

PRELIMINARY: 16 Newlands Street,
Chevy Chase Historic District

Tully, Tania

From: Tully, Tania
Sent: Wednesday, January 05, 2005 10:50 AM
To: Ramon Santos (E-mail)
Subject: 16 Newlands - HPC Meeting Transcripts

Ramon-

I've attached the transcripts and highlighted what I feel to be the pertinent comments. The two issues seem to be articulation and breaking up the box. They seemed to have varying opinions on how this could be done ranging from different roof forms to shadow lines in the stucco.

After you look through this, let me know if you have any other questions.

-Tania



HPC Dec 15 04.rtf

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MONTGOMERY COUNTY HISTORIC PRESERVATION COMMISSION

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IN THE MATTER OF :
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HISTORIC PRESERVATION :
COMMISSION MEETING :
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A hearing in the above entitled matter was held on
Wednesday, December 15, 2004, commencing at 7:43 p.m., in 8787 Georgia
Avenue, Silver Spring, Maryland, before:

JULIA O'MALLEY
Commission Chairman

KIMBERLY PROTHRO WILLIAMS
DAVID ROTENSTEIN
LYNNE B. WATKINS
NURAY ANAHTAR
JEFF FULLER
STEVEN BRESLIN
CAROLINE ALDERSON

APPEARANCES:

MICHELE NARU, Staff
TANIA TULLY, Staff
GWEN WRIGHT, Staff
ANNE FOTHERGILL, Staff

LARRY RUGGERI	10
DAVID EDGERLEY	10
DAN FUNK	10
JOHN PARKER	33
BILL HUTCHENS	33
AMY STACY	52
LYNN KAHN	
RAMON SANTOS	66
DALE STEWART	66

P R O C E E D I N G S

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MS. O'MALLEY: Welcome. Tonight is our December 15th hearing of the Historic Preservation Commission. And I am Julia O'Malley, the chair of the Commission. And I would like the other commissioners and the staff to introduce themselves, starting on my left.

MR. ROTENSTEIN: David Rotenstein, Silver Spring.

MS. WATKINS: Lynne Watkins, Silver Spring.

MR. FULLER: Jeff Fuller, Rockville.

MR. BRESLIN: Steve Breslin, Bethesda.

MS. ANAHTAR: Nuray Anahtar, Bethesda.

MS. WILLIAM: Kim Williams, Chevy Chase.

MS. WRIGHT: Gwen Wright, Historic Preservation supervisor.

MS. FOTHERGILL: Anne Fothergill, Historic Preservation planner.

MS. TULLY: Tania Tully, Historic Preservation planner.

MS. NARU: Michele Naru, Historic Preservation planner.

MS. O'MALLEY: Thank you. If you want to speak on any of the items tonight, but you're not the applicant, don't forget to fill out a speakers form and give it to the staff, please. Have these historic area work permits been duly advertised?

MS. NARU: Yes, they were advertised in the Montgomery Journal on December 1st of 2004.

MS. O'MALLEY: Our next, the next part of our hearing will be a preliminary consultation for a rear addition at 16 Newland Street.

1 Do you have a staff report?

2 MS. TULLY: Yes. The 16 Newland Street is a contributing
3 resource. It's in the Chevy Chase Village historic district. It's a
4 two and a half story, three bay, Dutch colonial revival constructed
5 around 1912.

6 The Commission has seen and approved a rear addition on
7 this property already. However, this is an entirely new and smaller
8 proposal. The applicants are open to eliminating a partially enclosed
9 rear porch, so that the addition is beginning at the end of the main
10 house, construct a two story addition, plus basement, on the rear, and
11 as I understand it are proposing to remove one tree to accommodate the
12 addition.

13 When adding onto historic properties, the standards say
14 that new additions should be differentiated yet compatible. And there
15 are different ways that this dichotomy can be handled. And in this
16 proposal, the applicants have chosen to do that fairly dramatically,
17 using a modern architectural vocabulary.

18 However, staff still believes that the, overall, the
19 proposed addition does reference the historic house and creates a
20 compatibility. It's a relatively small addition both in footprint and
21 in massing. They've attempted to separate visually the addition
22 through glass, even though what we would typically recommend with a
23 hyphen, they said not to be feasible in this case. An exit dormer on
24 the rear remains in this proposal, and the addition is inset from the
25 main mass of the house.

1 Staff does have, did have a few comments, and one regarding
2 just sort of helping to break up the massing further, and just sort of
3 playing up the idea of working with different sort of boxes is the way
4 staff was interpreting the proposal.

5 Additionally, the west elevation of the addition, as
6 proposed, is largely blank, and gives the appearance of making the
7 addition seem larger than it actually is. So we suggest some
8 appropriate fenestration to help decrease the scale of it.

9 The applicants are, the architects are here tonight, and
10 would be happy to hear, get your input. I also do have slides
11 available, if you would like to refamiliarize yourself with the
12 property.

13 MS. O'MALLEY: Does anyone want to see the slides? Would
14 you, please?

15 MS. TULLY: These are the slides from the previous permit
16 application. You can see the existing sort of modern addition; that
17 there were some proposed changes in the last application that obviously
18 they're still proposing to do that, as I discussed.

19 This is the porch, the enclosed porch that's being proposed
20 for removal, and was approved for the prior addition. Okay. That's as
21 far as we go, because then we get to the fire escape.

22 MS. O'MALLEY: Are there questions for staff? Would the
23 architects please come forward? If you could state your name for the
24 record, please.

25 MR. STEWART: Dale Stewart.

1 MR. SANTOS: Ramon Santos.

2 MS. O'MALLEY: Questions?

3 MR. BRESLIN: Yes. You have a wheel chair graphic in your
4 plans.

5 MR. STEWART: Yes.

6 MR. BRESLIN: Is there going to be an elevator?

7 MR. STEWART: Yes, there is.

8 MR. BRESLIN: Can you point it out? I can't see it.

9 MR. STEWART: In the basement plan, you don't see it. What
10 you see next to the house is, in that plan it show the -- thank you.

11 MR. BRESLIN: Okay.

12 MS. ALDERSON: Would you mind addressing the staff comment
13 or staff suggestion about providing some relief with openings for
14 windows on the blank walls. Is there a way that could be achieved?

15 MR. STEWART: Well, the issue associated with that is that
16 if you look at the plans, it's really desirable from an interior point
17 of view to not have windows in terms of how that room is intended to be
18 used. That wall is going to be the entertainment wall, and as such,
19 having a window in the middle of it, kind of defeats the purpose of
20 having a large TV on that wall.

21 Similarly, on the ground floor, that whole wall is where
22 the kitchen counter is going to be located with the range and cooktop
23 and everything else that has hoods with overhead shelves. So putting a
24 window in that wall kind of interrupts the interior function of the
25 space. And the wall itself is only about 14 feet long, so it's not a

1 huge wall that we're talking about. It's just that it's the only wall
2 on that side.

3 MS. ALDERSON: And the library, you are envisioning an
4 addition to the TV room, that that would be floor to ceiling, like
5 floor to ceiling cabinetry or some clear stories? Is that a
6 possibility?

7 MR. STEWART: Clear stories might be a possibility.

8 MS. ALDERSON: Which might place some extra light in that
9 room.

10 MR. STEWART: Well, that's true, although that room will be
11 well lit, because it has a very large window to the down side of the
12 plan.

13 MS. O'MALLEY: Now, I have a question about that view. I'm
14 afraid that my initial reaction is that you've put a little office
15 building on the back of this house. I don't quite understand how you
16 feel that it's compatible with the historic structure.

17 MR. STEWART: Well, it's compatible in that it has, it has
18 the metal frame windows. It has similar materials that are being used
19 on the main house, but yet it is contemporary in form. And that was
20 how we chose to differentiate it from the existing house.

21 MS. O'MALLEY: As well as the massing is quite different.

22 MR. FULLER: What kind of wall materials?

23 MR. STEWART: The walls on the white part is the same
24 stucco that's on the house. So that will match that. The piece to the
25 right of the glass is a split-faced block, or ground-faced. It's not

1 quite flannalized yet, which direction it's going.

2 MS. PROTHRO-WILLIAMS: Are those like Hopes windows?

3 MR. STEWART: Yes. And I don't know if you'll recall from,
4 that the house is basically a center hall colonial, and so the idea is
5 that that center hall is expressed from the front door straight through
6 to the back, which is an expression of that type glass piece in the
7 center.

8 MS. PROTHRO-WILLIAMS: That rear elevation of proposed new
9 addition will be pretty visible from Brookeville Road, I think.

10 MR. STEWART: Yes.

11 MS. PROTHRO-WILLIAMS: Is that, all of that glazing a
12 privacy concern at all for the owners?

13 MR. STEWART: No. They want as much glass as they can get.
14 They want to be able to see outside and feel that they are part of the
15 outside.

16 MS. PROTHRO-WILLIAMS: So there won't be any window
17 treatments? I mean, I just kind of worry that if they're going to end
18 up putting some window treatments, which then detract from that
19 dematerialized exterior.

20 MR. SANTOS: Actually, what's really interesting is, the
21 client, she's sick tonight, but Susan was, that view down Brookeville
22 Road is actually her favorite view from her entire house, and a lot of
23 the design was basically set up to give her that view.

24 MS. WATKINS: I may be, I'm still confused. Could you
25 explain how the roofs work at the back? It appears that they slope

1 down to the little link.

2 MR. STEWART: That's correct.

3 MS. WATKINS: And then --

4 MR. STEWART: Then that slopes to the two sides.

5 What we were trying to do with this roof is join the addition to the
6 existing house in such a way that we didn't negatively impact the
7 existing dormer, which is also how you get to the attic space of the
8 existing house. So the roof slopes down to the point where the glass
9 connector is that goes through. That's essentially a flat roof, slowly
10 slope to drain toward each side, and picks up the rain and brings it
11 off that way.

12 MS. PROTHRO-WILLIAMS: That's not the same roof shape
13 that's shown in your roof plan.

14 MR. FULLER: Excuse me -- that's why it's confusing.

15 MR. STEWART: That is the old site plan.

16 MS. WATKINS: I just have a problem with, I guess, how the
17 massing of the addition relates to the massing of the existing house.
18 There just seems to be, there seems to be some tension there that's not
19 necessarily good tension, and how it's applied to the back of the
20 house, and the way it will slope. The materials don't bother me. It's
21 kind of, I don't know how to describe it. I guess it's just --

22 MR. STEWART: We looked at several other room forms. We
23 looked at a solution that was very much in a similar style to the
24 existing house. The problem was that the only way you can really join
25 the roofs was to do a roof of a similar form at a 90 degree. And the

1 problem with that is, that that is contrary to that style of house, to
2 T-off with a 90 degree roof.

3 And it also had a negative impact on the existing dormer.
4 It would have meant that we would have had to remove the existing
5 dormer and restructure the roof to be able to do that.

6 And in our discussions with staff, we had a meeting where
7 we presented that as an alternative. And that was, for all those
8 reasons, we decided that that was not the solution that was best for
9 the building.

10 MS. WATKINS: I'd almost rather see a flat roof than the
11 small little slope. It doesn't seem to be anything.

12 MS. PROTHRO-WILLIAMS: Yes, I agree. I almost would rather
13 see a flat roof. I think part of the problem, too, is the raised
14 foundation. I mean, I think if you could bring it down to grade, and
15 not have a raised foundation.

16 MR. STEWART: We intend to do that. This was an earlier
17 rendering. But it has since changed, that we intend to bring that down
18 to the grade.

19 MS. PROTHRO-WILLIAMS: And then if you flatten the roof, I
20 think that would also sort of give greater emphasis to the original
21 massing. I mean, right now, it's sort of hard to read the original
22 building, because of the block behind it. If it were lower, it might
23 be better. I mean, I really, I have no problem with the block massing,
24 and the, you know, the more contemporary materials and the metal
25 windows. It's just somehow the connection is not right and the roof

1 line is not working.

2 The roof that you have on there now, it basically looks
3 like a bad gable you see in a subdivision or something. It's not a --
4 I don't know. It's neither here nor there.

5 MS. WATKINS: The rest of the addition is so clean, and
6 well-defined. And the roof is kind of nebulous.

7 MR. FULLER: From my perspective, I mean, I guess the first
8 thing I like is the smaller addition. I think that it takes, it takes
9 it back and keeps it from overpowering. And for being, essentially
10 now, stuck onto the house, I think it's actually fairly effectively
11 done. I think your small glass strip does a good job separating it.

12 I don't disagree with the other commissioners that number one,
13 definitely, what happens at the base, I think you want to differentiate
14 at some point, but it should be in the, you know, footer or something,
15 range, footer two range, not what looks to be three feet or four feet
16 range. And the roof somehow doesn't feel right.

17 When you look at your rear yard, that feels pretty good in
18 terms of the other perspective, and other elevation. The rear side
19 starts to look fine, but when you look, what you're saying, your view
20 from the driveway just feels very weak to me. I think it's, whether
21 the roof wants to be flat or maybe it's simply sloped in a single
22 direction, and somehow brought down just ever so slightly to keep it in
23 that elevation, it just hurts. And coming around the other side, it
24 looks better.

25 The contemporary design, I'm not as concerned as the

1 chairman about, what she described as the office aesthetic. Very clean
2 contemporary. If the detailing can be resolved, I think this will be a
3 very successful solution.

4 MS. PROTHRO-WILLIAMS: I think one other thing that might
5 help alleviate that office look is maybe cutting some of the edges
6 somehow, doing a tempered edge or something so it's not so box like, or
7 maybe a skewed access somehow, skewed angled wall or something that --
8 I mean, that would be harder to build, obviously, because it's not 90
9 degrees, but --

10 MR. FULLER: This wall here could actually be an ideal
11 location for like a green screen, to run it up the side and just grow
12 the whole thing, something to just soften it slightly, but still allow
13 your clean design to go through.

14 MS. PROTHRO-WILLIAMS: But like for instance on your, on
15 this view of your yard, can we get that up, Tania, if on the stucco,
16 yes, the stucco side, maybe if you just like cut an L out of the corner
17 or something, so it's not a full box.

18 MS. TULLY: Well, it isn't.

19 MS. PROTHRO-WILLIAMS: It's not?

20 MR. TULLY: There is an indentation to the glass section.
21 The glass steps back in. This portion is set back.

22 MR. FULLER: The house does recess. Circle 12 to 14.

23 MS. PROTHRO-WILLIAMS: Right. Yes.

24 MS. TULLY: You can see it here.

25 MS. PROTHRO-WILLIAMS: I realize that. I'm not talking

1 about that. I'm about on the stucco section, to relieve the boxy
2 quality that Julia was referring to. You could, you could take some
3 kind of a, you know, a corner out of there and do like an angle, an L,
4 I mean just take it -- I'm not talking about anything substantial, but
5 just rather than having it come to a 90-degree angle, just cut it out
6 and do like almost like a --

7 MR. BRESLIN: I think the, just the level of articulation,
8 is the scale of the articulation of the addition is substantially
9 different than the articulation of the house. I think the bound house
10 aesthetic you're going for, I think is very attractive. I think it's
11 much bigger parts and pieces and the level of articulation doesn't
12 relate to the house. The house has a delicacy to it, and little parts
13 and pieces, and with the addition you are using, much bigger, much
14 bigger pieces.

15 MS. WRIGHT: One direction that staff had been talking a
16 little bit with the applicants about was, you know, in a way,
17 separating, looking at this view, well, not separating, but
18 articulating the glass section from the stucco section by using maybe
19 different roof forms, so that although it's one box, and especially if
20 it's all dropping down lower, you were saying it's going to be at grade
21 now. It's not going to be --

22 MR. STEWART: The stucco, yes.

23 MS. WRIGHT: Well, I mean --

24 MS. PROTHRO-WILLIAMS: Only the facade.

25 MS. WRIGHT: Just the facade? The building height is still

1 going to be the same?

2 MR. STEWART: Right.

3 MS. WRIGHT: Okay. I was going to, what I was going to
4 suggest was something where maybe you do a flat roof on the glass
5 section, but you do a slightly, you know, angled roof on the stucco
6 section, so it literally has like two different roofs, and it begins to
7 feel like two different boxes attached to each other, rather than one
8 big box.

9 MR. FULLER: One thing that I guess I haven't paid
10 attention to, I was looking at the view from the driveway. The view
11 from the driveway, it read to me as if the new addition is set back
12 from the face of the existing house. But when I look at it in plan,
13 we're almost to the same line. And I think that concerns me a little
14 bit. I think I prefer to see some better separation there.

15 MR. STEWART: Well, that kind of relates to the way that
16 the kitchen is working, where the kitchen actually goes in and becomes
17 the butler's pantry for the dining room. So the idea is that the
18 counters align. And if you start pulling all that over, we start to
19 compromise the ability to put the range where it is. So there is,
20 there again, it's functional relationships that are prevented for
21 greater articulation than the rest.

22 MR. FULLER: What is, I mean, it looks different on the
23 different floors. The first floor looks a lot bigger than what I'm
24 seeing at the second floor. What is the rear offset that you're trying
25 to maintain?

1 MR. SANTOS: It's about a foot.

2 MR. STEWART: It's about a foot. It's about a foot in from
3 the corner.

4 MS. ALDERSON: I like the choice -- did you have something
5 else? Okay. I like the choice of the steel windows for the rear
6 addition, and the, you know the dark mounts really work great for me.
7 And I like the glass connector, the transparency.

8 One thing that strikes me, and I don't know whether you --
9 I can't tell from the plans whether you intended to simply move this
10 project to the addition, or whether you were looking at the entire
11 house. Are you considering while you are doing this very substantial
12 and very Danish approach, and we very much like the very contemporary
13 additions.

14 And I think it can work. And I like the idea of sloping
15 the roof of, say the glass portion, or the stucco portion, to separate
16 those two pieces. I think that could help to break it up, make it look

17 less boxy and corporate. Have you considered the
18 possibility of using this opportunity, since you're doing the really
19 nice windows on the addition, of altering or I'd say sort of rectifying
20 the windows on the small gambrelled roof on the side addition that
21 right now are real loaners. They are so sort of seventies, not quite
22 integrated with anything else. They don't have, you know, divided
23 lights. There's that little slit there that's kind of all by itself.
24 And the other piece, you have the very finely divided muttons.

25 Is there a possibility that you could modify that? Even if

1 it's adding simulated muttons, to tie those pieces together? Because
2 it is visible.

3 MR. STEWART: That was considered, and it was really a
4 budget issue. It was desired to change that window as well as the
5 glass doors on the end of that, but it does not follow the budget.

6 MS. ALDERSON: Well, I'm glad you considered it.

7 MR. STEWART: It was pushed for, but --

8 MR. WATKINS: That also kind of adds to the way the
9 addition works with that addition and the other addition, the elevation
10 is very busy, to put it nicely, I guess.

11 MS. O'MALLEY: We need a view straight on from that side,
12 like the view from the driveway is a straight on. But the -- we don't
13 have a rear, we don't have a view from the other side. We only have an
14 angled view from the back.

15 MR. FULLER: Over another 40 degrees or so.

16 MS. O'MALLEY: Yes, so if you can, when you bring your next
17 on in, bring it, so we can see both sides straight on.

18 MR. STEWART: I guess, I think one of the things, you've
19 talked about breaking down the roof and the mass and trying to add
20 articulation to it. I think one of the concerns that we have with
21 doing that is it becomes too busy. And I think that there is, part of
22 what is powerful about this is its simplicity, and its clean, simple
23 forms. And I'm concerned that if we add too much articulation, we lose
24 the power of that, and it starts to become a diluted concept.

25 MS. ALDERSON: But you could do that by simply sloping it

1 to the back, doing a kind of shed on the back, rather than having a
2 gable roof or a gambrel. I think it could be done with a modest roof
3 change, that will simply break that into two pieces. I mean, it's
4 already very complex, and pretty busy. And that's innate in what you
5 started with, especially this little piece on the side. It's really
6 got its own personality. So I think it would help to make it, at
7 least, knit together, in that it is several pieces.

8 MS. WATKINS: And your view from the driveway, your really
9 haven't shown the stairs, the back stairs, and the stairs with the
10 railing, the detail around the -- is there a stair to the basement
11 there, it appears?

12 MR. STEWART: There is a stair to the basement, yes.

13 MR. SANTOS: Yes, and the view from the driveway, the
14 perspective actually is cutting off the stair, the rear stair.

15 MS. WATKINS: I think when you come back, we really need
16 some elevations other than perspectives.

17 MR. STEWART: Okay.

18 MS. O'MALLEY: So your handicapped person will come in
19 halfway below the first floor, and go into the side of that elevator?

20 MR. STEWART: Yes.

21 MS. O'MALLEY: It'll have a side door?

22 MR. STEWART: Yes.

23 MS. PROTHRO-WILLIAMS: I think it would be really great,
24 this is obviously not under consideration, but I would almost prefer
25 seeing like the elimination of that 1980's or seventies, whatever it

1 is, addition, and accommodating the study and the master bath in an
2 even larger rear new addition. And that way we have another elevation
3 returned to its original condition, which is such a jarring element
4 when you go past that house. It juts out at you. It's so --

5 MS. O'MALLEY: Except they came back to us with a smaller
6 plan because of financial concerns.

7 MS. PROTHRO-WILLIAMS: I know. That's why I know it's not
8 going to be taken into consideration. But if I were the architect, I'd
9 push them big time to get rid of that by accommodating the program in a
10 new addition somehow.

11 MR. FULLER: I think, I mean, just from a cost standpoint,
12 if they are pushing the limit, I'd push harder for just redoing the
13 skin. Because obviously if the space is already there, it's going to
14 be a lot cheaper to just redo it. I agree with you on that concept.

15 MS. PROTHRO-WILLIAMS: From a preservation perspective, we
16 are now losing two out of four elevations, and I'm saying, you know,
17 wouldn't it be nice if we could recapture one.

18 MR. FULLER: That would certainly be my first preference,
19 but I guess if they are pushing the envelope, I would first try to get
20 rid of the old negatives of what exists.

21 MS. ALDERSON: Absolutely. It's particularly the
22 proportion of the openings. It's so, discordant, unfortunately, that
23 you've obviously just inherited.

24 MS. PROTHRO-WILLIAMS: Inherited.

25 MR. FULLER: Not guilty.

1 MS. ALDERSON: Our new addition has disproportionate
2 openings as well.

3 MR. BRESLIN: It's also --

4 MS. ALDERSON: The circular.

5 MR. STEWART: Well, we do intend to take that circular
6 element off.

7 MS. WRIGHT: But it sounds like we're giving general,
8 basic, there's a general, basic consensus that the addition needs to be
9 a little bit broken up, so that it's a little less boxy, however that
10 is done, whether it's by different roof forms or some other mechanism.
11 Is that accurate? Do most people feel that?

12 MS. O'MALLEY: Yes, it sounded like more articulated. Was
13 that how you --

14 MR. BRESLIN: Yes, I think roof forms were mentioned, and I
15 don't know how other people feel about the two blank walls. You're
16 right, they're not huge walls, but relative to the size of the house,
17 they are large. And on the one side, you have a stucco wall with no
18 relief. At this side you have some kind of block wall with very little
19 relief.

20 And the last thing you want to do is make it into a Dutch
21 colonial or anything. But I think a little bit of articulation to just
22 relieve that blank mass, would be very helpful. I think your design,
23 stand alone, is very attractive. I think that close to this historic
24 resource, particularly when the sidewalls almost align, they're only
25 off by about a foot, I think the surfaces, the blank walls have to be

1 treated very, very carefully.

2 I would just say articulation can be anything from some
3 offsets, some scores in the stucco. I think there's lots of ways to
4 achieve it that wouldn't necessarily damage the vision of the
5 contemporary nature of the addition.

6 MR. STEWART: So you're suggesting something as simple as a
7 slight inset of the block to create a shadow line, or a scoring pattern
8 on the other wall to break the scale down?

9 MR. BRESLIN: I think you have to study it, but it could be
10 that simple.

11 MR. STEWART: Okay.

12 MR. BRESLIN: It could be, or just a slight offset, a jog
13 in the wall.

14 MS. ALDERSON: A simple articulation gives some shadow. I
15 think it would look less --

16 MR. BRESLIN: Something with more shadows to break it up.

17 MS. ALDERSON: -- silo like. I think we're getting a silo
18 effect on the side, because it shoots up all the way to the roof.

19 MR. BRESLIN: Right.

20 MR. FULLER: Again, I've seen some very effective green
21 screens on blank walls that you can just grow there.

22 MR. BRESLIN: That might be an option, particularly on the
23 east elevation. Remember, you're next to a house, and the house has
24 some relatively delicate detailing, and the neighborhood has some
25 delicate detailing. And I think it will be, it will be a tighter block

1 to get the contemporary aesthetic you want, and the detail, the level
2 of detail sympathetic to the other elements of the neighborhood.

3 MS. WATKINS: I have one other concern. Coming down
4 Brookeville Road, I don't want, I don't think this should read -- I
5 think this has a possibility of reading like the front of the house.
6 Your entry is pretty strong, and it almost could read as if it's
7 reversed.

8 MR. STEWART: Not if you go down Brookeville Road. There's
9 no mistaking that this is the back, because the garage is there. Just
10 before you get to their property, there's another garage on the left.
11 It's the narrow part of the site. It's below. There's trees.

12 MS. WATKINS: Okay.

13 MR. STEWART: That's not a confusion that is a real
14 concern.

15 MS. WRIGHT: But the overall message is, look at ways to
16 articulate and break up the box a little bit more. Is that basically
17 it?

18 MS. ALDERSON: And the expansive surfaces.

19 MR. STEWART: Okay. Thank you.

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C E R T I F I C A T E

DEPOSITION SERVICES, INC., hereby certifies that the attached pages represent an accurate transcript of the electronic sound recording of the proceedings before the Historic Preservation Commission.

Teresa S. Hinds, Transcriber

HISTORIC PRESERVATION COMMISSION STAFF REPORT

Address:	16 Newlands Street	Meeting Date:	12/15/04
Applicant:	Dr. Robert and Susan Morgenstein (Ramon Santos, Agent)	Report Date:	12/07/04
Resource:	Contributing Resource Chevy Chase Village Historic District	Public Notice:	12/1/04
Review:	PRELIMINARY	Tax Credit:	None
		Staff:	Tania Tully
Case Number:	N/A		

PROPOSAL: Two story rear addition **RECOMMENDATION:** Refine and proceed with a HAWP

BACKGROUND:

The proposal to add on to the rear of the house at 16 Newlands Street has a long history with the Historic Preservation Commission (HPC or Commission). The project was first seen as a Preliminary Consultation on August 13, 2003. The Historic Area Work Permit (HAWP) approved on December 3, 2003 responded to the Commissioners’ original concerns about the addition. Subsequently, the Commission approved a revision to that permit – alteration of the hyphen – on January 28, 2004. Since that time, after putting the project out to bid, the applicants discovered that the approved design did not fit into their budget. Therefore, although there is already an approved rear addition, this application is a complete redesign, and once it comes forward as a HAWP it will be an entirely new permit.

PROJECT DESCRIPTION

SIGNIFICANCE: Contributing Resource within the Chevy Chase Village Historic District
STYLE: Dutch Colonial Revival
DATE: by 1912

16 Newlands is a 2-½ story, 3-bay Dutch Colonial house with small shed dormers on the north and south walls at the 2nd story level. On the east side of the house, a smaller, gambrel-roofed 1 story addition (likely from the 1970s or 80s) features windows arranged in several shapes and sizes and an open porch on its east face. The rear (south) of the main house features a 1-story porch with a basement that has been partially enclosed on the first floor as extra kitchen space. The enclosed portion likely dates to the late 1930s or 40s. The house is sited at the corner of Newlands Street and Brookeville Road.

PROPOSAL:

1. Eliminate the partially enclosed rear porch mass so that the addition begins at the south wall of the main house.
2. Construct a 2-story plus basement addition on the south (rear) side of the house. (Circles 5-7)
3. Remove an 8-10 inch diameter tree at the southwest corner of the existing house in order to extend the footprint to the rear. The applicants plan to submit a Tree Removal Application with the Chevy Chase arborist.

APPLICABLE GUIDELINES:

When reviewing alterations and new construction within the Chevy Chase Village Historic District several documents are to be utilized as guidelines to assist the Commission in developing their decision. These documents include the historic preservation review guidelines in the approved and adopted amendment for the *Chevy Chase Village Historic District (Guidelines)*, *Montgomery County Code Chapter 24A (Chapter 24A)*, and the *Secretary of the Interior's Standards for Rehabilitation (Standards)*. The pertinent information in these documents is outlined below.

- The *Guidelines* state five basic policies that should be adhered to, including:
 2. Preserving the integrity of contributing structures should be designed in such a way that the altered structure still contributes to the district.
 3. Maintaining the variety of architectural styles and the tradition of architectural excellence.
- The *Guidelines* break down specific projects into three levels of review - Lenient, Moderate and Strict Scrutiny.

“**Lenient Scrutiny**” means that the emphasis of the review should be on issues of general massing and scale, and compatibility with the surrounding streetscape, and should allow for a very liberal interpretation of preservation rules. Most changes should be permitted unless there are major problems with massing, scale or compatibility.

“**Moderate Scrutiny**” involves a higher standard of review than “lenient scrutiny.” Besides issues of massing, scale and compatibility, preserving the integrity of the resource is taken into account. Alterations should be designed so that the altered structure still contributes to the district. Use of compatible new materials, rather than the original building materials, should be permitted. Planned changes should be compatible with the structure’s existing design, but should not be required to replicate its architectural style.

“**Strict Scrutiny**” means that the planned changes should be reviewed to insure that the integrity of the significant exterior architectural or landscaping features and details is not compromised. However, strict scrutiny should not be “strict in theory but fatal in fact” i.e. it does not mean that there can be no changes but simply that the proposed changes should be reviewed with extra care.

 - Lot coverage should be subject to strict scrutiny, in view of the critical importance of preserving the Village’s open park-like character.
 - Major additions should, where feasible, be placed to the rear of the existing structure so that they are less visible from the public right-of-way.
 - Siding should be subject to moderate scrutiny if it is visible from the public right-of-way, lenient scrutiny if it is not.
- *Chapter 24A* states that a HAWP permit should be issued if the Commission finds that:
 1. The proposal will not substantially alter the exterior features of a historic site or historic resource within a historic district.
 2. The proposal is compatible in character and nature with the historical archaeological, architectural or cultural features of the historic site or the historic district in which a historic resource is located and would not be detrimental thereto or to the achievement of the purposes of this chapter.
- The applicable *Standards* follow:
 9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportions, and massing to protect the integrity of the property and its environment.
 10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

STAFF DISCUSSION

When adding to an historic building the *Standards* state that the new addition will “be differentiated from the old and will be compatible.” This dichotomy can be handled subtly or more dramatically. This proposal chooses to clearly differentiate the addition from the historic house by using a modern architectural vocabulary. There is no question that the addition is not part of the historic house. However, this modernism does not make the addition incompatible. There is much in the overall scheme that references the historic house and creates compatibility.

Despite expanding the laundry area, kitchen, and living area, the addition is relatively small – certainly much smaller than the previously approved addition. (Circles 12, 15) Its small footprint and minimal massing pays deference to the historic house. It is common for staff and the HPC to recommend using some form of hyphen to lessen the impact of an addition on an historic property. In this case, because of the small footprint of the proposed addition, a true hyphen is impractical. However, the first bay of the addition is glass on both sides, giving a visual separation similar that created by a hyphen.

Although a full 2 stories in height, the addition begins below the pitch change in the gambrel roof and maintains the extant gambrel roofed rear dormer. It is also set at the rear of the house (though it will be visible to Brookeville Road due to its corner lot) and inset from the main mass of the house. As seen in Circles 5 & 7, the design uses a combination of glass, masonry, and spraycrete to break up the box and give the addition the appearance of smaller forms that have been placed together. The east half of the addition, where the stairs are located, is also inset four feet helping to define the box edges. This idea could be enhanced and help break up the massing further by allowing the east and west halves of the addition to have different roof forms. Currently, the main roofline of the addition - which is proposed to be standing seam metal – pays homage to the historic gambrel roof with a shallow, off-centered gable. (Circle 6) The glassy portion adjacent to the house has a flat roof.

The largely blank west elevation has the effect of making the addition seem larger than intended. Staff suggests the addition of a limited amount of windows to decrease the scale of this elevation.

More detailed drawings, including specification sheets for the windows and material choices will be needed before moving forward as a HAWP, but staff finds the overall concept to be largely in keeping with the *Standards*.

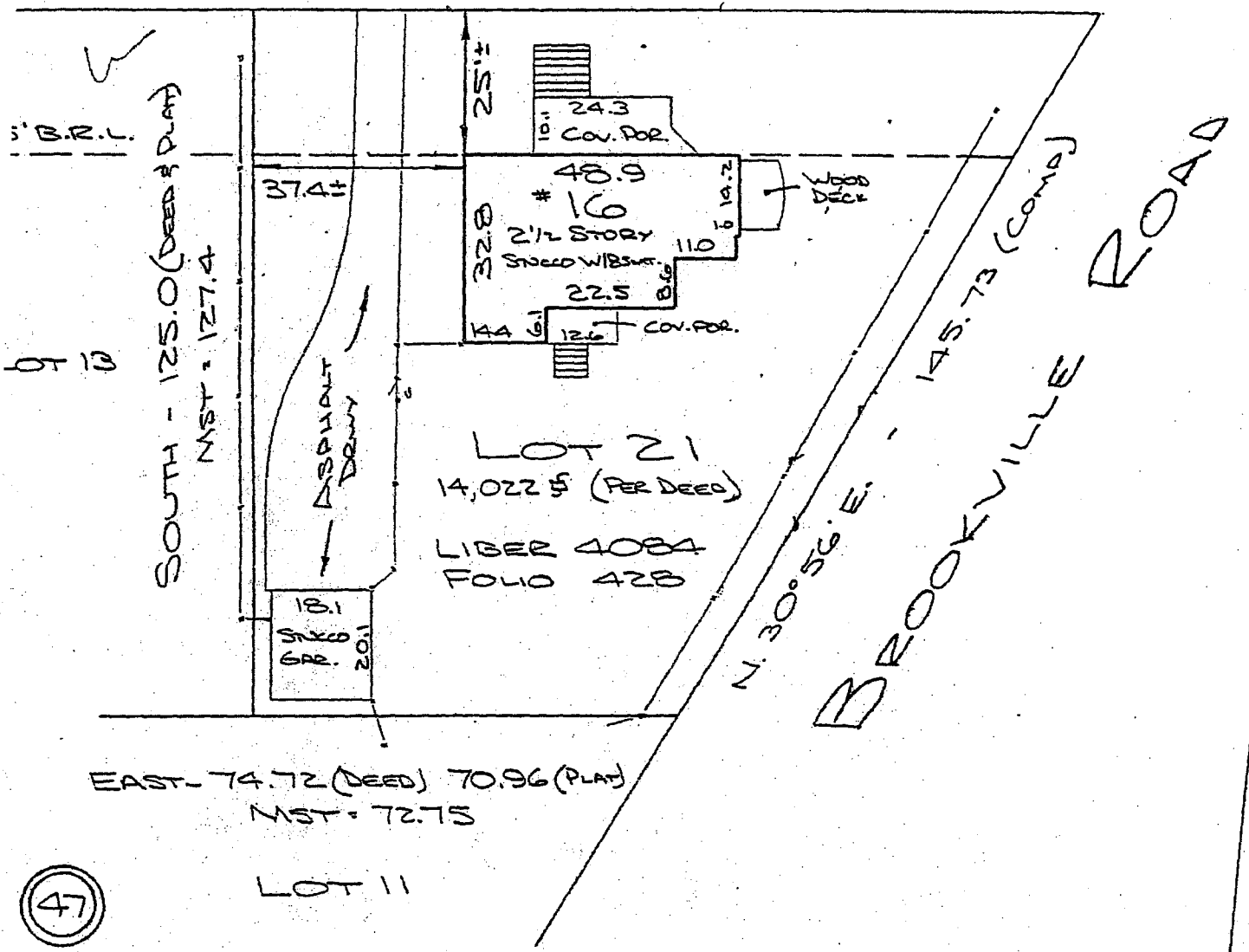
STAFF RECOMMENDATION:

Staff recommends refining the design based on staff and Commission comments, then proceeding with a HAWP.

Research

16 NEWLANDS STREET

WEST - 149.63 (DEED + PLAT)



NOTE: DEED, PLAT & MEASURED DISTANCES OF SUBJECT LOT ARE NOT CONSISTENT HEREON. LOCATION SOLELY BASED PER CONTROL POINTS RECOVERED ON SUBJECT PROPERTY. MST = MEASURED DISTANCES.

Note: This property does not lie within the limits of a flood hazard area as delineated on the maps of the National Flood Insurance Program, unless otherwise shown.
NOTE: This survey prepared for title purposes only.

CAPITOL SURVEYS

NOTE: This drawing is not intended to establish property lines. It cannot be used for construction purposes. All information shown hereon taken from the land records of the county or city in which the property is located and field work performed.

HOUSE LOCATION
LOT 21 BLOCK 47
SECTION No. 2
CHEVY CHASE
MONTGOMERY COUNTY, MARYLAND
Shown in Plat Book 2 Plat 106 Scale 1" = 30'

I hereby certify that the position of the existing improvements on the ab described property have been established by accepted field practices, and unless otherwise shown there are visible encroachments.

Louis Cohen
LOUIS COHEN
Registered Land Surveyor

APR 15 2003

(4)



View from Rear Yard



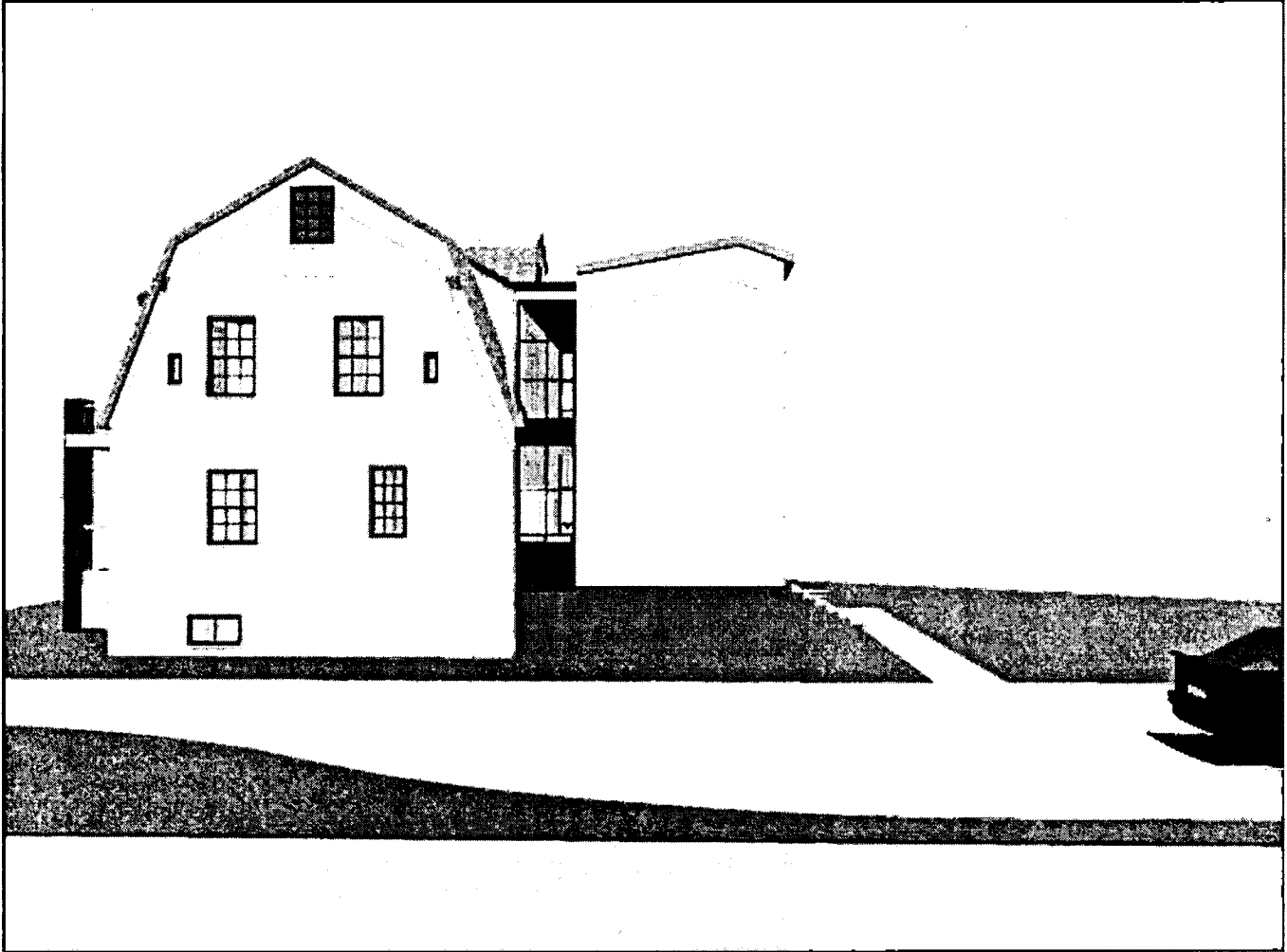
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Morgenstein Residence Addition
12 Newlands Street, Chevy Chase, MD 20815

SK-6

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View from Driveway



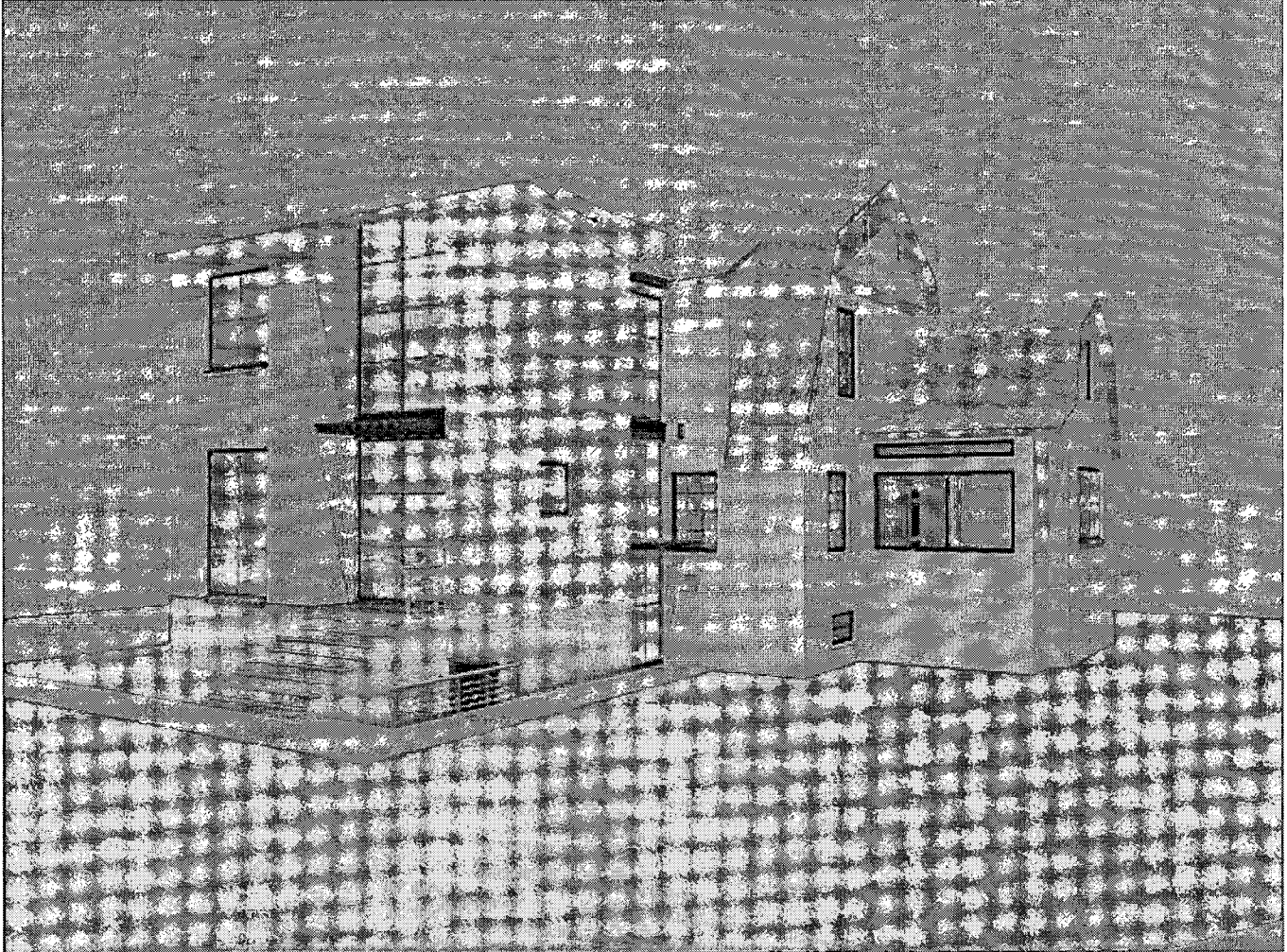
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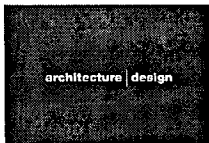
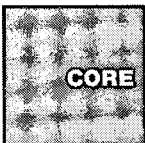
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View from Rear Yard



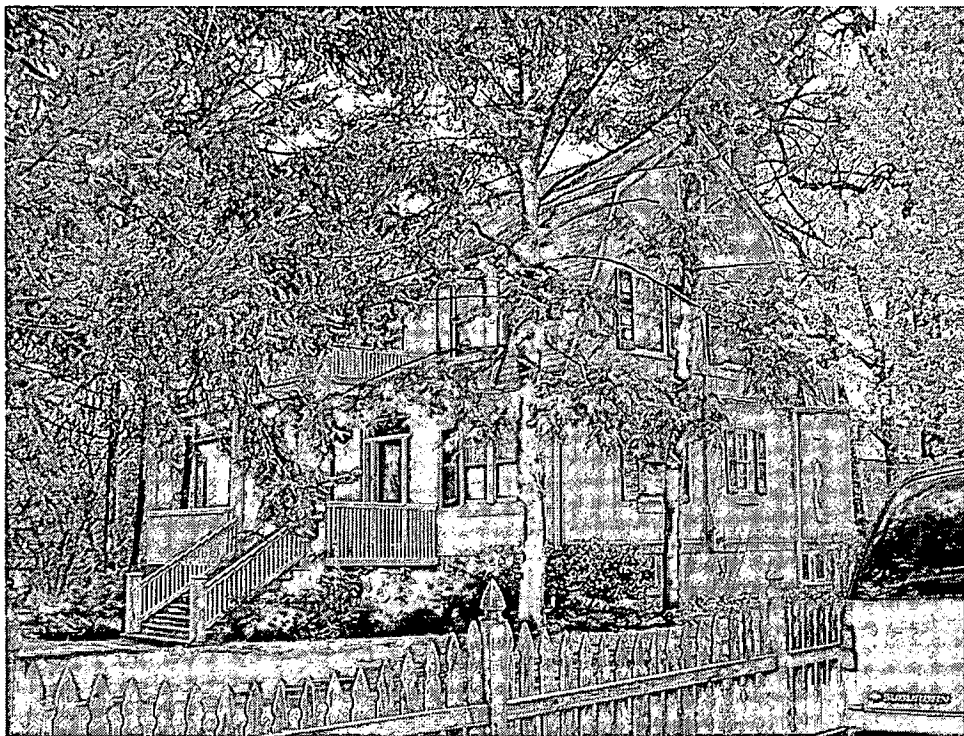
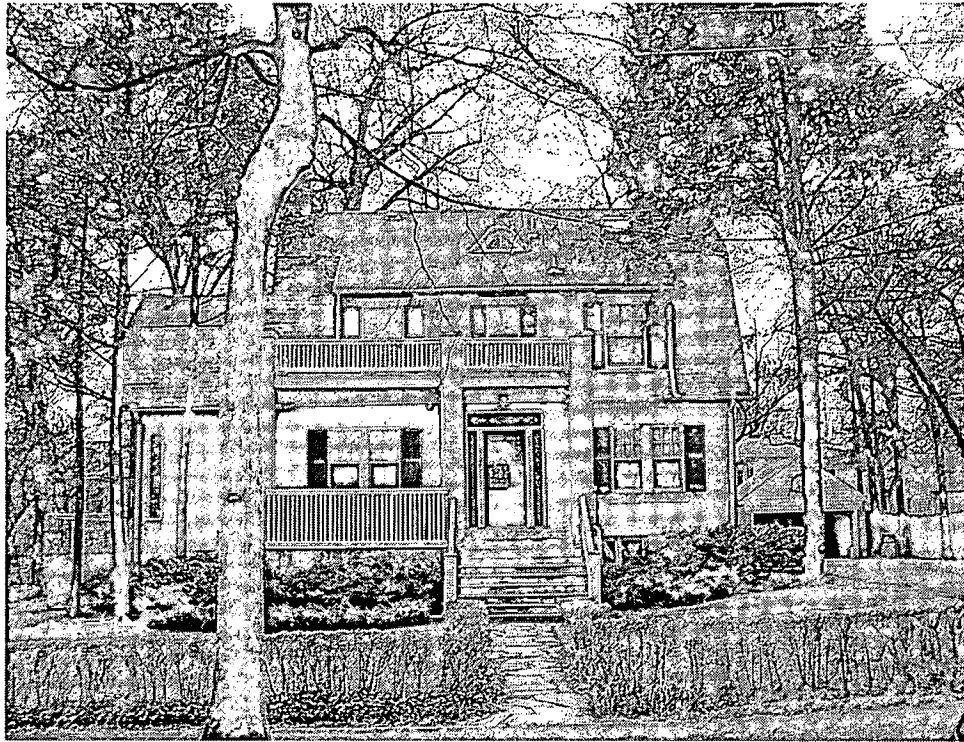
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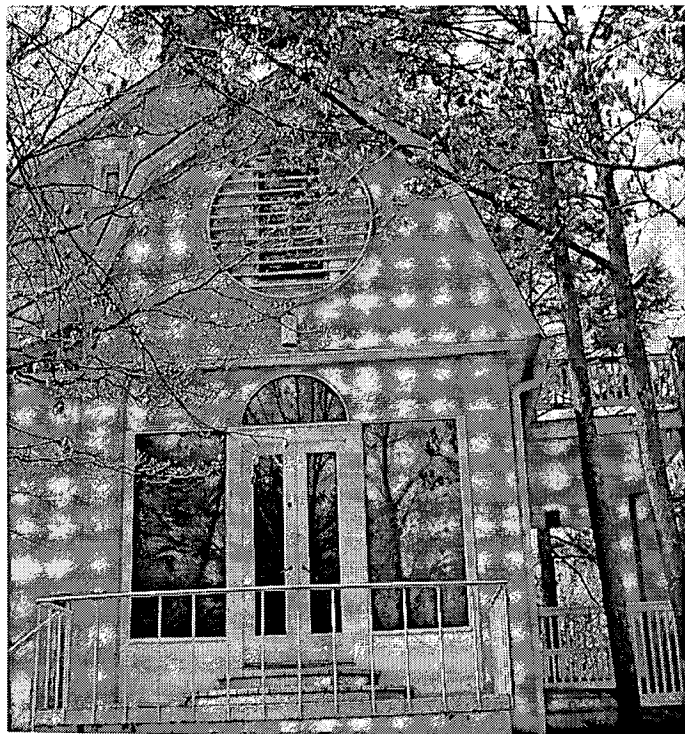
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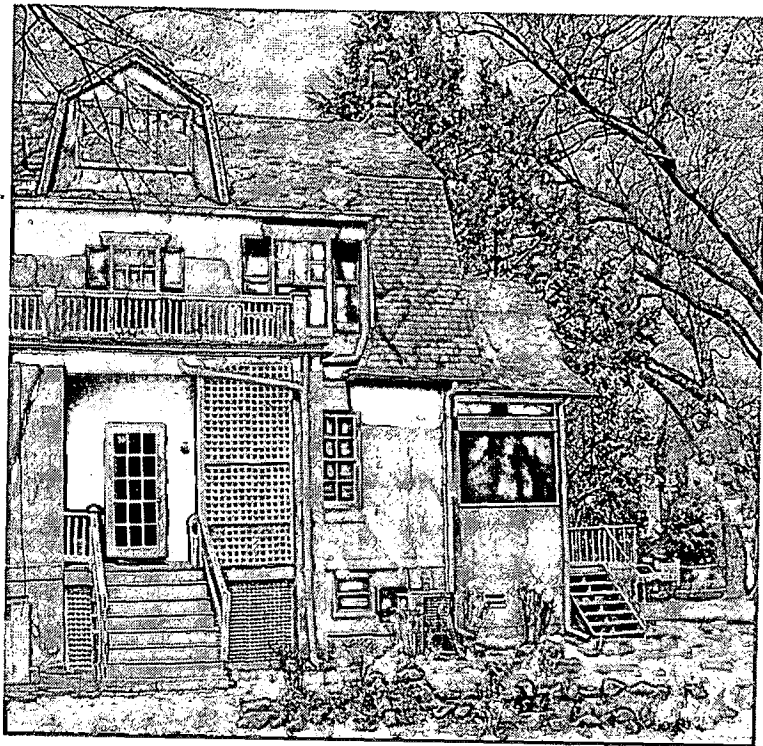
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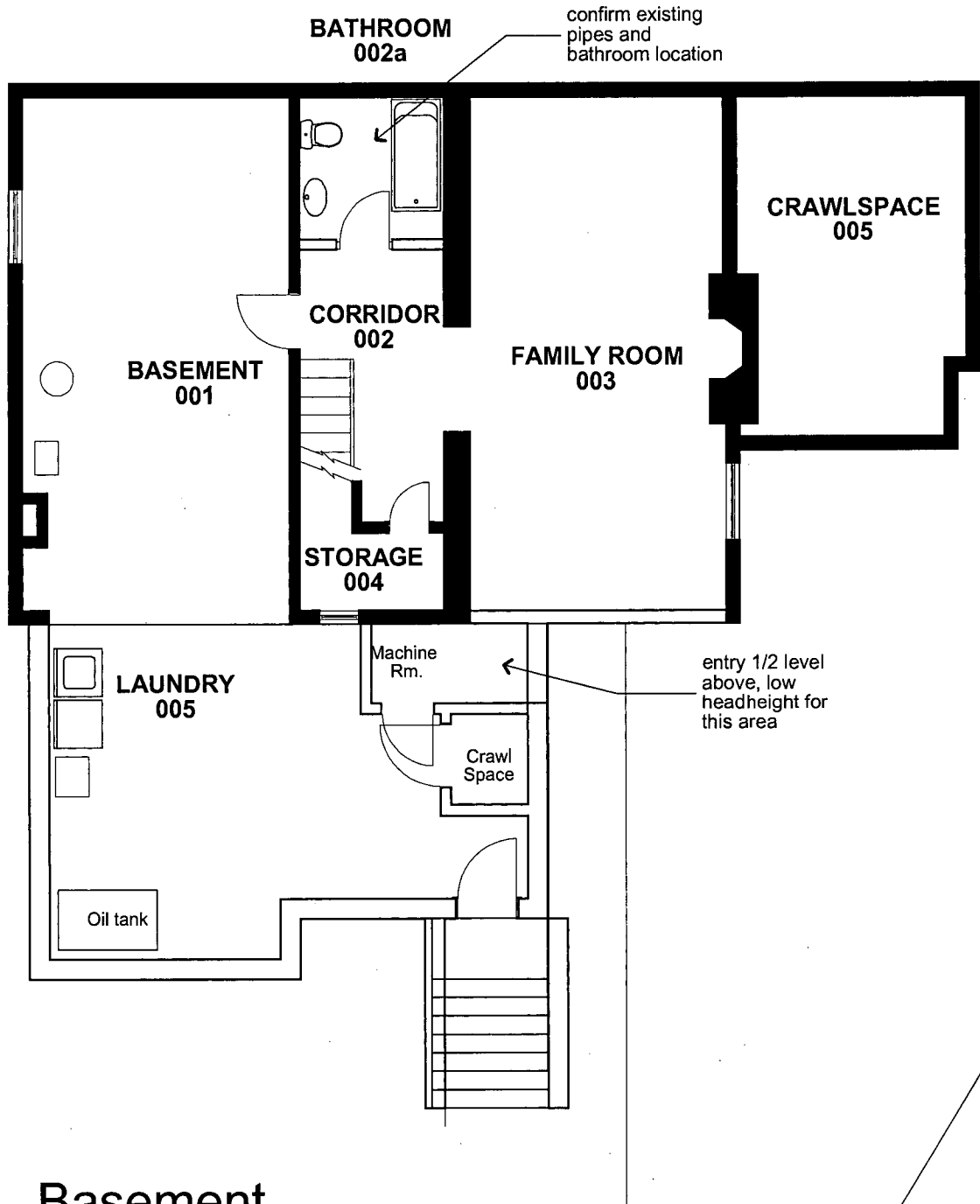




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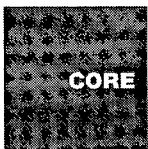




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Basement

SCALE: 1/8" = 1'-0"



architecture | design

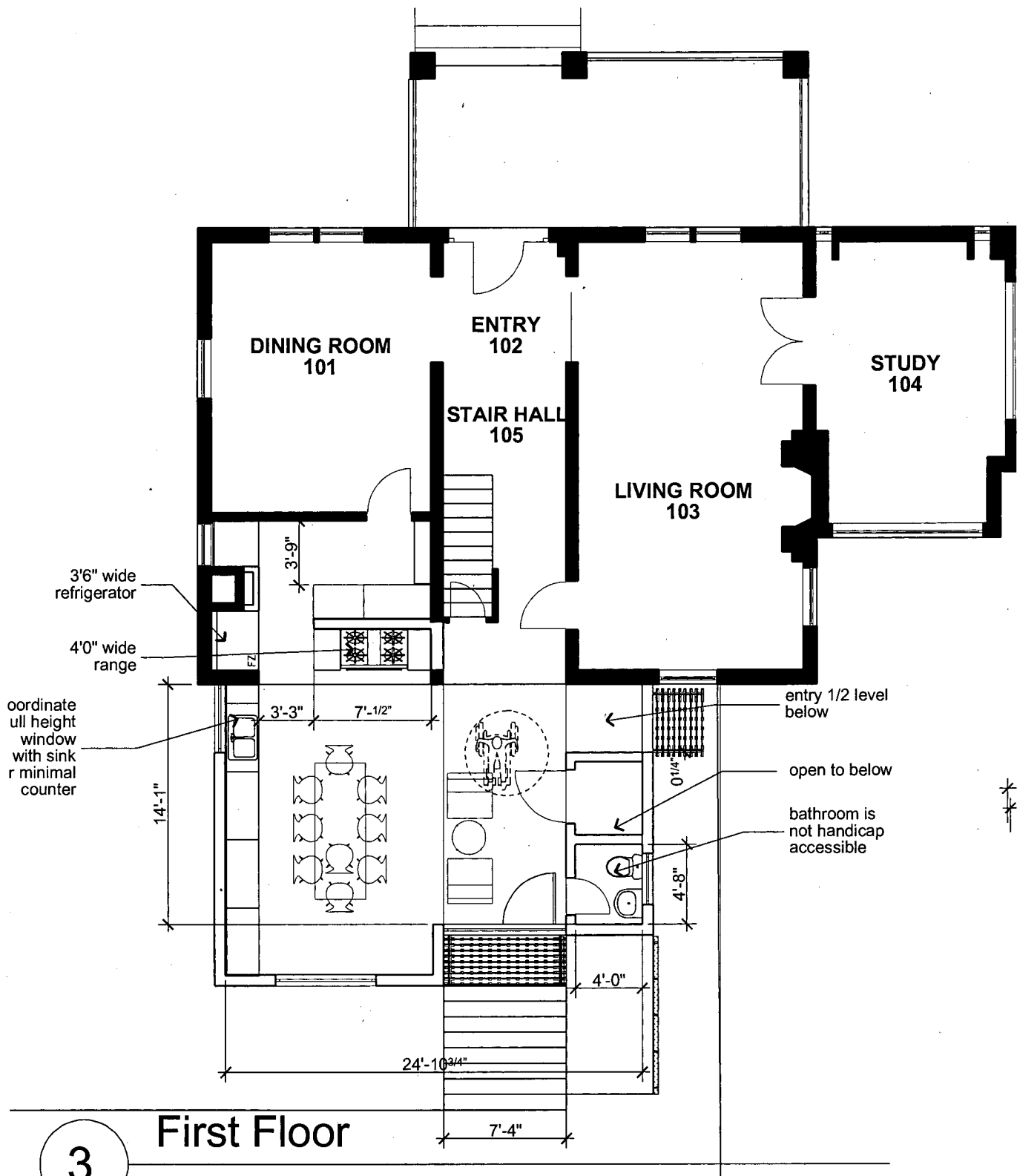
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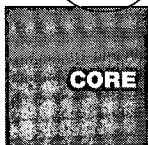
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3

First Floor

SCALE: 1/8" = 1'-0"



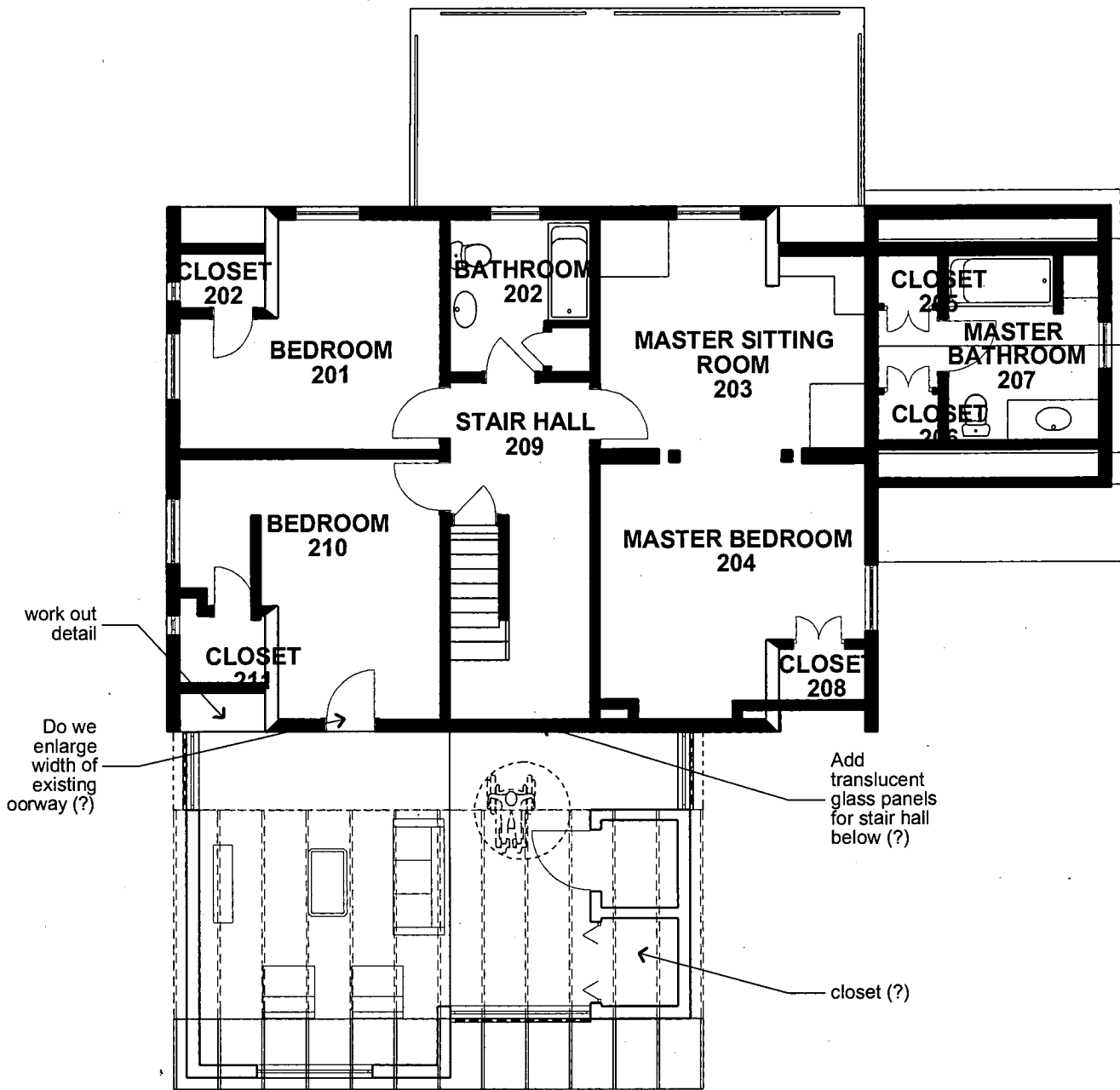
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3

Second Floor

SCALE: 1/8" = 1'-0"

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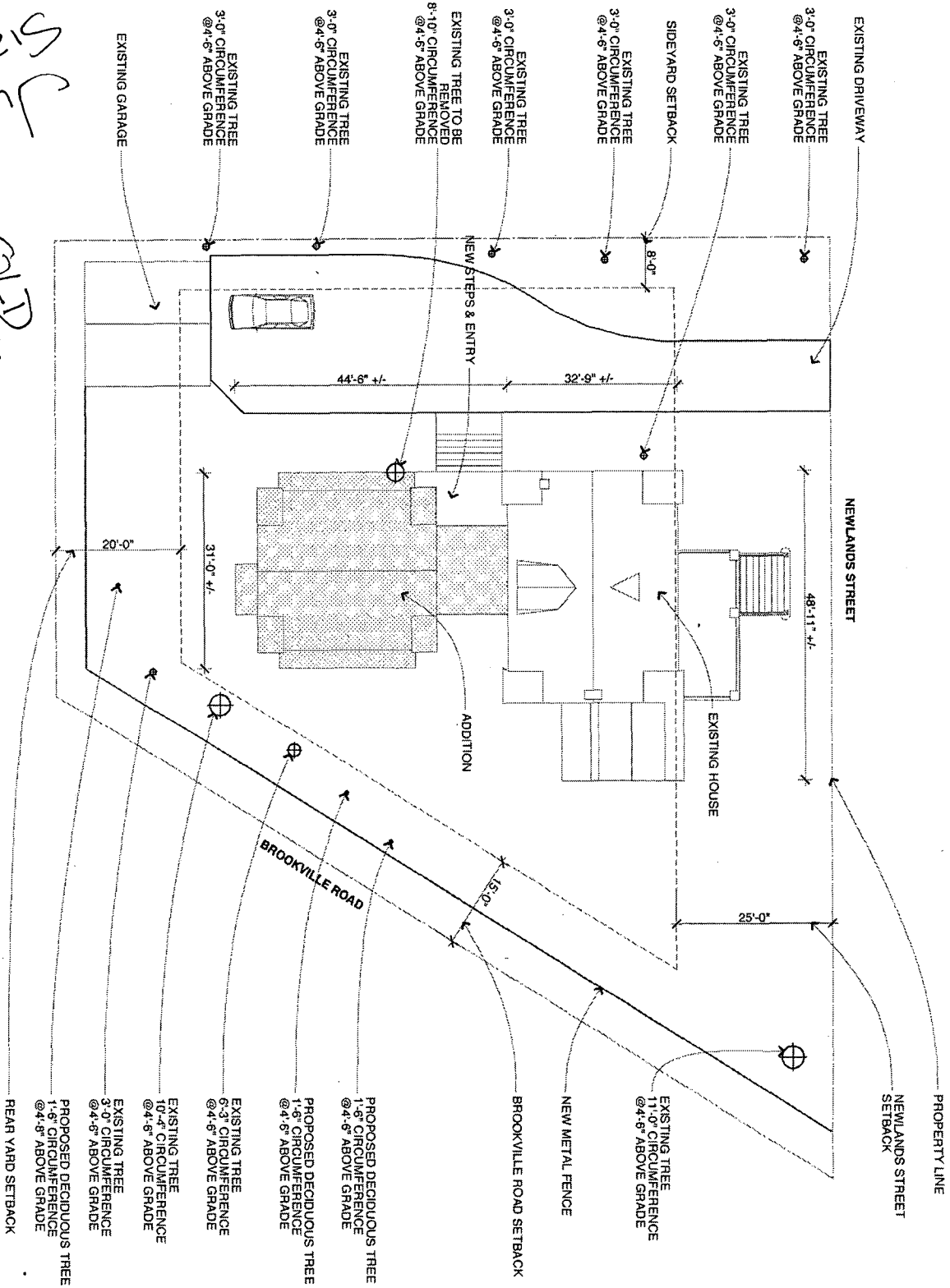
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Size lost for. *Compensated*

GLD 01

Site Plan
SCALE: 1/16" = 1'-0"



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MORGENSTEIN RESIDENCE

16 Newlands Street
Chevy Chase, Maryland

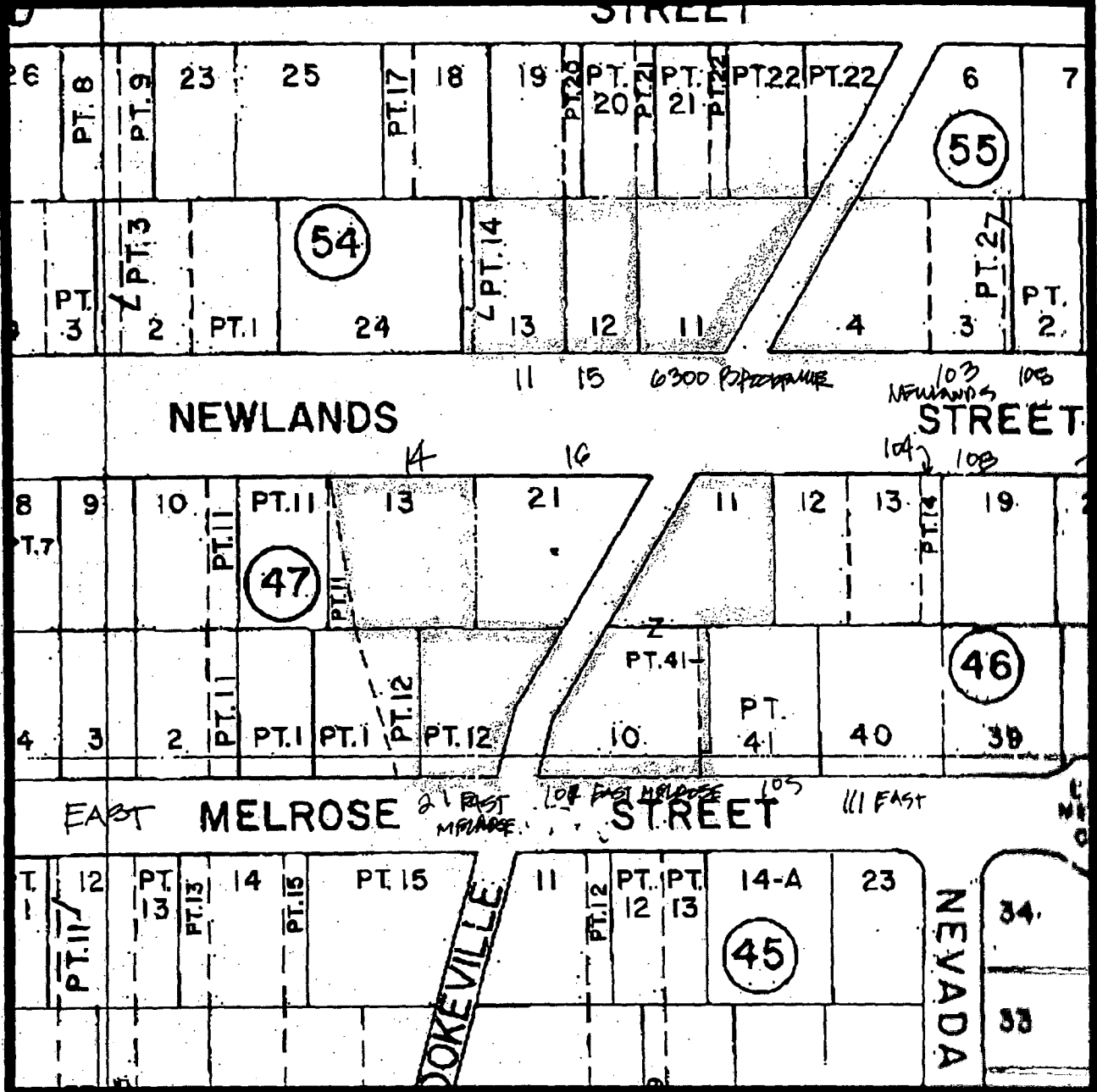
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View from Rear Yard

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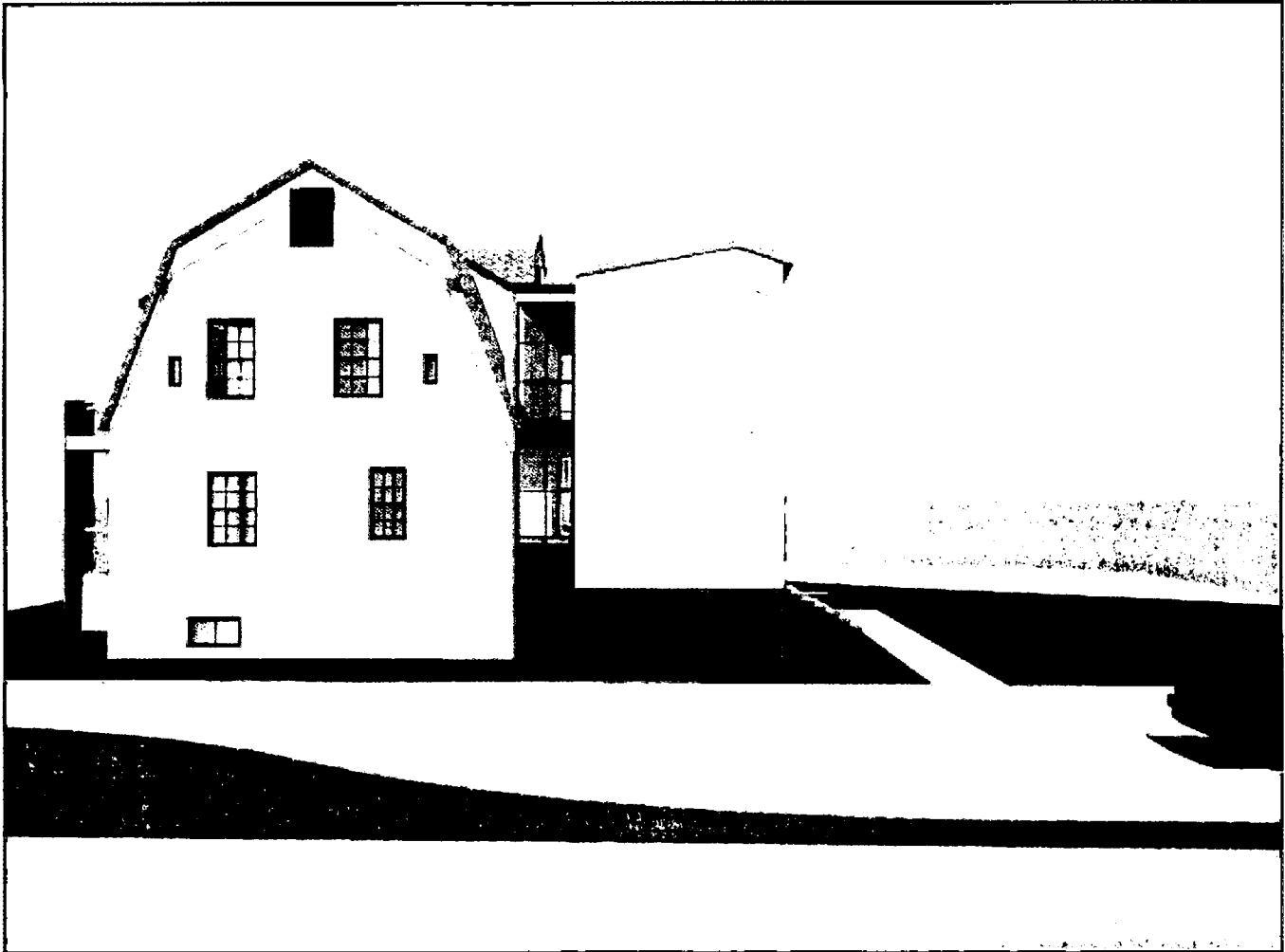
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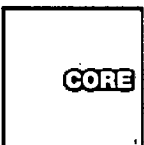
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View from Driveway



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