

23-98 OLNEY HOUSE - New construction
2003 23/98-2-00A

Kelly, Clare

From: Fothergill, Anne
Sent: Friday, January 09, 2009 12:35 PM
To: Kelly, Clare
Subject: FW: Olney House files

Clare, I found a few more, so here is the final list. When the transcripts come in from Archives, I am happy to help you go through them.

March 8, 2000: HPC reviewed subdivision and redevelopment of Olney House
July 26, 2000: HPC reviewed new construction at Olney House (Preliminary Consultation, no case #)
August 16, 2000: HPC reviewed HAWP for new construction at Olney House (case # 23/98-2-00A)—looks like this was continued
September 13, 2000: HPC reviewed HAWP for new construction at Olney House (case # 23/98-2-00A)
January 8, 2003: HPC reviewed HAWP for revisions to previous approval (same case #)
February 12, 2003: HPC reviewed HAWP for revisions to previous approval (same case #)
April 23, 2003: HPC reviewed HAWP for revisions to previous approval (same case #)

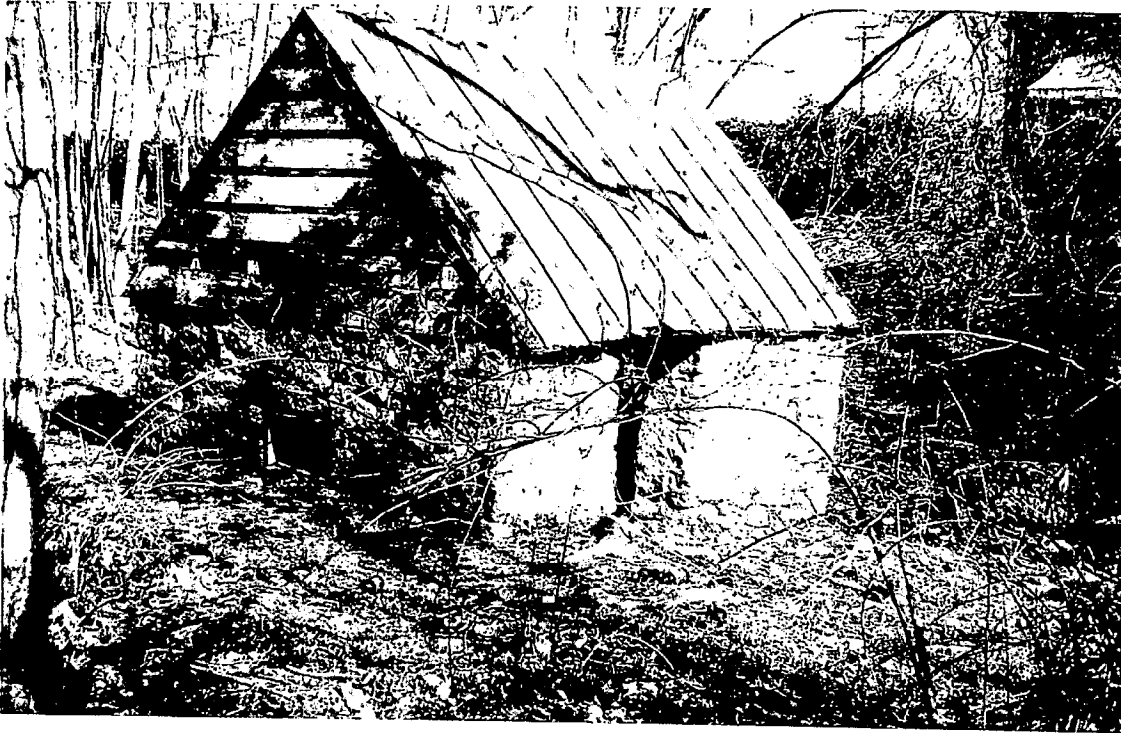
Anne

23/40-2

WARD
BUCHER
ARCHITECTS
3525 QUEBEC STREET, N.W.
WASHINGTON, D.C. 20016

OLNEY HOUSE SPRINGHOUSE
ROUTE 108, OLNEY, MARYLAND

March 7, 2000



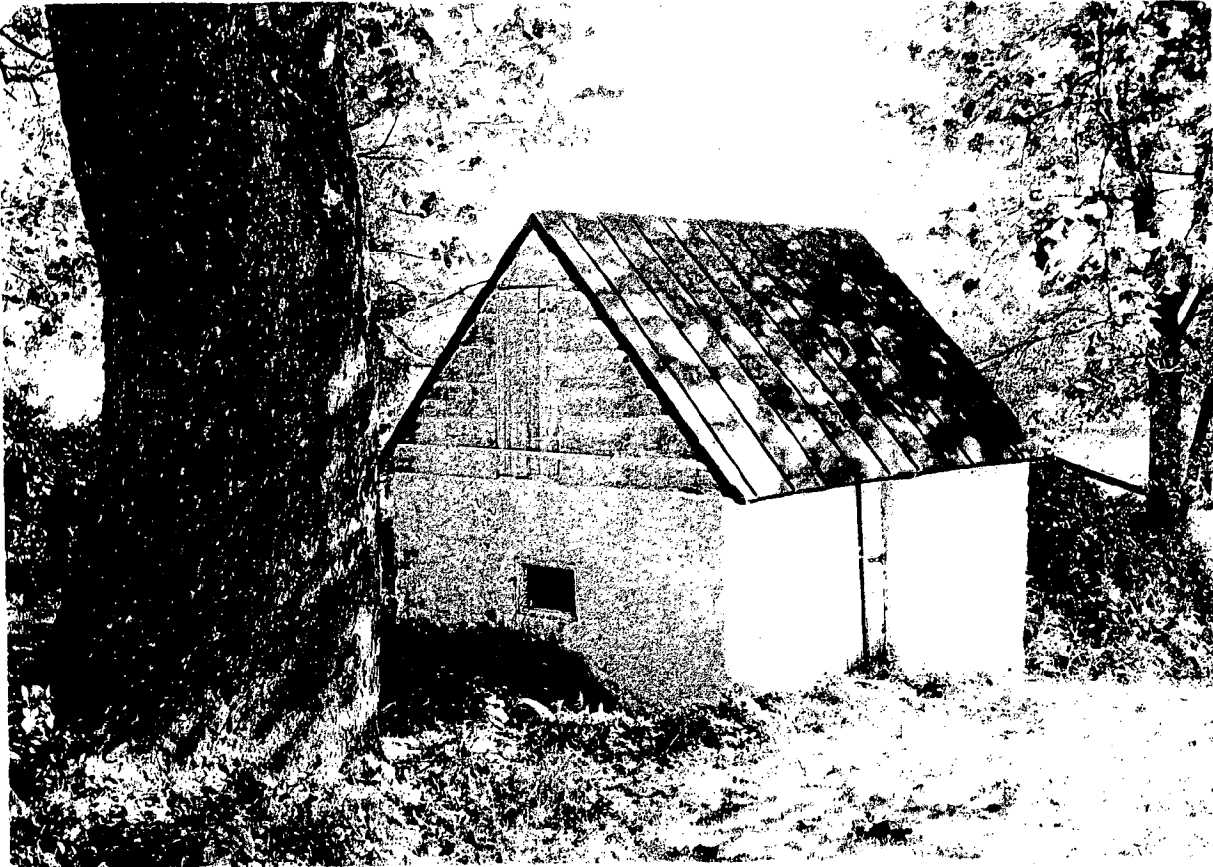
1. View from Southwest. Note severe lean of stone wall on right side of building.



2. Three inch wide crack in east wall due to outward and southward movement.

686.

23148-2 Olney House
Olney, Maryland



Historic American Buildings Survey
John O. Brostrup, Photographer

October 20, 1936
9:45 A. M.

VIEW OF SPRINGHOUSE AND DAIRY FROM SOUTHWEST.

HABS NO.
MD-583
HABS
MD

1-4
FA-1
W. OLNEY

1 MR. SPURLOCK: Thank you. If the applicant
2 does have a, you probably don't, if you do have a
3 problem with what's been approved, then there is an
4 appeal process. And staff can instruct you how to, to
5 pursue that.

6 MR. ABRAMS: Thank you.

7 MR. SPURLOCK: Okay. The last work in the
8 case on the, on our agenda is Case J.

9 MS. WRIGHT: Okay. Thanks. For the record,
10 Gwen Wright again. And I'm presenting a case that you
11 all heard just a few weeks ago. This has to do with the
12 Buffington building that's being constructed adjacent to
13 the Olney House within the environmental setting of the
14 Olney House. Just to go through again a few images
15 quickly so that you can, your memory is refreshed about
16 the site. This is standing in front of the Buffington
17 building essentially looking out on to Route 108. One
18 of the issues that had been discussed at the previous
19 meeting is the fencing that you see which is made of PVC
20 and the commission had requested that it be changed to a
21 wood picket fence of a similar design. The applicant
22 had agreed to that condition.

23 Here is an image of the new building and the
24 Olney House taken from Route 108, sort of standing
25 across the street. Again, one of the issues that had

1 been raised was the understanding the commission had had
2 that the building, the Olney House would be not
3 overwhelmed by the new construction. That the, the new
4 building would be the same height as the Olney House.
5 The new building is actually 11 feet higher than the
6 Olney House and that occurred, as we discussed at the
7 last meeting, for a variety of reasons. Primarily
8 having to do where, with the grades that the driveways
9 had to come in on. There was a lot of discussion again
10 about the springhouse, which you can't see very well
11 here, but which is being restored by the Buffingtons,
12 the owners of this building. I think with that, that's
13 the last image.

14 I'll go briefly through the staff report. One
15 correction I'd like to make to the staff report is that,
16 and I was just called today by Dave McKee who's the
17 engineer on the project, where I, where I mention on
18 page Circle 3, number 4, the flag stone walkway from the
19 springhouse to the driveway with a two percent grade.
20 He corrected that as a 10 percent grade. It is within
21 what's allowable by code. It's on the steep side of
22 what's allowable by code, but it is a 10 percent grade,
23 not a two percent grade. So if you just make that
24 correction and then quickly go through the
25 recommendations and the comments in the staff report.

1 I won't go back over the history. I think we
2 all know the history of the site. Essentially at the
3 January 8th meeting, the HPC approved a number of items
4 that were revisions to the previously approved Historic
5 Area Work Permit. The commission, these are all
6 outlined on Circle 2. The commission put several
7 conditions on the approval. The PVC fencing that we saw
8 on the first image should be replaced with wood picket
9 fencing or similar design. The applicants agreed with
10 that condition. Complete restoration of the
11 springhouse, including reinstalling the steel rod per
12 the engineer's recommendation. The rear structure has
13 been rebuilt, developing a more appropriate border mix.
14 The stone walls do not need to be painted per the HPC's
15 discussion. And the applicant has agreed to finish that
16 project, although I think we should try to discuss this
17 evening on a, on a date that we can agree upon for
18 completion of that. The plaque at the springhouse
19 should be a cast bronze marker, which the applicant has
20 agreed to, although they're proposing one that's 10
21 inches x 12 inches and staff feels that it should be
22 approximately 24 x 24 inches. Come back to the
23 commission about how to install a walkway between the
24 springhouse and Olney House and the applicant has done
25 that. In their current submission, they've given you

1 drawings of how they would install that walkway. Again,
2 I think we need to get a time frame pinned down and come
3 back with the kinds of mitigation the commission talked
4 about at the last meeting for the significant deviation
5 in height of the Buffington building from the HPC
6 approved plan.

7 The two kinds of mitigation that the
8 commission talked about were installation of an historic
9 plaque at Olney House, a publication of an informational
10 brochure on the history of the Olney community. They
11 finally have come back to the HPC with information on
12 materials for the new commercial signs on the property
13 and the, the applicant has done that. Again, I think
14 we're, we're slowly but surely narrowing down the issues
15 that we've discussed. I think really all that's, that's
16 left for discussion at this point are the things
17 highlighted under staff's conditions. Staff feels the
18 plaques should be a bit larger than 10 x 12 and are
19 recommending 24 x 24 inches. The text of the plaques
20 that's been proposed by the applicant is fine. The
21 locations are fine. Placing them on a post with the
22 plaque at an angle is fine. I just think they should be
23 a bit larger.

24 The applicant has proposed instead of a
25 brochure about Olney House, about the community of

1 Olney, excuse me, doing one about the history of
2 springhouses in the area and I think the applicant
3 should probably describe that a little bit more and talk
4 to the commission about why they feel that's a more
5 appropriate way to go. And the other thing, again, that
6 I think we need to just pin down is sort of dates
7 certain for a number of the things that the applicant
8 has agreed to do, everything from the replacement of the
9 PVC fencing with wood to the installation of the walkway
10 to publication of the brochure. I think we should just
11 be very clear about some sort of a date or time line or
12 implementing all of these things we're talking about.
13 But if you have any questions, I'll be glad to answer.

14 MS. WILLIAMS: I have a question on the
15 location of the signs.

16 MS. WRIGHT: Yes.

17 MS. WILLIAMS: Did we, have we identified the
18 exact location for this, for the bronze plaques?

19 MS. WRIGHT: Yes.

20 MS. WILLIAMS: Where we--

21 MS. WRIGHT: They are shown on the site plan
22 on, I can get--

23 MR. SPURLOCK: 8 or 9, I believe.

24 MS. WRIGHT: Yeah.

25 MR. SPURLOCK: Or 8 it says.

1 MS. WRIGHT: The, yeah. On number 9,
2 there's a little circle with an "X" where it says
3 plaque.

4 MS. WILLIAMS: Okay.

5 MS. WRIGHT: And on Circle 8, there's a box
6 that says proposed free-standing plaque and a little
7 arrow pointing to where it would be at the sort of end
8 of the walkway in front of the springhouse.

9 MS. WILLIAMS: Okay. Thanks. I just, I
10 couldn't remember if that had been confirmed at the last
11 meeting with them.

12 MR. SPURLOCK: Any other questions of staff?
13 Okay. Would you--

14 MR. BAUMAN: Thanks.

15 MR. SPURLOCK: Do you have a form?

16 MR. BAUMAN: Sure. Thanks a lot, Mr.

17 Chairman. For the record, my name is Gus Bauman of the
18 law firm of Beveridge & Diamond. Want to first thank
19 Gwen. The past month has been very constructive. We've
20 gotten a lot accomplished since our last meeting and
21 Gwen has isolated the three things that just need to be
22 decided tonight and we're here to, you know, to, to do
23 that with you. So as far as the first condition, Joe
24 Buffington will cover the first condition recommended by
25 Gwen about what should be the size of the two plaques.

1 Joe Buffington, II, will cover the question of the
2 brochure in terms of its subject matter and so forth and
3 so on. And he'll explain what his idea is for the
4 brochure and then, you know, we could, you can make a
5 decision about the brochure. And then, for condition
6 number 3 about the dates certain, again, Joe Buffington,
7 Sr., wants to go over that with you for each of the six
8 items isolated by Gwen in terms of the dates certain.
9 So, we thought we'd just go right through each of these
10 items as recommended by Gwen, starting with Joe. This
11 Joe.

12 MR. BUFFINGTON, SR.: I'm Joe Buffington,
13 the, the older, the smaller. We chose the 10 x 12
14 bronze plaque based on consultation with Erie Landmark,
15 the company that Gwen gave us the name of, based upon
16 the text, the length of text that was available for the
17 sign as well as its display appropriateness. This sign
18 is designed to have an integral bronze post attached to
19 it. The basis of that is for aesthetic reasons. It
20 looks similar. It is similar. It is bronze. This will
21 be integrally related or welded to the plaque, will help
22 prevent any form of vandalism of the plaques that are
23 being constructed and erected. This integral stand also
24 gives us the ability to cant the sign on the, or the
25 plaque on the post, I thought at a 45 degree angle, to

1 make for easy readability. And based upon those
2 reasons, we chose the 10 x 12.

3 As I discussed with the folks at Erie
4 Landmark, if we go to a larger plaque and want to stay
5 with the integrally related post, the maximum size that
6 the post will support is a 10 x 12, I'm sorry, is a 15 x
7 12 inch plaque. Any other larger plaque has to be
8 placed upon a different type of post during
9 construction. It's a steel post as opposed to a bronze
10 post. I don't think it's going to look as nice. It
11 will be standing up, up and down, perpendicular to the
12 ground as opposed to chanted at an angle that makes for
13 easy readability. And based upon that, I felt it was
14 more appropriate to have smaller plaque and more
15 aesthetically pleasing than has been suggested by staff.

16 MR. SPURLOCK: So do you want to comment?

17 MR. BAUMAN: Should we go through, yeah. I
18 didn't know if you, how you wanted it. Should we go
19 through each of the items as recommended and then we'll
20 open it up?

21 MR. SPURLOCK: Okay.

22 MR. BAUMAN: Great. Joe, II, wants to talk
23 about, go over his ideas for the brochure and cover that
24 issue for you.

25 MR. BUFFINGTON, JR.: Yeah. Gus asked me

1 to summarize. I had a little written statement. I'll,
2 I'll keep it short. I know it's getting late. Good
3 evening, commissioners and chairperson. My name is Joe
4 Buffington, for the record. Basically, we were asked to
5 create a brochure on the history of Olney. I started
6 off by reading a couple of Olney texts and I went to the
7 Sandy Spring Museum and spoke with the directors there
8 about our history brochure and as well as about
9 renovating our springhouse, finding information on that.

10 I explained the task ahead of me and asked if
11 they were in need of a specific history brochure of
12 Olney. I got some blank stares. They pointed out
13 Echoes of Olney, Old Homes and History and Sandy Spring
14 Legacy as well as the brand new fifth edition of the
15 Sandy Spring Legacy, I'm sorry, Sandy Spring Annals that
16 just came out, as fine examples of Olney history, but
17 they were at a loss for new ideas to research. With the
18 thoughts of a new Olney history brochure on hold, I went
19 in search of the springhouse documents. The museum only
20 had a small, thin file on, on springhouses with few
21 documents. I then went to the Olney public library, the
22 Montgomery Historic Society library, finding even less
23 on springhouses. I went on the Internet and found two
24 articles about springhouses in Pennsylvania and
25 Michigan. Finding very little written information, I

1 had a proverbial epiphany, thought I should create a, a
2 brochure showcasing Olney area historic springhouses. I
3 contacted and visited owners of historic homes and
4 springhouses and also had interviews with Sylvia Nash,
5 Thomas Canby, whose a relative Woodson Canby built Olney
6 House, Roger Burke Farquhar, whose father wrote this
7 book, Mary Gardner, Dave Yinger and Todd Greenstone. I
8 learned so much about these buildings. Regretfully, one
9 overwhelming truth loomed over my quest. Most of, most
10 of the once and valuable outbuildings are now gone.
11 Either development has leveled them or they've fallen
12 because of neglect. But why? After my research and
13 discovery, I believe it's because of the lack of
14 knowledge about these buildings. Creating a brochure
15 showcasing and explaining fine examples of renovated or
16 restored springhouses may foster more care and attention
17 to these monuments of human ingenuity. Now, that's a
18 legacy I would like to leave.

19 Now, we plan on producing 1,000 color, glossy
20 color brochures with pictures of springhouses. Also
21 with text included in, I'm not sure of the Circles, but
22 there's a four page text, and also a schematic drawing
23 of springhouses on the inside. One problem you have is
24 taking pictures on the inside. You really can't tell
25 some of the features. I'd like to do a schematic

1 diagram that kind of points out some of the features.
2 And also many of those features are, are missing in a
3 lot of the current springhouses.

4 We plan on putting these, these brochures at
5 our building, at the Olney House, at the Sandy Spring
6 Museum, the Olney Chamber of Commerce, Greater Olney
7 Civic Association, at the Olney library, at the
8 Brookeville Academy, as well as the local schools, if
9 they permit us. That's that.

10 MR. BAUMAN: And Joe will cover Gwen's third
11 condition, which are the dates certain for each of these
12 items that, that we've been working out with you all and
13 with Gwen. Joe has some recommended dates based on, you
14 know, the way progress has been moving on the
15 reconstruction.

16 MR. BUFFINGTON, SR.: Yeah, being a cold
17 winter and the ground being frozen, it does hamper us a
18 little bit. We'd propose that by the ides of March,
19 we'll be able to get the vinyl fencing and wood, wood
20 picket fencing up. The springhouse, we'd hope to be
21 able to be completed by the 15th of April. The
22 flagstone walkway, the 30th of April. Joe's project, he
23 promises me he can get done by that 15th of April. And
24 the signs in front and back because it's going to take a
25 little bit more work finding a good bricklayer this day

1 and age, will take about June 30th.

2 MR. BAUMAN: That completes our
3 presentation, Mr. Chairman. We're happy to answer
4 questions or talk about some of these items with you
5 all.

6 MR. SPURLOCK: I'm sure we'll have questions.

7 MR. WILLIAMS: Do we want to go through them
8 one by one or just do you want all my comments on all of
9 the conditions at one time?

10 MR. BRESLIN: Well, I think we're all
11 considering --

12 MS. WILLIAMS: Okay.

13 MR. BRESLIN: But if I could just mention
14 something. This is the first time we've seen the, the
15 walk. In this configuration, we have the springhouse
16 and I think the detail in the, the detail in the
17 configuration of that walk is very important too. Since
18 we haven't seen it before, that, that's yet another
19 item.

20 MR. BAUMAN: Yes. I mean--

21 MR. BRESLIN: And there may, there may be
22 other items besides that, so we should include it to
23 this group.

24 MR. BAUMAN: Right. I mean I, we were
25 concurring with Gwen's recommendation basically on all

1 the items and we're just responding to her three
2 conditions, but it goes without saying that, you know,
3 we've submitted a lot of information to Gwen and, and I
4 think it's in here and we concur with her
5 recommendation.

6 MR. BRESLIN: Okay. That's fine.

7 MS. WILLIAMS: Actual-- well, in terms of the
8 bronze plaques, I, the main point of the plaque is to
9 kind of draw people from the public roadway, from the
10 sidewalk, from the restaurant down to the springhouse.
11 It, it should be a cultural experience and if you have
12 such a small plaque, it's not, it's invisible to people.
13 They're not drawn there by anything other than the
14 springhouse itself, but I mean if there were a visible
15 plaque, they would be more likely to go there to read
16 it. And I'm just concerned that, I mean, 10 x 12 inches
17 is just very small and I just, I don't know why you
18 couldn't do your canted 45 degree angle with a larger
19 sign, so I'm not convinced that you can't do that there.
20 So I, I would stick with Gwen's recommended 24 x 24
21 inches.

22 On the second condition on the brochure, I, I
23 applaud your research efforts and I think what you've
24 done on springhouses really does fill in some missing
25 information and I certainly think it would be, actually

1 I think it's a great idea. I think we should have a
2 brochure on springhouses that should be maybe even put
3 in a little container next to the sign. You know how
4 they, you all can have those at historic houses where
5 you have those little plexiglass holders and you can
6 take a little brochure out too. But I don't see this as
7 an either or situation. I'd like to see this brochure
8 in addition to the one on Olney crossroads, which I had
9 mentioned at the last meeting. Those books are
10 available in the library. They're available if you have
11 an interest in history, if you have an interest in
12 preservation and you seek them out. What I was trying
13 to get at is that Olney crossroads historically is a
14 very interesting place. Visually there is nothing there
15 but Olney House. It would be great if people knew that
16 Olney crossroads is a mid-19th century community. They
17 only know that if there are brochures around in public
18 places. They don't go to Sandy Spring Museum. They
19 don't see those books that you found in your research
20 efforts. And if, you know, Sandy Spring Museum
21 archivists or librarians were baffled by, you know, your
22 request for, for doing a brochure, it's only because
23 they've read those books and they know it's filled with
24 great information. Why would you want to reduce that?
25 The problem is most people haven't read those books, and

1 so, here's an opportunity to get information out to the
2 general public. So I would still like to see a brochure
3 on Olney crossroads and I believe I sent you copies of
4 what I had in mind in terms of size, format, layout,
5 that kind of thing. You know, I don't, I'm not
6 convinced that we don't have enough material here or
7 interest to, to drop it.

8 And then, in terms of the third condition, and
9 I just, personally I'm not --. I think that that's a
10 bit ambitious to be able to get a brochure written,
11 approved and printed by the, the date of April 30th, I
12 think you gave. I'm not sure what it was. `Cause I
13 think we would certainly like to see the, the text and
14 to be able to approve it at least at staff level, if not
15 at the commission level. So I would see you coming back
16 at, you know, with final text and images with captions
17 and things like that. So I would think that counter any
18 copying, might be June, but I don't think you could
19 probably have it printed before then. So. And in terms
20 of the other dates, you know, instead of a better, I
21 guess.

22 MR. SPURLOCK: Okay.

23 MR. HARBIT: Could you review for me again,
24 I, and I would underscore her comments, I think your
25 brochure and your research about the springhouses is

1 fabulous and to have that brochure at the site is going
2 to add tremendous value to the property and public
3 interest in the springhouse and Olney House, so I would
4 encourage you to print it in addition to the one on
5 Olney, the one that we asked for. It shouldn't be an
6 either/or. I kind of wish we, that you had had the
7 opportunity to do the research on the importance of the
8 springhouse before we got the building up, so that maybe
9 that wouldn't, would have been a better way for you to
10 understand it. But review for me, again, how many
11 copies you're planning to print of this brochure and how
12 long are you going to be distributing them?

13 MR. BUFFINGTON, JR.: Okay. With all due
14 respect, 1632 was the first Maryland charter from King
15 Charles the First. That's 370 years of history.
16 Echoes, Echoes of Olney is 139 pages long. If you look
17 at the part in here, it's pretty big. It took me about
18 two hours to read the whole think. I think dumbing down
19 history, simplifying it way too much, you know, I mean I
20 can add, the problem also you have is a lot of these
21 buildings aren't here anymore. A lot of Olney's history
22 is gone, which is way too bad.

23 MS. WILLIAMS: That's the point.

24 MR. BUFFINGTON, JR.: And you have to build
25 a picture first in these books. And that's the problem.

1 You can't just say, you can't point to go to 3300 Olney-
2 Sandy Spring Road and you can see Fair Help Farm. It's
3 gone. You know, and you have to build a picture a lot
4 of times. And that, with these narratives, that's the
5 reason why they're a little long, but I mean 139 pages
6 and if you want to review this, please, please do. I
7 mean it took me less than, you know, three hours to read
8 the whole book, take notes on it, and I just think
9 shortening this down, I mean I, we can do something like
10 that. It's, you know, what's important, what's not, I
11 mean I'm becoming almost like a revisionist historian,
12 taking parts of history out of here. Granted this isn't
13 the whole history of Olney. This is neither. This is
14 neither. But these are good examples and, you know, for
15 sure it's, there's a lot of history. 370 years. And I
16 think a pamphlet just, it's not going to get people
17 interested enough to want to really, you know, I mean I
18 think they need to read something like this at least.

19 MS. JIMENEZ: I would disagree. I would
20 think that a pamphlet would be a great before and after
21 of what the district once looked like. I mean those
22 books, how much do those books cost? That's pretty
23 expensive. And what we're asking for is just a nice
24 little brochure that somebody can look at.

25 MR. BRESLIN: I was going to say the same

1 thing. You go to Mount Vernon, you get a pamphlet and
2 hope that sparks you to go buy a book. But you might
3 not buy a book unless you had the pamphlet to, to spark
4 your interest. You know.

5 MS. WILLIAMS: It's also, I, I don't think
6 you're really dumbing down history. I mean it's a way
7 of compiling known information into a more accessible
8 format for the average reader. It's, you know, it's
9 not, you're not doing an ac-- this isn't really an
10 academic exercise obviously, but it's to try and paint a
11 picture of a place and how it was in the past and that
12 people understand what used to be there. So I would
13 also just add that brochure of design is quite popular
14 these days ind the heritage tourism movement and the
15 preservation movement and they actually are quite
16 popular. People love them. And you know, I know for a
17 fact that in the District, they do these historic
18 district brochures. They can't keep them on the shelves
19 long enough. They print 5,000 at a time and they're
20 gone before the end of the year, before they can raise
21 enough money to print some more. So I, I think that you
22 may misunderstand the public in their desire for
23 information. They don't have the time to go to the
24 library necessarily, but if they see a brochure in the
25 shopping center next to Olney House, they're going to

1 stop and pick it up and read it and be interested and
2 then go to the library. So.

3 MR. HARBIT: Which brings me then to my
4 question. What is your distribution plan and how many--

5 MR. BUFFINGTON, JR.: Oh, I'm sorry. I was
6 planning on doing 1,000. I mean I'd love to get my name
7 out there as published for any type of work, so, I mean
8 we were planning on doing 1,000. I mean we sell real
9 estate and we, we put, you know, brochures in boxes.
10 What happens is a lot of times kids come along and they
11 pull all the brochures out. They go like that. They
12 get wet. Things like that. I mean not, I don't want to
13 put, I just don't want to blanket the town with
14 brochures no one's going to read. But I'd love to keep
15 printing them and, you know, maybe modify them some more
16 and, my intent was with this, with the springhouse was
17 to spark a nerve in people. As to, to get people, you
18 know, sometimes when you drill down deep on an, on an
19 item, you can spark interest around other things. You
20 know, people, they read this about the springhouse and
21 then go on to read more about the Olney House and then
22 they realize that the town used to be called
23 Mechanicsville and, you know, just different stores,
24 things like that. And that's, and maybe I wrote this
25 out of my own how I became interested in history and

1 that's finding interesting stories that were, that were
2 deeper than just, you know, a pamphlet. You know
3 finding a story that, that meant something to somebody,
4 then going off on, you know, finding things off of that.
5 But our original intent was doing 1,000 brochures.

6 MR. HARBIT: I think, and I'll repeat it
7 again. I think, I would love to see your springhouse
8 brochure. We also need the Olney brochure. And we need
9 more than 1,000. And we need a commitment that's going
10 to be over time, not just print 1,000, put them in a
11 closet and have distributed. Now I know that's not your
12 intent.

13 MR. BUFFINGTON, JR.: Right..

14 MR. HARBIT: But we need to have clarity now
15 in terms of what the distribution plan and the print run
16 and distribution period is going to be.

17 MR. BUFFINGTON, JR.: As far as, I mean
18 it's, I mean we can keep printing them. I mean I, I was
19 planning on just doing 1,000, but, you know, if that's
20 enough, if you can give me a number, we can print that
21 many. But again, it's material that's out of date and
22 it's something, I mean I, I'd like to keep printing
23 more. If people use 1,000, I'd, I'd love it.

24 MR. HARBIT: Printing costs, and I'm not a
25 printer, but I have printed many brochures in my life.

1 The first 1,000 are the most expensive. The next 100
2 are real cheap. The next, it just, it gets more
3 economical the more you do each time you do it. So I
4 would encourage you, actually what I was hoping is that
5 we could get a commitment with regard to distribution of
6 a brochure over time. Are we talking five years, 10
7 years, and, and you could just reprinting them as many
8 times as you want, and I think you're going to find that
9 you, if you print more, each time it will be less
10 expensive.

11 MR. BUFFINGTON, JR.: Can I bring forward
12 the Sandy Spring Museum brochure? Is this, I mean just
13 so we're, we're talking the same language here. Is this
14 kind of what you--

15 MS. WILLIAMS: Well, actually I sent, I sent
16 you all copies of brochures that I had in mind, so.

17 MR. BUFFINGTON, JR.: I have these as well.

18 MS. WILLIAMS: Okay. Of course, that's sort
19 of my idea. Something a little more substantive.

20 MR. BUFFINGTON, JR.: And-- Right.

21 MS. O'MALLEY: In Kensington, we did a
22 brochure that was 24 pages. It was -- and it was 24
23 pages.

24 (Discussion off the record.)

25 MR. BAUMAN: We would bring them back

1 obviously for, we weren't clear if we were going to come
2 back to you for copy or come back to staff for copy, but
3 whichever it is, I think from preliminary discussions,
4 it was thought that we would keep the run going in the
5 distribution areas that Joe outlined, the various venues
6 in Olney for about five years. That's what he was
7 thinking. At, at the half dozen venues that he
8 mentioned. The library, the Historical Society, at the
9 building, at the Olney House, at GOCA, at the Chamber,
10 and I did say the library.

11 MR. BUFFINGTON, JR.: And at the schools if
12 they permit.

13 MR. BAUMAN: Right. That's right. I left
14 them out.

15 MS. WILLIAMS: And I think we could add the
16 NNCPPC to the list too. That Historic Preservation
17 office. -- or this building here.

18 MR. BAUMAN: Oh, okay.

19 MR. BUFFINGTON, SR.: I'm sorry. At what?

20 MR. BAUMAN: Here. This building. At the
21 brochure thing upstairs. The rack upstairs.

22 MR. BRESLIN: I think that this discussion
23 about how interesting the history is and how much
24 history there is out there kind of lends itself toward
25 the discussion of a larger plaque. To paraphrase what

1 you said before, you said the plaque would be small, but
2 that's really, that that's the biggest it has to be to
3 hold what you're going to say, but I think you could
4 have, there's, there's volumes to say and I think a
5 large plaque can say more and even some images. So I
6 think you can get, you convince us why, that's another
7 reason why, why a larger plaque is more appropriate.

8 One of my concerns that hasn't been talked
9 about is the, the walk going down to the springhouse,
10 which we are seeing now for the first time.

11 Considering that the context of the springhouse has
12 pretty much been destroyed, the walk is very important
13 and it's the way you break it down there to look at the
14 springhouse and the plaque. The walk, as I understand
15 it, is a flagstone walk with, with concrete steps. And
16 I question the appropriateness of concrete steps in a
17 flagstone walk with the springhouse. Another question
18 is you have quite a few risers in one case. It looks
19 like you have five risers in a row. With just one short
20 section of stair. I believe there's a handrail there.
21 And, and that the handrail, hasn't been addressed. And
22 it looks like it might be an awkward place for any kind
23 of handrail. So I, I'd like if you could explain your
24 selection of materials and how you handle things like
25 the handrail. Another thing is you have a 10 percent

1 slope, which is reasonably steep, but by, within
2 guidelines, we also have peat gravel. And I would think
3 a peat gravel might erode. That might be a maintenance
4 problem with a sloping, steep slope. Will you address
5 that also?

6 MR. MCKEE: Dave McKee, Benning and
7 Associates. I guess first the materials. We've always
8 kind of seen the walkway as kind of a pathway, which I
9 guess what it originally would have been from the Olney
10 House to the springhouse. And the flagstone, I guess,
11 came out of that. It's a natural material.

12 MR. BRESLIN: Right. The flag, the flagstone
13 seems appropriate.

14 MR. MCKEE: Okay.

15 MR. BRESLIN: My question is the concrete.

16 MR. MCKEE: The, the stairs actually are a
17 modular system. Maybe you're familiar with a keystone
18 retaining wall and things like that, which are concrete.

19 MR. BRESLIN: Concrete.

20 MR. MCKEE: But they have a, have a stone-
21 like appearance. They come in different colors. And
22 it's intended to be, I have a brochure I can, can hand
23 to you. But it's intended to be stone-like in
24 appearance. But yet have a uniform surface instead of
25 stone, which would be natural. I mean you don't, it

1 could be, you know, somewhat hazardous on steps. So
2 that was the reason for picking those, those steps. And
3 the pea gravel would be set, or would be, would be
4 brushed with a dry mortar that would, would set and hold
5 the gravel in place was the idea there.

6 MR. BRESLIN: Tell us how the need for a
7 railing where you have so many steps in a row. I agree
8 that there's a need for a railing on one side. What
9 would the railing be?

10 MR. MCKEE: We haven't discussed that. My,
11 my view is it would be, you know, there's a number of
12 railings in this area on some different steps. There
13 are metal railings. They are white in color. I think
14 maybe in this case, it would be more appropriate for
15 maybe a brown or green color to make it recede into the
16 background.

17 MR. BRESLIN: Okay. I think the two of you
18 want, the two of you seemingly want to do which is to
19 have a rustic, natural path to the, to the springhouse.
20 I think that a concrete material for a stair is
21 inappropriate especially when it's right next to
22 flagstone. You can't argue that that looks like stone.
23 You can't argue it looks like flagstone. So to have
24 these two materials adjacent to each other, I don't
25 think is appropriate. I also don't think a railing

1 along a path is appropriate. And I think either the
2 railing has to be thought through very, very carefully,
3 which I don't think it has been or the walk has to be
4 reconfigured so you don't have the number of risers in a
5 row that require railing.

6 MR. MCKEE: Well, we certainly could re-
7 space the steps. That certainly could be done to avoid
8 the need for the rail. There are other materials we
9 could use for the steps and if we could use stone, stone
10 steps.

11 MR. BUFFINGTON, SR.: Well, there was a
12 great deal of concern at the last meeting about the
13 evenness of the flagstone, the pseudo boulder steps that
14 we had pro-offered to begin with and the desire was to
15 have something preferably flat, my understanding was.

16 MR. BRESLIN: Well, permanent, permanent flat
17 stairs can be built out of flagstone. And out of other
18 materials. But I think what you're, what you're
19 proposing, in my mind, is really almost more attainable
20 material, which is not particularly compatible with the,
21 either the flagstone or the springhouse or this
22 meandering natural walk you're, you're considering.
23 You're mixing an awful lot of materials and I think
24 that's one thing we're trying to watch out for, I think,
25 and take care of. So I, I would recommend

1 reconsideration of that. And as I said, the context has
2 been disruptive. What little context there is has been
3 very, very thoughtfully designed.

4 MR. SPURLOCK: Commissioner O'Malley, anything
5 to add?

6 MS. O'MALLEY: I think those are very valid
7 points about the stairs. I agree with a larger sign. I
8 just installed a 10 x 12 inch sign and it was, I only
9 had room for five words on it. So I know you're going
10 to have an awful small writing if your sign is that
11 small. I would like to see the sign out near the road
12 so that people would be, would, who couldn't travail
13 that area would be able to see what they were looking at
14 down there.

15 MS. WATKINS: I would also support the larger
16 sign. I would hope that the text would be reviewed by
17 the staff before it's printed both for accuracy and just
18 appropriateness. And I would agree with the other
19 commissioners and I think the two brochures should be
20 terrific. I think it's great that this has been turned
21 into a positive influence in the community and I think
22 the brochures would be very exciting.

23 MR. SPURLOCK: Does anyone have any, other
24 than Commissioner Williams, any comments about the dates
25 for the completions that they have mentioned? So,

1 except for the brochure, which is still kind of in
2 development, everybody is comfortable with the dates?
3 Okay.

4 MR. BAUMAN: And did you all, excuse me,
5 did, did you want us to come back to you, to the
6 commission on the brochure copy and, and layout and all
7 of that or did you want us to have it reviewed by staff
8 and then have staff decide if it comes back to you or?

9 MS. WRIGHT: Yeah, I would really like
10 Commissioner Williams to be involved if she's willing
11 to?

12 MS. WILLIAMS: Sure.

13 MS. WRIGHT: I don't know if it necessarily
14 has to come back to the full commission.

15 MR. SPURLOCK: Maybe it could go to staff and
16 then you could--

17 MS. WRIGHT: It could go to staff and we'll
18 decide.

19 MR. SPURLOCK: And, and Commissioner Williams.

20 MS. WRIGHT: And Commissioner Williams.

21 MR. SPURLOCK: That's fine.

22 MS. WRIGHT: But I want to be clear about
23 the brochure and I want, I'd like the applicant to sort
24 of say what your thoughts are on this. I'm hearing
25 folks talking about two brochures.

1 MR. BAUMAN: What we were hearing was that,
2 as I understood the comment was that a springhouse
3 brochure would be available near the springhouse, but
4 the Olney brochure would be available at, at all these
5 various venues. And that's what I was hearing from
6 Commissioner Williams.

7 MS. WRIGHT: I think that would be great.
8 Is that something the applicant is willing to pursue?

9 MR. BAUMAN: Oh, I, I--

10 MR. BUFFINGTON, JR.: I'm, I'm just at a
11 loss in all honesty. I, I will, will do whatever, I'm
12 not a historian. I mean these books are, are great. I,
13 I have another job in my real life. I took off two
14 weeks to write this. I didn't get these until after we
15 had to submit on the 22nd.

16 MR. BAUMAN: Well, it may take some time to
17 do the history brochure, but as I understand the history
18 brochure, it's, it's not going to be a big thing. It's
19 going to be a real just highlights with a few drawings
20 in there of what's been loss probably. Then the
21 springhouse brochure would be sort of what you've done.

22 MR. BUFFINGTON, JR.: Yes.

23 MR. BAUMAN: And, and again, if, if there's
24 someone, you know, working with staff or with
25 Commissioner Williams or maybe at the museum or Mr.

1 Farquhar, who you know, Roger Burke Farquhar, but I, I
2 would work with you. I, I could guide them on that, but
3 what I'm hearing in terms of distribution is, to answer
4 your question, was the springhouse brochure, the idea
5 would be to have something at or near the springhouse.
6 And then the Olney brochure is system-wide, I mean
7 community-wide.

8 MS. WRIGHT: Correct.

9 MR. BAUMAN: Because otherwise it would be,
10 frankly, kind of, you know, a bit much otherwise, I
11 think.

12 MR. BUFFINGTON, SR.: I hate to disagree
13 with counsel, but I hate, I don't think we ought to bury
14 this little light under a bushel. I mean I think
15 there's nothing out there about springhouses for anybody
16 to read anywhere.

17 MS. WILLIAMS: Right. That's what, I'm, his,
18 we've been educated about here and so we are applauding
19 your efforts and saying that we should do the
20 springhouse brochure in addition to the Olney brochure.
21 But I would just like to add that, you know, the actual
22 work involved doesn't have to be done by you. There are
23 professional architectural historians and historians who
24 do this kind of thing. You can contract it out. And
25 I'm sure that the, that the Historic Preservation Office

1 has a list of consultants who are available to do that
2 kind of work. So, you know, bear in mind that it's not
3 a burden on your individual shoulders to take time off
4 from work and go do the research yourself. In fact, you
5 know, it may be preferable that we have a professional
6 architectural historian.

7 MS. WILLIAMS: And, frankly, you know, it
8 doesn't have to be someone who's on consultant list.
9 Tom Canby, who wrote a lot of the Sandy Spring Legacy
10 book, is in the community. I mean he might be willing
11 to, you know, pull together the information for you just
12 because, you know, it would be nice to get the
13 information out to the community.

14 MR. BUFFINGTON, SR.: Uh-huh.

15 MS. WILLIAMS: You know, I, so I, you know
16 there may be people in the community who would help with
17 that. Help pull appropriate historic photographs, you
18 know, which are already in existence at the Sandy Spring
19 Museum and I, you know, it, it, it may be that you'd
20 want to use a professional, but there are folks out
21 there who've done a lot of writing.

22 MR. BUFFINGTON, SR.: Uh-huh.

23 MS. WILLIAMS: You know, and then Tom Canby in
24 particular has done that.

25 MR. BUFFINGTON, SR.: It was my impression

1 though at the beginning of this brochure quest that it
2 wasn't either/or. That there was one brochure that you
3 wished us to produce. And now we're up to two. And,
4 and--

5 MS. WRIGHT: Well, that was because you
6 didn't produce the brochure that we requested.

7 MR. BUFFINGTON, JR.: I wasn't given
8 direction on that really.

9 MR. BAUMAN: No, no. Nothing.

10 MS. WRIGHT: I think that the, what, what
11 I'm hearing the commissioners say, and correct me if I'm
12 wrong, is that, you know, at the last meeting you all
13 did express a specific interest in a brochure about the
14 history of the Olney community. And that is the
15 brochure that you'd like to see published. If, in
16 addition to that, you'd like to do a brochure about the
17 springhouse, fantastic. That would be great, but I
18 don't know that that's--

19 MR. SPURLOCK: That's not what we asked for.
20 That's correct.

21 MS. WRIGHT: I think that what the
22 commissioners are looking for is the brochure that was
23 discussed at the January 8th meeting. Is that, so if
24 they did one brochure, but it was about the history of
25 the Olney community, is that acceptable to the

1 commission?

2 MR. SPURLOCK: Yeah. That's what we had asked
3 for.

4 MS. WILLIAMS: That's what we had asked for.

5 MR. HARBIT: That's what we had asked for
6 and we would encourage you to do the, the brochure on
7 the springhouse because we think it's going to be a real
8 asset to the springhouse, Olney House and your property
9 and a real, major contribution to the community.

10 MR. BAUMAN: So what we'll do is, and I hear
11 what you're saying. I think we all do. Is that
12 clearly, as you indicated before when the idea first
13 came up from Commissioner Williams, I think the idea
14 first came up from your corner, which is an Olney
15 brochure and clearly, from, we're also hearing if we can
16 also, you know, do the second brochure for the
17 springhouse, that the springhouse area, but the first
18 priority clearly, and then if we can do the second one,
19 we're going to do it. Simply because of Joe's specific
20 interest in the research that he's done, but clearly
21 what we're going to do in terms of requirement is the
22 original idea of a, of a Olney brochure.

23 MR. HARBIT: I approve, I move that we
24 approve Case No. 23/98-2-00A revised with the first two
25 staff conditions and a third condition which would be

1 that the time frame for completion of the items in the
2 applicant's letter of January 22nd be amended to reflect
3 the applicant's testimony, the dates containing their
4 testimony with the exception of the brochure which we
5 would extend to June 30th. That the applicant
6 continuously reprint the brochure to meet the public
7 demand at all the distribution points listed in your
8 testimony for a period of seven years. And that you
9 come back to us with a landscaping plan for the walkway.

10 MS. WATKINS: The landscaping only?

11 MR. HARBIT: -- that for landscaping or the
12 walkway.

13 MS. WATKINS: The walkway detail.

14 MR. HARBIT: The walk, I'm sorry, the
15 walkway detail and landscaping.

16 MR. BRESLIN: And landscaping and associated
17 details.

18 MR. HARBIT: Right.

19 MR. SPURLOCK: Okay. Is there a second?

20 MS. WILLIAMS: Second.

21 MR. SPURLOCK: Okay. Is there any discussion?

22 MS. WATKINS: I have one item that I don't
23 know that we've thoroughly discussed. Is the placement
24 of the signs. I don't know if, I don't know if the, if
25 the springhouse sign, if the commission feels the

1 springhouse sign should be at the base of the walkway or
2 at the top of the walkway. It was good point that
3 people who are not able to walk to the bottom of the
4 springhouse may be interested in finding the information
5 at the top of the stair rather than at the bottom. I
6 don't know what the feeling is about that.

7 MR. SPURLOCK: Could we include that in the
8 revision to the staff's walkway design without being--

9 MR. BRESLIN: But that, just to reiterate, I
10 don't know if this is the time to do it. This is a
11 historic site and almost as important as the springhouse
12 is how you get there and what you do when you arrive
13 down there. And it looks, not to be judgmental. It was
14 designed by engineer. I think you need a landscape
15 architect to really thoughtfully design this, including,
16 including the placement of the plaque, and--

17 MR. BUFFINGTON, SR.: This was, this was
18 done in conjunction with landscape architects, sir.

19 MR. BRESLIN: I apologize.

20 MR. BUFFINGTON, SR.: I mean we, we have
21 researched this up one side and down the other to make
22 it safe, to make it reasonable, to, for people to get up
23 and down in a straight course as much as possible, to,
24 to make it look good, to make it-- we, we've had
25 everybody look at it that we can to make this

1 proposition. And I think it's a, a nice looking
2 walkway. It takes you to a nice looking springhouse.
3 We're trying to refurbish or we're refurbishing it all,
4 so it looks nice. It was sunk in a hole. It's been in
5 a hole because that's where springhouses stay. And
6 we're, this is a very reasonable approach to it. And
7 we've had a lot of people look at it and--

8 MR. SPURLOCK: I think what we'd ask for and
9 you had initially acknowledged that you were, were in
10 agreement was spreading out the risers so that a
11 handrail would not be required and to look at alternate
12 materials for the steps that didn't look like retaining,
13 I think it was Commissioner Breslin said retaining wall
14 type of material.

15 MS. WRIGHT: And now there's also a question
16 being raised about whether the plaque should be at the
17 bottom of the walkway or at the top of the walkway. And
18 I think that's a reasonable thing to think about because
19 it may be that if you put it at the top of the walkway
20 near the driveway, people who are over in Olney House
21 will be drawn to come over and read the plaque and then
22 they'll say, oh, and then they'll walk down to the
23 springhouse. If you put the plaque literally right next
24 to the springhouse, it might be less likely for people
25 to take the walk down there. So I think that's just

1 something to think about in your design.

2 MR. BAUMAN: Right.

3 MR. BUFFINGTON, SR.: Well, I'm, I'm not
4 married to where, where the sign goes.

5 MR. BAUMAN: Right. But just so you know,
6 we, we did think about this and the reason it's shown
7 where it is on the site plan is that I think he was, and
8 you could, there's two ways to think about it, what Gwen
9 said, but our way of thinking about a reason is where it
10 is is that from our experience, when you see a plaque
11 next to something it tends to draw you to go down to the
12 thing and look at the plaque and then look at the thing.
13 Whereas if it was up there at the, at the other
14 location, you might look at the plaque, but then you
15 wouldn't walk down and look at the springhouse down the
16 hole. That was our thinking. To bring it closer to the
17 resource, but if you all decide to bring it up on the
18 driveway, we'll, you know, as, as Joe said, we'll
19 certainly do that, but that that was the thinking at the
20 time.

21 MR. BUFFINGTON, SR.: And the, the
22 construction of the post for this, for a 24 x 24 will
23 not be the, the integral stand that I had envisioned. I
24 mean I did specifically ask that question of the
25 fabricator and they said it would not support it. It

1 had to be supported differently. So it would be an
2 upright stand.

3 MR. SPURLOCK: Okay. Everybody understands
4 that?

5 MS. WRIGHT: Can I just make sure I have all
6 the conditions down clearly?

7 MR. SPURLOCK: Okay.

8 MR. BAUMAN: Yeah. That would help us too.

9 MS. WRIGHT: Okay. So staff conditions 1
10 and 2 with the understanding on 2 that we're talking
11 about the requirement is one brochure. If you decide to
12 two, that's your choice, but the one brochure about the
13 history of the Olney community is the brochure we're
14 talking about.

15 MR. BAUMAN: Right.

16 MS. WRIGHT: The third condition is that you
17 would meet the deadlines that you gave in your testimony
18 with the one deadline for the brochure extended to June
19 30th, 2003. The fourth condition is the brochure would
20 be distributed to the places you mentioned in your
21 testimony for a period of seven years. And then the
22 final condition is that you would come, is it back to
23 the HPC or just staff only, with a walkway design that
24 changes the material of the steps and also changes the,
25 spreads out the steps so that you don't have to have a

1 handrail. And that you would consider the plaque issue
2 of the top of the walkway or at the bottom of the
3 walkway.

4 MR. SPURLOCK: I think we'd like to have them
5 come back to the full commission.

6 MS. WRIGHT: You would have to come back to
7 HPC. So those are the conditions. Is that pretty much
8 --

9 MR. BUFFINGTON, SR.: Well, where does the
10 plaque go? Where do you want the plaques? I mean we're
11 going to get them fabricated. We need to know where you
12 want them put.

13 MR. SPURLOCK: I think what we had asked for
14 is that when you bring back, the one at the Olney House
15 itself I think is, everyone agreed was fine as you
16 proposed. And the one to the springhouse would be
17 addressed when you look at the walkway.

18 MS. WRIGHT: And although, I'd like to make
19 a staff recommendation on that. If it's going to be a
20 standing plaque similar to the ones in our Parks
21 Department, you know, on a pole not at an angle, I think
22 probably having it down by the springhouse would be
23 better. I think having it up by the walkway 'cause it
24 will be standing even taller, it would look a little odd
25 sort of standing there all by itself. So I think maybe

1 having it down, given the type and the size of the
2 plaque, having it down by the springhouse probably makes
3 sense.

4 MR. SPURLOCK: Does everybody agree with that?

5 MS. WILLIAMS: Yeah. I agree. I'm still a
6 little bit confused as to why we can't have a plaque
7 that's 24 inches x 24 inches that's at an angle. I mean
8 I've seen them at historical properties. I'm not sure
9 why it has to be a stand-up variety.

10 MR. BUFFINGTON, SR.: The fact, the,
11 evidently the welder or something, the fabricator that
12 Gwen gave me the name of, Erie Landmark. I spoke with
13 her specifically about this issue and said that's too
14 heavy to be supported on the top of a bronze staff that
15 they normally use.

16 MS. WILLIAMS: Okay.

17 MR. BUFFINGTON, SR.: And that it has, has
18 to go to a steel pole with a U-clip on the back of it
19 that bolts in. And it's at a perpendicular level to the
20 ground.

21 MS. WILLIAMS: Okay.

22 MR. SPURLOCK: Okay. Any other discussion?
23 Okay.

24 MS. WATKINS: The text will, the text will be
25 reviewed by staff.

1 MS. WRIGHT: Yeah. Well, we've already
2 looked at it once.

3 MS. WATKINS: Okay.

4 MR. SPURLOCK: Okay. All those in favor,
5 you're ready now. All those in favor, raise your right
6 hand. Motion passes unanimously.

7 MR. BUFFINGTON, SR.: Okay. Can I show you
8 one thing?

9 MR. BAUMAN: Oh, now that you've voted, he's
10 going to show you something.

11 MR. SPURLOCK: Oh, okay.

12 MR. BAUMAN: But maybe you shouldn't if
13 we're coming back. Thank you. He did schlep this all
14 the way down from Olney.

15 (Discussion off the record.)

16 MR. SPURLOCK: Yeah. We're going to take
17 about a five minute break.

18 (Whereupon, at 10:35 p.m., a brief recess was
19 taken.)

20 MR. SPURLOCK: Okay. We're going to go back
21 on the record. The next case on our agenda, but I can't
22 see it now, is--

23 MS. JIMENEZ: It's a preliminary
24 consultation.

25 MR. SPURLOCK: Preliminary consultation in

1 MS. O'MALLEY: Yeah, I think I seconded.

2 MR. SPURLOCK: All right. Ms. O'Malley

3 seconded.

4 MS. WRIGHT: So for the record, Sue

5 Velasquez made the motion and Julie O'Malley seconded

6 it.

7 MR. SPURLOCK: Thank you. We're going to take

8 about a three or four minute break and let the next

9 applicants set up because I know they have lots of

10 things to show us. So we'll go off the record.

11 MR. JENNINGS: Thank you all very much.

12 MR. SPURLOCK: And thank you very much.

13 (Whereupon, at 9:00 p.m., a brief recess was

14 taken.)

15 MR. SPURLOCK: Okay. We're going to go back

16 on the record now. So the next case this evening is

17 Case F.

18 MS. WRIGHT: Thank you. This case is a

19 retroactive approval of deviations from a previously

20 approved Historic Area Work Permit and a revision to

21 that permit to request new signage and to present a

22 restoration plan for the Spring House. Staff provided a

23 fairly detailed Staff Report outlining the background of

24 this proposal and so I won't go through the whole sort

25 of history of how we got to where we are today. I'll

1 just go right to sort of the issues.

2 The new building is slightly more than 11 feet
3 higher than the historic Olney House, which it is
4 adjacent to. The topography around the Spring House has
5 been changed such that the Spring House appears sort of
6 sunken in a hole and the steepest of the slopes around
7 the spring house doesn't allow really for the
8 installation of the proposed pedestrian path which the
9 applicant included in their application connecting the
10 Spring House and the Olney House as it currently stands.
11 A portion of PVC fencing has been installed. There's a
12 portion at the north end of the site near 108 along a
13 sort of tree protection retaining wall and then a much
14 larger section of the PVC fencing along the south
15 parking lot. There are safety rail that's been
16 installed in the parking lot retaining wall behind the
17 spring house. Steps have been installed in the north
18 pedestrian walkway and a handicapped rail has been
19 installed at the main entrance to the building. Those
20 are from what the applicant has provided us in writing.
21 Those are the major changes or deviations since the
22 approved Historic Area Work Permit.

23 As the report mentions, the notice of
24 violation was issued on July 26, 2002. There was a
25 response from the owner's attorney, which is included in

1 your packet on Circles 43 through 45. In addition to
2 dealing with these deviations from the previously
3 approved Historic Area Work Permit, there are some new
4 approvals that are being requested. A restoration plan
5 for the Spring House has been submitted, including plans
6 and elevations, paint samples, a border composition
7 proposed for the masonry repair and there is a letter
8 from a structural engineer about the Spring House. In
9 addition, the owner is proposing installation of new
10 commercial signs at the north and south driveway
11 entrances. Also installation of a free-standing
12 information plaque adjacent to the Spring House and as
13 required in the original HAWP application, installation
14 of a flat marker at grade for the well.

15 I'd like to just briefly go through each of
16 these issues and then show a few images and then be
17 available for questions.

18 The new building, based upon the heights that
19 have been presented by the owner prepared by Maddox
20 Engineering, the building is about 11 feet higher than
21 the historic Olney House. This to Staff is the most
22 significant deviation from the approved Historic Area
23 Work Permit and I think should be perhaps the first
24 issue that the Commission addresses. You know, in going
25 through the sort of procedural history of this case,

1 this case originally came in with a preliminary
2 consultation that did show a building taller than the
3 Olney House. At the very first preliminary
4 consultation, there was a lot of discussion about that.
5 In fact, I pulled the transcript from that meeting and
6 there are about 40 pages of verbatim transcript dealing
7 with that first preliminary consultation. And a lot of
8 the issue at that consultation dealt with decreasing the
9 mass of the house both by decreasing its height and by
10 sinking it more into the ground. At the second
11 preliminary consultation, the owner came back with a
12 proposal that addressed many of those issues. And in
13 fact, as the applicants said themselves, they reduced
14 the volume of the building by keeping the topography
15 intact and sinking the building into the ground. They
16 also noted that they had at that second preliminary
17 consultation proposed a building that was the same
18 height as the Olney House.

19 I think that those facts were the facts that
20 really led the Commission to say that this was an
21 application they could consider approving and directing
22 the applicant to move forward with submission of an
23 Historic Area Work Permit application. One of the
24 things that was presented at the second preliminary
25 consultation which I did not include in the packet, but

1 which is part of the record of the whole discussion, was
2 the drawing submitted by the applicant showing the Olney
3 House and the new building to demonstrate that they
4 would be at the same height. And I'll just distribute
5 copies of that drawing to the Commission and then if the
6 applicant or anyone in the community wants a copy.
7 These were prepared by Ward Bucher who is the architect
8 for the applicant.

9 I think the question is what do we do now that
10 the building is finished and built. And as Staff, I
11 don't believe it's a building that can easily, easily be
12 reduced in height. Given the architectural design of
13 the building, I think removing the top 11 feet would
14 result a very odd looking structure and wouldn't benefit
15 the Olney House or historic preservation in general. So
16 the question becomes what would be appropriate
17 mitigation for this deviation from the approved Historic
18 Area Work Permit. And one idea, and this is purely
19 Staff's idea, it may be that the Commission thinks it's
20 a bad idea or has other ideas of your own which you
21 would like to propose, was to proceed with the
22 construction and restoration of the front porch of the
23 Olney House, which was something that was discussed
24 during the Historic Area Work Permit review process. In
25 fact, discussed to the point that the applicant had

1 their architect, Ward Bucher, develop drawings for
2 restoration of that front porch and submit those
3 drawings to the Historic Preservation Commission. Those
4 are located on pages 68 through 75. He did some
5 research and found a historic photograph and developed
6 drawings showing what the front porch historically would
7 have looked like. Certainly the Commission and the
8 property owner may have other suggestions for
9 mitigation. That was simply an idea that Staff wanted
10 to put out as a possible idea.

11 The second major deviation from the approved
12 Historic Area Work Permit has been the topography around
13 the Spring House has been substantially changed. And
14 the Spring House which was always at a lower elevation
15 currently appears sunken in a hole in the ground. The
16 steepest of the slopes, in fact, around the Spring House
17 don't allow for the installation of a pedestrian path
18 which the owner proposed to install. That would lead
19 from the Spring House to the Olney House and provide a
20 physical connection between these two historic buildings
21 which were historically once part of the same property
22 and were, and are historically linked.

23 I had suggested that the owner contact a
24 landscape architect and come up with some ideas for how,
25 at this point, given the construction that's taken

1 place, how the property could be graded to achieve
2 somewhat of the, the vision, the image of what had been
3 originally proposed by the applicant. And I don't know
4 if they've done that, although I was told that they
5 would be presenting some sort of proposal this evening
6 about what they would do in terms of grading. I think,
7 to my mind, the goal should be to create a grading
8 situation, however they can achieve it, that would allow
9 for a gentle enough slope between the Spring House and
10 the new driveway so as to allow for a pedestrian path as
11 was shown in their original proposals. I don't know if
12 this would involve a stepped or a terrace grading plan
13 with small retaining walls. Again not being a landscape
14 architect, I think that's really why I had suggested
15 that the applicant get some advice from a landscape
16 architecture professional to help develop a proposal.
17 So my understanding had been that they were, would be
18 bringing a proposal this evening.

19 The third issue had to do with PVC fencing
20 that's been installed on the retaining wall along the
21 north side where there is a tree preservation area and
22 along the south parking lot. I want to clarify one
23 aspect of my Staff recommendation in this regard. The
24 only part of the PVC fencing which is typically not
25 something approved by the Commission that I feel should

1 be replaced with wood pickets is the front section near
2 the retaining wall for the trees. I didn't in my Staff
3 Report differentiate between the two sections of PVC
4 fencing. There is a very long, large section of PVC
5 fencing along the back property line where the parking
6 lot is. And I think that has little impact on the
7 historic resource, but again, that front area between
8 the Spring House and the Olney House is the area where,
9 you know, again, there had been a goal to try to create
10 a, a green, historically appropriate area connecting the
11 two historic structures. And I think that section of
12 PVC fencing should be historically appropriate. It
13 should be changed to wood of a similar height and
14 design.

15 Staff has no problem and recommends approval
16 with the safety rail, the steps and the handicapped rail
17 that have been installed. One other point that I should
18 mention is the Commissioners are looking at a site plan
19 which, again, I'm sorry, I didn't include in the
20 application, in the packet that you received. It's sort
21 of, I got to 75 pages and I did leave a couple of things
22 out. This site plan was submitted very recently by the
23 applicant and shows the proposed location for signage
24 and it is, to my understanding, intended to be the
25 accurate, current site plan for the property. So what

1 you have before you is not an old plan. It is what is
2 proposed as the current, accurate site plan for the
3 property.

4 In terms of the Spring House, the owner has
5 begun restoration of it, took off the front porch, has
6 re-- I'm sorry. Took off the roof. Has now replaced
7 the roof and re-covered the roof with wood shingle
8 roofing materials. It is my understanding they have not
9 yet done any of the masonry repair and had proposed a
10 mortar mixture which, unfortunately, isn't consistent
11 with the mixtures recommended by the National Park
12 Service for historic buildings and so I included the
13 information about what the park service recommends for
14 mortar mixtures. That's on pages Circles 27 through 42.
15 In addition, they provided an engineer's report about
16 reinstallation of a metal rod in the Spring House to
17 support one of the walls. And the engineer recommended
18 reinstalling it. I had understood from the applicant
19 that had not yet been done. Maybe it has been done
20 recently, but certainly we can ask about that. And the
21 owner has proposed a particular product for white lime
22 paint for the Spring House. Staff is really not sure.
23 There is some evidence that the exterior of the Spring
24 House was painted. Staff is really not sure at this
25 point it would be appropriate to paint the Spring House.

1 I think that this is, to be honest, sort of the least of
2 the issues to worry about at this point. And I would
3 basically recommend that unless the owner comes up with
4 a lot of additional information or feels strongly that
5 it's appropriate to paint the exterior of the Spring
6 House with this white, white lime paint, I guess, you
7 know, the concept is fine. I think it would require a
8 little more research to decide, but really should be
9 implemented. But I think that should be pretty much a
10 discretionary kind of issue for the owner in terms of
11 moving forward.

12 The owner also did give us plans and
13 elevations, including a plan of a door that would be
14 built to be installed in the Spring House. The owner
15 proposed new commercial signs at the north and south
16 driveway entrances. In general, Staff felt the size of
17 the signs was appropriate. The sign in front was a bit
18 wide. You know, then we went through many hearings. I
19 don't know if any of the folks on the Commission today
20 were on the Commission when we did this about the sign
21 that is in front of the Olney House. That went through
22 probably three or four hearings. And possibly even a
23 trip to the Board of Appeals, although I don't quite
24 remember. Came down to a sign at Olney House which is
25 nine feet wide, eight feet high, on a pole five feet off

1 the ground. And the signs being proposed for the new
2 site are in the same general realm. The sign in front
3 is a bit wide. It's 12 feet, eight inches wide,
4 including the brick posts and Staff was suggesting that
5 maybe that could be narrowed a bit either by narrowing
6 the sign or by using wood posts instead of the brick,
7 which would be smaller.

8 The other thing that really wasn't specified
9 in what was submitted by the applicant is what the signs
10 would be made of. And I would specifically recommend
11 that the signs not be internally lit-plastic, but that
12 the owner should give us information about what the
13 signs will be made of. For the free-standing
14 information plaque adjacent to the Spring House, I think
15 the owner proposed a wooden one. Staff feels it would
16 be a more appropriate to use a plaque similar to the
17 plaques that are being used at other county-owned
18 historic sites, not that this is county-owned, but that
19 they are becoming a sort of icon that people recognize
20 as a historic site in the county. And those are free-
21 standing bronze plaques, cast bronze markers that are,
22 that sit on a pole. And we can provide the owner with
23 information about the company that produces these signs.
24 They produce them regularly for properties that are
25 publicly owned.

1 And the proposal for the plaque marked
2 grave, Staff recommends approval.

3 I'd like to just show you couple of images
4 very briefly. Corri is going to help me out with this.
5 We could turn down the lights a little bit.

6 This is the PVC fencing that Staff is
7 recommending be replaced. It is, this is standing on
8 the property looking out at Route 108. These are the
9 trees that were preserved. There is a retaining wall
10 and this fence is on top of the retaining wall. And
11 this is the only portion of the PVC fencing Staff is
12 recommending be replaced.

13 If you go to the next image; again it's a
14 little dark, but this is looking across the street at
15 the new building. If the next image, see if we can find
16 one that gets us to the point of being a little lighter.
17 That's a little bit lighter. You can see the Olney
18 House sort of through the trees. This image Staff took
19 because I guess it was this image in particular, could
20 we maybe turn down the lights because again I'm sorry
21 that the slides are so dark. But I think you'd get a
22 much better image.

23 MR. SPURLOCK: That's better.

24 MS. WRIGHT: This is the drawing that I sort
25 of would like you to compare to the section that you

1 were given. And again, it appears to me that the lowest
2 floor of the building in the section that the Commission
3 saw as part of the approval process was significantly
4 more sunken into the ground. And that the, you know,
5 again the image that was in the approval documents is
6 not again the same as what we're seeing here. The roof
7 of the Spring House is right there. And, again, you
8 know, the Spring House has always been below the grade
9 of 108. I mean it was never above the grade of 108.
10 And I think we knew it never was going to be. But I
11 think the concern is that, and again it may be because
12 the driveway coming off 108 was required to be at a
13 higher elevation and then they needed to fill, to build
14 the driveway the correct elevation. I, I don't know all
15 the reasons, but the building does appear to be
16 significantly more popped out of the ground than I think
17 what we had originally seen in the application.

18 You can see the next image. This is a picture
19 of the building with the Olney House and again because
20 you can't really stand in the middle of 108. I couldn't
21 get an image sort of head on. I had to be in a parking
22 lot across the street where I could stop, but, you
23 known, again, in comparing this image with that section
24 that you receive I think, you received I think you can
25 see that the building definitely doesn't achieve the

1 goal that was discussed at length during the preliminary
2 consultations of being sort of, if not smaller than the
3 Olney House, at least then trying not to overwhelm the
4 Olney House.

5 Could we see the next image? I think there is
6 one more. Yeah. A car came by and did, I was hoping to
7 get a better view of the Spring House, but I didn't get
8 it with the car. I don't know if there are any others.
9 I think that might be the end. Yeah. And if you could
10 turn the lights up.

11 Basically, you know, there may have been
12 construction issues that came up during the process of
13 building this building that did require it to be built
14 differently than what we saw in our original plans.
15 However, we always send out as a cover letter to our
16 approved Historic Area Work Permits, a very clear cover
17 letter that says if changes happen during construction,
18 please contact our office immediately. And
19 unfortunately, that didn't happen. The first, you know,
20 I think contact on this was our Staff contacting the
21 applicant and asking to meet about what we saw as
22 deviations from the approved Historic Area Work Permit.

23 I'd be glad, there are six conditions. They
24 sort of relate to what I've discussed in my Staff Report
25 and if you have questions about those conditions or any

1 other aspects of the case, I would be glad to answer
2 them.

3 MR. SPURLOCK: Any questions? One, I have
4 one, actually one. Circle 63. Is that the, there are
5 several--

6 MS. WRIGHT: Yes.

7 MR. SPURLOCK: Is that the--

8 MS. WRIGHT: This was the actual drawing
9 submitted for the Historic Area Work Permit application.

10 MR. SPURLOCK: All right. That's what I want
11 --

12 MS. WRIGHT: The, the larger section that I
13 distributed this evening was submitted by the applicant
14 during the preliminary consultation process.

15 MR. SPURLOCK: Okay.

16 MS. WILLIAMS: Is this drawing to scale?

17 MS. WRIGHT: Yes.

18 MS. WILLIAMS: Okay.

19 MS. WRIGHT: Yes. I mean this was the
20 actual application drawing that was submitted.

21 MR. SPURLOCK: Okay.

22 MS. WILLIAMS: So presumably we can dimensions
23 off of this?

24 MS. WRIGHT: Well, it's been reduced in the
25 size.

1 MS. WILLIAMS: Right. I know.

2 MS. WRIGHT: But, yeah. It was to scale. I
3 mean it's been reduced in size and I assume that
4 somewhere the original drawings at full, full-scale
5 probably would exist.

6 MR. SPURLOCK: Okay. Any other questions of
7 Staff? Okay. Would the applicant like to come forward,
8 please, and make your presentation? We all know who you
9 are, but for the record, if you could just state your
10 name when you, before you start talking and help the
11 recorder.

12 MR. BAUMAN: Thank you, Mr. Chairman. For
13 the record, my name is Gus Bauman of the law firm of
14 Beveridge & Diamond in Washington. With me are Joe and
15 Betty Buffington, the applicant, and our engineer, Ray
16 Norris. What we're going to do is I'm going to make
17 some preliminary remarks in light of the Staff Report
18 and, in particular listening to the Staff presentation,
19 making some comments about that. I will be brief. I
20 will then turn this over to Joe Buffington who will
21 respond on some other key points. Betty Buffington will
22 then make a couple of key points and then this will go
23 right to Ray Norris to respond to the remainder of
24 points. At that point, we'd be happy to take questions.

25 Let me say at the outset that it's most

1 unfortunate that we have this disagreement between Staff
2 and the applicant. And what this is all about is a
3 disagreement of interpretation. There, so let me just
4 go and state a few things before I turn this over to Joe
5 Buffington. And again, it's not pleasant having to do
6 this.

7 First off, Staff has thrown a lot of issues at
8 you in the report and tonight verbally. So we're going
9 to take them apart one by one. The Staff points out
10 that this is a retroactive application. Let me note
11 that this application is coming to you and the reason we
12 are here tonight and since we are returning to you with
13 our signed proposal, which is something that we had
14 discussed with you at the last public hearing and had
15 been agreed to and was made a condition. We have been
16 communicating with Staff as best we could over the past
17 couple of years. In principle with a former Staff
18 member who I learned inadvertently recently is no longer
19 with Staff. Most of our communication had been with
20 that Staff member. Recent communications have been with
21 that Staff member and with Gwen. So when Staff tonight
22 says this is a retroactive application, let me just note
23 that we are here because we have a signed proposal.

24 We are also here because when the building was
25 going up, the building inspector came out one day and

1 said you've got two areas here that need to be fenced
2 now, for safety reasons. Betty Buffington immediately
3 had both of those areas fenced because the building
4 inspector said this is a safety problem. That's the
5 reason those two fence, that's the reason those two
6 fences were put up.

7 We also said to Staff many months ago that we
8 had an idea about maybe doing something that the
9 Commission had not discussed nor required as a part of
10 this application, which was to have a plaque on or near
11 the Spring House. And that is another issue tonight
12 that we are dealing with.

13 Now let me turn to this issue of so-called
14 major deviations. That is a term we do not agree with.
15 This is a disagreement as to interpretation about
16 building heights and grading. This is no major
17 deviation. Staff said tonight that the new building was
18 to be the same height as the Olney House. Let me point
19 out that was never a condition. That was never anything
20 that anybody ever said from your side of the table or
21 our side of the table that these two building were to be
22 the same height. We could go into this later and we
23 will.

24 Finally as to the grading, another major
25 deviation. The real sticking point here is that Staff

1 is not happy with the fact that the Spring House is so
2 deep in that hole. I'll simply want to remind the
3 Commission that we pointed out at the very first
4 preliminary consultation two and a half years ago that
5 this would be the result if we did not move the Spring
6 House and BOCA, in particular, wanted the Spring House
7 out of the hole and moved up so it would be more
8 visible, but it was the decision that that would not
9 occur. And in, in, largely this is why it looks the way
10 it looks.

11 We appreciate the Staff making the
12 clarification regarding the fencing in the front versus
13 the fencing in the back being wood. That the, it is not
14 necessary to make the rear fence that the inspector
15 required to be wood. We appreciate that clarification.

16 And, finally, I had one question for Staff I
17 would like to ask. The photos that we saw on the screen
18 tonight, Gwen. What kind of lens was used for the photo
19 taken from 108 looking towards our building?

20 MS. WRIGHT: I honestly don't know. It's a
21 digital camera with a, what kind of lens is it? 35
22 millimeter?

23 MS. JIMINEZ: Yeah.

24 MS. WRIGHT: I guess it does project it
25 enough to have more detail and less detail, doesn't it?

1 MS. JIMINEZ: I don't, I don't think so. Are
2 you more questioning the fact that it was a little dark?

3 MR. BAUMAN: No. It appeared, from looking
4 at the photograph, from what I know about photography
5 and cameras and lenses, it appeared that there may have
6 been, in order to get both buildings into the picture, a
7 wide angle lens here.

8 MS. JIMINEZ: It does have a wide angle
9 capacity, but that's about it.

10 MS. WRIGHT: I have to tell you I'm a real
11 neophyte when it comes to cameras. I took our standard
12 digital camera. I didn't push any buttons except the
13 little button at the top. So I didn't try, it looks to
14 me like it has some sort of a telescoping lens.

15 MS. JIMINEZ: I think it's just a 50. It
16 just goes up to a 50 millimeter.

17 MS. WRIGHT: Yeah. But I, but I just pushed
18 the button. I didn't telescope it back and forth. I
19 just pushed.

20 MR. BAUMAN: I understand. But it did just
21 appear from the shot, and I appreciate your
22 clarification, that a wide angle lens--

23 MS. JIMINEZ: It has the capacity to go
24 closer versus wide.

25 MR. BAUMAN: Right. Because I think that's

1 the only way you can get the two pictures in the way it
2 is because the Buffington building appears to be leaning
3 a little, which is a classic wide angle effect when
4 you're trying to get two objects into the same frame.
5 There was nothing unusual about that, but that is how it
6 appears.

7 MS. NARU: I don't know when she, if, when you
8 took the shot if it, you made it even wider than it can
9 go.

10 MS. JIMINEZ: Uh-uh. It can't go wider. It
11 can only telescopic, zoom in closer.

12 MS. VELASQUEZ: Can I ask why that's a big
13 deal?

14 MR. BAUMAN: It is a big deal. And that's
15 the reason I'm asking the question, but if I could
16 continue--

17 MS. VELASQUEZ: Because I think site visits
18 would solve that question real quick.

19 MR. BAUMAN: I think so. But we're, we, I
20 just needed that clarification.

21 MS. WRIGHT: I, I'll just tell you, I
22 believe the camera--

23 MS. JIMINEZ: It does its own thing.

24 MR. BAUMAN: I understand.

25 MS. WRIGHT: It does its own thing.

1 MR. BAUMAN: I understand.

2 MS. WRIGHT: I did not do it, do anything to
3 it to make it wider or narrower. I just aimed and
4 pushed the--

5 MR. BAUMAN: No. I, I understand that and
6 appreciate it. Thank you very much.

7 MS. WRIGHT: We'd be glad to tell you the
8 specifications of the camera and you could tell us if it
9 goes more than 50 millimeters. I don't, I honestly
10 don't know.

11 MR. BAUMAN: At this point, I would like now
12 for Joe Buffington to make some remarks based on the
13 Staff Report and then he'll go briefly to Betty
14 Buffington to make a couple other points for you which
15 we are covering a lot of issues and then to our engineer
16 to cover the remainder of issues. Thank you.

17 MR. BUFFINGTON: Good evening, Chairman
18 Spurlock and Commissioners of HPC. I am Dr. Joe
19 Buffington, an obstetrician by day time as well as an
20 obstetrician at night. I'm also the co-owner of the
21 Olney, Olney Spring House and previous co-owner of the
22 Olney House. We sold that historic asset to James and
23 Amy Ricciuti after the subdivision of the Olney House
24 property was completed. For those of you who know us, I
25 will try and make this brief. To those of you who do

1 not know us, I will try and make this presentation
2 informative.

3 We come before you this evening as previously
4 directed when we obtained our Historic Area Work Permit
5 to seek approval for signage of our building and nothing
6 else. We have done nothing wrong and on the contrary,
7 we have done a lot of good things. You will see
8 pictures of the Spring House before we began its
9 discovery and restoration. Not a kind hand has been
10 placed on this structure in over 40 years. We are not
11 responsible for its buried location. To the east is the
12 bank created by the Bank of America. To the north of
13 the "improvements" for Route 1-- Maryland Route 108 and
14 the rest of the silt that flowed that way to the
15 building.

16 Actually we requested to move the Spring House
17 to a more prominent position, but that request was
18 denied. And so we have the Spring House where it is and
19 where it has always been located. There has been no
20 fill added to the walls and, in fact, we have excavated
21 the inside to find the original floorings. We have done
22 and are doing very good things to this old Spring House.
23 The path to the Spring House is to be presented by Mr.
24 Ray Norris of Maddox Engineers.

25 The previous original topography was never

1 represented by us as the final grading plan. The
2 necessary revisions were formulated and approved by this
3 Commission when the building plans and site plan were
4 added to the original Historic Area Work Permit
5 documents. Mr. Norris will explain the geography, geo--
6 correction, geophysics which dictated the positioning of
7 the new building and the subsequent topographic deeds.
8 He will also show you that the new as-built plan
9 recently surveyed conforms with the previously accepted
10 plans. Please see how the flow of the lawns from the
11 Olney House to the Spring House have been created out of
12 the abandoned lot that previously existed. This is a
13 good thing. The Olney House has benefited from the new
14 development.

15 Mr. James Ricciuti will testify as to the
16 increased number of visitors to his and Amy's restored
17 historic house. The large front lot and gravel drive,
18 driveway have been largely replaced by the front lawn of
19 the Olney House. The asset is now visible when one
20 drives west on Maryland 108. This view was previously
21 blocked. The Olney House now stands separately and
22 distinct from the new building. Most parking has been
23 moved to the rear. These are all good things for the
24 Olney House. The lot was previously an eye sore and a
25 home for vagrants. It is now cleared and beautified for

1 the benefit of the town center of Olney.

2 The new building contains a 2,500 square foot
3 community room, which is utilized by nonprofit
4 organizations six to 10 times a week by the citizens of
5 Olney. This is also a good thing for Olney. All we
6 have heard from the community is how nice the building
7 and site look. Every week dozens of people thank us for
8 our contributions to the town and the community. These
9 are very good things that we've done.

10 The height of the new building was dictated by
11 the existing topography and site constraints, as Mr.
12 Norris will explain. An initial drawing showing the
13 Olney House, the new building, the Spring House and Bank
14 of America's bank was overly ambitious in trying to
15 combine three dimensions into two, but what was built is
16 extremely close to what was inartfully depicted. In
17 point of fact, as you can see, there is no denigration
18 of the Olney House. No substantial change or breach
19 from the approved proposals and therefore no punishment
20 or mitigation, as it's been termed, is appropriate. We
21 simply request the approval of the signage that we have
22 presented to the Commission, guidance as the continued
23 restoration of the Spring House, placement of the two
24 markers as listed and approval of fencing on the new lot
25 that is identical to that in front of the Olney House.

1 Thank you for your understanding and your appreciated
2 approval, anticipated approval.

3 MR. BAUMAN: What I've just handed to you,
4 picking up where Dr. Buffington just spoke to, are four
5 photographs which show you the site of the Spring House
6 prior to construction. The top photograph, at the top
7 of the page that you can see is looking towards it.
8 Down at the bottom you get a much closer look at the
9 Spring House that was down in the hole. This may, you
10 may recall this from, from the consultations about a
11 couple years ago. The second page you can see what the
12 Spring House was at that time.

13 I've handed you now the next group of
14 photographs, which Dr. Buffington just testified to.
15 These photographs start up by showing you the Spring
16 House in front of the new building, moving on to the
17 roof structure as it was being built during restoration
18 of the Spring House. We turn to the third page. You
19 can see the reconstruction continuing with the wood
20 shingled roof as we were required to do. The fourth
21 page of these photographs, you see where the Spring
22 House is located with the new building to the right and
23 the bank building dead ahead. The next page, the fifth
24 page is just pulling back a little bit further with the
25 new building to the right and the bank building behind.

1 And then the final picture, you see the Spring House as
2 it is currently restored so, of course, as Gwen pointed
3 out, we have not completed restoration. At this point,
4 Betty would like to make a comment or two.

5 MS. BUFFINGTON: Good evening,
6 Commissioners. I'm Betty Buffington and I know a few of
7 you and I don't know some of you, but anyway I was the
8 original applicant and I wanted to refer you to the
9 letter of August 25th that's in your package in which
10 Staff comments, states a comment in there about me
11 saying that the height was reduced, meaning the height
12 of the building was reduced to the level of the Olney
13 House. And this is where she is coming up with the idea
14 that the house was not, that our building was to be no
15 taller, exactly the same height as the Olney House.

16 I'd like to take the opportunity to put that
17 letter into context. That letter followed the first
18 consultation, or second consultation. Actually we had
19 two consultations and two hearings. In the first
20 consultation, I don't know if you recall and you
21 probably can't see it, but the building that we
22 submitted was three stories looking westward towards the
23 Olney House plus a roof. Okay. It was very tall.

24 MR. BAUMAN; It was three and a half
25 stories.

1 MS. BUFFINGTON: Or three and a half
2 stories.

3 MR. BAUMAN: That's what it was called at
4 the time.

5 MS. BUFFINGTON: So, and the Commission did
6 not like the building. They thought it was too fancy.
7 They thought it was too tall. They thought it was too
8 massive and, and far too decorated. So we went back to
9 the drawing board and we threw the whole drawing away
10 and we came back to the Commission with a brand new, new
11 plan. And I believe some of you will remember that,
12 that story that we did. The new building came back with
13 two stories and a roof, or two and a half stories, which
14 is the same basic idea that the Olney House has. The
15 Olney House is two stories and a roof. That is the
16 building that the Commission approved and that is the
17 building that we built. There was never ever said that
18 that building was going to be the exact height. I never
19 meant in my letter to mean that our building was going
20 to be the exact height. I was just explaining for the
21 Commission to clarify the various changes that we had
22 made.

23 I now want to talk to you about our architect.
24 And Staff mentioned that during the process of building
25 that we never went to them with any proposed changes.

1 This is not true. My architect, Jim Malaedy, could not
2 be here tonight because of the, another, a conflict in
3 his schedule. But I have a letter which is before you,
4 which I hope you will read. And he said, he says in
5 this letter that at the time of submission he pointed
6 out that both the site plan and the architectural plans
7 were based upon the approved schematic plans prepared by
8 the previous landscape architect and architect, all of
9 which were well designed and understandably undevelop--
10 underdeveloped, as you would, of course, expect at this
11 early stage of design. The drawings submitted by him
12 were the result of numerous meetings and modifications
13 necessitated by Park and Planning, site planning and
14 Montgomery County requirements, reviews and necessary
15 changes. During the process, the building was moved,
16 site elevations and drainage flows were revised and
17 building height was changed to meet BOCA code, three or
18 four heights of eight feet minimum. And the structure
19 and mechanical systems were developed.

20 Since he recognized that his previous firm,
21 Malaedy and Rosenberg, had replaced the previous
22 architect, he was careful to mention these revisions to
23 Staff. And he stood ready to answer any questions, such
24 as the height increase the site involved. He called
25 several times to ask about the Staff, the status of the

1 review and was told by Robin Ziek that he would learn of
2 any questions as they arose. But he remembered none of
3 them came up. He was never called back. So I'm
4 submitting that letter for the record.

5 And that's basically what I had to say.

6 MR. BAUMAN: Mr. Chairman, the final group
7 of photographs that I've just provided the Commission
8 are a group of shots showing now the two buildings from
9 108, looking at it from different angles, across the
10 street, from the sides and so forth, the Ricciuti's
11 property as well coming in from the border across on the
12 other angle. These group of photographs we're also
13 submitting for the record and they give you a good
14 depiction of what's out there. I want to turn this over
15 now to Ray Norris for some other comments.

16 MR. NORRIS: Good evening, Mr. Chairman,
17 Commissioners. My name is Raymond Norris. I'm a
18 professional engineer with Maddox Engineers and
19 Surveyors in Rockville. And we became involved with
20 this project along with Mr. Malaedy, the architect, to
21 prepare the detailed site plans and the construction
22 drawings, including storm water management, utility
23 plan, sediment control, etc. back a couple of, maybe
24 three years ago. At that time, we were given the
25 assignment of turning what were generally schematic

1 drawings into final construction plans. At that point,
2 the engineering was in no way to diminish from the
3 effectiveness of the previous plans that were prepared
4 by Benning Associates. That's who is the landscape
5 architect that prepared the plans, one of which is in
6 the packet that you have that was prepared and submitted
7 along with the drawings to the Historic Commission at
8 the time and had been reviewed and revised in the
9 process of preparing claims.

10 However, it's our opinion that that plan was
11 never intended to be a final site grading plan. That
12 plan along with their other plans were construction
13 drawings. And when we were given the assignment to
14 engineer the site, one of the issues, in fact, as the
15 Staff person pointed out, there were several issues that
16 had to be considered in order to make the final
17 engineering of the site work. I've put a copy of our
18 site plan behind me and one of those issues--

19 MR. SPURLOCK: We need to get you on the
20 microphone. There's a portable mike right up here,
21 please.

22 MR. NORRIS: One of the issues are the, the
23 grades to, when you enter the site from the private
24 drive to the south, we attempted to develop the grade as
25 steep as possible to get to the back side and lower the

1 elevation of the building. And we did. We maximized
2 that grade in order to get the lowest elevation of the
3 building. And that is really the controlling issue of
4 the whole site, site plan grade issue. That grade was
5 maximized and that's what gets you to the lowest
6 elevation of the building. Then you come up through the
7 floor of the building to a split-level effect and you
8 come out to the next floor to the Olney House. That,
9 that's, that's what basically drives the entire, the
10 entire issue. There is a retaining wall between that
11 lower parking lot and the Spring House for that same,
12 for that very same reason.

13 There are also grades that when you're coming
14 off of Route 108 that control how quickly you can enter
15 and get up the grade to the front of the, of the
16 building, as you know. In fact, it was a real challenge
17 to try to fix this, this building and the grades if you
18 cut a cross-section between the Olney House and where
19 the building was set. In fact, our preference would be
20 to try to push the building to the, into the ground
21 further, if we could have. But it just, it just
22 couldn't be done.

23 MR. SPURLOCK: Does that, does that complete
24 your presentation or monologue?

25 MR. NORRIS: Well, one of the, one of the

1 other issues was that we were working with the
2 architect, Jim Malaedy, whose, whose letter that you
3 have and during the process of completing our site plans
4 in his architectural drawings, he had certain
5 architectural constraints in working through the
6 building sections and I know for a fact that he had
7 taken our site plans along with his construction
8 drawings, as he says in his letter to, to Ms. Ziek to
9 get her approval. And this was over a couple years ago.
10 That he took, took drawings down to her, spoke with her
11 and asked for approval above our site plan and his
12 architectural drawings. And whatever came from that, we
13 don't know. We were, we were getting building permits.
14 We were working with the county staff to get approval of
15 our entrances, our, our parking lot design, all of our
16 utility drawings. And I'm not sure exactly what the
17 process is for getting an approval from, from the Staff
18 person, but if it meant that our building was higher
19 than the Olney House, that, in fact, was information
20 that was given to Staff at the time.

21 So I'd be happy to answer any other questions.

22 MR. BAUMAN: Mr. Chairman, to conclude, I'm
23 going to make a couple of concluding comments. Gus,
24 Gus, Gus Bauman again before the questions, please.

25 I want to refer the Commission to Circle 59 of

1 the Staff Report, which is the plan that Ray Norris is
2 referring to among, among other plans. This was, and
3 this is a part of the Staff Report. This, what does not
4 show on here is how this was labeled. This was a
5 landscaping plan. And you'll notice that it was
6 intended to be a landscaping plan. For example, if you
7 look at the buildings, you'll see that the Olney House
8 gives an elevation, but for the new proposed building no
9 elevation was given because, frankly, as Ray was
10 testifying and as Jim Malaedy's letter also explains,
11 this was a landscaping plan. It was intended to show
12 the Commission and the Staff the placement of the
13 building, how the landscaping was going to work because
14 you may recall that an enormous issue was to recreate a
15 lawn effect in the front along 108. We got a lot of
16 parking that's there out of there into the back.

17 And my final point I would like to make is the
18 Staff has referred in their presentation to the notice
19 of violation. That the Staff contacted the permitting
20 services inspector, asked him to come out to the
21 property and to cite the property. When we learned of
22 this, we did not know about this, when we learned about
23 this, we all met on the property to discuss it. And in
24 your packet, as Gwen has pointed out, at Circle 43, my
25 response to the county permitting services inspector,

1 that response speaks for itself. But I would like to
2 note that there never was received by us any response to
3 my letter back to the county explaining that this was in
4 error and explaining the clarifications that needed to
5 be made in light of his write-up of the so-called
6 violation. If there was a violation, the only violation
7 was putting up fences immediately when we were told to,
8 without coming to Staff seeking permission to do so.
9 And that basically was, if that's a violation, then we
10 did do that. And we admitted to that when we met on
11 site.

12 All these other issues of grading and height,
13 clearly Staff had a viewpoint that the buildings had to
14 be identical in height. Clearly the record shows that
15 was never a condition. It never would have made sense
16 to require such a thing. What was focused upon was
17 getting the three and a half story building down to a
18 two and a half story building to face the two and a half
19 story Olney House and to push it back, push it westward
20 to protect the Spring House and that was the whole gist
21 of it. The record is clear from the perspective. That
22 does conclude our direct presentation. We are here to
23 respond to your questions and we reserve the right to
24 rebut anything that we may hear from other people who
25 have signed up. Thank you, Mr. Chairman.

1 MR. SPURLOCK: Thank you. James Ricciuti had
2 asked to speak. Would you still like to? You don't all
3 have to dismantle. You can just--

4 MS. JIMENEZ: You're welcome to use that.

5 MR. RICCIUTI: Hi. My name is James Ricciuti.
6 I'm the current owner of the Olney House and the
7 restaurant, Ricciuti's, located inside of it. I was
8 just want to state for the record, giving my opinion and
9 views I've heard from my customers, which 90 percent are
10 from the Olney-Brookeville area. Since the building has
11 been completed, we've heard nothing but positive
12 comments on the whole site as a whole, including my
13 property and the Buffington building. The response from
14 the community has been, you know, you're clean. They
15 like the openness, the lighting works now. They like
16 the greenery in the front of the Olney House. No one
17 has ever mentioned anything but positive comments about
18 the design of the building, the height has never been an
19 issue. No one said anything about it overwhelms the
20 restaurant or the house.

21 The Spring House, if you sit in front of my
22 restaurant. We have outdoor seating, about 40 seats.
23 You can clearly see the Spring House sitting in the
24 front patio outside the restaurant. People comment all
25 the time. They look over. Facing 108 or wherever and

1 they say what's that house down there and we explain
2 it's the Spring House. They say why is it so low in the
3 ground? We say that's where it's been. You know. But
4 they, they do acknowledge that it exists. It's not
5 hidden.

6 The parking that we've gained in cleaning up
7 the whole lot has increased the traffic into the Olney
8 House and around it and has made it much more visible
9 and accessible to the community. And we have well over
10 100,000 people coming in and out of that building a year
11 now. And they can see the historic resource. They can
12 see the interior of the building, which, you know, we've
13 spent hundreds of thousand dollars in the past five
14 years restoring also. And having the Buffington
15 building next to us, redoing the property, the parking,
16 has allowed us to use theirs, have funds to start
17 restoring the Olney House interior and starting to do
18 some exterior work on parts of it too. You know, some
19 of the siding has been decrepit, rotted out. We noticed
20 that we're leaking structural stuff, plaster inside the
21 house that was falling apart and, and we, we, the
22 increase in business has allowed us to start restoring
23 the house to maybe something that it was once before.
24 It's just been neglected for so many years.

25 So I just say on the height of the building

1 also, it doesn't matter to me, but realistically, you
2 don't, you don't notice any type of height unless you're
3 standing across the building focusing a camera picture
4 on it. If you're driving up and down 108 at 40, 50, 60
5 miles an hour, if you're sitting in the Olney House, if
6 you're sitting at the Buffington building, it's really,
7 to us it's, someone in the community. I live here. I
8 live and work in Olney so it's something I was never
9 even aware of until I heard about it being brought up.
10 It's the Commission if that makes a difference.

11 But just in, in, Ann and I'd just like to say
12 we've had nothing but positive experiences from the
13 outcome of this project. Thank you.

14 MR. SPURLOCK: Thank you.

15 MS. O'MALLEY: Can I just ask is this, do you
16 have people that ask about that Spring House, can they
17 get to it from your restaurant easily? Would they go
18 over and look at it? Do you tell them about it?

19 MR. RICCIUTI: We, we tell that it exists and,
20 you know, what it's purpose was. I don't think that
21 it's been even able to walk down there because of all,
22 you know, construction, you know, to actually go down
23 there and see it or would you want to. Because it
24 hasn't, you know, before the restoration began, it's not
25 a structure that you wanted to go near. Basically it

1 was falling apart. The roof was caving in. But it is
2 viewable where it sits now.

3 MS. O'MALLEY: I'm trying to visualize--

4 MR. RICCIUTI: You want to know--

5 MS. O'MALLEY: How people could go and, go
6 over to see it from your restaurant.

7 MR. RICCIUTI: Yeah, I mean they, people do
8 walk down there. Yeah. And, and you can.

9 MS. O'MALLEY: You would just go down the
10 driveway?

11 MR. RICCIUTI: Well, you'd have to walk down
12 the hill, which is grass.

13 MS. O'MALLEY: But to get to the hill?

14 MR. RICCIUTI: You walk across the parking
15 lot.

16 MS. O'MALLEY: Parking lot.

17 MR. RICCIUTI: Yeah. I mean a part of that,
18 you know we've put in part of the, the walkway ourselves
19 in the front of the Olney House already. In front of
20 our patio. You used to pull right in front of the Olney
21 House and then we, with the, the redesign of the
22 parking, those spaces have been taken away and we
23 replaced it with a landscape, landscaping project and a
24 footpath. So if you're walking in front of the
25 Buffington building to our, to our restaurant, you walk.

1 across a path and then into the front of the house. I
2 believe it's shown in those photographs.

3 MS. WILLIAMS: I have a question for the
4 speaker as well. How do you feel about the condition
5 that staff put on the applicants to restore or rebuild a
6 porch across the Olney House? As the owner of the
7 building and the restaurant, how would you feel about a
8 restored porch?

9 MR. RICCIUTI: I mean at this time, it
10 wouldn't, it wouldn't be a positive effect on us. We
11 had, we would lose our outdoor seating because that
12 would require taking away probably half our patio, which
13 is 40 seats. To us it, it's very, very popular and we
14 have people waiting for it during the, the weather that
15 allows outdoor seating.

16 MS. WILLIAMS: I, I, I don't understand how
17 you would lose your outdoor seating. In fact, you would
18 gain.

19 MR. RICCIUTI: Because, because the, now the
20 outdoor seating is pushed all the way against the
21 building except for there's a little bit of azaleas in
22 the front too. But--

23 MS. WILLIAMS: But you could presumably
24 maintain outdoor seating beyond the porch and also have
25 outdoor seating under a porch so that you can seat

1 people in the rain or other elements.

2 MR. RICCIUTI: Well, I mean it's not something
3 we desire to do at this time, but maybe something, you
4 know, down the road, but it's not something that, that
5 we would want to put on the house right away. You know,
6 we're very comfortable the way the house looks now and
7 there's, who, we don't know if that porch was originally
8 on there anyway. The house has gone through so many
9 changes over the years and I've spoken with residents
10 that have lived in the house before it became a
11 commercial property and they said the reason they took
12 it down was because it was blocking all the light coming
13 into that first floor and they replaced it with what is
14 there now. It's not something we want to put in now.
15 We've spent a lot of money, we've spent a lot of money
16 in the past two or three years, especially on the
17 landscaping and changing that place and it's not
18 something I'd want to disrupt right now.

19 MS. WILLIAMS: Okay. Thanks.

20 MR. BRESLIN: I had a very, very brief
21 question. When the last HAWP came through here after a
22 lot of discussion and negotiations, certain things
23 happened like the, the grass in the front, the
24 reconfiguration of the, of the drives. In general, was
25 that, that a good thing for the house?

1 MR. RICCIUTI: Yeah. I mean we think that the
2 landscaping out front turned into an absolute positive.
3 Before you had a sea of cars out there between Olney
4 house and 108. It does provide a nice buffer and moving
5 the parking to the back was definitely a positive. More
6 of serene setting out there.

7 MR. BRESLIN: That, that's with the--

8 MR. RICCIUTI: Yeah. So, yeah. I mean
9 absolutely. Plus, you know, our initial was oh, my God,
10 we're going to lose the parking. When we looked at the
11 plans, we definitely think it turned out for the best so
12 that was definitely a positive.

13 MR. BRESLIN: Thank you.

14 MR. RICCIUTI: You're welcome.

15 MR. SPURLOCK: Do we have questions of the
16 applicant?

17 MS. WILLIAMS: I have a, just a general
18 comment to start with. I'd just like to say that it's
19 not typically the practice of the Historic Preservation
20 Commission to approve conceptual level plans at the HAWP
21 level. So it, it's basically our understanding that
22 what's presented to us as part of a HAWP in, in visual
23 form is what, is what's built. If there are changes
24 made to that proposal, then it is understood that you
25 would come before us with the revision. Staff is fully

1 aware of this as well and I find it hard to believe that
2 Staff would have recommended do not come before us with
3 these revisions since these major deviations, as I see
4 them as well, have occurred. Just for the record, I
5 just want to say that is our standard procedure. We
6 would never review something assuming it's preliminary
7 and that we'd give you green light to do anything to it
8 between the time we review it and the time it's built.

9 MR. BAUMAN: I think that when you look at
10 the photographs we submitted and if you go out and look
11 from 108 and stand there and just look at the landscape,
12 the buildings look virtually identical in height. You
13 can tell that the Buffington House is somewhat taller,
14 but it is not demonstrable. It doesn't loom and in
15 point of fact, nowhere, and this was very important
16 throughout all of those preliminary consultations and
17 hearings that we held. It was never required that the
18 two buildings be identical in height. Not verbally.
19 Not in writing. Nowhere. It was always the hope, gist
20 was to bring down the Buffington building from the three
21 and a half story level to the two and a half story
22 level. That was the whole point of the letter that Ms.
23 Buffington wrote when she used that sentence about the
24 level coming down.

25 MS. WILLIAMS: And, and I believe, I believe

1 the--

2 MS. WATKINS: I respectfully disagree with
3 you.

4 MR. BAUMAN: There's nothing, if you
5 reviewed the transcripts of every preliminary
6 consultation and every public hearing, it was never
7 required that they be identical in height. There was a
8 huge discussion about equilibrium of the buildings and
9 so forth.

10 MS. WATKINS: That's correct. And I believe
11 that the, that the fact that the Buffington building is
12 now 25 percent taller than the, than the Olney House is
13 not an equilibrium.

14 MR. BAUMAN: Okay. Respectfully, may I ask
15 where that figure comes from?

16 MS. WATKINS: Well, if it's 40-- it's 44 feet
17 tall, I believe. And it's 11 feet--

18 MS. WILLIAMS: But just to back up too. We,
19 we don't necessarily need to verbalize every condition.
20 Otherwise our, our proposals would be, you know, 75
21 pages in length. We had a drawing that showed the
22 height of the Buffington office building to be that of
23 the existing Olney House. We didn't say it has to be a
24 certain height. We approved the drawing that was
25 presented to us that showed them having the same height.

1 I mean the problem too is it has less to do with actual
2 dimensions and, and more to do with the landscaping. I
3 mean what, what was shown to us in the original
4 elevational drawing is the building is go-- was going to
5 be built into the bank so that the foundation level was
6 going to be partially sunken. That was not done and so
7 what you have is actually a raised foundation and it is
8 not sunk into the building, which not only increases the
9 height above the Olney House, but it completely and
10 totally obliterates the context of the Spring House.
11 That's primarily, when you see the, you see the
12 prospective drawing, the Spring House is on the same
13 level as the foundation level of the Buffington office
14 building. Currently it is below the raised foundation
15 level.

16 MR. NORRIS: Which drawing are you referring
17 to?

18 MS. VELASQUEZ: This one right here which is
19 part of the original application. This drawing was
20 presented to the Commission by the applicant and to
21 respond to the Commission's request to see the
22 correlation between the sizes of the two buildings.
23 This was presented by the applicant in her application.

24 MR. BAUMAN: Correct. And that drawing,
25 what I am submitting to you in all candor, is if you

1 look at that drawing and it was done not to scale.
2 There is no scale on it. The reason it was done was
3 because the whole point was to bring it down to the two
4 and a half story, vis-a-vis two and a half story level
5 because the original was three and a half.

6 MR. SPURLOCK: I'm sorry. I'm sorry to
7 interrupt. It's, the drawing, this drawing that you
8 presented to the Commission that you testified when it
9 was presented was not drawn to scale? That these two
10 are not relative--

11 MR. BAUMAN: There's no scale on it.

12 MR. SPURLOCK: Well, I don't, I don't mean
13 just to a measurable scale. I mean are these relatively
14 the same size, are these drawn to the same size--

15 MR. BAUMAN: Bucher drew this to show that
16 the new building was brought down a story.

17 MR. SPURLOCK: Okay.

18 MS. WILLIAMS: But he also shows the ground
19 level being built into the hillside. It was not built
20 that way.

21 MS. WRIGHT: Circle 63 also.

22 MS. VELASQUEZ: Circle 63.

23 MR. BAUMAN: It is built into the hillside.

24 MS. VELASQUEZ: Circle 63 which is the
25 approved, the approved drawing which is your approved

1 application.

2 MR. NORRIS: That's what I'm wondering if
3 this is part of the--

4 MS. WILLIAMS: This one here. Circle 63.

5 MS. VELASQUEZ: This is your officially
6 approved drawing.

7 MR. BUFFINGTON: This was, this was an
8 architect's--

9 MS. VELASQUEZ: No. This is part of what you
10 received a permit for. This was part of permit package.

11 MR. BUFFINGTON: Yes, ma'am.

12 MS. VELASQUEZ: You received a permit approval
13 from this Commission based on this drawing.

14 MR. BUFFINGTON: It was one of the
15 drawings. Yes.

16 MS. VELASQUEZ: No. Well, this is, this is
17 the one that the Commission approved. Is that correct?

18 MR. BUFFINGTON: Yes.

19 MS. VELASQUEZ: This, this is part of your
20 stamped permit.

21 MR. BUFFINGTON: And it is unfortunate
22 that, that this picture trying to put in three dimen--
23 type a three dimensional picture and a perspective that
24 doesn't exist was created. And it just is not feasible
25 for it to have been done that way.

1 MS. WILLIAMS: But why couldn't you have
2 excavated further to lower the building into the
3 hillside to have it appear as it does in the drawing? I
4 don't understand why it's not feasible.

5 MR. BUFFINGTON: Well, that's a simple
6 question and unfortunately it doesn't have--

7 MR. BAUMAN: Right. This was-- use the
8 microphone, Ray.

9 MS. WILLIAMS: Yeah. Go ahead.

10 MR. BAUMAN: Ray, use the mike.

11 MR. BUFFINGTON: It's a simple question
12 and unfortunately it doesn't have a simple answer.

13 It's, Mr. Norris is more--

14 MR. NORRIS: Yeah. This, this is what I
15 was, what I was explaining with the site plan is that
16 this Spring House elevation is a given, existing
17 feature. This lowest elevation of the building as a
18 parking lot adjacent to it and the elevation of that
19 parking lot, you have to drive there. In order to drive
20 to that parking lot, you have to meet maximum grades.
21 So if you drive away from this, if you drive away from
22 the Spring House to go to the other end of the building
23 and drive up to the private drive in the back, there's
24 maximum grades that you have to achieve and you can't
25 get this low when you come to this elevat-- to get here

1 you can't get that level when you come in the private
2 drive.

3 MS. VELASQUEZ: Did you realize that by doing
4 that you were deviating from the approved plans?

5 MS. WRIGHT: Can I just--

6 MR. NORRIS: We, well, yes, yes. Myself and
7 the architect we did and we took them to Robin Ziek.

8 MS. VELASQUEZ: Okay. Then why, why--

9 MR. NORRIS: We took them to Robin Ziek and
10 gave them to her and said hey, here's what we've got
11 with a new site plan elevation. Let us know if you have
12 any problems.

13 MS. WRIGHT: Can I just ask a question?

14 MR. NORRIS: Right.

15 MS. WRIGHT: I understand that the parking
16 lot has to be at a higher elevation and that's why
17 there's a retaining wall behind the Spring House.

18 MR. NORRIS: Yes.

19 MS. WRIGHT: That is the level of the
20 parking surface. But why does the parking surface and
21 the first floor of the building have, why did that have
22 to be at the same level?

23 MR. NORRIS: Because you have to walk in the
24 lowest elevation of the building.

25 MS. WRIGHT: Well, why, no. You don't have

1 to walk in the lowest elevation of the building. You
2 can walk in at any elevation of a building. You could
3 create steps down from the parking lot.

4 MR. NORRIS: Yes. You can create, you can
5 create an in-ground, you can create, you can create--

6 MS. WRIGHT: Or you could enter on the
7 second floor and just have access through the internal
8 part of the building to the lower floor. There, I mean
9 there's a number of ways to deal with that.

10 MR. NORRIS: Yes. You could, you could
11 create an in-ground basement that would be worthless
12 space. In a commercial building, it's worthless.

13 MS. WRIGHT: Talk about that a little bit
14 more if you would?

15 MR. NORRIS: I know nothing about real
16 estate other than basements in commercial buildings
17 without windows are, are worthless. Betty can probably,
18 probably approach that, probably address that issue more
19 than I, but basically you've got space that's just
20 underground.

21 MS. WRIGHT: So when you got into the
22 grading, what you discovered is to achieve a full three
23 stories on that elevation of space with windows, that
24 was why you needed to change the grades. It wasn't that
25 you couldn't do it, but it would make that ground floor

1 space less valuable in your perspective from an economic
2 standpoint.

3 MR. NORRIS: I, I think in all candor
4 there's a reason why there was an engineer hired to, to
5 work out these grades and why there was a new architect
6 selected to finalize the designs of the buildings
7 because there's a question in my mind as to how
8 realistic the plan that you see before you.

9 MS. VELASQUEZ: So, so you're saying that this
10 Commission never saw the final architectural plans?

11 MR. NORRIS: Robin Ziek did.

12 MS. BUFFINGTON: No. Robin Ziek did.

13 MS. VELASQUEZ: This Commission did not.

14 MR. NORRIS: I don't know.

15 MS. WRIGHT: And does Chapter 24(a) allow
16 for Staff-level approvals?

17 MR. BAUMAN: Chapter 24(a) allows for the
18 applicant to take information back to Staff and say
19 these are what we're doing. These are some changes
20 we're suggesting and then let us know.

21 MS. WRIGHT: Could you cite for me where in
22 Chapter 24(a) it says that?

23 MR. BAUMAN: Yeah.

24 MS. WRIGHT: Please.

25 MR. BAUMAN: I will later.

1 MS. WRIGHT: Okay.

2 MR. BAUMAN: All right. But what I'm
3 saying--

4 MS. WRIGHT: Well, I can tell you because I
5 know 24(a) pretty much verbatim. Staff level approvals
6 are not included in, in 24(a). There is a--

7 MR. BAUMAN: If you are suggesting--

8 MS. WRIGHT: Contemplation--

9 MR. BAUMAN: If you are suggesting--

10 MS. WRIGHT: May I finish my statement?

11 MR. BAUMAN: You may finish.

12 MS. WRIGHT: There was a contemplation at
13 some point of allowing Staff level approvals and the
14 Council considered that, but said to do that we would
15 have to execute executive regulations, which have never
16 been done. So we currently do not have Staff level
17 approval of Historic Area Work Permits.

18 MR. BAUMAN: If--

19 MS. VELASQUEZ: Unless directed by the
20 Commission.

21 MR. BAUMAN: I cannot believe that when
22 citizens of this county take plans to Staff on something
23 that's been going on for a long time and says these are
24 the things that we're proposing to change here and here
25 is why. Get back to us if there's anything we need to

1 know and if Staff doesn't get back, if phone calls are
2 made to Staff and those phone calls are not returned, if
3 papers are submitted and you get no response.
4 Meanwhile, at the same time, we're being criticized
5 because we're not moving fast enough to restore the
6 Spring House so we start moving faster to restore the
7 Spring House and the only reason we're not moving faster
8 to restore the Spring House is because everybody
9 understood on site that the building and the grading and
10 the driveway had to be stabilized before work was done
11 on Spring House. So we hurried up with the Spring
12 House. So we have done ev-- we have gone to Staff. We
13 have submitted things to Staff. We have made phone
14 calls to Staff. Construction was going on. Staff was
15 invited out. It wasn't until July that we were told you
16 have a problem.

17 And when I responded to the inspector's
18 notice, which is in the record, I can tell you I never
19 got a response to that by the-- and that went to the
20 county inspector and to HPC Staff and I got zero
21 response to that as well. In the meanwhile, we
22 proceeded to do what Staff asked us to do, which is come
23 back to the Commission with our changes and we said the
24 changes that we have are the fencing that we were told
25 to put up. That is a change, but we apologized for

1 doing it without going to Staff first. But Betty did it
2 fast because the building inspector came out one day and
3 said I'm looking at the plans. You've got to put these
4 fences up and Betty did it.

5 And the only other thing we said was a change
6 was our suggestion that a plaque be installed, which
7 Staff thought was a fine suggestion and said you've got
8 to put that before the Commission in terms of wording
9 and placement and so forth. And that is what happened
10 over a long period of time.

11 MS. WATKINS: Just to get back to a point
12 that I made before. Look at Circle 46. It gives you
13 the final as built. The building peak for the Olney
14 House is 562.52 while the building peak is 573.75 for
15 the Buffington building and there's a 44 foot from the
16 first floor to the peak and from the basement to the
17 peak. And that would be, I believe that would be a 20,
18 this is, if the, but from the first floor to the peak
19 is, excuse me. I think that, I stand corrected.

20 MR. BAUMAN: Okay. Sure.

21 MR. BUFFINGTON: This in reality, this in
22 reality, taken with a standard 35 milimeter camera, is
23 as close as you're going to get to this. Unfortunately,
24 this is wrong.

25 MS. VELASQUEZ: Well, you submitted it, sir.

1 MR. BUFFINGTON: Yes, ma'am. We did. The,
2 the, you just couldn't put the three dimensions into
3 that perspective and come up with that picture to give
4 you a full and clear idea of what's going on. We've got
5 separation of the two buildings both vertically and
6 horizontally. We pushed our building back. Yes, it
7 sits taller. Does it make a significant difference in
8 whether it's 25 or 22 percent or 15 percent? The, the
9 building, the, the plans here from which you, the
10 original topography was based show that, it shows the
11 Olney House elevation, but it doesn't show the elevation
12 of the new house. It couldn't be placed there. And
13 it's just a geophysical impossibility. And Mr. Norris
14 has tried to explain that. We did the best that we
15 could. We've done some very good things. We've done
16 some very good things as far as restoring the building,
17 creating the other ambiance that you want as far as the
18 lawn is concerned. Moving the parking back. The
19 building turned out to be three foot taller, I think,
20 with initial sizing because of the BOCA recommendations
21 or BOCA requirements. This corner here unfortunately is
22 eight foot off and three and 11 is eight-- three and
23 eight is 11. And that's the reason the building is 11
24 foot taller than we had originally shown it to be here
25 because dimensions are unfortunately off.

1 MS. WILLIAMS: All right. I think basically
2 listening to your comments, we can say there's a general
3 consensus that the building was not built as presented
4 to us. So.

5 MR. BUFFINGTON: Oh, yes, it was.

6 MS. WILLIAMS: There should have, there were
7 revisions made. That's understood. The revisions did
8 not come before us so what we have before us right now
9 is a building that was not built according to the HAWP.
10 What Staff is recommending is that there be mitigating,
11 a mitigating process to sort of help to reduce or
12 eliminate, if possible, the negative effects of these
13 revisions. I think that's what we need to do at this
14 point is look at what we, as the Commission, feel could
15 mitigate these changes that did not come before us
16 properly. I think number one, we need to look at the
17 context which has been completely eradicated of the
18 Spring House, look at some landscaping. I'd like to see
19 you come back with a proposal for landscaping that
20 reconnects the Spring House to the Olney House so that
21 visitors to the restaurant could wander down there while
22 they're waiting for their meal, could have an
23 opportunity to read the plaque and not have it just be
24 available to those people who are going to the
25 Buffington office or whatever.

1 MR. BUFFINGTON: We, we have that.

2 MS. WILLIAMS: I would like to see, you know,
3 other mitigating factors. Obviously, the owner of the
4 Olney House isn't interested in a porch. That, that's
5 unfortunate, but I certainly wouldn't support or propose
6 something that the owner of that building is opposed to.
7 That would just be ridiculous. So I think we need to
8 look at other alternatives.

9 MR. SPURLOCK: Well, I was going to suggest
10 why don't we, we had six issues that Staff brought up.
11 Why don't we just eliminate some that aren't
12 controversial and maybe take a little break for a
13 moment. Why don't we take a little break?

14 MR. BAUMAN: We could hand you now in
15 response to your last, when Commissioner, Staff had
16 asked if we could come back tonight with, with the idea
17 that you just expressed of a pathway down to the Spring
18 House. So we do have something that, that we got today
19 that we thought we'd hand out to you to take a look at
20 maybe during your break in response to that issue.

21 MS. WILLIAMS: Thank you.

22 MR. SPURLOCK: So we're going to go off the
23 record for a few minutes, about five minutes. Thank
24 you.

25 (Discussion off the record.)

1 MR. SPURLOCK: Okay. We'll--

2 MR. BAUMAN: Go through the conditions.

3 Right?

4 MR. SPURLOCK: We'll go, yes. And we'll go
5 back on the record. Maybe we'll start in reverse order.
6 If that's all right with everyone. Do some easy ones
7 first. So condition 6 was a plaque, a bronze plaque.

8 MS. BUFFINGTON: Can I speak to that? I
9 mean is it, I mean I don't know what your parliamentary
10 procedure is, Commissioners, but I proposed a plaque
11 that, I mean I, perhaps you read in there a letter from
12 Roger Burke Farquhar, II, who is the great grandson of
13 the original family that owned the Olney House. And
14 he's so glad that we came and restored the, the, the
15 little Spring House and he gave us \$2,000. I mean for a
16 little old man now that lives in the same Sandy Spring
17 Friend's Home and, you know, he's just as sweet as he
18 can be and he gave us \$2,000. And I thought that was
19 very, I was really touched by that. And he wanted
20 something simpler than a bronze plaque and, I mean I
21 think that, you know, a simpler plaque would be
22 certainly in order. I don't think it needs to be
23 bronze. We, we did that because we want to share
24 information and I, and I wouldn't mind as part of my
25 mitigation or whatever you want to call it to supply

1 something else for the Olney House if James wants it.
2 You know. Some information about the history because it
3 is the house that Olney is named after. But I would
4 submit to you that I don't think it needs to be bronze.

5 MS. WILLIAMS: I think that the selection of
6 bronze was just for the longevity of the sign more than
7 anything else. Not necessarily that they, you know, we
8 want bronze over any other material. It's just we want
9 to make sure that the sign is going to last a long time.
10 So I mean I would not be unwilling to look at other
11 alternatives.

12 MS. WRIGHT: In fact, on Circle 12, Mr.
13 Farquhar in his first paragraph suggested bronze.

14 MS. BUFFINGTON: Oh, I know. As he said if
15 it's, you know, he means if it's feasible.

16 MS. WRIGHT: Because it's going to be
17 outside and wood deteriorates so quickly. And you have
18 about 100 different plaques on park owned sites and I
19 just have experience that the wood ones deteriorate
20 after about three or four years and you have to replace
21 them.

22 MS. BUFFINGTON: Well--

23 MS. WRIGHT: The bronze ones still
24 deteriorate and you have to replace them, but maybe
25 after 10 or 12 years. And when they're outside they--

1 MS. BUFFINGTON: Well, perhaps we could
2 just research various materials that are more impervious
3 to weather and see, you know, like Ms. Williams said,
4 see what would be appropriate.

5 MR. BRESLIN: What is your objection?

6 MS. BUFFINGTON: I, it's very expensive--

7 MR. BRESLIN: Is it, is it esthetics.

8 MS. BUFFINGTON: To have a cast bronze.

9 MR. BRESLIN: So it's, it's cost of, it's,
10 it's--

11 MS. BUFFINGTON: Well, I, I'm thinking of
12 when I see those things on the roadside and I assume
13 that's what you're talking about. Is those big bronze--

14 MS. WRIGHT: These are plaques that are made
15 by Lamson Company. You can see them in the park
16 directly cater-cornered from the main Park and Planning
17 Office building, Woodside Park.

18 MS. BUFFINGTON: Right.

19 MS. WRIGHT: They cost maybe \$800 to \$900 to
20 fabricate and install. They're a bronze plaque on a
21 post.

22 MS. BUFFINGTON: And this, this would
23 involve lots of information about the house and all
24 that?

25 MS. WRIGHT: That would be taking the

1 information that you submitted on page Circle 13 with
2 some minor revisions to correct some historical facts
3 and putting that on a bronze marker similar to the ones
4 that are found on other historic sites around the
5 county.

6 MS. BUFFINGTON: Well, if that's the case,
7 if that's, if it does in fact cost something under
8 \$1,000, I could, I can afford to do something like that.
9 I didn't know whether it would cost \$5,000, \$10,000. I
10 didn't know what a bronze, cast bronze runs.

11 MS. VELASQUEZ: You're probably thinking those
12 roadside markers. Those great big--

13 MS. BUFFINGTON: Yes. Yeah.

14 MS. VELASQUEZ: I don't think that's what we
15 have in mind.

16 MR. BAUMAN: Yeah. Okay.

17 MS. BUFFINGTON: Well, I would be glad to
18 get from Staff a, some information about where to
19 research that and I'd certainly, if that's important.
20 It's not important.

21 MR. SPURLOCK: Okay. So that sounds like that
22 one, we're all, we're all in agreement on 6 then.

23 MS. BUFFINGTON: Right.

24 MS. WILLIAMS: I would like to make a comment
25 on the text that you have. I know that's going to be

1 revised. From what I understand this isn't the final
2 text.

3 MS. BUFFINGTON: This is Mr. Farquhar's
4 words. He wrote it and titled it.

5 MS. WILLIAMS: Okay. Okay. All right. The
6 only thing I want to comment on is rather than saying
7 the Spring House is probably 200 years old. Putting a
8 date in is better because that way the, the sign lasts.

9 MR. BAUMAN: Lasts. You don't know what--

10 MS. WILLIAMS: More. I mean it, unless you've
11 got the sign dated or something.

12 MS. BUFFINGTON: Okay.

13 MS. WILLIAMS: But it just, it's better to put
14 a date for--

15 MR. BAUMAN: Right.

16 MS. WILLIAMS: Posterity.

17 MR. BAUMAN: So like circa 1800 or
18 something.

19 MS. WILLIAMS: Right.

20 MS. BUFFINGTON: Yeah. I'm sure the, I
21 don't think Mr. Farquhar knows exactly when it was
22 built.

23 MS. WILLIAMS: Right. But a circa would be,
24 would be better than saying probably 200 years ago.

25 MS. BUFFINGTON: Okay.

1 MS. WILLIAMS: And then also I think, isn't it
2 before electric refrigeration or is it electronic?

3 MS. VELASQUEZ: Electric.

4 MS. WILLIAMS: Okay.

5 MS. BUFFINGTON: Mr. Farquhar said he was a
6 writer for--

7 MS. WILLIAMS: Right.

8 MS. BUFFINGTON: So. I don't know. These
9 are his, this is his unadulterated-- born here.

10 MS. O'MALLEY: Can I ask a, can I ask a
11 question about the location of the plaque? And maybe
12 this is more for Staff. Can the plaque be closer to the
13 drive so that people who are walking by could read it
14 without going down there or is it better to have it
15 right down by the--

16 MS. WRIGHT: I don't have a strong
17 perspective on that. I mean I think that it needs to be
18 clearly near the building that it describes, but whether
19 it, you know, could be, if there ultimately is some sort
20 of a walkway installed, which again I, I guess that
21 we'll get to that discussion, I think it would be most
22 appropriate to put it somewhere near that walkway.

23 MS. BUFFINGTON: You mean at the head of
24 the walkway?

25 MS. WRIGHT: I, I don't have a specific idea

1 of whether it should be near the walkway, by the wall,
2 you know, closer to the wall of the Spring House or
3 closer to the new driveway. I, half-way between, I
4 don't know.

5 MS. VELASQUEZ: Could that be reviewed after
6 we see the plans for the walkway and then get it all
7 into perspective?

8 MS. WRIGHT: Uh-huh.

9 MS. VELASQUEZ: Because I think it would make
10 more sense, but we haven't addressed the walkway yet.

11 MR. BAUMAN: Right. Right. We, we
12 discussed the idea of a plaque when Betty brought the
13 idea of a plaque to, to Robin Ziek. Robin also said she
14 wasn't sure where it should go, but it would be
15 something that we could all decide later. So we said
16 sure.

17 MR. SPURLOCK: Okay. Great.

18 MR. BAUMAN: Okay.

19 MR. SPURLOCK: Okay. How about let's talk
20 about the sign now. That was item 5. Could you just
21 describe what you were contemplating for the materials
22 for the sign so, because that was, there was some
23 question on Staff's part.

24 MS. BUFFINGTON: As far as the sign
25 materials, it was noted in the Staff's report that it

1 shouldn't be plastic interior lit. I never planned on
2 it being interior lit. I planned on it being lit from
3 below like James's sign is. And I don't know whether
4 that would be wood or plastic. You know, there's some
5 kind of materials that are more impervious to weather
6 than wood and if that would be okay, I would submit that
7 material, but it won't be interior lit. But I do say
8 that the brick piers being one foot, four inches and
9 narrowing down, you see we have more than one business
10 in our operation. You know the mortgage company, the,
11 you know, title company, my real estate company. And
12 then, you know, there's going to be various businesses
13 in there so it needs certain space. And those, those
14 slats are only one foot tall. I, I, I think they're
15 four foot, nine inches long. So I would propose that if
16 you don't like the brick, that we keep it the same width
17 or whatever and make it stone, the pillars. Because I
18 don't want to make them wood because I think it's going
19 to look cheesy if it's wood. It's going to look like a
20 temporary subdivision marker, you know, where builders
21 are building new homes and I just think it should look
22 more substantial. And I don't think overall 20 inches
23 is a big deal when you're sitting out on 108. And I
24 would ask for you to reconsider that one. But I will
25 bring the final material to Staff and to you, if you

1 want.

2 MS. VELASQUEZ: To us, I think would be better
3 at this point.

4 MS. BUFFINGTON: All right.

5 MS. VELASQUEZ: We won't have any
6 misunderstandings that way.

7 MS. BUFFINGTON: But do I have to come
8 before the Council, the Commission with--

9 MS. VELASQUEZ: Uh-huh.

10 MS. BUFFINGTON: I mean just to submit to
11 Staff and then to you and even if you're out of town
12 then we can come and do that.

13 MR. BAUMAN: Right. You also, so we'll
14 bring the material to, to the Commission.

15 MS. VELASQUEZ: Yeah. For, I think for the
16 finalizing of the plaque, I would ask that the
17 Commission itself were, and work with Staff on
18 historical accuracy, but let us--

19 MS. WRIGHT: You're saying on essentially
20 everything we're talking about whether it be the plaque
21 or the sign so as to reduce further miscommunication
22 that everything would need to come back--

23 MR. BAUMAN: To you.

24 MS. WRIGHT: To the Commission with nothing
25 approved at a Staff level.

1 MS. VELASQUEZ: I think that would be
2 appropriate at this point.

3 MR. SPURLOCK: All right. Why don't, why
4 don't we all sort of comment about the materials? I
5 think Staff, correct me if I'm wrong, you weren't
6 questioning the nine foot, eight inch dimension of the
7 sign itself. You were just talking about the support
8 elements. Is that--

9 MS. WRIGHT: Right. And it wasn't that
10 brick is bad and stone is better. It was something that
11 the rear sign does have wood columns. And I guess I was
12 saying could the front sign essentially be just like the
13 rear sign. That's really all I was suggesting.

14 MS. WATKINS: I had, I had two questions
15 about the sign. Do you know if the sign meets the
16 county regulations for allowable signage square footage?

17 MR. BAUMAN: It, it will have to. It is
18 clear that DPS, that we had, it has to comply clearly
19 with zoning ordinance with DPS.

20 MS. WATKINS: Right. I think it may be a bit
21 large.

22 MR. BAUMAN: It, it may be. When, I didn't
23 see this when it was submitted to Robin and, but, but we
24 always knew that it was going to go through a lot of
25 review and after I learned that it had been sent in,

1 then I said remember we've got to get this through DPS
2 and the zoning requirements. Everybody understood yes.
3 So I don't know the precise answer to your question
4 because I haven't researched it yet.

5 MS. WATKINS: So I think it really may need
6 to come back before us for the square footage of the
7 sign. I think it's above what Montgomery County allows
8 for signage.

9 MR. BAUMAN: Right. And the only caveat I
10 want to say to that is that if, if there's a slight, and
11 I think you know where I'm going. If there's a slight
12 variation that we think just makes it better and it
13 makes it three or four of some, I won't even, I won't
14 give the dimension, some dimension bigger, than of
15 course it would have to be approved by you obviously,
16 but then it would have, that would have to be approved
17 by the sign review board. Right.

18 MS. VELASQUEZ: Well, I would think it would
19 be beneficial to find out exactly what they're going to
20 require first and then design your sign before we see
21 it.

22 MR. BAUMAN: I mean our druthers are not to
23 have to go to the sign review board with a waiver, but
24 we wouldn't do that looking ahead. We would never do
25 that without getting what you guys think first because

1 it, that would be backwards. But what we don't know is
2 whether there's something that's acceptable to you that
3 may be is technically larger than what the zone permits
4 that the sign review board then would look at as well.
5 You could even have a condition. If we get to that
6 point, this is all hypothetical and speculative, because
7 I don't know, but if we even got to that point, you
8 could even have a condition, for example, that if it
9 went to the sign review board, it would have to come
10 back to you. I mean you can do that.

11 MS. VELASQUEZ: I was just suggesting finding
12 out the general guidelines from the sign review board.

13 MR. BAUMAN: Yes.

14 MS. VELASQUEZ: And then--

15 MS. BUFFINGTON: See, in order for us to
16 get into the design process, we have to get some kind of
17 approval that we can go to a sign manufacturer because
18 they want to say that this is approvable.

19 MS. WATKINS: But we can't, we can't approve
20 a sign that's not going to meet county specifications.

21 MS. BUFFINGTON: Right.

22 MS. WATKINS: So I think you need to come
23 with us, to us with the regulations.

24 MS. BUFFINGTON: Okay.

25 MR. BAUMAN: We will.

1 MS. WRIGHT: So what you're saying is, what
2 I'm hearing is the Commission conceptually doesn't have
3 a problem with the sign that they've seen submitted, but
4 you're not taking final action on approving it until you
5 know that it's consistent with the sign ordinance in the
6 county. Is that--

7 MR. BAUMAN: And we come back, and that we
8 come back to you with the precise materials and, and
9 size, of course.

10 MS. WATKINS: And where would the sign be
11 located? I don't see it on the site plan.

12 MS. BUFFINGTON: It's on the site plan.

13 MR. SPURLOCK: It's on this right here. It's
14 like your--

15 MS. WATKINS: I must have missed it.

16 MR. NORRIS: It's approximately--

17 MR. BAUMAN: Ray, use the microphone. Ray,
18 please use the microphone. Ray, please use the
19 microphone. Ray, I want you to please use the
20 microphone. All right.

21 MS. BUFFINGTON: Ray doesn't, Ray isn't
22 talking probably.

23 MR. NORRIS: It's at this far corner.

24 MR. BAUMAN: Right.

25 MR. NORRIS: That's in the far corner.

1 MR. BAUMAN: Ray, show both locations,
2 please. The front and the back.

3 MR. NORRIS: It's at the far eastern corner.

4 MR. BAUMAN: On the front.

5 MR. NORRIS: This is the one on one of the--

6 MR. BAUMAN: And in the back.

7 MR. NORRIS: And it's at the far
8 southwestern corner on the private drive.

9 MR. SPURLOCK: Thank you for that most
10 illuminating--

11 MR. NORRIS: You're welcome.

12 MR. SPURLOCK: Demonstration, Mr. Norris.
13 Okay. So we are not going to take action on this. Is
14 that the conclusion? We're not going to take action on
15 the sign.

16 MS. VELASQUEZ: We're approving a concept and
17 not acting finally.

18 MR. BAUMAN: On the precise, because we
19 don't have the precise measurement understood yet.

20 MR. SPURLOCK: Item 4. We talk about that for
21 a moment. I think conceptually we said that--

22 MR. BUFFINGTON: This is okay then
23 conceptually.

24 MS. VELASQUEZ: If the county will approve it.

25 MR. BUFFINGTON: Okay. All right. Okay.

1 MR. SPURLOCK: Okay. How about item 4?

2 MS. BUFFINGTON: That's not a problem.

3 MR. BAUMAN: Item 4.

4 MS. BUFFINGTON: We can install, we
5 installed a steel rod.

6 MR. BAUMAN: Oh, item 4. We, we did want to
7 point to you that yes, regarding the first item about
8 installing a steel rod, yes. That's something that,
9 that we've always planned to do with the restoration, on
10 rebuilding the roof to match what was removed and I
11 think the photographs, you can see that, that we did
12 that. The cedar shingle was a requirement of the
13 Commission. Develop the appropriate mortar mix. On, on
14 this point, we just want to raise the issue to the
15 Commission that while we understand what Staff is saying
16 here about NPS talking about the mortar mix, but our
17 contractors who are working on this just said you know
18 that's a lot of sand in that mortar mix and it's just
19 not going to hold up as long if we put less sand in it,
20 but then they said but we'll do whatever we're told to
21 do. So we just want to raise the point that we can
22 easily do what the National Park Service recommendation
23 is, but our guy is saying it just won't hold up as long
24 because of the amount of sand. And we discussed it with
25 Ray and there seemed to be general agreement that that

1 could be a long-term problem. So I don't know how you
2 want to handle the mortar mix issue.

3 MS. WILLIAMS: I think it has mostly to do
4 with whether, it has to do with the hardness of the
5 material versus the hardness of the mortar. And, and
6 basically what you want to insure is that your mortar is
7 not as hard as the stone that it's pointing. So, I mean
8 I, I think an engineer might be able to help us here,
9 but if you had your contractor or whatever give us the
10 hardness of or talk to Staff about the hardness of his
11 mortar mixture and the hardness of the stone and insure
12 that it's not going to cause the deterioration of the
13 stone before the mortar.

14 MS. WRIGHT: On Circle 39, the National Park
15 Service gives not just one mortar mix, but actually six
16 different mortar mixes and those six different mortar
17 mixes are based on what kind of masonry material you're
18 dealing with. Whether it's granite or hard cored brick.
19 Whether it's limestone. Whether it's soft, handmade
20 brick. And how much exposure it's given. They have a
21 little formula for figuring out based on the kind of
22 material and how much exposure it is. What kind of
23 mortar you're going to use or what kind of mortar they
24 recommend. I mean, you know, I have to believe that the
25 Park Service has done a little work in this area and has

1 actually tested this on a variety of historic buildings
2 over the years so I don't think they would publish this
3 if they didn't have experience that these mortar mixes
4 work.

5 MS. WATKINS: I recommend that, I think that
6 we go with the National Park Service recommendations. I
7 think its, if, if, if your mason is willing to do that,
8 I think that's what we should do.

9 MR. BAUMAN: Okay. Okay.

10 MS. WILLIAMS: I have comments about the
11 rebuilding of the roof. Is it, is my understanding
12 clear that the roof rafters were not actually rebuilt
13 according to their original configuration and you're
14 going to rebuild those?

15 MS. BUFFINGTON: They've been rebuilt.

16 MS. WILLIAMS: They've been rebuilt according
17 to the original configuration?

18 MS. BUFFINGTON: They were rebuilt 24
19 inches on center versus 30 inches on center, which was
20 the original. Francie Wright discussed that with Robin
21 Ziek and she said that because to make it a little more
22 sturdy.

23 MS. WILLIAMS: Okay.

24 MS. BUFFINGTON: To bring it up to
25 standard.

1 MR. BAUMAN: It was code. She felt code,
2 Robin had a meeting with Francie Wright and myself on,
3 discussed, the big part of the meeting was to discuss
4 the restoration of the Spring House and Robin told her
5 she'd prefer 24 inches because it was code and she felt
6 it would keep the roof stronger. And, and, you know,
7 since no one was going to be inside it and see it, it, I
8 think that that was important to Robin.

9 MS. BUFFINGTON: But otherwise it was built
10 just like the other roof.

11 MR. BAUMAN: Right.

12 MS. BUFFINGTON: You know, the slides were
13 used. You know. It was not built with a truss system
14 or anything. And they did use a little bit of the old
15 wood siding on the tip of the peaks of the roof.

16 MS. WILLIAMS: Good.

17 MS. BUFFINGTON: They were able to salvage
18 a little bit, but most of it was--

19 MR. BAUMAN: Most of it has rotted, but
20 there were pieces that they did put in.

21 MS. WILLIAMS: And are the rafters nailed or
22 are they pegged?

23 MS. BUFFINGTON: They pegged some of them
24 at the top. What they could.

25 MS. WILLIAMS: So how, how does Staff feel

1 about that? It's your, your condition to rebuild the
2 roof.

3 MS. WRIGHT: Well, I, I think it's, it's
4 there and I think, you know, again, I think in the whole
5 spectrum of things that's the least of our problems.

6 MS. WILLIAMS: Okay.

7 MS. WRIGHT: I think it's fine.

8 MR. SPURLOCK: Okay. How about the paint?
9 The final was for the painting.

10 MS. BUFFINGTON: I would prefer not to
11 paint it. I think that it looks better not painted.

12 MR. SPURLOCK: Okay. But I thought that's
13 what Staff is asking for.

14 MS. WRIGHT: That's fine.

15 MR. SPURLOCK: So that's fine?

16 MS. VELASQUEZ: Yes.

17 MR. SPURLOCK: Okay.

18 MR. BAUMAN: It's okay with us. We, we
19 just, that's okay then? No paint?

20 MR. SPURLOCK: Yeah. That's fine.

21 MR. BAUMAN: Okay. Don't paint.

22 MS. WRIGHT: Just a question. You said you
23 were going to reinstall the steel rod in the Spring
24 House per the engineer's recommendation. Do you have a
25 time frame for doing that?

1 MS. BUFFINGTON: We were simply waiting for
2 approval to get the mortar mix, the door and the rest of
3 the requirements on the Spring House done because the,
4 the contractor is ready to finish it at any time.

5 MS. VELASQUEZ: Very good.

6 MR. SPURLOCK: Okay. Good. How about item 3?

7 MS. VELASQUEZ: As amended.

8 MR. SPURLOCK: Yes. And that's the front
9 section.

10 MR. BAUMAN: Right.

11 MS. BUFFINGTON: The front section we take
12 out and--

13 MR. BAUMAN: And replace with wood.

14 MS. BUFFINGTON: Remove and put, replace
15 with wood.

16 MR. BAUMAN: Wood.

17 MR. SPURLOCK: Okay.

18 MS. O'MALLEY: You mentioned the door on the
19 Spring House. What--

20 MS. WRIGHT: I'm sorry. I didn't include
21 that as a condition because again they proposed a door
22 which I think is just fine so I didn't, I didn't feel I
23 had to put a condition on it because the door that
24 they've proposed which is on Circle 22 was just fine.

25 MS. O'MALLEY: So then they could go ahead and

1 finish the Spring House.

2 MR. BRESLIN: Should, should we discuss that
3 real briefly? Mr. Bauman.

4 MR. BAUMAN: I'm sorry.

5 MR. BRESLIN: If there is something in your
6 proposal that's not specifically mentioned in the
7 recommendations, will it be done or should we put all
8 these things into the recommendations?

9 MR. BAUMAN: Oh, well, when we took the door
10 to, to Robin and, and then to Gwen, they said yeah, use
11 that door. I'm happy to put in on condition number 4,
12 if you want, that we'll use the door that's referred to
13 --

14 MS. WRIGHT: No. We--

15 MR. BRESLIN: I mean do we, do we have, do we
16 have--

17 MS. WRIGHT: Don't want. If, if it's your
18 proposal and we approve your proposal, we don't have to
19 make that a condition.

20 MR. BAUMAN: Okay. I'm just saying that
21 we're going to use the door that we showed them, but if
22 you want to make it--

23 MS. WRIGHT: On Circle 22, which is your
24 proposal, which is fine.

25 MR. BAUMAN: Right. That door. But we're

1 happy to make it a condition if you want.

2 MR. BRESLIN: Well, my, my point is earlier
3 you said that if things are not a condition, they seem
4 to be, you seem to be doing it at your option. And is
5 that the case with this also?

6 MR. BAUMAN: No. No. Because it's clear
7 and precise what door we're all talking about. I mean
8 that was very precise. It's a specific door, a specific
9 plan. It was shared with Staff and they approved it so
10 that's the door that's in the packet. I mean there's no
11 vagueness about it.

12 MR. BRESLIN: Okay.

13 MR. SPURLOCK: All right. How about item
14 number 2?

15 MR. BAUMAN: We handed out to you a proposal
16 that Betty received today and it's something that we
17 should talk about because it in many ways, I think,
18 leads up towards item number 1 as well, but it's the
19 idea of what is the best way, and we've been holding off
20 doing this until this hearing, what is the best way to
21 build the path from the driveway down to the Spring
22 House. And it's something we've talked about a while,
23 but nothing has been done until we got to this hearing.
24 So this is a proposal that Betty received of a way to do
25 something for people to walk on down. And then, of

1 course, tied to that would be where you decide to put
2 the plaque, but this is something that we got today that
3 if we had gotten it sooner, we would have given it to
4 Staff, but we didn't get this sooner.

5 MS. VELASQUEZ: Now where was, where would
6 this lead to like over toward the Olney House if the
7 Olney House patrons wanted to walk?

8 MR. BAUMAN: The way it is now is that Olney
9 House patrons, as James Ricciuti testified earlier, now
10 what they do is they walk through the path from the
11 Olney House across the parking lot to the Buffington
12 building and this pathway system picks up right there at
13 the driveway and continues down to the Spring House.

14 MS. VELASQUEZ: Okay.

15 MR. BAUMAN: That was on the original site
16 plan so it was always envisioned by everybody,
17 especially you, that this path system would continue
18 right on down to the drive to the Spring House. What,
19 what was never, we just never came to a conclusion about
20 what was the best way to do it. So.

21 MR. BRESLIN: Are we referring to this
22 sketch?

23 MR. BAUMAN: Yeah. That's what Betty got
24 today.

25 MR. BRESLIN: If, if we're going to look at

1 this sketch, it has no detail, no grading. The Spring
2 House is shown as the wrong shape. It--

3 MR. NORRIS: Well, that's something that was
4 sketched up by a landscape contractor.

5 MR. BRESLIN: Right. But I think--

6 MR. BAUMAN: And not by Ray Norris, who's an
7 engineer.

8 MR. BRESLIN: No. I think--

9 MR. NORRIS: Or a landscape architect.

10 MR. BAUMAN: Right.

11 MR. BRESLIN: If we're to look at a sketch
12 and discuss its feasibility, its workability and it has
13 no scale, it's only a sketch and things are out of
14 proportion, I think you've already demonstrated that we
15 really can't act on that.

16 MR. BAUMAN: Right. It was never our
17 intention that you would act on it tonight.

18 MR. BRESLIN: It's almost not really
19 reviewable.

20 MR. BAUMAN: Well, what it was was--

21 MS. BUFFINGTON: Yeah. Well, what I'd like
22 to do is if you like the idea of the stepper boulders,
23 do you see the picture of the stepper boulders?

24 MS. WILLIAMS: Yeah.

25 MS. BUFFINGTON: I can have this formally

1 drawn up with Benning, the landscape architect.

2 MR. BAUMAN: And with our engineer.

3 MS. BUFFINGTON: Because I was just getting
4 it today. And you know, we can draw you up more
5 precisely how the steppers come down the hill. Okay. I
6 have to find out, you know, just how the grading is
7 going to work to get it down there easily so people
8 won't get hurt going down the hill. And bring it back
9 to you.

10 MR. BRESLIN: And it'll be construction, a
11 construction document that would be feasible and
12 reviewed by all the--

13 MS. BUFFINGTON: I would hope so.

14 MR. BAUMAN: Right. It would be. And this
15 is something that Ray is going to be reviewing.

16 MR. NORRIS: Yes.

17 MS. BUFFINGTON: Ray will review it as
18 well.

19 MR. BAUMAN: Right. This was not meant to
20 be approved. We had not intended--

21 MS. BUFFINGTON: I wanted to ask your
22 opinion about those stepper boulders. If you like that
23 idea. I don't want to go off with something that you
24 don't think is feasible and workable. I thought it
25 looked more in character with the house than the

1 original flagstones that were drawn, which could be
2 slippery anyway. You know, just plain flag, flagstones.

3 MS. WILLIAMS: Aesthetically it seems okay. I
4 just don't see how it could work up the steep slope.

5 MS. BUFFINGTON: Well, I have them at my
6 house and they're, they look, they make very nice steps
7 and you can actually put another element on to them and
8 make even a little terracing effect. But we'll show you
9 that. If you like the way they look.

10 MS. WILLIAMS: Uh-huh. So, I mean it seems,
11 okay. Yeah. It seems like there might be, you might
12 need to do some fairly aggressive landscaping that'll
13 terrace the slope to allow for--

14 MS. BUFFINGTON: Well, what we thought--

15 MR. BAUMAN: Yes.

16 MS. BUFFINGTON: Yeah, he said he was going
17 to do is do like five foot segments and then a step
18 down.

19 MS. WILLIAMS: Okay.

20 MS. BUFFINGTON: Five wood segment and then
21 step down.

22 MR. BRESLIN: Because this, this is a large
23 variation. You know. He's talking a path, narrow path
24 to steps, which is more like a concept.

25 MS. BUFFINGTON: Well, it's, you're asking

1 for terracing in your, in the report. The Staff is.

2 MR. NORRIS: If I may. There's always been
3 and I don't know if the, if the Commissioners appreciate
4 the fact that even when the original landscape plan was
5 presented that there was always going to be a grade
6 change between where the Spring House is and to get up
7 to where the parking lot is. And if it was presented as
8 a pathway back then, then, and it was--

9 MR. BRESLIN: Which, which it was. It was
10 presented as a path as opposed to stairs.

11 MR. NORRIS: Yes. But there's, there's
12 always been if it's a Spring House, it's down in a hole
13 and that to get up to where the, up to where the Olney
14 House is, to get down where the Spring House is, you
15 have a grade change to make up and, and so there always
16 is going to be that grade change that's going to have to
17 be made up. So it's not going to be a, it's not going
18 to be a flat path. That's the reality. It's always
19 been there and if that wasn't captured by the
20 Commissioners and if it wasn't explained because I'm
21 sure the Staff understood that fact and if it wasn't
22 explained to the Commissioners, well, we can't go back
23 and change that fact, but there's a, there's a 12 foot
24 grade change that occurs from up where the parking lot
25 is and down where the Spring House is. And that's going

1 to have to be made up either by some combination of a
2 serpentine route for the pathway to try to lengthen the
3 path or some type of a stepping effect or something to
4 make right that grade.

5 MR. BRESLIN: So, so one of the points of a
6 12 foot grade change needs something like, is it 12
7 foot?

8 MR. NORRIS: 24 risers.

9 MR. BRESLIN: And I don't think you have 24
10 steps here. 24 risers is--

11 MR. NORRIS: Well, if you make the grade
12 change in, in short, short order, over, over 80 to 100
13 feet.

14 MR. BRESLIN: Right. But I think that's
15 exactly what we have to say.

16 MR. NORRIS: Maybe zero risers.

17 MR. BRESLIN: Which would be ideal.

18 MR. NORRIS: Depending upon how much length
19 you have. And we have about 80 feet.

20 MR. BRESLIN: Which, which would be a path.

21 MR. NORRIS: Right. So we had 80 feet. So,
22 so--

23 MR. BRESLIN: Right. That's what we--

24 MR. NORRIS: That's where the engineering
25 and landscape architect--

1 MR. BRESLIN: I think that's what we need to
2 see. Is it a, is, is it a path? Is it a stair or
3 configuration of a stair? That's a huge, that's a huge
4 difference.

5 MS. O'MALLEY: Well, I had, I had a concern
6 about the boulders because many of my friends are older
7 and I think they wouldn't be able to go on the boulder-
8 type, if they lift their foot or it's uneven. If it's a
9 smoother, flat path or if it's more of a sloping and,
10 and winds around.

11 MR. BAUMAN: Right. Point taken.

12 MR. SPURLOCK: Okay. It sounds like we're,
13 you guys need to, I mean I think conceptually we're,
14 we're okay with--

15 MR. BAUMAN: And to cut to the chase, Mr.
16 Chairman, what I should have said at the very beginning
17 until we started having this very helpful discussion was
18 we agree with condition number 2.

19 MR. SPURLOCK: Okay.

20 MR. BAUMAN: That we were going to come up
21 with something to bring back to you, to the Staff and to
22 you, but Betty wanted to show you some ideas before we
23 came back. That's all. But the point about the
24 boulders and the flatness we, we take that to heart.

25 MS. WATKINS: I have one more question. When

1 you're working with them, can you address the drainage
2 around the Spring House. How's that going to be
3 addressed since everything kind of flows down into it
4 and kind of looks like a storm water retention pond.

5 MR. NORRIS: That's what spring houses do.

6 MS. WATKINS: I know, but can we do something
7 to alleviate, to divert the water away from it so it
8 doesn't damage it?

9 MR. NORRIS: Are there any problems
10 currently with it?

11 MS. WATKINS: I don't know. It's just that,
12 I don't know.

13 MR. BAUMAN: Well, I know there's a stone--

14 MR. NORRIS: Bed around the drain area.

15 MR. BAUMAN: Area around the drain.

16 MS. WATKINS: Is there?

17 MS. VELASQUEZ: What, like a French drain?

18 MR. NORRIS: Yeah.

19 (Discussion off the record.)

20 MS. WATKINS: Could you just check that out?

21 MR. SPURLOCK: Okay. If you could just put
22 that on your list.

23 MR. BUFFINGTON: Well, spring water is
24 flowing into it and, excuse me, and, I mean that's the
25 way spring water flows in, goes across the floor and

1 then it goes out the bottom.

2 MS. WATKINS: Right. I was talking about
3 runoff. You know, runoff from the parking lot and
4 runoff from the hills.

5 MR. BUFFINGTON: That's all handled in--

6 MS. BUFFINGTON: That's all handled in a
7 basic--

8 MR. BUFFINGTON: The runoff from the
9 parking lot is all handled through the storm water
10 management system within, it's all in the ground water
11 from the immediate vicinity when it takes the Spring
12 House.

13 MR. SPURLOCK: Okay. Let's talk about number
14 1 then and see where we are with that.

15 MR. BAUMAN: Well, if, Mr., you're looking
16 at me, Mr. Chairman. I, I will then say something. We,
17 we have, when we saw this in the Staff Report, we did
18 discuss this with James Ricciuti and he objected. And,
19 and he gave his reasons why, and I think one of the
20 reasons in particular which he answered to a question
21 from a Commissioner was he's not sure he ever wants a
22 front porch because that side faces north and they don't
23 want to obstruct that sunlight coming in to those
24 windows along the north side of the restaurant. So what
25 we talked about at it a couple years ago and everybody

1 talked about it and said maybe some day it'd be a nice
2 thing for the Ricciuti's to do. Frankly, they don't
3 want it. Now, as he also said, they may change their
4 mind five years from now and decide to do it, but anyway
5 that's where we are. And so that is where that is.

6 Now, as to other things that could be done,
7 one thought we had in light of what Staff is
8 recommending here was Betty's idea, and we talked about
9 this two days ago. She said no, if I, since I, and she
10 said if I proposed a plaque for the Spring House and,
11 and discussed it with Mr. Farquhar and, and now it's
12 gotten this far and now it's a condition being
13 recommended by Staff. Her idea was, and she expressed
14 it earlier tonight, what is, maybe she could do a
15 similar plaque for the Olney House. The home after all
16 is the historic resource and right now if you go to the
17 house, as I'm sure some of you have gone there to eat
18 pizza, and if you haven't, it's very good pizza. It's
19 got the typical historic plaque on the front that you
20 often see on buildings, which is the little plaque that
21 I always find frustrating when I see those plaques stuck
22 on, these National Register plaques that always say this
23 is on the National Register and they put the year they
24 put it on the National Register, but you never know
25 unless someone puts another plaque, what you're looking

1 at. So Betty thought if I do a plaque for the Spring
2 House, maybe if the Commission is willing, and she
3 mentioned it to James, I think yesterday, and I think
4 James was willing. Right?

5 MR. SPURLOCK: I believe he's left for the
6 evening.

7 MR. BAUMAN: Well, he didn't object. When
8 James, when Betty asked James yesterday what if, what if
9 I offer to the Commission to do a plaque. Now this
10 would have to be again language worked out by everybody
11 and we have no proposed language as we did with Mr.
12 Farquhar.

13 MS. VELASQUEZ: Well, I think that Staff's
14 historians could probably help you with the real history
15 of that house. I personally think that would be a great
16 idea and I agree with Commissioner Williams that I would
17 never impose a front porch on an owner who didn't want a
18 front porch. But I think that it actually may end up
19 benefitting Mr. Ricciuti at the same time just because
20 guests at his establishment would know where they are.
21 And I think that would make it worth even more to him.

22 MR. BAUMAN: Yeah. I mean frankly I don't
23 think most people realize, I mean to them it's a pizza
24 house restaurant.

25 MS. VELASQUEZ: Right.

1 MR. BAUMAN: A very nice pizza house
2 restaurant that's old.

3 MS. VELASQUEZ: Right.

4 MS. WILLIAMS: Well, I like the idea. I'd
5 like to take it one step further even and suggest an
6 addition to that and perhaps copies of a brochure on the
7 history or architectural history of Olney or even effort
8 towards a video, interviewing long-time residents.
9 Olney has an incredibly rich past. Unfortunately,
10 visually it's invisible. Other than the Olney House
11 nothing survives of historic Olney. Historically it's
12 fascinating and I would love to see the development of a
13 very nice four color, you know--

14 MR. BAUMAN: Like a brochure they have there
15 at the front--

16 MS. WILLIAMS: 8 1/2, yeah. A broch--

17 MR. BAUMAN: Where he's got the entryway?
18 Is that what you, that brochure?

19 MS. WILLIAMS: I have not seen that, but not
20 just on the Olney House. I'd like to see it on sort of
21 the history of the crossroads community of Olney.

22 MR. BAUMAN: Oh, I see.

23 MS. WILLIAMS: That would extend beyond just
24 Olney House.

25 MR. BAUMAN: I see.

1 MS. WILLIAMS: Have historic images of what
2 used to be there and, you know, text to support those
3 images. You know, Tom, Tom Canaby's name is pointed out
4 in a number of places in your attachments. He wrote the
5 book on Sandy Spring. He would be a huge resource in
6 terms of getting historic images. He's got a lot
7 already. And putting something together, I know Staff
8 could help you identify other brochures from other
9 historic areas that have been, you know-- I would
10 recommend something like that, like 2,500, 5,000 copies
11 that would be distributed to area merchants, given to
12 the Historical Society.

13 The other thing is I don't know if, and I
14 wouldn't add this necessarily. It would maybe an either
15 or, but recently there was a video made of the history
16 of Silver Spring. I thought it was excellent. It aired
17 on WETA. Who would have thought, you know, Silver
18 Spring looks like it did in that video? And that was
19 just, you know, that was a more monumental effort, I
20 think. It was certainly very well received. Maybe a
21 step towards something like that for Olney, you know, in
22 conjunction with the Sandy Spring Museum or something
23 like that. These are ideas, really fluid ideas, but I
24 think personally that could benefit the preservation
25 community more than, you know, some other punitive

1 measure or that we could think of.

2 MR. BAUMAN: The idea with the brochure, is
3 this, if, if we go to the Sandy Spring Museum down the
4 road as well as historic resources, you know, that you
5 or Staff recommend us consult with, would it be the kind
6 of brochure that you sometimes see when you walk into, I
7 think I understand what you're saying. When you walk
8 into something that's been around a couple of hundred of
9 years, like this has.

10 MS. WILLIAMS: Yeah. I mean--

11 MR. BAUMAN: And then make it, you're saying
12 Olney focus, not Olney House focus?

13 MS. WILLIAMS: Correct.

14 MR. BAUMAN: Okay. I see your point.

15 MS. WILLIAMS: But I don't mean like a three-
16 fold little brochure. I mean something that may have,
17 you know, a hard cover, not hard cover, but thicker bond
18 cover with, you know, seven to 10 pages or something, 8
19 1/2 by 11 folded so there, you know what I mean. It
20 would be long like that and vertical.

21 MS. O'MALLEY: Like the Kensington walking
22 tour.

23 MS. WILLIAMS: Yeah. Like the Kensing--
24 exactly. Like the Kensington walking tour. Something
25 sort of these dimensions.

1 MS. WRIGHT: Or like my new brochure that we
2 just published about the county preservation project?

3 MS. WILLIAMS: Yeah. Something like that.

4 MR. BAUMAN: Well, if, if, if ya'll, if
5 ya'll could give us maybe a, a couple of samples that
6 you have in mind so that we could take a look at it and
7 get a better sense. And also so that we could price it.
8 Is it like this brochure that's in the back of room
9 today? That's what you're saying.

10 MS. WILLIAMS: Right.

11 MR. BAUMAN: This, like this? But an
12 example would be this--

13 MS. WRIGHT: I think Kim is suggesting
14 another model and I'm sure she could give us a couple
15 samples which we could pass on to you and that's
16 another, the one we just handed to you is one that was
17 done recently, which is another example of an
18 informative brochure that's more than just something
19 that's sort of Xeroxed.

20 MS. WILLIAMS: Yeah. I can, I can certainly
21 compile some examples and give them to Gwen and--

22 MR. BAUMAN: Okay.

23 MS. WILLIAMS: Okay.

24 MR. BAUMAN: Thank you.

25 MR. SPURLOCK: How, how do the other

1 Commissioners feel about this? This type of--

2 MS. O'MALLEY: I think it's an excellent
3 suggestion.

4 MR. SPURLOCK: Ms. Watkins?

5 MS. WATKINS: I, I would agree.

6 MR. SPURLOCK: Mr. Breslin?

7 MR. BRESLIN: Well, I think, I think it's a
8 good idea in, in and of itself.

9 MR. BAUMAN: We'll certainly, you know, take
10 the samples ya'll give us and, and, and take a look at
11 it and then talk about it with people and bring back
12 some kind of a proposal.

13 MS. WRIGHT: Just because we do have another
14 case after us, I want to try to bring this to some
15 conclusion. What I'm hearing is that of the six issues
16 on the first page of the Staff Report, the applicant has
17 agreed to number 3, essentially agreed to number 4. We
18 had the discussion about the mortar mix and so forth.

19 MR. BAUMAN: Right.

20 MS. WRIGHT: Essentially agreed to number 6
21 so we'll get in touch with them about fabricators who
22 make the, make these kinds of signs. Is that accurate?

23 MR. BAUMAN: Uh-huh. Right. And, and our
24 understanding for the plaque is one of the Commissioners
25 said it's not meant to be one of those really big,

1 expensive ones you see on the highway, but something
2 smaller that's not so prohibitively expensive. That--

3 MS. WRIGHT: Right.

4 MR. BAUMAN: Right. And something like
5 that, oh, yes.

6 MS. WRIGHT: Okay.

7 MR. BAUMAN: Yeah.

8 MS. WRIGHT: So we need to come back on 5.

9 MR. BAUMAN: Correct.

10 MS. WRIGHT: Once there is more information
11 about materials and compliance with the county sign
12 laws.

13 MR. BAUMAN: Yep.

14 MS. WRIGHT: We need to come back on number
15 2 with a more detailed engineer drawing of what you'd be
16 proposing. And we would probably want to come back on
17 number 1 once you got additional information to sort of
18 finalize exactly what might be done.

19 MR. BAUMAN: Right. In terms of the, the,
20 as I understand it, you need to approve the language on
21 this plaque. And--

22 MS. WRIGHT: Now you've submitted, or your
23 client submitted a letter dated December 6th or 7th
24 requesting to come back to the Commission about the
25 signage and so forth. So that actually, well, what I'm

1 concerned about is I don't want to--

2 MR. BAUMAN: Which letter is that from?

3 MS. WRIGHT: Circle 7.

4 MR. BAUMAN: Oh, Circle 7.

5 MS. WRIGHT: I don't want to violate our 45-
6 day clock on Historic Area Work Permits and we're within
7 the 45 days now.

8 MR. BAUMAN: Right.

9 MS. WRIGHT: In terms of reviewing that, but
10 I take this to be a formal request for a revision to a
11 Historic Area Work Permit. So some of this you need to
12 come back on. Do we have your agreement that you waive
13 that 45 day requirement?

14 MR. BAUMAN: Right. And we'll, what we'll
15 do is take these issues that we've discussed tonight and
16 we're going to bring back information and we'll bring
17 back, bring them back to you.

18 MS. WRIGHT: Okay.

19 MS. BAUMAN: You know, February, sometime in
20 Feb-- you meet the second and fourth Wednesdays, I
21 think?

22 MS. WRIGHT: We always do. Could you send
23 me a brief e-mail, either you or Mr. or Mrs. Buffington
24 or whoever just giving me a piece of paper saying you,
25 that you document you waive the 45-day time requirement?

1 MR. BAUMAN: Sure.

2 MS. WRIGHT: And I think it would be
3 realistic to come back maybe at, at this point, maybe
4 even the second meeting in February?

5 MR. BAUMAN: Yeah. We have to just to come
6 up with language. I don't know how, assuming we can
7 come up with language for the proposed plaque for you
8 all to review and some of these other things. I just
9 don't know how long it's all going to take, but it just
10 makes sense from our end to try to do all of this for
11 one meeting. Not, you know, break it up, but that would
12 be our goal.

13 MR. SPURLOCK: And, and Staff can get you some
14 other examples of the brochures.

15 MR. BAUMAN: Yeah.

16 MR. SPURLOCK: We've talked about.

17 MR. BAUMAN: Yeah. Because then we can look
18 at those too.

19 MS. WRIGHT: So essentially we're all in
20 agreement that this will come back and we'll aim at
21 maybe the second meeting in February, but if it needs to
22 get pushed a little farther, it could get pushed.

23 MR. BAUMAN: That date--

24 MS. O'MALLEY: But they could go ahead with
25 the--

1 MS. WRIGHT: They can go ahead with 3, 4 and
2 6.

3 MS. O'MALLEY: Right.

4 MR. BAUMAN: We might--

5 MR. BUFFINGTON: What's the first meeting
6 in February?

7 MR. BAUMAN: The 12th. Right?

8 MS. WRIGHT: The meetings are February 12th
9 and 26th. The problem is I need your materials three
10 weeks before the meeting date.

11 MR. BAUMAN: Right.

12 MS. WRIGHT: So for the meeting on February
13 26th, I would need your materials by February 5th.

14 MR. BAUMAN: Correct.

15 MS. WRIGHT: For the meeting on February
16 12th, I would need your materials by January 22nd.

17 MR. BAUMAN: Right.

18 MR. BRESLIN: And can I make one, one
19 comment. You'll be coming back with more detailed
20 drawings illustrating this.

21 MR. BAUMAN: Yes. This was never, this was
22 meant to be just, Betty wanted you to see an idea of
23 materials.

24 MR. BRESLIN: And when, when you do this,
25 some of the aspects that have to be addressed are steps

1 terracing slopes. I'm guessing that'll affect your
2 original landscape drawing. So I'm guessing you'll also
3 include landscape information.

4 MR. BAUMAN: Right. Gwen, I mean, no.
5 Robin had told us that when we finalized what the
6 stepping procedure would be, it may require changing
7 some of the landscaping. We all said yeah, of course.

8 MR. BRESLIN: That's right. And I think we'd
9 like to see that also.

10 MR. BAUMAN: Sure.

11 MR. BRESLIN: And then, since I think it
12 affects drainage, if there are any changes to yard
13 drains and anything, anything that's germane to this
14 broad area relative to these major changes, we'd have to
15 see.

16 MR. BAUMAN: Very good.

17 MR. SPURLOCK: Okay. A procedural question
18 real quick. Do we need to, should we vote on 3, 4 and 6
19 so that they can proceed with the work on the Spring
20 House or should we just wait and do it all? When will
21 your contractor be wanting to finish the Spring House?

22 MR. BAUMAN: We, we were hoping to be able
23 to keep working on the Spring House if, you know, if we,
24 if we can agree that like you just said, Mr. Chairman.

25 MS. WRIGHT: Why don't you take a formal

1 vote?

2 MR. SPURLOCK: So--

3 MR. BAUMAN: And so that we could just keep
4 moving on these points that, you know, that are done.

5 MR. SPURLOCK: Okay. So 3, 4 and 6. Is that
6 what we agreed?

7 MS. WRIGHT: Uh-huh. And that the-- and the
8 other conditions would come back. That's what the
9 motion would say.

10 MR. SPURLOCK: Okay. So--

11 MR. BAUMAN: So it's number 3, number 4 and
12 number 6 now.

13 MS. O'MALLEY: So I would make a motion on
14 Case 23/98-2-00A REVISION that we approve Condition
15 number 3 for the front fence only, approve Condition
16 number 4 without painting the building and using the
17 door on Circle 22, approve Condition number 5--

18 MS. WILLIAMS: No. 6.

19 MS. O'MALLEY: Sorry. Condition number 6,
20 working with Staff for the appropriate language.

21 MS. WATKINS: I second.

22 MR. SPURLOCK: Any discussion?

23 MS. WILLIAMS: Do we need to state the other
24 conditions will be, will come back to HPC?

25 MR. SPURLOCK: Yeah. Did you already say that

1 in your memo?

2 MS. O'MALLEY: Yeah. And, and the other
3 conditions will come back to us.

4 MR. SPURLOCK: And that the applicant has
5 agreed to--

6 MS. O'MALLEY: And the applicant has agreed to
7 an extension.

8 MR. BAUMAN: Correct.

9 MR. SPURLOCK: Okay. Second that again?

10 MR. BRESLIN: I second.

11 MR. SPURLOCK: Okay. All those in favor raise
12 your right hand. Motion passes unanimously.

13 MR. BAUMAN: Thank you.

14 MR. SPURLOCK: Okay. Good night. Good
15 morning. Whatever.

16 (Discussion off the record.)

17 MR. SPURLOCK: And well, we have one, the next
18 item on our agenda are the preliminary consultations.
19 We have one preliminary consultation this evening.

20 (Discussion off the record.)

21 MS. NARU: Are you ready for a Staff Report?

22 MR. SPURLOCK: Yes, please. Everybody ready?

23 MS. NARU: The preliminary consultation before
24 you this evening is for a project at 4728 Dorset Street
25 in Chevy Chase in the Somerset Historic District. It is

1 an outstanding resource within this historic district.
2 The preliminary consultation is for a proposal to remove
3 the existing 1960's rear addition and construct a new
4 two-story addition in its present location. In
5 addition, the proposal is to include the construction of
6 a second floor addition over the top of a non-
7 contributing family rear addition.

8 Just a little summary about this property. It
9 was built circa 1893 as the Salman residence. Dr.
10 Salman was a long-time resident and owner of the
11 original plot of land that this parcel as well as
12 Somerset was constructed on. The house is two and a
13 half story frame dwelling and it is located at the
14 corner of Dorset Avenue and Surrey Street. It is set
15 back from the road with a circular drive and surrounded
16 by a generous yard. As you'll note that the house is
17 designed in a traditional manner with a late Victorian
18 detailing, but with more regularized Colonial Revival
19 massing. Staff would like to note that alterations to
20 outstanding resources within the Somerset Historic
21 District are reviewed under the Secretary of Interior
22 standards for rehabilitation and just wanted to note
23 that some of the proposal I have laid out in my Staff
24 Report with specific items addressed. I will make one
25 change to my Staff Report that in further discussions

1 and review and research, the rear elevation, as you'll
2 note in this slide here. I stated in the Staff Report
3 that the three small casement windows that you see on
4 this elevation I believed were not historic. After
5 further investigation and the hand-out that provided to
6 you, a historic photograph, demonstrates that these are
7 clearly original features to the house and elements that
8 can be seen in the second story of the principal facade
9 as well.

10 I will note that I believe that many of the
11 sashes of these windows have been replaced, but the
12 originals, the surrounds are original. The exception to
13 that would be, and the architect and his owner can get
14 in further detail about this, is on this L which you
15 will note is the original addition on to this house. If
16 you would like call it an addition. It's actually an
17 original massing. This window here is clearly not an
18 original feature. It's definitely 1970's vintage and
19 you'll note in better photographs that the architect
20 will provide of this elevation. I apologize. This is
21 not as clear. That the windows are very sim-- this
22 window is very similar to this, these windows here. The
23 architect will also get into further discussions about
24 the windows on this L, this rear elevation.

25 Sorry about that. Trying to do things, two

1 things at once. This particular window here, they
2 believe that at one time there was a chimney and we have
3 some historic photographs to detail it, in this location
4 making this potential window not in its original
5 location. And, and potentially moved from this location
6 here. And they'll give you some more information and
7 clear understanding on that regard.

8 At this point, I think that we can better
9 handle this preliminary consultation as bringing the
10 applicant and architect up and kind of just talking in
11 specific about the proposed plan and then I can
12 interject with Staff recommendations for those
13 particular ideas. I think that will help be a little
14 more quicker in this later hour. So if I could answer
15 any questions, I'll be happy to. If you have any
16 questions from Staff.

17 MR. SPURLOCK: Anything for now? Okay. Would
18 the applicants like to step forward? Again I apologize
19 for the lateness of the hour. Sometimes things take
20 longer than you expect. If you could just state your
21 name for the record, please?

22 MR. SCHOTTLER: My name is Stephen Schottler
23 with Barnes Vanze Architects.

24 MR. BARNES: Anthony Barnes, Barnes Vanze
25 Architects.

1 MR. GRAHAM: And I'm Brian Graham and I'm
2 the owner of the house.

3 MR. SPURLOCK: Okay.

4 MR. SCHOTTLER: To, to put it simply, we've
5 gone through the Staff Report and we don't disagree with
6 many of the assessments that are in here and what we're
7 proposing to do and what is being asked of us. The only
8 issues that we need clarification on are that rear L and
9 the fact that we're asking for a door between an
10 interior office and the master bedroom. That, that
11 upper L and that back corner.

12 We're asking for an additional door at this
13 location. What has apparently happened to this
14 particular area of the house is at the time the first
15 floor family room was added on a bathroom was locked
16 into this corner of the master bedroom and this
17 particular bay was also added on. So there was
18 originally this bay, but not this bay and there was a
19 chimney with that, there is evidence still visible in
20 the basement of a major mass inset in this location.
21 The, what we're thinking when we look at this is that
22 that window frame is probably original. Window location
23 is probably original. The siding on this back area has
24 been replaced. It doesn't show evidence of the
25 weathering or the paint accumulation that is visible on

1 other portions of the house.

2 This window here, which is the one that
3 Michele referenced and which you can see more clearly in
4 this particular image here, exhibits a different casing
5 detail than that which is occurring on the historic
6 pieces and which is more in keeping with the windows in
7 the first floor addition. What we are not sure of is
8 what was occurring in this location prior to what we now
9 see. Was there a window here or was there not? Did
10 they close it up when they put a bathtub against that
11 wall that is no longer there? We don't know what the
12 framing is at this point so we're asking sort of for the
13 Commission's advice and direction and to, can we
14 proceed, or you know, with a door in that location
15 pending additional information or can we just proceed
16 with door since it goes internally through previously
17 altered fabric. That's the question.

18 MS. WILLIAMS: Are you looking for an answer
19 right now? Okay?

20 MR. SCHOTTLER: Direction? Answer?

21 MS. NARU: We'll answer.

22 MS. WILLIAMS: Is your presentation concluded?

23 MS. NARU: We were just going to kind of go
24 with specific parts if that's okay--

25 MS. WILLIAMS: Okay.

1 MS. NARU: With you.

2 MS. WILLIAMS: Okay. First of all, I just
3 need to state for the record that I will be recusing
4 myself from the vote at the future hearing because I was
5 retained professionally by a current owner to do some
6 work on the house. So I won't be voting, but I am
7 familiar with the property and house and have comments.

8 You're putting a second-story addition there
9 so internally it doesn't matter whether you add that
10 door or not. I mean if, if we're going to approve the
11 second-story addition, we don't care whether you put
12 another opening there. I mean the question is if we
13 don't approve the second-story addition, then maybe we'd
14 look at the opening, but we've got to sort of talk about
15 the second-story addition before we can talk about
16 opening, but.

17 MR. SPURLOCK: Could you just give us an
18 overall picture of what's going on? Maybe just a, a
19 couple--

20 MS. O'MALLEY: Although generally the, we
21 don't like to see removal of the original fabric. So.

22 MR. SCHOTTLER: Yeah. That seems to be the
23 implication coming in from the Staff Reports.

24 MS. O'MALLEY: Since it's an outstanding
25 resource. If you, but if it's not original fabric what

1 the idea is if you took it off.

2 MR. SCHOTTLER: This is the existing rear
3 elevation of the house and here's the one-story wing
4 stretching back into this location and on this side of
5 the house. And this is a shed-roofed addition on to the
6 side that's sort of disturbs the original perimeters of
7 the porch and the corners of the original volume. The
8 proposal is actually remove this area, remove the gable
9 area on this portion, fill in the resulting sort of
10 interior corner down there and then build over on the
11 existing first floor family room. The back wall that's
12 established here and actually contemplating behind the
13 corner that's established by the existing house, are
14 sort of the constraints where the volume of the house
15 would be. This would consist of just an expansion of
16 the family room on this floor and then sort of interior
17 light well through the center of the space to allow this
18 windows to stay in place.

19 MR. BARNES: This is the new elevation.

20 MR. BRESLIN: So the volumes that you're
21 removing are not original?

22 MR. SCHOTTLER: No, we are not removing any
23 original volumes.

24 MR. SPURLOCK: And you're adding, the second
25 story is added above an addition.

1 MR. SCHOTTLER: Yes.

2 MR. SPURLOCK: That was put there at some
3 earlier point in time.

4 MS. NARU: Right. It was a 1970's addition.

5 MS. WILLIAMS: I don't understand the light
6 well thing. Can you explain that a little bit better?
7 Is there a plan?

8 MR. SCHOTTLER: There is, there is a plan. We
9 brought this which is sort of a really schematic, which
10 is probably a little bit clearer. You can sort of see
11 it's at the, where the, where the existing windows are
12 we've left open and are putting a sky light at the top
13 because one of the nice things about the house is
14 walking in the front door and seeing the light coming
15 down the stairwell in the back. So if we're going to
16 keep the windows, which we feel is important to the
17 integrity of the house, we need to keep light coming
18 into the windows.

19 MS. WILLIAMS: So, and the exterior cladding
20 will remain as well? Or is it going to be drywall?

21 MR. GRAHAM: I'm sorry. The exterior
22 cladding?

23 MS. WILLIAMS: The, would the weatherboard on
24 that wall--

25 MR. SCHOTTLER: Would you be willing to keep

1 the weather boarding on this back wall where keeping the
2 windows in the bedroom?

3 MS. WILLIAMS: Well, I'm not really requesting
4 that. I was just asking.

5 MR. BARNES: Actually I probably wouldn't,
6 but--

7 MS. WILLIAMS: No. Wouldn't.

8 MR. BARNES: If that's important.

9 MR. SCHOTTLER: You mean in the light well?

10 MR. SPURLOCK: I think it was just, it was a
11 question. I don't think, it's not a request.

12 MS. WILLIAMS: It was, I was just asking.

13 MR. GRAHAM: The real, the real theory was
14 we think those, we think those, the windows on the
15 stairway are, are, are neat. And, and, and important
16 and if you put the, the only place to put the addition
17 that makes sense is in the back. If you put the
18 addition in the back that aren't sensitive to the
19 windows, they become kind of stupid. But if you, if you
20 put that light well in, it keeps them real. I mean that,
21 was the, that was the theory behind it.

22 MR. SPURLOCK: Can you show on the second
23 floor plan where the light well is? So it's, it's that
24 whole area, that whole landing in the area.

25 MR. SCHOTTLER: That whole area.

1 MR. SPURLOCK: Is the lights. All right. And
2 that's why you're talking about the window.

3 MR. GRAHAM: Yes.

4 MR. BARNES: So the better plan of it might
5 be a courtyard. It's just a glazed roof over a
6 courtyard scheme essentially. And it allows the light
7 to come into the center of the old house through the
8 stairwell windows as it does now.

9 MR. SPURLOCK: All right.

10 MR. BARNES: Opening in through the house.

11 MR. SPURLOCK: Okay.

12 MR. SCHOTTLER: The Commissioners understand
13 the scheme better than I do.

14 MR. SPURLOCK: Yes. Thank you.

15 MS. NARU: So as Staff, I'd like to ask, you
16 know, a couple specific questions. First of all, I
17 think that Commissioner Williams is correct. If would
18 get a gauge from the Commission on your general feel and
19 sense of the additions as a whole and their design. And
20 then I'd like to go into some of the, the, well, details
21 with regard to the interior spaces and etc. so if I
22 could just poll the Commission on your sense of on the
23 specific massings.

24 MR. SPURLOCK: You answer that, Commissioner
25 Breslin.

1 MR. BRESLIN: Okay. Well, in general, you're
2 putting on a fairly sizeable addition, but you seem to
3 do it very well. The fact that what you're removing as
4 far, as far as volumes and spaces are all additions.
5 And you're adding what's going to look from west
6 elevation at least on the second, you almost create a
7 hyphen between the mass of the addition and the, and the
8 existing house. So I think in general the work you're
9 doing for the size of it, it's very well done and it
10 respects the house. And you seem to do, you're doing
11 as, as little disruptive work to the house as possible.
12 So I think we, I think we can get down to details I
13 think as, as a general picture. I think it's very, very
14 well done.

15 Some, some of the issues I think will be the
16 detail of the west elevation. Just to make sure that
17 works, the separation works and, but also the continuity
18 works and the fact that you're introducing sky lights on
19 it. So I'm not saying they're good things or bad
20 things. They're just things that we'll have to discuss
21 and get down to details. But overall I think it's very
22 positive and well done.

23 MS. O'MALLEY: I, I agree.

24 MS. WILLIAMS: Yeah, I also have a couple
25 comments. Generally I think, you know, it's fine in

1 concept. I guess for me, you know, I know the house
2 pretty well and one thing in all this work bothered me
3 about it is that I could never really classify it
4 stylistically, you know. It wasn't vernacular, I mean
5 it wasn't Victorian. It's not Colonial Revival. It's,
6 it's nothing clear. There's, you know. And I love that
7 above it. And, but I also sort of worry that some of
8 the details that are being added, like the porch on the
9 east elevation, muddle that even more. Like it's kind
10 of got this Eastlake look to it that's like, oh, no,
11 don't throw another style on me. With the porch and
12 the, the detailing, the cut-out and sized moldings and
13 everything or the, and the turned railings. So I just
14 sort of have a, a little bit of issue with that, but,
15 you know, that's pretty minor.

16 The only other thing I'd like to comment on is
17 I do feel that the other nice thing about the house is
18 it has a really compact quality to it. There, it was
19 sort of transitional stylistically in that it wasn't
20 Victorian. It had gotten, you know, all of the
21 protrusions and wrap-around bays and, you know,
22 asymmetrical roof lines of the Victorian era had been
23 kind of pulled back and kind of brought in, you know,
24 then the reins had been pulled in. It was rendered a
25 little bit more compact and it's kind of nice that from

1 the rear even though you have an addition on it, you can
2 actually still read that, that massing. With the new
3 addition, you no longer really see that massing so you
4 can't really read the original structure. It's at the
5 rear of the house. It's not visible. It won't have an
6 effect on the historic district so it's not really that
7 relevant, but it's just a comment that I, I wanted to
8 share.

9 Anyway, in terms of the side porch, I, you
10 know, I'm not going to be voting, but I would really
11 like to see it re-examined and detailing that.

12 MR. SPURLOCK: Ms. O'Malley, anything else to
13 add?

14 MS. O'MALLEY: No, I, I would have to give
15 more thought to detailing, but I think that they, I like
16 the way everything falls behind the house.

17 MS. WATKINS: I would agree with the other
18 Commissioners. And I think the porch does need some,
19 another look. I mean--

20 MR. GRAHAM: Do you, do you have
21 suggestions?

22 MS. WILLIAMS: Something more vernacular.
23 Something less stylized, I think. And also maybe
24 something a little bit more recessive. It's, it
25 projects beyond the added bay a little bit. What, what

1 is the point of that porch? Is it to come out off your
2 office? Okay. I see.

3 MR. BARNES: It's to come from the master
4 bedroom and the office.

5 MS. WILLIAMS: Okay.

6 MR. BARNES: Take the long view as in the--

7 MS. WILLIAMS: Yeah.

8 MR. BARNES: Put down the--

9 MS. WILLIAMS: So there's no way of really
10 reducing it?

11 MR. SPURLOCK: Looks like it's pretty small
12 right now, isn't it?

13 MS. WILLIAMS: Yeah, it's pretty small.

14 MR. SPURLOCK: It's really not that large.

15 MS. WILLIAMS: Right.

16 MR. BARNES: It's about as small as we could
17 make it.

18 MR. SCHOTTLER: It sticks out. Yeah.

19 MS. WILLIAMS: Okay.

20 MR. SPURLOCK: Yeah. About five or six feet
21 or something.

22 MS. WILLIAMS: I guess, I mean sort of what is
23 on this drawing, but are these sort of like, is it a
24 scalloped kind of forage board detail that you've got up
25 there at the cornice line?

1 MR. BARNES: Which drawing are you looking
2 at?

3 MS. WILLIAMS: The east elevation proposed.

4 MS. O'MALLEY: What number are you on?

5 MS. WILLIAMS: It's Circle 10 in the packet.
6 Or are you repeating the dentils or something?

7 MR. SCHOTTLER: It's a variation on the
8 dentil.

9 MS. WILLIAMS: Okay. I would just like
10 eliminate that and just do square posts as opposed to
11 the turned posts. Things like that just kind of reduce
12 the styling.

13 MR. BARNES: If I can comment on that? The
14 square posts would be, would be easy. The turned posts,
15 we believe, are probably original to the porch in the
16 front of the house because they are existing on a
17 neighboring house which is of the same vintage. Very
18 similar. Which renovated recently. But I'm not
19 absolutely clear and I think if they're left on their
20 own and we didn't follow through and tear all the
21 hetero-classical columns off the front and side of the
22 remaining original porch which is being altered, then it
23 doesn't make sense to have them up there. They are too
24 stylistic. I think that's true. The protrusion helps
25 make it a useful site. You think you could live with

1 the protrusion with the detailing being simpler, we
2 would certainly welcome being able to have it protrude
3 some just to have the mass-- the volume you saw.

4 MS. WILLIAMS: I guess the office could be
5 smaller.

6 MR. SPURLOCK: Well, I think it lines up over
7 existing wall joists, so it would be pretty hard to, to
8 reduce the size of that.

9 MS. O'MALLEY: The office lines up with the
10 room underneath?

11 MR. GRAHAM: Yes.

12 MR. SPURLOCK: That's right. It is, there
13 would be quite--

14 MR. BARNES: One of the things again, if I
15 can comment on your comments, if you look at our west
16 elevation. You can see that we've set back the little
17 addition we've made to the wrap-around porch and the
18 little hyphen.

19 MS. WILLIAMS: Right.

20 MR. BARNES: And then, and then express that
21 other gable to try and respect the mass of the original
22 house. That line is clear from that point. And then
23 the rear elevation which I think you might have in here
24 too. The new rear elevation, south elevation. Circle
25 8. If you look at it within the, we have unfortunately

1 had to work with the mass of the single story used for
2 the later family room addition.

3 MS. WILLIAMS: Right.

4 MR. BARNES: I understand that the chimney
5 of, that the gable is similar in scale and actually
6 continues the line of the original projection so we try
7 to respect the scale of that even though it's not the
8 exact width of the original gable. So we've tried in
9 both cases to respect the massing of the house even
10 though, indeed, it is somewhat obscured by the size of
11 the addition.

12 MS. WILLIAMS: No, I mean I certainly think
13 from the west side, it, it helps clarify that
14 enormously. I mean it's only--

15 MR. BARNES: Which is the most public view.

16 MS. WILLIAMS: If you're looking frontally at
17 it from the rear and that's not a public view. So.

18 MR. BARNES: And it's very hard to see with
19 the trees and so forth.

20 MS. WILLIAMS: Right.

21 MR. BARNES: The west view is, is a fairly
22 important view--

23 MS. WILLIAMS: No, I mean I think the
24 introduction of the light well is very clever and, and
25 it was successful--

1 MR. BARNES: So in other words, sky lights
2 together with PVC and (indiscernible) are words to be
3 avoided in this context, but maybe we should just call
4 it a glazed roof--

5 MR. SPURLOCK: You're catching on quickly
6 here. You'll go far in this, in this-- are there other,
7 Michele, are there other?

8 MS. NARU: Right. Thank you. If, if you
9 could refer to your Circle 18 in the packet. It's the
10 proposed second floor plan. And I just wanted to go
11 over some details that Staff brought up. As you know,
12 we are reviewing this as the Secretary of Interior
13 standards so I'm being very stringent with regards to
14 the standards and my recommendations. One of the issues
15 that the applicants, I guess you could say, are opposed
16 to Staff's recommendations are the elimination of the
17 door from the master bedroom into the office. That was
18 Staff's recommendation and the applicants would like
19 your comments on that. If you're very strong one way or
20 the other, they would like to see that remain. It is a,
21 you know, penetration into the original massing of the
22 house. Yet, if, once they remove the siding which we've
23 determined is not the original siding. It has been
24 replaced. I'm finding that there was an original
25 opening there at one time. You know, a window as it

1 might have been suggested that potentially, you know, a
2 door could go in that location. Or if you don't see it
3 being a problem either way, then I guess I could, I just
4 want a gauge on that particular feature as well as Staff
5 recommended on the window. If you'll note, the window
6 over the guest bathroom, I had asked that it be a shadow
7 box effect so there is some delineation of that original
8 feature still there so the sashes can be removed, but
9 the actual surround is retained. And just would like
10 your comments on that. And then one final note. Since
11 there is a clarification that the window in the
12 stairwell, as you'll note, in the landing, which is on
13 the L that we have determined now is a 1970's addition,
14 and Staff would, would change their recommendations in
15 the report to indicate that they have no problem with
16 removing that in entirety and just having it be, you
17 know, put up with a wall board. I don't have strong,
18 you know, opposition to that now because realizing that
19 that's not an original feature. So. Just kind of like
20 those to--

21 MR. SPURLOCK: So we have the, we have a door
22 between the bedroom and the office, the window in the
23 bath and--

24 MS. NARU: Oh, I'm sorry. And in additional,
25 the, the door onto the porch. Changing that window into

1 a door. The, I believe, and correct me if I'm wrong,
2 gentlemen, that they were indicating that instead of it
3 staying as a window, they propose to have it be just
4 that shadow boxing effect. Is that correct? Or was it
5 changing to a complete door? I'm sorry.

6 MR. BARNES: We would like a complete door.

7 MS. NARU: Okay.

8 MR. BARNES: But we would be happy to stick
9 with the width of the window and retain the original
10 fabric and trim on three sides and just--

11 MS. NARU: Okay.

12 MR. BARNES: Extend it with a Dutch -- down
13 to the floor, but we really would like a door, if we
14 could.

15 MR. SPURLOCK: That's, that's between the
16 porch and the master bedroom?

17 MR. BARNES: Between the porch, that's
18 right.

19 MS. NARU: Correct.

20 MR. SPURLOCK: Okay.

21 MS. NARU: So if you could give me a sense on
22 those particular issues and what actually to focus on
23 with regards to the HAWP, that would be very helpful.

24 MR. SPURLOCK: Okay. Ms. O'Malley, you want
25 to start?

1 MR. GRAHAM: I think we can, there were,
2 those, on those four issues, I think at least two of
3 them we're in total agreement with you. Right? We
4 think it makes sense to do the shadow boxing. I think
5 that's what it's called. Right?

6 MS. NARU: Correct.

7 MR. GRAHAM: Of the window that's, that's,
8 that would be next to the guest bathroom.

9 MS. NARU: Correct.

10 MR. BARNES: Only we would shadow box
11 invisible from inside the bedroom makes more sense.

12 MR. GRAHAM: Okay. And we, we, we're
13 totally in agreement that keeping that window on site
14 makes sense.

15 MR. BARNES: The small window that would be
16 cut out of this stair wall--

17 MS. NARU: Correct.

18 MR. BARNES: To penetrate the new stair
19 would save the window.

20 MR. GRAHAM: And save the window and, I just
21 want to be clear that the, the window pane itself and
22 much of the window stuff around it is not original.
23 It's, you know, double paned.

24 MR. BARNES: But the trim appears to be.

25 MR. GRAHAM: But the, the trim is. It's

1 what's important. Does that make sense?

2 MS. NARU: And so the, the massing of the
3 window just would re-- be retained.

4 MR. BARNES: So we can record its position
5 and save that.

6 MR. GRAHAM: That's right. So I think we're
7 in total agreement on those two points. Right?

8 MR. BARNES: So -- the two -- for the master
9 bedroom.

10 MR. GRAHAM: That's right.

11 MS. NARU: Correct. And if you're comfortable
12 with them just completely sheet rocking over the window,
13 that's--

14 MR. BARNES: The small window--

15 MS. NARU: The small window.

16 MR. BARNES: That looks out on the stair
17 from the master bedroom.

18 MS. NARU: Correct.

19 MR. BARNES: That really is a later window.

20 MS. NARU: Which is, it's 1970's.

21 MR. BARNES: Probably '70's. And we'd like
22 to get rid of that.

23 MR. SPURLOCK: Okay.

24 MS. NARU: No problem.

25 MR. SPURLOCK: All right. You want to just

1 address the two doors then?

2 MR. GRAHAM: Can I give you one other piece
3 of information which is the, the corner of the master
4 bedroom. On this sheet, it's the bottom left-hand
5 corner, the southwest corner of the master bedroom.
6 When we bought the house had a, kind of a bizarre
7 bathroom cut into it there. And we, we removed that
8 bathroom and, and restored the room to its original
9 dimensions, but in, in doing so, we obviously ripped out
10 the tile work that's along that side where the, where
11 the proposed door is and it's not original framing.
12 When they, apparently when they put the bathroom in, to
13 put the tile stuff up, they went in and did whatever
14 they were going to do for original framing so I'm, I'm
15 not sure we're going to learn much when, you know, when
16 we go in and, and, and figure that out.

17 MR. BARNES: I think we'd -- and so just
18 whack the door through what is probably not original
19 fabric there between the study and the master bedroom.

20 MS. WATKINS: I think I could live with those
21 two doors.

22 MS. O'MALLEY: Yeah. I don't really have a
23 problem with the one between the bedroom and the office
24 'cause I think you're right. It prob, it's probably not
25 original what's there now. I wasn't sure what you meant

1 original what's there now. I wasn't sure what you meant
2 about what you could do with the door on the porch. You
3 could keep that window and have like a Dutch--

4 MR. BARNES: Well, I think that's a two
5 foot, four inch window. What we were hoping to do is
6 just cut it down to the floor and make a two foot four
7 wide door, but we could keep the trim on the other three
8 sides and extend the trip so that we'd keep the old trim
9 and add on to it both inside and out so that we keep as
10 much existing fabric as possible.

11 MS. O'MALLEY: Uh-huh. There's no code
12 problem with that? With a two foot four door.

13 MR. BARNES: It's not a required door.

14 MS. O'MALLEY: Okay.

15 MR. BARNES: It's not required, but you can
16 leave the building through the stair and the bedroom
17 door is just a door for convenience. Does that make
18 sense?

19 MS. O'MALLEY: Yeah.

20 MR. SPURLOCK: Do you have any problem with
21 him doing that?

22 MS. O'MALLEY: Not really.

23 MR. SPURLOCK: Okay.

24 MS. O'MALLEY: I have no problem.

25 MR. SPURLOCK: Steve?

1 MR. BRESLIN: I appreciate the Staff's
2 concern for historical fabric, but it sounds like those
3 walls that we're talking about kind of changed to the
4 point that the historical fabric might be kind of
5 incidental.

6 MS. O'MALLEY: I did, I did have a question
7 about the other end of the porch. Is the reason that
8 wall is and window--

9 MR. BARNES: You need to look at the
10 elevation to see if it makes sense. It's to complete
11 the gable above the old family room, the two-story
12 family room. South elevation, I should say. Number 7.

13 MR. SPURLOCK: Is that just an opening or is
14 that an actual window?

15 MR. BARNES: It's actually, no. It's going
16 to be a cased opening as if it were a window that
17 wouldn't have a sash in it. That was how I thought--

18 MR. SPURLOCK: Do you see what he's talking
19 about, Julia?

20 MR. BARNES: Number 8.

21 MR. SPURLOCK: South proposed.

22 MS. O'MALLEY: On number 8.

23 MR. SPURLOCK: It's the one on the right-hand
24 side.

25 MR. BARNES: Circle 8.

1 MR. SPURLOCK: See, there's no sash, sashes in
2 that.

3 MR. BARNES: And then the porch, you can see
4 in the elevation, projects slightly beyond it. It's
5 more confusing in the plan than in-- The broken lines
6 around there try to indicate the extent of the porch
7 behind the, the window opening.

8 MR. SPURLOCK: You all right with that?

9 MS. O'MALLEY: About--.

10 MR. SPURLOCK: Huh? Okay.

11 MS. NARU: I guess the, the, one of the last
12 items I wanted to mention is discussion on the sky light
13 and your feelings, feelings--

14 MR. SPURLOCK: It's a glazed roof. Didn't you
15 get the message?

16 MR. BARNES: Actually I'm not saying to
17 address that. The point of it is it's still
18 significant. If you look at Circle 8, you can see a
19 broken line across the, from the gable where the chimney
20 penetrates on the right over to the eave line on the
21 left. That is the angle of that roof in which the
22 glazed portion would be. And I think unless you're on
23 the roof of a truck in the neighboring streets, you
24 would never be able to see it.

25 MR. GRAHAM: Or a helicopter.

1 MR. BARNES: It's really not visible from
2 the ground.

3 MS. WILLIAMS: You would have one of those--

4 MR. BARNES: So we hope that would allow you
5 to let it slip by.

6 MS. WILLIAMS: It would be a flat--

7 MR. BARNES: It's almost flat. It's got
8 some--

9 MS. WILLIAMS: I mean the sky light would be
10 flat.

11 MR. GRAHAM: Not, not one of those bubble
12 things.

13 MR. BARNES: Yes. So the rest of the roof
14 would be slick to match the house. That section would
15 have to be standing seam metal and then the, the glazed
16 section will be similar.

17 MR. SPURLOCK: Okay. Nobody, any, any other
18 questions? I think you've got a pretty good, you've
19 probably been to these types of things before. We, we
20 typically have nine Commissioners total. You've got
21 five here tonight. I think you've got a pretty good
22 endorsement of your proposal to proceed. I suspect that
23 other Commissioners who are not here would probably
24 agree with the comments of these Commissioners. So.

25 MR. BARNES: We'll take the detailing

1 suggestions to heart and when we come back.

2 MR. SPURLOCK: Yeah. I think that's, that's
3 the main thing that they were asking for.

4 MR. BARNES: Sure.

5 MS. NARU: And I would just like take the
6 opportunity just to commend them on the material
7 specifications for this project. It was very nice, as
8 Staff, to have those type of materials list so we didn't
9 have to go through those issues. And I, I appreciate
10 that. It's a wonderful change.

11 MR. SPURLOCK: No. It's a very high quality
12 project.

13 MS. NARU: Very high quality.

14 MR. SPURLOCK: So we appreciate your, your
15 efforts.

16 MR. GRAHAM: So adding the PVC fence at this
17 point--

18 MS. WILLIAMS: Don't forget to come back for
19 the revisions.

20 MR. SPURLOCK: If it's 20, if it's 10 feet
21 higher than, you know, we'll--

22 MS. NARU: That's right.

23 MR. SPURLOCK: We'll come get you.

24 MS. WRIGHT: But we know when you said it
25 was going to be this high, you didn't really mean it was

1 going to be--

2 MR. SPURLOCK: Thanks a lot.

3 MR. BARNES: Thank you very much.

4 MR. GRAHAM: Thank you for your time.

5 MR. SPURLOCK: We'll see you in a couple
6 weeks, couple months. Whatever.

7 Okay. The next item on our agenda are the
8 minutes.

9 MS. WILLIAMS: I move we approve the minutes.

10 MR. SPURLOCK: Have a second?

11 MS. WATKINS: Second.

12 MR. SPURLOCK: Second. Minutes are approved.

13 Commission items? Are there any Commission items at
14 this point? Okay. Staff items?

15 MS. WRIGHT: Real quickly, I have a little
16 bit of an update for you on the Martin case. You all
17 got the information about the fact that the appeal to
18 the Human Relations Commission was denied and the
19 discrimination complaint was denied. That was my
20 Christmas note to you all. And we have heard that they
21 have requested a reconsideration of that. And we're
22 going to wait and see if they decide to grant them a
23 reconsideration and if they do not, then we will go
24 ahead and proceed with enforcement activity with the
25 Department of Permit Services. I did have a phone

1 message from Eileen Bassman sort of suggesting that
2 course of action.

3 Please remember the training that you all
4 received the brochures and please do sign up. We are
5 going to be having a public hearing on the Heritage
6 tourism initiative, the management plan a week from
7 tonight in this very room from 7 till 9. Now I hope I
8 remembered to send each of you a copy of the management
9 plan. Did I? No, I probably didn't. Okay. I will be
10 sending you tomorrow a copy of the management plan. We
11 have, have Doug Harbit as the Commission's
12 representative, but I don't know whether Doug will be
13 back by then or I think it would be very good to have
14 someone from HPC provide just a couple of minutes of
15 testimony saying that you think Heritage tourism is a
16 good thing for Montgomery County, but I can call around.
17 You all look much too tired to try to get volunteers
18 tonight.

19 MS. WILLIAMS: Well, I would happy to
20 volunteer ordinarily, but I'm not going to be around
21 next Wednesday. So.

22 MS. WRIGHT: Okay. Well, I will call
23 around. And Doug may be back by then. I can't remember
24 when he said he was going to be back. But we do, we are
25 aiming for the state review our application on January

1 24th and hopefully, we'll get approval of that one.

2 The other thing which is fairly brief is that
3 we did pass around these revisions that were requested
4 of an approved HAWP in Chevy Chase. They are window
5 changes and slight changes to the front facade, but they
6 were enough that I thought we should make sure you're
7 okay with us signing off on these. Is that, is that
8 okay? This was the nice case of a building that's
9 pretty mucked up, had been, had an enclosed porch years
10 ago and they're putting porch back on. And really all
11 they're doing is changing from two windows on the front
12 facade to three and they're removing a little indented
13 area and they're changing the windows on the rear
14 facade. It was the changes to the front that I thought
15 were a little more than I wanted to approve on the Staff
16 level.

17 MS. O'MALLEY: But are the, the windows shown
18 in this original proposal altered from when this
19 building was changed in the '60's or whatever or is that
20 they're original configuration?

21 MS. WRIGHT: You know this building is a
22 building that has really been changed a lot and I could
23 not tell you, I think that in reality the building was
24 at one point only as narrow on the first floor as it is
25 on the second floor, that that whole section that is now

1 part of the wall of the first floor was at one point a
2 porch. Yes. 'Cause you see the windows above--

3 MR. SPURLOCK: I think it's fine.

4 MS. WRIGHT: The windows on the second
5 floor.

6 MS. WILLIAMS: It looks better.

7 MS. WRIGHT: It's just been really mucked
8 up.

9 MS. O'MALLEY: Yeah. That's better this way.
10 It's better though. Yeah.

11 MS. WRIGHT: And this makes it a little less
12 mucked up.

13 MS. WILLIAMS: Yeah. It also makes it
14 symmetrical.

15 MS. WRIGHT: Yeah.

16 MR. SPURLOCK: I think these are all, you're
17 here and I think everything in the zoning is fine.

18 MS. WRIGHT: So.

19 MS. WILLIAMS: And I like that smaller door.

20 MS. WRIGHT: Okay. That's about it. I
21 think I told you about our personnel changes. If, I, if
22 I can get applicants for the Historic Preservation
23 Commission together by next Wednesday, Julie, are you
24 going to be available to, what day are you actually
25 leaving?