of the new downtown. The modifications recommended by City Place management and its design team are intended to help ensure that success. By creating a more celebratory corner, with larger and more readable signage for the street-facing

tenants, this retail corner will become more alive and more visible, making the area more attractive to shoppers, diners and other visitors. This is what we want. This is what we need.

It is important to remember that interesting buildings with historic legacies are not museum pieces. They cannot be put away under glass, never to be affected by humanity again. The former Hecht's corner of City Place Mall must become an active reuse of retail space. It is an asset, to be certain, but it is also an urban retail building that must be properly marketed to be successful. The recommended modifications are designed to help market City Place, providing an opportunity to enlarge on the excitement created by the new construction that will surround City Place, and maximizing the potential of this important retail amenity. We ask that you approve the modifications that have been recommended. Thank you.

"Historic Hecht Co. Building Re-Design"
Save Our Legacy Statement, before the HPC, July 26, 2000

The new design differs very little from the former!

At the 11th hour, the developer has finally provided one rendition of a straight on view of a new design treatment at the dramatic curve of the building, but not from above; we need these in order to make any reasoned judgement. The developer also has not yet committed to the curving geometric recessed design depicted in its diagram, "Please note that perspective study suggests a curved storefront layout within the recess. . . as of this time the final geometry has not been selected." (7/24)

We do not believe that an Historic Area Work Permit should be awarded tonight; the 45 days are not up; we need to give all parties concerned, the HPC, the preservation organizations, other interested parties, the City Place owners, and the developers, the "quality" and critical time to study and scrutinize the design option(s). We owe it to all of ourselves. The alteration to this dynamic crescendo of a curve, especially; and to the two other sides, is forever. This should not be a "quick fix" for our historic bldg. The rendering and drawings should have been required to be provided much earlier in the process; ahead of the HPC vote; we still have the time to do this.

We not believe that the proposal meets Secretary of the Interior Guidelines #2, "The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided." Nor Secretary of the Interior Guidelines #3, "New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment."

Explaining that the 10 ft. indentation at the corner for the new entrance imitates the indentation of the original entrance at the Fenton St. side of the building cannot be compared; the original entrance was not on a dramatic curve. We still do not know what "typical storefront window" means

Critically important, the Hecht Co. Bldg. is on the Locational Atlas, with hopes soon of Master Plan designation. With so many permanent drastic alterations beneath the canopy, opening up so many new doors and showcase window treatments in addition to cracking open the lower curve into a potential "recessed" entrance; we want written and concrete assurances that these permanent alterations will not prevent our historic Hecht Co. Bldg. from achieving its Master Plan protective status, so many years in the making. We ask now for a poll of the Commissioners.

The new design cuts across the fluting over the clock. The new design "scaffolding" continues to be primarily angular, rather than curving, not Art Deco in any sense of the word. Its angularity stops the motion of this sensuous curving form in nature, now the City Place Building. This Art Deco masterpiece, landmark building, needs curves. The signage also is angular, not curved; the wedge shapes of the signage are not curved. Neon, also of the '20's, can be effectively used for signage. The building is rendered static; the caged design "fights" our building.

The limestone texture and "skin" must remain as unscathed as possible.

If the decision is for an entrance at the curve below the canopy at Fenton & Ellsworth; we request that this redesign be done with the greatest sensitivity to the point of the whole building at this dramatic "convergence." The Showcase Window curving around now trumpets City Place's wares. Any entrance there should follow the line outwardly of the curve at that convergence; not be recessed into a gaping angular "maw," harsh and inward; it should be light, of glass; see enclosed photo of Canada Dry Bldg., a graceful entrance; see also Ethiopian Evangelical Church, synagogue, another graceful treatment of a dramatic curve.

In response to RTKL's 7/18 & 7/24 Memos to Robin Zeik: There is a lack of candor, and openness, about the proposed redesign. This should be good faith effort.

A. Alterations below the canopy: It appears that RTKL wants "carte blanche" to make whatever changes it wants without taking any responsibility to spell them out for discussion and scrutiny: "I have not indicated the locations of doors into these new retail areas, as this is at present unknown, and will be determined by tenant leasing layout requirements."

B. What are "typical retail display windows"? RTKL indicates "new storefront treatment at . . .," what does that specifically mean and look like?

C. "New recessed comer entrance." Alternatives to being "recessed" need to be presented for scrutiny and discussion. As above, we prefer the entrance to curve outwardly with the building's original deco design. We are opposed to a "recessed" entrance. We request to be an integral part of the design process, should an entrance at the curve be approved.

What does "of the same material and design as the 'typical storefront'" mean? Again, a marked lack of precision characterizing the developer's communications.

D. "New storefront treatment at the original recessed entrance." This means the original glass double doored entrance (now tightly closed metal doors) is to be lost. Where do these original doors open into City Place?

Save Our Legacy, 7/26, P. 3

E. We need a view into City Place from above to see exactly where all these new and original openings are falling. RTKL should be asked to provide these. Again, how can any judgement or decision be made without these details.

Robin Ziek's HPC Staff Report, 7/19, indicates that both original entrances will become storefronts, remaining indented.

The 45 days has not run its course; we request that RTKL be required by the HPC to continue to work on simplifying the design and gathering input from all parties, so a reasoned judgement can be made by all parties concerned. Once these permanent alterations are made they cannot be reversed.

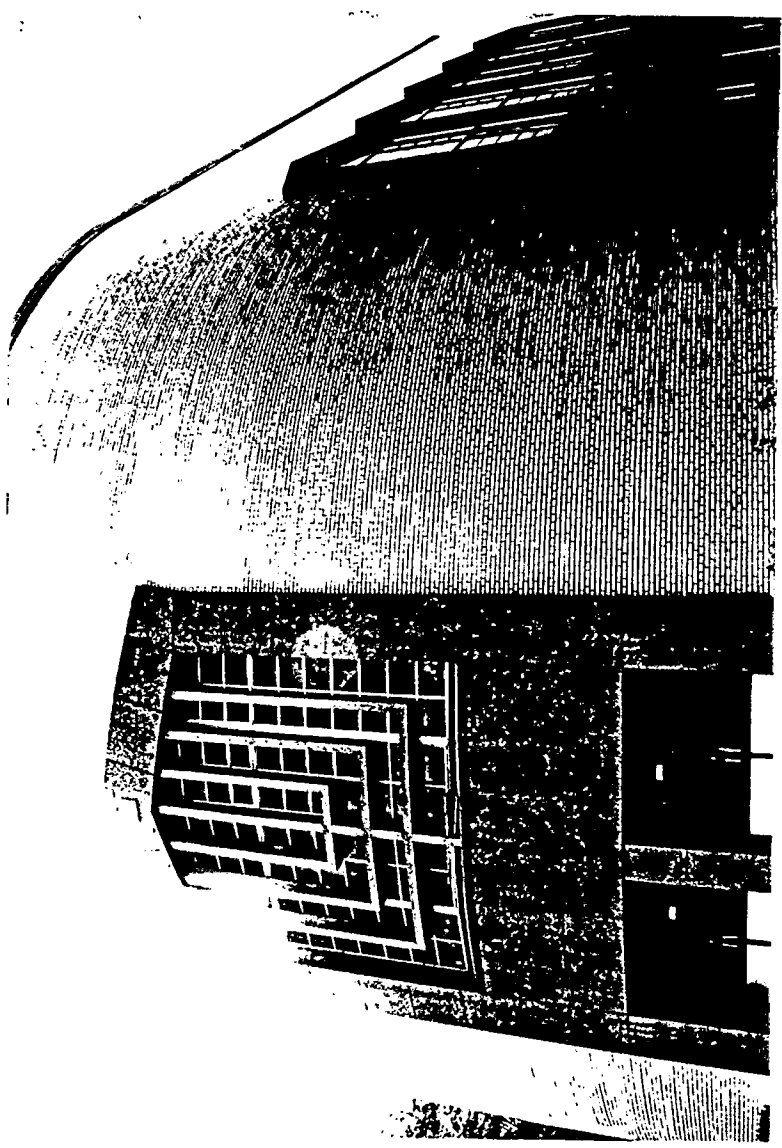
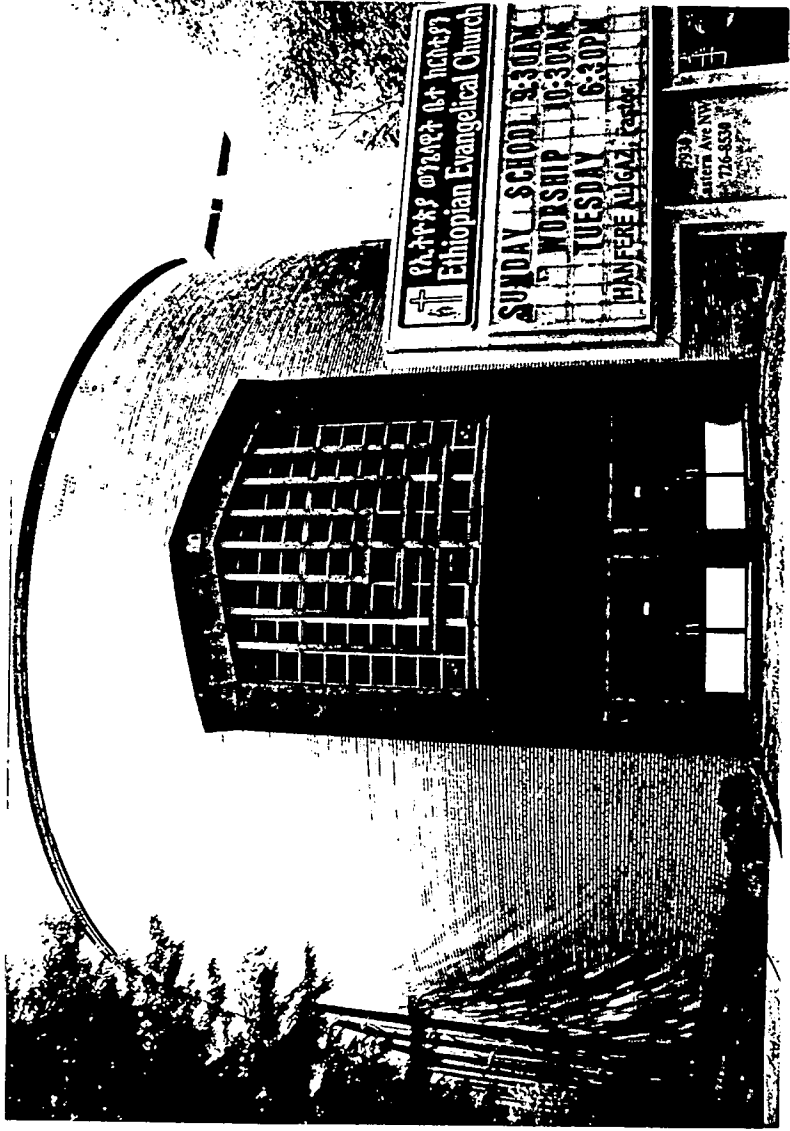
We want City Place to succeed; we want our building to retain its elegant grandeur; we want a true good faith effort; we want above all to be able to trust in our protective preservation process; to be able to trust that RTKL and the County will truly hear our concerns and act accordingly; otherwise our safeguarding, checks and balances' processes are a mockery of what they are supposed to be. Trust and candor are the critical factors here. We ask the HPC and RTKL to demonstrate that this truly is a good faith effort. Let's work together on scrutinizing the design options over the next two weeks. We want to enjoy working together on this enterprise. The HPC vote can wait and come when the 45 days have tolled.

* * *

City Place touts stores, including Department stores, nowhere else to be found in downtown S.S.; is a "Destination," should be advertised as "Enter the Magic of City Place." Architecturally delightful on the inside, with its 5-story Rotunda and Glass Elevator! and architecturally majestic on the outside; it embraces a vast array of stores, kiosks, theaters, popular picnic/eatery area! It is a true "anchor," both retail and architecturally.

As you head over to the City Place Bldg. from across the street, you feel the movement of that elegant structure, a great boat, a great form in nature, simplicity and openness is the key, welcoming and intriguing! We must hold onto these qualities.

Marcie Stickle & George French, Save Our Legacy, 301-585-3817
8515 Greenwood Ave., Takoma Park (S.S.), MD 20912



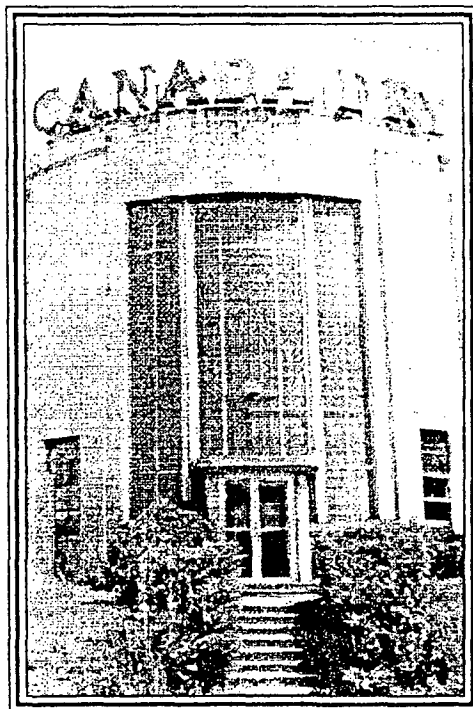
Help Ensure Preservation of the Canada Dry Building

Write or call Montgomery County Executive Doug Duncan. Tell him revitalization of South Silver Spring and its commercial corridor should include preservation, restoration, and re-use of the Canada Dry Building.

Douglas M. Duncan
County Executive
Executive Office Building
101 Monroe Street
Rockville, MD 20850
Phone: 240-777-2500
Fax: 240-777-2517

For information contact:

Silver Spring Historical Society
PO Box 1160
Silver Spring, MD 20910-1160
email: sshistory@yahoo.com
<http://www.homestead.com/silverspringhistory/index.html>



**HISTORIC PRESERVATION COMMISSION
SPEAKER'S FORM**

If you wish to speak on an agenda item, please fill out this form and give it to a Historic Preservation staff person sitting at the left end of the table in the front of the auditorium prior to consideration of that item. The Historic Preservation Commission welcomes public testimony on most agenda items.

Please print using ink, and provide your full name, complete address, and name of person/organization that you officially represent (yourself, an adjacent property owner, citizens association, government agency, etc). This provides a complete record and assists with future notification on this case. **This meeting is being recorded. For audio identification, please state your name and affiliation for the record the first time you speak on any item.**

DATE: 7/26/00

AGENDA ITEM ON WHICH YOU WISH TO SPEAK: HECHT CO

NAME: TOM BERTCH

COMPLETE MAILING ADDRESS: PO BOX 4727
ARL VA 22204

REPRESENTING (INDIVIDUAL/ORGANIZATION): SELF

The Montgomery County Historic Preservation Commission observes the following time guidelines for testimony at regular meetings and hearings:

- HAWP applicant's presentation.....7 minutes
- Comment by affected property owners on Master Plan designation.....3 minutes
- Comment by adjacent owners/interested parties.....3 minutes
- Comment by citizens association/interested groups.....5 minutes
- Comment by elected officials/government representatives.....7 minutes

**HISTORIC PRESERVATION COMMISSION
SPEAKER'S FORM**

If you wish to speak on an agenda item, please fill out this form and give it to a Historic Preservation staff person sitting at the left end of the table in the front of the auditorium prior to consideration of that item. The Historic Preservation Commission welcomes public testimony on most agenda items.

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DATE: 7/25/00

AGENDA ITEM ON WHICH YOU WISH TO SPEAK: II Band 2 IIC

NAME: Carol Rubin

COMPLETE MAILING ADDRESS: 536 Ridgwell Way
Silver Spring MD 20902

REPRESENTING (INDIVIDUAL/ORGANIZATION): Greater Silver
Spring Chamber of Commerce

The Montgomery County Historic Preservation Commission observes the following time guidelines for testimony at regular meetings and hearings:

- HAWP applicant's presentation.....7 minutes
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M E M O R A N D U M

PROJECT	City Place	
PROJECT NUMBER	00-98132.30	FILE
DATE	24-Jul-00	

To: Robin Zeik
Historic Preservation Commission

From: Bayard Whitmore

Re: Hecht Company Building

RTKL

As we discussed on Thursday, July 20, 2000, attached is a sketch elevation of the proposed corner entrance, prepared by Mr. Jim Leonard. Please note that his perspective study suggests a curved storefront layout within the recess, however, as of this time the final geometry has not been selected.

I have discussed the availability of interior layout information with the Owner. Mr. Terry Richardson of Petrie Dierman Kughn tells me that he will bring interior plan information to the HPC meeting on Wednesday.

Please contact myself or Jim Leonard if there are any questions concerning this sketch, or if we can be of additional assistance.

C: Jim Leonard, RTKL
Terry Richardson, PDK

*RTKL Associates Inc.
1250 Connecticut Ave. NW
Washington, DC 20036*

202 833 4400
FAX 202 887 5168

072400_hpc.DOC PAGE 1 OF 1

M E M O R A N D U M

PROJECT	The Hecht Building	
PROJECT NUMBER	00-98132.30	FILE
DATE	18-Jul-00	

To: Robin Zeik
Historic Preservation Commission

From: Bayard Whitmore

Re: Hecht Building Storefront Alterations

RTKL

As requested, attached is a sketch plan for the proposed storefront alterations at the Hecht Company Building.

I have indicated four specific areas on the plan. These are as follows:

- A. New storefronts at the current loading dock locations. Materials will be in keeping with the proposed new storefronts at existing display windows on both Ellsworth Drive and Fenton Street. I have not indicated the locations of doors into these new retail areas, as this is at present unknown, and will be determined by tenant leasing layout requirements.
- B. New storefront treatment at typical retail display windows. The metal frames will be a white metal, preferably with a stainless steel type finish. Final metal to be determined. RTKL will bring metal samples for review to the meeting of the Commission.
- C. New recessed corner entrance. The owner intends for this entrance to serve as the principal entry into City Place. The sketch shows the recessed nature of the entry (set within the building perimeter approximately 10'-0"). I have shown the layout of this new entrance as simply as possible – my feeling is that the treatment here should be of the same material and design as the typical storefront to maintain the restrained quality of the building's original architecture. One possible treatment for new paving material within the recess could use the original line of the removed storefront as the demarcation between the paving at the public sidewalk.

*RTKL Associates Inc.
1250 Connecticut Ave. NW
Washington, DC 20036*

202 833 4400
FAX 202 887 5168

M E M O R A N D U M

PROJECT	Hecht Company Building	DATE	18-Jul-00
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- D. New storefront treatment at the original recessed entrance to the Hecht Building. As we discussed, RTKL is proposing that the storefront in this bay be recessed to recall the setback of the original entrance.

I have retained the exits that currently exist on Ellsworth Drive between column lines 5 and 7.6. At this time, I do not know if the existing exit stair and elevators are scheduled to be removed. If they are to remain, the existing exit doors will be replaced with materials in keeping with the new storefront treatments.

I hope that this adequately addresses your concerns. Please contact me if there are any questions concerning this information, or if the transmission of this drawing is not clear. As I mentioned, we will bring additional information on proposed materials for the new storefronts to the meeting for review and discussion.

- C: Jim Leonard, RTKL
Terry Richardson, PDK

July 18, 2000

Wayne Goldstein, MPI Vice President

Montgomery Preservation, Inc. (MPI) would like to share the following quoted remarks concerning the City Place Exterior Redesign:

About the signage:

"Is there general support for more rooftop signage in lieu of less signage mainly above the canopy?"-1

"I would personally prefer that."-2

"I would, too."-3

"And I would think your main tenants might actually like it because you light up the night sky...it would be on the top with your uplights and you see this beautiful sweep of building."-4

"...And signage at the top above the roofline."-5

"Along the top of the building."-6

"And seriously consider trying to figure out how to integrate the parking garage and the pedestrian walkway from the garage to the building with signage."-7

"I think that...if you want to have a banner at that back corner that can be seen right from...the Silver Triangle..."-8

"I think some people would like to see a single large banner on one end of the building."-9

About the new entrance feature:

"...it brings to mind very strongly to me scaffolding in front of an historic building when they're working on it...I don't see how this huge massive metal structure can enhance what is an extremely streamlined design."-10

"I am terribly troubled with it."-11

"It doesn't provide the rhythm that I think it would do. It cuts away from the sweep of the building."-12

"...Everything about this thing is fighting the building...It changes the rhythm of it. We've heard that this building is simple, it's sleek. We've heard an idea that well, if you can stand [the new entrance feature elements] off the building, at least you're not harming the building and in 10 years or five years or whatever, it can come down and the building isn't harmed. And I think that's one aspect of preservation, but basically that addresses the future and it doesn't do much for preserving the building for people that need to enjoy it in the present.

"And I think for preservation to have a base, it has to both satisfy the future and also the present. And this design will transform this building greatly, and I don't care if there isn't a single bolt attached to the facade of this building, it's going to be different...I think this thing will look like so many buildings in Manhattan where there seems to be this near permanent scaffolding right above the storefront level that just doesn't seem to move for months or years."-13

Maria Hoey, MPI's president, recently wrote this about the design:

"If we settle for second best, then that's all we have to live with. We are fortunate to have this historic treasure that in and of itself will draw patrons. Let's not hide it with an inappropriate design. Our goal is the same as the owners- to make this a site that attracts and is economically successful. Capitalizing on the fine architectural elements of this structure will better help achieve these end results. It seems that a greater effort needs to be made to streamline the design so that it is compatible with the existing style and upholds the integrity of the building. Temporary or not, why hide the features of the building at all? Temporary or not, why not use elements that carry out the existing art deco design?"

Other comments about design alternatives:

"This building is almost like a ship."-14

"The other thing I would do is cut it. I mean, build a curve, but cut it so that the flutes at the corner shoot up through it unimpeded by bands. Basically, have the curve somewhat come around and cantilever out from either tower, but there's an ellipsis there that allows the original fluting to rise through it."-15

"The upsweep, the materials...if they echo the banding on the fascia it could be very elegant. It could be very sparkly...It could be a very exciting thing. It's like that arch in St. Louis. There's nothing to it."-16

The comments about design alternatives for the new entrance feature inspired me to try to articulate these ideas into one structure. I have drawn a split, cantilevered, aluminum arch, the same color and thickness of the canopy fascia, that soars up and over the street, becoming the symbolic bow of what might be the elegant, streamlined cruise ship, the S.S. City Place, as it travels toward a wonderful new retail future. This sculpture could serve as landmark, focal point, entranceway, and opportunity for seasonal signage. It draws inspiration from Art Deco in general and this building in particular. It would be just another abstract, unconnected sculpture anywhere else, but is right at home in this place. It serves history, art, architecture, and commerce.

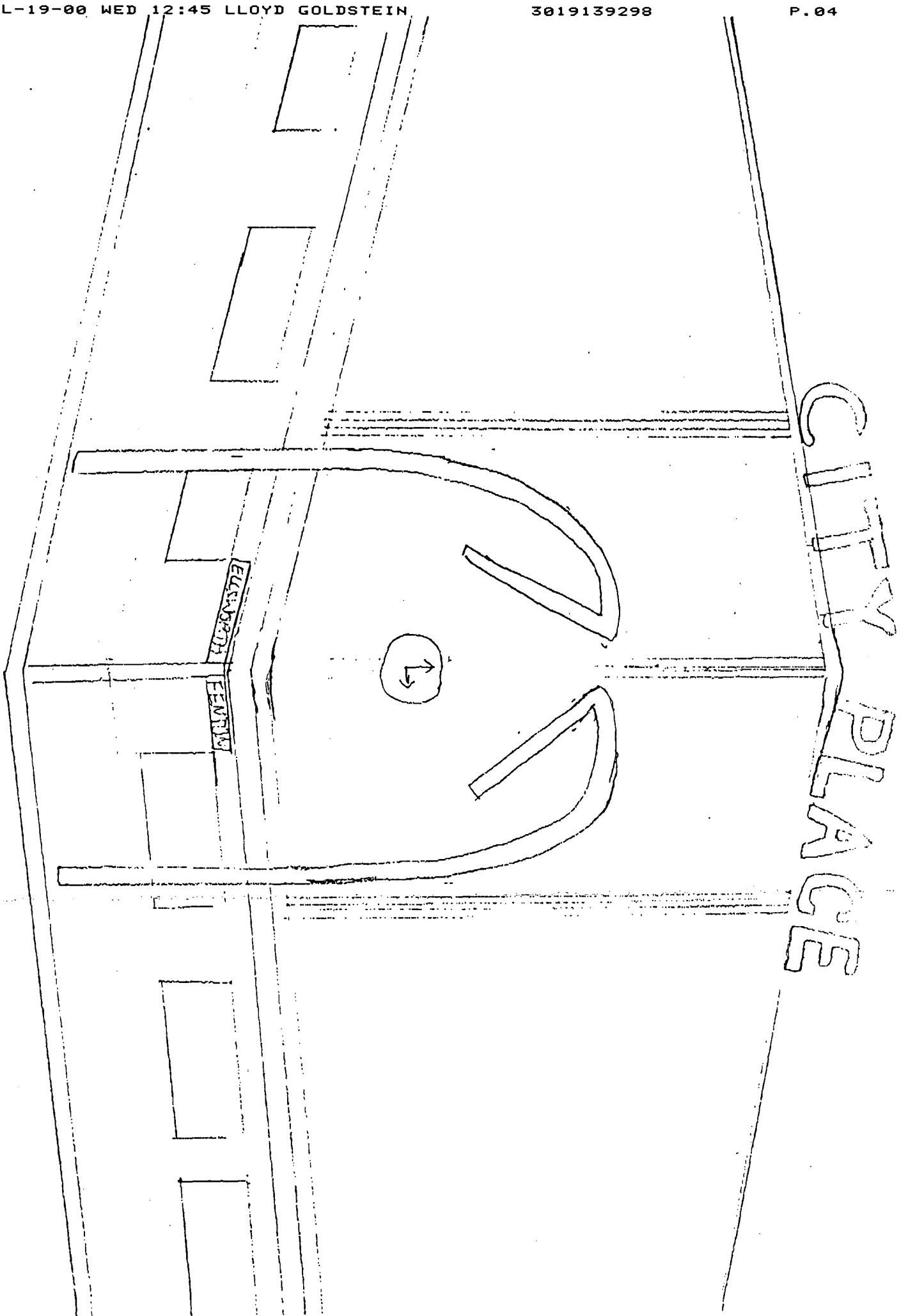
As circumstances would have it, all of the numbered quotes are from Historic Preservation Commissioners at their 6/28/00 preliminary consultation with the applicant. Unfortunately, the revised plans of the applicant are little changed, despite these and other comments from the HPC. It would appear that the commissioners who made such comments will again need to require the applicant to resubmit the City Place Exterior Redesign.

"I would like to emphasize that Montgomery Preservation truly believes that preservation can work not only to give a community a sense of place, but to reap great economic rewards. We embrace the opportunity to work earnestly with those involved in the process so that the project is completed in a satisfying way for all. We understand the owner's concern about economics and competing with surrounding businesses. However, we feel that a design that is true to the structure can achieve even more substantial results."

Maria Hoey, President, MPI

HPC 6/28/00 Meeting Transcript:

- 1-Commissioner Harbit-p.88
- 2- " Velasquez-p.88
- 3- " Harbit-p.88
- 4- " Velasquez-p.88
- 5- " Kousoulas-p.102
- 6- " Velsaquez-p.102
- 7- " Harbit-p.102
- 8- " Velasquez-pp.82-88-89
- 9- " Kousoulas-pp.94-95
- 10- " DeReggi-p.60
- 11- " DeReggi-p.61
- 12- " Eig-p.62
- 13- " Kousoulas-pp.63-64
- 14- " DeReggi-p.85
- 15- " Kousoulas-p.98
- 16- " Velasquez-pp.99-100



ENTRY

CITY PLACE

To: Robin Zieck

From: Wayne Goldstein, VP, MPI

Re: City Place Exterior Redesign
Comments + Sketch

FLAMINGO PARK



(On the west:)

Drexel Plaza
1218 Drexel
William Frances
Brown, 1925

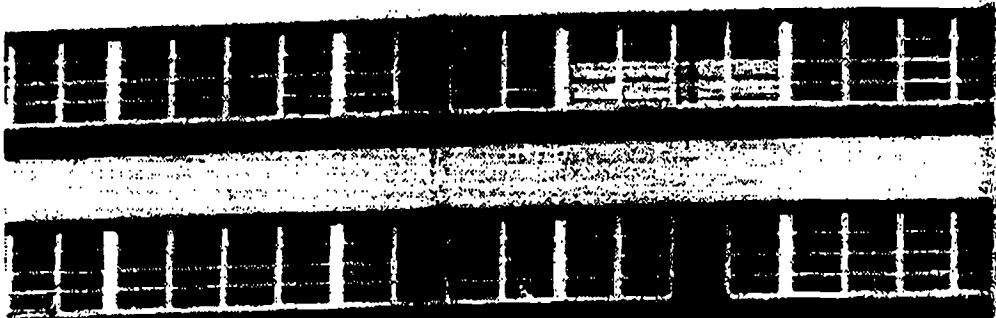
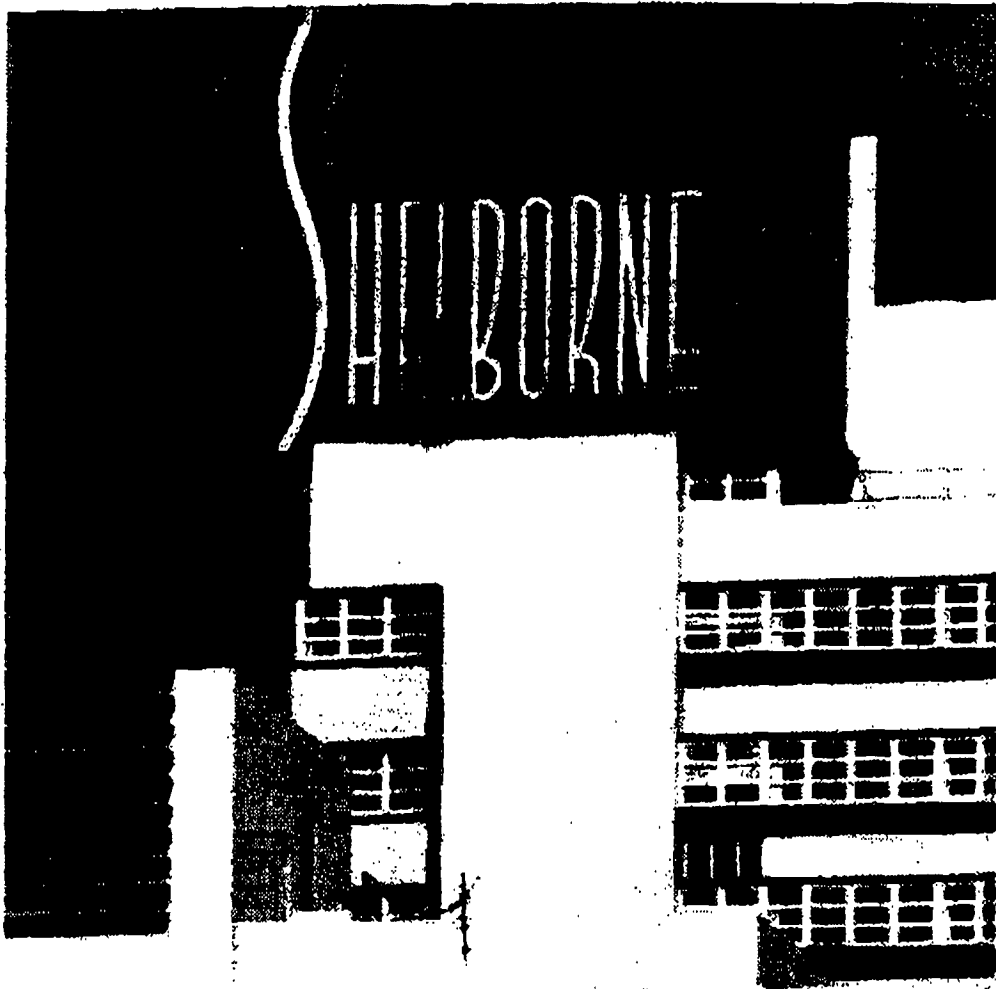
Spanish Mediterranean. Mission tile. Balcony supported by twisted columns. Raised parapet with bell opening. Relief window sills.

Wilbur

Recently restored, the Wilbur's Mediterranean details are enhanced through painting and landscaping.

Galpern
Apartments
1250 Drexel

Henry Hohausser, 1939
Streamline. Rounded corners. Scored stucco casing around portholes. Scored stucco in vertical and horizontal



The architecture of the Shelbourne is more influenced by the Bauhaus or Modern School rather

than the Moderne, but its landmark roof sign is Art Deco.



Turret

(Go w

Dorcht
1850
Frank
1939
531-57
steel
grillwo
initial l
way.
panels.
Many



Metal gi
Dorchest
entry.

URGENT

To: ROBIN ZEIK HPC

Voice Number: 301-563-3408

Fax Number: 301-563-3412

Company:

From: MARCIE STICKLE

Company:

Fax Number: 301-585-1555

Voice Number: 301-585-3817

Date: 7/19/00

Number of Pages: 4

Subject: Hecht Co. Bldg. ReDesign

Message:

Robin, Hi! George or I will be hand delivering the Silver Spring Historical Society Statement & Attachment Originals this morning for your Staff Report to the HPC Commissioners. The Originals will be the best for Xeroxing and Faxing. Thanks!

I Fax this substantive copy to you for informational purposes. Thanks,
Marcie, 301-585-3817

PLEASE DELIVER ASAP TO: Gwen Wright, HPC Coordinator, 301-563-3412 (Fax)

July 19, 2000

**Ms. Gwen Wright
Historic Preservation Coordinator
Montgomery County Department of Park and Planning
Maryland-National Capital Park and Planning Commission
8787 Georgia Avenue
Silver Spring, MD 20910**

Re: Montgomery County Heritage Tourism Initiative

Dear Ms. Wright:

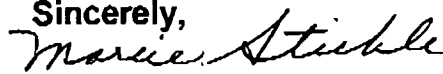
On behalf of the Heritage Action Coalition of Montgomery Preservation, Inc., it is my pleasure to endorse Montgomery County's application to the Maryland Heritage Areas Authority for recognition of a Montgomery County Heritage Area through the Maryland Heritage Preservation and Tourism Areas Program.

Montgomery County's Heritage Tourism Initiative is a unique opportunity to capitalize on its proximity to the tourism trade in Washington D.C. and to utilize and preserve its significant historical, natural, cultural and recreational resources. It also has the capability to act as a generating force to build community awareness, strengthen on-going tourism efforts, and embrace historic, cultural and natural resources.

Ultimately, Heritage Area designation will not only advance the economic and tourism development of Montgomery County, but it will also be a valuable tool in facilitating and coordinating the organizations, agencies, and public anxious to become involved in the effort.

The Heritage Action Coalition of Montgomery Preservation, Inc., has long supported the goals of this Heritage Area Application and looks forward to working closely on the effort as it moves forward into the Certified Heritage Area Management Plan.

Please let us know if we can be of further assistance.

Sincerely,

**Marcie Stickle, Chair
Heritage Action Coalition
of MPI, Inc., 301-585-3817
8515 Greenwood Ave., S.S., MD 20912**

**"Historic Hecht Co. Building Re-Design"
Silver Spring Historical Society Statement, July 19, 2000**

The new design differs very little from the former!

We need to see a straight on view of the new design treatment at the dramatic curve of the building, as well as from above, in order to make any reasoned judgement. We continue to oppose opening the Showcase Window curve (comprised of angular glass creating the curve & granite beneath) into a recessed entrance; we prefer reopening the graceful double glass doors only a few yards up from the curve; and transforming the loading dock doors into another grand entrance.

The new design continues to cover up the fluting on the right and the left of the curve. The new design continues to be angular, rather than curving, and is not Art Deco in any sense of the word. Its angularity stops the motion of this sensuous curving form in nature, now the City Place Building. This Art Deco masterpiece, landmark building, needs curves. The signage also is angular, not curved; the wedge shapes of the signage are not curved. Neon, also of the '20's, can be effectively used for signage. The building is rendered static; the caged design "fights" our building.

Critically important, the Hecht Co. Bldg. is on the Locational Atlas, with hopes soon of Master Plan designation. With so many permanent drastic alterations beneath the canopy, opening up so many new doors and showcase window treatments in addition to cracking open the lower curve into a potential "recessed" entrance; we want written and concrete assurances that these permanent alterations will not prevent our historic Hecht Co. Bldg. from achieving its Master Plan protective status, so many years in the making. We ask now for a poll of the Commissioners.

The "new" design "scaffolding" continues to cover up the fluting on the right & left of the curve. The limestone texture and "skin" must remain as unscathed as possible.

If the decision comes down definitely for an entrance at the curve below the canopy at Fenton & Ellsworth; we request that this redesign be done with the greatest sensitivity to the point of the whole building at this dramatic "convergence." The Showcase Window curving around now trumpets City Place's wares. Any entrance there should follow the line of the curve at that convergence; not be recessed into a gaping angular "maw," harsh and inward; it should be light, of glass; see enclosed photo of Canada Dry Bldg., a graceful entrance.

In response to RTKL's 7/18 Memo to Robin Zeik: There is a lack of candor, and openness, about the proposed redesign. Our request for a straight on view of the new design at the dramatic curve of the building has not been met. Instead, we receive a sketchy diagram from above, with minimal details.

- A. Alterations below the canopy: It appears that RTKL wants "carte blanche" to make whatever changes it wants without any taking any responsibility to spell them out for discussion and scrutiny: "I have not indicated the locations of doors into these new retail areas, as this is at present unknown, and will be determined by tenant leasing layout requirements."

Hecht's Redesign, SSHS, 7/19/2000, P. 2

B. What are "typical retail display windows"? RTKL indicates "new storefront treatment at," what does that specifically mean and look like?

C. "New recessed corner entrance." Again, we need to see the proposed treatment in specific detail; how can any judgement or decision be made without these. Alternatives to being "recessed" need to be presented for scrutiny and discussion. As above, we prefer the entrance to curve with the building's original deco design. We are opposed to a "recessed" entrance. We request to be an integral part of the design process, should an entrance at the curve be approved.

What does "of the same material and design as the 'typical storefront'" mean? Again a marked lack of precision which characterizes this memo.

D. "New storefront treatment at the original recessed entrance." This means the original glass double doored entrance (now tightly closed metal doors) is to be lost. Where do these original doors open into City Place?

We need a view into City Place from above to see exactly where all these new and original openings are falling. RTKL should be asked to provide these. Again, how can any judgement or decision be made without these details.

Next to last paragraph:

"...retained exits that currently exist on Ellsworth...do not know if existing exit stair and elevators are scheduled to be removed. If remain, existing exit doors will be replaced with materials in keeping with 'new storefront treatments.'" Again, a lack of precision. This original entrance led into Hecht's Men's Dept. We need to see where it all falls.

Last paragraph: "I hope this adequately addresses your concerns." It does not.

The 45 days has not run its course; we request that RTKL be required by the HPC to provide the specific details described above, so a reasoned judgement can be made by all parties concerned. Once these permanent alterations are made they cannot be reversed.

City Place touts stores, including Department stores, nowhere else to be found in downtown S.S.; is a "Destination," should be advertised as "Enter the Magic of City Place." Architecturally delightful on the inside, with its 5-story Rotunda and Glass Elevator! and architecturally majestic on the outside; it embraces a vast array of stores, kiosks, theaters, popular picnic/eatery area! It is a true "anchor," both retail and architecturally.

As you head over to the City Place Bldg. from across the street, you feel the movement of that elegant structure, a great boat, a great form in nature, simplicity and openness is the key, welcoming and intriguing! We must hold onto these qualities.

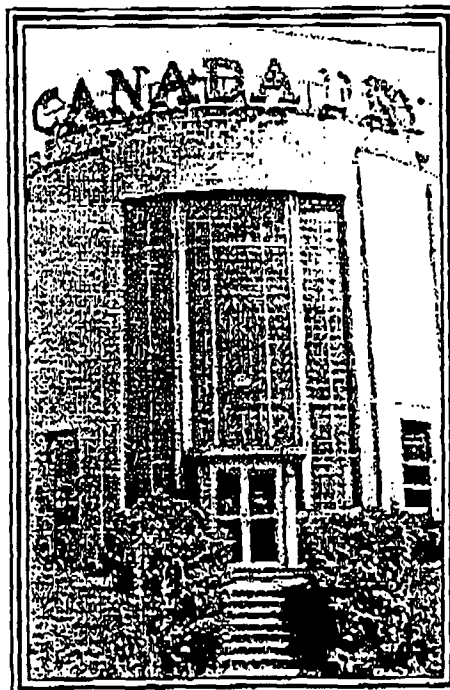
Help Ensure Preservation of the Canada Dry Building

Write or call Montgomery County Executive Doug Duncan. Tell him revitalization of South Silver Spring and its commercial corridor should include preservation, restoration, and re-use of the Canada Dry Building.

Douglas M. Duncan
County Executive
Executive Office Building
101 Monroe Street
Rockville, MD 20850
Phone: 240-777-2500
Fax: 240-777-2517

For information contact:

Silver Spring Historical Society
PO Box 1160
Silver Spring, MD 20910-1160
email: sshistory@yahoo.com
<http://www.homestead.com/silverspringhistory/index.html>



F A X T R A N S M I T T A L

TO MS. ROBIN ZEIK DATE 7.18.00
 FIRM HPC
 FAX 301.563.3412 PHONE _____

FAX COPIES TO

FAX

FAX

FROM B. WHITMORE EMPLOYEE NUMBER 3709

DIRECT FAX

RTKL

PROJECT HECHT COMPANY BUILDING
 PROJECT NUMBER 00.98132.30

ORIGINAL TO FOLLOW VIA _____ MAIL _____ OVERNIGHT _____

NUMBER OF PAGES (including cover sheet) 4

COMMENTS

ROBIN -

AS WE DISCUSSED...

I WILL BE OUT OF THE OFFICE THIS
 AFTERNOON AT MEETINGS, BUT
 PLEASE CALL IF THERE ARE ANY
 QUESTIONS.

CELL PHONE #: 202-297-0561.

THANK YOU.

RTKL Associates Inc.
 1250 Connecticut Ave. NW
 Washington, DC 20036

202 833 4400
 FAX 202 887 5168

PAGE 1 OF _____

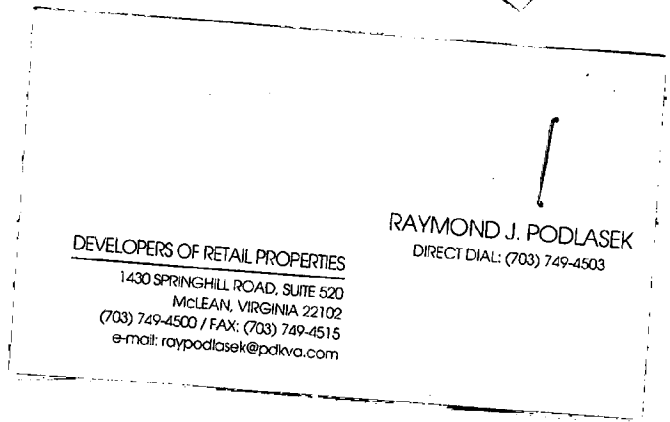
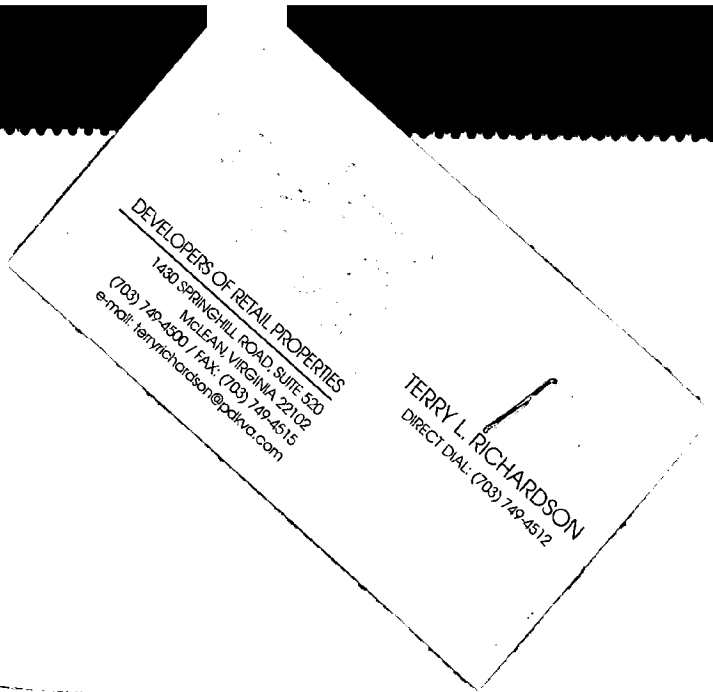
4/14/00

for May meeting?

Prelim.
Contract.?

The Hecht
Bldg

for City Place



RD 2

FAX TRANSMITTAL

TO MS. ROBIN ZEIK DATE 7.24.00

FIRM HFC

FAX 301.563.3412 PHONE

FAX COPIES TO

FAX

FAX

FROM B. WHITMORE EMPLOYEE NUMBER 3709

DIRECT FAX

RTKL

PROJECT CITY PLACE / HECHT COMPANY BLDG.

PROJECT NUMBER 00.98132.30

ORIGINAL TO FOLLOW VIA MAIL OVERNIGHT

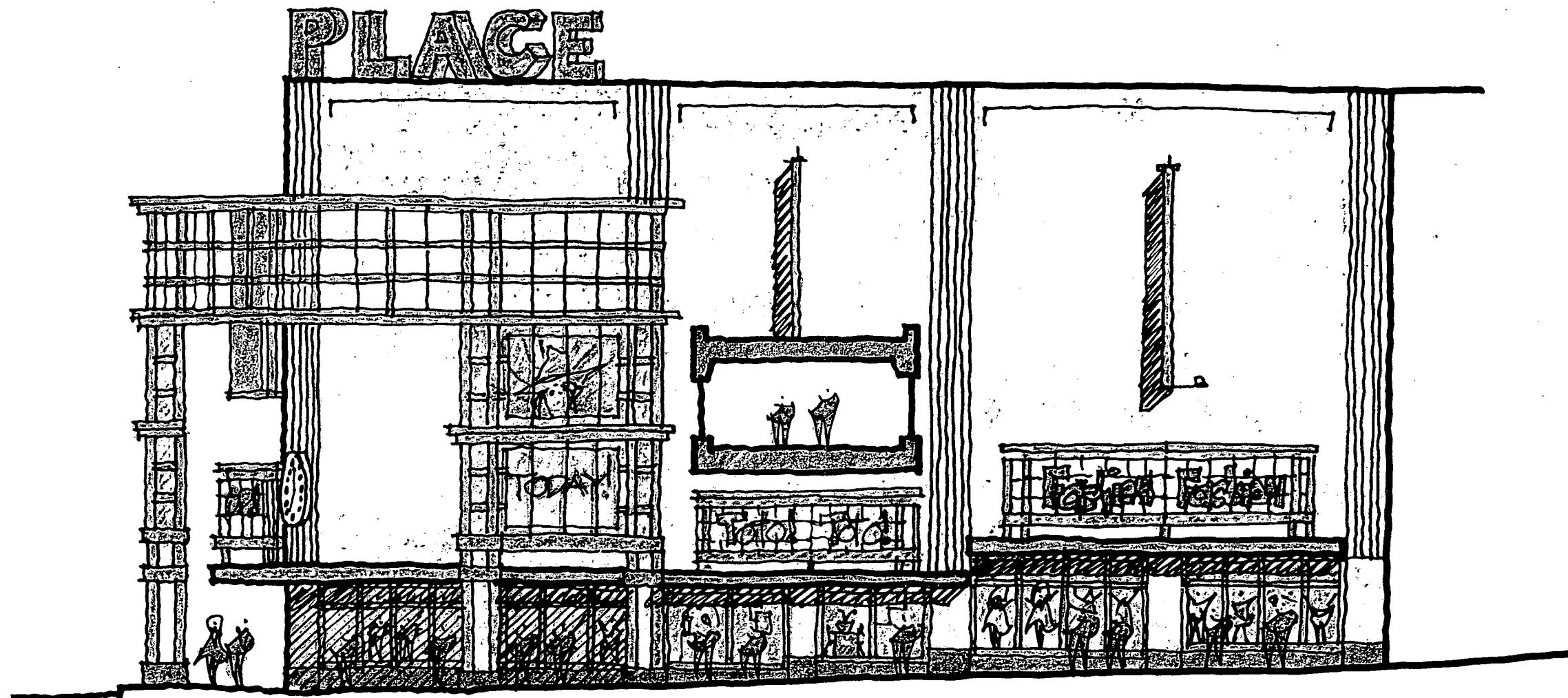
NUMBER OF PAGES (including cover sheet) 3

COMMENTS

AS REQUESTED. ANY QUESTIONS, PLEASE CALL.

RTKL Associates Inc.
1250 Connecticut Ave. NW
Washington, DC 20036

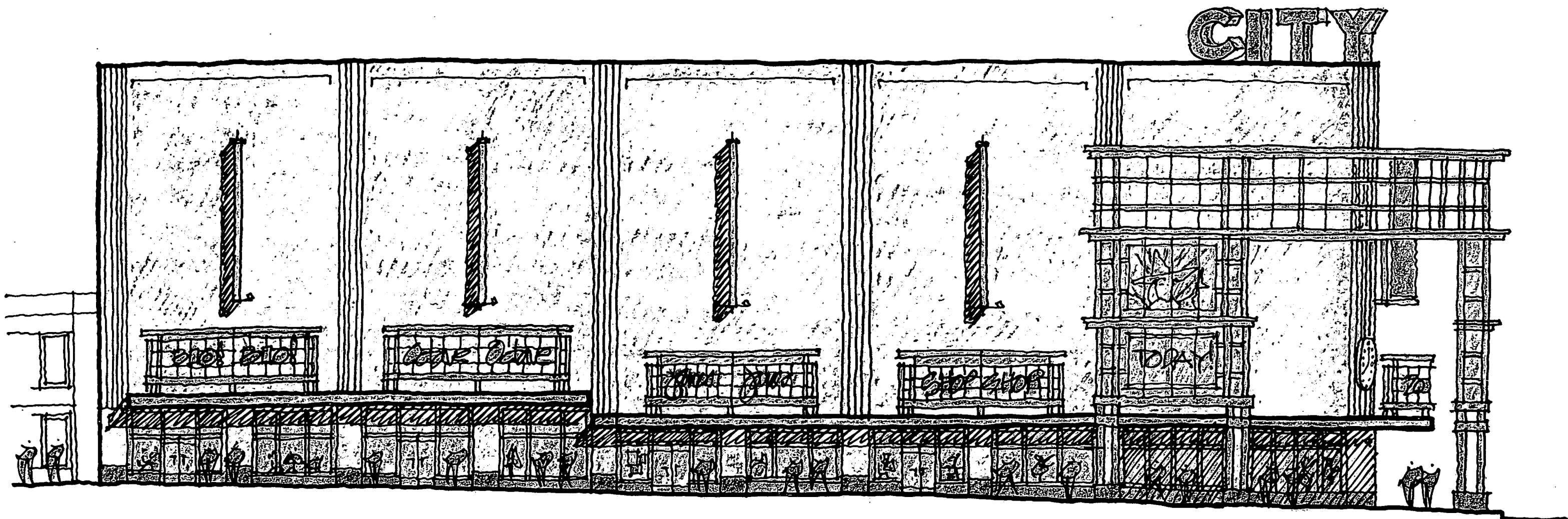
202 833 4400
FAX 202 887 5168



FENTON STREET

RTKL

7.12.00



ELLSWORTH AVENUE

RTKL

7.12.00

1 or something. Do you have a sense of the schedule when a
2 preliminary would come in?

3 MR. McKEE: You know, within a year.

4 MS. ZIEK: Within a year. So there is quite a time
5 permissible for this to develop, so it's really important I
6 think at this point for them to hear the biggest issues --
7 your biggest concerns so that they can factor all of that in
8 in their planning.

9 MS. VELASQUEZ: Well, I personally have -- am very
10 grateful that we did get in on this particular application
11 pretty early. Sometimes we come in on sort of the tag end as
12 an afterthought and sometimes the applicants are pretty
13 horrified to hear that we don't agree with everything
14 developers say. So I really thank you for it. Like I said
15 before, I really think that you're doing a wonderful job
16 and --

17 MR. CLIFFORD: Thank you.

18 MS. VELASQUEZ: -- I look forward to seeing it
19 finalized.

20 MR. KOUSOULAS: Any other comments? Questions?
21 Okay, thank you very much.

22 MR. CLIFFORD: Thank you.

23 MR. KOUSOULAS: The final case tonight is a
24 preliminary consultation for the Hecht Company building in
25 Silver Spring.

1 MS. ZIEK: There have been a couple of letters
2 handed out to you from the Silver Spring Historical Society,
3 which we have passed out, and also from Marcie Stickle and
4 George French of Save our Legacy, which I'm going to just
5 pass out right now.

6 MS. WATKINS: Mr. Chairman, I'd like to recuse
7 myself from this discussion.

8 MS. ZIEK: The Hecht Company Department Store is
9 another Locational Atlas Resource at -- in the Silver Spring
10 Historic District, which is a Locational Atlas Historic
11 District. It's located at 8661 Colesville Road.

12 The applicant came in to speak with the HPC for
13 preliminary consultation May 10th and there were numerous
14 comments received and digested and the applicants are back
15 again with another preliminary which they hope reflect your
16 comments and they are hoping to go to the -- come before you
17 for a Historic Area Work Permit at the first meeting in July.

18 The applicant, of course, is striving to renovate
19 the building to the sense that it will join and participate
20 in the new development that is coming into Silver Spring
21 along Ellsworth Drive and Georgia Avenue. They are still
22 asking for consideration of removal of a portion of the
23 canopy along Fenton. Staff notes that they have consulted
24 with a structural engineer about the fact that the original
25 canopy is structurally integral with the structure -- excuse

1 the repetition, but that it is a very difficult thing to
2 achieve and it involves substantial damage to remove the
3 canopy and they've agreed to maintain most of the canopy.
4 They're coming back with a request to do only a small amount
5 of damage for the portion of the canopy along Fenton. Staff
6 feels strongly that the arguments which apply apply to this
7 portion as well; that the canopy should simply be retained.

8 I have a very -- a detail to show you in the slides
9 that will show how when the canopy was originally
10 constructed, even at that point the owners felt that there
11 was a little less height there -- a differential than they
12 would have in their best of wishes want and they added a
13 little cant to the canopy to get a few more inches of
14 headroom. I think, therefore, it's not an old issue.
15 Preservation is about preserving the older decisions that
16 were made and then moderating the new decisions that
17 accommodate our historic structures to our changing society.

18 Staff recommends that the original canopy be
19 retained completely and on the other hand, there is the
20 potential for new elements -- canopy elements, both along
21 Fenton and along Ellsworth where there never were canopy
22 elements.

23 And they want to restore the lighting and existing
24 light boxes. I can show you a slide about that.

25 And I feel that they have been responsive in terms

1 of their -- responding to HPC comments about the lighting and
2 the signage. They have reduced the height of the towers --
3 those towers. They're connecting them across the front of
4 the building, but reduced -- at the reduced height. They
5 won't be obscuring the clock, they won't be obscuring the top
6 of the building, and to some degree, again, I feel that this
7 is a signage element that can come and go and it has no
8 damaging effect on an historic structure.

9 So let me show very briefly just a few slides. I
10 just wanted to indicate a little bit about the change in
11 grade as -- when you're on Fenton, the height of the canopy
12 does change substantially at the far left at the corner.
13 It's somewhere in the 12-foot range above your head. The
14 other aspect of this application is that you can see that the
15 canopy is applied in segments approximately four feet long
16 and the applicant wants to reface the entire canopy with a
17 similar metal. They're going to replicate it, but they want
18 to try to change the increment to something greater; not to
19 have those very short punctuations. So, that's also part of
20 this application.

21 This is what's stimulating the request to replace
22 the fascia. This is the very -- the furthest corner along
23 Ellsworth, right by the loading dock, and they will be
24 building -- or, they'd like to build a new canopy at this
25 height and they wanted to simply replace the entire fascia,

1 as I say, with a similar metal.

2 MR. KOUSOULAS: They want to replace it because
3 they're getting one dent by the loading dock, is that what
4 you --

5 MS. ZIEK: I think -- that's what my understanding
6 is that is what's stimulating it. And then the other concern
7 has to do with this rhythm; that they feel that perhaps this
8 is too short and they'd like to have a faster -- or, a slower
9 rhythm that will accentuate the length of the canopy. I
10 think that this is something that would be an issue --
11 discuss with the applicant. I think it's clear that the one
12 dent that we just saw is the only place where the fascia is
13 actually damaged, so -- but that is stimulating this. Also -
14 - I don't know, where it says "Mall Entrance"; that may be
15 another factor.

16 This is a view along Ellsworth where you can see
17 where the light boxes are. They're placed -- I'm sorry, I
18 didn't measure it, but it's somewhere in the range of every
19 five feet. There's quite a lot of them and the new light
20 boxes are placed at approximately 20 feet. What they would
21 like to do is to put lights -- recessed lighting in the
22 original lightboxes, and I think that would be considered a
23 restoration move.

24 You can see the canopy, the way it's -- it's a very
25 shallow wrap. Here this would be about two, two-and-a-half

1 inches here wrap along the edge, and it's held in place with
2 just screws pretty much.

3 And this is the point where you can see that the
4 canopy is the closest to the street. You're not going to
5 knock your head. Here's the -- one of the architect's -- you
6 can see clearly there is another three, three-and-a-half feet
7 to go. And I personally feel that it's just part of the
8 dynamic of the building's dynamics where you can feel the
9 building as you walk along this portion of the road.

10 And then here, of course, this is a new canopy and
11 originally there was no canopy at all, so it must have been
12 quite a -- it's a nice feel of the compression of space and
13 then the openness. They would like to put in a new canopy
14 and I think it would be somewhere of about that height.

15 This is where I was showing -- wanted to show you
16 where in order to achieve a few more inches when the concrete
17 was poured for the canopy, it was tilted up and so the --
18 even the people who built the Hecht building in '45 had to
19 deal with this -- I'm sorry, '47.

20 Anyway, this is just a view of the corner. And the
21 view of the historic structure with its -- the way it sort of
22 sits along Fenton with the new portion -- this is all of the
23 new building and it's quite a change. I think that the old
24 structure very clearly spans out. I personally think that
25 the red canopy is not the right choice here even though the

1 red canopies up here are what stimulated this decision, and I
2 think that removing that canopy and replacing it with
3 something that's much more similar to the historic structure
4 does a lot more for this part of the building. But, again,
5 that's a change we've talked about and it would be an
6 addition to rather than a subtraction from the historic
7 structure.

8 MS. VELASQUEZ: Robin, could you -- before you turn
9 off your machine completely, do you have a slide that shows
10 where that pedestrian bridge comes into this side of the
11 building? Let me just see just one shot.

12 MS. ZIEK: This is probably where the original --
13 this is looking across the street at -- the pedestrian bridge
14 is right overhead. Is that what you meant?

15 MS. VELASQUEZ: Yeah, this is Colesville?

16 MS. ZIEK: Right, I'm standing on the east side of
17 Fenton.

18 MS. VELASQUEZ: Okay. Yeah, that's exactly what we
19 wanted to see.

20 MR. KOUSOULAS: I guess what I was trying to do --
21 we were kibitzing up here while you were doing your slide --
22 is at your Circle 10, which is labelled "Fenton Street",
23 we're just trying to figure out where your new proposed
24 elevated arc would be relative to the pedestrian walkway.

25 MS. ZIEK: Do you see where it says, "Toto/Toto"?

1 MR. KOUSOULAS: I'm sorry?

2 MS. ZIEK: On Circle 10, where it says "Toto/Toto".

3 MR. KOUSOULAS: Right.

4 MS. ZIEK: That section above is the pedestrian
5 bridge.

6 MR. KOUSOULAS: That's what I was thinking it was.
7 That's what I was just trying to make sure.

8 (Discussion off the record.)

9 MR. KOUSOULAS: You say the north two bays of the
10 Fenton Street canopy are the only two that are going to be
11 lifted, but that's where the red canopy is now, right?

12 MS. ZIEK: Yes, you are correct. It would be the
13 bay -- the next one in under the "Toto/Toto", I guess. That
14 drawing is -- should we look at the slide again?

15 Right, the skywalk comes in in that bay; the last
16 bay with the canopy and the canopy turns around the
17 pilasters.

18 MR. KOUSOULAS: So, according to their elevations,
19 none of the original canopy lifts at this time, is that
20 correct?

21 MS. ZIEK: That's correct.

22 MALE VOICE: That's correct.

23 MS. ZIEK: I think that verbally, though, they've
24 expressed the desire -- that's right; they're not showing it
25 in the drawing, but verbally they have expressed that desire.

1 MR. KOUSOULAS: Is that the end of the staff report
2 or --

3 MS. ZIEK: Yes, I think that they're -- in my
4 opinion, they're very close. I have some conditions about --
5 that I would recommend that they comply with the terms of the
6 Historic Area Work Permit and other than that, I think
7 they're very close and that they could come in, depending, of
8 course, on what you -- your comments are.

9 MR. KOUSOULAS: Okay, why don't we hear from the
10 others. We also have some speakers from the audience, so why
11 don't we have a brief presentation of what you propose.

12 MR. RICHARDSON: Certainly. Good evening. My name
13 is Terry Richardson, and I'm with Petrie Dierman Kughn. Walt
14 Petrie, who is one of the principal owners of the facility
15 had hoped to be here tonight, but was stuck at an out-of-town
16 meeting and could not get back, so I'm expressing his
17 apologies for his absence.

18 We were here back on May 10th to discuss for our
19 first preliminary consultation and we got a lot of pertinent
20 comments on the proposed architecture and we went back to the
21 drawing board. There were really two main issues that were -
22 - that we took away from that meeting.

23 The first one related to the desire of the majority
24 members of the Commission, as we understood it, to maintain
25 the sleek, tight-skinned nature of the corner of the building

1 and while it might be possible to do something away from the
2 building, that that -- that character of the existing
3 building to be that sleek skin needed to be perceptible
4 through whatever we did.

5 The second issue was there was quite a bit of
6 concern. Some members were concerned about the relocation of
7 the canopy, period. Some members were curious as to what
8 type of impact that relocation might have on the structure of
9 the building.

10 So we engaged a structural engineer, Ellard Bryant,
11 who had done the original structural design for the expansion
12 of City Place and we went and crawled around in the corridors
13 of the building and looked at the structure and, quite
14 frankly, there was no feasible means to relocate the canopy
15 and still maintain the preservationist's perspective on what
16 would be an acceptable level of impact. So, we have
17 abandoned the idea of trying to raise the height of the
18 canopy to improve the storefront along Fenton and Ellsworth.

19 The elevation that you see does show the canopy at
20 that last bay underneath the pedestrian walkway at its
21 current level. We wanted to make an application that was
22 entirely responsive to the recommendations of staff and to
23 the comments we received from the Commission. We did ask in
24 the application for consideration for -- it's about 50 feet -
25 - for that portion of the canopy that falls underneath the

1 pedestrian walkway. And this is the area where I think you
2 can tell from the slides that it really starts to encroach
3 upon the ability of a retailer to merchandise on that
4 storefront. We'd ask for consideration of the ability to
5 raise the canopy, but I'm here to tell you that if your
6 recommendation and decision is that canopy can't be raised,
7 we're prepared to move forward with the design that you see.
8 So, we're really trying to move forward here.

9 So, we met with the structural engineer. He came
10 to the conclusion that I just outlined. And then RTKL went
11 to work on the design and, quite frankly, I was a concerned
12 over the daunting challenge of how they would go about
13 addressing the concerns that were raised, and yet, still
14 meeting our needs as developer to appeal to the pedestrian
15 from a competitive standpoint for the retailers to all of the
16 exciting things that are going to be happening on the other
17 side of Ellsworth.

18 And with that, I would like to say that we're very
19 excited about the final result. We hope you are as well.
20 I'd like to introduce Jim Leonard who's an architect with
21 RTKL and he'll go through the design changes that we've
22 implemented.

23 MR. LEONARD: Thanks Terry. I'm wondering if it's
24 going to be -- I'm wondering if it's going to be easier to
25 bring this forward so that the Board can see this more

1 clearly?

2 I was unable to be here for the May 10th
3 presentation, but I've been involved in this project since
4 the beginning, working with PDK and in particular with Terry.
5 And I read through the staff report and the summary of the
6 Board meeting on May 10th and a number of issues came up at
7 that -- those meeting minutes that helped us redefine the
8 design criteria for the exterior redesign of this building.

9 And, first and foremost, we decided that in order
10 to be able to landmark what the owner regards as the new main
11 entrance to City Place, which will be at the corner at Fenton
12 and Ellsworth, we've created what we refer to as a gateway
13 pylon, which is a freestanding structure that extends in
14 front of the building about 15 feet and will be supported by
15 structural columns that will come down in the sidewalk zone
16 of that block and that corner, but in front of the canopy
17 that projects for that building, and that canopy projects
18 about 10 feet, so that will maintain a wide, clear width for
19 pedestrian circulation at that corner.

20 This gateway pavilion that you see described here
21 is made up of modern materials that are intended to be
22 transparent -- increasingly transparent from the base to the
23 top of the building and it's intended to incorporate
24 decorative metal panels, glazing, dramatic uplighting, and
25 tenant signage as the design specifics evolve, depending upon

1 the final leasing of this project. As you know, the owner is
2 currently underway with a major releasing of the project and
3 in the reorganization of that building, they are placing a
4 great deal of importance on a corner entrance that begins to
5 activate the corner of this building, tying it in to the
6 pedestrian activity along Ellsworth and integrating it in a
7 way more successfully with the downtown Silver Spring
8 project.

9 So what you see here described are these
10 freestanding pylons that are tied across the top by a
11 decorative metal grillage. And the base expression is made
12 up of painted metal columns that still allows a great deal of
13 transparency to the ground floor storefronts and to the
14 canopy turning the corner along Ellsworth at Fenton.

15 Up through the pylons would be a combination of
16 signage and graphic elements, sort of visually highlighting
17 the main entrance in a way that the existing building really
18 can't do that, given its solid stone facade expression.
19 However, we do plan to take advantage of that in the way we
20 uplift the building at night.

21 We've accepted the principle of maintaining the
22 canopy in its existing location; however, what we'd like to
23 do to have the canopy fully embrace the length of the
24 historic facades is to introduce addition canopies at a
25 raised height along Ellsworth and along Fenton and imply the

1 raising of the canopy based upon the slope of the sidewalk.
2 So you know this site is not flat. It does slope, and that
3 does require some change in elevation of those canopies.

4 Conceptually, those canopies will match the
5 existing finishes of the existing -- the new canopies will
6 match the finishes of the existing canopy. And they act like
7 a shelf to support future tenant signage and graphic
8 elements. It thematically will be tied to the design of the
9 new gateway at the corner. So, in terms of design language,
10 there will be a strong coherent framework between these
11 elements resting on top of the canopy and culminating in this
12 gateway gesture at the corner.

13 That gateway has been raised in height to allow for
14 an obstructed view to the clock and the fluting of the column
15 cladding at that corner. In addition, it no longer requires
16 the need for the current tenant signage that is on that
17 corner. So what we've been able to do is to clean up the
18 existing historic appearance of that corner treatment by
19 removal of the tenant signage.

20 Now, the third element that we'd like to
21 introduce -- it was in the original design -- is a series of
22 banner graphic elements. And they have been shifted off of
23 the column fluting detail to the center of each structural
24 bay, and their intent is to provide for some animated tenant
25 signage and decorative lighting that helps get some animation

1 to the upper zone of the building.

2 So, there's a way that we've approached this as a
3 design problem, to provide animation to the ground level
4 experience of this side of City Place with new tenant
5 storefronts that are intended to provide that ground level
6 street retail experience that's consistent with other parts
7 of the downtown Silver Spring project.

8 There is a middle zone of thematic graphics and
9 tenant signage intended to enliven the base of the building
10 and relate in scale to the lower scaled buildings that will
11 make up block C that forms Silver Circle. So, in that way,
12 from an urban design standpoint, we're trying to find some
13 relationships that make some sense in linking this building
14 and its monumental facade to some other relationships within
15 the project.

16 And, of course, then the upper zone is being
17 animated by the decorative lighting and banner graphics.

18 The corner entrance, we think, is a logical
19 expression of where they are typically found in department
20 stores and retail projects throughout the United States and
21 we think that places special prominence in meeting on a
22 corner experience, where you would expect to find a main
23 entrance and some gesture defining that beyond the store
24 facade of the existing building.

25 Behind the decorative graphic elements on top of

1 the canopy will be a series of uplights that will provide a
2 soft illumination of lighting of the upper facade at night
3 that will be a backdrop for the decorative lighting graphics
4 that will animate the building by day and by night.

5 MS. VELASQUEZ: One quick question. The uplights
6 you're talking about, are they going to, like, illuminate
7 that curve -- are they going to show the building or just
8 illuminate graphics?

9 MR. LEONARD: They will illuminate the building.
10 So, as I described, a layered design concept for animating
11 the three zones of this building, there will be four ground
12 decorative graphics in these panels. Behind those will be an
13 evenly-space row of uplighting that will illuminate the
14 entire facade. But, of course, the wash of light will be
15 greatest in intensity at the lower level and diminished as it
16 approaches the upper level.

17 Now, the highlight of the top of the building, of
18 course, is the placement of the City Place signage right on
19 that corner, and that will really landmark that building in a
20 very -- very animated way in an appropriate location. The
21 height of this archway was reduced in height so that there's
22 an unobstructed view of the site line to the building top.

23 And, of course, we've talked about the importance
24 of that streamlined shape as it turns the corner. Well, by
25 lowering this gateway gesture, you get a very clear visible

1 reading of that from your approaches to that corner.

2 MR. RICHARDSON: Mr. Chairman, you asked one
3 question earlier about rationale for wanting to change the
4 fascia of the existing canopy. Quite frankly, there are a
5 number of reasons.

6 One of them is that the damage that we have down at
7 the truck dock end which is pretty open, we're concerned that
8 we cannot match identical that material for the balance of
9 the canopy. The canopy is showing it's age. You know, the
10 metal is stressed. It's streaked. The roof to the canopy
11 itself is leaking, so we're proposing to get up there, put a
12 new roof on. The face of the building has been stained by
13 the leaking roof and we see it as an overall, you know,
14 repair -- maintenance effort.

15 We do not intend to try to change the nature of the
16 material or the color of the material. We just want it to
17 look new as we put these new elements above it and adjacent
18 to it.

19 MR. KOUSOULAS: If you just changed it for panels
20 the same size, I don't think we could say one word whether it
21 was brand new or not. It would be maintenance.

22 MR. RICHARDSON: Okay. You know, I'll be honest,
23 the length of the panel was not a concern of mine personally.
24 It was more a question of a new look to correspond to
25 everything else. So, if your recommendation is, you know, to

1 keep the panels -- the symmetry of the panels and the spacing
2 the way it is now, we're certainly happy to do that.

3 MR. HARBIT: The boxes that you're going to put on
4 top of the canopy, I guess, for your graphic elements' at the
5 second level of animation, is that --

6 MR. LEONARD: Yes.

7 MR. HARBIT: -- getting your language right -- will
8 be attached to the building or the canopy?

9 MR. LEONARD: We expect most of it to be attach --
10 supported by the canopy, but there may be a need for some
11 lateral bracing back to the building, so that will require
12 very appropriate detail that's sensitive to that masonry
13 veneer in a way that doesn't damage the stone in providing
14 that anchorage. Now, we really haven't looked at it in
15 detail, but there will be some need for some tie-backs.

16 MR. HARBIT: And then on top of that second level
17 of graphic animation you have a column that goes up a ways,
18 and I assume that's going to have to be tied in to the
19 building, too, somehow?

20 MR. LEONARD: Correct. But we were -- what we're,
21 again, expecting to do is to support most of its weight from
22 the canopy. That canopy is a fairly substantial poured in
23 place concrete canopy. After having been out to the site to
24 look at how it was constructed, it looks like it has
25 substantial load-bearing capacity. That needs further study,

1 but it's pretty significant. This is not --

2 MR. HARBIT: Are you proposing like aluminum
3 structure that would be relatively light, as opposed to
4 masonry?

5 MR. LEONARD: These would be lightweight metal
6 grill elements that would contrast to this stone -- solid
7 stone veneer of the historic building. They would look
8 lightweight. They would have transparency in their framing,
9 again, to diminish their apparent weight. We want them to
10 look like lightweight elements.

11 Now, admittedly, they're tall, but there's a way to
12 achieve that through design. That's why that gateway
13 element, while it may appear tall, we feel that we can create
14 a sense of solidity and transparency that could create a very
15 interesting corner expression without compromising the
16 presence of the historic building on that corner.

17 MR. RICHARDSON: And one of the things we're doing
18 to help us provide the majority of the load support on the
19 canopy itself is when we replace the roof system -- right now
20 it's a built-up ballasted roof; very heavy roof system.
21 Technology has improved. Now they have single ply membrane
22 roofs that are very light, so for the load that we take off
23 of the roof -- when we take the ballasting off and the built-
24 up roof off, we're talking several thousand pounds worth of
25 ballasting up there, we can pick up some of that additional

1 load to carry the majority of the live load on the canopy
2 itself, as opposed to attach -- but there will have to be
3 some attachment points for wind shear and the other
4 conditions that would create an unstable pylon above the
5 canopy.

6 MR. LEONARD: I just wanted to add one other point,
7 and that is that the bridge that connects the garage to City
8 Place is likely to be reclad in a vocabulary material similar
9 to the gestures we're applying to the exterior of the
10 building so that there is, again, a coherent design
11 relationship between these large-scale elements that are
12 becoming part of that foreground experience along Ellsworth
13 and Fenton.

14 MS. VELASQUEZ: See what happens when we work
15 together.

16 MS. EIG: May I ask a question --

17 MR. KOUSOULAS: Well, why don't we hear from some
18 speakers in the audience before we go too much further.
19 They've probably been waiting a while.

20 MS. EIG: I just have a factual question. What are
21 -- what is going to be displayed in the horizontal signs that
22 are in each bay? I mean, is it -- because --

23 MR. LEONARD: Well, one of the plans would be to
24 premiere the major anchor tenants of the retail project, and
25 we don't know who they are at this --

1 MS. EIG: No, but I mean that's what I'm saying, is
2 it signage that is letters, is it --

3 MR. LEONARD: Well, it could be --

4 MS. EIG: -- clothing, is it --

5 MR. LEONARD: Pardon me?

6 MS. EIG: What --

7 MR. LEONARD: Well, the materials -- of course,
8 there would be lettering that would identify --

9 MS. EIG: Is it two dimensional? Is it three
10 dimensional?

11 MR. LEONARD: We'd expect it to be three
12 dimensional, so that, again, there's a level of detail in
13 these that are engaging an interest. The role here is to not
14 create billboards, but to create something more substantial
15 in its design that contributes to the quality of the retail
16 experience along Ellsworth. It's important that these
17 elements add as much animation as we expect to find in other
18 parts of the project along Ellsworth.

19 MS. VELASQUEZ: I like these better than blocks of
20 cheese.

21 MR. LEONARD: I'm sorry I wasn't here for that
22 comment.

23 MALE VOICE: Just to -- use of the word wedge.

24 MR. KOUSOULAS: Okay, why don't we hear from some
25 speakers in the audience. Jerry McCoy and Marcie Stickle.

1 (Discussion off the record.)

2 MR. McCOY: Good evening. My name is Jerry McCoy.
3 I'm president of the Silver Spring Historical Society.

4 Constructed of material found in nature, two
5 monumental limestone walls intersect in a sinuous, dramatic
6 bend. A series of fluted column claddings flow down its
7 sides like a mountain waterfall. In its singular presence,
8 it is marked by simplicity, elegance, grace, and
9 sophistication. It draws you to it and into it, by virtue of
10 its compelling and magnificent design. Silver Spring's 1947
11 Hecht Company Department Store, designed by the New York City
12 firm of Abbott, Merkt & Co., architects of Gimbel's East
13 Department Store, is significant in the role it played in
14 making downtown Silver Spring a destination site.

15 The proposed exterior design alterations are, in
16 one word, tacky. These embellishments attempt to provide a
17 homogeneous look that can be seen at retail shopping centers
18 across the United States. Instead of reveling in this
19 historic structure's distinctiveness and monumentality, the
20 owners are simply attempting to keep up with the Joneses by
21 slapping on a look that will be out of date in five years.

22 The beautiful Art Moderne package is unique to the
23 whole of Montgomery County and metropolitan Washington. It's
24 architecture need not be obscured by these proposed designs.
25 We desire to see no further additions to the limestone facade

1 in terms of signage, gateway pylons, or other accoutrements.
2 The original canopy must be retained and restoration of its
3 original lighting is welcomed. The addition of canopies
4 which duplicate the appearance of the original would be
5 preferred.

6 The proposed new corner entrance should be
7 eliminated. To cut into a singular curvature of the
8 structure would destroy the fluidity of the corner. We
9 recommend opening the original entrance on Fenton Street. To
10 draw visitors in from the Ellsworth Drive side, we'd
11 recommend developing and using the expansive service bays as
12 the grand entrance.

13 The Silver Spring Historical Society recommends
14 that the design process go back to the drawing boards to work
15 at touting the singular beauty of what is already there.
16 There is no reason to rush to obscure with unnecessary
17 commercial kitsch and glitz; no reason to obscure the magic
18 and integrity of the Hecht Company Building. We ask again,
19 respectfully, that the design process go back to the drawing
20 boards.

21 Thank you.

22 MS. STICKLE: I am Marcie Stickle and I also am the
23 chair of the heritage action coalition committee of
24 Montgomery Preservation, Inc. and I'm segueing from Jerry's
25 comments.

1 This is a form found in nature. It's composed of
2 granite and limestone and it culminates in a sinuous swelling
3 dramatic curve where its two perpendicular sides come
4 together. And it does draw you to it and draws you into it,
5 by virtue, as Jerry said, of its compelling and magnificent
6 design. It is made by man and is made to be retail also by
7 design. It is streamlined. Although set in place, it is in
8 perpetual motion. And what is it?

9 Magnificent on the outside, magical on the inside.
10 It is City Place. Originally, the Hecht Company, as of 1947,
11 and both the Hecht Company and City Place are true anchors to
12 Silver Spring. City Place is one of the most delightful
13 "shopping malls" we have ever experienced. It, too, is in
14 perpetual motion inside, too, with its elegant glass elevator
15 extending a full height inside this marvelous art deco
16 building, rising and falling. It is filled with laughter,
17 chatter, activity, and excitement; flooded with light from
18 top to bottom. It's openness draws happy patrons of all ages
19 and all cultures through it for movies, dining, retail and
20 stores, retail from kiosks jauntily placed throughout, and is
21 a forum more recently for dance, musical, and theatrical
22 performances.

23 As Jerry said, it's singular beauty draws you to
24 it. We can attest -- George French and myself -- to that as
25 we grew up here. We patronized it from an early age. We

1 understand Mr. Petrie's concern and we appreciate that the
2 Art Deco Society has worked with him and consulted with and
3 advised the HPC, and we, too, want City Place to continue to
4 thrive.

5 But we feel that the proposed design is grotesque
6 obscuration. In keeping up, as Jerry said, with the Joneses,
7 unnecessary homogeneity, instead of reveling in
8 distinctiveness and contrast to the rest of the project.
9 It's retail and art come together so perfectly. We believe
10 it grows out of unnecessary fear. Silver Spring will entice
11 scores of consumers and they will flood City Place for its
12 special stores and other things that it has to offer.

13 We believe this beautiful retail and art deco
14 treasure is unique to the whole country, perhaps. Where else
15 can you find such a useful building like this. Its dual
16 uniqueness should be touted, promoted, advertised by the
17 Silver Spring Urban District, by the Montgomery County
18 Convention and Visitors Bureau, the Chambers of Commerce, the
19 Department of Economic Development, through the spanking new
20 Heritage Tourism Initiative, through the potential new Civil
21 Building, at the county and state levels and not be obscured
22 by this proposed design.

23 The treatment of the dramatic curve is obscuration
24 of the highest order. It is encased, entrapped, and
25 imprisoned through unnecessary embellishments, through using

1 it as an entrance through the dual towers, through signage
2 shooting up from the canopy. The fluting is no longer
3 visible in actuality. The garish embellishments make the
4 curve and structure static, where right now it's moving.

5 The historic original canopy on Fenton and
6 Ellsworth must be retained. One of the original welcoming
7 and gracious entrances is only within a few yards of the
8 proposed new entrance and to the right of the dramatic curve
9 of the building. We recommend, as Jerry said, reopening the
10 original entrance on Fenton and the other original one at
11 Ellsworth. To especially activate Ellsworth, as Jerry said,
12 we recommend developing and using the expansive former
13 service bays as a grand entrance.

14 Foulger-Pratt is planning to have dancing fountains
15 in the Silver Circle -- now Triangle -- area to draw people
16 to City Place in a most delightful, creative and non-evasive
17 way to the structure. We recommend dancing lights projected
18 on the smooth limestone walls from the canopy below. And
19 these are also perfect projectionist walls, and from time to
20 time can advertise the wonders to be found within City Place
21 through colorful video projections. It can project its
22 shops, kiosks, food court, movies, entertainment, and
23 performance forums and this would be done in a beautiful and
24 tasteful and very innovative way.

25 We recommend that the design process go back to the

1 drawing boards -- there is plenty of time -- and arrive at
2 touting a singular beauty of what is already there and
3 promoting and advertising the magic of City Place in a
4 creative, imaginative and non-invasive way. There's a
5 natural and exciting synergism here to be celebrated.

6 Again, there's no reason to rush to obscure with
7 unnecessary, as Jerry said, commercial kitsch and glitz.
8 There is no reason to obscure the magic and integrity of City
9 Place and the integrity of the former Hecht Building. City
10 Place, too, is a destination and a true anchor to Silver
11 Spring. So, again, we ask respectfully that the design
12 process go back to the drawing boards.

13 Thank you.

14 MR. KOUSOULAS: Thank you. George French, Wayne
15 Goldstein, and Mary Reardon.

16 MR. FRENCH: George French. I agree with the last
17 two speakers; Marcie Stickle and Jerry McCoy. I wanted to
18 say that I'm opposed to altering the building's exterior
19 unless it will more closely conform to the original design.

20 That's all I have to say.

21 MR. GOLDSTEIN: I'm Wayne Goldstein, incoming vice-
22 president of Montgomery Preservation, Inc. and I would have
23 to agree with the speakers that have come before. I don't
24 have the knowledge, experience that a lot of other historic
25 preservationists do, so from the perspective of just a

1 citizen who comes there who has seen this building, the --
2 what is called activation -- to mean tends to look more like
3 clutter. It's just too much. I think a lot of activity, a
4 lot of signage can take place at the canopy level and below
5 and most people are going to see it. A lot of people are
6 going to come there because of the new development and
7 they're going to know City Place is there. They're going to
8 see where the new entrance is and they don't need this
9 enormous structure to tell them where that entrance is.

10 MS. REARDON: I'm Mary Reardon. I live in downtown
11 Silver Spring and I have something very brief to say. The
12 most striking thing about this building is its simplicity;
13 the simplicity of the curves, the way you view it in the
14 daytime or lit up at night. And these changes just simply
15 transform it. They've transformed it into something entirely
16 different and just destroyed the character of the building as
17 far as I'm concerned.

18 That's all I have to say.

19 MR. KOUSOULAS: Tom Burch.

20 MR. BURCH: Yes, my name is Thomas Burch. First
21 let me say that I do not live in Silver Spring, although I
22 did work up here for a number of years over on Rotor Road
23 over at the Bell Atlantic facility. I'm a member of the
24 American Film Institute, also of the American Cinematheque.
25 I did testify on the Bethesda Theater matter.

1 I'm a little surprised that with the amount of
2 effort that was put in to retaining the Silver Theater's rear
3 facade, with the addition of the new chimney, and the amazing
4 effort that has been made to keep that relatively intact and
5 in style, that these garish additions would go right down the
6 street. You come out of the back of the Silver and go a few
7 hundred feet and you're in some other space.

8 So, I'm just a little confused about the immense
9 effort that has been made to retain the facade of the Silver
10 and the look of the Silver and the period that it represents
11 and then going right down the street and trashing a beautiful
12 building from a similar period. I'm just confused about
13 this.

14 That's all I have to say.

15 MR. KOUSOULAS: Thank you. Would the applicant
16 like to come back up? Does any one have any questions or
17 comments? Yeah, this is a preliminary.

18 MS. EIG: Well, I have to say that I am not
19 persuaded that this is the way to go. I find it overly busy.
20 I'm not sure what is served by the addition of the signage,
21 because I think in order to actually read that sign, what
22 element that is in the sign would have to be so large,
23 because the canopy would block your view of it, except if you
24 were very far away -- but I wasn't persuaded by your answer.

25 I do understand that there are multiple users

1 inside this building, is that correct?

2 MR. RICHARDSON: That's correct.

3 MS. EIG: And that the need to get them out on the
4 outside. That I understand and the -- but I'm not persuaded
5 that that would be all that successful right now.

6 But, unfortunately, the development of your design
7 is what persuades me to not support -- in this way and -- you
8 know, that I'm not very comfortable with it.

9 MR. BRESLIN: What I'm kind of struggling with is
10 our job is to protect a classic building, and I think this is
11 a classic building. And your proposal, I think, greatly
12 changes the character of the building.

13 On the other hand, the proposal really has little
14 impact to the fabric of the building. It looks like as far
15 as the fabric of the building; the irreparable damages you're
16 doing are limited to the storefront basically. And I think
17 on a building like this, a storefront changes and after so
18 many years the storefront gets reconfigured based on what's
19 going on inside. So, I think for all the changes you're --
20 all the character changes that are evolving out of this
21 project, you're being sympathetic to the building and that
22 the building is not changed substantially structurally. And
23 almost everything you're doing is repairable and that 20
24 years later, or at some -- time, it can be restored back to
25 the classic -- the classic building that we admire so much,

1 if that should be what a future owner or future tenants
2 desire.

3 MS. VELASQUEZ: What I do like is that you have
4 listened to what we talked about last time you were here --

5 MR. RICHARDSON: Thank you.

6 MS. VELASQUEZ: -- about not damaging the fabric of
7 the building and I do appreciate that. For the record, I
8 really appreciate your offer not to move any of the canopy
9 because I really could not go for any of that canopy being
10 moved. That would, to me, do structural damage and I can't
11 do that.

12 What I do see is what you're trying to attempt,
13 what you're going for here is to keep the integrity of the
14 building, but make it merchandisable without permanently
15 attaching anything to the building. I like that trend. I
16 think it can be massaged.

17 Like Commissioner Eig said, maybe it can be
18 massaged a little bit here and there; taking off the
19 Burlington Coat Factory sign is just great with me. I think
20 it's going to make the building go back to its sleekness.
21 Anything, I think, that we can do to enhance or to repeat
22 that sleekness -- maybe it's deglitz some things a little
23 bit; I don't know. I'm just -- this is a preliminary.

24 But you can still have something shiny and new and
25 just like you're doing, yet not attach it to the building.

1 You said at one point I think at the last consultation you
2 were competing with these nouveau glitz stores that are going
3 to be across the street. I think you've got a much better
4 structure. I think you can build on that. You can make it
5 be Saks Fifth Avenue in a world of J.C. Penneys and -- but by
6 maybe deglitzing a little bit. I don't see a big neon
7 flashing anything in front of Saks.

8 Just so I get to say I think you're heading in the
9 right direction. I don't think you're there yet, but I think
10 you're headed there and I do appreciate your working with us.

11 MR. RICHARDSON: Certainly.

12 MS. DeREGGI: Robin, could you put the -- do you
13 have a slide looking on to the facade directly? And if you
14 do, could the architect describe a little bit more clearly
15 what these -- how this pilasters and this huge structure
16 relates to that?

17 MR. LEONARD: I've got some photographs of that, if
18 that helps.

19 MS. ZIEK: I've got some slides actually --

20 MR. LEONARD: Okay.

21 MS. ZIEK: -- but the photographs are probably a
22 big help, too.

23 MS. DeREGGI: Maybe you could pass those while she
24 gets the slides.

25 MR. LEONARD: There's a particular photograph that

1 would be useful for reference.

2 (Discussion off the record.)

3 MR. LEONARD: Robin, I think that to answer the
4 Commissioner's question I've got a sketch that's more --

5 MS. ZIEK: Well, let me just show these very
6 briefly. They're all pretty much the same view, but it gives
7 you a little bit more extended the whole building. See if
8 there's any view you want to focus on.

9 MS. DeREGGI: Yes, go back to any of the previous
10 three.

11 MS. ZIEK: Okay.

12 MS. DeREGGI: And then if the architect will
13 describe with this slide -- the one before actually was the
14 best one.

15 MR. LEONARD: Well, I think actually this picture
16 that I have in this booklet is going to do a much better job
17 of explaining it than just my words. If I could use this, I
18 think it will be very clear.

19 MS. ZIEK: We can always go back to the slides.

20 MR. LEONARD: What I did was, this is an overlay --
21 a sketch overlay of that view that we've just seen in its
22 other form. And that's our previous scheme. Now, this
23 begins to show you the concept of additive elements that is
24 part of the discussion here -- central part of the
25 discussion.

1 So, in fact, this sort of documents the scope of
2 changes. It would be the changes to the ground level
3 storefronts or new retail tenants along Ellsworth, providing
4 animation for that retail experience along that portion of
5 the block.

6 Then extending above the canopy would be a series
7 of decorative metal grills containing tenant signage and
8 lighting and other graphic elements that would be related
9 thematically to this foreground gateway gesture that you can
10 see is clearly defining a view towards a new corner entrance,
11 and at the same time a view towards the clock and the fluting
12 of that column cladding on the corner --

13 MR. KOUSOULAS: And that's not on the building.
14 That's away from the building.

15 MR. LEONARD: And as we were talking about the
16 supports for it, you can see --

17 MS. VELASQUEZ: It's across the sidewalk.
18 Basically --

19 MR. LEONARD: The sidewalk's right here.

20 MS. VELASQUEZ: -- you're walking between this and
21 the building.

22 MR. LEONARD: Yeah, so that these elements are --
23 clear the canopy. They don't come up through it --

24 MS. VELASQUEZ: This is almost like a fence on the
25 outside of your property and your house is on --

1 MR. LEONARD: Yeah.

2 MS. VELASQUEZ: -- the inside of the property.

3 MR. LEONARD: You can think of it like that. And
4 so, again, that's sort of -- as a design drawing, just an
5 overlay of elements that have no impact substantially to the
6 historic fabric of the building, but the transparency that
7 you will have in this decorative metal grill will provide a
8 substantial view to that historic facade. And, of course, by
9 lowering the height, that gives us a very clear view towards
10 the top of the building, so when you viewing this building at
11 a distance, you get a sense of its totality because you see
12 enough of it as it turns the corner to read its monumentality
13 -- and that's an appropriate word for the scale of this
14 building.

15 So, I hope that that better explains the --

16 MS. DeREGGI: I don't -- how are you going to
17 market within that metal transparency --

18 MR. LEONARD: Well, what you can do is we would
19 propose to -- the transparency would be greatest at the top.
20 What we'd like to be able to do is reserve these locations
21 for some tenant signage, but in -- but the signage itself
22 would be a small percentage of the total area of that portion
23 of each of those pylons. We don't know who those people
24 might be -- what tenants they might be, but of course if that
25 were there sign contained within that framework, that's less

1 than 50% and it's -- we're sort of getting now down to the
2 sort of level of detailed execution of that concept.

3 But, in terms of principles, that sort of shows you
4 its relationship to the historic facade.

5 MR. RICHARDSON: I'm sensitive to your concern
6 about the signage. Our feeling is we've got this signage on
7 the facade now by lease we have to maintain those -- and it's
8 a certain amount of signage. So, if we were to take those
9 signs down which are very prominent up at the top of the
10 building -- they wrap around the building -- we have to give
11 them alternate signage.

12 What I was saying is that we have to be sensitive
13 to fact that removal of the signs that exist today has to be
14 replaced. Those tenants, by contract with our firm, have the
15 right to maintain a certain amount of exterior signage. And
16 we think it's an overall positive change to remove that
17 rather stark lettering that exists wrapped around the
18 building now with Nordstrom and Ross and the like and
19 reducing it, bringing it down to a lower level. We can then
20 light it at that level and we can also maintain above this
21 structure the continued feel of the sleekness of the building
22 as it turns the corner.

23 MR. HARBIT: Could I ask you a question? I think
24 you're really headed in the right direction in terms of many
25 of the concerns I had, and I really like the way that you've

1 pulled the corner entrance pylons away from the building.
2 And I think a lot of the concerns that I've heard tonight
3 rest on the fact that the rest of signage, which are now
4 sitting on the canopies and are going to by engineering
5 requirement have to be attached to the building, will, in
6 some respects, read as part of the building, or confuse the
7 front of the building, or potentially hopefully minimize
8 damage to the building, but there would be some damage.

9 Have you thought about taking that concept of
10 having the separated pylon, which you have in the front, and
11 basically doing the same thing down the sides? So the
12 signage is literally off of the building, but as you're
13 looking at it, it clearly displays what's inside, but leaves
14 the entire facade unobstructed.

15 MR. LEONARD: I think that that's a very
16 interesting way of tying together a concept at the corner and
17 extending that along the sidewalk and literally having these
18 elements somewhat freestanding and off the canopy.

19 MR. HARBIT: Right, they were off the canopy,
20 freestanding, away from the building. And you could then use
21 the canopy itself, the lighting potentially of the canopy to
22 light the back of the building so that there would be no
23 permanent attachment to the smooth skin by your signage. You
24 still get the effect of being able to display the different
25 retail opportunities inside the store and clearly, people who

1 are looking at it can say, "Oh, there is a historic building
2 here that's gotten uses that are being displayed" and you
3 would hopefully be able to restore all of the key elements of
4 the building, and get rid of the tacky signs for Nordstroms
5 and --

6 FEMALE VOICE: Could I -- oh, I'm sorry, go ahead.

7 MS. DeREGGI: My impression of what is proposed; it
8 brings to mind very strongly to me scaffolding in front of an
9 historic building when they're working on it, quite frankly.
10 I understand the importance of preserving the structure, but
11 it's not just a structure. It's the aspect of the building
12 as one views it; not just if one was a fly sitting on the
13 wall and from a distance and -- or, as one walks around it,
14 into it, and everything. And I see -- I don't see how this
15 huge massive metal structure can enhance what is an extremely
16 streamlined design.

17 I am listening to what you're saying about needing
18 to show that there are buildings inside, but what comes to my
19 mind right away is Paris. I mean, I just wonder what the
20 Parisians would do -- if you came in and decided that you
21 were going to fill the outside of those buildings, you know,
22 with metal structures with scaffolding and put signs all over
23 them.

24 Now, it would seem to me that how do they show that
25 there are different buildings inside and -- or different

1 businesses, and there can be any kind of structure on the
2 sidewalk level or something that would allow you to --
3 whether they were kiosks, you know, along this side of the
4 building which would be more visible to the people on the
5 street than something up so high that they can't see it. Or,
6 it could be places for people to sit that were encapsulated
7 in some kind of a frame. I mean, these are just my ideas. I
8 think that there have to be some ideas that you can address -
9 - some ways that you can address this problem of tenant
10 signage without covering the -- wrapping the building in
11 filigree.

12 I am terribly troubled with it. I understand my
13 colleague's -- with not seeing the structure itself. I
14 support everything that you're doing in the restoration of
15 the building, as far as the lights going under the canopy,
16 the lighting unit going up on the side of the building to
17 bring out the architectural elements and things like that I
18 think are just absolutely beautiful. But the -- the
19 imposition of this massive metal construction hasn't --
20 really hasn't convinced me that it won't really denigrate the
21 beauty, the aesthetic of the building.

22 MR. HARBIT: One other comment on -- you have two
23 areas where you're proposing your canopy, right?

24 MR. RICHARDSON: That's correct.

25 MR. HARBIT: And I -- from where I'm coming from, I

1 would encourage you not to replicate what is there already,
2 and to do it in a way that it is as light, potentially with
3 class or something like that, so that you can clearly read
4 where the original canopy was and the damage that you would
5 do to the building by putting on these new canopies would be
6 minimal -- so very, very light. And you can see where the
7 original canopy started and ended and the two ends that
8 you're proposing couldn't be confused as being original to
9 the building.

10 MS. EIG: May I just add a comment to before? When
11 I looked at your sketch over there, it was very obvious to me
12 that what really was bothering me about the design more than
13 anything else was the vertical -- let's call them -- pylons
14 that run down the building that really cuts in -- rather than
15 -- it doesn't provide the rhythm that I would think it would
16 do. It cuts away from the sweep of the building and the
17 sketch, which sort of, to me, reads a little bit more of like
18 what Doug was suggesting of something that's away from the
19 building so that you can read the historic building.

20 I mean, I'm trying to come to some kind of a
21 compromise here, if it's possible, that there's, you know,
22 something that can give you the signage that you need and
23 take it away from the surface of the building. That would
24 definitely be better than what is currently the situation,
25 where it's been applied to that facade.

1 So, from my vantage point, it's definitely -- the
2 suggesting that Doug was making but eliminating the vertical
3 members as they run down each side, making it less busy,
4 making it more simple so that it -- I thought she was going
5 to give me the word that I --

6 MS. VELASQUEZ: -- coin a phrase for you? Saks
7 uncluttered.

8 MS. EIG: Oh, okay. Say simplicity. Elegant
9 simplicity. That the building itself originally is -- you
10 know, what the building is about and make your statement so
11 that it's clearly separate from that, but somehow
12 complimentary to it and not overwhelming.

13 MR. KOUSOULAS: Lynne? Oh, you're recused. I
14 think that what we have in front of us today reacted very
15 well to a lot of the comments you heard the other time
16 somehow. Being more transparent, retained the canopy in its
17 location; things like that.

18 But, everything about this thing is fighting the
19 building. I mean, I think one of our speakers in about ten
20 seconds basically said, you know it's a simple building and
21 this transforms it. And it does. It changes the rhythm of
22 it. We've heard that this building is simple, it's sleek.
23 We've heard an idea that well, if you can stand off the
24 building, at least you're not harming the building and in 10
25 years or five years or whatever, it can come down and the

1 building isn't harmed. And I think that's one aspect of
2 preservation, but basically that addresses the future and it
3 doesn't do much for preserving the building for people that
4 need to enjoy it in the present.

5 And I think for preservation to have a base, it has
6 to both satisfy the future and also the present. And this
7 design will transform this building greatly, and I don't care
8 if there isn't a single bolt attached to the facade of this
9 building; it's going to be different. And I think that if
10 things were pulled even further away so that they're outside
11 on -- attached to the sidewalk as we go down Ellsworth and
12 down Fenton and they're standing off the building, that will
13 diminish the idea that the canopy is a cantilever. Though
14 these supports won't be touching the edge of the canopy,
15 they'll be out there right at the edge of the sidewalk and I
16 think this thing will look like so many buildings in
17 Manhattan where there seems to be this near permanent
18 scaffolding right above storefront level that just doesn't
19 seem to move for months or years.

20 It just seems to be fighting the building. The
21 vertical elements between the bays are basically exclamation
22 points. They're stopping your eye constantly. Your eye
23 should be shooting across that sleekness. The signs, which I
24 guess used to be called the swiss cheese things -- or,
25 somebody referred to cheese at our last meeting -- they're

1 not as big as they were and they're flatter or something, but
2 they're still ponderous up there. Every single bay is
3 obscured by this rather large sign.

4 The grill at the corner is probably the most
5 successful design element, but still it's basically hiding
6 the corner. I really can't support the sketch that's up
7 there right now.

8 On the other hand, I have to applaud your good
9 faith in trying to address concerns you heard and in dealing
10 with the canopy and I think the -- that your motivations for
11 transforming this building are very good ones. You're trying
12 to be a part of the market and to revitalize your building or
13 to keep moving forward and to meet the needs of your tenants
14 on the inside.

15 So, from that end, I mean I think we have a very
16 good applicant in front of us and I think they're acting in
17 good faith, but the drawing here is just fighting the
18 building.

19 Which, I don't know what this tells you, because we
20 probably have got nearly a split Commission in terms of
21 opinions.

22 MR. RICHARDSON: It certainly doesn't leave us with
23 a consensus, I know that. Well, I think the best we can do
24 at this point is to take the comments that we've gotten and
25 go back and see what else we can come up with.

1 Our difficulty, of course, is that despite the
2 representation, we are pressed for time. We are up against
3 the wall schedule-wise to maintain the funding participation
4 that has been committed to for this renovation. It was
5 essential to us to be on the July 12th agenda for the
6 Historic Area Work Permit to maintain that schedule, so I'm
7 not as concerned about not meeting a consensus in terms of
8 the design character as I am of the potential impact to our
9 timing and what it could do to the overall project funding.

10 I mean, I guess it's just something we're going to
11 have to deal with at other levels. I don't think that from
12 what I've just heard that we can come back on July 12th for a
13 Historic Area Work Permit because I'm not sure we know what
14 to come back with at this point.

15 MS. ZIEK: Doug, can -- I'm sorry, Doug, can you
16 address -- the next meeting after the 12th is the 26th of
17 July. Can you comment about their concerns about the funding
18 in terms of taking the two extra weeks?

19 MR. BROWN: Hello. My name is Doug Brown, the
20 director of the redevelopment program for Montgomery County.
21 I've been working closely with the owners of City Place in
22 this whole project from the initial idea that we all would
23 benefit if City Place could be integrated and functional, and
24 with the overall redevelopment effort.

25 We initially hired a retail consultant

1 independently to help guide us in how that might be achieved
2 and many of these ideas came from that initial consultant's
3 study.

4 There is funding approved by the County Council to
5 help support these improvements. We are a partner in this,
6 if you will. The County has -- however, I think the
7 financing that has been mentioned tonight is the private
8 financing. What the County has committed to do is to match
9 the private investment that will take place, and so there are
10 some -- some real constraints in terms of City Place meeting
11 their obligations for that private financing.

12 So, the clock is ticking and we do need to move
13 forward with this, and it's -- you know, as you -- as I have
14 listened to this, it is very, very difficult to find that
15 balance between preserving, you know, a wonderful building
16 and creating new life and energy that will attract tenants
17 that really will then provide for the economic support to
18 make this a successful project. And we have very talented
19 architects who have been working at this.

20 So, I think that, you know, any clear direction is
21 useful for us because we will have to come back --

22 MS. DeREGGI: Is there any space within the -- the
23 streets, the sidewalks, that there could be additional space
24 for things like kiosks or something like that for signage?

25 MR. BROWN: Well, certainly there is a whole

1 streetscape plan that has been approved. Most of that will
2 be occupied by pedestrians, but there is opportunities for
3 some kiosks and for lighting and for benches and the other
4 kinds of amenities that you would expect to find.

5 But we really depend upon the operators of these
6 retail facilities; whether it's our partner in the overall
7 redevelopment or City Place -- we depend upon their expertise
8 in understanding how a retail environment can be successful
9 now and the needs of these tenants in a modern retail
10 setting; how their needs need to be met.

11 So, it -- we really look to that private experience
12 and expertise to help us understand what's necessary here.

13 MS. DeREGGI: Because that was a very interesting
14 concept that -- actually, that Marcie introduced; the idea of
15 signage being light rather than a structure; something
16 projected on that wonderful surface or something. That would
17 be less garish --

18 MR. RICHARDSON: The difficulty with that is that
19 on most days -- for example out of a 12-hour business day,
20 light can be perceived for two hours of that business day.
21 In other words, unless it's dark out, a light doesn't do you
22 any good. So, for ten or the 12 hours of the business day
23 unfortunately, the retailer doesn't get a lot of benefit in
24 terms of the announcement of his location through lighting
25 alone.

1 MR. KOUSOULAS: I think what we'd like to do --
2 because we'd definitely like to get into this a little bit
3 further and try and break the impasse or see if we can come
4 up with some third way out of this -- but before we do that,
5 why don't we take about a five-minute break so people can
6 stretch.

7 (Whereupon, a brief recess was taken.)

8 MR. KOUSOULAS: Why don't we get started, and to
9 keep the discussion open, why don't we break it down into
10 three different elements -- the grill will be one, the
11 signage will be a second one, and the canopy will be a third.

12 MR. DeREGGI: What was the first?

13 MR. KOUSOULAS: The corner. Would anyone like to
14 start?

15 FEMALE VOICE: Let's start with the canopy.

16 MR. KOUSOULAS: Well, is there really any real
17 controversy over the canopy? You're keeping --

18 FEMALE VOICE: That's why we should start with it.

19 MR. KOUSOULAS: You're keeping the existing one. I
20 guess it revolves around the nature of what the extensions of
21 the canopy are, and they're not really extensions; they're up
22 in a different plane.

23 MR. RICHARDSON: We've heard that it should be
24 different.

25 MR. KOUSOULAS: Yeah --

1 MR. RICHARDSON: Initially, we thought that a
2 comparable fascia -- same scale, same material, but with a
3 different attachment mechanism so it was clear that it was an
4 addition. One idea was to tie them back by cabling two
5 attachment points on the building. Something to segregate --
6 that the canopy now is a three-foot slab of concrete that's
7 cantilevered into the building.

8 We were trying to do it by the attachment -- the
9 nature of the attachment -- to demonstrate that it was an
10 after the original concept. But that was the initial thought
11 anyway.

12 MR. KOUSOULAS: And you need the fascia for signage
13 or --

14 MR. RICHARDSON: Quite frankly, it was for symmetry
15 and trying to maintain some consistency across the building.

16 MR. KOUSOULAS: And you don't need the fascia for
17 any display purposes?

18 MR. RICHARDSON: Functionally, no.

19 MR. LEONARD: Well, what it did, it served a double
20 purposes, but Terry's right in that regard. Primarily, it
21 was used to try and extend the vocabulary of the existing
22 building in a compatible way, also giving us the ability to
23 place lighting on the sidewalk below that was consistent with
24 the light levels that we would have under the existing
25 canopy, and also providing the framework to conceal the

1 uplighting that would illuminate the upper part of the facade
2 and at the same time, provide the support for the graphic and
3 signage elements that would be on top. So, it was serving
4 many different roles in its reuse in those new locations.

5 Now, we could revisit that, certainly, as I know
6 Terry's mentioned we would be happy to do, but that was sort
7 of the underlying principles of making reuse of that element.

8 MALE VOICE: -- you're not talking about the
9 canopy; the structure itself, but rather the fascia -- the
10 banding --

11 MR. KOUSOULAS: Yeah, do you need that --

12 MR. LEONARD: Oh, I'm sorry. I thought it was --
13 you were talking about the canopy itself.

14 MR. KOUSOULAS: No. I guess one simple idea is
15 that you have outriggers that have the same profile, cross-
16 section as the existing one, but the actual sheltering
17 portion of the canopy is -- it's glass like we've heard or,
18 you know, it's something else, but it's of the plane.
19 Anyway, there are a lot of different ways you could go, but
20 that's one example.

21 MR. RICHARDSON: That's right. But bottom line is
22 something to clearly distinguish the new canopy from the old
23 in terms of making it clear that it came after the original
24 structure. That's the overall goal?

25 MS. VELASQUEZ I have no problem with that

1 whatsoever. First of all, one of my theories -- it's always
2 the same from the old to the new, and I think that what we're
3 looking at in our redevelopment of Silver Spring is making
4 the whole thing more pedestrian friendly. I think the canopy
5 -- the extension of the canopy will help. It will let people
6 run along the sidewalk, and I do think that by having a place
7 to provide additional uplighting will show off even more of
8 the building, and I think that's going to be a good thing.

9 So, I have no problem with that. I wouldn't like
10 to see the dimensions of the fascia be much different from
11 what's on there just for a symmetrical visual thing.

12 MR. HARBIT: That's a good point. I know we're not
13 supposed to -- we can't technically vote because we don't
14 have anything to vote on, but we're trying a quick --

15 MR. KOUSOULAS: Well, let me tell you what I think
16 would make a lot of sense here given the tight schedule and
17 everything else. I think it might be in your best interests
18 to come back for a HAWP; not another preliminary -- on the
19 26th and I think we can schedule that. And what that will do
20 is allow you to take whatever you go away with tonight and be
21 able to go back and forth with staff, so that you can be
22 reasonably confident of -- at least that you're going in a
23 very definite focused direction for the HAWP.

24 MR. RICHARDSON: Certainly. Being my first time
25 through that process, is it -- is it within the realm of

1 possibilities that a HAWP is approved with conditions, such
2 that we come back and we're 90% of the way there and there's
3 a consensus on what's needed to reach the final product, that
4 it could be conditionally approved?

5 MR. KOUSOULAS: The HAWP can be conditionally
6 approved. It can be separated. And we have three different
7 categories. Here, maybe it gets approved for everything
8 except what you're doing at the corner --

9 MR. RICHARDSON: I understand. I feel like we
10 have, quite frankly, a pretty good grasp on the canopy unless
11 a member of the Commission has strong objection to anything
12 we've talked about so far.

13 MR. KOUSOULAS: Okay, let's move on to the --

14 MS. DeREGGI: Could I add one more note?

15 MR. KOUSOULAS: Sure.

16 MS. DeREGGI: What is the feeling of the other
17 Commissioners on the idea that the -- if the canopy is going
18 to be substantially different than the existing canopy, that
19 the face of it could in some way be used for signage? Is
20 that a possibility? Even something digital.

21 I expected that response, but I think it would be
22 less obtrusive than having the whole front of the building
23 covered with scaffolding.

24 MR. KOUSOULAS: I think that your cues for the
25 canopy can come from a lot of different places. I think one

1 obvious neat thing is sort of this -- sort of an airfoil
2 design of the existing concrete. It gives you kind of a neat
3 contemporary profile for whatever you do. If you use the
4 edge of that where the fascia would have been for -- you know
5 and see -- you know, work -- and look at it in relation to
6 what else we may massage on the other parts.

7 MS. ZIEK: One thing about that is that they do
8 have a mall entrance on the canopy. If you want to see it,
9 to some degree you can see it now. In terms of using the --
10 edge for signage, it does exist there now along Fenton where
11 they've used the letters and just put "mall entrance" and an
12 arrow pointing up the road. And I -- you know, I have a
13 slide of that. But you can see it. Do you remember the
14 slide? It's right under the sidewalk. Do you want to
15 comment on that?

16 MS. DeREGGI: Well, it's visible, whereas things
17 that are put above the canopy are not visible from the
18 sidewalk.

19 MR. KOUSOULAS: I mean, I don't think that signage
20 is the -- gives you the kick you're looking for. I mean, I
21 don't see that you need the fascia necessarily, but it's
22 there for you to use if you want to use it.

23 As far as the signage, let me ask you a question.
24 What are the vertical things doing for you? Not what are
25 they doing; what are they doing for you?

1 MR. LEONARD: The banner graphics?

2 MR. KOUSOULAS: Yeah.

3 MR. LEONARD: Well, they do two -- they provide two
4 purposes. One is that they would enable us to perhaps, say,
5 City Place in vertical signage at the banner graphic closest
6 to the major public open space nearby, which is Silver
7 Circle, if you are familiar with the Master Plan. If I can
8 step over here, I'll explain that.

9 Currently, Block C of the Downtown Silver Spring
10 Project abuts City Place along Ellsworth Drive at this
11 location. That block is made up of two-story buildings, and
12 that's approximately the height of the building that will
13 adjoin City Place at this point. And so what we know is that
14 from that public open space there will be a pretty good sight
15 line to this particular corner of the building, and we want
16 to take advantage of that with that particular banner graphic
17 to announce the presence of City Place in vertical signage
18 and establish sort of an overall project image in graphics
19 and signage for that particular banner graphic.

20 We may also use that banner graphic design at this
21 end to frame two other banner graphics that may carry the
22 names of lead anchor tenants in this project so that they
23 have some visibility from the major approaches to this site
24 which happen to be from the parking garage entrances along
25 Ellsworth. Pedestrians coming from other points will

1 certainly enter this project at our planned new front door
2 from along Ellsworth, so those banner graphics allow some
3 legibility and presence of the project at a distance, so that
4 height allows for that view.

5 And of course it doesn't take much extending
6 perpendicular to the building to develop that expression. So
7 it's -- you know, thoughtfully selected in terms of colors
8 and uplighting, it can have presence by day and by night.
9 And we don't expect them to be all the same. There should be
10 some variety in those, but there would be thematically some
11 continuity in the design features of that framework and
12 perhaps the culminating decorative lighting at the top so
13 that that creates a rhythm, if you will, and of course that
14 is an issue that we're discussing tonight.

15 But that's their purpose. They serve two purposes;
16 to landmark the presence of the project as a whole and
17 landmark the presence of some major anchor tenants in the
18 project in a much more -- hopefully, in a much more sensitive
19 and integrated fashion than the current signage does on the
20 building. And we know what it looks like on the side facing
21 Georgia Avenue, and our hope was that if we found success
22 here this evening in developing a framework for the exterior
23 redesign of this building, it would be our hope to carry that
24 language, or those principles of design along the back wall
25 of that building so that its presence as observed from Silver

1 Circle, which will have a tremendous view towards that
2 facade, begins to be developed as an integrated whole.

3 MR. KOUSOULAS: Okay, the identity of your
4 retailers that -- on this sign; that's not their primary
5 means of identification on the building? It's just a
6 supplementary --

7 MR. LEONARD: No, it could very well be their --

8 MR. KOUSOULAS: No, Nordstrom Rack will be
9 satisfied by that banner or --

10 MR. LEONARD: Well, it will -- for Nordstrom Rack -
11 - and this is speculation, of course. They can have either
12 an option. They may select that, or they may take a
13 position at the gateway, or they may have to be given both to
14 satisfy their presence in the project. I'm speculating on
15 who would get what, and I know --

16 MR. KOUSOULAS: Okay, what happens on the lower
17 signs; the former cheeses?

18 MR. LEONARD: Well, I think that these signs would
19 be -- I mean, there's going to be 150 tenants in this
20 project. Right now we're identifying signage opportunities
21 for about 10 of them. So, in terms of representation to this
22 experience of the street and an announcement of these tenants
23 is a very small percentage. And so, these would be other
24 significant tenants in the project and I think that that,
25 again, remains to be seen, depending upon the final leasing

1 mix of tenants. But it could be some key restaurants that
2 might be in the project or junior anchor tenants in the
3 project. If there's a reorganization of the building and
4 there is a new use who needs that appropriate visibility
5 along those streets, then this is the place to make that kind
6 of announcement in some form.

7 But, again, it's a very small percentage of the
8 total number of tenants that are likely to be in the project.

9 MR. KOUSOULAS: And they're not entitled to
10 storefronts that are directly below them?

11 MR. LEONARD: No, we think that these tenants right
12 here are likely to be some of the smaller boutique --
13 tenants, because they're adjacent to the entrances and so
14 that's where we want to have more tenants, but they're likely
15 to be smaller tenants.

16 Now, again, that's speculation. I've only seen
17 some preliminary leasing plans and I know, in having worked
18 on retail projects often enough, that leasing plans continue
19 to change.

20 MR. RICHARDSON: I think really to sum it up, Mr.
21 Chairman, is the vertical elements are for City Place overall
22 and the major anchors and the elements immediately above the
23 canopy are for junior anchors. And -- but not directly
24 related to the storefront underneath, if that's your
25 question?

1 MR. KOUSOULAS: Okay. And the visibility of those;
2 can they be seen from the sidewalk?

3 MR. LEONARD: Well, they can because -- I wish I
4 had been here to sort of respond to the comment about the
5 cheese wedges. What they are is they're gently inflected, or
6 tilted, planes in both directions so that -- excuse me, this
7 just tilts in slightly on both sides. So, in effect, at a
8 distance, coming down the street in either direction you're
9 getting a very good sight line to that tenant signage by
10 virtue of its raised elevation and by its proximity to the
11 leading edge of the canopy.

12 MR. KOUSOULAS: But if you look at Circle 9 --

13 MS. DeREGGI: The leading edge of the canopy?

14 MR. LEONARD: The forward edge.

15 MR. KOUSOULAS: Yeah, I understand what you're
16 saying, but if you look at Circle 9 on your -- on Circle 9 in
17 the packet --

18 MR. HARBIT: Which is your lower drawing.

19 MR. KOUSOULAS: I mean, your signs are -- yeah,
20 it's basically that. You can see that -- I mean, I just
21 don't see how effective that will be on the sidewalk. I
22 mean, I think it will be very visible from across the
23 street --

24 MR. LEONARD: Well, that's --

25 MR. KOUSOULAS: -- further back.

1 MR. LEONARD: Oh yeah, not directly under the
2 canopy. Of course not. I mean, these signs are never
3 intended to try and announce the presence of the tenants once
4 a pedestrian is within, say, 40 or 50 feet of it on that side
5 of the street. It's --

6 MR. KOUSOULAS: But even if you look at it -- I
7 mean, if you look at your elevation and the canopy that would
8 basically be right in front of the pedestrian bridge; the one
9 that's furthest to the right.

10 MR. LEONARD: This one.

11 MR. KOUSOULAS: Well, right there on your lower
12 elevation. It's basically -- no, keep going to the other
13 side, to the Fenton Street side.

14 MR. LEONARD: Okay, over here.

15 MR. KOUSOULAS: That one. All right, that is
16 basically the view you will have of the canopy whether you're
17 50 feet away or 300 feet away.

18 MR. LEONARD: Correct.

19 MR. KOUSOULAS: And you can see that the substended
20 angle of that canopy is so narrow. I mean, it's --

21 MR. LEONARD: It will not -- tenant signage in
22 these locations won't provide excellent visibility from all
23 viewpoints.

24 MR. KOUSOULAS: Yeah, but that -- I mean, basically
25 from the City Place side of the sidewalk, whether you're --

1 if you're under it, obviously it's no good. If you're 50
2 feet away, it's kind of tough. Even if you're 200 feet away,
3 you're just getting -- I mean, the graphics can't work for
4 that angle and then for the angle across the street equally
5 effectively, and it looks like the sign is basically working
6 best for across the street.

7 MR. LEONARD: It is.

8 MR. KOUSOULAS: Okay.

9 MR. LEONARD: It is.

10 MR. HARBIT: I heard you say that you were
11 looking -- that you had about 10 signage opportunities,
12 although I count six banners -- six cheese wedges with two
13 sides and windows all along the sidewalk, plus pylons in
14 front which have two large -- there's way more than 10.

15 MR. LEONARD: Yeah, I'm counting less than 20.

16 MR. HARBIT: Well, and I guess that's one of my
17 concerns. I don't know if it's shared with my fellow
18 Commissioners, is that the face of that building is just
19 cluttered with signage. And as artfully as you can explain
20 it, it reads as tacky.

21 So, I'm trying to figure out a way where we can
22 reduce some of that detail, so that the building behind still
23 reads the way it is intended to read, and still give you the
24 signage that you need. So, I guess my question to you is,
25 how important would it be -- how difficult would it be for

1 you to lose the exclamation points all across the two sides,
2 if you could have maybe one at the farthest end which
3 announced City Place. One banner down the farthest --

4 MR. LEONARD: You're referring to this one?

5 MR. HARBIT: Yeah, but actually on the corner of
6 the building; not in the middle -- right, exactly. Could
7 that announce the presence of City Place as a group and then
8 you lose all the other exclamation points?

9 MR. LEONARD: Here?

10 MR. HARBIT: Yeah.

11 MR. LEONARD: Well, I think that's an option that
12 we could pursue in talking with Terry and other members of
13 the ownership group. That's the right location to begin to
14 sort of consolidate some issues of project identification and
15 signage.

16 MR. HARBIT: It's either that or you use the -- if,
17 indeed, we go with the pyloned-curved entrance gateway and
18 you put, you know, City Place, up the side of that right
19 there.

20 MR. LEONARD: You can use the vertical --

21 MR. HARBIT: Right.

22 MR. LEONARD: -- return on that face.

23 MR. HARBIT: That may be another option for you to
24 announce the location.

25 MR. RICHARDSON: One of the things that we're

1 trying to be sensitive to from a retail side is -- first of
2 all, I do think that's an idea that has merit. One of the
3 things we're trying to be sensitive to is the fact that the
4 major anchors have a -- they want to be above the junior
5 anchors -- physically above it, you know, on the pylon signs.
6 Pretty much it's written in the lease requirements that the
7 major anchors get the highest location on the sign.

8 How do you feel about, in lieu of what we're
9 calling exclamation points, that some of the signage get
10 moved up either to the rooftop, which was one suggestion from
11 the Historical Society during the break, or further up on the
12 building, but not really in the vertical nature that the
13 flute are now?

14 MR. KOUSOULAS: I think that's a very good
15 suggestion. Let me ask you one quick question. I don't want
16 a long answer. Where does Nordstrom Rack's sign go on this
17 elevation if the cheese wedges are basically for the
18 secondary tenants and the banners on the exclamation points
19 are kind of puny; where does Nordstrom go on this building
20 right now?

21 MR. LEONARD: Well, I would assume that they would
22 either accept a location on one or more -- they may want a
23 location on two of those banner graphic elements, or they may
24 say, "You know what, we just really want to be ID'd from the
25 gateway gesture at the corner." We have not engaged them to

1 know.

2 Terry, do you have any thoughts on that?

3 MR. RICHARDSON: I would suspect that they would
4 not be happy with either/or; that we would have to give
5 them -- under this elevation -- one of the vertical elements
6 as well as on the entry element at the corner.

7 MR. KOUSOULAS: Yeah, I mean --

8 MS. DeREGGI: Terry -- oh, excuse me. Again, I'm
9 thinking of distance. I come from theater originally as a
10 designer and, again, the other side of the street is not a
11 very long distance to be viewing above that canopy and seeing
12 those billboards. And it just, again, keeps calling to mind
13 to me Time Square. You know, lots and lots of signs that is
14 not what you want, I don't think that's what you're heading
15 for.

16 And, again, for marketing you're still looking at
17 signs that can be viewed by as many people as possible with
18 impact.

19 MR. LEONARD: Clearly, yes.

20 MS. DeREGGI: If there are only, say, two anchor
21 vendors in the mall that need the signage, I would rather see
22 them up in the -- up on the top of the building than on the
23 walls, quite frankly. I don't think that that -- over the
24 canopy can be effective from any direction as far as sight
25 line is concerned, unless you just happen to get one that

1 will allow you to get a far enough distance away.

2 MR. LEONARD: And you're talking about the signs
3 that are immediately above the canopy?

4 MS. DeREGGI: Mm-hmm. I think the corner one -- you
5 know, a corner signage of some kind -- of course, will be
6 tremendously effective for you. But, again, I keep pushing
7 the idea of trying to use the environment outside of the
8 building in cooperation with the county to design some really
9 beautiful environments for those key people. I just -- I
10 don't know how many of you are familiar with European cities,
11 but if everybody is a traveler here or not, but walking along
12 the street -- streets of Paris with those -- the signages;
13 that's where you stop and -- as much as the windows. And
14 it's -- I think this might be something that would, at least
15 look -- give it consideration if the city -- if the county
16 can work with you in any way in finding a way to get the
17 signs you need without really destroying the -- this building
18 is almost like a ship. It's -- it's like if you took a --
19 painting and put up a bunch of signs in the middle of -- you
20 know, it's very simple and lovely.

21 So, I know I keep looking at this and I say -- I'm
22 just saying --

23 MR. HARBIT: Have you -- excuse me, but have you
24 talked to the county about putting some of your signage on
25 the pedestrian -- from the garage and taking it off the

1 building altogether?

2 MR. LEONARD: I'm sorry?

3 MR. HARBIT: The pedestrian way from the garage;
4 could you --

5 MR. LEONARD: The retail arcade that leads from the
6 garage to Ellsworth?

7 MR. HARBIT: Put the signage out there.

8 MR. LEONARD: Well, we already plan a directory in
9 that location --

10 MR. HARBIT: In the inside?

11 MR. LEONARD: Along the arcade?

12 MR. HARBIT: Right.

13 MR. LEONARD: Certainly.

14 MR. HARBIT: I'm talking about on the outside of
15 the arcade. Outside -- you'd see it from outside.

16 MR. LEONARD: That's the principle of tenant ID
17 signage that is done often. But what we don't want to do is
18 confuse customers with where the tenant actually resides, so
19 then to see a sign that says Nordstrom's Rack would be
20 misleading there if, in fact, they don't find Nordstrom's
21 Rack inside the arcade. And so it may be a way to announce
22 their presence, but it doesn't help to landmark their
23 location.

24 What we plan is a series of wayfinder directories
25 to help lead --

1 MR. HARBIT: No, I understand. I understand, but
2 what I'm grappling with is whether or not you can use
3 potentially county property, I guess, or do you own the
4 garage for the pedestrian way across, but use some of that
5 exterior surface to landmark your building. And clearly
6 everybody who goes to City Place parks at that garage; they
7 know the two are together. Is there a way to take some of
8 the signage that you're proposing here off the building and
9 put it on the other structures that are clearly connected to
10 it?

11 MR. LEONARD: It would probably have some secondary
12 benefits, but in terms of the primary importance of the
13 tenants being ID'd at the building that they're a part of, I
14 don't think that they would accept that as an alternative --
15 a meaningful alternative.

16 We may still want to do that to -- to make sure
17 that we send the appropriate message about the presence of
18 key tenants in the project and link the two together.

19 MR. HARBIT: Maybe one opportunity would be for you
20 to put City Place across that walkway on the outside, and
21 then put primary tenants around the roof edge.

22 MR. RICHARDSON: I kind of like the idea, but I'm
23 not sure that we can -- if we can work out the logistics of
24 it, but in terms of the overall visibility of signage, that
25 pedestrian way being at more right angles to Fenton -- to the

1 roadway and it runs into concern about how oblique the angle
2 has to be to really experience that signage from either
3 direction. I think that there is some benefit there. I
4 think that -- has merit.

5 Is there general support for more rooftop signage
6 in lieu of less signage mainly above the canopy?

7 MS. VELASQUEZ: I would personally prefer that.

8 MR. HARBIT: I would, too.

9 MS. VELASQUEZ: And I think your major tenants
10 might actually like it because you light up the night sky
11 with --

12 MR. HARBIT: If you can --

13 MS. VELASQUEZ: It would be on the top with your
14 uplights and you see this beautiful sweep of building and at
15 the top of it would say, you know, Nordstrom Rack or --

16 MR. LEONARD: That idea really has a lot of merit
17 in more locations than just this. Of course, that facade
18 along the back -- the interface between this development and
19 City Place is a prime opportunity for that kind of signage,
20 because of the high visibility to that facade as well, so
21 there may be a way to start to coherently link all sides of
22 this key building with that upper level rooftop signage, and
23 we could pursue that as an alternative.

24 MS. VELASQUEZ: I think that was -- and I'm in
25 agreement with these two Commissioners, that if you want to

1 have a banner at that back corner that can be seen right from
2 the park will be -- not the park; what do you call it, the
3 Silver Triangle -- would show everybody this is where we are
4 at a pedestrian level, which is, I think, what we try to do
5 when we're doing urban shopping districts. We try to make it
6 pedestrian-friendly. If I'm walking down the street and I
7 say, "Gee, I'm trying to get to The Gap. Let me go back
8 three blocks and look up at the top", I'm not going to be
9 able to find The Gap until I do that. But that would say,
10 "Oh, it's in City Place. Okay, I can find it."

11 But that will take an awful lot of the busyness off
12 your building and allow the building to shine. I think that
13 it will achieve what we're talking about in getting your high
14 volume tenants, your real anchors, their visibility and still
15 achieve what we're trying to achieve.

16 It's something to -- I think you could work on it.

17 MR. LEONARD: I think we could study that.

18 MS. DeREGGI: Is there another corner in the back?

19 Do you have the other corner?

20 MS. VELASQUEZ: It's attached.

21 MS. DeREGGI: Oh, it's attached?

22 MR. RICHARDSON: Yes, it's attached. That would be
23 the Colesville corner; yes.

24 MR. BRESLIN: I've got a question. Are you
25 familiar with the banners on the Corcoran -- the vertical

1 banners?

2 MR. LEONARD: I haven't been down there recently,
3 but --

4 MS. DeREGGI: Oh yeah, it's very similar.

5 MR. BRESLIN: Those banners -- they're are vertical
6 banners on one of the classic neo-classical buildings
7 downtown, and I think they work really well and they're
8 extremely visible. And the reason they work is they are true
9 banners. I mean, they are literally flapping in the breeze
10 and they are clearly not a part of the building. They're
11 clearly temporary, although they've been there forever, and
12 I'm sure they'll be there forever. But because they're not -
13 - they're so clearly not part of the building --

14 MR. LEONARD: They're fabric, or they look like
15 fabric so --

16 MR. BRESLIN: Either they're fabric or they look
17 like fabric and they're attached in two places.

18 MS. DeREGGI: And that corner of the building is
19 very --

20 MR. BRESLIN: And you can read that down the street
21 from two blocks up. It's amazing.

22 We keep on calling these exclamation marks banners.
23 When we look at the drawing it looks like they're actually
24 constructed structures. They might be lightweight. They
25 might be aluminum, but they are physically --

1 MR. LEONARD: Well, actually the thought was,
2 without having gone into detail, that it could be any
3 material. It could have been a fabric material to impart a
4 sense of lightweight qualities to it as long as we were
5 comfortable with the idea of the graphics on it and the
6 method of lighting it.

7 There are some very good examples of that in
8 commercial development that we're familiar with so --

9 MR. BRESLIN: I think the banners, if they were
10 truly banners --

11 MS. DeREGGI: They would be lovely.

12 MR. BRESLIN: -- and if you took the -- off from
13 someplace like the Corcoran, I personally think that could
14 enhance the building, because it would obviously be
15 separate --

16 MR. LEONARD: It would be a clear contrast and
17 lightweight --

18 MR. BRESLIN: -- as opposed to being perceived as a
19 part of the building. And I think your -- the bottom signs
20 could be the same thing. It could be colorful -- it could be
21 bright, could be colorful, could be prominent, but if it was
22 clearly not part of the building and perhaps fabric, that
23 would just accentuate the fact that this is signage --
24 glorified signage as opposed to a structural part of the
25 building. And I think that would alleviate my concerns

1 greatly.

2 MS. EIG: I would concur with that and there's
3 another building in D.C. also that has a similar thing. It's
4 on 24th Street right across from the -- there's the Hyatt and
5 the Park Westin and different names -- these hotels keep
6 changing, but that little hotel in the block between M and N.
7 And they -- those banners actually have artwork on them that
8 changes with the seasons, and so it's a permanent display,
9 but like this facade and like the Corcoran, it is a curve
10 that is being celebrated there. And in that case, it's a
11 building that's about 15 years old by Don Ysaca, and it's
12 very successful, though, because you can read the building
13 behind it and it definitely draws your attention, it's
14 beautiful and yet it's a sense of it not disturbing the
15 architecture.

16 MR. RICHARDSON: And would the scale of that type
17 of banner as it's related to what we've shown here -- is that
18 the kind of scale --

19 MS. EIG: They're big. They're --

20 MR. BRESLIN: Yeah, they're --

21 MS. DeREGGI: You can have huge banners.

22 MR. BRESLIN: That's not dissimilar to what's going
23 on at the Corcoran.

24 MR. RICHARDSON: And how do they other members feel
25 about --

1 MR. KOUSOULAS: Well, I have a bit of a concern,
2 both that the Corcoran and Don Ysaca's building -- and his is
3 -- cage -- a very classy cage, I mean, but it clearly has a
4 very distinct rhythm of mullions. And the Corcoran neo-
5 classical has got serious bays marching across it. This one
6 doesn't. I'm still a bit -- I'm not comfortable with
7 repeating the motif of these banners. I would prefer a
8 larger banner that's at the far end on Ellsworth.

9 MS. EIG: The thing -- may I suggest, maybe if we
10 thought about the banner as being at the pilasters again.
11 We're not introducing another level of rhythm. And if
12 there -- because there's so much space between the actual
13 building and where the banner projects to, there's --

14 MS. DeREGGI: There are lots of differen --

15 MR. KOUSOULAS: The carving of those pilasters is
16 so subtle it almost disappears that -- I don't know if it's
17 something that we want to hide.

18 MS. EIG: Well, I don't think we would hide it.

19 MR. KOUSOULAS: Well, you -- it would both call too
20 much attention to their rhythm and I think you would also
21 basically put something that's on top of their very
22 delicate --

23 MR. LEONARD: Prominent architectural detailing on
24 the building, which is why we should move them to better
25 provide legibility of that detail.

1 MS. DeREGGI: If one thinks of the museums on the
2 Mall, too, or anyplace where you have the vertical banners
3 hanging, too, with the changing exhibitions, this particular
4 building, you know the divisions aren't equal and so there is
5 a possibility for different types of approaches in design if
6 one was working with cloth banners, rather than a permanent
7 feature that could change and -- at the Corcoran the banners
8 are extended out, which is just a tremendously successful use
9 of that curved front. But on those side walls where they're
10 not visible, if you have a billboard down there right over
11 the canopy, something which was hanging on the wall that was
12 very beautifully done, it could be tremendously successful.

13 But I think those are design elements which any
14 artist would be thrilled -- you know, really enjoy working
15 on. That would be very interesting. And that would --
16 because this building is so stark and so white, it would be -
17 - you know, very noticeable and complementary.

18 MR. KOUSOULAS: Well, I think -- this is not to be
19 anti-banner or anti-fabric. I think those would be two very
20 good materials. I think, still, because of the geometry of
21 this building, I want to be very careful as to where these
22 things get located.

23 I think you're hearing two different points of view
24 here and you may have to flip a coin, but one is that I think
25 some people would like to see a single large banner on one

1 end of the building and others could see it sort of fitting
2 in with the rhythm that's already on the building.

3 Why don't we move on to the corner feature. Let's
4 assume that all the identity is somewhere else now for the
5 project. This is purely for sex appeal at this point, all
6 right? I mean, City Place, Nordstrom, everybody has some
7 identity someplace else. This is really for the project.

8 What do you want this thing to do?

9 MR. RICHARDSON: Compete, quite frankly. I think
10 you've seen the fantastic renderings of what's going to
11 happen on the immediate opposite corner across Ellsworth from
12 this intersection. Very inviting, animated entrance. It's
13 clear that that is the entrance to that facility. We would
14 like to compete visually and dynamically so that we can draw
15 both retailers initially who look at this as an inviting
16 entryway and shoppers once the facility is open to come to
17 this entrance instead of, or in addition to, what they're
18 going to be doing across the street.

19 MS. VELASQUEZ: You know -- well, I think it can be
20 fine-tuned. Having it there, since I know it's not even
21 touching the building, doesn't bother me, because in five
22 years when your tastes change, it can come down and that
23 building is still untouched.

24 I don't think that -- I think if we work on getting
25 some of the busyness off the side of the building, one flashy

1 thing in the -- at the corner is not going to bother us so
2 much. I think it's the combination of all the flash around
3 the side, the glitz along the front, the flashy on the other
4 side, and banners here and here, I think it just has become
5 very, very busy and that's taking away from the sleekness of
6 the building.

7 I personally don't have a problem with a fancy
8 corner design if a lot of the other clutter is removed. And
9 I particularly like it because you did address what we talked
10 about before about not attaching it to the building and doing
11 anything to the fabric of the building.

12 So, I think if you're going to have something fancy
13 to fancy up your entrance, that this would be a better way to
14 go.

15 MR. RICHARDSON: One of the things -- there were
16 several things that we thought good sense about this. First
17 of all, was the reversibility of it; the fact that it's not
18 going to have a physical impact on the building. Another key
19 element was that it is a grand entry statement, which is what
20 we're shooting for; a gateway approach.

21 Jim had come up with the idea of a curvature
22 connecting these two pylons to accentuate the existing
23 curvature of the building so that we would follow the same
24 curvature of the building and try to draw that curve out.
25 The transparency would allow you to still experience the

1 sleek architecture of the original building behind it, and by
2 maintaining the clock in its current location and framing it,
3 hoping to draw that out, again, as a key architectural
4 feature.

5 So when I saw this, quite frankly, I said, "That's
6 it. That's got to be the one." That works for us and I
7 think it will work for the Commission because of all things I
8 just described.

9 So this element in particular is what we're really
10 most excited about and I'm hoping that, unless there's strong
11 objection to it, that we can take this as a starting point
12 and try to fine-tune what you either like or don't like about
13 it.

14 MR. KOUSOULAS: Two suggestions about that. Let's
15 take it as basic geometry that we start with. When I see the
16 expression in the elevations, it's -- it is like it's done by
17 a different designer. It looks like some car -- where the
18 outside car designer and the inside -- the dashboard designer
19 just couldn't agree on anything. You know there's wood trim
20 and then it looks like a jet on the outside.

21 The caginess of the thing, the fineness of some of
22 the pieces, the slightly thickness of some of the other ones,
23 the way the horizontal members wrap and the layering and all
24 is just way to fussy. It looks -- it would look great on Don
25 Ysaca's building, but it looks weird on this one.

1 I think if you looked very hard at the detailing of
2 this thing and looked elsewhere for the -- where the details
3 came from, I think it might be more successful.

4 The other thing I would do is cut it. I mean,
5 build a curve, but cut it so that the flutes at the corner
6 shoot up through it unimpeded by bands. Basically, have the
7 curve somewhat come around and cantilever out from either
8 tower, but there's an ellipsis there that allows the original
9 fluting to rise through it.

10 MR. LEONARD: I think one of the challenges that we
11 were facing when we were preparing these sketches, of course,
12 is that we were overlaying one idea on top of another,
13 without the benefit of really taking a closer look at it.
14 So, I think your comments about finding the coherence in this
15 idea and the strength of simplicity that I hope comes out of
16 this particular sketch, which really talks about the
17 interplay of the verticals and the projecting horizontal
18 banding is really kind of the central design principle of
19 this gesture executed in, perhaps, stainless metals, so that
20 it sort of glistens in sunlight by the day and, in fact, when
21 it's all boiled down to, it may be three design profiles of
22 metal shapes that form this framework, but its elegance is
23 imparted by the color of this material and its simplicity and
24 elegance and that's what we would be striving for in terms of
25 the overall framework of this gateway.

1 The challenge then becomes how to integrate other
2 elements within that design framework, and that's what
3 started the sketches at a small scale that obscures some of
4 those ideas.

5 MR. RICHARDSON: Mr. Chairman, I appreciate the
6 fact that this is busy, and I do think that it can be
7 simplified, maintaining the overall theme of the two vertical
8 features and -- and the idea of cutting this so that you can
9 still perceive the scoring and the limestone. The word
10 cagey, I think, does apply and I think that this overall
11 theme works, but we need to simplify it to a great degree.

12 I also like the idea that just came to mind as we
13 were talking, with the fascia of the canopy being somewhat of
14 a stainless steel element, that these horizontal bands could
15 also be stainless steel to kind of pull the eye either up or
16 down to that canopy, because of the consistency in the
17 materials and the arch.

18 MS. VELASQUEZ: Now, I'm getting excited. Now I'm
19 starting to hear what I want to here more, and I think George
20 is absolutely right. The upsweep, the materials -- as you
21 were saying, the materials if they echo the banding on the
22 fascia, it could be very elegant. It could be very sparkly
23 and could be very exciting without having to go to neon or --

24 MR. RICHARDSON: And it would be very simple.

25 MS. VELASQUEZ: -- anything cheapened or

1 cheapening, I guess is the word I'm looking for. It could be
2 a very exciting thing. It's like that arch in St. Louis.
3 There's nothing to it.

4 MS. DeREGGI: What they need to do is put signage
5 on it so that --

6 FEMALE VOICE: Well, let's go back to signage.

7 MR. LEONARD: Well, I think that if we can reserve
8 it to the lower level, which is described in this -- loosely
9 in this sketch and in the elevations, then it goes back to
10 our comments about trying to find a way to maintain the
11 transparency at the upper levels through this metal
12 decoration, but still be sensitive to the needs of finding
13 strategic locations for key tenants, and we seem to be moving
14 in that direction with rooftop signage. If we could reserve
15 a few key locations at the base of this, then I think we can
16 do a lot to assist the tenant needs in this project and
17 maintain a sense of the transparency and the drama of this
18 gateway at the top, trying to incorporate the comments from
19 the Commission.

20 MR. RICHARDSON: The other benefit that this
21 provides for us is the seasonality of it in terms of being
22 able for the upper elements if we want to do a Christmas-type
23 display with some stained glass and the like, it would give
24 us the opportunity to kind of evolve with the seasons or
25 certain times of the year where the upper portion of this

1 might be able to be animated just to -- for an event of some
2 sort.

3 MR. LEONARD: And we actually had talked about the
4 idea of applying cloth banner graphics for seasonal use. For
5 instance, if there was a way to pin cloth banner graphics in
6 the lower level, just to help animate this building around
7 seasonal retailing opportunities, then there was also the
8 ability for changeability within this framework so that it's
9 not static year-round. There is, in fact, an element of
10 changing that signifies key times of the year.

11 And so -- I mean, there's a lot that this can do.
12 We haven't fully sketched it out. We're getting these ideas
13 out to you now as we're talking about it in greater depth,
14 but those were some other ideas about how this element works
15 to animate the life of the building in the sense of an entry
16 sequence, but also it animates the street, and hopefully in a
17 way that is less busy and perhaps overdone in the opinion of
18 the Commission.

19 MR. RICHARDSON: Is it safe to say -- and, you
20 know, other Commissioners please chime in -- that generally
21 the location and the overall broad architecture is something
22 that you can live with, keep the signage to lower levels,
23 perhaps at street level for that pedestrian experience,
24 transparency above, simplify it above, not so cagey, glass as
25 a material, stainless steel in the banding, but overall to

1 simplify it, really take some of the flash out of it and more
2 elegant than flashy.

3 MR. KOUSOULAS: Yeah, and signage at the top above
4 the roofline.

5 MS. VELASQUEZ: Along the top of the building.

6 MR. HARBIT: And seriously consider trying to
7 figure out how to integrate the parking garage and the
8 pedestrian walkway from the garage to the building with
9 signage.

10 MR. RICHARDSON: I think that's a great suggestion.

11 MR. HARBIT: That's makes City Place. I mean, as I
12 have driven up to that thing, limiting the expression of the
13 building to the building and not incorporating the garage
14 minimizes the magnitude of the facility. I mean, if you
15 stretch it out and incorporate the garage as part of it, it
16 looks huge -- which it really is.

17 MR. LEONARD: That's a good point, because it can
18 extend right through that bridge into the lobby, so I mean
19 there are some interesting opportunities that we could pursue
20 there.

21 MS. VELASQUEZ: And one thing they don't have
22 across the street is that largeness, because you have so much
23 more than a little Gap store across the street. This is a
24 good selling point for your tenants.

25 MS. DeREGGI: Also what you have is the historic

1 building, so that facade doesn't -- again, doesn't -- of the
2 material that you use and the simplicity of what you do I
3 think is extremely important so that it's complementary to
4 that. The whiter -- the building is very white and it
5 definitely reads important and they don't have that.

6 MR. HARBIT: And if you take where you went with
7 that gateway that you're talking about in making it sleek,
8 simple, metal --

9 MS. VELASQUEZ: Dramatic.

10 MR. HARBIT: -- dramatic and you --

11 FEMALE VOICE: Shiny.

12 MR. HARBIT: -- and shiny and you apply that same
13 principle to the walkway to the garage -- unfortunately, when
14 that walkway was put in it looks like a big, you know, column
15 of concrete that just went -- right at the side of the
16 building. There's no integration of design whatsoever.

17 MR. RICHARDSON: It looks like a hospital walkway.

18 MR. HARBIT: Exactly, between the garage -- you
19 know, and an accident. So what -- if you could incorporate
20 the garage, the walkway, and this entryway in some way so
21 that it reads as separate from the historic building, but as
22 part of a bigger development, you can begin to move that
23 advertising signage off the building and onto the adjacent
24 development.

25 MR. LEONARD: And expand the presence of the

1 project --

2 MR. HARBIT: Exactly.

3 MR. LEONARD: -- begin the entry experience for
4 customers at that point, and all that plays into the role
5 that signage and these elements are intended to impart.

6 MS. VELASQUEZ: People are going to go there, are
7 going to park in that garage. Now, if they come out of that
8 garage and go down to the Gap across the street with the
9 glitzy neon signs or are they going to be so attracted by how
10 your drawing them into your store through that walkway?

11 MR. HARBIT: Then, I think if you do that you'll
12 lose our cheese wedges and our exclamation points. You'll
13 expand the presence of the project by actually making it span
14 the street -- span Fenton and really celebrate the elegance
15 and simplicity of the historic structure.

16 MR. KOUSOULAS: We have a question or two from the
17 audience.

18 MR. BURCH: Just one question. You talked about
19 putting some vertical siting on the southwest corner right
20 there where the service bays are now. There should still be
21 a very large area that hasn't been talked about; the west
22 face above the AFI office building and above the Black Box
23 Theater and above the new service alley where the current
24 Burlington Coat Factory sign is. Now, my question is, is
25 that still going to be visible, say, from Georgia Avenue like

1 it is now?

2 I know it's not historic and it's unfaced; it's
3 just brick --

4 MR. LEONARD: It's concrete block, yeah.

5 MR. BURCH: Concrete block with a window there --
6 little -- window. If that surface is visible as it now is
7 coming up Georgia Avenue and looking over to the right to see
8 the main area, I'm curious as to why that isn't being looked
9 at as something that could be surfaced and used as a major
10 signage area?

11 MR. LEONARD: Well, we did --

12 MR. BURCH: It's the most visible surface right
13 now.

14 MR. LEONARD: We did mention that. We mentioned
15 that once we achieve some sense of design direction supported
16 by the Commission for treatment of signage here, we would
17 carry that to the west facade.

18 MR. BURCH: Yeah, down this wall. I mean, the
19 Black Box Theater and the AFI office building, I think, are
20 only two stories, correct?

21 MR. LEONARD: Correct.

22 MR. BURCH: And then there's a service alleyway.
23 But you've got a huge facade there. When you come up Georgia
24 Avenue, actually it's the first thing you see. It's right
25 where the Burlington Coat Factory sign is. I'm just

1 wondering why that couldn't take a major load of signage for
2 the principal tenants; at least on that side of the building.
3 I mean, you're already talking about using the walkover for
4 the major load of tenant signage from the other side and the
5 apex of the building, if you get your vertical element,
6 that's one thing. But you could take a lot of the load off
7 this side by facing it there. I mean, I'm just asking.

8 MR. LEONARD: Well, I think --

9 MR. BURCH: It's a big flat canvas that nobody's
10 painting on.

11 MS. VELASQUEZ: I think you have a wonderful point
12 and you're absolutely right and you know that would be a
13 beautiful place to put your major City Place sign. If
14 anybody coming up Georgia Avenue has any question where City
15 Place is --

16 MR. KOUSOULAS: I think you could probably put the
17 identity of the whole mall there. It would be hard, unless
18 it was right at the corner, to imagine a retailer having
19 anything because it's detached from the entrances and the
20 store. Is it relating to what's down below it in front? It
21 has a weird disconnection from the --

22 MS. VELASQUEZ: I'm just talking about the name of
23 the mall.

24 MR. KOUSOULAS: Yeah, but that -- I think that
25 would be --

1 MS. VELASQUEZ: It would be sufficient.

2 MR. KOUSOULAS: But that won't fill up the canvas
3 unless it's --

4 MR. BURCH: It still could be used to announce the
5 major tenants. I mean, when you come up that street right
6 and you look to your right, you first, of course, notice the
7 new chimney at the Silver, but the second thing you notice is
8 that large white space. I don't know whether it will still
9 be visible after all the buildings go into that space, but
10 I'm just saying that's a large -- it's a huge canvas which
11 isn't being painted on right now and it could take some of
12 the load off the rest of the building. That's just my
13 suggestion. I don't know.

14 MR. KOUSOULAS: I mean, you could try it. I'm
15 somehow skeptical that it would take the load off of the
16 signage they'll demand on the front principal facades of the
17 building. It might be supplementary, but I can't imagine
18 that it would take the load to the point that it makes the
19 preservation job easier on the facade as far as --

20 MR. RICHARDSON: Mr. Chairman, I think that's a
21 fair statement. There is a good opportunity there and, as
22 Jim said, our hope is once we get a good sense on the design
23 direction to carry that theme around the corner in terms of
24 the signage and any other elements that work there. But I
25 don't think that it's going to be able to carry the load.

1 There's another point and that is that the new
2 truck dock location -- there is a story -- at least one story
3 above that by the latest plans I've seen, so the verticality
4 of that canvas is going to be diminished once the
5 construction takes place at that end of the building.

6 MR. KOUSOULAS: Okay, we have another question?

7 MS. STICKLE: We still object to that cage around
8 the curve of the building. There's no reason everything has
9 to have a gateway. That is just so at odds with the beauty
10 of the building and we just came a hundred percent -- 360
11 degrees that we didn't want that and now we're talking about
12 how it's a given. We don't even know if we really want the
13 entrance there. But that -- there was one -- the previous of
14 this one that you're looking at opens up that corner and this
15 is -- that's the beauty. The whole building comes -- it's
16 like you said; it's like a ship and it comes to that curved
17 corner and you cannot obscure that or you ruin the whole
18 building -- the whole design.

19 And I don't know how we came a hundred -- you know,
20 360 degrees back to having that cage at the corner of this
21 elegant, lovely, simple building. You don't need it.

22 MR. KOUSOULAS: Well, I think the thing that
23 disturbed most of the Commission was the detailing of that
24 cage.

25 MS. STICKLE: That's not what you said. You said

1 that was -- you didn't like it yourself just a few minutes
2 ago and then --

3 MR. KOUSOULAS: Yeah, I didn't like the cage that
4 they were --

5 MR. STICKLE: Well, the previous one to this shows
6 it open with this -- City Place at the top and it's nice and
7 open as it should be. Go back to this. I mean, at least you
8 can see the gorgeous curve. You don't need a cage. You
9 don't need to encapsulate --

10 MR. KOUSOULAS: Well, if you remember what we
11 talked about was splitting the cage apart so the curve and
12 the fluting at that corner come through again.

13 MS. STICKLE: You just don't need that. It
14 really --

15 MR. KOUSOULAS: Well, that's what we were saying.
16 But, anyway, I think we need to move on. You have --

17 MS. STICKLE: I did have another point -- we like
18 this up here. City Place at the top. We were discussing
19 with Jim and the others. You can have the major --

20 MS. DeREGGI: Can you talk in the microphone,
21 please. Nobody can hear you.

22 MS. STICKLE: You have the major retailers
23 advertised in neon at the top. Mention that. And we also
24 thought, perhaps you can have -- you could even have neon
25 signs right above the canopy announcing the different

1 retailers inside. It could be done really beautifully, and
2 neon came in when art deco came in, so it is -- it works
3 together. I personally light neon. It's very beautiful and
4 it does attract.

5 But we just don't need that cage around the front
6 door, and we'll continue to object to that. It's just not me
7 that --

8 MR. KOUSOULAS: Well, you can object, but we need
9 to see what they come back with.

10 MS. STICKLE: This is on the Locational Atlas.
11 This is a historic building and it's not being respected.
12 Not only --

13 MR. KOUSOULAS: Well, we need to see -- have them
14 come up with a specific thing. We also need to move on.
15 It's late.

16 Do you guys have --

17 MR. RICHARDSON: We do.

18 MR. KOUSOULAS: -- direction?

19 MR. RICHARDSON: By the way, thank you very much
20 for staying with us and working through this process. We
21 found your comments and suggestions very constructive. I
22 feel a lot better now that we can go back and come back on
23 the 26th with a Historic Area Work Permit with a proposal
24 that meets all of our needs and we look forward to that
25 meeting.

1 Thank you for your time.

2 MR. KOUSOULAS: Thank you. The next item on the
3 agenda is approval of the minutes.

4 MR. HARBIT: I move the approval of the minutes.

5 MR. KOUSOULAS: All those in favor? The minutes
6 are approved. Other business, Commission items?

7 MS. EIG: I'm just going to tell you I'm going to
8 the -- I can't remember what it's called; the conference in
9 Pittsburgh, the National Association of State -- I mean, of
10 Historic Preservation Commissions or -- excuse me, for not
11 remembering the name at this hour. But it's actually a very
12 inexpensive conference. If you register by July 17th, it's
13 only \$80.

14 MS. DeREGGI: When is it?

15 MS. EIG: It's August 4th through 6th, which is a
16 Friday, Saturday, Sunday. And it's supposed to be a really
17 excellent -- it's anyone who's -- you know, like we are who's
18 involved, you know, is invited to come. You know, people
19 from all over the country are going to be there.
20 Commissioners like ourselves. The National Trust has
21 meetings and people like us go to them, but this is only for
22 people like us. It's not for just preservationists, per se.
23 It's for people who are wrestling with the kinds of issues
24 that we have before us. So, I would encourage you to -- I'm
25 sure, your office knows about it, don't you? You could call

1 Robin. And they have discounts on hotel rooms and airfares
2 if you sign up early.

3 MS. ZIEK: If you're interested, I'm sure if you
4 call Gwen and we have information. We'd had that distributed
5 and I'm sure Gwen would have details of the numbers you could
6 call.

7 MR. KOUSOULAS: Other Commission items? I have a
8 quick one. There's a place off the tip of the Key Biscayne
9 called Stiltsville. Those of you from Miami would know I'm
10 talking about. And it's an interesting nexus between
11 environmental concerns, property right concerns and historic
12 preservation. It's a fascinating story where the park
13 service wants to tear them down because they think that the
14 houses are at odds with the Biscayne National Park, which is
15 basically a water national park. It's all in the ocean; it's
16 not on land.

17 And right now they're trying to save Stiltsville
18 and have the ground leases, or whatever you call them,
19 extended. They have a neat website which is worth a visit,
20 just to see these fascinating houses and the history of the
21 place. But I'll get the URL to staff and then you guys can
22 call them up and I'd visit them and if you feel like lending
23 them your support in whatever you can, I think it's an
24 interesting case for all of us to look at.

25 MS. DeREGGI: What is the website?

1 MR. KOUSOULAS: I'll get the URL. I think it's
2 saveourstiltsville.com, but I'm not sure -- all one word.

3 That's my plus. Staff items?

4 MS. ZIEK: No.

5 MR. KOUSOULAS: Okay, then we're adjourned.

6 (Whereupon, at 10:45 p.m., the hearing was concluded.)
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THE MARYLAND-NATIONAL CAPITAL PARK AND PLANNING COMMISSION
MONTGOMERY COUNTY, MARYLAND

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HISTORIC AREA WORK PERMIT - : HPC Case No. 30-13-00D
10814 Kenilworth Avenue :
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HISTORIC AREA WORK PERMIT - : HPC Case No. 35/36-00C
5816 Surrey Street :
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HISTORIC AREA WORK PERMIT - : HPC Case No. 35/13-00Q
2 Newlands Street :
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- - - - - X
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HISTORIC AREA WORK PERMIT - : HPC Case No. 35/13-00R
45 W. Lenox Street :
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SUBDIVISION REVIEW - : Pre-Preliminary Plan
9420 Hawkins Creamery Road : #7-00031
:
- - - - - X
:
PRELIMINARY CONSULTATION - : Locational Atlas Resource
Hecht Company Building : #36-07
Corner of Ellsworth Drive and :
Fenton Street :
:
- - - - - X

A meeting in the above-entitled matter was held on
June 28, 2000, commencing at 7:50 p.m., in the MRO Auditorium
at 8787 Georgia Avenue, Silver Spring, Maryland 20910,
before:

COMMITTEE CHAIRMAN
George Kousoulas

COMMITTEE MEMBERS
Emily Hotaling Eig
Lynne B. Watkins
Steven Breslin
Susan Velasquez
Marilyn Boyd DeReggi

ORIGINAL

ALSO PRESENT:

Robin Ziek
Michelle Naru

APPEARANCES

STATEMENT OF:

PAGE

CHRIS KELLER
Town of Garrett Park

5

JAMES CLIFFORD, ESQ.

15

DAVID MCKEE

16

TERRY RICHARDSON
Petrie Dierman Kughn

31

JIM LEONARD
RTKL Associates

33

JERRY McCOY
Silver Spring Historical Society

44

MARCIE STICKLE
Montgomery Preservation, Inc.

45

GEORGE FRENCH

49

WAYNE GOLDSTEIN
Montgomery Preservation, Inc.

49

MARY REARDON

50

THOMAS BURCH

50

DOUG BROWN

66

Architecture
Planning/Urban Design
Engineering
Interior Architecture
Landscape Architecture
Graphic Design

July 12, 2000

Ms. Gwen Wright
Coordinator
Historic Preservation Office
MNCPPC
8787 Georgia Avenue
Silver Spring, Maryland 20910

RTKL

RE: **City Place Exterior Redesign**

Dear Ms. Wright,

On behalf of Petrie, Dierman, Kughn, RTKL submits the revised design scheme for the exterior redesign of the City Place retail mall, located in downtown Silver Spring, in preparation for an Historic Area Work Permit application review with the Historic Preservation Commission on July 26, 2000. This submission is made with the benefit of input received from the HPC at our second preliminary consultation on June 28, 2000.

Revised Scheme Summary

1. The existing canopy will remain in place and will be re clad with a new roof, new light fixtures, and new metal fascia to match the existing fascia.
2. Create a new entrance feature at the corner of Ellsworth Drive and Fenton Street that landmarks this new main building entrance. This scheme proposes no changes to the building façade above the existing canopy other than the removal of existing tenant signage. Two new, freestanding entrance pylons, linked at the top to frame a "gateway", create a dramatic visual focus for the new main entrance by day and by night. The design of the pylon gateway would be executed in decorative *silver* metal grille framing, *simple in pattern and detail*, incorporating glazing, graphic elements, tenant signage and dramatic uplighting. Each pylon would be supported by painted metal columns located in the sidewalk zone. The column bases would be clad in stone and metal finishes. Lateral support of the pylons will require tie back connections to the existing façade in a few locations. Removal of the Burlington Coat Factory and Nordstroms Rack signage would be required but the existing clock will remain and will be visually framed by the pylon gateway.

The design of the gateway has been revised to eliminate any thematic graphics and signage in the upper band linking the two pylons. The upper band will be designed as a decorative silver metal grille with openings to provide views of the historic facades beyond.

3. Provide a new entrance to the City Place mall at the corner of Ellsworth Drive and Fenton Street. This new one story recessed entrance will take advantage of the renewed retail activity along Ellsworth Drive as a result of the Downtown Silver Spring project. PDK considers this future entrance location to be the new main entrance to City Place. Removal of the existing corner storefront would be required to create the desired point of access.

Baltimore
Dallas
Washington
Los Angeles
Chicago
Denver
Memphis
Houston
London
Tokyo
Hong Kong
Madrid

RTKL Associates Inc.
One South Street
Baltimore, MD 21202
<http://www.rtkl.com>
TEL 410 528 8600
FAX 410 385 2455

4. Create new, at grade storefront openings for retail and restaurant tenants along Ellsworth Drive and Fenton Street. New storefront openings will be installed with the objective of providing tenants with appropriate storefront heights that maximize merchandizing and visibility. Most existing storefronts will require modification to implement this plan. In addition, the existing loading dock bays facing Ellsworth Drive will be converted to new retail and restaurant storefronts incorporating new canopies similar in design to the original canopy.
5. Provide new banner graphics above the entrance canopy for project identity and major tenant signage. The banners would be installed as wall mounted, perpendicular projections. The banners would incorporate signage, graphic elements and decorative lighting. They would be placed in locations centered between the fluted column cladding. Minor changes to the upper façade would be required for installation of these decorative elements.

The banner graphics have been simplified in design and will incorporate cloth-like material as part of the banner design.

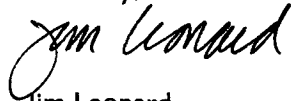
6. Provide new retail tenant signage and graphics panels on top of the existing canopy to identify the presence of other retailers within the City Place mall. These panels would provide much needed tenant identification opportunities and further animate the base of the building with decorative graphics and lighting. The existing canopy is expected to provide support of the graphics panels that would be framed in decorative metal grilles and include graphic elements and accent lighting.

The canopy signage panels have been reduced in height by 6 feet and will incorporate an open silver metal grille as the support frame for tenant signage. The decorative metal grille will be similar in detail to the upper band of the corner gateway and provide openings for views of the historic facade beyond.

7. Provide new City Place identity signage across the top of the existing building above the new main entrance. Placement of signage in this location will enhance the visual focus of the new main entrance. Minor changes to the existing parapet will be required for signage installation.

Terry Richardson will call you and Robin on Thursday, July 14, to discuss the scheme in more detail.

Sincerely,



Jim Leonard
Associate Vice President
RTKL Associates, Inc.

cc: Walt Petrie
Terry Richardson
Doug Wren
Gary Stith



RETURN TO: DEPARTMENT OF PERMITTING SERVICES
250 HUNGERFORD DRIVE, 2nd FLOOR, ROCKVILLE, MD 20850
301/217-6370

DPS - #8

2nd Preliminary Consultation

HISTORIC PRESERVATION COMMISSION
301/563-3400

APPLICATION FOR HISTORIC AREA WORK PERMIT

Contact Person: BAYARD WHITMORE
Daytime Phone No.: 202-833-4400 x210

Tax Account No.: _____
Name of Property Owner: PETRIE DIERMAN KUGHN Daytime Phone No.: 703-749-4500
Address: 1430 SPRINGHILL RD MCLEAN VIRGINIA 22102
Street Number City State Zip Code
Contractor: — Phone No.: —
Contractor Registration No.: —
Agent for Owner: BAYARD WHITMORE Daytime Phone No.: 202-833-4400 x210

LOCATION OF BUILDING/PREMISE

House Number: 0661 Street: COLESVILLE ROAD
Town/City: SILVER SPRING Nearest Cross Street: FENTON ST.
Lot: _____ Block: _____ Subdivision: —
Liber: _____ Folio: _____ Parcel: _____

PART ONE: TYPE OF PERMIT ACTION AND USE

1A. CHECK ALL APPLICABLE:

- Construct Extend Alter/Renovate
 Move Install Wreck/Raze
 Revision Repair Revocable

CHECK ALL APPLICABLE:

- A/C Slab Room Addition Porch Deck Shed
 Solar Fireplace Woodburning Stove Single Family
 Fence/Wall (complete Section 4) Other: _____

1B. Construction cost estimate: \$ UNKNOWN
1C. If this is a revision of a previously approved active permit, see Permit # —

PART TWO: COMPLETE FOR NEW CONSTRUCTION AND EXTEND/ADDITDINS

2A. Type of sewage disposal: 01 WSSC 02 Septic 03 Other: _____
2B. Type of water supply: 01 WSSC 02 Well 03 Other: _____

PART THREE: COMPLETE ONLY FOR FENCE/RETAINING WALL

3A. Height _____ feet _____ inches
3B. Indicate whether the fence or retaining wall is to be constructed on one of the following locations:
 On party line/property line Entirely on land of owner On public right of way/easement

I hereby certify that I have the authority to make the foregoing application, that the application is correct, and that the construction will comply with plans approved by all agencies listed and hereby acknowledge and accept this to be a condition for the issuance of this permit.

B. Whit
Signature of owner or authorized agent

6.21.2000
Date

Approved: _____ For Chairperson, Historic Preservation Commission
Disapproved: _____ Signature: _____ Date: _____
Application/Permit No.: 222026 Date Filed: _____ Date Issued: _____

**HISTORIC AREA WORK PERMIT APPLICATION
WRITTEN DESCRIPTION OF PROJECT**

**CITY PLACE
HECHT BUILDING FAÇADE RENOVATIONS**

Description of existing structure(s) and environmental setting, including historical features and significance:

The property in question is the former Hecht Department Store. Constructed in 1947, the building is located at the corner of Ellsworth Drive and Fenton Street, in downtown Silver Spring, Maryland. The building currently comprises part of the City Place mall.

The building is a five-story poured-in-place concrete and masonry structure faced primarily with smooth whitish limestone veneer on the two principle street elevations, and masonry on the secondary elevation elevation facing an alley easement.

The street level of the principal elevations features large storefront windows in dark bronze anodized aluminum frames (not original), separated by piers faced with honed-finish pink granite. A poured-in-place concrete canopy with a simple aluminum fascia runs uninterrupted above the street-level storefront windows from the loading area on Ellsworth Drive around the corner onto the Fenton Street elevation, providing a horizontal accent to the block-like massing of the building. The underside of the canopy features surface-mounted box-like light fixtures, but the presence of numerous blank metal panels suggest that the original canopy lighting was square and recessed, with many more fixtures.

The block-like massing of the building is relieved by a slight stepping in and out of plane at the limestone-faced wall above the canopy. Restrained fluting resembling classical pilasters appear at these breaks in plane, rising from the canopy to the building's roofline. Finally, the massing of the building is softened by the use of a rounded corner at the intersection of the Ellsworth Drive and Fenton Street elevations, complete with a fluted pilaster element and minimalist clock.

The Fenton Street elevation contains the location of the original recessed entrance into the Hecht Building. Original entry treatment has been removed and replaced with egress doors, although the recessed vestibule remains, along with carved granite name and date plaque. The original concrete and aluminum canopy ends short of the building elevation, and a non-original canvas and metal frame awning has been mounted over the remain storefront windows.

Existing signage consists of large individual internally lit characters located at the upper levels of the curving corner and the Ellsworth Drive elevation. These signs are not original. Finally, an overhead pedestrian bridge spans Fenton Street from the Third Level of the Hecht Building to the parking structure located across the street. This structure is also not original.

The building is recognized chiefly for its role in the economic history and development of Montgomery County, being the first suburban location for the Hecht Company. Like the earlier Silver Spring Shopping Center, located in the immediate vicinity, the Hecht Building is a product of the streamline style whose restrained character was popular from the late 1920s through the 1940s. The building reflects the time when increasing popularity and dependence on the automobile provided the impetus for suburban expansion.

**HISTORIC AREA WORK PERMIT APPLICATION
WRITTEN DESCRIPTION OF PROJECT**

**CITY PLACE
HECHT BUILDING FAÇADE RENOVATIONS**

General description of project and effect on the historic resource(s), environmental setting and where applicable, the historic district:

In summary, the proposed scope of the exterior renovation work consists of the following:

- The existing roofing membrane and fascia of the street-level concrete canopy will be removed and replaced with a new roof and metal fascia. The roofing is deteriorated and allowing water to penetrate the canopy at original construction joints. The replacement fascia would be of clear anodized aluminum or stainless steel matching the appearance of the existing canopy. It is proposed that the number of vertical seams between panels be reduced, resulting in a slightly greater spacing than at the current fascia, in order to enhance the canopy's horizontal quality.
- New recessed light fixtures will be installed at the original locations in the canopy soffit. The installation of recessed lighting in lieu of the current surface-mounted fixtures will restore an uninterrupted appearance to the underside of the canopy, enhancing its original streamlined quality.
- Along Fenton Street, the Owner is proposing to raise the portion of the existing canopy under the pedestrian bridge extending towards Colesville Road in order to alleviate the lower headroom condition created by the raising grade and to allow for taller retail storefronts at this area. Please see attached proposed elevations. The new higher canopy would extend across that portion of the façade currently treated with the non-original awning.
- Remove the existing storefront window and granite kneewall at the corner of Ellsworth and Fenton Street to allow for the creation of a new recessed entrance into the Hecht Building at the corner of the building. This will permit the City Place mall to take advantage of the anticipated increase in pedestrian activity along Ellsworth Drive. This proposed corner entrance will serve as the main entrance into the entire City Place Mall.
- Create a new entrance feature at the corner of Ellsworth Drive and Fenton Street to mark the new corner entrance into City Place mall through the original Hecht Building. The entry feature would consist of two freestanding metal pylons linked at the top to create a gateway. The link would feature horizontal bands faced with metal to echo the metal fascia of the historic canopy, and would incorporate lighting, glazed panels, and graphics to create a dramatic focus for the new corner entrance. The new entrance feature will be constructed with minimal impact to the building other than the removal of the existing non-original signage, and anchoring to the building façade for lateral support at a minimal number of selected locations. The historic clock would remain visible, framed by the new pylons and link. Existing stone veneer will be repaired following the removal of the current surface mounted signs

**HISTORIC AREA WORK PERMIT APPLICATION
WRITTEN DESCRIPTION OF PROJECT**

**CITY PLACE
HECHT BUILDING FAÇADE RENOVATIONS**

- The non-original aluminum and glass storefront treatment at the street level along both Ellsworth Drive and Fenton Street will be removed and replaced with new metal storefront frames and glazing. The finish of the metal frames has not been selected at this time, but will most likely be a clear anodized aluminum or stainless steel to relate to the streamline style of the building.
- The four existing loading dock bays will be converted to retail and restaurant space with storefront and canopy treatment similar the typical treatments at the adjacent original storefront areas.
- New vertical banners with graphics will be installed above the existing canopy, as wall-mounted perpendicular projections. These would be placed on the wall panels between the fluted pilaster elements. These banners will be supported by means of metal frames finished with a high-performance coating of a color to be selected. Anchorage would be provided at existing mortar joints to minimize physical impact to the stone veneer.
- New retail tenant signage will be installed on top of the original canopy to identify the presence of retailers within the enclosed mall. Two panels per bay are proposed, which will project at a shallow angle from the face of the building, meeting at the center in a "V" configuration. These signs will be supported by metal framework finished with a high-performance coating of a color to be selected. The installation of these sign panels in this manner will allow maximum opportunity for viewing tenant signage from positions along the Ellsworth Drive pedestrian corridor.
- New identity signage for City Place mall will be installed at the parapet of the building along the curved corner above the new main retail mall entrance. This new signage will consist of individual letters mounted at the roofline. Placement of identity signage at this location will emphasize the new entrance for City Place. Minor alterations to the existing parapet wall for anchorage of existing signage is anticipated.

The attached letter to Ms. Gwen Wright of the Historic Preservation Commission, dated June 7, 2000, references the discussions held at the "preliminary review" with the Historic Preservation Commission at its meeting of May 10, 2000. This letter details the proposed scope of work for the exterior renovation of the Hecht Building outlined above. Elevations have been included with this application illustrating the existing appearance of the building and the conceptual intent of the proposed work.

Architecture
Planning/Urban Design
Engineering
Interior Architecture
Landscape Architecture
Graphic Design

June 7, 2000

Ms. Gwen Wright
Coordinator
Historic Preservation Office
MNCPPC
8787 Georgia Avenue
Silver Spring, Maryland 20910

RE: **City Place Exterior Redesign**

Dear Ms. Wright,

On behalf of Petrie, Dierman, Kughn, RTKL submits the revised design scheme for the exterior redesign of the City Place retail mall, located in downtown Silver Spring, in preparation for a second preliminary consultation with the Historic Preservation Commission on June 28, 2000. This submission is made with the benefit of input received from the HPC at our first preliminary consultation on May 10, 2000.

Revised Scheme Summary

1. Most of the existing canopy will remain in place and will be re clad with a new roof, new light fixtures, and new metal fascia to match the existing fascia. Along Fenton Street, PDK proposes removal of the existing canopy under the raised pedestrian bridge due to the very low ceiling height caused by the sloping sidewalk elevation. Raising the canopy in this location will permit the installation of taller retail storefronts to maximize tenant merchandizing.
2. Create a new entrance feature at the corner of Ellsworth Drive and Fenton Street that landmarks this new main building entrance. This scheme proposes no changes to the building façade above the existing canopy other than the removal of existing tenant signage. Two new, freestanding entrance pylons, linked at the top to frame a "gateway", create a dramatic visual focus for the new main entrance by day and by night. The design of the pylon gateway would be executed in decorative metal grille framing incorporating glazing, graphic elements, tenant signage and dramatic uplighting. Each pylon would be supported by painted metal columns located in the sidewalk zone. The column bases would be clad in stone and metal finishes. Lateral support of the pylons will require tie back connections to the existing façade in a few locations. Removal of the Burlington Coat Factory and Nordstroms Rack signage would be required but the existing clock will remain and will be visually framed by the pylon gateway.
3. Provide a new entrance to the City Place mall at the corner of Ellsworth Drive

Baltimore

Dallas

Washington

Los Angeles

Chicago

London

Tokyo

Madrid



RE: City Place Exterior Redesign

and Fenton Street. This new one story recessed entrance will take advantage of the renewed retail activity along Ellsworth Drive as a result of the Downtown Silver Spring project. PDK considers this future entrance location to be the new main entrance to City Place. Removal of the existing corner storefront would be required to create the desired point of access.

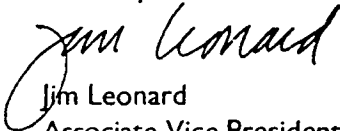
4. Create new, at grade storefront openings for retail and restaurant tenants long Ellsworth Drive and Fenton Street. New storefront openings will be installed with the objective of providing tenants with appropriate storefront heights that maximize merchandizing and visibility. Most existing storefronts will require modification to implement this plan. In addition, the existing loading dock bays facing Ellsworth Drive will be converted to new retail and restaurant storefronts incorporating new canopies similar in design to the original canopy.
5. Provide new banner graphics above the entrance canopy for project identity signage and visual animation of the upper façade areas. The banners would be installed as wall mounted, perpendicular projections. The banners would incorporate signage, graphic elements and decorative lighting. They would be placed in locations centered between the fluted column cladding. Minor changes to the upper façade would be required for installation of these decorative elements.
6. Provide new retail tenant signage and graphics panels on top of the existing canopy to identify the presence of major retailers within the City Place mall. These panels would provide much needed tenant identification opportunities and further animate the base of the building with decorative graphics and lighting. The existing canopy is expected to provide support of the graphics panels that would be framed in decorative metal grilles and include graphic elements and accent lighting.
7. Provide new City Place identity signage across the top of the existing building above the new main entrance. Placement of signage in this location will enhance the visual focus of the new main entrance. Minor changes to the existing parapet will be required for signage installation.

Ms. Gwen Wright
MNCPPC
June 7, 2000
Page 3

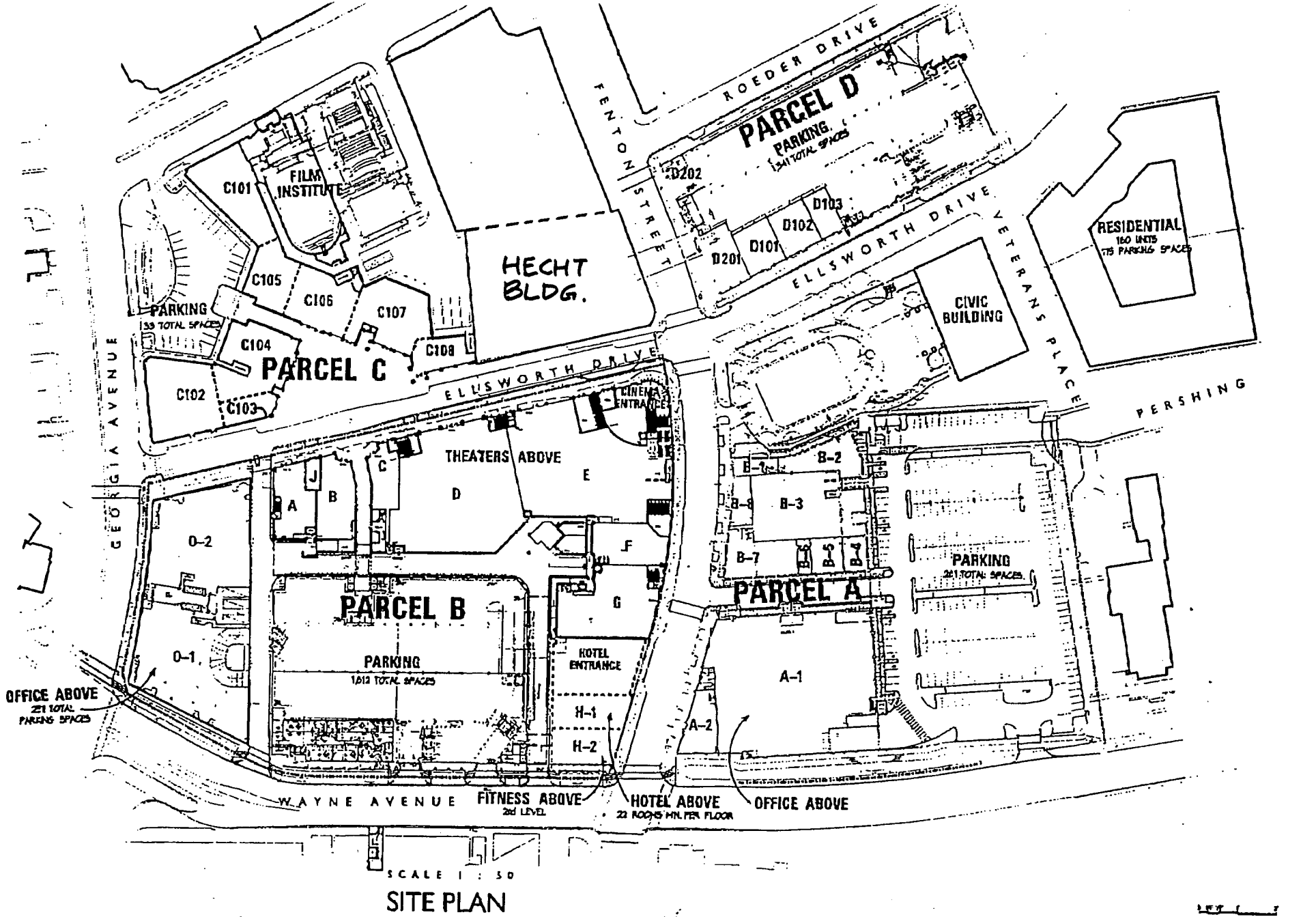
RE: City Place Exterior Redesign

We look forward to meeting with you and Robin on Thursday to discuss this scheme in more detail.

Sincerely,

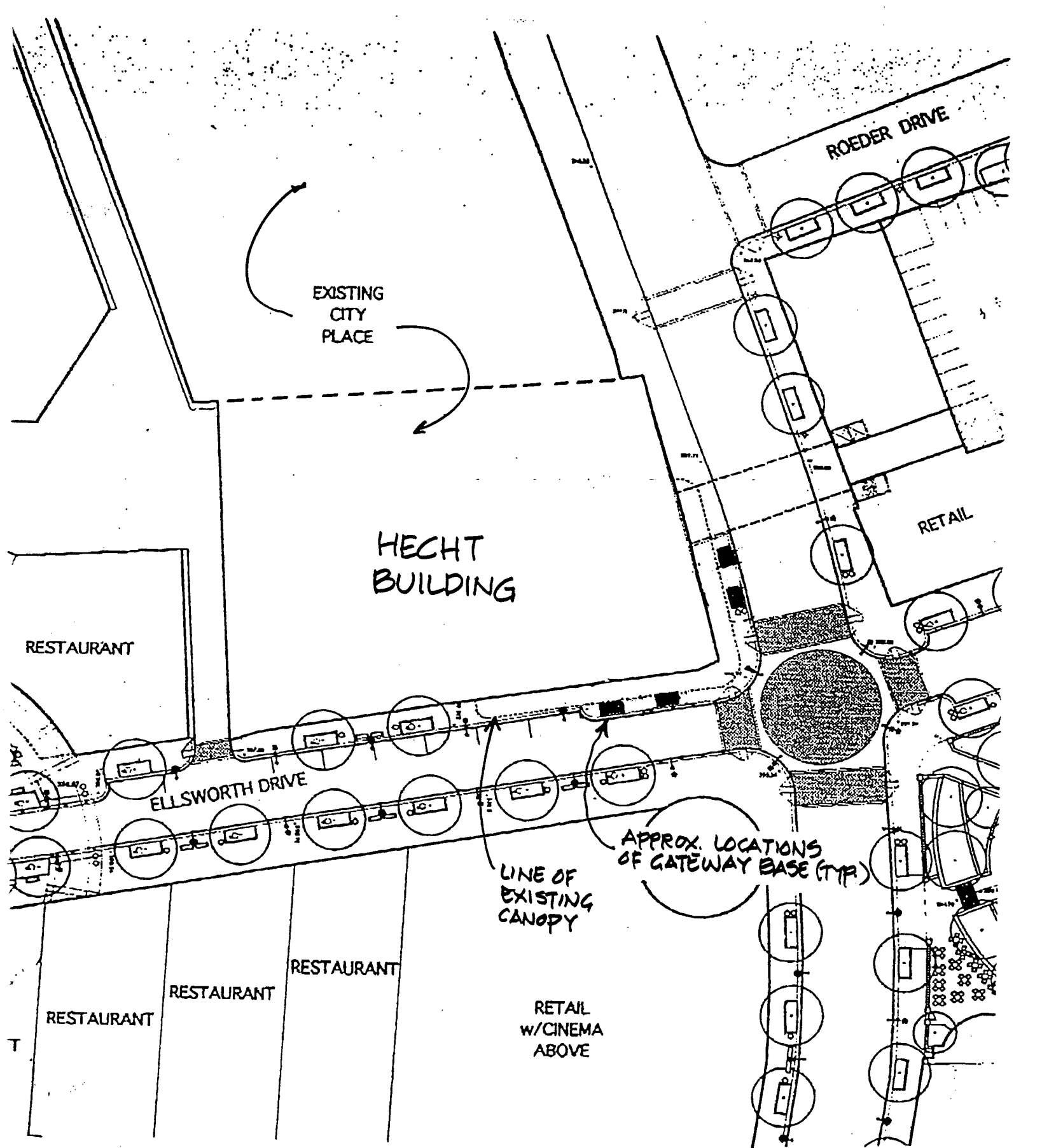

Jim Leonard
Associate Vice President
RTKL Associates, Inc.

Cc: Walt Petrie
Terry Richardson
Doug Wren
Gary Stith



DOWNTOWN SILVER SPRING

RTKL
 RTKL Associates Inc.
 Commerce Plaza - One South Street
 Baltimore, Maryland 21201
 410-225-8601



ROEDER DRIVE

EXISTING CITY PLACE

HECHT BUILDING

RETAIL

RESTAURANT

ELLSWORTH DRIVE

APPROX. LOCATIONS OF GATEWAY BASE (TYP)

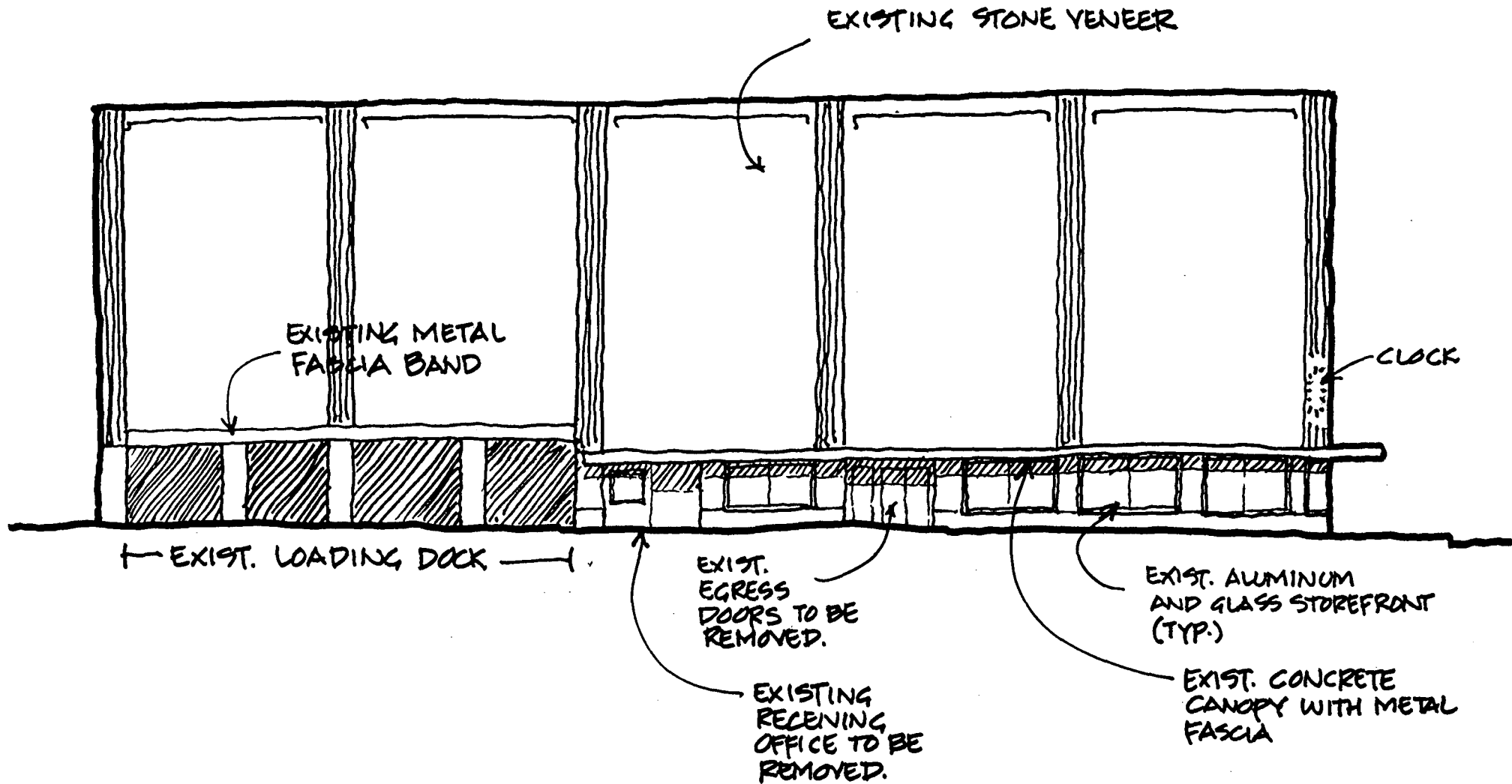
LINE OF EXISTING CANOPY

RESTAURANT

RESTAURANT

RESTAURANT

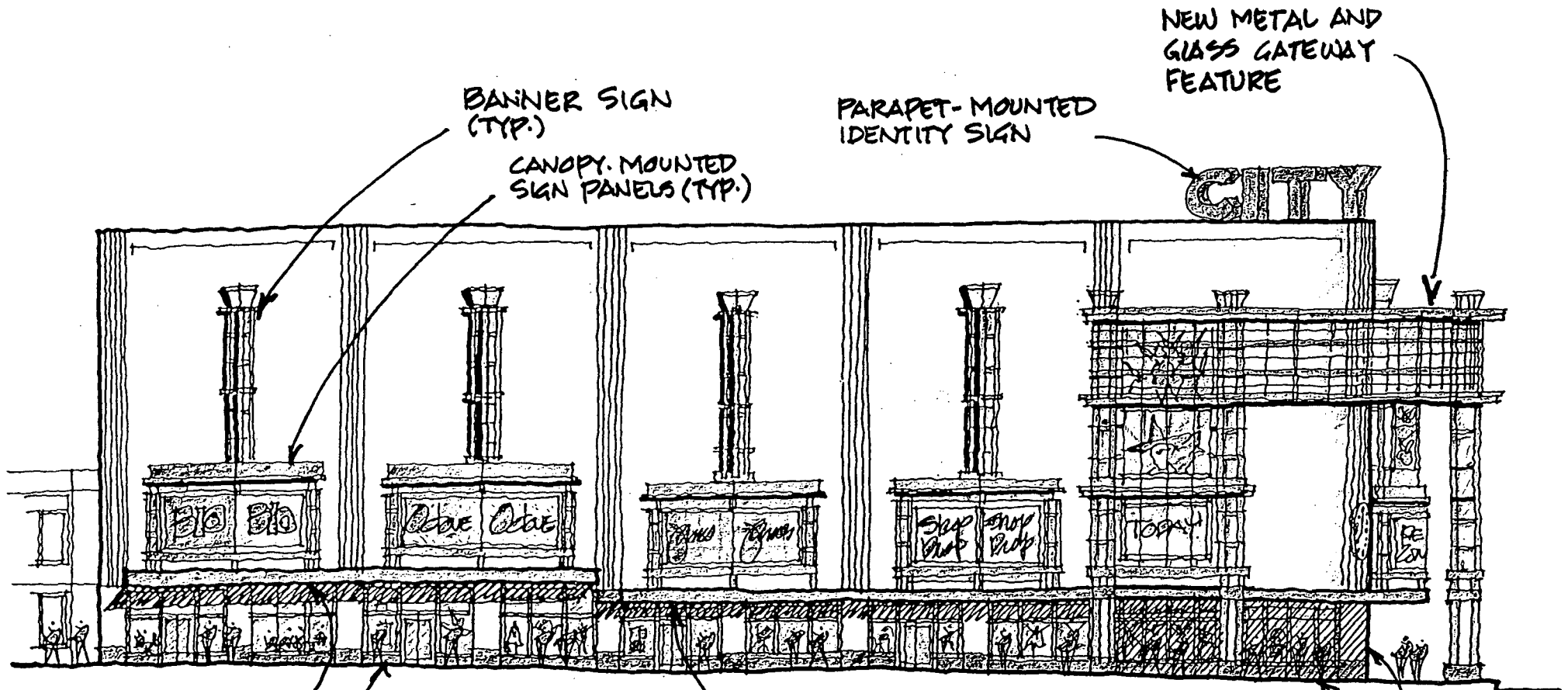
RETAIL W/CINEMA ABOVE



EXISTING ELLSWORTH ELEVATION

N.T.S.

RTKL 6.21.00



BANNER SIGN
(TYP.)

PARAPET-MOUNTED
IDENTITY SIGN

NEW METAL AND
GLASS GATEWAY
FEATURE

CANOPY-MOUNTED
SIGN PANELS (TYP.)

CITY

NEW CANOPY
AT EXIST. LOADING
DOCK

NEW METAL FASCIA AND ROOFING
AT EXIST. CANOPY

NEW ALUMINUM/GLASS STOREFRONT (TYP.)

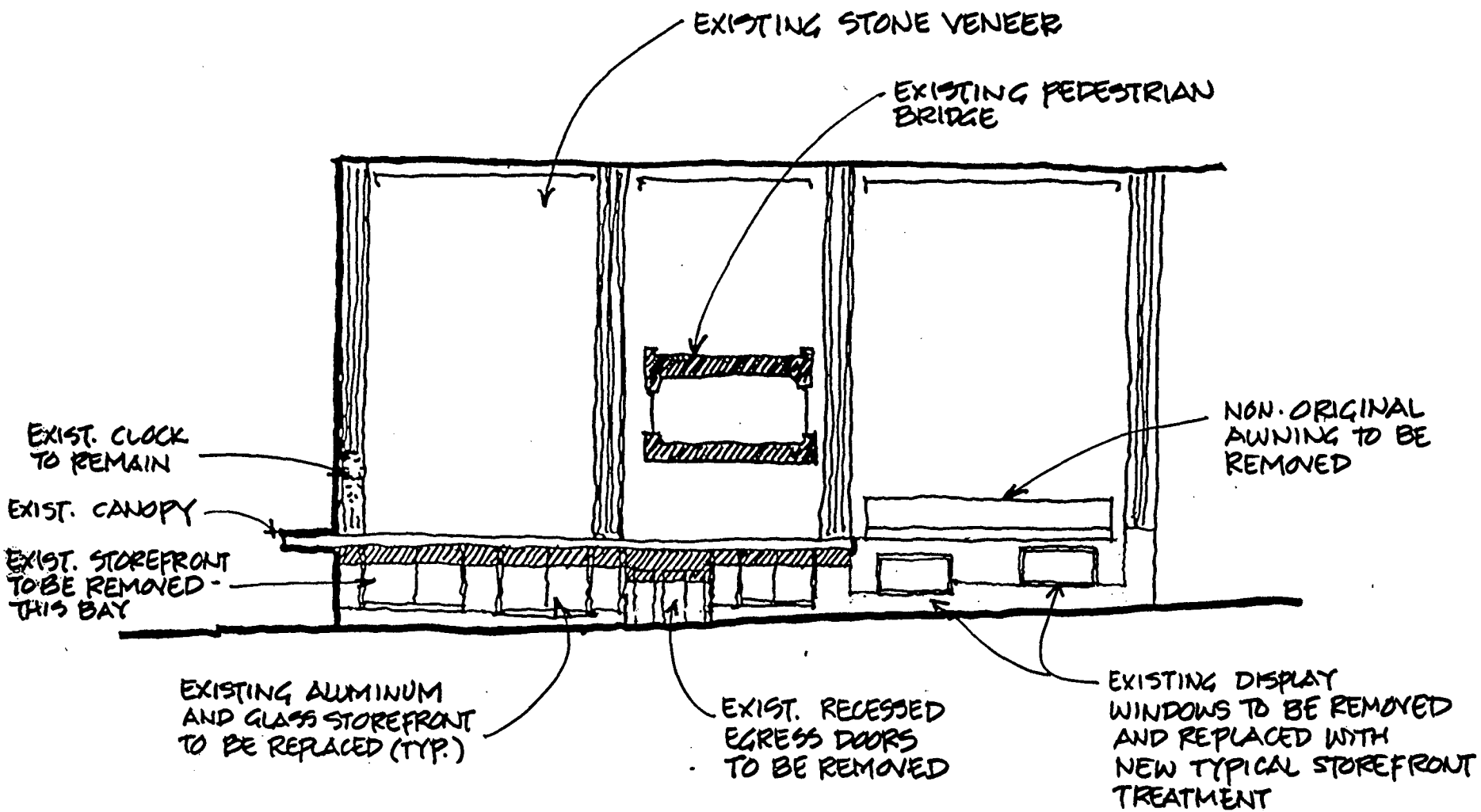
NEW ALUMINUM/GLASS
STOREFRONT AT EXIST.
LOADING DOCK (TYP. OF 4)

NEW RECESSED
CORNER ENTRANCE
FOR CITY PLACE
MALL.

PROPOSED ELLSWORTH ELEVATION

N.T.S.

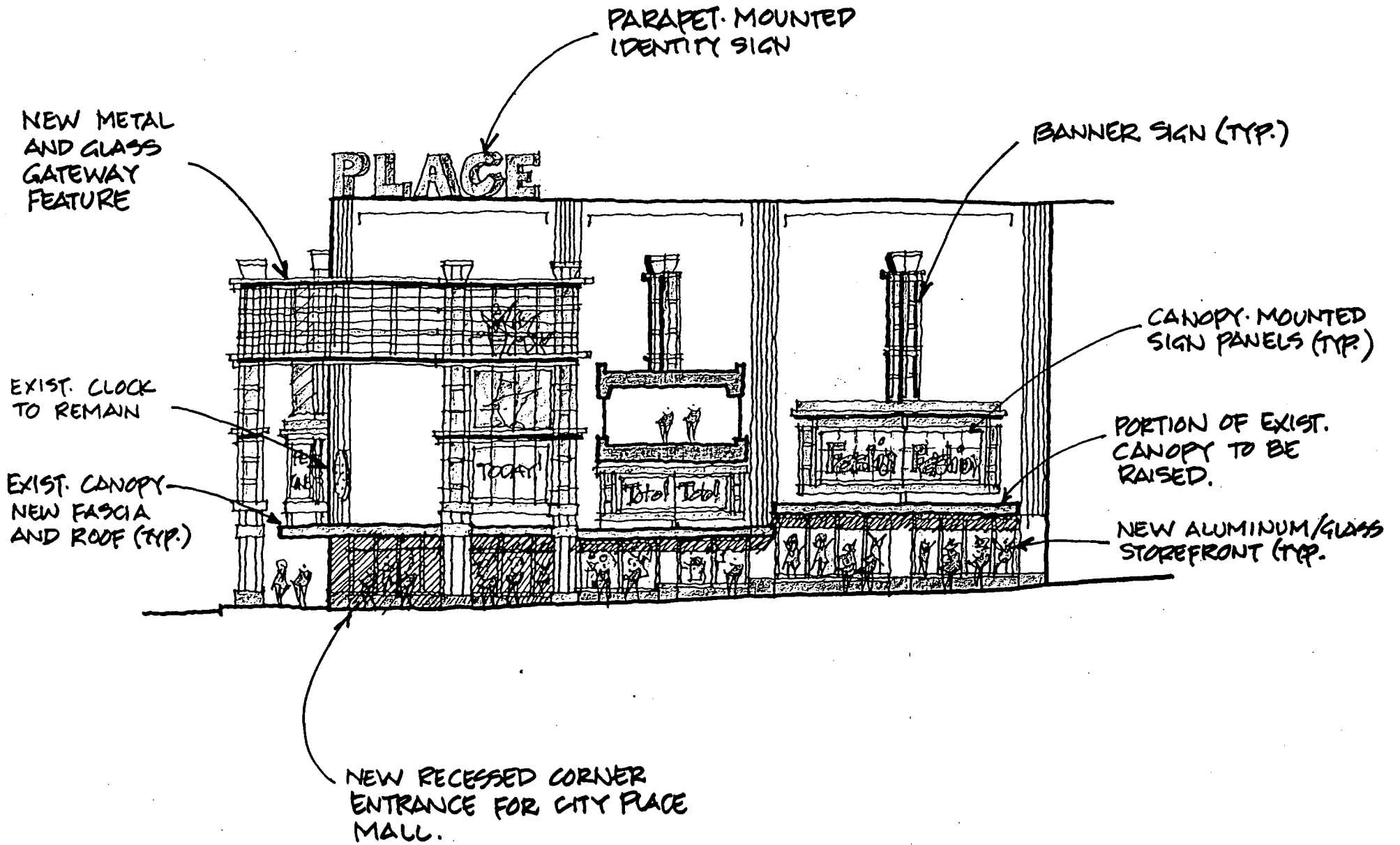
RTKL 6.21.00



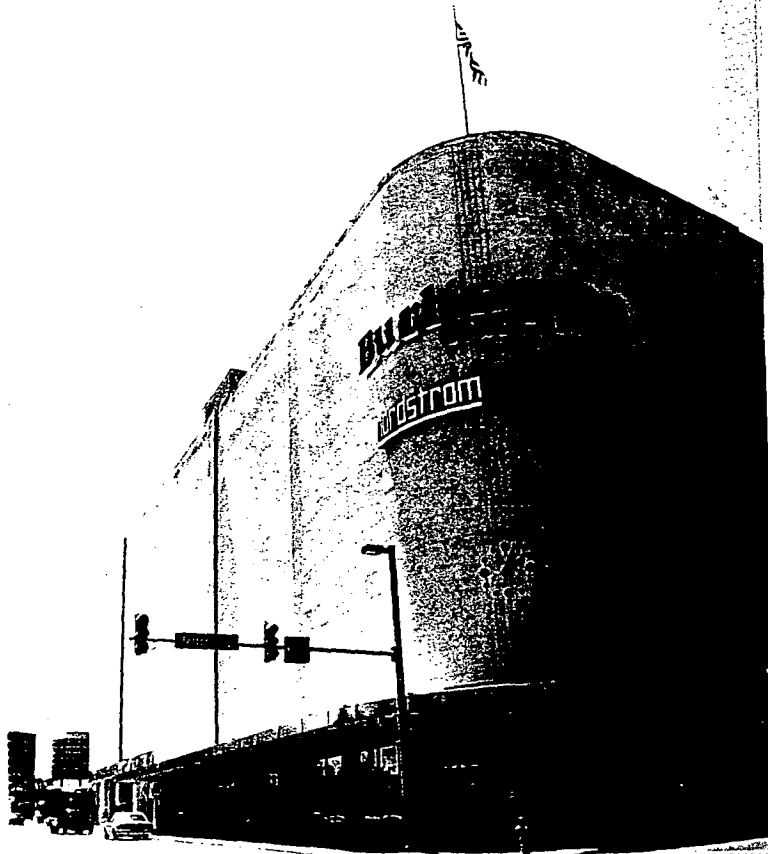
EXISTING FENTON ST. ELEVATION

N.T.S.

RTL 6.21.00



PROPOSED FENTON STREET ELEVATION
 N.T.S. RTKL · 6-21-00

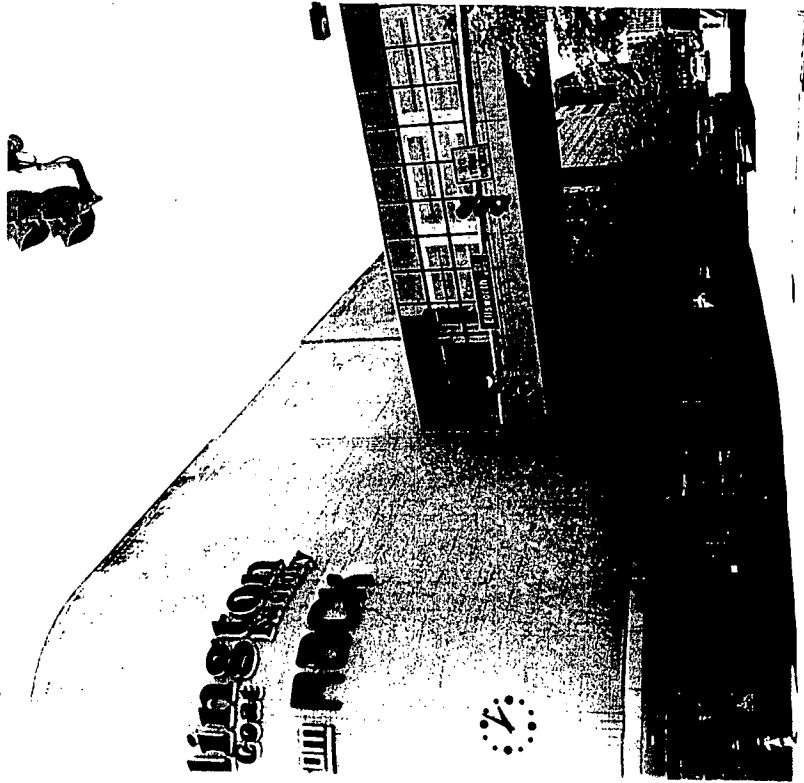


#1

VIEW OF CURVED CORNER LOOKING,
DOWN ELSWORTH DRIVE, SHOWING
ORIGINAL CANOPY, CLOCK.

NON-ORIGINAL SIGNAGE TO BE
REMOVED

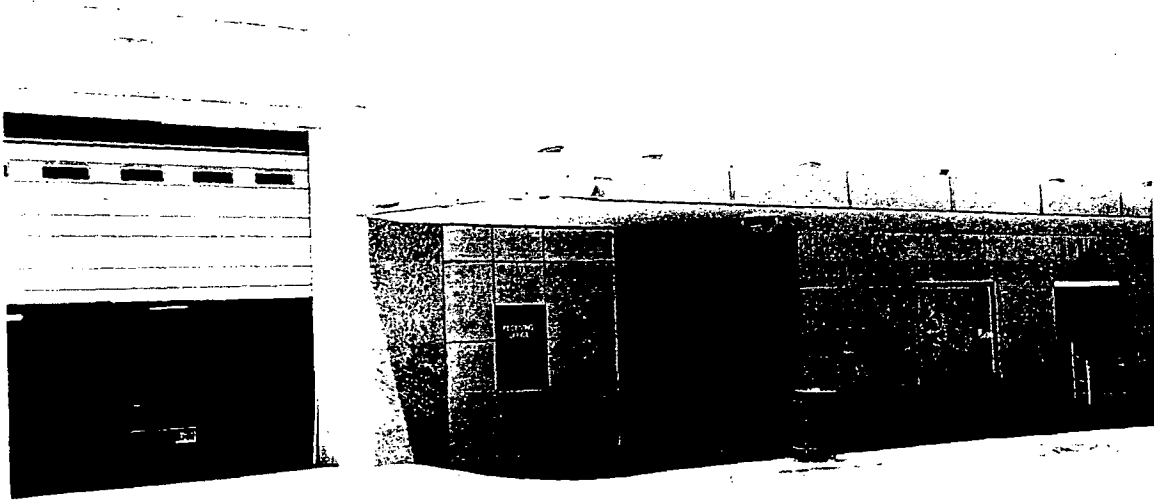
6.20.00



#2

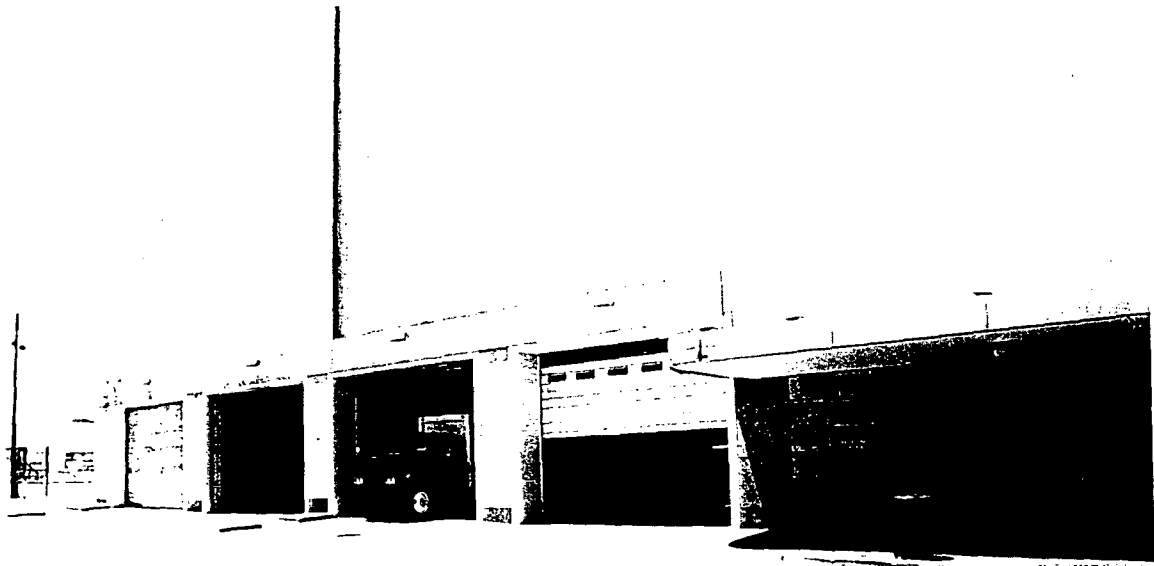
VIEW OF FENTON STREET ELEVATION
SHOWING ORIGINAL CANOPY

6.20.00



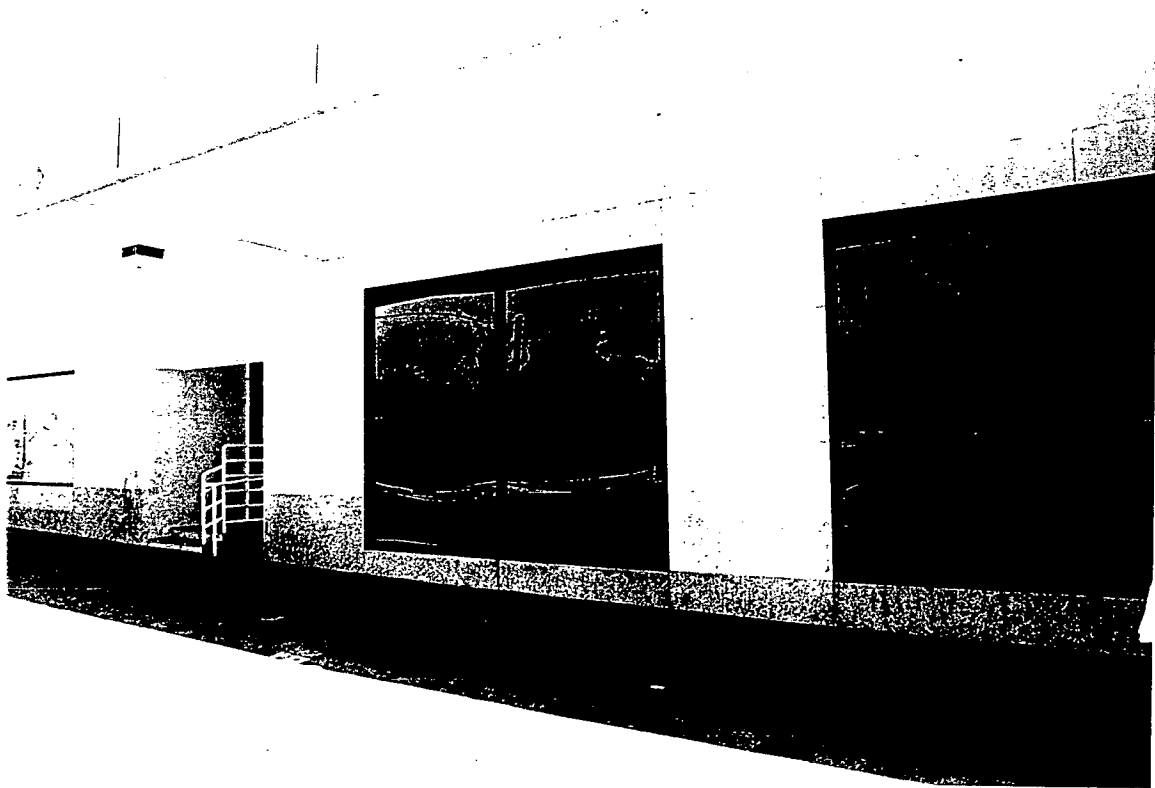
#3 VIEW OF ORIGINAL CANOPY ALONG EUSWORTH DRIVE SHOWING FASCIA DAMAGE.

6.20.00



#4 LOADING DOCKS AT EUSWORTH DRIVE

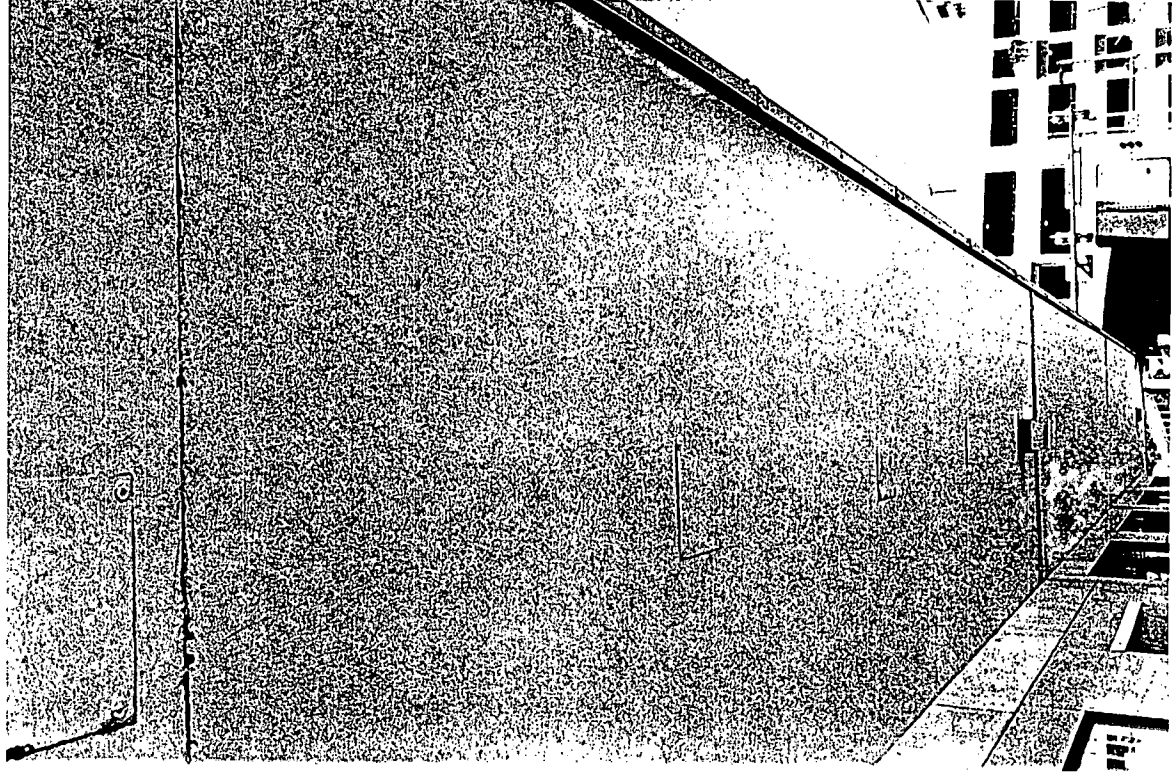
6.20.00



#5

TYPICAL NON-ORIGINAL STOREFRONT TREATMENT
TO BE REMOVED AND REPLACED.

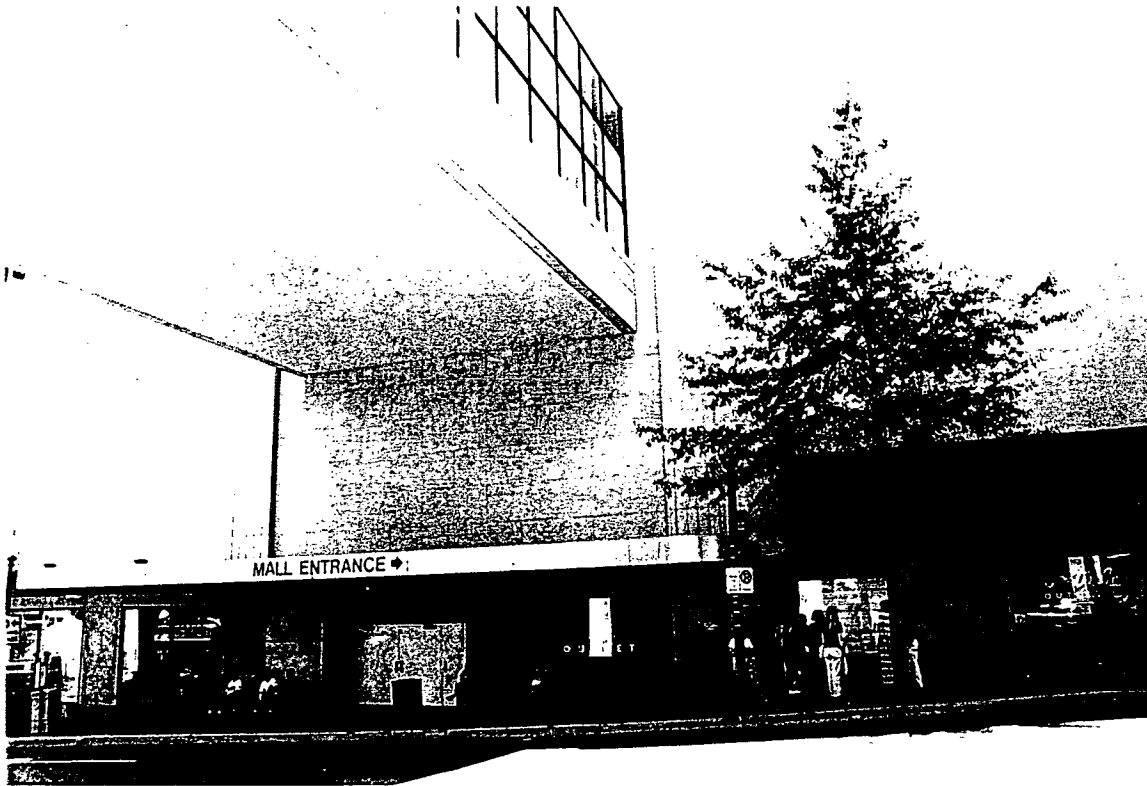
6.20.00



#6

UNDERSIDE OF ORIGINAL CONCRETE
CANOPY, SHOWING NON-ORIGINAL
LIGHT FIXTURE AND LOCATIONS OF
ORIGINAL RECESSED LIGHT FIXTURES
TO BE RE-USED.

6.20.00



#7

VIEW OF FENTON STREET ELEVATION, SHOWING
LOCATION OF ORIGINAL HECHT BUILDING ENTRY
UNDER PEDESTRIAN BRIDGE (ORIGINAL APPEARANCE
ALTERED) AND PORTION OF ORIGINAL CANOPY
TO BE RAISED. ALSO VISIBLE IS NON-ORIGINAL
CLOTH AWNING TO BE REMOVED.

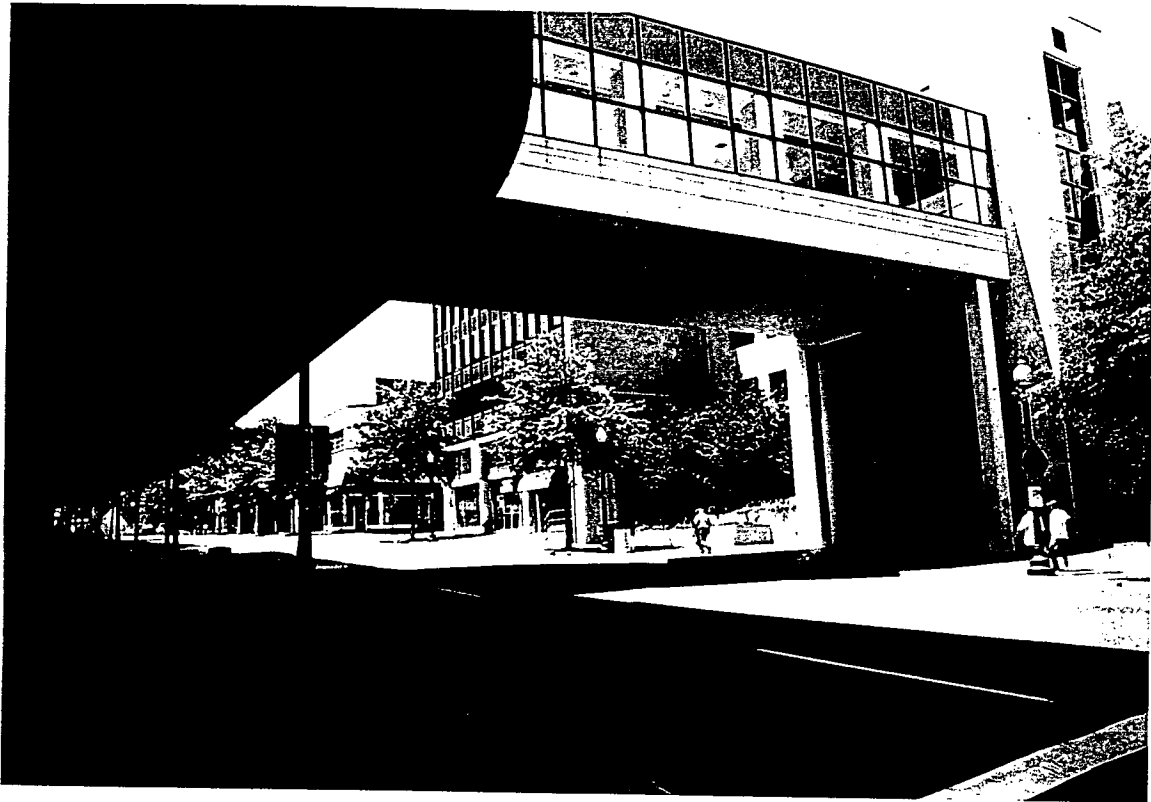
6.20.00



#8

VIEW OF CURVED CORNER SHOWING CENTRAL
STOREFRONT TO BE REMOVED FOR CREATION OF
NEW MAIL ENTRANCE. NOTE ORIGINAL CLOCK
TO REMAIN.

6.20.00



#9 VIEW ACROSS FENTON STREET.
6.20.00



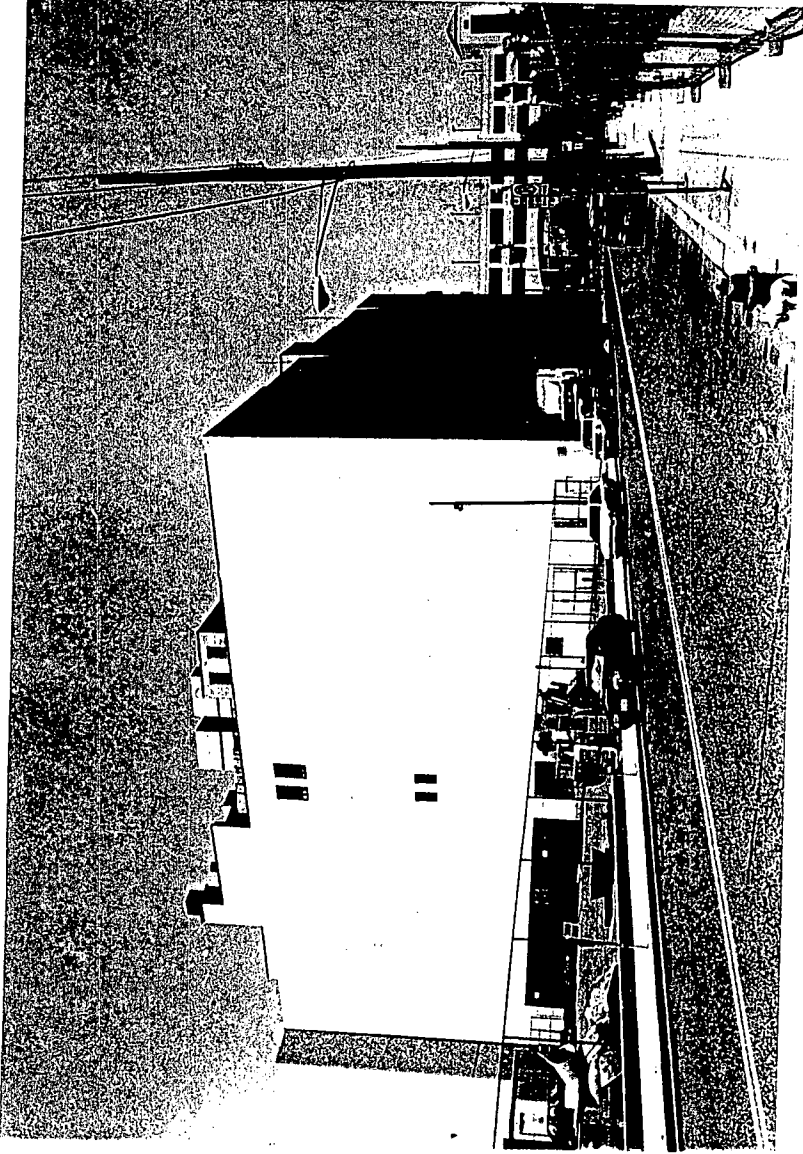
#10 VIEW ACROSS FENTON STREET AT ELSWORTH
DRIVE INTERSECTION
6.20.00



#11 VIEW OF ADJACENT PROPERTY ALONG ELSWORTH
DRIVE
6.20.00



#12 VIEW OF PROPERTY DIRECTLY ACROSS ELSWORTH
DRIVE
6.20.00



#13 VIEW TOWARDS HECHT BUILDING LOOKING
UP EUSWORTH DRIVE.

6-20-00

HISTORIC AREA WORK PERMIT APPLICATION

**CITY PLACE
HECHT BUILDING FAÇADE RENOVATIONS**

Adjacent and opposite property owners:

**Montgomery County Maryland
101 Monroe Street
Rockville, MD 20805**

**HISTORIC AREA WORK PERMIT APPLICATION
WRITTEN DESCRIPTION OF PROJECT**

**CITY PLACE
HECHT BUILDING FAÇADE RENOVATIONS**

Description of existing structure(s) and environmental setting, including historical features and significance:

The property in question is the former Hecht Department Store. Constructed in 1947, the building is located at the corner of Ellsworth Drive and Fenton Street, in downtown Silver Spring, Maryland. The building currently comprises part of the City Place mall.

The building is a five-story poured-in-place concrete and masonry structure faced primarily with smooth whitish limestone veneer on the two principle street elevations, and masonry on the secondary elevation elevation facing an alley easement.

The street level of the principal elevations features large storefront windows in dark bronze anodized aluminum frames (not original), separated by piers faced with honed-finish pink granite. A poured-in-place concrete canopy with a simple aluminum fascia runs uninterrupted above the street-level storefront windows from the loading area on Ellsworth Drive around the corner onto the Fenton Street elevation, providing a horizontal accent to the block-like massing of the building. The underside of the canopy features surface-mounted box-like light fixtures, but the presence of numerous blank metal panels suggest that the original canopy lighting was square and recessed, with many more fixtures.

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The Fenton Street elevation contains the location of the original recessed entrance into the Hecht Building. Original entry treatment has been removed and replaced with egress doors, although the recessed vestibule remains, along with carved granite name and date plaque. The original concrete and aluminum canopy ends short of the building elevation, and a non-original canvas and metal frame awning has been mounted over the remain storefront windows.

Existing signage consists of large individual internally lit characters located at the upper levels of the curving corner and the Ellsworth Drive elevation. These signs are not original. Finally, an overhead pedestrian bridge spans Fenton Street from the Third Level of the Hecht Building to the parking structure located across the street. This structure is also not original.

The building is recognized chiefly for its role in the economic history and development of Montgomery County, being the first suburban location for the Hecht Company. Like the earlier Silver Spring Shopping Center, located in the immediate vicinity, the Hecht Building is a product of the streamline style whose restrained character was popular from the late 1920s through the 1940s. The building reflects the time when increasing popularity and dependence on the automobile provided the impetus for suburban expansion.

**HISTORIC AREA WORK PERMIT APPLICATION
WRITTEN DESCRIPTION OF PROJECT**

**CITY PLACE
HECHT BUILDING FAÇADE RENOVATIONS**

General description of project and effect on the historic resource(s), environmental setting and where applicable, the historic district:

In summary, the proposed scope of the exterior renovation work consists of the following:

- The existing roofing membrane and fascia of the street-level concrete canopy will be removed and replaced with a new roof and metal fascia. The roofing is deteriorated and allowing water to penetrate the canopy at original construction joints. The replacement fascia would be of clear anodized aluminum or stainless steel matching the appearance of the existing canopy. It is proposed that the number of vertical seams between panels be reduced, resulting in a slightly greater spacing than at the current fascia, in order to enhance the canopy's horizontal quality.
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- Along Fenton Street, the Owner is proposing to raise the portion of the existing canopy under the pedestrian bridge extending towards Colesville Road in order to alleviate the lower headroom condition created by the raising grade and to allow for taller retail storefronts at this area. Please see attached proposed elevations. The new higher canopy would extend across that portion of the façade currently treated with the non-original awning.
- Remove the existing storefront window and granite kneewall at the corner of Ellsworth and Fenton Street to allow for the creation of a new recessed entrance into the Hecht Building at the corner of the building. This will permit the City Place mall to take advantage of the anticipated increase in pedestrian activity along Ellsworth Drive. This proposed corner entrance will serve as the main entrance into the entire City Place Mall.
- Create a new entrance feature at the corner of Ellsworth Drive and Fenton Street to mark the new corner entrance into City Place mall through the original Hecht Building. The entry feature would consist of two freestanding metal pylons linked at the top to create a gateway. The link would feature horizontal bands faced with metal to echo the metal fascia of the historic canopy, and would incorporate lighting, glazed panels, and graphics to create a dramatic focus for the new corner entrance. The new entrance feature will be constructed with minimal impact to the building other than the removal of the existing non-original signage, and anchoring to the building façade for lateral support at a minimal number of selected locations. The historic clock would remain visible, framed by the new pylons and link. Existing stone veneer will be repaired following the removal of the current surface mounted signs

**HISTORIC AREA WORK PERMIT APPLICATION
WRITTEN DESCRIPTION OF PROJECT**

**CITY PLACE
HECHT BUILDING FAÇADE RENOVATIONS**

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Architecture
Planning/Urban Design
Engineering
Interior Architecture
Landscape Architecture
Graphic Design

RTKL

June 7, 2000

Ms. Gwen Wright
Coordinator
Historic Preservation Office
MNCPPC
8787 Georgia Avenue
Silver Spring, Maryland 20910

RE: **City Place Exterior Redesign**

Dear Ms. Wright,

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2. Create a new entrance feature at the corner of Ellsworth Drive and Fenton Street that landmarks this new main building entrance. This scheme proposes no changes to the building façade above the existing canopy other than the removal of existing tenant signage. Two new, freestanding entrance pylons, linked at the top to frame a "gateway", create a dramatic visual focus for the new main entrance by day and by night. The design of the pylon gateway would be executed in decorative metal grille framing incorporating glazing, graphic elements, tenant signage and dramatic uplighting. Each pylon would be supported by painted metal columns located in the sidewalk zone. The column bases would be clad in stone and metal finishes. Lateral support of the pylons will require tie back connections to the existing façade in a few locations. Removal of the Burlington Coat Factory and Nordstroms Rack signage would be required but the existing clock will remain and will be visually framed by the pylon gateway.
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RE: City Place Exterior Redesign

and Fenton Street. This new one story recessed entrance will take advantage of the renewed retail activity along Ellsworth Drive as a result of the Downtown Silver Spring project. PDK considers this future entrance location to be the new main entrance to City Place. Removal of the existing corner storefront would be required to create the desired point of access.

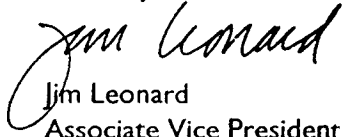
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Ms. Gwen Wright
MNCPPC
June 7, 2000
Page 3

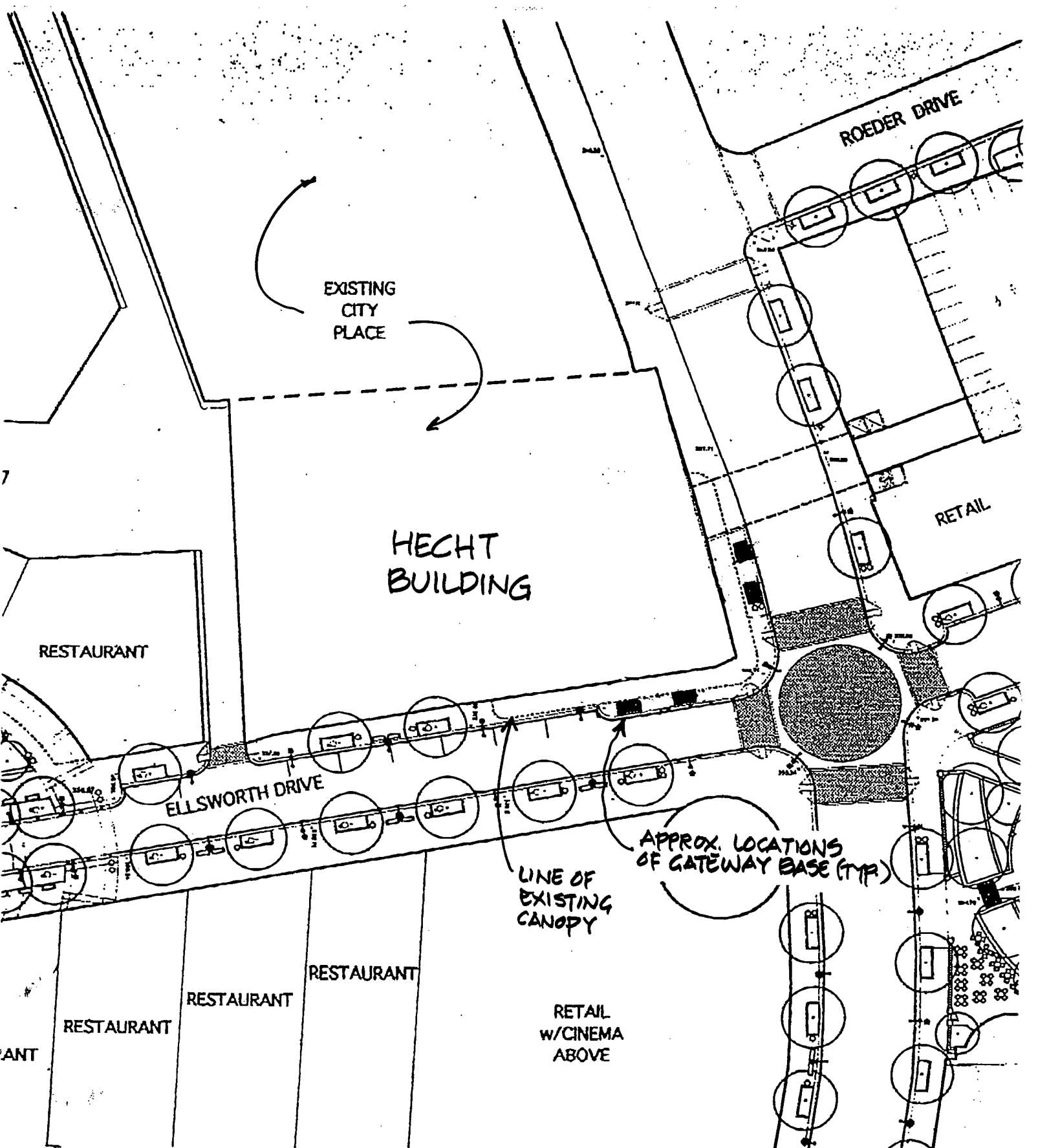
RE: City Place Exterior Redesign

We look forward to meeting with you and Robin on Thursday to discuss this scheme in more detail.

Sincerely,


Jim Leonard
Associate Vice President
RTKL Associates, Inc.

Cc: Walt Petrie
Terry Richardson
Doug Wren
Gary Stith



EXISTING
CITY
PLACE

HECHT
BUILDING

RESTAURANT

ELLSWORTH DRIVE

ROEDER DRIVE

RETAIL

LINE OF
EXISTING
CANOPY

APPROX. LOCATIONS
OF GATEWAY BASE (TYR)

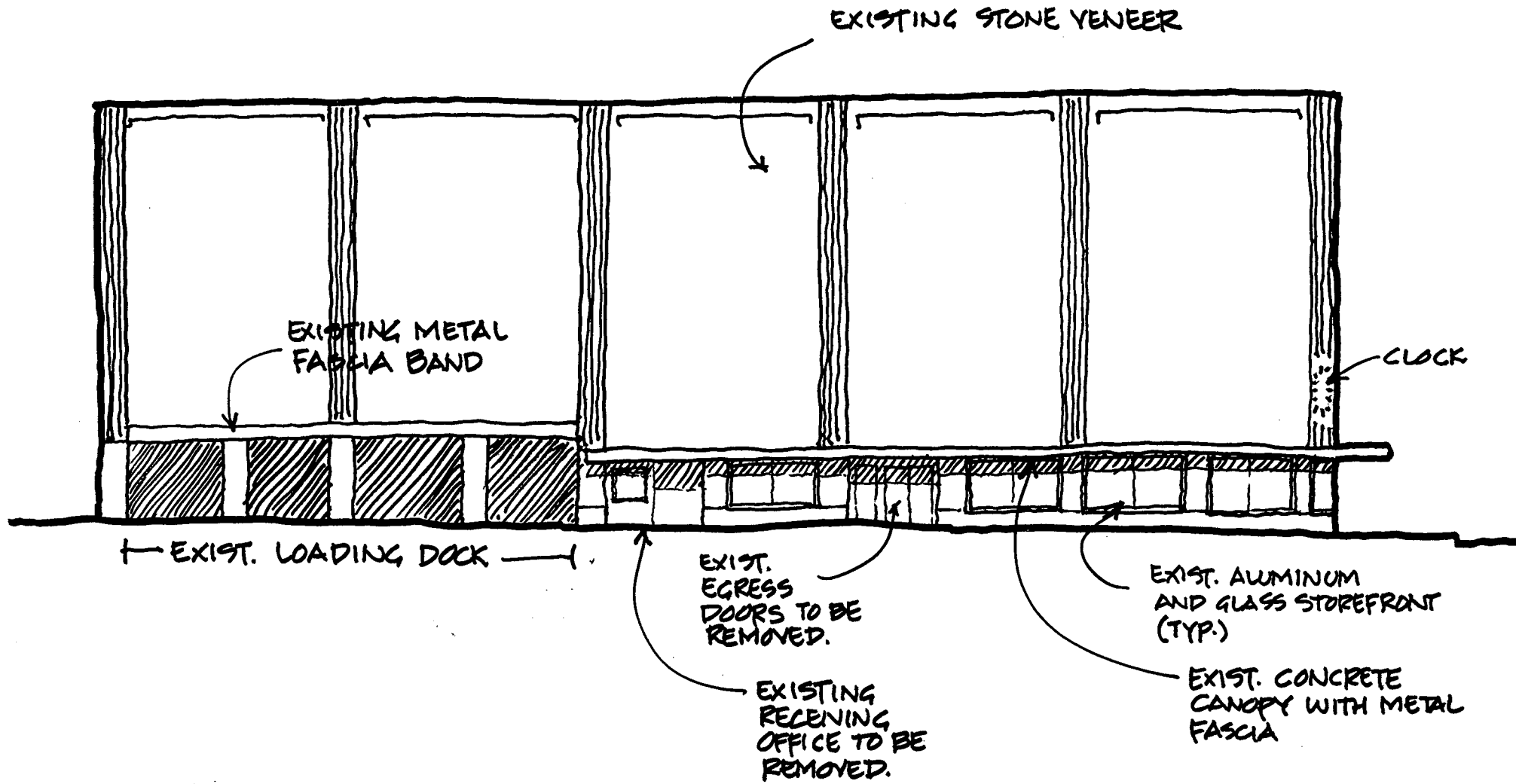
RESTAURANT

RESTAURANT

RESTAURANT

RETAIL
w/ CINEMA
ABOVE

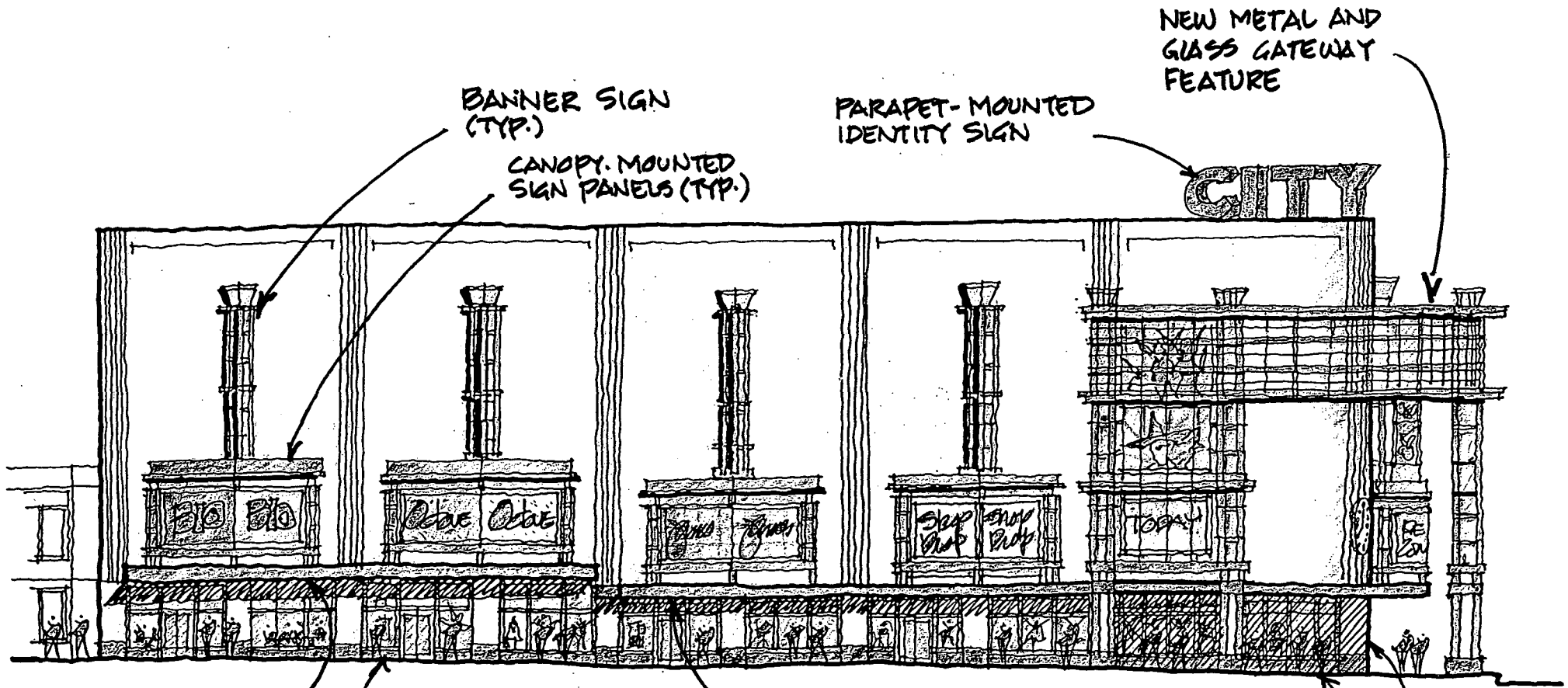
ANT



EXISTING ELLSWORTH ELEVATION

N.T.S.

RTL 6.21.00



BANNER SIGN
(TYP.)

CANOPY MOUNTED
SIGN PANELS (TYP.)

PARAPET-MOUNTED
IDENTITY SIGN

NEW METAL AND
GLASS GATEWAY
FEATURE

NEW CANOPY
AT EXIST. LOADING
DOCK

NEW METAL FASCIA AND ROOFING
AT EXIST. CANOPY

NEW ALUMINUM/GLASS STOREFRONT (TYP.)

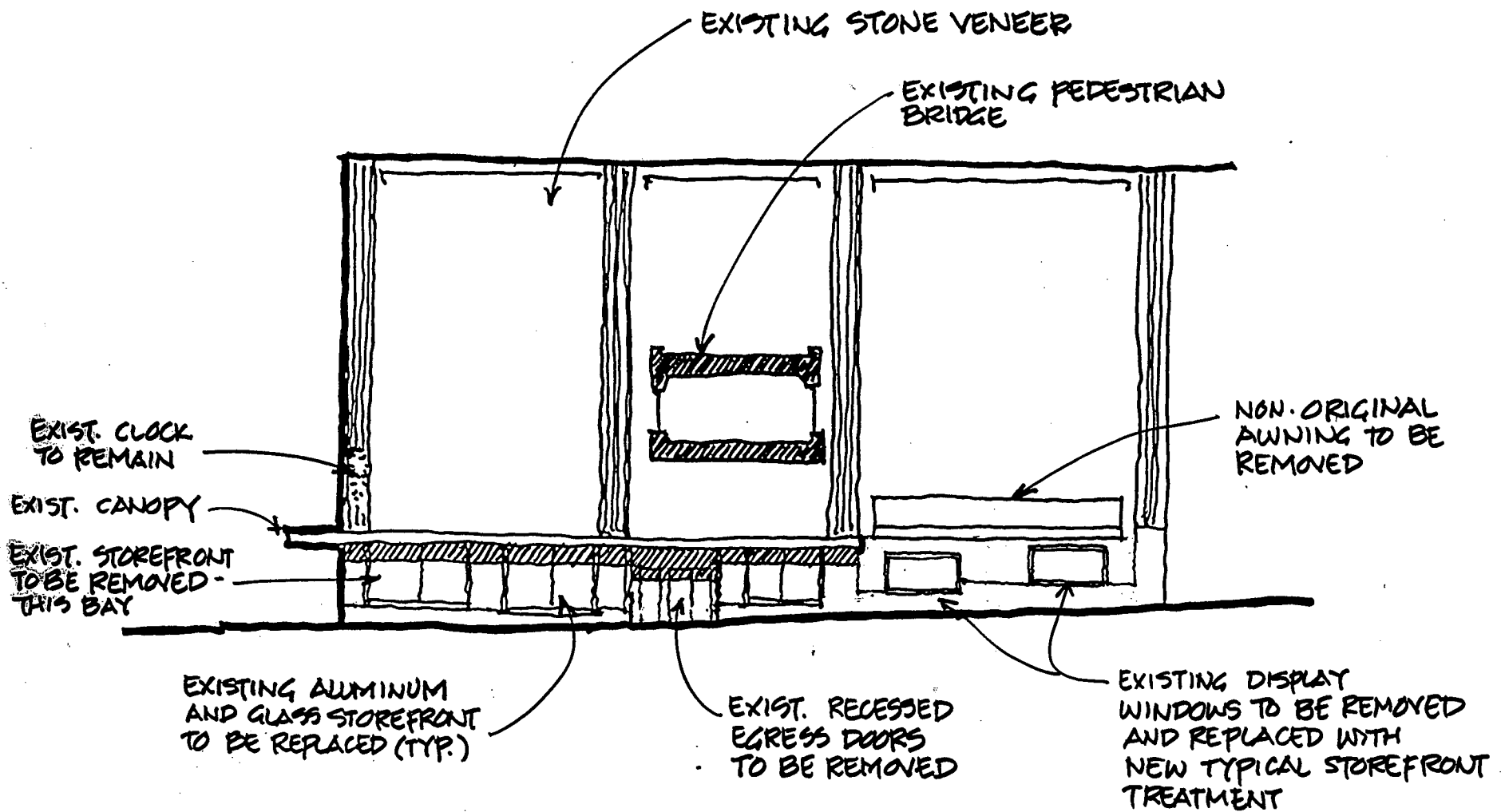
NEW ALUMINUM/GLASS
STOREFRONT AT EXIST.
LOADING DOCK (TYP. OF 4)

NEW RECESSED
CORNER ENTRANCE
FOR CITY PLACE
MALL.

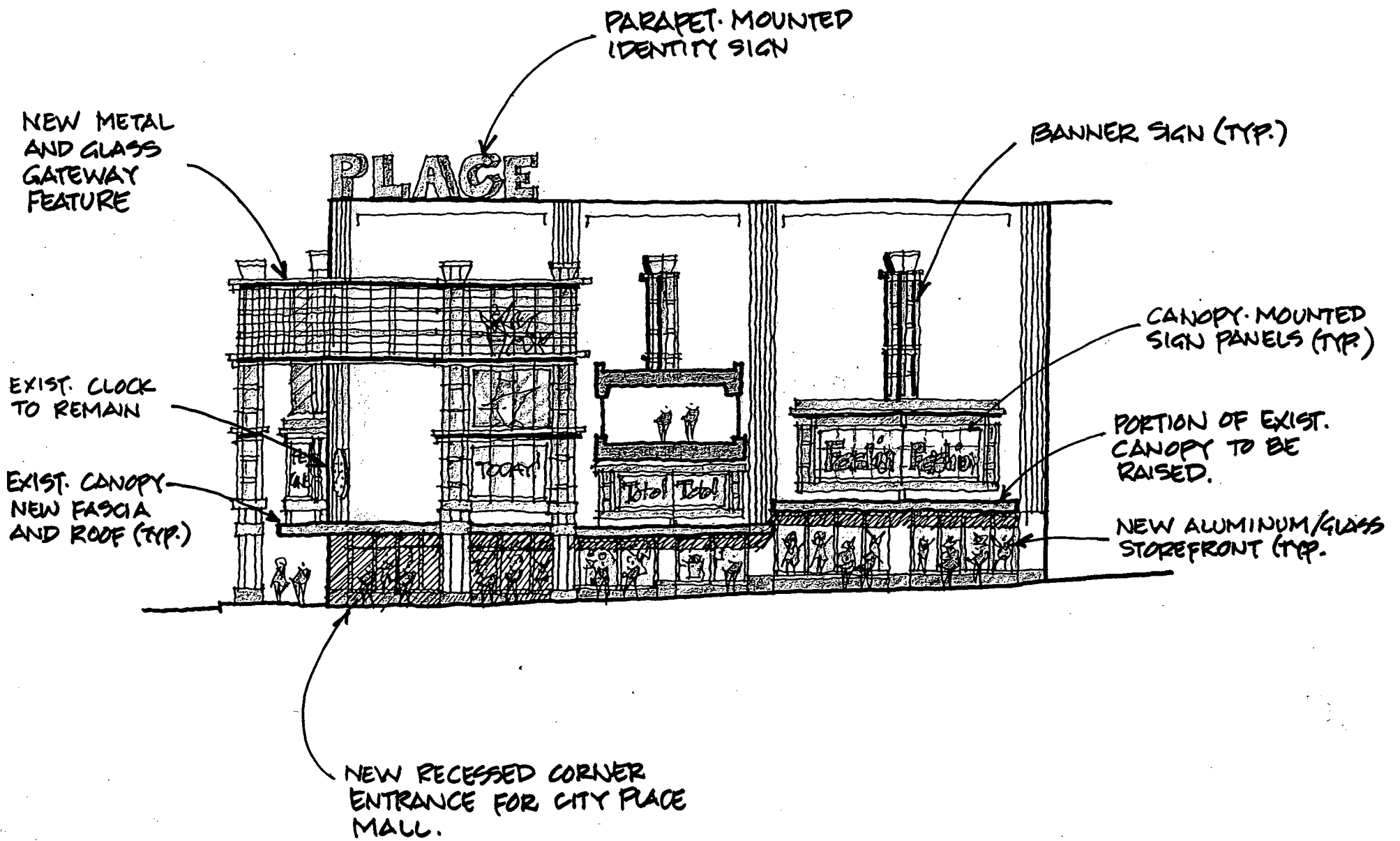
PROPOSED ELLSWORTH ELEVATION

N.T.S.

RTKL 6.21.00



EXISTING FENTON ST. ELEVATION
 N.T.S. RTKL 6.21.00



PROPOSED FENTON STREET ELEVATION

N.T.S.

RTKL · 6-21-00



#1

VIEW OF CURVED CORNER LOOKING
DOWN ELLSWORTH DRIVE, SHOWING
ORIGINAL CANOPY, CLOCK.

NON-ORIGINAL SIGNAGE TO BE
REMOVED

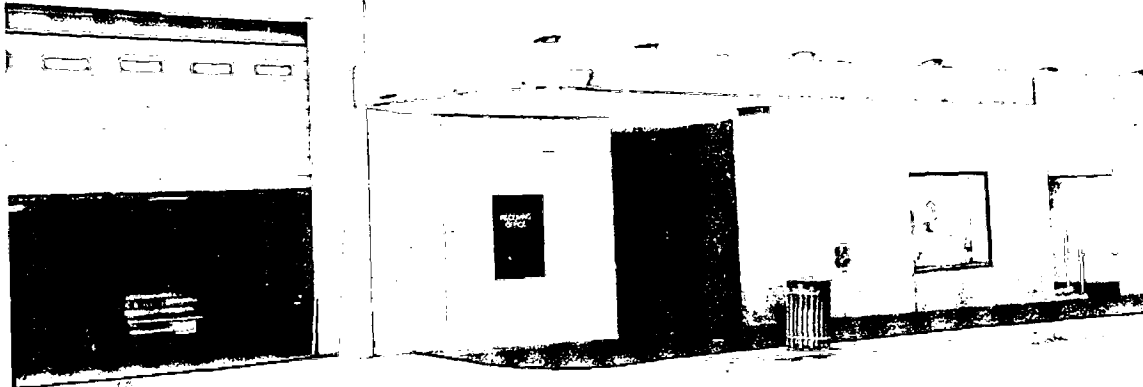
6.20.00



#2

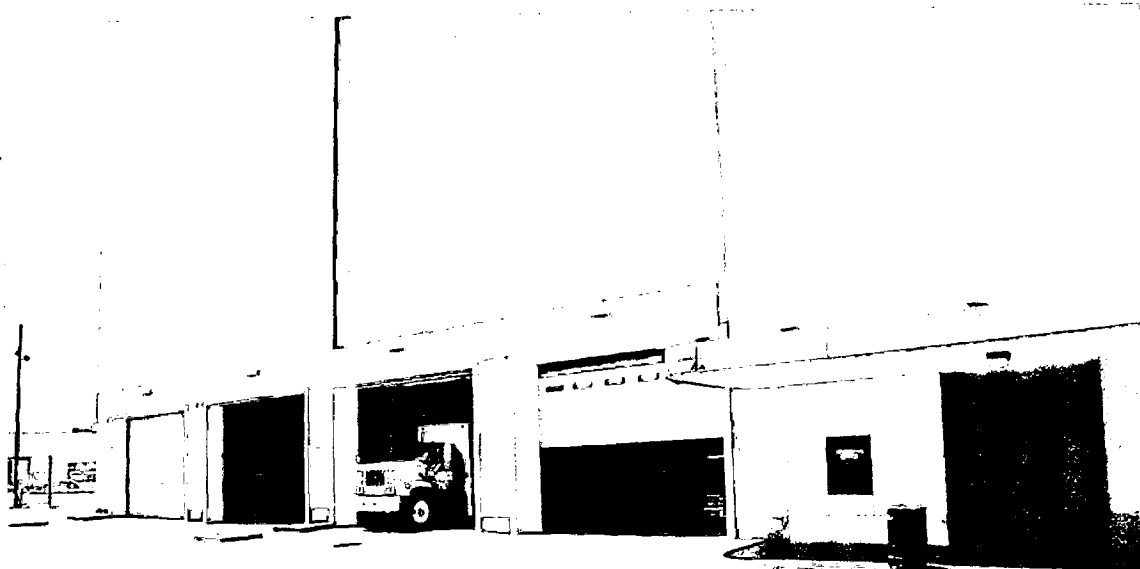
VIEW OF FENTON STREET ELEVATION
SHOWING ORIGINAL CANOPY

6.20.00



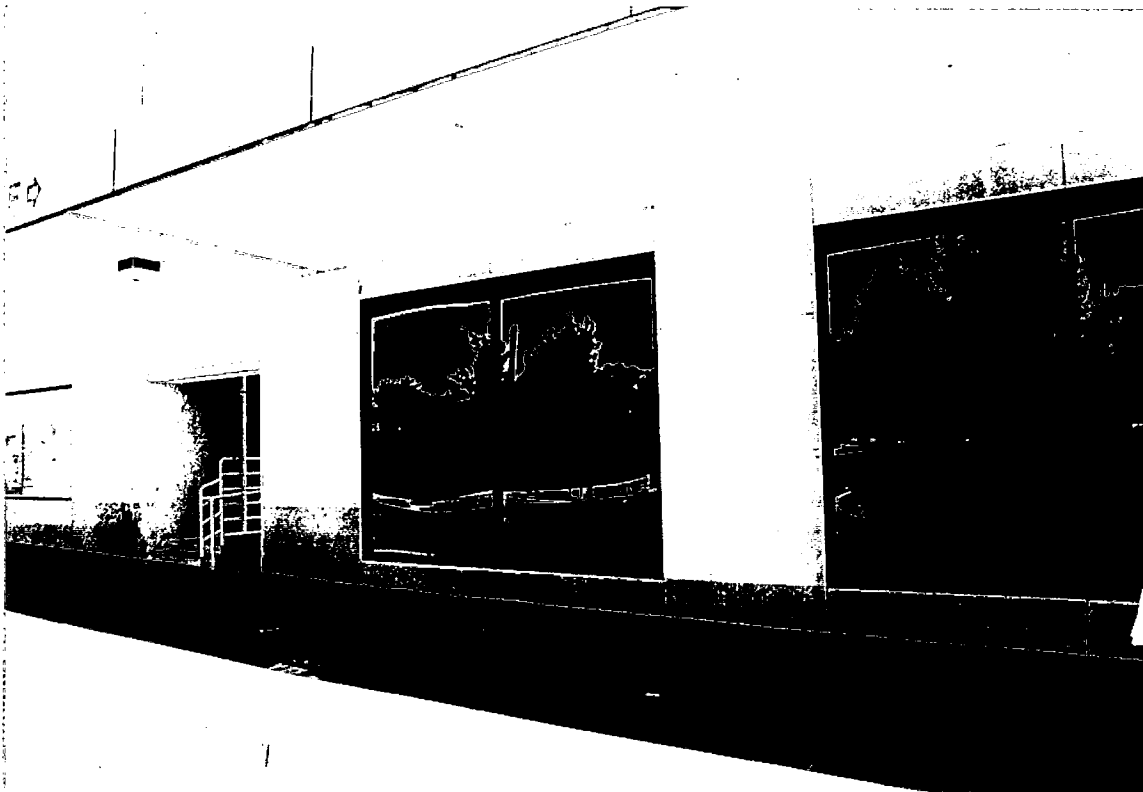
#3 VIEW OF ORIGINAL CANOPY ALONG EUSWORTH DRIVE SHOWING FASCIA DAMAGE.

6.20.00



#4 LOADING DOCKS AT EUSWORTH DRIVE

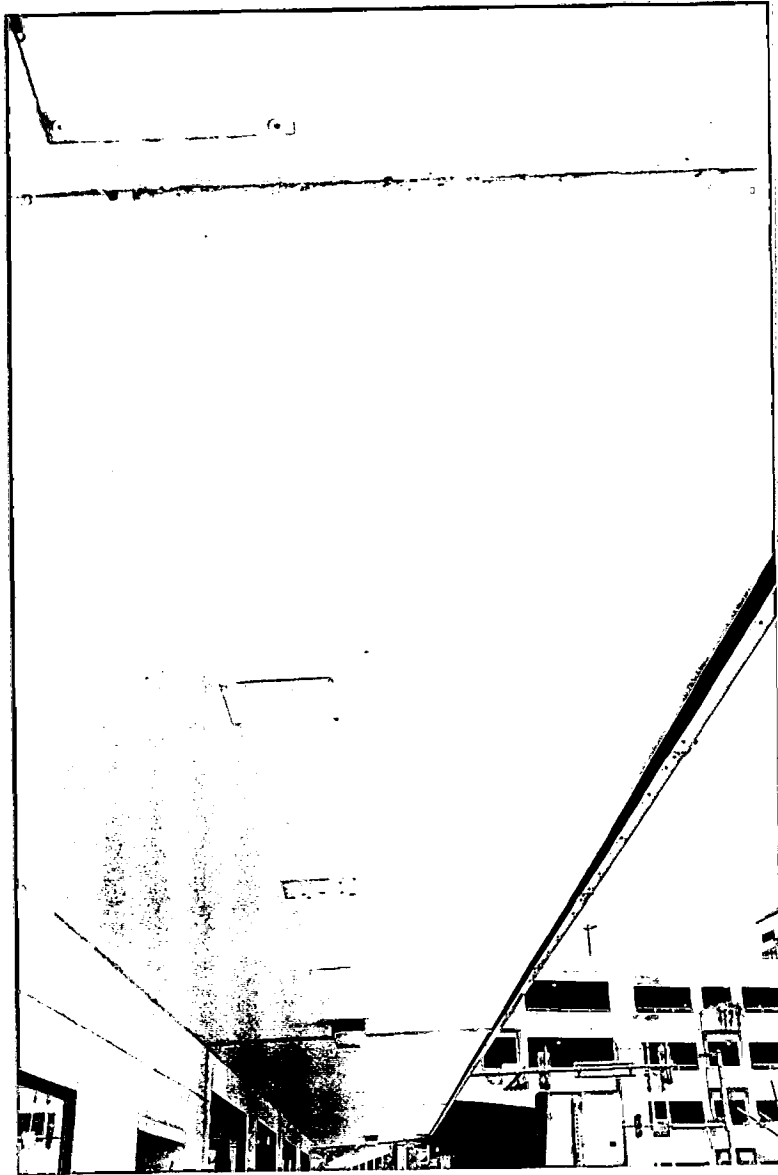
6.20.00



#5

TYPICAL NON-ORIGINAL STOREFRONT TREATMENT
TO BE REMOVED AND REPLACED.

6.20.00



#6

UNDERSIDE OF ORIGINAL CONCRETE
CANOPY, SHOWING NON-ORIGINAL
LIGHT FIXTURE AND LOCATIONS OF
ORIGINAL RECESSED LIGHT FIXTURES
TO BE RE-USED.

6.20.00



#7

VIEW OF FENTON STREET ELEVATION, SHOWING
LOCATION OF ORIGINAL HECHT BUILDING ENTRY
UNDER PEDESTRIAN BRIDGE (ORIGINAL APPEARANCE
ALTERED) AND PORTION OF ORIGINAL CANOPY
TO BE RAISED. ALSO VISIBLE IS NON-ORIGINAL
CLOTH AWNING TO BE REMOVED.

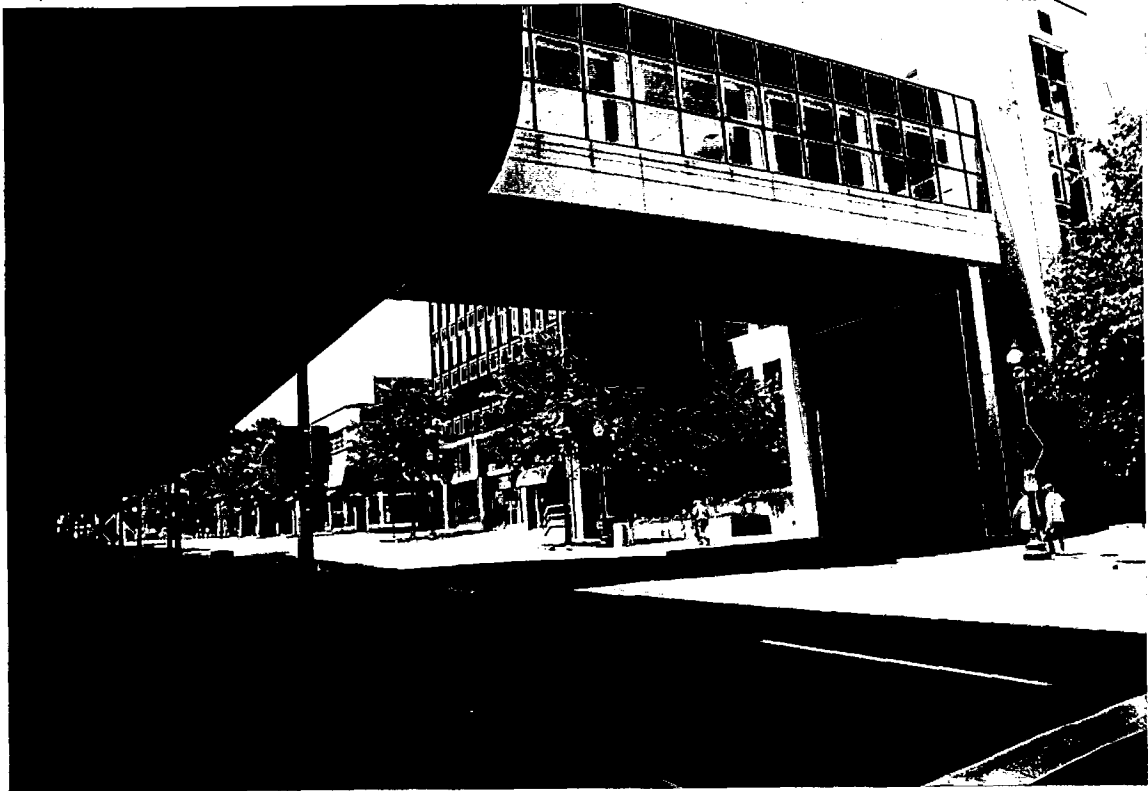
6.20.00



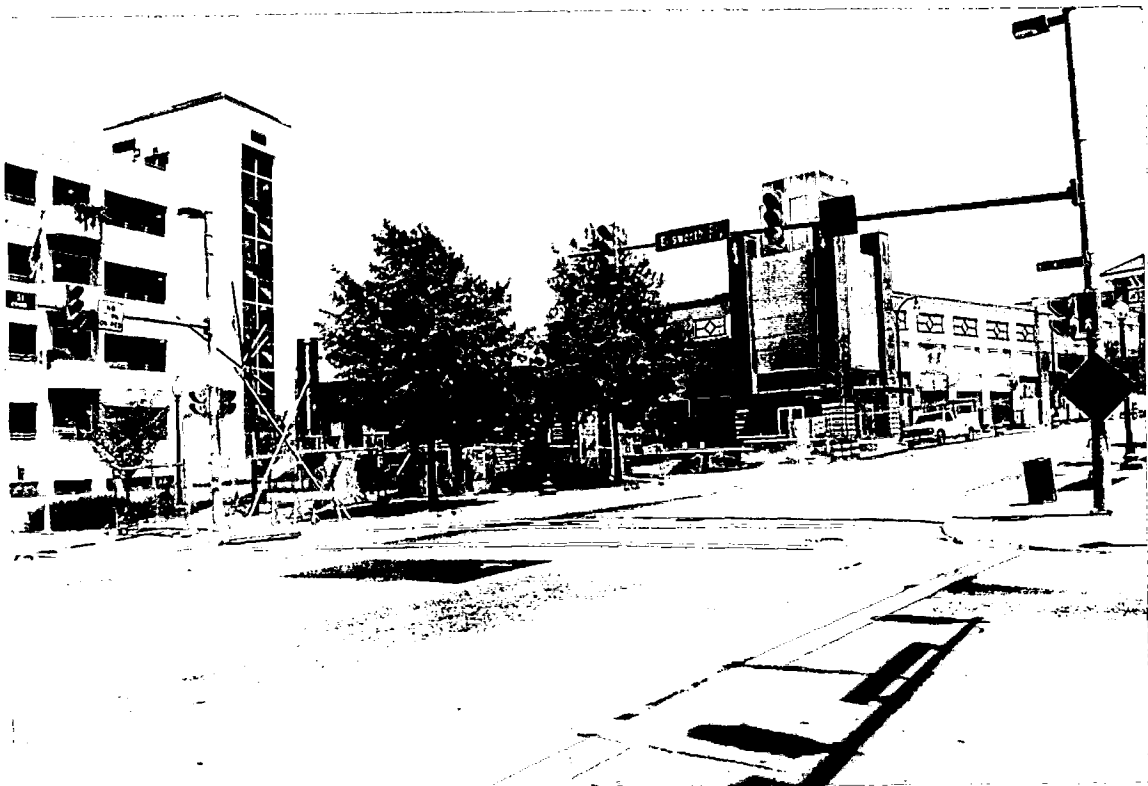
#8

VIEW OF CURVED CORNER SHOWING CENTRAL
STOREFRONT TO BE REMOVED FOR CREATION OF
NEW MAIL ENTRANCE. NOTE ORIGINAL CLOCK
TO REMAIN.

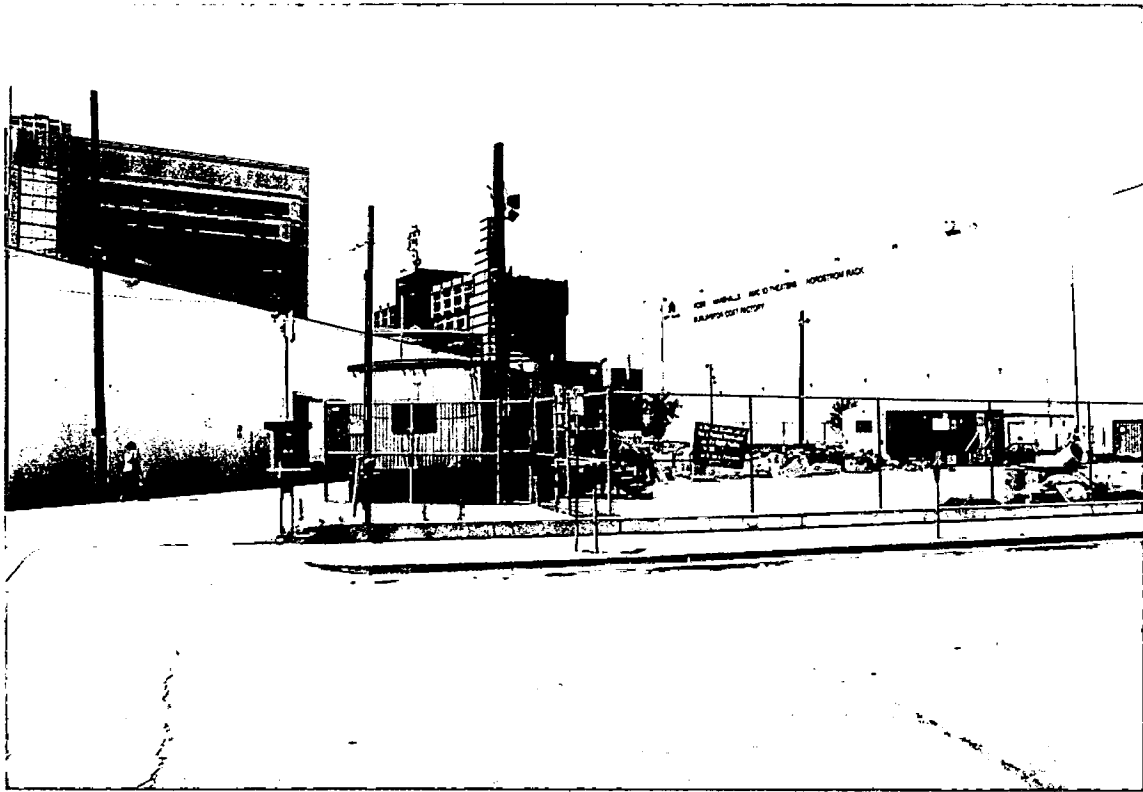
6.20.00



#9 VIEW ACROSS FENTON STREET.
6.20.00



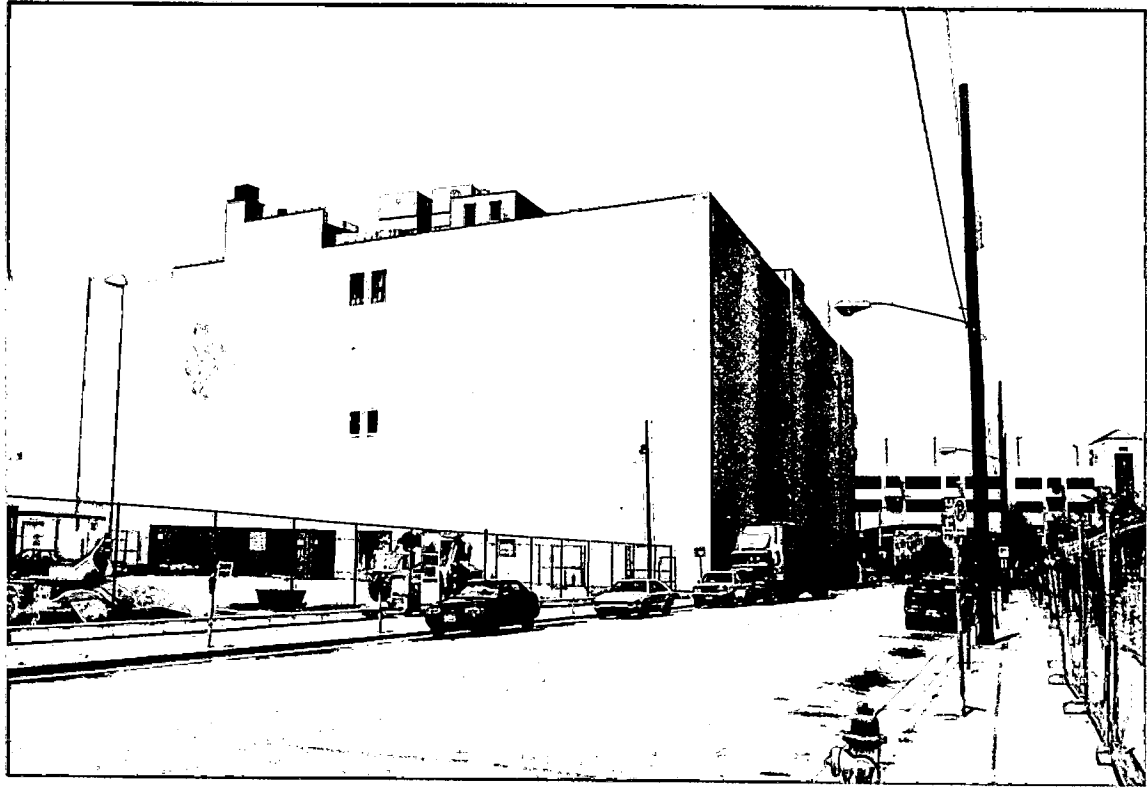
#10 VIEW ACROSS FENTON STREET AT ELLSWORTH
DRIVE INTERSECTION
6.20.00



#11 VIEW OF ADJACENT PROPERTY ALONG EULSWORTH
DRIVE
6.20.00



#12 VIEW OF PROPERTY DIRECTLY ACROSS EULSWORTH
DRIVE
6.20.00



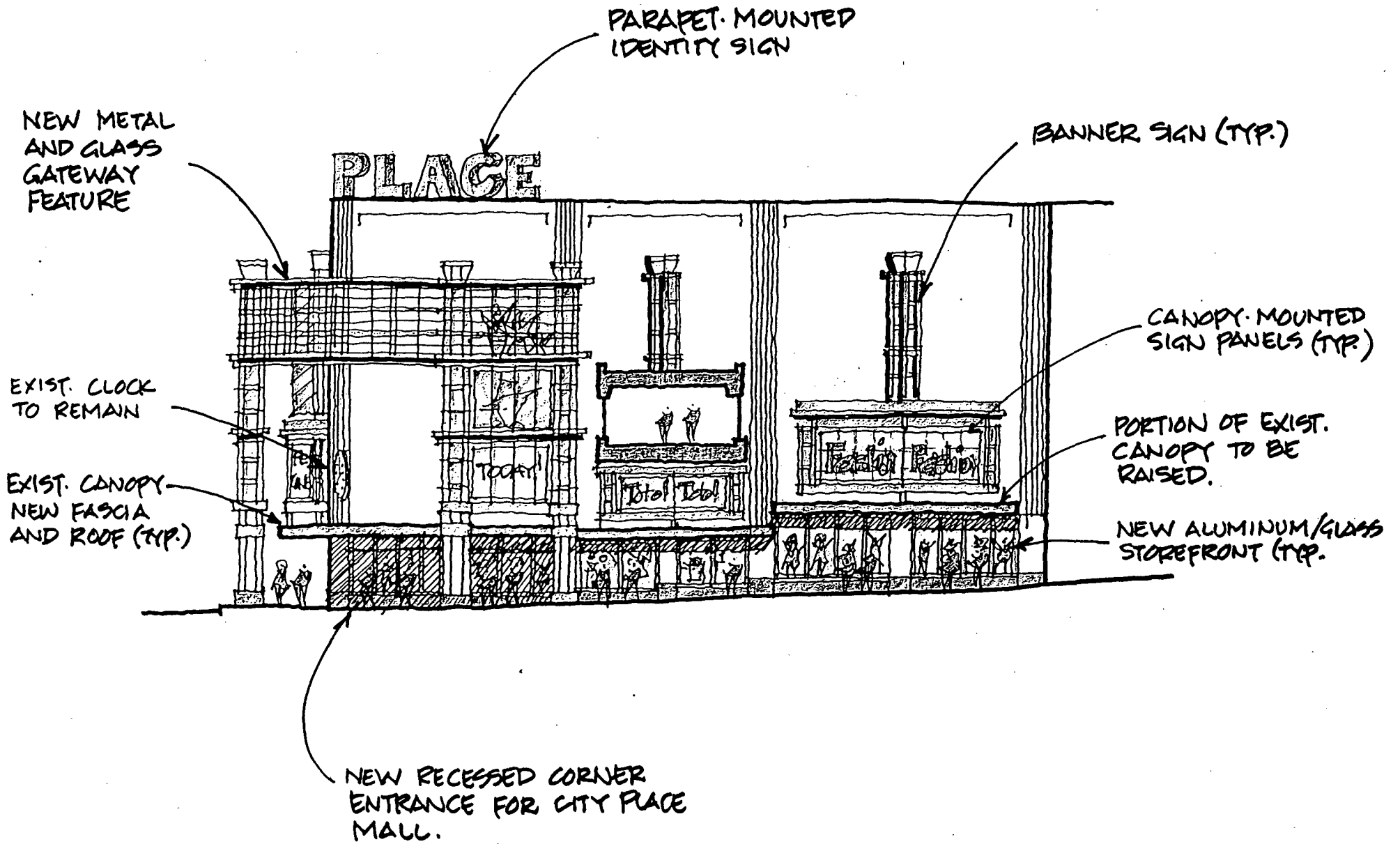
#13 VIEW TOWARDS HECHT BUILDING LOOKING
UP EUSWORTH DRIVE.
6-20-00

HISTORIC AREA WORK PERMIT APPLICATION

**CITY PLACE
HECHT BUILDING FAÇADE RENOVATIONS**

Adjacent and opposite property owners:

**Montgomery County Maryland
101 Monroe Street
Rockville, MD 20805**

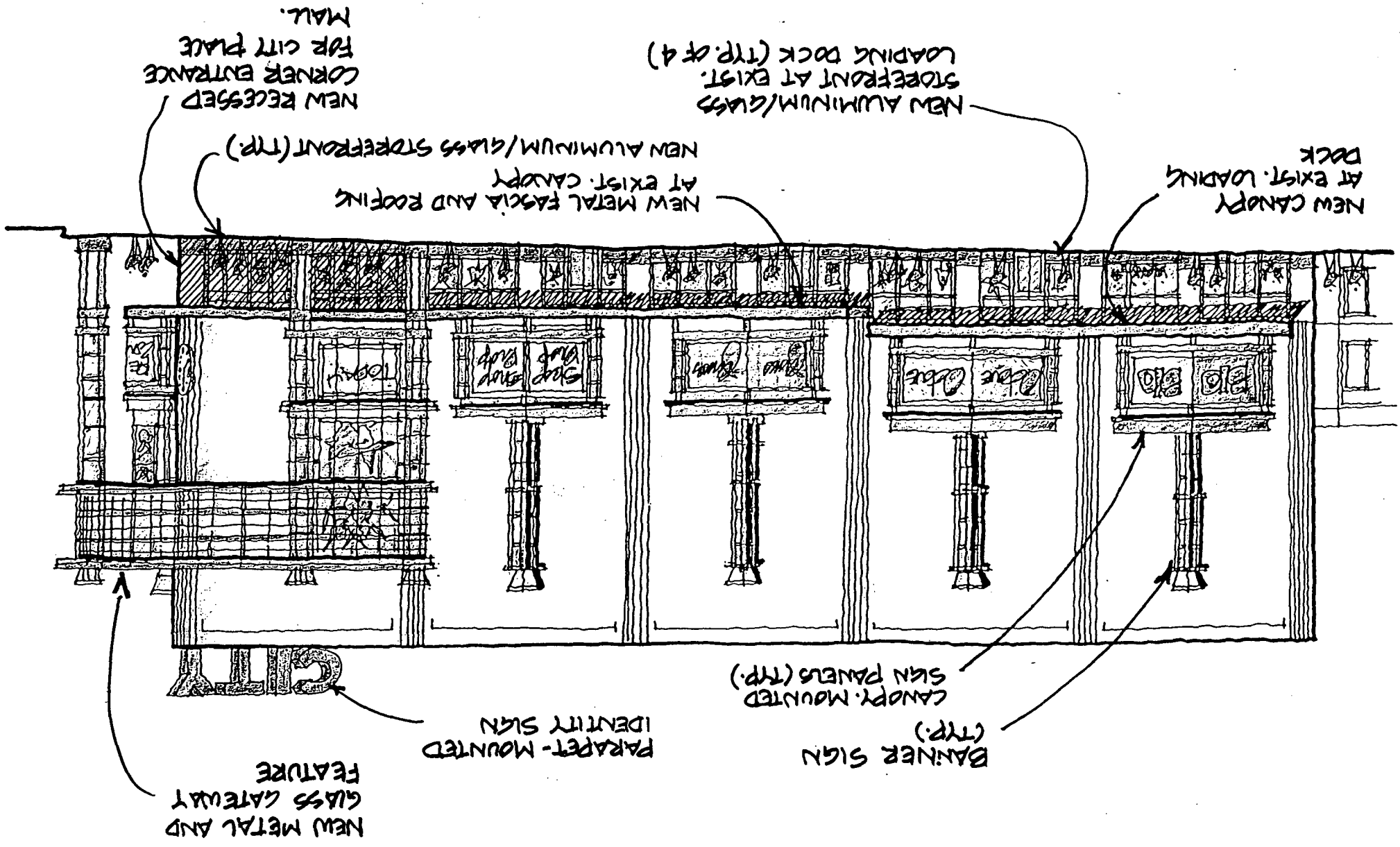


PROPOSED FENTON STREET ELEVATION

N.T.S.

RTKL · 6-21-00

PROPOSED EUSWORTH ELEVATION
 RTKL 6.21.00
 N.T.S.



Architecture
Planning/Urban Design
Engineering
Interior Architecture
Landscape Architecture
Graphic Design

June 7, 2000

Ms. Gwen Wright
Coordinator
Historic Preservation Office
MNCPPC
8787 Georgia Avenue
Silver Spring, Maryland 20910

RE: **City Place Exterior Redesign**

Dear Ms. Wright,

On behalf of Petrie, Dierman, Kughn, RTKL submits the revised design scheme for the exterior redesign of the City Place retail mall, located in downtown Silver Spring, in preparation for a second preliminary consultation with the Historic Preservation Commission on June 28, 2000. This submission is made with the benefit of input received from the HPC at our first preliminary consultation on May 10, 2000.

Revised Scheme Summary

1. Most of the existing canopy will remain in place and will be re-clad with a new roof, new light fixtures, and new metal fascia to match the existing fascia. Along Fenton Street, PDK proposes removal of the existing canopy under the raised pedestrian bridge due to the very low ceiling height caused by the sloping sidewalk elevation. Raising the canopy in this location will permit the installation of taller retail storefronts to maximize tenant merchandizing.
2. Create a new entrance feature at the corner of Ellsworth Drive and Fenton Street that landmarks this new main building entrance. This scheme proposes no changes to the building façade above the existing canopy other than the removal of existing tenant signage. Two new, freestanding entrance pylons, linked at the top to frame a "gateway", create a dramatic visual focus for the new main entrance by day and by night. The design of the pylon gateway would be executed in decorative metal grille framing incorporating glazing, graphic elements, tenant signage and dramatic uplighting. Each pylon would be supported by painted metal columns located in the sidewalk zone. The column bases would be clad in stone and metal finishes. Lateral support of the pylons will require tie back connections to the existing façade in a few locations. Removal of the Burlington Coat Factory and Nordstroms Rack signage would be required but the existing clock will remain and will be visually framed by the pylon gateway.
3. Provide a new entrance to the City Place mall at the corner of Ellsworth Drive

Baltimore

Dallas

Washington

Los Angeles

Chicago

London

Tokyo

Madrid



RE: City Place Exterior Redesign

and Fenton Street. This new one story recessed entrance will take advantage of the renewed retail activity along Ellsworth Drive as a result of the Downtown Silver Spring project. PDK considers this future entrance location to be the new main entrance to City Place. Removal of the existing corner storefront would be required to create the desired point of access.

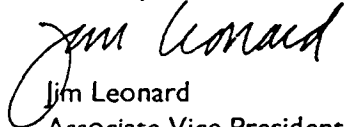
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Ms. Gwen Wright
MNCPPC
June 7, 2000
Page 3

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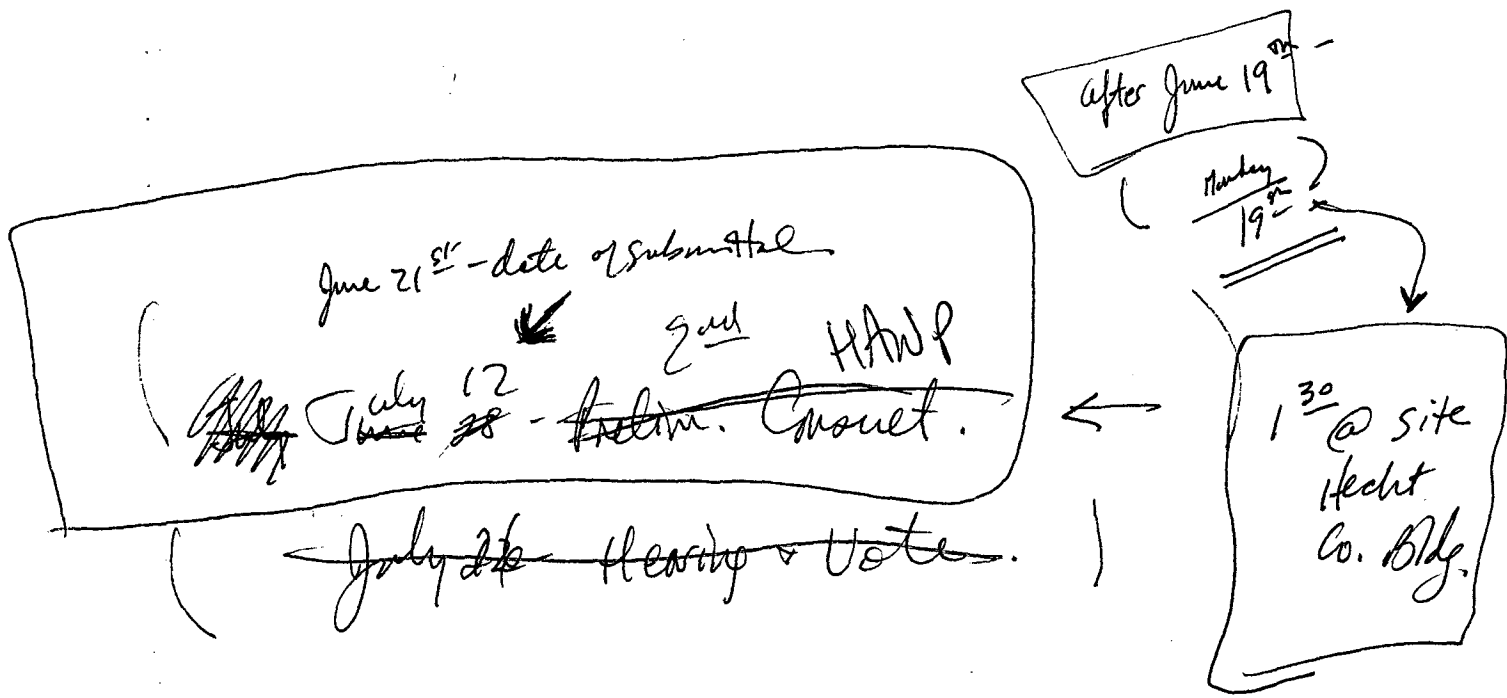
Cc: Walt Petrie
Terry Richardson
Doug Wren
Gary Stith

Hecht Co. B. Alterations

6/7/00

On Fentm -

- ① Remove ~~the~~ canopy under the pedestrian bridge - & build new canopy higher.
- ② Last 2 Bays - cut into Quonset & raise ~~the~~ Skyfront + potential windows, & add a new canopy, at a higher elevation.



[Star Shopping Center July 26th meeting]

6/28/00

IV. PRELIMINARY CONSULTATION - 8:30 p.m. in MRO Auditorium.

R

- A. Petrie, Dierman and Associates (Jim Leonard, RTKL Architects), for alterations at the corner of Ellsworth Drive and Fenton Street, Silver Spring (*Locational Atlas* Resource #36-07, **Hecht Company Building** in Silver Spring Historic District).

V. MINUTES

- A. May 24, 2000

VI. OTHER BUSINESS

- A. Commission Items.
- B. Staff Items.

VII. ADJOURNMENT

Michele

MONTGOMERY COUNTY HISTORIC PRESERVATION COMMISSION

301-563-3400

WEDNESDAY

June 28, 2000

MARYLAND-NATIONAL CAPITAL PARK AND PLANNING COMMISSION

MRO AUDITORIUM

8787 GEORGIA AVENUE

SILVER SPRING, MARYLAND 20910

PLEASE NOTE: The HPC agenda is subject to change anytime after printing or during the commission meeting. Please contact the Historic Preservation Commission at the number above to obtain current information. If your application is included on this agenda, you or your representative are expected to attend.

I. HPC WORKSESSION - 7:00 p.m. in Third Floor Conference Room.

II. HISTORIC AREA WORK PERMITS - 7:30 p.m. in MRO Auditorium.

A. Town of Garrett Park (Christopher Keller, Agent), for tree removal at 10814 Kenilworth Avenue, Garrett Park (HPC Case No. 30/13-00D RETROACTIVE) (Garrett Park Historic District).

B. Dr. & Mrs. L. T. Bowles, for arbor installation at 5816 Surrey Street, Chevy Chase (HPC Case No. 35/36-00C) (Somerset Historic District).

C. Richard and Barbara McMillan, for window replacement at 2 Newlands Street, Chevy Chase (HPC Case No. 35/13-00Q) (Chevy Chase Village Historic District).

D. John Gorman (Rick Guest, Agent), for rear addition at 45 W. Lenox Street, Chevy Chase (HPC Case No. 35/13-00R) (Chevy Chase Village Historic District).

(Postponed) E. James DeArmon, for addition and tree removal at 500 Tulip Avenue, Takoma Park (HPC Case No. 37/3-00X) (Takoma Park Historic District).

(Removed) F. Monica Tinker, for garage alteration at 10935 Montrose, Garrett Park (HPC Case No. 30/13-00C) (Garrett Park Historic District).

III. SUBDIVISION REVIEW - 8:00 p.m. in MRO Auditorium.

A. Roy Stanley (Benning and Associates w/Dave McKee, Agent), **Pre-Preliminary Plan #7-00031** for subdivision and development at 9420 Hawkins Creamery Road, Gaithersburg (*Locational Atlas Resource #11/24, The Frank Duvall House*).

letter from Neighbor (exp)

can be (exp)

(can be exp)

P
P
P
P

WAVERT A1 (RETRO)
KENILWORTH A2 (NOT RETRO)

SUSAN-MOTION

(OVER)

The Silver Spring Historical Society recommends that the design process go back to the drawing boards, to work at touting the singular beauty of what is already there. There is no reason to rush to obscure with unnecessary commercial kitsch and glitz; no reason to obscure the magic and integrity of the Hecht Company Building. We ask again respectfully that the design process go back to the drawing boards.

Jerry A. McCoy, President
Marcie Stickle, George French, Reps.
Silver Spring Historical Society
301.565.2519

Comments

6/28/00

Page 1

George: Don't show a drawing with the canopy raised along Fenster! Just a verbal request.

Retzel Dichman - willing to drop the request + maintain the canopy -

* Keep panels of facade the same - Replacement-in-kind, so no HARP or HPC comment required.

Emily - Not persuaded by signage above the canopy. - She is not supportive.

Steve Berlin - proposal changes character of bldg; but with minimal impact to bldg!

Smarr - project is responsive to HPC previous comments. No canopy changes! ~~no~~ message
The design - But DeqLit 2

Thrillyn - brings to mind scaffolding for bldg under construction! Doesn't see that this enhances the streamlined design!

Doug - heading in right direction - Pulling pylons away from bldg - Consider moving all signage to pylons along sidewalk -

New canopy pieces should be light - Not to be confused with original.

Emily - vertical pylons confuse + confound the bldg design - signage + light + flag ~~steps~~ steps along bldg too much obscuring the bldg.
Singles by

George: Everything you are doing is fighting the bldg - This transforms the bldg. Too much -
NOT SUPPORTIVE!



P.O. Box 1160 • Silver Spring, Maryland • 20910-1160

TO: Montgomery County Historic Preservation Commission
FROM: Silver Spring Historical Society
DATE: June 28, 2000
RE: Alterations to 1947 Hecht Company Building

It is a form found in nature, two monumental limestone panels intersecting in a sinuous, dramatic bend. A series of fluted column claddings flow down its sides like a mountain waterfall. In its singular presence, it is marked by simplicity, elegance, grace and sophistication. It draws you to it and into it, by virtue of its compelling and magnificent design.

What is it? Silver Spring's 1947 Hecht Company Building, which houses a portion of today's "City Place." Designed by the New York City firm of Abbott, Merkt & Co., architects of Gimbel's East Dept. Store, Hecht's is significant in the role it played in making downtown Silver Spring a destination site.

The proposed exterior design alterations are, in one word, tacky. These embellishments attempt to provide a homogeneous look that can be viewed at retail shopping centers across the United States. Instead of reveling in this historic structure's distinctiveness and monumentality, the owners are simply attempting to "keep up with the Joneses" by slapping on a "look" that will be out of date in five years.

This beautiful Art Moderne package is unique to the whole of Montgomery Country. Its architecture need not be obscured by these proposed designs. We desire to see no further additions to the limestone façade in terms of signage placed above the ground floor-level. The original canopy must be retained and restoration of its original lighting is welcomed. The addition of canopies which duplicate the appearance of the original would be an added convenience to patrons during inclement weather.

The proposed new corner entrance should be eliminated. To cut into the singular curvature of the structure would destroy the fluidity of the corner. We recommend reopening the original entrance on Fenton. To draw visitors in from the Ellsworth side we recommend developing and using the expansive service bays as a grand entrance.

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Jerry A. McCoy, President
Marcie Stickle, George French, Reps.
Silver Spring Historical Society
301.565.2519

Comments, page 2

(1) Corner feature pylons

(2) Signage

(3) Canopy - pedestrian friendly. New elements different than original canopy.

HAWP on 2/6th -- for more time to go back to staff, etc..

Re: Banner graphics:

= Prefer more roof top lettering/signage



P.O. Box 1160 • Silver Spring, Maryland • 20910-1160

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**MARCIE STICKLE & GEORGE FRENCH, SAVE OUR LEGACY, 6/28/2000
BEFORE HPC, CITY PLACE**

It is a form found in nature, of granite and limestone, culminating in a sinuous swelling dramatic curve where its two perpendicular sides come together. Lovely fluting shoots up and down its limestone sides like a mountain waterfall or a fountain. It is singular, marked by its simplicity, elegance, grace and sophistication. It draws you to it, and draws you into it, by virtue of its compelling and magnificent design. It is made by man; and it is made for retail, also by design. It is streamlined, although set in place, it is in perpetual motion.

What is it? Magnificent on the outside, magical on the inside, it is City Place, originally the Hecht Co., as of 1947, both true anchors to Silver Spring. City Place is one of the most delightful "shopping malls" we have ever experienced; it is in perpetual motion inside, too, with its elegant glass elevator extending the full height inside this marvelous art deco building, rising and falling, it is filled with laughter, chatter, activity, and excitement, flooded with light from top to bottom, its openness drawing (happy) patrons of all ages and cultures through it for movies, dining, retail in stores, retail from kiosks jauntily placed throughout, and as a forum more recently for dance, musical and theatrical performances.

Its singular beauty draws you to it; we (some of us) can attest to that as we grew up here; we patronized it from an early age. We understand Mr. Petrie's concern; and we appreciate that the Art Deco Society has worked with him and consulted with and advised the Historic Preservation Commission. We want City Place to continue to thrive.

The proposed design is (grotesque) obscuration, a keeping up with the Joneses, unnecessary homogeneity; instead of reveling in distinctiveness and contrast to the rest of the project; retail and art coming together so perfectly. We believe it grows out of unnecessary fear. Silver Spring will entice scores of consumers, and they will flood City Place for its special stores.

We believe this beautiful Retail and Art Deco treasure is unique to the whole country; where else can you find a useful building like this; its dual uniqueness should be touted, promoted, advertised, by the Silver Spring Urban District, Mo Co Convention and Visitors' Bureau, the Chambers of Commerce, Dept. of Economic Development, through the spanking new Heritage Tourism Initiative, the new Civic Bldg., at County and State levels; and not be obscured by the proposed design.

The treatment of the dramatic curve is obscuration of the highest order! It is encased, entrapped, and imprisoned through unnecessary embellishments. Through using it as an entrance, through the dual towers, through signage shooting up from the canopy. The fluting no longer is visible. The garish embellishments make the curve and structure static.

The historic original canopy on Fenton and Ellsworth must be retained. One of the original welcoming and gracious entrances is only within a few yards of the proposed new entrance, and to the right of the dramatic curve of the building. We recommend reopening the original entrance on Fenton, and the other original one at Ellsworth. To especially activate Ellsworth, we recommend developing and using the expansive Service Bays as a Grand Entrance.

Foulger Pratt is planning to have dancing fountains in the Silver Circle now Triangle area. To draw people to City Place in a most delightful, creative, and non-invasive way (to the structure), we recommend dancing lights projected on the smooth limestone walls from the canopy below; these are also perfect projectionist walls; and can advertise the wonders to be found within City Place through colorful video projections, its shops, kiosks, Food Court, movies, entertainment, and performance forums.

We recommend that the design process go back to the drawing boards; there is plenty of time; and arrive at touting the singular beauty of what is already there; and promoting and advertising the magic of City Place in a creative, imaginative, and non-invasive way. (There is a natural and exciting synergism here to be celebrated.)

There is no reason to rush to obscure with unnecessary commercial kitsch and glitz; there is no reason to obscure the magic and integrity of City Place. City Place is a Destination, a true anchor to Silver Spring! We ask again respectfully that the design process go back to the drawing boards.

Marcie Stickle George French, Save Our Legacy
8515 Greenwood Ave., S.S., MD 20912
301-585-3817



P.O. Box 1160 • Silver Spring, Maryland • 20910-1160

TO: Montgomery County Historic Preservation Commission
FROM: Silver Spring Historical Society
DATE: June 28, 2000
RE: Alterations to 1947 Hecht Company Building

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This beautiful Art Moderne package is unique to the whole of Montgomery County. Its architecture need not be obscured by these proposed designs. We desire to see no further additions to the limestone façade in terms of signage placed above the ground floor-level. The original canopy must be retained and restoration of its original lighting is welcomed. The addition of canopies which duplicate the appearance of the original would be an added convenience to patrons during inclement weather.

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The Silver Spring Historical Society recommends that the design process go back to the drawing boards, to work at touting the singular beauty of what is already there. There is no reason to rush to obscure with unnecessary commercial kitsch and glitz; no reason to obscure the magic and integrity of the Hecht Company Building. We ask again respectfully that the design process go back to the drawing boards.

Jerry A. McCoy, President
Marcie Stickle, George French, Reps.
Silver Spring Historical Society
301.565.2519



P.O. Box 1160 • Silver Spring, Maryland • 20910-1160

TO: Montgomery County Historic Preservation Commission
FROM: Silver Spring Historical Society
DATE: June 28, 2000
RE: Alterations to 1947 Hecht Company Building

It is a form found in nature, two monumental limestone panels intersecting in a sinuous, dramatic bend. A series of fluted column claddings flow down its sides like a mountain waterfall. In its singular presence, it is marked by simplicity, elegance, grace and sophistication. It draws you to it and into it, by virtue of its compelling and magnificent design.

What is it? Silver Spring's 1947 Hecht Company Building, which houses a portion of today's "City Place." Designed by the New York City firm of Abbott, Merkt & Co., architects of Gimbel's East Dept. Store, Hecht's is significant in the role it played in making downtown Silver Spring a destination site.

The proposed exterior design alterations are, in one word, tacky. These embellishments attempt to provide a homogeneous look that can be viewed at retail shopping centers across the United States. Instead of reveling in this historic structure's distinctiveness and monumentality, the owners are simply attempting to "keep up with the Joneses" by slapping on a "look" that will be out of date in five years.

This beautiful Art Moderne package is unique to the whole of Montgomery Country. Its architecture need not be obscured by these proposed designs. We desire to see no further additions to the limestone façade in terms of signage placed above the ground floor-level. The original canopy must be retained and restoration of its original lighting is welcomed. The addition of canopies which duplicate the appearance of the original would be an added convenience to patrons during inclement weather.

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Jerry A. McCoy, President
Marcie Stickle, George French, Reps.
Silver Spring Historical Society
301.565.2519

Aug 4-6 Conf. in Pittsburgh
\$80 = interesting

For HPC ...

Stitzville, Fla. interesting problem

NPS - B. B. Coyne

www.

HISTORIC PRESERVATION COMMISSION STAFF REPORT

Address: 8661 Colesville Road Meeting Date: 6/28/00
 Applicant: Petrie, Dierman, Kugh Report Date: 6/21/00
 (Jim Leonard, RTKL, Agent)
 Resource: **Hecht's Department Store** Public Notice: 6/14/00
 (*Locational Atlas* Resource #36/7)
 Review: PRELIMINARY CONSULTATION (#2) Tax Credit: Yes
 Case Number: 36/7 Staff: Robin D. Ziek

PROPOSAL: Alterations to the original facade in response to new development along Ellsworth Drive.

STAFF RECOMMENDATION: HAWP to comply with the following recommendations:

1. The existing canopy shall be retained.
2. Alterations to the 1947/1950 facade will be limited to storefront revisions below the level of the existing canopy, lighting and signage.
3. A new canopy may be provided over the existing loading dock area, as well as that portion of the building on Fenton which has no original canopy, which does not match the height of the original canopy.

The applicant appeared before the HPC for a Preliminary Consultation on May 10, 2000. This second Preliminary consultation should reflect the HPC comments made at that time, as well as introduce a few other items for discussion. The applicant hopes to apply for a HAWP at the 7/12/00 meeting.

PROJECT DESCRIPTION

RESOURCE: Individual Resource in downtown Silver Spring
 STYLE: Art Moderne
 DATE: 1947, 1950

The Hecht Department Store is of national significance as one of the first examples of large-scale suburban commercial development in the country. The building is currently listed in the *Locational Atlas*, but extensive research has been conducted on the significance of the building. The historic section is a five-story limestone block, which was planned and developed in two stages. In 1947, a three-story block was constructed, with additional stories planned. In 1950, the planned additional two stories were added to complete the current five-story configuration. In 1955, the store was doubled in size with a red brick addition along Fenton Avenue. This was demolished in 1985 when the development of City Place was undertaken.

①

The Art Moderne building is characterized by a sleek profile which wraps the corner. The canopy, which is concrete with a plain white metal fascia, accentuates the curve and the horizontal line, while periodic shallow fluting which extends the full height of the building contrasts with a vertical rhythm. The major materials are limestone, metal, glass, and granite.

The storefront glazing has been altered, according to the MHT form, and the original entrances on Fenton and Ellsworth have been closed in. The loading docks are not in their original location, and the building has been connected to a parking garage with a third level skywalk across Fenton Street.

PROPOSAL

The applicant would like to renovate the building to respond to the new development along Ellsworth Drive. The applicants proposed retaining the original building, but add embellishments, including signage and two tower signs placed in the sidewalk on Ellsworth and Fenton, to frame the new corner entrance.

The applicant had originally proposed removing the original canopy and building a new one at an increased height. Their research has shown that this is not a simple proposal, and would have grave structural ramifications. Therefore, they are proposing to retain the original canopy in all but one location: They would like to remove the canopy in the north 2 bays along Fenton Street and rebuild that section at a higher elevation. In addition, they propose extending this new canopy the entire length of the facade in a location where there never was a canopy.

Other alterations include removing the existing metal fascia and replacing it with another similar fascia. They would like the option to reduce the number of elements and vertical breaks by have metal pieces larger than the current 4.5'. Other than that, the fascia metal would match the existing in size, color, finish, and lack of decorative detailing.

The sign towers have been reduced in size, and a connection proposed which helps frame the new corner entrance, as well as stabilizes the two towers. The original clock will be maintained and will not be obscured.

The lighting proposal has been refined, with the vertical lighting moved to the center of the bays so as to not obscure the fluting. The individual store signage on the canopy has been further developed. The signage at the top of the roof is proposed to read "CITY PLACE" instead of the "Hecht Company".

The store fronts will be changed to accommodate sidewalk entry in some locations.

STAFF DISCUSSION AND RECOMMENDATION

Staff notes that the applicant has been responsive to the HPC comments, especially in seeking guidance from a structural engineer regarding the integration of the original canopy with the overall structure. The applicant has become convinced that this is a much more complicated endeavor than first envisioned, and they have agreed to maintain the canopy **except for a short portion**. Staff notes that all of the preservation and structural arguments apply to this short portion of the canopy and **this should also be retained**. The experience of walking under the canopy and feeling it come closer developed from the historic context for this building. In fact, one can note at the north end of the canopy that the concrete ceiling was sloped for approximately 3' to respond to the height relationship between the sidewalk and the canopy. Just where the height becomes very tight is the location where the original architect stops the canopy,

even though the store front windows continue along this last bay. This is simply part of the original design and it should be retained. Staff notes that the HPC had commented that additional canopies were possible, even at a higher height than the original canopy. **But removal of the original canopy is not recommended either from a preservation point of view or supported from a structural point of view.**

Staff notes that the corner pieces of the metal fascia along Ellsworth, nearest to the existing loading dock, have been scraped and bent. The rest of the fascia is in good condition. However, it could be difficult to match the existing finish/color and if the applicant chooses to replace the entire metal fascia, this could be accomplished without changing the original appearance of the fascia and canopy. The fascia is completely plain, and kept in place with screws (as seen on the underside of the canopy). **Staff feels that this could be considered "replacement in kind" and could be undertaken by the applicant without loss of integrity to the building.**

Finally, the applicant proposes to install recessed lights on the underside of the canopy in existing light boxes. **Staff would recommend this installation, as the restoration of an original feature. Lighting levels and appearance of the light fixtures should be reviewed by the HPC at the HAWP, with the presentation of "cut sheets".**

Architecture
Planning/Urban Design
Engineering
Interior Architecture
Landscape Architecture
Graphic Design

June 7, 2000

Ms. Gwen Wright
Coordinator
Historic Preservation Office
MNCPPC
8787 Georgia Avenue
Silver Spring, Maryland 20910

RTKL

RE: **City Place Exterior Redesign**

Dear Ms. Wright,

On behalf of Petrie, Dierman, Kughn, RTKL submits the revised design scheme for the exterior redesign of the City Place retail mall, located in downtown Silver Spring, in preparation for a second preliminary consultation with the Historic Preservation Commission on June 28, 2000. This submission is made with the benefit of input received from the HPC at our first preliminary consultation on May 10, 2000.

Revised Scheme Summary

1. Most of the existing canopy will remain in place and will be re clad with a new roof, new light fixtures, and new metal fascia to match the existing fascia. Along Fenton Street, PDK proposes removal of the existing canopy under the raised pedestrian bridge due to the very low ceiling height caused by the sloping sidewalk elevation. Raising the canopy in this location will permit the installation of taller retail storefronts to maximize tenant merchandizing.
2. Create a new entrance feature at the corner of Ellsworth Drive and Fenton Street that landmarks this new main building entrance. This scheme proposes no changes to the building façade above the existing canopy other than the removal of existing tenant signage. Two new, freestanding entrance pylons, linked at the top to frame a "gateway", create a dramatic visual focus for the new main entrance by day and by night. The design of the pylon gateway would be executed in decorative metal grille framing incorporating glazing, graphic elements, tenant signage and dramatic uplighting. Each pylon would be supported by painted metal columns located in the sidewalk zone. The column bases would be clad in stone and metal finishes. Lateral support of the pylons will require tie back connections to the existing façade in a few locations. Removal of the Burlington Coat Factory and Nordstroms Rack signage would be required but the existing clock will remain and will be visually framed by the pylon gateway.
3. Provide a new entrance to the City Place mall at the corner of Ellsworth Drive

Baltimore
Dallas
Washington
Los Angeles
Chicago
London
Tokyo
Madrid

RTKL Associates Inc.
One South Street
Baltimore, MD 21202
<http://www.rtkl.com>
TEL 410 528 8600
FAX 410 385 2455

4

RE: City Place Exterior Redesign

and Fenton Street. This new one story recessed entrance will take advantage of the renewed retail activity along Ellsworth Drive as a result of the Downtown Silver Spring project. PDK considers this future entrance location to be the new main entrance to City Place. Removal of the existing corner storefront would be required to create the desired point of access.

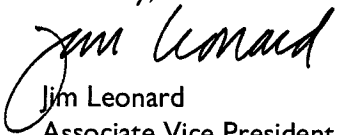
4. Create new, at grade storefront openings for retail and restaurant tenants long Ellsworth Drive and Fenton Street. New storefront openings will be installed with the objective of providing tenants with appropriate storefront heights that maximize merchandizing and visibility. Most existing storefronts will require modification to implement this plan. In addition, the existing loading dock bays facing Ellsworth Drive will be converted to new retail and restaurant storefronts incorporating new canopies similar in design to the original canopy.
5. Provide new banner graphics above the entrance canopy for project identity signage and visual animation of the upper façade areas. The banners would be installed as wall mounted, perpendicular projections. The banners would incorporate signage, graphic elements and decorative lighting. They would be placed in locations centered between the fluted column cladding. Minor changes to the upper façade would be required for installation of these decorative elements.
6. Provide new retail tenant signage and graphics panels on top of the existing canopy to identify the presence of major retailers within the City Place mall. These panels would provide much needed tenant identification opportunities and further animate the base of the building with decorative graphics and lighting. The existing canopy is expected to provide support of the graphics panels that would be framed in decorative metal grilles and include graphic elements and accent lighting.
7. Provide new City Place identity signage across the top of the existing building above the new main entrance. Placement of signage in this location will enhance the visual focus of the new main entrance. Minor changes to the existing parapet will be required for signage installation.

Ms. Gwen Wright
MNCPPC
June 7, 2000
Page 3

RE: City Place Exterior Redesign

We look forward to meeting with you and Robin on Thursday to discuss this scheme in more detail.

Sincerely,


Jim Leonard
Associate Vice President
RTKL Associates, Inc.

Cc: Walt Petrie
Terry Richardson
Doug Wren
Gary Stith

Noticing for Hecht Company building: check 5/10/00 noticing list

Jim Leonard
RTKL Associates
1 South Street
Baltimore MD 21202

Gary Stith
Silver Spring Regional Center
8435 Georgia Avenue
Silver Spring, MD 20910

Terry Richardson
Petrie Dierman Kughn
1430 Springhill Road, suite 520
McLean, VA 22101

Raymond Podlasek
Petrie Dierman Kughn
1430 Springhill Road, suite 520
McLean, VA 22101

Linda Lyons
Art Deco Society

Jerry McCoy
Silver Spring Historical Society



MONTGOMERY COUNTY DEPARTMENT OF PARK & PLANNING

THE MARYLAND-NATIONAL CAPITAL
PARK AND PLANNING COMMISSION

8787 Georgia Avenue
Silver Spring, Maryland 20910-3760

June 26, 2000

Mr. Gary Stith
Silver Spring Regional Center
8435 Georgia Avenue
Silver Spring, MD. 20910

~~Dear Mr. Stith:~~
Dear ^{GARY:} Mr. Stith:

At their May 10, 2000 meeting, the Historic Preservation Commission (HPC) reviewed proposals for the renovation of the Hecht Company Building in Silver Spring.

At that time, the applicant provided two general approaches which they felt would help integrate their property with the new development along Fenton and Ellsworth Drive. The HPC generally discouraged the approach which would alter the historic structure, either with a new cladding of glass block or by raising the canopy over the shop windows. The HPC did suggest that the applicant should investigate the degree to which the canopy was actually an integral structural element of the building, noting that "repositioning" of this canopy might not be readily achievable and might damage the historic structure.

The HPC was generally more in favor of the approach which preserved the original structure and added new elements to it, such as lighting, pylon signs, and new signage. The commissioners offered varying suggestions concerning the design of the particular elements which were proposed. The HPC encouraged the view that the historic structure actually offers a powerful foil to the new development, which highlights the unique character of the Hecht Company Building and will bring in customers. Some historic photographs were provided which illustrated the use of large scale lettering at the roofline, and use of the canopy for display space. There was a general consensus that there was flexibility at the shopfront level, to introduce a new corner entrance and new shop doorways along Ellsworth, but all within the existing cap of the canopy. There was also felt to be wide latitude in terms of designing the new shopfront area which would replace the existing delivery bays.

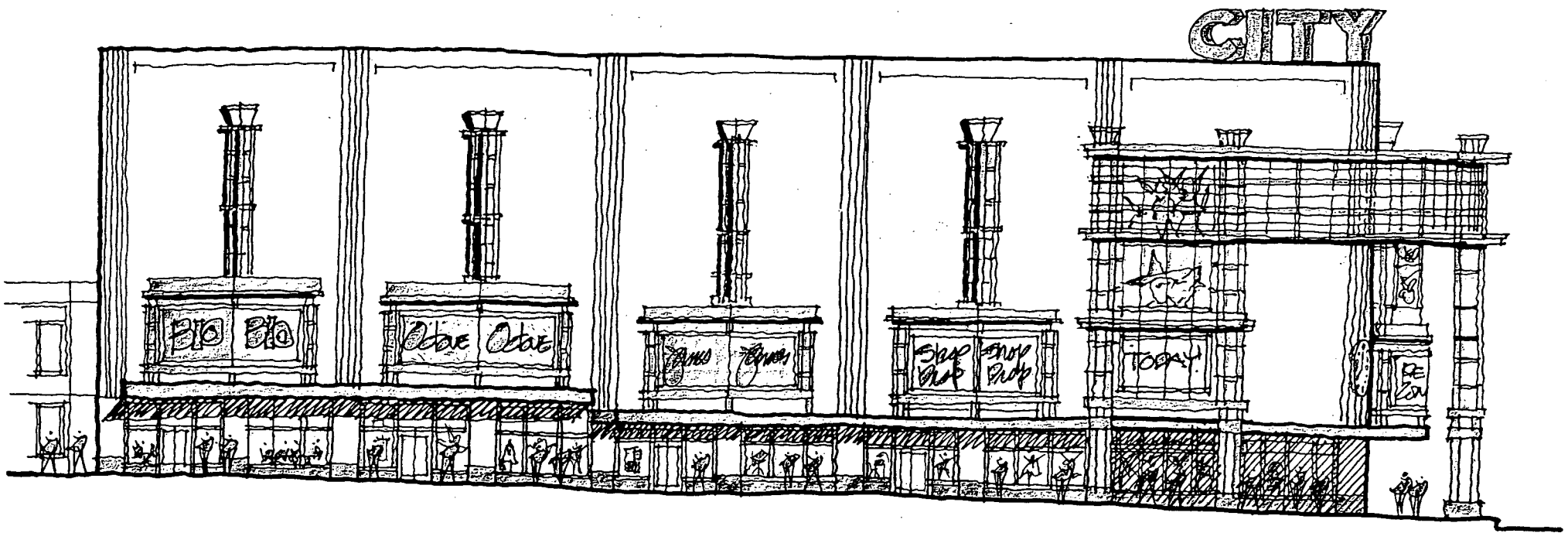
I am enclosing a copy of the transcripts for your use. If you have any questions, please call me at (301) 563-3408.

Sincerely,

A handwritten signature in black ink, appearing to read 'Robin D. Ziek', written over a printed name.

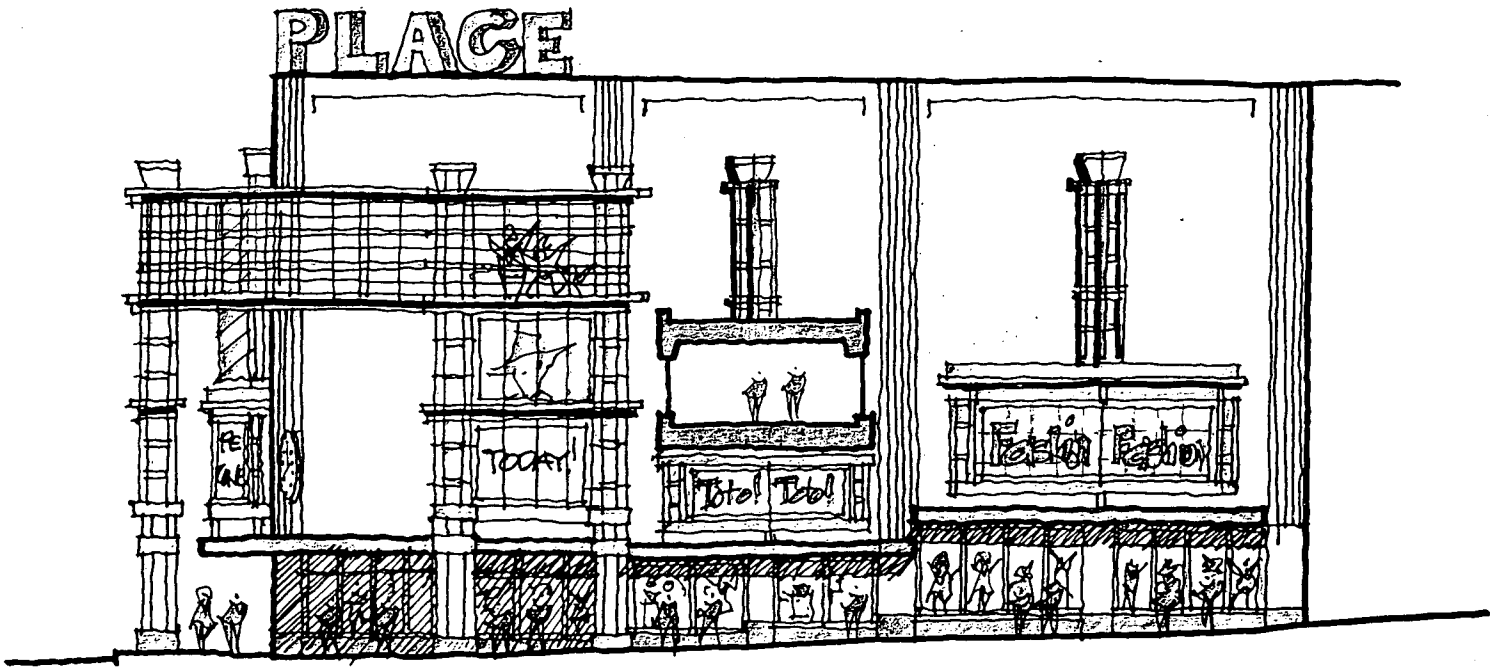
Robin D. Ziek
Historic Preservation Planner

8



ELLSWORTH AVENUE
RTKL 6-7-00

6



FENTON STREET

RTKL

6-7-00

01



By Fax to 301-563-3412

June 27, 2000

George Kousoulas, Chairman
Montgomery County Historic Preservation Commission
M-NCPPC
8787 Georgia Avenue
Silver Spring, MD 20910

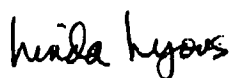
**RE: Former Hecht Company Department Store
Resource #36/7**

Dear Mr. Kousoulas:

We are very sorry that a representative from the Art Deco Society of Washington cannot attend the June 28, 2000, meeting of the Historic Preservation Commission.

We have read the staff report of June 21, 2000, and we support its recommendations for alterations to the original facade of the former Hecht Company Department Store.

Very truly yours,



Linda B. Lyons
Education Chair

FAX TRANSMISSION

DATE: 6/27/00

TIME: _____

TO: Robin Ziek

FROM: honda lyons

HPC

Art Dept Society of Washington

FAX: 301-563-3412

LYONS'S FAX: 301-986-1941

CONSISTS OF 2 SHEETS INCLUDING THIS ONE. IF YOU DO NOT RECEIVE ALL SHEETS, CALL: 301-654-3924.

Sender: Jim Leonard <JLeonard@BAL.RTKL.com>

Robin, I will overnight color xerox copies of the building elevations. Jim

-----Original Message-----

From: ziek@mncppc.state.md.us [mailto:ziek@mncppc.state.md.us]

Sent: Monday, June 12, 2000 3:12 PM

To: jleonard@bal.rtkl.com

Subject: June 28th Preliminary Consultation

Jim,

I put you on the agenda for the June 28th meeting. The only drawings I have at this point are the faxed copies you sent me ahead of our meeting last week.

Do you have anything else for me? At the very least, I would like reduced one-page versions of the elevations. In the fax, it comes out as two pages per street elevation. Thanks. Robin

Architecture
 Planning/Urban Design
 Engineering
 Interior Architecture
 Landscape Architecture
 Graphic Design

June 7, 2000

Ms. Gwen Wright
 Coordinator
 Historic Preservation Office
 MNCPPC
 8787 Georgia Avenue
 Silver Spring, Maryland 20910

RTKL

RE: **City Place Exterior Redesign**

Dear Ms. Wright,

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Baltimore

Dallas

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Los Angeles

Chicago

London

Tokyo

Madrid

RTKL Associates Inc.
 One South Street
 Baltimore, MD 21202
<http://www.rtkl.com>
 TEL 410 528 8600
 FAX 410 385 2455

FAX TRANSMITTAL

TO Gwen Wright/Robin Zeik DATE June 7, 2000
 FIRM HPC
 FAX 301 563 3412 PHONE 301 563 3400

FAX COPIES TO

FAX

FAX

RTKL

FROM Jim Leonard EMPLOYEE NUMBER
 DIRECT FAX

PROJECT City Place
 PROJECT NUMBER 00-98132.40 FILE 2300

ORIGINAL TO FOLLOW VIA MAIL OVERNIGHT

COMMENTS

Gwen and Robin,

Attached is a letter and building elevations describing the revised design for the Hecht's building facades. See you Thursday at 1pm.

Jim

RTKL Associates Inc.
One South Street
Baltimore, MD 21202

410 528 8600
 FAX 410 385 2455

Ms. Gwen Wright
MNCPPC
June 7, 2000
Page 2

RE: City Place Exterior Redesign

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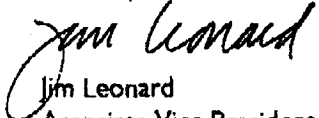
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Ms. Gwen Wright
MNCPPC
June 7, 2000
Page 3

RE: City Place Exterior Redesign

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Sincerely,



Jim Leonard
Associate Vice President
RTKL Associates, Inc.

Cc: Walt Petrie
Terry Richardson
Doug Wren
Gary Stith

T R A N S M I T T A L

TO **Ms. Robin Zeik**

Coordinator

Historic Preservation Office

1109 Spring Street, Suite 802

Silver Spring, Maryland 20910

VIA **Messenger**



FROM **Jim Leonard** DATE **June 12, 2000**

 PROJECT **City Place**

 PROJECT NUMBER **00-98132.40** FILE **2600**

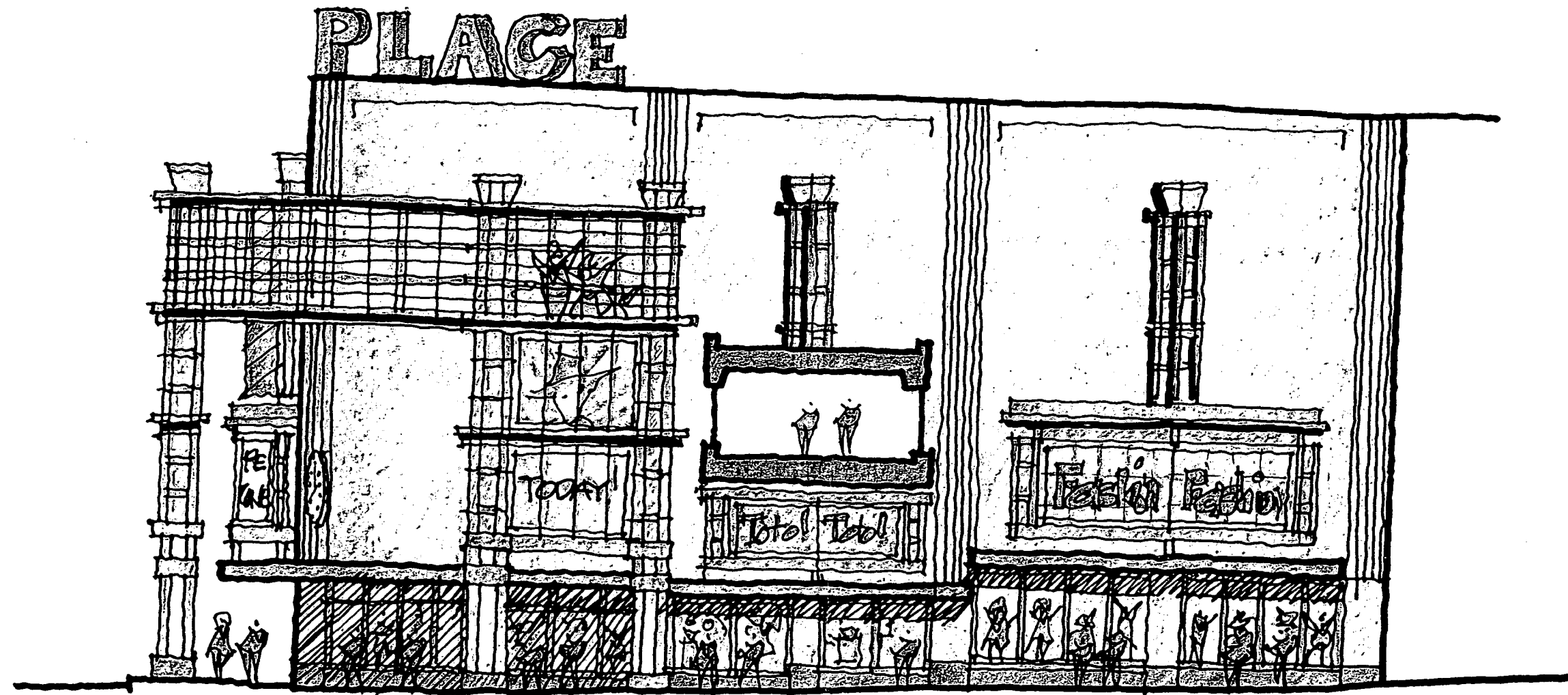
COPIES	DATE	DESCRIPTION	<i>For Your Information</i> <i>As Requested</i>							
			<i>For Your Action</i>	<i>Approved</i>	<i>Approved as Noted</i>	<i>Disapproved/Resubmit</i>	<i>Incomplete/Resubmit</i>	<i>Not Subject to Review</i>		
1 set	6_700	Revised scheme building elevations	X	X						

REMARKS

RTKL Associates Inc.
One South Street
Baltimore, MD 21202

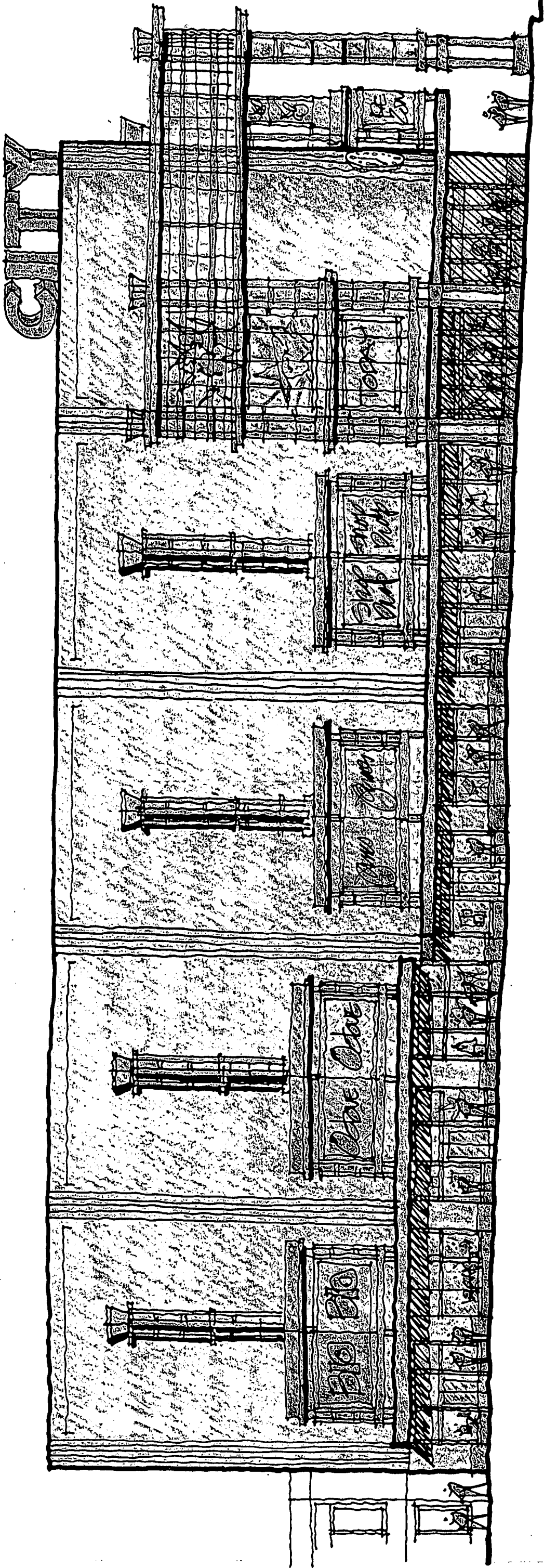
410 528 8600
 FAX 410 385 2455

COPIES TO _____

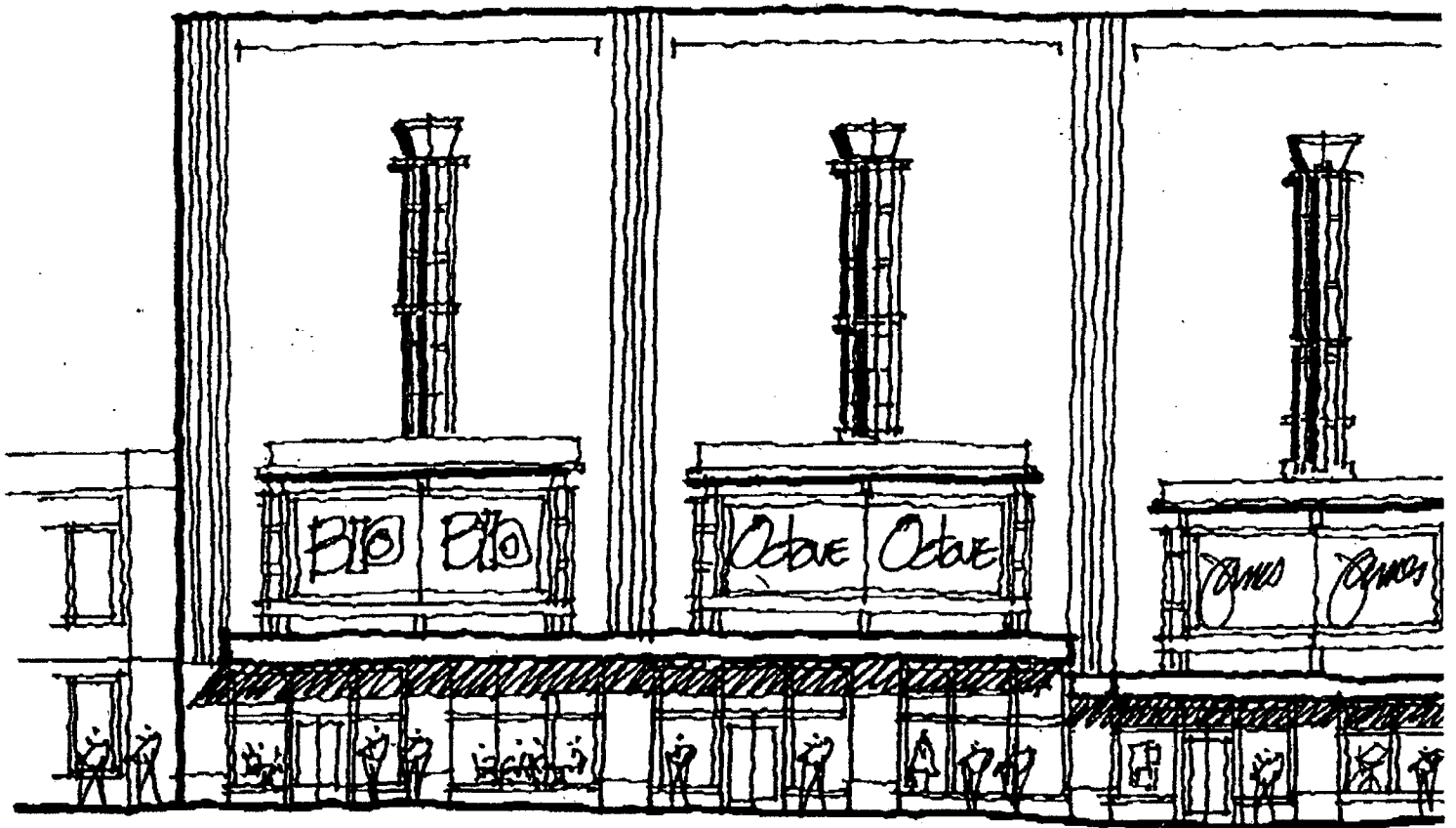


FENTON STREET
RTKL 6.7.00

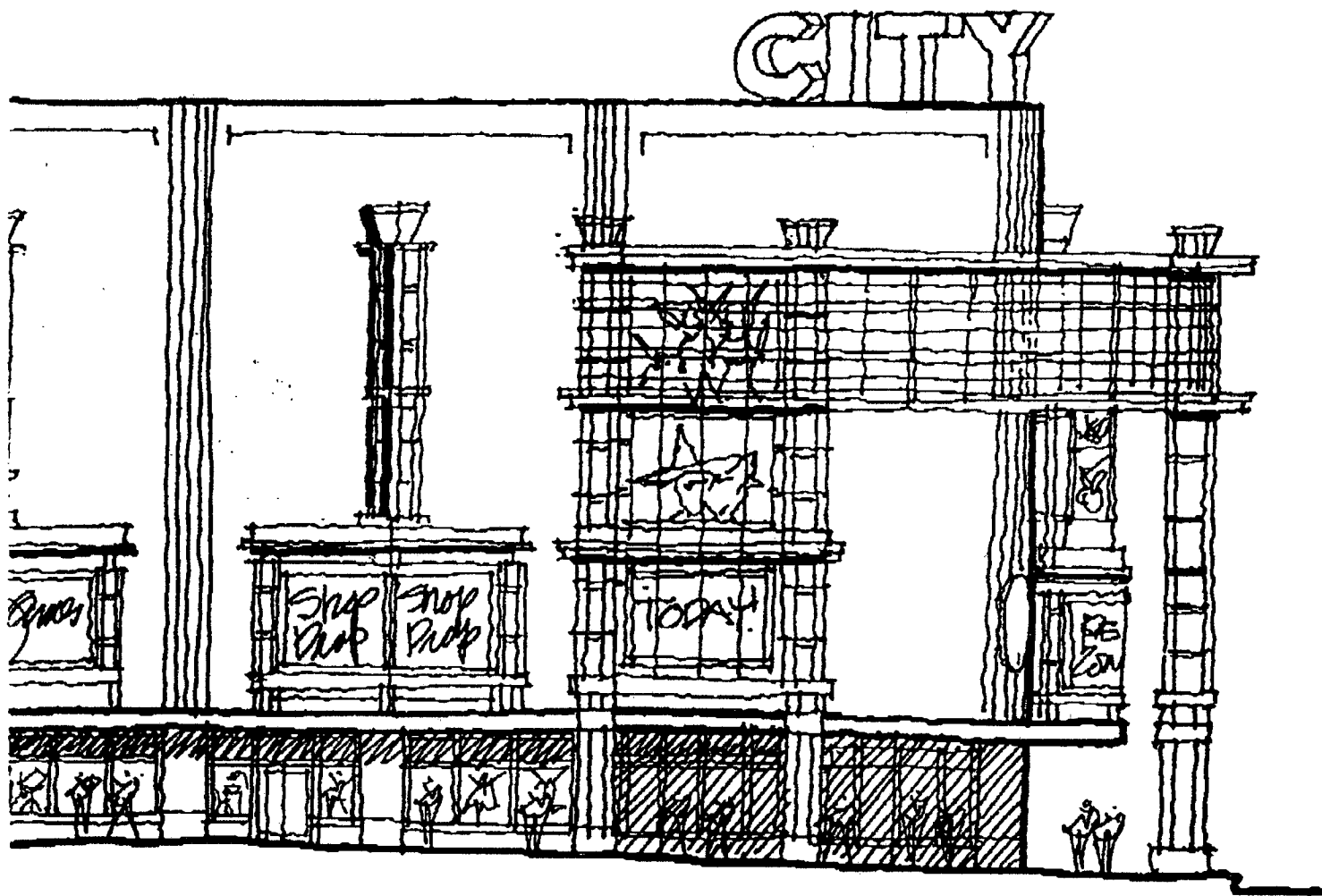
CITY



ELLSWORTH AVENUE
RTKL
6.7.00

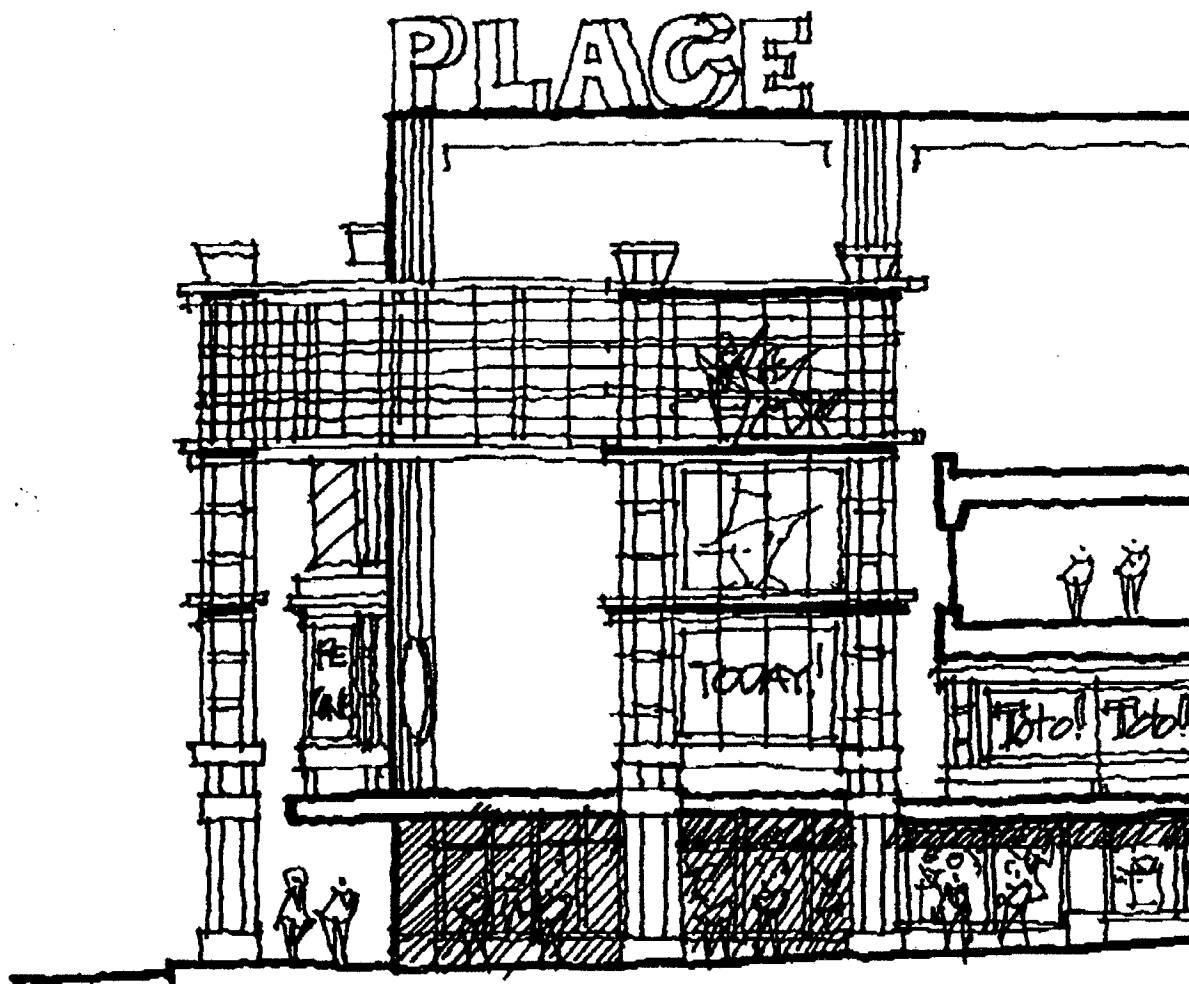


ELLSWORTH
RTKL

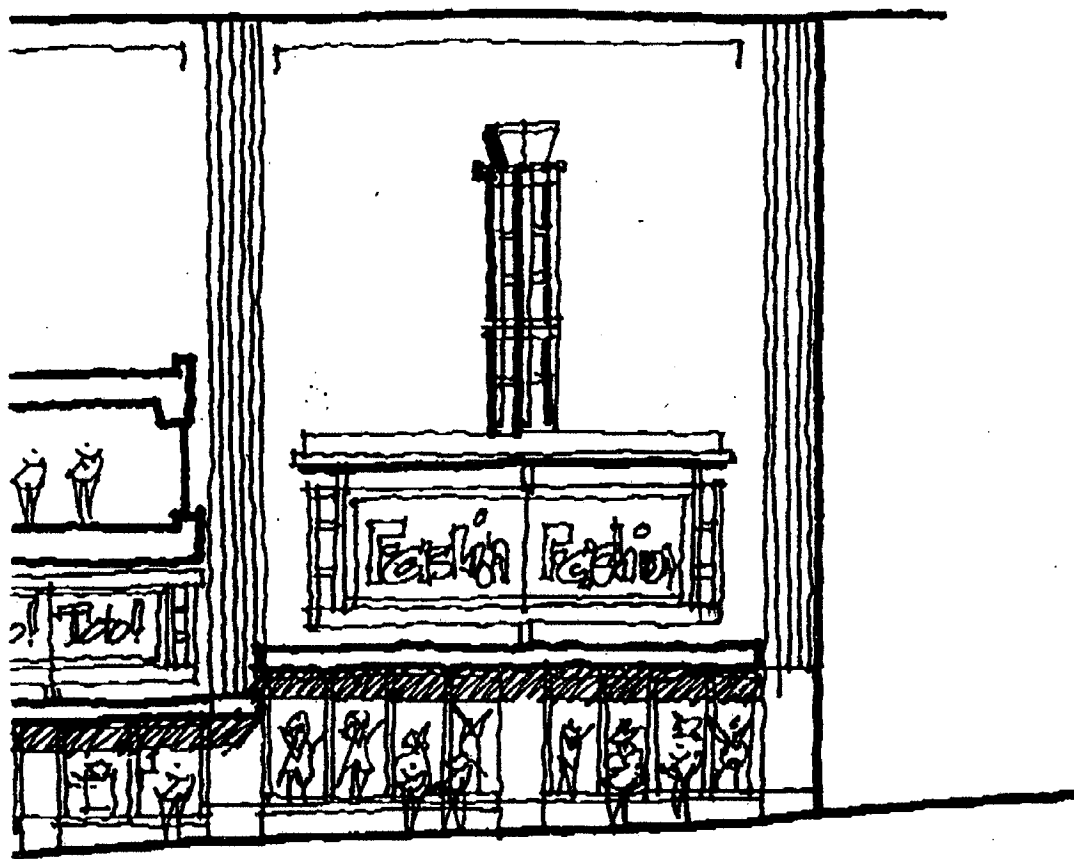


TH AVENUE

6.7.00



FENTO
RTKL



ITON STREET
6-7-00

Speakers

Walt Petrie, Owner of City Place

They want to be competitive

Points out windows were previously approved -

Sam - doesn't like the glass block
doesn't even like moving the entrances..
with don't like a

Doesn't support raising canopy

Emily wants more information what damage would be done to orig. bldg?

applicant says it is concrete. tied into the bldg. Bldg is special -
Signage - light, thin, rhythm

George: Doors at corner OK
more canopy OK

Scheme B

but redesign

Go dramatic - modern.

go beyond hold that
your proposals - bldg is
special in S.S.

But change limestone

Signage - lot of latitude but we don't like A signage.

Dmg - Consider light show on skin of bldg! - Not a - attached glass
to block.

light bldg from canopy.

~~at a raise~~ Doesn't support raising canopy,
~~unless scheme~~

OK.

Steve Freshman - a + B OK. Doesn't support raising it 3' - Not enough!
wide latitude

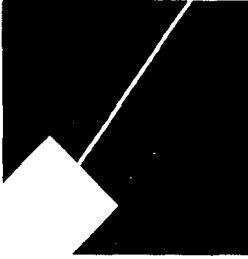
Nancy - oppose a. - doesn't like b. - Not approach to 2-3'
Can existing canopy be retained

Lynne - Support b; not a. - would have to be convinced raising canopy
could make a difference 2-3'
Concern with heavy A signage OK with banners.

George - make sure pylons don't block signage at top.

Banners - lighting may not be right or in right place -

M-NCPPC



MONTGOMERY COUNTY DEPARTMENT OF PARK AND PLANNING

THE MARYLAND-NATIONAL CAPITAL
PARK AND PLANNING COMMISSION

8787 Georgia Avenue
Silver Spring, Maryland 20910-3760

FAX TRANSMITTAL SHEET

Historic Preservation Section
Department of Park & Planning

Telephone Number: (301) 563-3400

Fax Number: (301) 563-3412

Jim Renard

~~202~~ 410 - 385 - 2455

TO: BAYARD WHITOLE FAX NUMBER: 202. 887-5168

FROM: ROBIN ZIEK

DATE: 5/8/00

NUMBER OF PAGES INCLUDING THIS TRANSMITTAL SHEET: 4

NOTE: STAFF REPORT ONLY

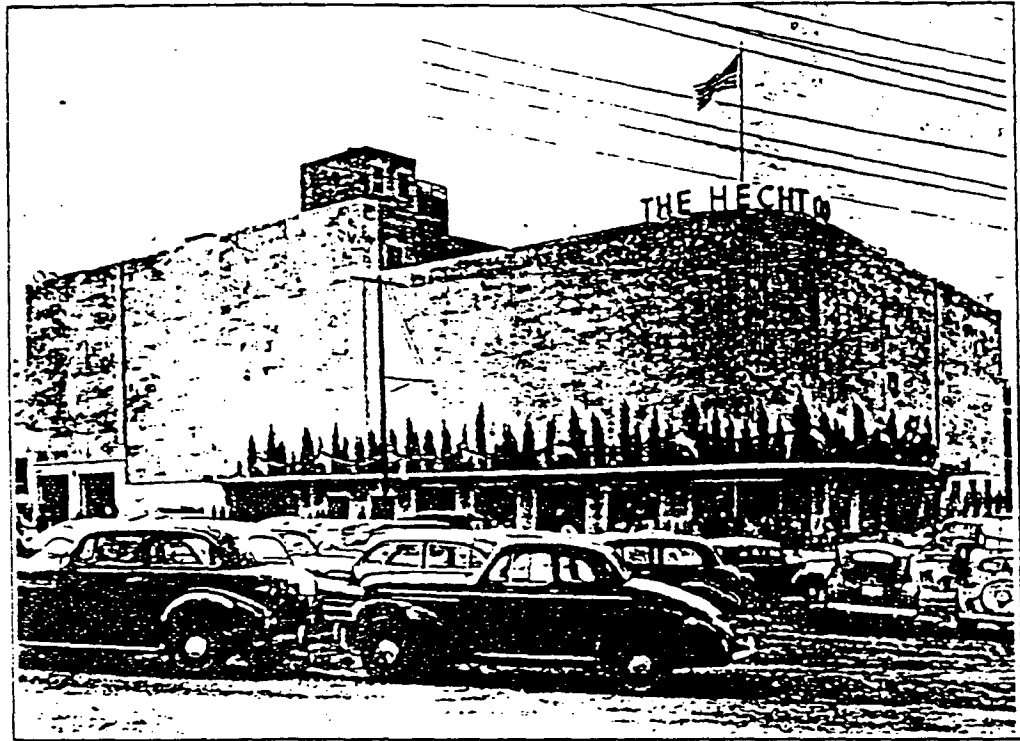


Figure 7. Hecht Company Silver Spring store, 1946-47, Abbott, Merkt & Company, architects, altered.

rise in the cost of land, but also because of diverging opinions about the best course of action to reach a common goal. Disputes between property owners and county officials arose. One of Silver Spring's principal developers, Sam Eig, conspicuously worked elsewhere during the mid-1950s, out of frustration over the local situation.

Few outlying centers have enjoyed sustained prestige. Often their heyday lasts less than a quarter-century. Most examples created during the 1920s and in the post-World War II era have experienced a pronounced decline. Some, such as Cleveland's Euclid Avenue and 103rd Street district, have been leveled; the site now bears almost no trace of its once former function. In Silver Spring, stagnation was turning to decay by the early 1970s. A decade later, the area had lost all its attraction as a retail center. Most leading merchants had left, replaced by mar-

ginal enterprises, or sometimes by no business at all. On the other hand, Silver Spring has prospered as an office center, a component envisioned in the mid-1940s that began to coalesce some dozen years later. The greatest growth in this sphere came in the 1980s, on the heels of the new Metro rapid-transit system, which opened a major station on Colesville Road, just to the west of the shopping district. The fact that Silver Spring's retail area all but collapsed at the same time reveals that the two functions can act independently of one another. Yet it is doubtful whether the precinct's appeal among white-collar firms will endure if a conspicuous part of the whole continues to be blighted.

Attempts to rejuvenate "old" outlying centers have not met with great success on the whole. Most such programs have focused either on cosmetic changes or on wholesale

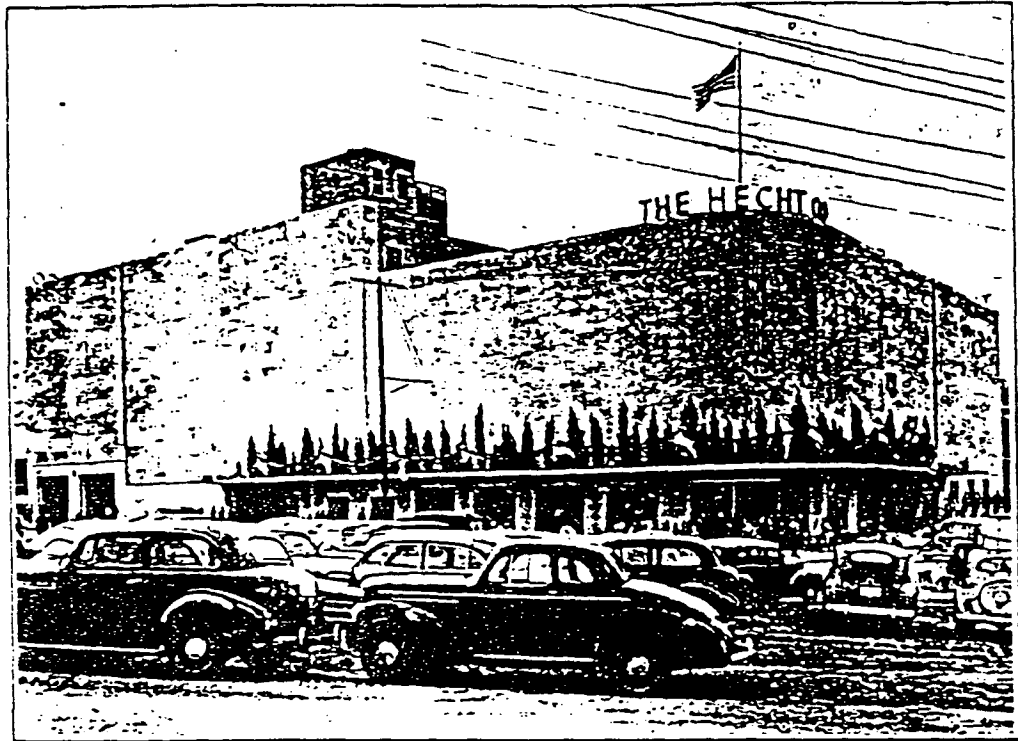


Figure 7. Hecht Company Silver Spring store, 1946-47. Abbott, Merkt & Company, architects, altered.

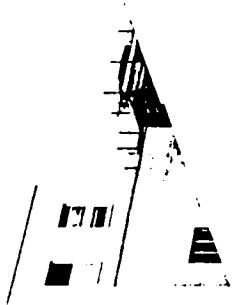
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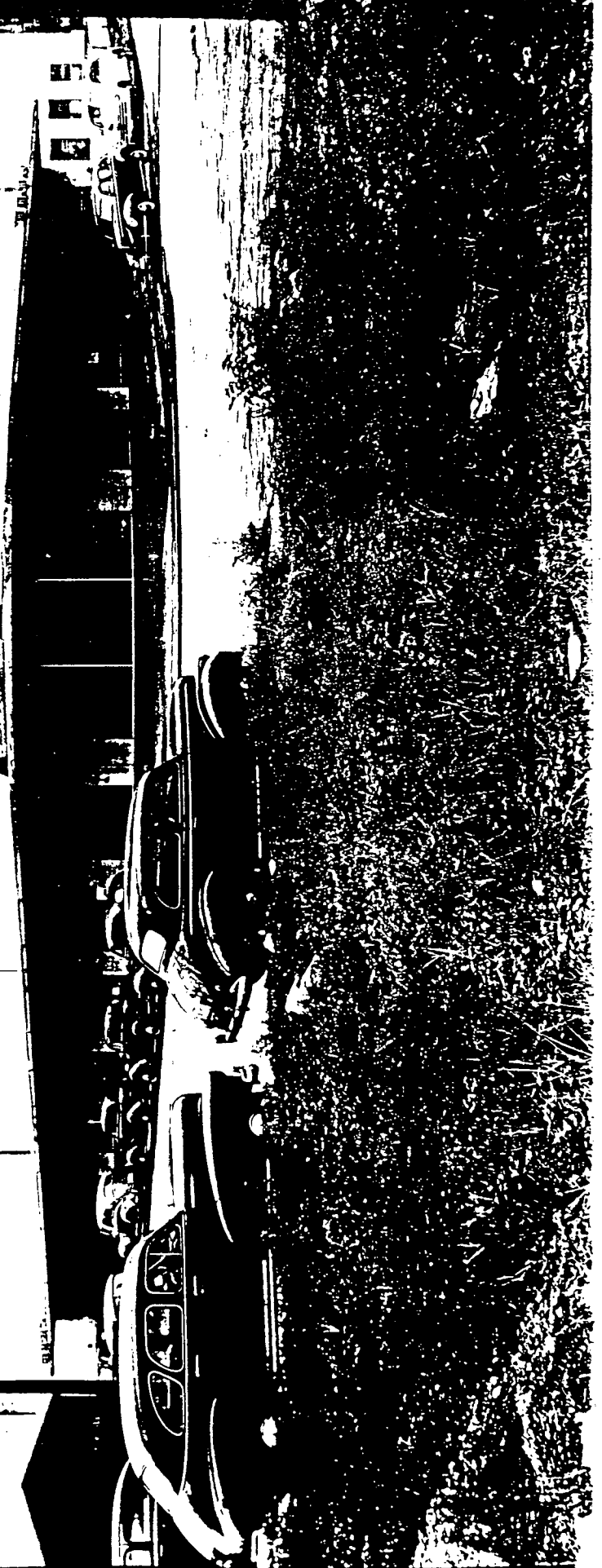
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THE FIGHT IS



THE SECRET IS





**TESTIMONY PRESENTED TO
HISTORIC PRESERVATION COMMISSION OF MONTGOMERY COUNTY
ON THE FORMER HECHT COMPANY DEPARTMENT STORE**

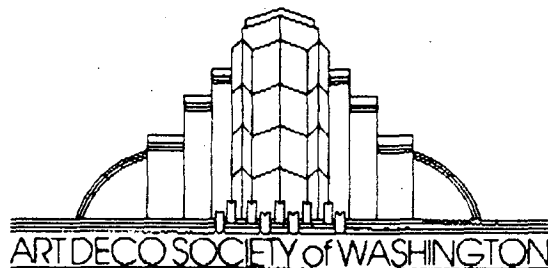
by Linda B. Lyons, Education Chair

May 10, 2000

The Art Deco Society of Washington supports the staff recommendation for alterations to the original facade of the former Hecht Company Department Store.

A representative of our society met with the owners and their architects in extensive and largely successful discussions of design options that would preserve the integrity of the historic property while allowing retail operations to compete with new development. These cordial meetings assured us that the owners, and Mr. Petrie in particular, were eager to treat the building with respect and make as few permanent alterations as possible. The only matter that could not be agreed upon was the existing canopy, which ADSW does not think should be removed.

Although we initially were discussing Scheme A (glass block cladding) with the owners and felt that part of their plan was acceptable, we have no objection to Scheme B (sidewalk tower signs). Our primary concern is the proposal to remove the existing canopy, an important design element of the original building. In that regard, we find the staff report and recommendation to be an appropriate plan for the alterations requested.



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ON THE FORMER HECHT COMPANY DEPARTMENT STORE**

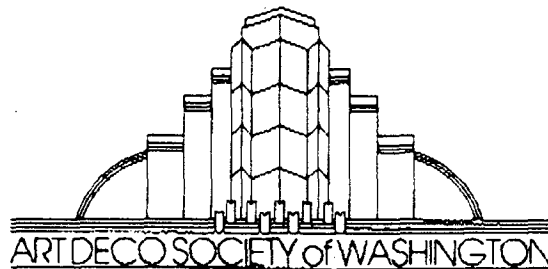
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ON THE FORMER HECHT COMPANY DEPARTMENT STORE**

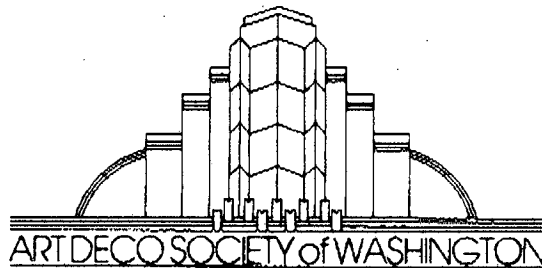
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Although we initially were discussing Scheme A (glass block cladding) with the owners and felt that part of their plan was acceptable, we have no objection to Scheme B (sidewalk tower signs). Our primary concern is the proposal to remove the existing canopy, an important design element of the original building. In that regard, we find the staff report and recommendation to be an appropriate plan for the alterations requested.



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ON THE FORMER HECHT COMPANY DEPARTMENT STORE**

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May 10, 2000

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Although we initially were discussing Scheme A (glass block cladding) with the owners and felt that part of their plan was acceptable, we have no objection to Scheme B (sidewalk tower signs). Our primary concern is the proposal to remove the existing canopy, an important design element of the original building. In that regard, we find the staff report and recommendation to be an appropriate plan for the alterations requested.

FAX TRANSMISSION

DATE: 5/10/00

TIME: 12:30 PM

TO: Robin Ziek

FROM: huda Lyons

H. P. C. Staff

Art Deco Society of Washington

FAX: 301-563-3412

LYONS'S FAX: 301-986-1941

(Is this correct fax?)

CONSISTS OF 2 SHEETS INCLUDING THIS ONE. IF YOU DO NOT RECEIVE ALL SHEETS, CALL 301-654-3924.

Robin - Hope this isn't too late!

huda

①
For report, I need (1) historic photo of Hecht Co.
(2) Existing photo of Hecht Co.

Note: Existing conditions:

- (1) storefronts wrapping side elevation & corner.
- (2) Alum. storefronts, w/ limestone above entrance,
(3) and granite base, continuous, and
stepping with the sidewalk
level changes.
- Assume that is original, unless proven
otherwise.
- (4) Existing canopy only over storefront windows
- (5) Metal band above the loading dock area,
to ~~at~~ a higher elevation than the existing
canopy.
- (6) Vertical fluting at increments along flat limestone facade
(low relief); fluted rounded corner with a
large clock with simple black digits.

- Alterations include - infilling & remodeling Fenster & Ellsworth St
level entrances & display windows.
addition of 2 loading docks.

Planned alterations include: original 1947 3-story bldg.; 1950 2 new floors

- ~~Proposed fronts bldg as totally unworkable. Whole acting that the~~
Existing 5-story remains;
1955 Red brick addition along Fenster street. (Razed in 1985)

TRANSMITTAL

TO Mr. Gary Stith
 Silver Spring Redevelopment Authority
 8435 Georgia Avenue
 Silver Spring, MD 20910
 Phone: 703 749 4503

VIA NDD



FROM Jim Leonard DATE April 20, 2000
 PROJECT City Place
 PROJECT NUMBER 00-98132.30 FILE 2600

COPIES	DATE	DESCRIPTION	Approval Status							
			For Your Information As Requested	For Your Action	Approved	Approved as Noted	Disapproved/Resubmit	Incomplete/Resubmit	Not Subject to Review	
1	3-19-00	Cover Letter, Scheme A & Scheme B elevations	X	X						

REMARKS

RTKL Associates Inc.
 One South Street
 Baltimore, MD 21202

410 528 8600
 FAX 410 385 2455

COPIES TO

Architecture +
Planning/Urban Design
Engineering
Interior Architecture
Landscape Architecture
Graphic Design

April 19, 2000

Ms. Gwen Wright
Coordinator
Historic Preservation Office
MNCPPC
8787 Georgia Avenue
Silver Spring, Maryland 20910



Re: City Place Exterior Redesign

Dear Ms. Wright:

On behalf of Petrie, Dierman, Kugh, RTKL submits the attached two schemes for the exterior redesign of the City Place retail mall, located in downtown Silver Spring, in preparation for preliminary consultation with the Historic Preservation Commission on May 10. As owner of City Place, Petrie, Dierman, Kugh is undertaking a major repositioning of the existing mall in response to the new Downtown Silver Spring project proposed by PFA Silver Spring. It is their desire to redesign the exterior of the former Hecht's department store facades in a manner that creates a new image for the mall while demonstrating appropriate sensitivity to the historic nature of the existing facades. RTKL has been engaged by PDK to develop conceptual exterior design alternatives for the project. As masterplanners of the Downtown Silver Spring project we have shared with PDK the project urban design goal of creating a dynamic urban retail and entertainment district along Ellsworth Drive. PDK wishes to support and compliment this objective.

Baltimore
Dallas
Washington
Los Angeles
Chicago
London
Tokyo
Hong Kong
Shanghai

Scheme A

This scheme proposes the following exterior design concepts that represent changes to the existing features of the former Hecht's department store facades:

*No.
Too much
abstraction.
But flexibility with
some limits. Discuss
what about continuous
façade base?*

1. Raise the existing canopy 3 to 4 feet in height to provide taller glass storefronts for retail and restaurant tenants fronting Ellsworth Drive and Fenton Street. The current canopy height restricts tenants from installing standard storefront heights for effective display merchandizing and visibility to store interiors. The existing canopy would be removed and a new canopy would be installed matching the design of the existing canopy. [The new canopy will be extended across the full length of Ellsworth Drive façade.] *← Add new canopy at new height for working Deck*
2. Provide a new entrance to the City Place mall at the corner of Ellsworth Drive and Fenton Street. This new one story recessed entrance will take advantage of the renewed retail activity along Ellsworth Drive as a result of the Downtown Silver Spring project. PDK considers this entrance location will become the

*Corner
entrance
need to
prove...
through... would
try credits apply with
Restoration efforts?*

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Baltimore, MD 21202
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new main entrance to City Place. Removal of the existing corner storefront would be required to create the desired point of access.

OK.
under existing canopy -
OK

3. Create new, at grade storefront openings for retail and restaurant tenants along Ellsworth Drive and Fenton Street. New storefront openings will be installed with the objective of providing tenants with appropriate storefront heights that maximize display merchandizing and visibility to store interiors. Existing storefronts will require modification to implement this plan. In addition, the existing loading dock bays facing Ellsworth Drive will be converted to new retail and restaurant storefronts.

No.

4. Create a new, full height entrance feature at the corner of Ellsworth Drive and Fenton Street that landmarks this new main building entrance. The current curved façade of the existing building would be covered by a 2 to 3 foot projection of glass block and stone entrance feature that would extend from the proposed raised canopy to the top of the existing parapet of the building. The glass block would be backlit at night to create a dramatic visual focus for the main entrance. Installation of this feature would be intended to minimize any changes to the existing curved façade. Removal of the Burlington Coat Factory and Nordstroms' Rack signage would be required but the existing clock and stone surround would be incorporated into the curving glass block wall.

might it not be better to go to stone or cladding rather than the only decorative elements or brick

above the clock

5. Provide new banner graphics above the entrance canopy for project identity signage and visual animation of the upper façade areas. The banners would be installed as wall mounted, perpendicular projections. The banners would incorporate signage, graphic elements and decorative lighting. They would be placed in alignment with the fluted column cladding. Minor changes to the upper façade would be required for installation of these decorative elements.

6. Provide new retail tenant signage and graphics panels above the proposed canopy to identify the presence of major retailers within the City Place mall. These panels would provide much needed tenant identification opportunities and further animate the base of the building with decorative graphics and lighting. The proposed canopy would provide support of the graphics panels that would be framed in decorative metal grilles.

OK

7. Provide new City Place identify signage across the top of the existing building above the new main entrance. Placement of signage in this location will enhance the visual focus of the new main entrance. Minor changes to the existing parapet will be required for signage installation.

OK

Scheme A is PDK's preferred approach to the exterior redesign of City Place. The changes to the historic facades described above will enable the existing mall to be fully integrated as part of the new retail and entertainment district planned as part of the Downtown Silver Spring project. As an alternative, Scheme B is included in

this submission in response to comments provided by you and Robin Zeik at the April 14 meeting

Scheme B

better

1. Scheme B is the same as Scheme A with the exception of the treatment of the proposed new main entrance at the corner of Ellsworth Drive and Fenton Street. This scheme proposes no changes to the existing upper façade above the new canopy other than the removal of existing tenant signage. Two new, freestanding entrance pylons are proposed to create a dramatic visual focus for the new main entrance by day and by night. The design of the pylons would be executed in decorative metal grille framing incorporating glazing, graphic elements and lighting. Each pylon would be supported by two columns that would be located in the sidewalk zone. These columns would be clad in stone and metal finishes. Lateral support of the pylons will require tie back connections to the existing façade in a few locations.

OK

Detached elements possible with connection to main bldg... (?). Street furniture approach -

As you explained in our recent meeting, we can expect to receive staff comments in about one week. We may also schedule another meeting with you to discuss staff comments in preparation for the preliminary consultation with the Historic Preservation Commission.

Sincerely,



Jim Leonard
Associate Vice President

Cc: Walt Petrie
Terry Richardson
Doug Wrenn
Gary Stith

*⇒ Concern also with proposed changes to granite base -
loss of stepping of base up street.
⇒ Concern with color changes of piers separating storefronts,
including bases. Drawing indicates 3 different
materials + therefore, removal of original*

granite?

= Are there original working drawings for this project? Call Hecht Co.

TRANSMITTAL

TO Ms. Gwen Wright
 Coordinator
 Historic Preservation Office
 MNCPPC
 8787 Georgia Avenue
 Silver Spring, Maryland 20910

VIA NDD

RTKL

FROM Jim Leonard DATE April 20, 2000
 PROJECT City Place
 PROJECT NUMBER 00-98132.30 FILE 2600

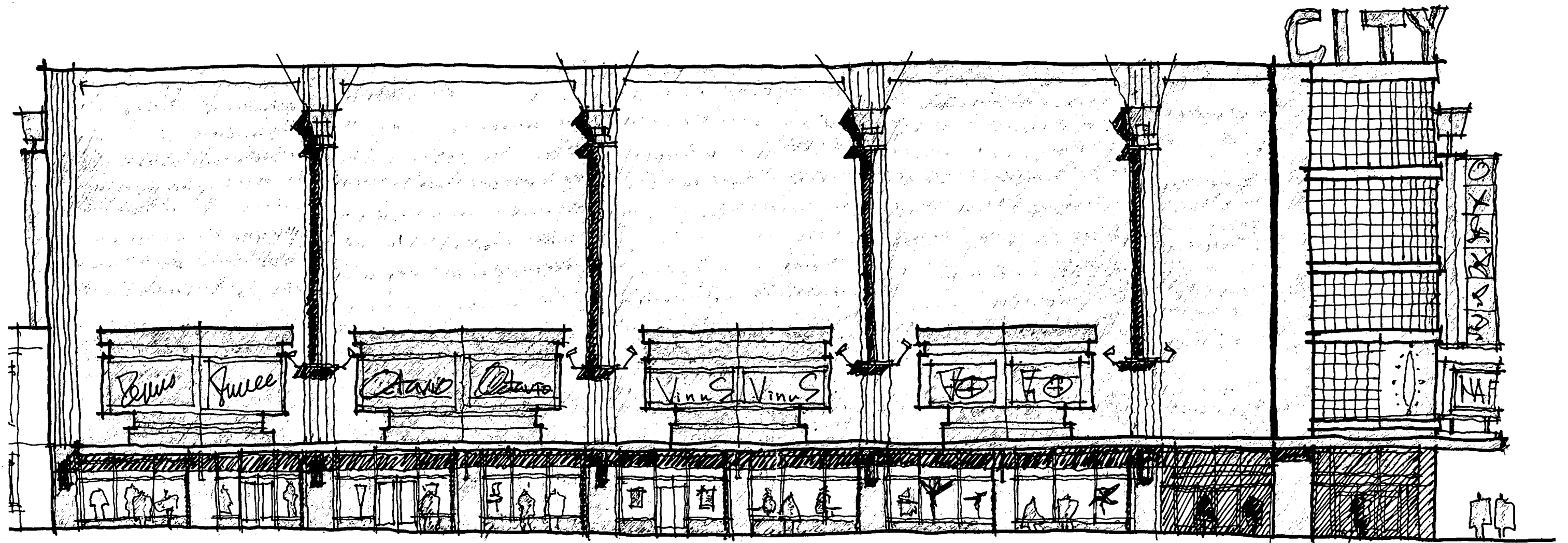
COPIES	DATE	DESCRIPTION	<i>Not Subject to Review</i> <i>Incomplete/Resubmit</i> <i>Disapproved/Resubmit</i> <i>Approved as Noted</i> <i>Approved</i> <i>For Your Action</i> <i>For Your Information</i> <i>As Requested</i>							
1	3-19-00	Revised Cover Letter	X	X						

REMARKS Gwen, I cleaned up my original letter sent to your attention. Please accept this revised letter. The modifications are minor. Thanks. Jim

RTKL Associates Inc.
 One South Street
 Baltimore, MD 21202

410 528 8600
 FAX 410 385 2455

COPIES TO

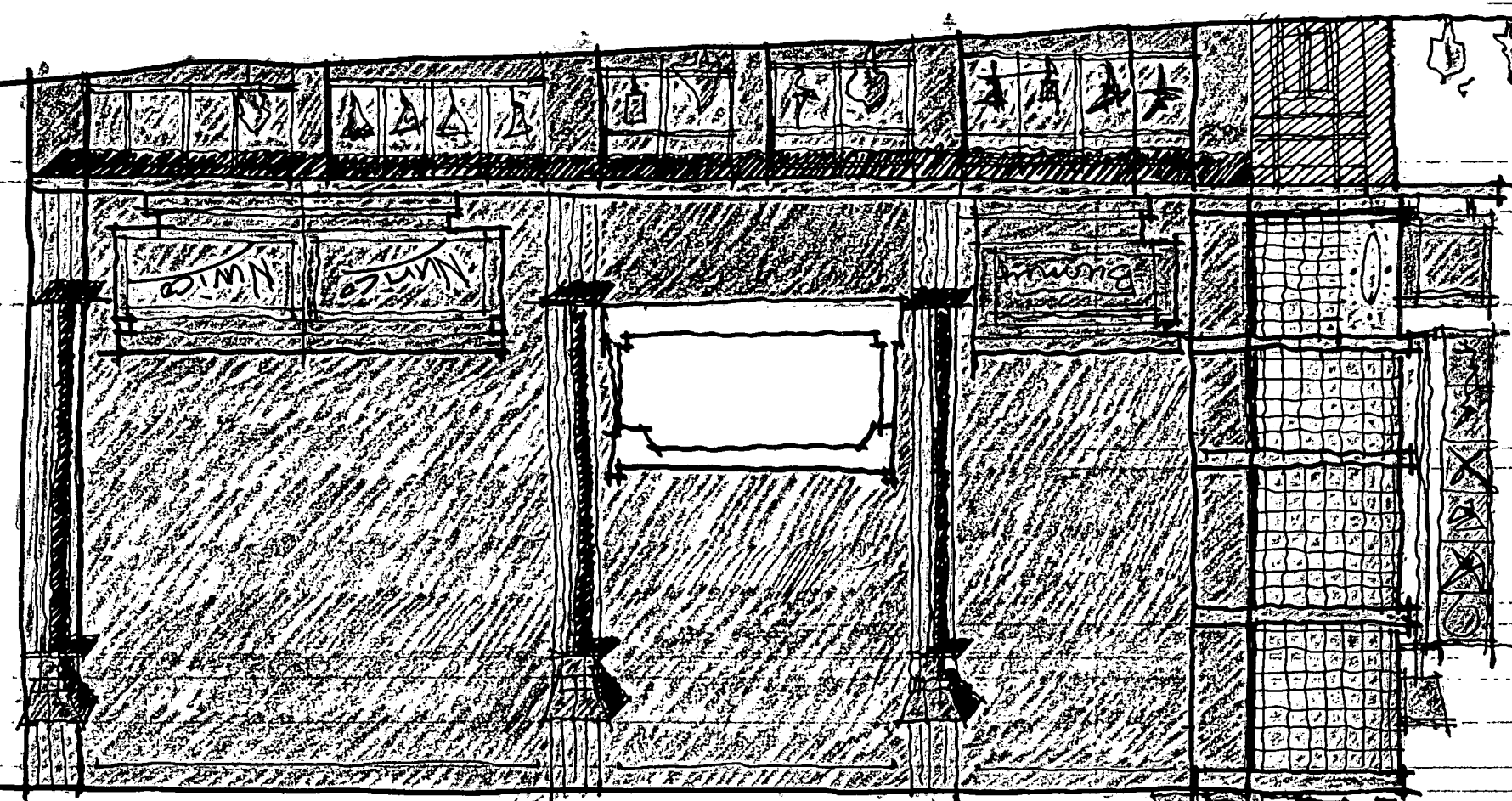


ELLSWORTH AVENUE

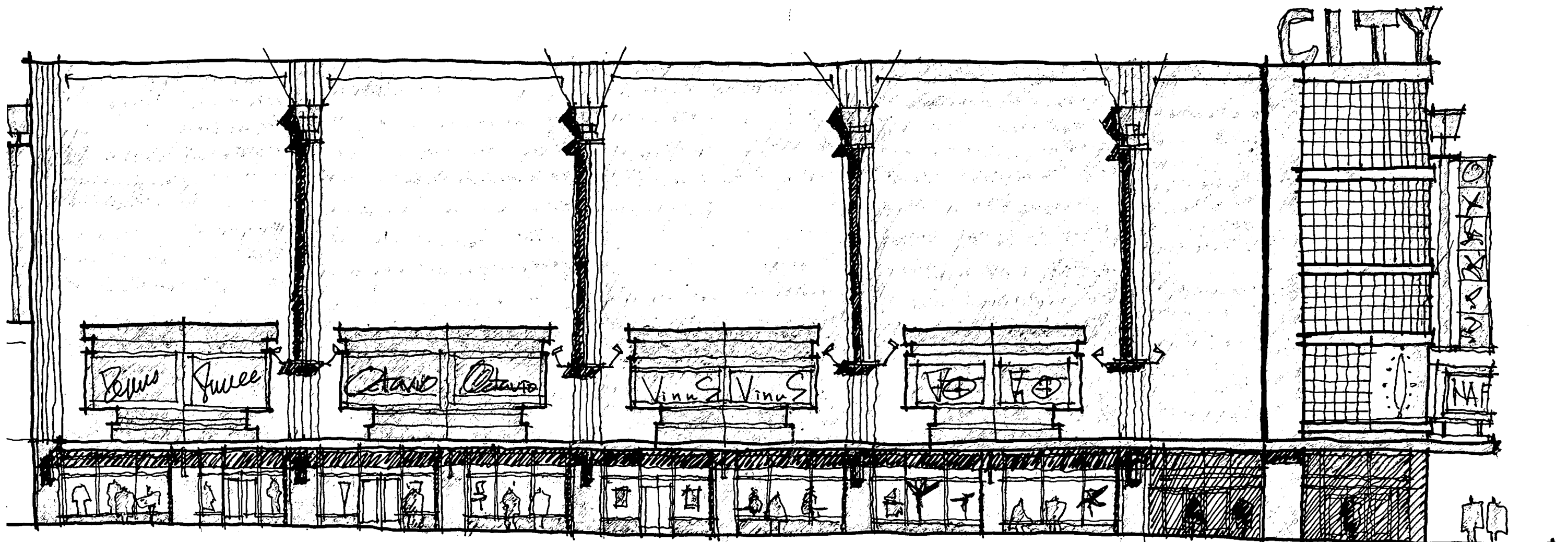
SCHEME A

SCHEME A

FENTON STREET



PLACE

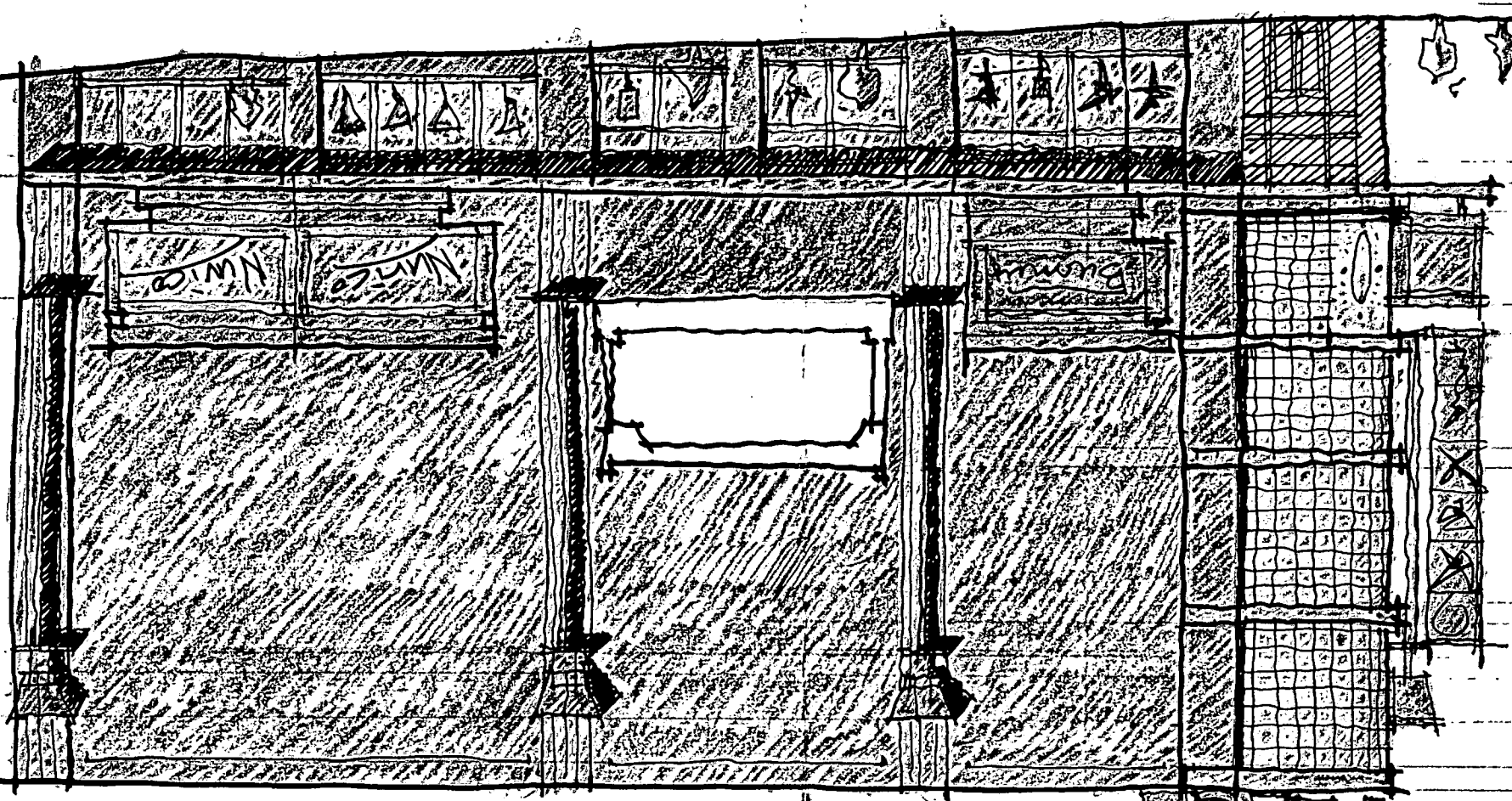


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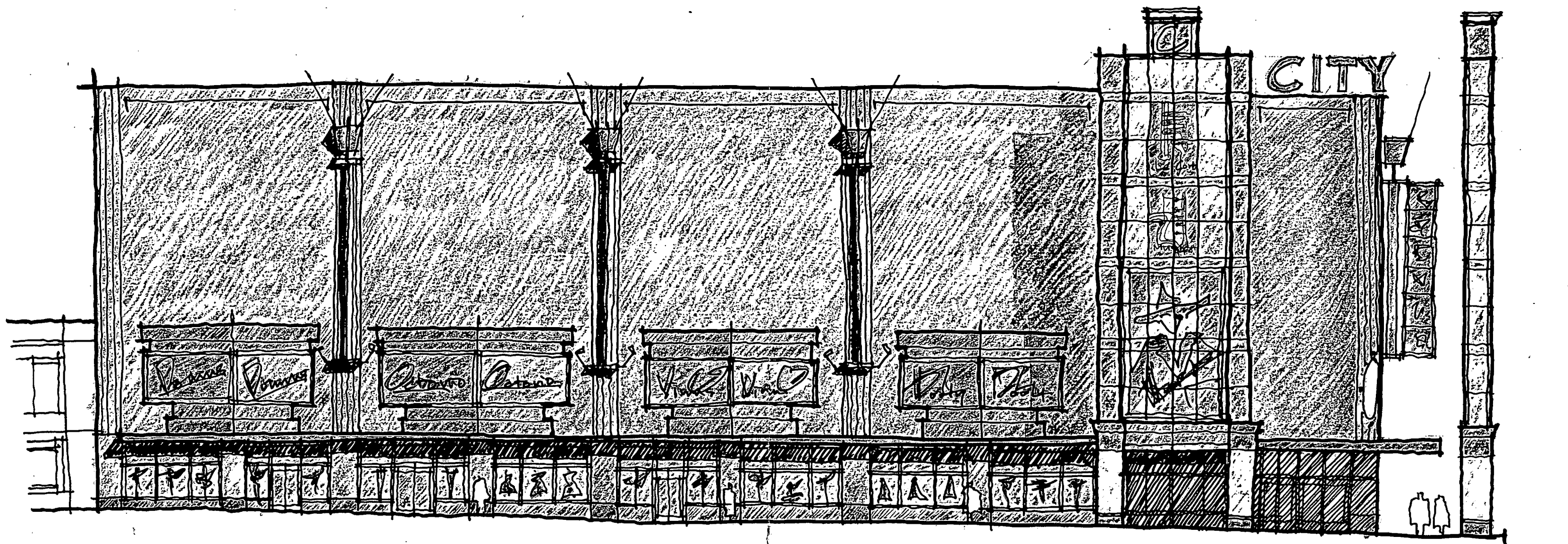
SCHEME A

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FENTON STREET

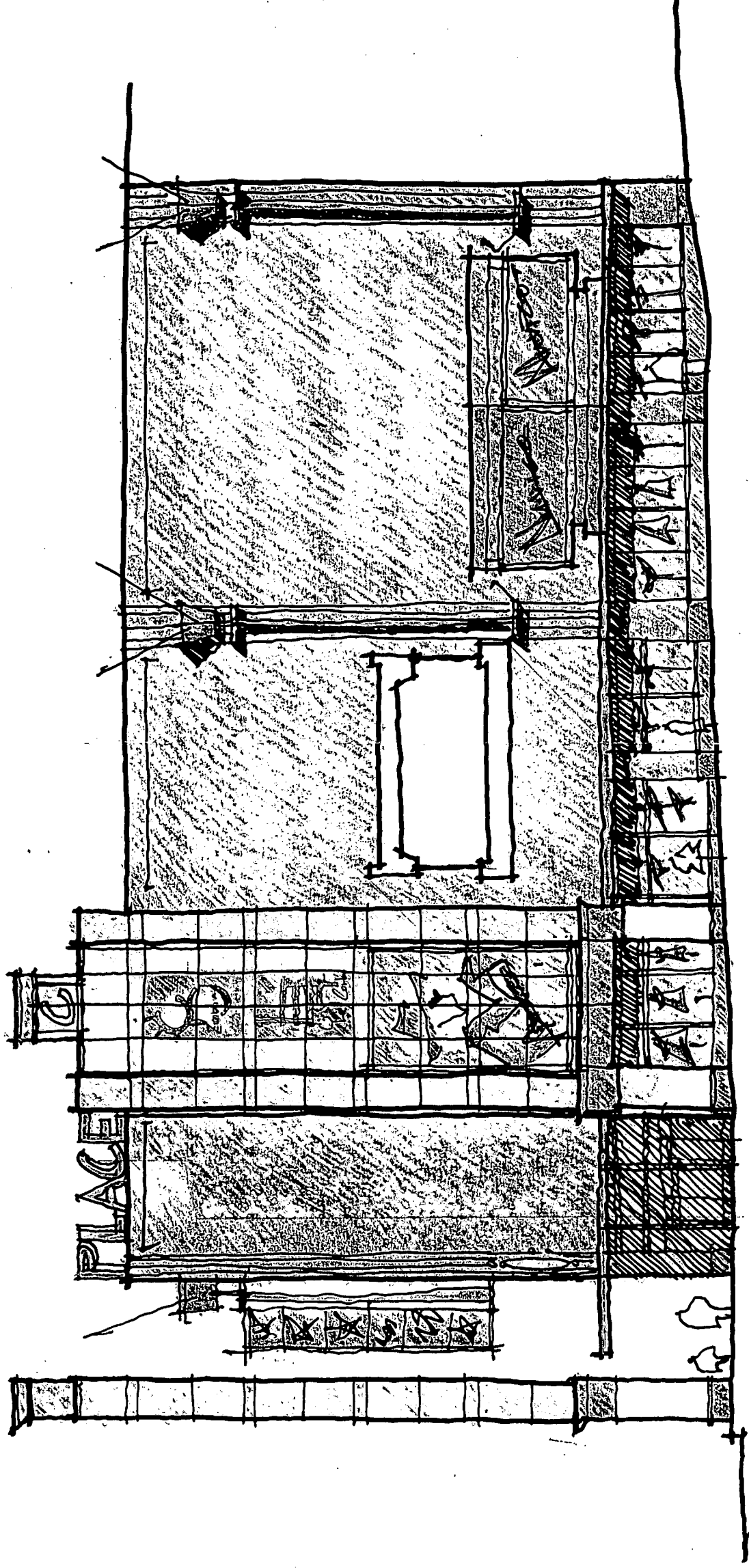


PLACE



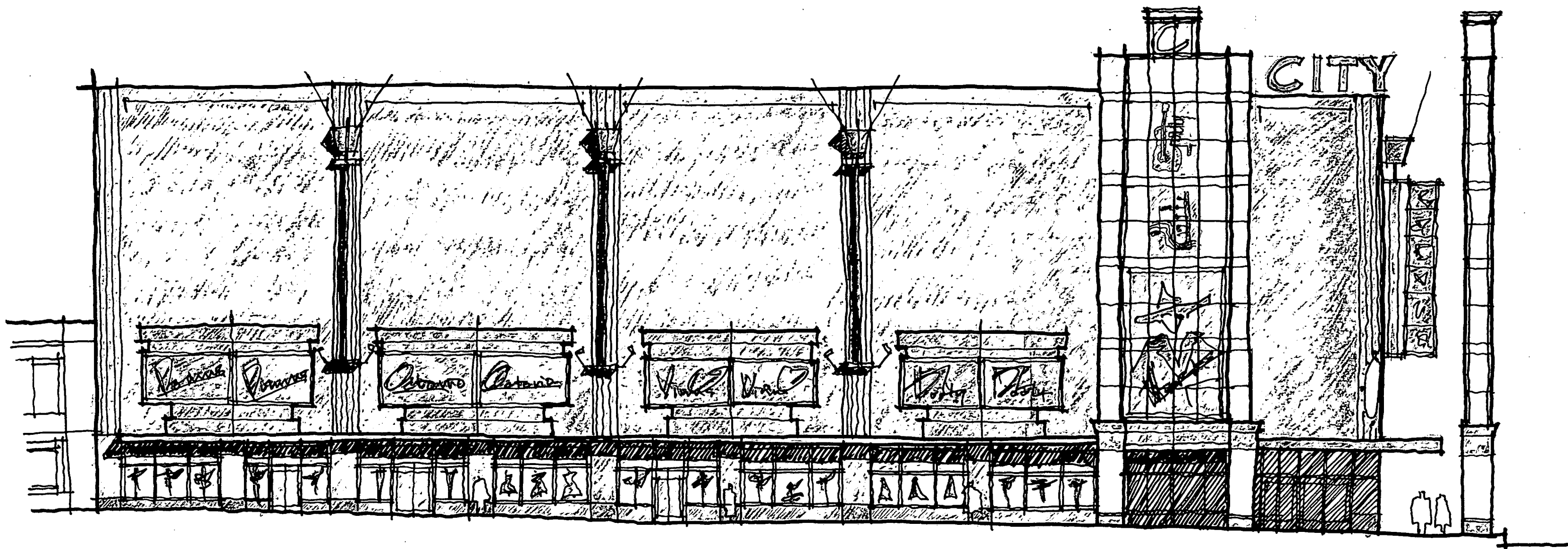
ELLSWORTH AVENUE

SCHEME B



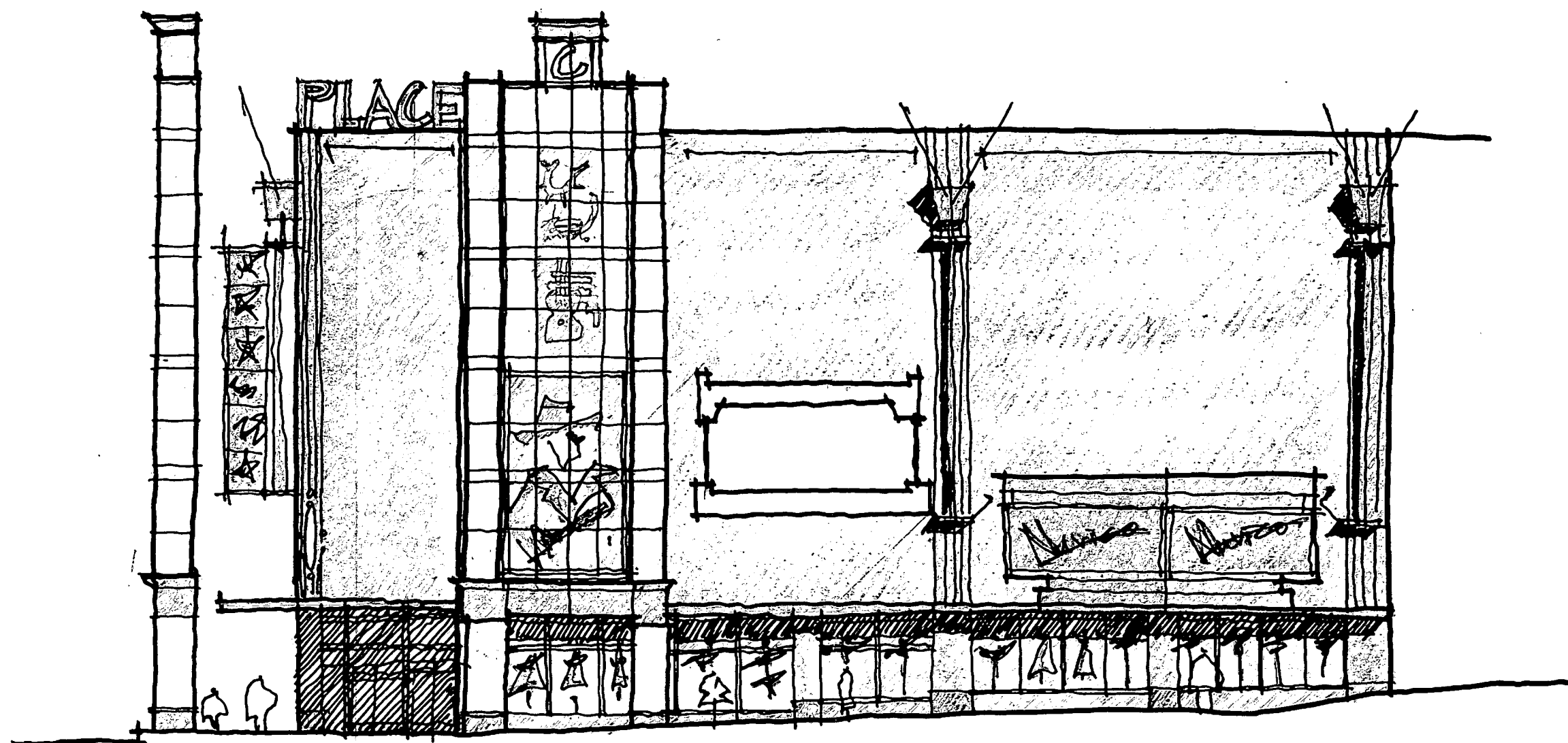
FENTON STREET

SCHEME B



ELLSWORTH AVENUE

SCHEME B



FENTON STREET

SCHEME B

(Revised)

MONTGOMERY COUNTY HISTORIC PRESERVATION COMMISSION

301-563-3400

WEDNESDAY

May 10, 2000

MARYLAND-NATIONAL CAPITAL PARK AND PLANNING COMMISSION
MRO AUDITORIUM
8787 GEORGIA AVENUE
SILVER SPRING, MARYLAND 20910

PLEASE NOTE: The HPC agenda is subject to change anytime after printing or during the commission meeting. Please contact the Historic Preservation Commission at the number above to obtain current information. If your application is included on this agenda, you or your representative are expected to attend.

- I. HPC WORKSESSION - 7:00 p.m. in Third Floor Conference Room.
- II. HISTORIC AREA WORK PERMITS - 7:30 p.m. in MRO Auditorium.

(R)

~~11~~

A. M-NCPPC (Keith Butler), for alterations at 18400 Muncaster Road, Derwood (HPC Case No. 22/07-00A) (Master Plan Site #22/07, **Bussard Farm/Agriculture History Farm Park**).

Codes research

~~P/R~~

~~B. Robert Jones (Henry Tirtanadi, Architect), for new construction at One Newlands Street, Chevy Chase (HPC Case No. 35/13-00I) (Chevy Chase Village Historic District).~~

~~P/R~~

C. Dr. & Mrs. William Dooley (Joseph Wohlmuth, Architect) for side addition at 31 West Kirke Street, Chevy Chase (HPC Case No. 35/13-99L **REVISION**) (Chevy Chase Village Historic District).

*NO TO
Sue 13/17
Perms writes up
I present.*

641

~~P~~

D. Joseph & Morgan Coffey (Jim Sines, Agent), for alterations at 7 East Melrose Street, Chevy Chase (HPC Case No. 35/13-00J) (Chevy Chase Village Historic District).

641

~~P~~

E. M. B. Bosley, for storm door installation at 14 Montgomery Avenue, Takoma Park (HPC Case No. 37/3-99JJ **REVISION**) (Takoma Park Historic District).

[Handwritten signature]

641

M

F. Bradley Blower & M. Warner, for fence installation at 6912 Westmoreland Avenue, Takoma Park (HPC Case No. 37/3-00N) (Takoma Park Historic District).

641

M

G. Rebecca Fowler & Andy Margues, for fence installation at 6914 Westmoreland Avenue, Takoma Park (HPC Case No. 37/3-00O) (Takoma Park Historic District).

(OVER)

- m H. Jeffrey C. Luker, for rear alterations at 7307 Takoma Avenue, Takoma Park (HPC Case No. 37/3-00P) (Takoma Park Historic District).
- m I. Timothy J. & Jane K. Sawina, for rear addition at 7305 Cedar Avenue, Takoma Park (HPC Case No. 37/3-00Q) (Takoma Park Historic District).
- m J. Richard C. & Pamela N. Morgan, for side and rear addition at 4710 Waverly Avenue, Garrett Park (HPC Case No. 30/13-00B) (Garrett Park Historic District).

III. PRELIMINARY CONSULTATION - 9:00 p.m. in MRO Auditorium.

R A. Laura Will & Joe Lipscomb (Anne Y. S. Decker, AIA), for addition/alterations at 4722 Dorset Avenue, Chevy Chase (Somerset Historic District).

R B. Petrie, Dierman and Associates (Jim Leonard, RTKL Architects), for alterations at the corner of Ellsworth Drive and Fenton Street, Silver Spring (**Hecht Company Building** in Silver Spring Historic District, *Locational Atlas* Resource #36-07).

M C. Marco Di Chiro, for new construction on Lots 99 and 100, Hyattstown (Hyattstown Historic District) (Ampanero)

P IV. HISTORIC PRESERVATION TAX CREDIT REVIEW - 10:00 p.m. in MRO.

V. MINUTES

A. April 12, 2000.

IX. OTHER BUSINESS

A. Commission Items.

B. Staff Items.

X. ADJOURNMENT

Architecture
Planning/Urban Design
Engineering
Interior Architecture
Landscape Architecture
Graphic Design

April 19, 2000

Ms. Gwen Wright
Coordinator
Historic Preservation Office
MNCPPC
8787 Georgia Avenue
Silver Spring, Maryland 20910

RTKL

Re: City Place Exterior Redesign

Dear Ms. Wright:

On behalf of Petrie, Dierman, Kugh, RTKL submits the attached two schemes for the exterior redesign of the City Place retail mall, located in downtown Silver Spring, in preparation for preliminary consultation with the Historic Preservation Commission on May 10. As owner of City Place, Petrie, Dierman, Kugh is undertaking a major repositioning of the existing mall in response to the new Downtown Silver Spring project proposed by PFA Silver Spring. It is their desire to redesign the exterior of the former Hecht's department store facades in a manner that creates a new image for the mall while demonstrating appropriate sensitivity to the historic nature of the existing facades. RTKL has been engaged by PDK to develop conceptual exterior design alternatives for the project. As masterplanners of the Downtown Silver Spring project we have shared with PDK the project urban design goal of creating a dynamic urban retail and entertainment district along Ellsworth Drive. PDK wishes to support and compliment this objective.

Baltimore
Dallas
Washington
Los Angeles
Chicago
London
Tokyo
Hong Kong
Shanghai

Scheme A

This scheme proposes the following exterior design concepts that represent changes to the existing features of the former Hecht's department store facades:

1. Raise the existing canopy 3 to 4 feet in height to provide taller glass storefronts for retail and restaurant tenants fronting Ellsworth Drive and Fenton Street. The current canopy height restricts tenants from installing standard storefront heights for effective display merchandizing and visibility to store interiors. The existing canopy would be removed and a new canopy would be installed matching the design of the existing canopy. The new canopy will be extended across the full length of Ellsworth Drive façade.
2. Provide a new entrance to the City Place mall at the corner of Ellsworth Drive and Fenton Street. This new one story recessed entrance will take advantage of the renewed retail activity along Ellsworth Drive as a result of the Downtown Silver Spring project. PDK considers this entrance location will become the

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4. Create a new, full height entrance feature at the corner of Ellsworth Drive and Fenton Street that landmarks this new main building entrance. The current curved façade of the existing building would be covered by a 2 to 3 foot projection of glass block and stone entrance feature that would extend from the proposed raised canopy to the top of the existing parapet of the building. The glass block would be backlit at night to create a dramatic visual focus for the main entrance. Installation of this feature would be intended to minimize any changes to the existing curved façade. Removal of the Burlington Coat Factory and Nordstoms' Rack signage would be required but the existing clock and stone surround would be incorporated into the curving glass block wall.
5. Provide new banner graphics above the entrance canopy for project identity signage and visual animation of the upper façade areas. The banners would be installed as wall mounted, perpendicular projections. The banners would incorporate signage, graphic elements and decorative lighting. They would be placed in alignment with the fluted column cladding. Minor changes to the upper façade would be required for installation of these decorative elements.
6. Provide new retail tenant signage and graphics panels above the proposed canopy to identify the presence of major retailers within the City Place mall. These panels would provide much needed tenant identification opportunities and further animate the base of the building with decorative graphics and lighting. The proposed canopy would provide support of the graphics panels that would be framed in decorative metal grilles.
7. Provide new City Place identify signage across the top of the existing building above the new main entrance. Placement of signage in this location will enhance the visual focus of the new main entrance. Minor changes to the existing parapet will be required for signage installation.

Scheme A is PDK's preferred approach to the exterior redesign of City Place. The changes to the historic facades described above will enable the existing mall to be fully integrated as part of the new retail and entertainment district planned as part of the Downtown Silver Spring project. As an alternative, Scheme B is included in

this submission in response to comments provided by you and Robin Zeik at the April 14 meeting

Scheme B

- I. Scheme B is the same as Scheme A with the exception of the treatment of the proposed new main entrance at the corner of Ellsworth Drive and Fenton Street. This scheme proposes no changes to the existing upper façade above the new canopy other than the removal of existing tenant signage. Two new, freestanding entrance pylons are proposed to create a dramatic visual focus for the new main entrance by day and by night. The design of the pylons would be executed in decorative metal grille framing incorporating glazing, graphic elements and lighting. Each pylon would be supported by two columns that would be located in the sidewalk zone. These columns would be clad in stone and metal finishes. Lateral support of the pylons will require tie back connections to the existing façade in a few locations.

As you explained in our recent meeting, we can expect to receive staff comments in about one week. We may also schedule another meeting with you to discuss staff comments in preparation for the preliminary consultation with the Historic Preservation Commission.

Sincerely,



Jim Leonard
Associate Vice President

Cc: Walt Petrie
Terry Richardson
Doug Wrenn
Gary Stith

Architecture
Planning/Urban Design
Engineering
Interior Architecture
Landscape Architecture
Graphic Design

Subsequently
Revised

April 19, 2000

Ms. Gwen Wright
Coordinator
Historic Preservation Office
MNCPPC
8787 Georgia Avenue
Silver Spring, Maryland 20910

RTKL

Re: City Place Exterior Redesign

Dear Ms. Wright:

On behalf of Petrie, Dierman, Kugh, RTKL submits the attached two schemes for the exterior redesign of the City Place retail mall, located in downtown Silver Spring, in preparation for preliminary consultation with the Historic Preservation Commission on May 10. As owner of City Place, Petrie, Dierman, Kugh is undertaking a major repositioning of the existing mall in response to the new Downtown Silver Spring project proposed by PFA Silver Spring. It is their desire to redesign the exterior of the former Hecht's department store facades in a manner that creates a new image for the mall tenants while demonstrating appropriate sensitivity to the historic nature of existing facades. RTKL has been engaged by PDK to develop conceptual exterior design alternatives for the project. As masterplanners of the Downtown Silver Spring project we have shared with PDK the project urban design goal of creating a dynamic urban retail and entertainment district along Ellsworth Drive. PDK wishes to support and compliment these 15 objectives.

Baltimore
Dallas
Washington
Los Angeles
Chicago
London
Tokyo
Hong Kong
Shanghai

Scheme A

This scheme proposes the following exterior design concepts that represent changes to the existing features of the former Hecht's department store facades:

1. Raise the existing canopy 3 to 4 feet in height to provide taller glass store fronts for retail and restaurant tenants fronting Ellsworth Drive and Fenton Street. The current canopy height restricts tenants from installing standard storefront heights for effective merchandizing and visibility. The existing canopy would be removed and a new canopy would be installed matching the design of the existing canopy. The new canopy will be extended across the full length of Ellsworth Drive façade.
2. Provide a new entrance to the City Place mall at the corner of Ellsworth Drive and Fenton Street. This new one story recessed entrance will take advantage of the renewed retail activity along Ellsworth Drive as a result of the Downtown Silver Spring project. PDK considers that this entrance location will now

RTKL Associates Inc.
One South Street
Baltimore, MD 21202
<http://www.rtkl.com>
TEL 410 528 8600
FAX 410 385 2455

become the new main entrance to City Place. Removal of the existing corner storefront would be required to create the desired point of access.

3. Create new, at grade storefront openings for retail and restaurant tenants along Ellsworth Drive and Fenton Street. New storefront openings will be installed with the objective of providing tenants with appropriate storefront heights that maximize merchandizing and visibility. Most existing storefronts will require modification to implement this plan. In addition, the existing loading dock bays facing Ellsworth Drive will be converted to new retail and restaurant storefronts.
4. Create a new, full height entrance feature at the corner of Ellsworth Drive and Fenton Street that landmarks this new main building entrance. The current curved façade of the existing building would be covered by a 2 to 3 foot projection of glass block and stone entrance feature that would extend from the proposed raised canopy to the top of the existing parapet of the building. The glass block would be backlit at night to create a dramatic visual focus for the main entrance. Installation of this feature would be intended to minimize any changes to the existing curved façade. Removal of the Burlington Coat Factory and Nordstoms' Rack signage would be required but the existing clock and stone surround would be incorporated into the curving glass block wall.
5. Provide new banner graphics above the entrance canopy for project identity signage and visual animation of the upper façade areas. The banners would be installed as wall mounted, perpendicular projections. The banners would incorporate signage, graphic elements and decorative lighting. They would be placed in alignment with the fluted column cladding. Minor changes to the upper façade would be required for installation of these decorative elements.
6. Provide new retail tenant signage and graphics panels above the proposed canopy to identify the presence of major retailers within the City Place mall. These panels would provide much needed tenant identification opportunities and further animate the base of the building with decorative graphics and lighting. The proposed canopy would provide support of the graphics panels and be framed in decorative metal grilles.
7. Provide new City Place identify signage across the top of the existing building above the new main entrance. Placement of signage in this location will enhance the visual focus of the new main entrance. Minor changes to the existing parapet will be required for signage installation.

Scheme A is PDK's preferred approach to the exterior redesign of City Place. The changes to the historic facades described above will enable the existing mall to be fully integrated as part of the new retail and entertainment district planned as part of the Downtown Silver Spring project. As an alternative, Scheme B is included in

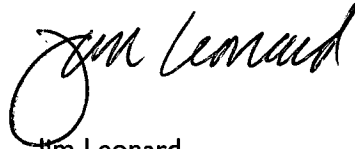
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Sincerely,



Jim Leonard
Associate Vice President

Cc: Walt Petrie
Terry Richardson
Doug Wren
Gary Stith

TO: Historic Preservation Office
RE: City Place Exterior

I testified at the HPC hearing on June 28, 2000. My comments are based on the hearing testimony, the "Revised Scheme Summary" (RTKL/Jim Leonard letter dated July 12, 2000) and the "Historic Building Storefront Alterations" (RTKL/Bayard Whitmore letter dated July 18, 2000).

In a **better world**, the owners of the Hecht Company building would recognize that they have a unique and marvelous structure and they would not feel the need to "fit in with" the likes of say...the garish Edwards Cinema building being located just across the street.

With a stunning period-style "City Place" neon display atop the building, restored lighting on the granite façade, a refurbished canopy and well-designed, attractive, (perhaps interactive) window displays (also stressing a period neon theme), **their** building would stand out as a great and rare example of quality design and workmanship from the past

Now add to those improvements a new entrance relocated to the current loading dock area (an thus facing the heavily trafficked Silver Circle), and the fortunes of the tenants would be assured. How better to sit in company with the Silver Theatre!

All this, of course, without burdening the original historic structure with unnecessary "entrance features", architecturally out-of-context banners and those ever-present graphic panels. Tennant signage? Why of course...and what better location for **that** than the great empty, blank canvases of the west-facing wall (also Silver Circle-facing) and the pedestrian walkway (which of course is exactly where the eye goes when proceeding on Fenton).

Like I said, in a **better** world...

RE: RTKL/Leonard Letter 7/12/00:

Item 1 "**...existing canopy (to) remain in place...and be reclad...**" Why of course! And thanks!

Item 2: "**...new entrance feature**" Despite the wordy descriptions, we have yet to see a top view of the revised structure or a 3-dimensional or ¾ view artists rendition of same or - even better yet - a simple scale model. This doesn't seem much to ask or require of the applicant. Until the above become available, any "entrance feature" generally speaking needs to be:

- (A) free-standing from the building and canopy except for minimal tie-backs,
- (B) sufficiently wide to provide and unobstructed view of the curved apex, and
- (C) of a design at least consistent with the existing presentation.

Item 3: "**...new entrance to the city place mall...**" I believe that the applicant is missing the boat by not placing the new entrance at the other end of the building (where the existing cargo docks could be reconfigured without any permanent design change to the building). Major pedestrian traffic will move from the Silver Circle restaurants to the theatre/bookstore and back. An entrance at the cargo dock area would be right in the middle of this flow.

Item 4: "**new, at grade storefront openings for retail...**" Despite assurances as to intended materials and designs, the opening of storefronts along Ellsworth and Fenton does entail major changes to the building. These changes **MUST** be looked at in the context of any future Master Plan designation...

and ADDITIONALLY THERE IS ONE SLIGHTLY TROUBLING SENTENCE IN THE 7/18/00 LETTER FROM RTKL/BAYARD WHITMORE. To wit:

"I have not indicated the locations of doors into these new retail areas as this...will be determined by tenant leasing requirements..." (italics mine).

Now the latest drawings show new retail entrances at a regular spacing with respect to the granite panels and fluted areas of the façade. Is the HPC being asked to provide a carte blanc as to these door locations? Is the HPC being asked to accept anything other than door and window locations at pace with the original design? Most troubling of all: what guarantee is there that if the original set of tenants likes a particular spacing, that some later set of tenants won't want something slightly different requiring yet another restructuring at the ground level?

The issue of new storefronts at grade was not discussed at the June 28 meeting even though this is perhaps the most significant of all the changes proposed. The possibility that the storefront doors could “float” along Ellsworth (or Fenton) based on current tenant whim rather than be fixed in regular accordance with the original building design is a non-starter and should be just out-of-the-question for the HPC.

Clearly, this needs to be determined before the HAWP is issued - not later - when apparently individual tenants could be making decisions for the structure.

Item 5: “Provide new banner graphics above the entrance canopy for project identity and major tenant signage” (this item refers also to banner graphics above the rest of the canopy).

In the area of the apex, putting major tenant signage/banner graphics on the “Entrance Feature” is clearly preferable to attaching it to the building itself.

As part of a recent “photo expedition,” I inspected a good portion of the Ellsworth façade with a telephoto lens – it’s virtually unblemished – a great tribute to the original stonemasons.

Attaching banners to the granite façade clutters the surface. It does no good for the structure and it remains to be seen just how the surface will be affected once the banners fall out of favor and are removed. It is certainly redundant in the same space as the “Entrance Feature,” and I believe that for all the costs, does little for the tenants.

Along Ellsworth, the banners are too high to be noticed – they will be ignored just like the current “hard lettering” on the curved apex and west wall (nearest Colesville). Additionally as one comes North on Fenton, they are totally hidden owing to the roughly 70 foot height of the aforementioned Edwards Cinema building at the corner.

An effective location for needed signage has already been discussed and that is at the western end of the building. Clearly visible from the intersection of Ellsworth and Georgia and exceedingly prominent to anyone near the Silver Circle, major tenant signage/banners at the corner or on the west-facing wall would be less damaging and more cost effective than spaced high along the length of the Ellsworth façade.

On the Fenton side, the best location is still the pedestrian walkway where it is “first thing seen” when one comes thru the Colesville /Fenton intersection. Banners along the facade on Fenton will be ignored but major tenant signage on the walkway will not.

Item 6: “Provide new retail tenant signage and graphics panels on top of the existing canopy...”

Of all the proposed “enticements,” this seems the least intrusive and most reasonable. Sitting on the canopy and not tied-back to the granite, these panels should do no structural harm. They have been reasonably resized and they afford a good vantage point for the lighting. AND owing to their height above the ground, they do actually have a good chance of being seen from across the street!

Item 7: “Provide City Place identity signage across the top of the existing building”

This is the place for the owners and the sign designers to “strut their stuff.” And actually, there is no reason to limit the building to just one sign above the apex. If it could alleviate the need for banners attached to the façade, then the parapet along the western end of the building (or actually on the western face) would be an excellent place to announce in bold neon the major tenants - my, goodness, can’t we get a little creative here!

IN SUMMARY

The changes that this proposal has gone thru since its inception have been positive. The HPC staff and committee and the applicant themselves are to be thanked for their effort.

So many historically significant buildings have been defaced, abused or disfigured to meet the **next financial emergency of the moment** This doesn’t have to be one of them. The continued presence of this worthy structure as a historic resource requires that each issue be decided with caution AND if there are to be changes, then let each be of the most minimal impact giving the benefit of any doubt **FIRST** to the original designer.

Sincerely,

Thomas Bertch