

Appendix D
Historical Evaluations

**Addendum to the Historic Report by Treanor HL
(Formerly Carey & Company)**

January 4, 2019

Hotel Montgomery and San Jose Tribute Hotel Project
211 South First Street
San Jose, California

ADDENDUM TO HISTORIC REPORT OF MAY 25, 2017

BACKGROUND

TreanorHL (formerly Carey & Co., Inc.) prepared a Historic Report in May 25, 2017. The report described the existing Montgomery Hotel, a historic resource, and analyzed the potential effects of the new San Jose Tribute Hotel proposed to be constructed immediately to the north with an enclosed atrium connecting the two buildings. The potential impacts were evaluated in accordance with the Secretary of the Interior's Standards for the Treatment of Historic Properties and the San Jose Downtown Historic Design Guidelines.

Following preparation of TreanorHL's report, Archives & Architecture prepared a Supplemental Historic Report to review the project and the Carey & Co. evaluation (October 2017, revised May 2018).

During the time TreanorHL was preparing its Historic Report in 2017, the project architect, TCA Architects, responded to comments and recommendations made by TreanorHL concerning the design of the new hotel and its relationship and compatibility with the historic Montgomery Hotel. TreanorHL's 2017 report only reviewed proposed project plans up to May 25, 2017. In response to additional review and comments by Archives and Architecture and the City of San Jose, the project architect continued to make design modifications through January 2018.

RESPONSE TO DESIGN ADJUSTMENTS

This Addendum addresses the changes to the design as presented in the updated plans (file: H16-042-REVISED PACKAGE 2018-0131_r.pdf) and the architect's "Tribute Hotel Design Adjustments in response to Historic Evaluation" (August 15, 2018). See the appendix for a copy of the response. The architect's response addressed four key issues.

1. The first issue concerned the scale of the new building. This was addressed by modifying the south and east elevations in three ways.
 - Reducing the sunshade fins to the depth of the expressed vertical element resulting in an even "egg-crate" grid across the elevation.
 - Retaining the original dimension of the horizontal fins at every sixth level, which effectively divides the "egg crate" into three discernable divisions roughly the equivalent to the height of the historic hotel. Drawing sheets A-1.0a and A-1.1.
 - Adding horizontal fins at the southeast corner at each level. The design effect is to reference the balconies on the front elevation of the historic hotel.

Comment

The design changes to the south elevation improve on the previous design by dividing the vertical mass into three parts that relate to the height of the historic hotel. Although the horizontal fins at the southeast corner are intended to "imply balcony railings," when constructed, we do not believe they will read as such. However, this latter feature is a minor adjustment that is acceptable because the overall effect is a positive one.



2. The second issue was the reintroduction of four balconies at the lower levels of the east elevation. Several refinements were made to previous balcony designs, which were eliminated in the last design reviewed by TreanorHL. These refinements include the following:
 - The folded shape of the balconies aligns with the panels enclosing the stairs above.
 - The opaque metal portion of the lowest balcony was enlarged in the vertical dimension to approximately align with the belt course on the existing building.

In addition to the balconies, a “roof” was added to the upper-most balcony to align with the cornice of the historic hotel. This feature extends around the stair/mechanical tower’s east elevation.

Comment

TreanorHL’s originally worked with the project architect to eliminate balconies at the east elevation of the new hotel. Our approach was that the balconies on the Montgomery Hotel only appear on the front façade and are, in fact, only decorative features with no practical purpose as they are not accessible and do not function as a true balconies.

Although we have mixed feelings about the reintroduction of the balconies, we have no objection to the proposed design. The new balconies together with the proposed “roof” will add horizontal elements to the lower portion of the tower that reference the floor levels and cornice of the historic hotel.

3. Issue number three was the perceived difference in scale between the historic hotel’s front (east) façade and the flat, solid surface of the stair/mechanical tower of the new hotel’s east elevation. The architect’s refinements to the lower portion of the tower include a new surface treatment that protrudes from the wall of the tower. The lower edge closely aligns with the top of the storefronts of the historic hotel and extends upward terminating roughly in line with the bottom of the historic hotel’s cornice. Four narrow horizontal recessed bands are introduced at each floor level. The surface is also scored to create horizontally oriented panels.

Comment

The new projecting planar surface together with its narrow horizontal recesses and scoring pattern brings better articulation to the lower portion of the east elevation and is an improvement over the previous design.

4. The last issue resolved in the design revisions addresses the perception that the new hotel was “unbalanced” due to the overhang above the historic hotel and the extension of the upper levels over the lower six floors at the east elevation. This resulted in a “one third to two thirds proportional relationship of the cantilevered portion of the tower” as described by the architect. The architect revised the design by setting back the lower portion of the stair/mechanical tower at the east elevation and cladding the upper levels with metal panels which seemingly extend the “the metal portion of the metal and glass window wall expression from the south façade over a portion of the solid pre-cast portion of the east elevation.”

Comment

TreanorHL’s May 2017 Historic Report evaluated a revised design that used metal panels at the east elevation. That design had a solid vertical element that separated the glazed, south portion of the elevation from the northern portion with horizontal metal panels. This approach to addressing the unbalanced appearance of the upper levels of the tower has been further refined in the architect’s current design. The design revisions described above are an improvement over the previous design and help to alleviate what could be perceived as an unstable tower.



CONCLUSION

Through a number of iterations, the design for the proposed San Jose Tribute Hotel responded to TreanorHL's comments and recommendations through May 2017 for making the new building more compatible with the Montgomery Hotel. Subsequently, additional refinements were made in response to both Archives & Architecture and city staff reviews. The resulting design is an acceptable solution following the Secretary of the Interior's Standards for the Treatment of Historic Properties and the San Jose Downtown Historic Design Guidelines.



APPENDIX

Tribute Hotel Design Adjustments in response to Historic Evaluation

The second historic evaluator provided us with an overarching concept for designing the addition. She explained that the intent of the Secretary of Interior Standards for additions to historic resources was, in essence, that the two buildings be compatible. The currently accepted interpretation of the Standards maintains that additions be visually dissimilar to the historic resource, of their own time, so to speak, but related in scale, modulation rhythm of fenestration and that key elements of the new building would align with distinguishing features of the historic building. The following are key issues she identified and our design responses to each.

1. **The tower above the existing building was not related in scale with the historic building.** This was deliberate on our part, but she recommended we adjust the fenestration of the upper tower to relate the scale of the addition to that of the existing building. We addressed this in three ways. First we reduced the sunshade fins to the depth of the expressed vertical elements, making in effect an even “egg-crate” grid across the south façade. The second move was a minor variation of the first, simply retaining the original dimension of the horizontal fins at every sixth level, effectively marking a height roughly equivalent to the overall height of the original building. This “registration” of a similar recurring dimension helps establish a visual kinship between the new and the existing buildings. Thirdly, we added horizontal fins at the southwest corner, repeated at each level, to imply balcony railings – a “human-scaled” reference, to the balconies on the face of the existing building.
2. **The reviewer approved our use of a balcony expression at the lower levels similar in scale and dimension to the balconies on the existing building.** These balconies were refined in two ways. First the folded shape aligns with the panels enclosing the stairs above, unifying the overall composition. Second, the opaque metal portion of the lowest balcony was enlarged in the vertical dimension to approximately align with the belt course on the existing building. Additionally, related to this exercise, we added a roof above the upper balcony to approximately align with the cornice on the existing building.
3. **This reviewer noted, as had others before, the scale difference of the lower solid surface of the new tower when compared with the existing building.** Our response was to apply a planar surface, aligned with the cornice and belt course of the existing building with an exterior finish similar to that of the majority of the existing building surface. Into this plane, we incised openings, dissimilar in expression, but registered with the window openings in the existing building also modulates the scale of the new façade to be similar to that of the existing building. As a refinement of this device, we indicated panel joints with a horizontal emphasis to further relate the new building surface to the horizontal orientation of the character defining elements of the existing building.
4. **The historic expert objected to the one third to two thirds proportional relationship of the cantilevered portion of the tower** (measured horizontally from north to south), suggesting that,

Tribute Hotel Design Adjustments in response to Historic Evaluation

to the casual observer, the visual impression would be that the overall composition was unstable.

We addressed this through an editing of the design in response to a separate critique from another set of reviewers. * The Planning Department at the urging of the Department of Public Works, requested the bottom several levels of the tower be set back from the property line to ensure preservation of a fifteen foot wide right of way in the event a sidewalk duck-out for vehicle arrival and departure was deemed permit-able. This required reengineering the structural shear wall stair enclosure at the east end of the tower from a “tube” shape to a “T” shape so the stair could transfer inboard (away from the property line) at the lower six levels. Above level six the stair would shift outboard of the shear component, allowing us to retain valuable building program that the stair would otherwise be displace.

We then edited the design to clad the upper portion of the stair with metal panel – effectively extending the metal portion of the metal and glass window wall expression from the south façade over a portion of the solid pre-cast portion of the east elevation. This extension of the visually lighter façade material to overlap, and effectively “grabbing” of the more “solid” tower face, visually implies greater support for the cantilevered portion of the tower.

**We had made this refinement prior to her evaluation, but she had not been privy to the latest iteration of the drawings, so had not seen this feature. And we made this clear in our presentation to her. Regardless, our editing was effectively a direct response to her concern.*

Supplemental Historic Report by Archives & Architecture

SUPPLEMENTAL HISTORIC REPORT

Secretary of the Interior's Standards for the Treatment of Historic Properties; City of San José Draft Downtown Historic Design Guidelines, and Peer Review

San José Tribute Hotel Project / High-rise Addition to the San José Historic Landmark #HL00-120 Hotel Montgomery
211 S 1st St., San José, CA 95113
(APN #259-42-079)



Prepared for:

Department of Planning, Building and Code Enforcement
Attn: Susan Walsh, Historic Preservation Officer
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DRAFT 10.02.17 Revised 03.20.18 and 05.08.18



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Cover image: Detail of Postcard of the Hotel Montgomery (Early Twentieth Century)

INTRODUCTION

This report has been prepared in response to a request from the Department of Planning, Building and Code Enforcement of the City of San José; it is intended to be an independent historic report and design review of the proposed San José Tribute Hotel Project, with separate peer review of a previously prepared historic report.

The proposed project consists of a high-rise addition to the San José Historic Landmark Hotel Montgomery (currently the Four Points by Sheraton San José Downtown). The design is presented by TCA Architects in the Historic Landmark Permit Submittal Set of drawings titled San José Tribute Hotel Project; the underlying drawing set is dated September 15, 2017 and revised as a submittal package on January 31, 2018, with revisions noted and dated individually. The previous historic report and design review was prepared by Carey & Co. | A TreanorHL Company and is dated May 25, 2017.

This report, prepared by Archives & Architecture, LLC provides a summary of findings and a detailed analysis of the current design, and is intended for use by the City of San José. The design review was conducted and written by Leslie A.G. Dill, Architectural Historian and Historic Architect. The review and preparation of this report were undertaken in August and September of 2017 and revised in early 2018.

Executive Summary of Findings

This supplemental historic report notes that the historic Hotel Montgomery building, as a designated City Landmark and a National-Register and California-Register listed property, is a resource under the California Environmental Quality Act (CEQA). The report describes the existing historic building and the potential impacts of the proposed project on this resource per the submitted drawing set.

The report includes analysis conducted according to the Secretary of the Interior's Standards and San José Downtown Historic Design Guidelines and concludes that the proposed project meets the Standards and most of the Guidelines. Therefore, the potential impacts of the project have been mitigated to less than significant under CEQA, and the project will not adversely affect the historic resource.

This report also includes a peer review of the Carey & Co. historic report, with the intent of clarifying whether the May 25, 2017 report is consistent with the City's Historic Preservation Permit and CEQA review processes, and to compare the conclusions of the two reviews. The Carey & Co. report includes all the analysis that is required under the San José Revised Historic Report Guidelines (as amended 2010), but the report reaches some different conclusions than this supplemental report. The conclusions are summarized and compared in the peer review section at the end of this report.

The project has been revised since the Carey & Co. report was completed in May 2017. The Carey & Co. analysis approached the design analysis somewhat differently from that of Archives & Architecture, and the applicants worked to satisfy both sets of

comments. Carey & Co. had considered that the proposed addition would be essentially separate from the historic hotel building, and analyzed it as new infill; therefore, the analysis in that report is less focused on the Standards review in which materials, scale, and other elements must be compatible with the historic building. Their review concluded that the project met the Standards. In contrast, the Archives & Architecture analysis considered that the new construction was being designed as an addition, so must be analyzed for reasonable compatibility with the historic design. A supporting article associated with Preservation Brief 14¹ states:

The historic property must remain predominant and its historic character must be retained. Generally, the same recommendations for compatible new additions apply equally to new construction.

The Archives & Architecture analysis initially concluded that the addition needed revision, so the historic building would “remain predominant” on the property for the project to meet the Standards. Recommendations for revision are included in this report in the Methodology Section. The applicants and architects of the project received the analysis and revised the design. This revised design is analyzed in this report and finding is that the project is now compatible with the Standards.

In using the City of San José Downtown Historic Design Guidelines, the Carey & Co. report focused more of its analysis on the project’s impact on the Hotel Montgomery building specifically, rather than analyzing the proposed new construction in the larger setting and context of the Downtown Core, and the report concluded that the design of the project was acceptably differentiated from the historic building. The Archives & Architecture analysis addresses the project’s impact on a larger downtown historic subarea. Although initially there were some concerns in this regard, after revisions in the design, the project is now generally compatible with the Downtown Historic Design Guidelines.

Some suggested mitigations for construction protection are included in this report.

Intent of this Review

Peer review of an historic resource evaluation technical report is sometimes requested, for a variety of reasons, when an agency needs assistance understanding, accepting, or clarifying the analysis or conclusions of a project review. The primary intent of a Standards review is to help a public agency, such as the City of San José, evaluate a project under the California Environmental Quality Act (CEQA).

The State’s online CEQA process flow chart² indicates that, during the environmental review phase of work, the “Public Agency evaluates project to determine if there is a

¹ https://www.nps.gov/tps/how-to-preserve/revisingPB14_pg2.htm

² http://ohp.parks.ca.gov/pages/1071/files/ceqa_flow_chart.pdf

possibility that the project may have a significant effect on the environment.” The information must be presented in appropriate language, consistent with other local reports, and in a format that can be utilized within the planning process by the local agency.

Historic resources (and potential historic resources) must be described architecturally and in historic context. Once the reason for the significance of the resource is defined, the project impacts can be evaluated with respect to those significance features. According to the CEQA guidelines, a rehabilitation or new construction project that meets the *Secretary of the Interior’s Standards for the Treatment of Historic Properties* can be considered to have been “mitigated to a less than significant level.”

The peer review seeks to confirm the process outline was met, and that the format and language of the report clearly informs the decision-making process. The peer review included as an addendum to this report presents standard-by-standard summaries of the conclusions by the consultants from earlier reports, pointing out where the conclusions differed and where they agreed.

Although the consultants did not agree in their conclusions earlier, it is very possible that the consultants might be in agreement at this time. Carey & Co. saw an earlier version of the project and concluded that the project at that time met the Standards and Guidelines. Archives & Architecture had concerns regarding the earlier design and made recommendations that led to the revision of the design in detail and scale. Although it is possible, it is not likely that these design revisions would substantively change the conclusions of Carey & Co. As noted earlier, the project appears to meet the Standards and Guidelines.

Methodology

Archives & Architecture, LLC was initially requested to provide independent design review services for a project that had previously been reviewed by a team qualified to provide architectural history services. The City of San José provided an electronic version of the Historic Permit submittal set that accompanied the early-2017 San José Tribute Hotel Project application. A review of the project was conducted using the *Secretary of the Interiors Standards for the Treatment of Historic Properties – Rehabilitation Standards* (Standards), along with the 2004 *Draft San José Downtown Historic Design Guidelines* (Guidelines). The Carey & Co. historic report was not initially provided in order that the design review would be generated as independently as possible. The Carey & Co. report was forwarded before the independent Standards review was completed, so some references to the previous report are noted in the analysis, although neutrality was the intent.

The scope for this was subsequently revised to include a peer review of the previous Carey & Co. report, which was received electronically and reviewed for its consistency with the City’s process regarding CEQA. Although now out of date after changes in the

design over time, the previous peer review is provided at the end of this report as an addendum.

To achieve the goals of the CEQA process, the project was first identified, along with its potential for impact on a historic building, structure, and/or site. The significance of the historic resource and its current integrity were confirmed.

The project proposes new construction on the same property as the historic resource. The addition will be connected to, be adjacent to, and overhang the historic resource. The definition of this action would be the “Rehabilitation” of the property. According to the National Park Service³, “Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.” The proposed project was, thus, analyzed according to the *Secretary of the Interior’s Standards for the Treatment of Historic Properties – Rehabilitation Standards* (Standards).

According to the California Office of Historic Preservation⁴, “a project that has been determined to conform with the Secretary of the Interior’s Standards for the Treatment of Historic Properties can generally be considered to be a project that will not cause a significant impact (14 CCR § 15126.4(b)(1)).” Therefore, the San José Tribute Hotel Project was analyzed for compatibility with the Standards, so the City of San José Planning Department can make a determination that the project will or will not have an adverse effect on an historic resource per CEQA.

For this report, Leslie Dill of Archives & Architecture referred to the National Register of Historic Places Nomination Form and Montgomery Hotel Modified Historic American Building Survey (HABS) Documentation to understand and confirm the historic significance of the existing building. She reviewed the February 2017 design for compatibility with the Secretary of the Interior’s Standards and with the 2004 Draft San José Downtown Historic Design Guidelines. She included her analysis and recommendations, along with a peer review of the Carey & Co. May 25, 2017 report, in a *Supplemental Historic Report* dated October 2, 2017. In early November, Ms. Dill met with City of San José staff, the architect, and the applicants of the San José Tribute Hotel project to discuss possible revisions to the design of the addition.

The following is a summary of recommendations initially presented in the October 2, 2017, draft report and discussed in person at the November meeting:

- Revise design to preserve and emphasize the northeast corner of the historic building and to de-emphasize the lobby massing adjacent to the historic building

³ <https://www.nps.gov/tps/standards/four-treatments/treatment-rehabilitation.htm>

⁴ (<http://www.ohp.parks.ca.gov/pages/1054/files/ts01ca.pdf>)

- Revise the location of the front lobby curtain wall to preserve the historic window alignments
- Clarify the fire wall treatment of the north wall of the historic building.
- Revise the design to have elements of the new addition refer to the character-defining datum lines of the historic building, such as aligning the limestone texture with the top of the historic cornice
- Revise the design to present a visually supported and balanced cantilever above the historic hotel
- Revise the design to include more modern elements that mirror the scale of the historic building (e.g., at the lobby balcony level and at the marquis level)
- Revised the design to provide new elements that create visual blocks that are similar in size to the overall massing of the historic design (i.e., by adding horizontal thickness to intermediate floor fascias)

At the end of January 2018, a revised set of proposed plans, dated 01/30/18, were forwarded for review. This report is that result of that review. Suggested mitigations to protect the historic structure were added to the report in May 2018.

Documents Pertaining to This Review

Architectural Resource Group. *Montgomery Hotel Modified Historic American Building Survey (HABS) Documentation*. Sept 15, 2000.

Carey & Co. *Historic Report – Hotel Montgomery*. May 25, 2017.

City of San José Historic Landmarks Commission. *Memorandum – Site Development Permit File No. H16-042*. December 7, 2016. (Includes Landmarks Nomination, Designation, and Documentation information, along with an October 13, 2016 Design Submittal)

TCA Architects. *San José Tribute Hotel Project, Historic Landmark Permit Submittal Set*. February 1, 2017 (initial review)

TCA Architects. *San José Tribute Hotel Project, Historic Landmark Permit Submittal Set*. September 15, 2017, revised package January 31, 2018. (current review)

Tess, John M. President of Heritage Investment Corporation. *Hotel Montgomery National Register of Historic Places Nomination Form*. December 21, 2005.

Qualifications

Archives & Architecture, LLC, is a cultural resource management firm located in San José, California. The partners of the firm are Leslie A.G. Dill, Historic Architect and Architectural Historian, Franklin Maggi, Architectural Historian, and Charlene Duval,

Public Historian. The firm was founded in 1989 by the late Glory Anne Laffey, Historian, and has been constituted as a partnership since 2003.

The principal author of this report was Leslie A.G. Dill, Architect, who consults in the field of historic architecture and architectural history. Ms. Dill has a Master of Architecture with a Program Certificate in Historic Preservation from the University of Virginia, Charlottesville, and is an architect licensed in the State of California. Ms. Dill meets the Secretary of the Interior's qualifications to perform identification, evaluation, registration, and treatment activities within the field of Architectural History and Historic Architecture, in compliance with state and federal environmental laws. She is listed as qualified to do this work within the California Historical Resources Information System (CHRIS), operated under authority of the California State Office of Historic Preservation. CHRIS utilizes the criteria of the National Park Service outlined in 36 CFR Part 61.

POLICY AND REGULATORY CONTEXT

City of San José Policies and Historic Preservation Ordinance

Policies and regulations in the Envision San José 2040 General Plan and the City's Historic Preservation Ordinance have been adopted for the purpose of avoiding or mitigating cultural resource impacts resulting from planned development. The project may be subject to the following cultural resources policies and regulations:

GENERAL PLAN GOALS AND POLICIES

As outlined in the present update to the Envision San José 2040 General Plan, historic sites and structures provide an educational link to San José's past and foster a sense of place and community identity for San José. The preservation of appropriate remnants provides multiple benefits important to the health and progress of the city.

The proposed project would be subject to the following General Plan Policy⁵:

LU-13.8 Require that new development, alterations, and rehabilitation/remodels adjacent to a designated or candidate landmark or Historic District be designed to be sensitive to its character.

MUNICIPAL ORDINANCE REQUIREMENTS

Under the City of San José Historic Preservation Ordinance (Chapter 13.48 of the Municipal Code), preservation of historically or architecturally worthy structures and neighborhoods that impart a distinct aspect to the City of San José and that serve as visible reminders of the historical and cultural heritage of the City of San José, the state,

⁵ <http://www.sanjoseca.gov/DocumentCenter/View/19456>

and the nation, is promoted in order to stabilize neighborhoods and areas of the city; to enhance, preserve and increase property values; carry out the goals and policies of the city's general plan; increase cultural, economic, and aesthetic benefits to the city and its residents; preserve, continue, and encourage the development of the city to reflect its historical, architectural, cultural, and aesthetic value or traditions; protect and enhance the city's cultural and aesthetic heritage; and to promote and encourage continued private ownership and utilization of such structures.

The landmark designation process itself requires that findings be made that proposed landmarks have special historical, architectural, cultural, aesthetic, or engineering interest or value of an historical nature, and that designation as a landmark conforms to the goals and policies of the General Plan. The following factors can be considered to make those findings among other relevant factors:

1. Its character, interest or value as a part of the local, regional, state or national history, heritage or culture;
2. Its location as a site of a significant historic event;
3. Its identification with a person or persons who significantly contributed to the local, regional, state or national culture and history;
4. Its exemplification of the cultural, economic, social or historic heritage of the city of San José;
5. Its portrayal of the environment of a group of people in an era of history characterized by a distinctive architectural style;
6. Its embodiment of distinguishing characteristics of an architectural type or specimen;
7. Its identification as the work of an architect or master builder whose individual work has influenced the development of the city of San José;
8. Its embodiment of elements of architectural or engineering design, detail, materials or craftsmanship which represents a significant architectural innovation, or which is unique.

The designation of the Hotel Montgomery as City Landmark HL00-120 utilized these criteria.

California Environmental Quality Act (CEQA)

The California Environmental Quality Act (CEQA) requires regulatory compliance for projects involving historic resources throughout the state. Under CEQA, public agencies must consider the effects of their actions on historic resources—a project that may cause a substantial adverse change in the significance of an historical resource is a project that

may have a significant effect on the environment (Public Resources Code, Section 21084.1).

The CEQA Guidelines define a significant resource as any resource listed in or determined to be eligible for listing in the California Register of Historical Resources (California Register) (see Public Resources Code, Section 21084.1 and CEQA Guidelines Section 15064.5 (a) and (b)).

The California Register of Historical Resources was created to identify resources deemed worthy of preservation and was modeled closely after the National Register of Historic Places. The criteria are nearly identical to those of the National Register, which includes resources of local, state, and regional and/or national levels of significance.

The California Office of Historic Preservation describes the California Register as a “...program [that] encourages public recognition and protection of resources of architectural, historical, archeological and cultural significance, identifies historical resources for state and local planning purposes, determines eligibility for state historic preservation grant funding and affords certain protections under the California Environmental Quality Act.”

Under California Code of Regulation Section 4852(b) and Public Resources Code Section 5024.1, an historical resource generally must be greater than 50 years old and must be significant at the local, state, or national level under one or more of the following four criteria:

1. It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.
2. It is associated with the lives of persons important to local, California, or national history.
3. It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master or important creative individual, or possesses high artistic values.
4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California, or the nation.

Properties of local significance that have been designated under a local preservation ordinance (local landmarks register or landmark districts) or that have been identified in a local historical resources inventory may be eligible for listing in the California Register and are presumed to be historical resources for the purposes of CEQA unless a preponderance of evidence indicates otherwise (Public Resources Code, Section 5024.1g; California Code of Regulations, Title 14, Section 4850).

SECRETARY OF THE INTERIOR'S STANDARDS

A project that meets the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (Standards) is considered mitigated to a "less than significant" impact on the environment under CEQA. The introduction to the Standards state that, "Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values." The Rehabilitation Standards include language about additions and alterations to a property, which is appropriate for analyzing the addition at the historic Hotel Montgomery.

INTEGRITY

California Code of Regulations Section 4852(c) addresses the issue of "integrity" which is necessary for eligibility for the California Register. Integrity is defined as "the authenticity of an historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance." Section 4852(c) provides that historical resources eligible for listing in the California Register must meet one of the criteria for significance defined by 4852(b)(1 through 4), and retain enough of their historic character of appearance to be recognizable as historical resources and to convey the reasons for their significance.

The Hotel Montgomery building is in excellent condition and continues to retain its historic integrity as evaluated in the past.

Draft San José Downtown Historic Design Guidelines

The 2004 *Draft San José Downtown Historic Design Guidelines* (Guidelines)⁶ provide relevant criteria for addressing new construction adjacent to historic landmarks. The Guidelines are applicable to this property, as it is within the Downtown Core area and adjacent to/on the same property as an historic landmark building. The Guidelines identify eight contextual elements for new construction adjacent to historic resources. These elements are: lot patterns; massing; façades; corner elements; rear façades; entries; exterior materials, and vehicular and pedestrian access. The introduction to Chapter 6 of the Guidelines outlines the general approach to infill construction in San José:

The success of new construction adjacent to historic resources in the Downtown Core does not depend on direct duplication of existing building forms, features, materials, and details. Rather, it relies on understanding the distinctive architectural character of the surrounding historic structures. Infill architecture should consider the historic context of each block and/or sub-area to ensure that projects' height and bulk do not negatively impact the character-defining features of the area's historic structures. The building heights, lot patterns, massing, facades and site setbacks should be compatible with those

⁶ <https://www.sanjoseca.gov/DocumentCenter/Home/View/428>

features. Contemporary designs that respect the size, scale, proportion, color and materials of the historic fabric meet the intent of compatibility without creating false historicism and can enrich the architectural continuity and richness of the downtown.

The parcel that encompasses the Hotel Montgomery and the proposed project addition is within the boundaries of the Downtown Core, not far from other historic resources. Using these guidelines provides additional information for analyzing the proposed project.

SITE AND PROJECT

Site

LOCATIONAL DATA

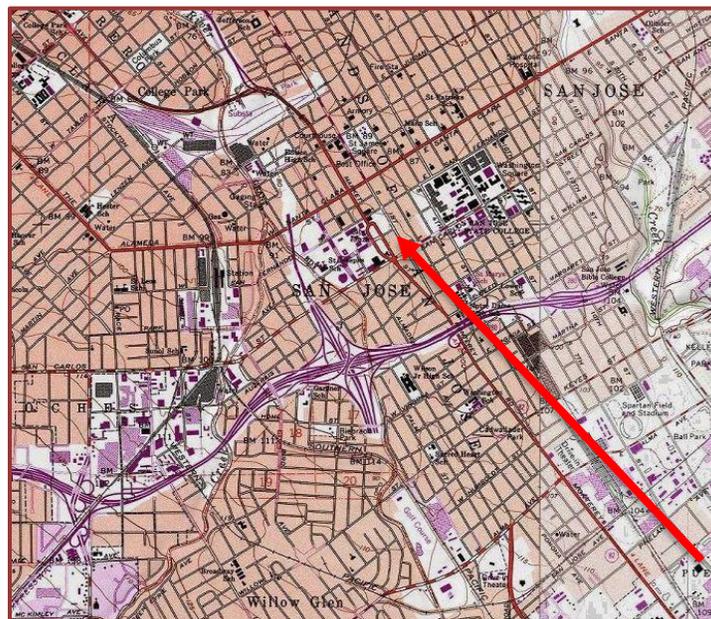
The subject property is located at 211 S 1st St., San José, CA 95113. It is within the city limits of San José, CA, in the Downtown Core.

Assessor's Parcel Number 259-42-079

Universal Transverse Mercator (UTM): Zone 10S; 598513 mE/ 4132295 mN

USGS Map: 7.5' San Jose West, 2015 T. 7S.; R. 1E.; Mount Diablo Base Meridian

LOCATION MAP



ACME MAPPER 2.1

ASSESSOR'S MAP



Map 259, Page 42

Santa Clara County Office of the Assessor

Previous Surveys and Historical Status

The San José Historic Landmark Hotel Montgomery was designated City Landmark HL00-120 on April 3, 2001.

On April 20, 2006 the property was listed on the National Register of Historic Places; this action also resulted in the listing of the property on the California Register of Historical Resources.

The historic hotel building was nominated and designated after its relocation to its current parcel. As a part of the nomination process, the impact of the relocation was evaluated in depth. The integrity of the historic building was confirmed. The building is an Historic Resource under the California Environmental Quality Act.

Historical and Architectural Context

The California Office of Historic Preservation describes the significance of Hotel Montgomery as follows⁷:

The Hotel Montgomery is a four-story reinforced concrete building constructed in 1911. The building was designed by architect William Binder for developer Thomas S. Montgomery. It was listed at the local level of significance under Criterion C in the area of architecture as a good representative example of early 20th century commercial design. The building is characterized by an elaborate cornice, balconies, and escutcheons. Classic design accents include modillions, dentils, scrolled brackets, and egg and dart molding. The building represents the type of commercial building commonly constructed during the early 1900s in downtowns throughout the country and is one of a handful remaining in downtown San José. The building's simple classicism belongs to Academic Classical revivalism, also called Beaux-Arts classicism. In 2000, the building was moved 186 feet south retaining its original orientation. The move included demolition of a 1917 addition and elimination of the basement. In 2001 a Part 1 – Evaluation of Significance was approved by the National Park Service certifying the building appeared individually eligible for the National Register. After the move, the building was upgraded to current seismic, fire, and life safety codes. It was also rehabilitated as a federal historic preservation tax credit project using the Secretary of the Interior's Standards for Rehabilitation, with particular attention focused on renovation of the exterior, first floor public spaces, and upper floor corridor configuration. The Part 3 certifying the work was complete and in compliance with the Standards was approved by NPS March 2005. The building continues today as a hotel. The property meets Criteria Consideration B: Moved Buildings because it was moved to prevent demolition, it iswas [sic] listed under Criterion C.

Project Description

The proposed project consists of a 24-story tower addition to the historic Hotel Montgomery building. The project will add 274 rooms to the existing 86-room hotel, along with a very small amount of ground-floor retail space integrated into the proposed new lobby, and amenities on the roof. With the addition, the lot coverage will go from the existing almost 63% coverage to an almost 89% coverage on a parcel of over a half-an-acre. The proposed height of the building is 260 feet; the current building is approximately 53 feet in height. No on-site parking is proposed.

The proposed tower is visually expressed as a narrow stone-clad mass at the north property line, layered over by a cantilevered glass-curtain-wall and enameled-panel hotel block. At the base of the new addition is a glazed, curtain-wall lobby between the

⁷ <http://ohp.parks.ca.gov/ListedResources/Detail/N2323>

historic hotel building and the solid stone-clad block, detailed with layers of enameled panels that relate to the historic building elements. There is a penthouse element that caps the proposed addition.



Detail from Sheet A-1.0a, rev. 12.15.17

Historic Landmark Permit set by TCA Architects

The following is the Design Narrative from Sheet G-1.1 of the submittal drawings:

The existing Four Points by Sheraton San José Downtown, the former Montgomery Hotel is a City, State and National landmark. The Italianate building has a primary facade on South First Street and a secondary facade on the north side, facing an open space of approximately 50 feet in width. The building was constructed in 1911 on the corner of First and San Antonio Streets, now the all-pedestrian Paseo. In 2000, the building was moved 187 feet south to the present parcel, restored and re-opened in 2003. The current owners acquired the property in 2008.

The Owners [have] determined that the property could continue to more effectively compete with other, newer downtown hotels if the northern portion of the parcel were developed to accommodate more guest rooms. The proposed design is a formally bold

approach, but one that we see as a straightforward solution to the project requirements. Additionally, we recognize the value to the community and the State of the historic former Montgomery Hotel, and have followed recommended practices for adding to a historic property.

An initial design was brought before the [City of San José Planning, Building and Code Enforcement Department] for a Preliminary Review, in April 2016, and received comments from the Planning Department, Historic Landmarks Commission, Building Division, Fire Department, and Public Works Department. The design submitted has been revised in response to those comments. The proposed design comprises a tower, founded on the northern half of the existing hotel parcel, rising to approximately 70 feet, then stepping gracefully over the existing building to provide adequate width for a standard double-loaded hotel floor plate, then continuing vertically to a total of 24 occupied levels. The space between the lower levels of the proposed building and the existing hotel would be spanned with a glazed wall at both ends - a "hyphen," in the vocabulary of historic preservation, enclosing a new lobby space, while admitting light to the existing building windows and enabling views of the historic facade from the street.

In response to comments received during Preliminary Review, TCA Architects has revised the initial design in the following ways. In response to comments from the Historic Landmarks Commission Design Review Subcommittee, the upper levels of the tower have been set back from the face of the existing hotel, and the supporting column has been recessed behind the glazed atrium enclosure. And balconies were added at three lower levels to harmonize with the balcony expressions on the existing hotel facade. In response to comments from the Building Division, engineering solutions for the upper level tower cantilever and the supporting columns are incorporated into the drawings and defined in accompanying documents. In response to comments from the Fire Department, protective measures for separating the existing building from the proposed building are described in an engineering design narrative. In response to the Public Works Department regarding a proposed auto drop-off, the Civil Engineer has recorded a design for traffic routing, as recommended by the City Authorities (refer to sht. C1.2).

The proposed building contains 279 hotel guest rooms, new lobby-atrium and roof-top public amenities, including swimming pool, fitness center and events space. The lower 5 floors would occupy half the currently open portion of the site with guest rooms, entry lobby, check-in area and back-of-house support spaces. The lower level glazed enclosure would form a grand-scaled lobby and semi-public event space. The main entry to the combined structures would be located at the South First Street elevation of the glazed enclosure. Service access would be gained by way of the existing easement to the south of the existing hotel and along the unbuilt western edge of the site. Parking for guests will be managed by offsite providers.

IMPACTS ANALYSIS

Secretary of the Interior's Standards Review

The *Secretary of the Interior's Standards for Rehabilitation* (Standards), originally published in 1977 and revised in 1990, include ten standards that present a recommended approach to repair, while preserving those portions or features that convey a resource's historical, cultural, or architectural values. Following is a summary of the review with a list of the Standards and associated analysis for this project and its potential impact on the designated historic landmark:

STANDARD 1

"A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships."

Analysis: The underlying use of the property, as a hotel, is not being changed. In that way, the use must be considered consistent with Standard 1, but the intensification of use must also be analyzed.

As a general rule of thumb, a project that meets the subsequent nine Standards can be considered to meet this Standard as well. A proposed project that preserves significant historic fabric, provides a compatible new design, and is potentially reversible in the future can be considered to have a compatible use. In this case, the proposed project is in conformance with the other standards. The intensification of the site does not require changes to the features, spaces, and spatial relationships of the historic hotel building.

Because the project is consistent with the other Standards, as well as with its historic use, the proposed project use can be considered compatible with Standard 1.

STANDARD 2

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

Analysis: The spatial relationships and spaces embodied in the historic design are preserved in the proposed project.

The Hotel Montgomery was relocated to its current setting in 2000. Previously, it was a corner building with its north façade facing Paseo De San Antonio (formerly San Antonio Street). The attachment of the proposed new addition along this formerly major elevation requires that the addition preserve the character-defining form, materials and detailing that illustrate the building's original two-sided design.

Shown as preserved in the currently proposed project is the three-dimensional understanding of the corners and roofline of the historic building from the exterior. Although the lobby is proposed to wrap onto the historic roof, encapsulating the cornice

and coping toward the back of the lobby. The lobby is set back from the historic corner, allowing the two-sided design of the historic building to be “read.”

The original façade is illustrated as being generally physically preserved by the new construction detailing.

The plans currently show the location of the front curtain wall of the lobby aligning with a vertical wall segment and piers, preserving the historic window design. The rear lobby wall is near the outer corner of the historic building, also aligning with a vertical wall segment and piers.

The new glass curtain wall, abutting the north wall of the historic hotel, is shown, at a planning application level, as structurally supported separately from the historic wall structure. The glazing frame is shown laid against the original fabric of the building, rather than cut into the historic materials. The project drawings indicate that the historic wall surfaces, windows, and trim would be generally preserved. The Carey & Co. report contributes helpful analysis on this topic, including a technical recommendation as follows: “[Cut] the glazing straight at the typical vertical surface and enclose with a silicone sealer. At the cornice and belt courses, the enclosure would be formed by a set of metal framing members that roughly conform to the cornice, then a compressible filler that follows the profile of the architectural feature.” Their report concludes: “In this case, no historic materials or features would be removed or altered.” (Carey & Co. Historic Report. May 25, 2017 p. 11.)

If the lobby attachment detailing is conditioned for approval according to the Carey & Co. recommendation quoted above, the proposed project can be found consistent with Standard 2. If the lobby attachment detailing does not meet the Carey & Co. technical recommendation, the project would not necessarily comply with Standard 2 and the building permit submittal details would need additional review by an historic architect or architectural historian.

STANDARD 3

“Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other historic properties, will not be undertaken.”

Analysis: There are no changes proposed that might be mistaken for original features. The proposed new construction materials are shown to be limestone “Honed Jerusalem Gold” and “Combed Jerusalem Gold”, “aluminum panel”, and Tower and atrium glazed curtain walls. These modern materials are currently shown with a modernist vocabulary, with no potential for creating a sense of false historicism.

The project is consistent with Standard 3.

STANDARD 4

“Changes to a property that have acquired historic significance in their own right will be retained and preserved.”

Analysis: For this report, it is understood that no existing changes to the building have acquired historic significance in their own right.

The project is, therefore, consistent with this Standard.

STANDARD 5

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

Analysis: The primary features, finishes, and construction techniques or examples of craftsmanship that characterize the Hotel Montgomery façades are generally shown to be preserved in this proposal; therefore, the project is consistent with this standard.

Specifically illustrated as being preserved on the submittal drawings are: the reinforced-concrete walls, the molded cornice, frieze, and belt courses, the 3/1 window design and curved window muntins at the fourth floor, the concrete neo-balconies, the “U”-shaped form and roof garden. None of the elements are shown altered or noted to be replacements, so it can be assumed that the building permit application will continue to show all original fabric and craftsmanship.

One design detail was clarified separately, during the Carey & Co. analysis. It is not illustrated at a detail level in the current design set; however, the fire separation treatment techniques of the north historic wall at the proposed new lobby are outlined in the Carey & Company report. Their narrative addresses concealed fire shutters and added sprinkling. This narrative can provide a basis for conditions of approval that could be included in the final HLC review. It is recommended that the Carey & Co. clarifications about the fire wall design be included in the conditions for approval, as follows:

The north wall of the historic hotel is proposed to be used as a fire wall to provide the required separation between the different types of construction (i.e. the proposed atrium and tower). Fire shutters would be installed inside the existing building in a way that they are not visible from the new atrium. Additionally, the fire sprinkler system in the rooms adjacent to the fire wall would be upgraded to the next higher occupancy class. This would enable a 3-hour fire resistive rating while not altering the existing building exterior.⁸

The proposed installation of roll-down shutters and fire suppression sprinklers inside the rooms to meet the fire resistance requirement would not alter the exterior of the historic building. These

⁸ Excerpted [in Carey & Co. Report] from ARUP, San Jose Tribute Hotel, Fire Wall Options, Issue 2, October 3, 2016, 5-9; Paul Adamson, TCA Architects, Tribute Hotel Memo, April 11, 2017.

additions would not be visible from the atrium and/or street and would not affect the integrity of the historic resource. (Carey & Co. Historic Report. May 25, 2017 pp. 11 and 12.)

If the north wall fire separation is conditioned according to the clarifications in the May 2017 Carey & Co. report, the design would be consistent with Standard 5. If the fire suppression design does not meet the Carey & Co. recommendation, the project would not necessarily comply with Standard 5 and the building permit submittal details would need additional review by an historic architect or architectural historian.

STANDARD 6

“Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.”

Analysis: At this Site Development Permit level of design, the project plans do not specifically address the replacement or repair of any deteriorated or missing features at the historic building. In general, the Hotel Montgomery building is assumed to be in excellent condition, so the identification of any deteriorated elements can be undertaken as a part of the ongoing permitting process and should be conditioned for review prior to the building permit phase. As planning documents, the current project plans also do not include an outline for the proposed protection of the historic elements during the project construction.

It is recommended that general notes be added to the final building permit documents, which would note the historic significance of the property and indicate that all changes to the project plans must be reviewed.

The general notes should incorporate the language of the Standard, as follows:

Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.

Because of the excellent physical condition of the existing resource, the project is assumed to be in compliance with Standard 6 at a planning project level. With the incorporation of recommended general notes and any detail clarifications in the future permit submittal drawings, the project review is expected to continue to be consistent with this standard. If the building permit set does not include specific details that address potential deterioration found in the historic building, the project would not necessarily comply with Standard 6, and the building permit submittal details would need additional review by an historic architect or architectural historian.

STANDARD 7

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

Analysis: At this Site Development Permit level of design, no chemical treatments are shown as proposed in this project. It is recommended that all proposed preservation treatments (e.g., paint preparation techniques, wall connectors), be identified and reviewed for compliance with preservation principles, prior to approval of the building permit submittal set. Finally, all construction on the property (i.e., the construction adjacent to the historic resource) must be designed and undertaken to protect the historic building and its integrity.

It is recommended that the conditions for approval of the planning documents require a plan that describes specifically how the existing historic elements are to be protected. The condition should require the following:

A Historical Resources Protection Plan should be developed to outline how to protect the Hotel Montgomery from direct or indirect impacts during construction activities (i.e., due to damage from operation of construction equipment, staging, and material storage). The plan shall be prepared by a qualified historic architect who meets the Secretary of Interior’s Professional Qualifications Standards. At a minimum, the plan should include:

- guidelines for operation of construction equipment adjacent to historical resources, including vibration monitoring;
- guidelines for storage of construction materials away from the resources;
- requirements for monitoring and documenting compliance with the plan, and
- education/training of construction workers about the significance of the historical resources around which they would be working.

The project is in compliance with Standard 7 at a planning design level. With the incorporation of recommended general notes, detail clarifications, and a protection plan into the future building-permit-submittal drawings, the project is expected to be consistent with this standard. If these protection plan is not produced per this recommendation, the project might not comply with Standard 7.

STANDARD 8

“Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.”

Analysis: This A&A design-review peer report does not analyze the project for subsurface resources; the Carey & Co. report addresses this Standard and can be considered adequate.

STANDARD 9

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

Analysis: The project drawings illustrate the preservation of the bulk of the historic building, and the proposed new addition is designed to be compatible with the materials, features, size, scale, proportion, and massing of the historic hotel, per this standard. The currently proposed project preserves historic spatial relationships that characterize the property, and the project protects the historic integrity of the hotel property and its environment.

The historic building is an example of early-twentieth-century commercial design with classical details; the addition/new construction is an example of neo-modernism with layered detailing that brings a complementary scale and materials palette to the addition. The design vocabularies and materials are differentiated while the overall composition harmoniously integrates the side-by-side building elements. The height and detailing of the lobby layering, along with the intermediate cornice-like horizontal band creates a framed lower façade area that is compatible in overall size and scale with the historic building. The glazing interlocks with the solid wall segments and provides the quality of a hyphen adjacent to the historic building. In the proposed design, the connection point is set back from the face of the historic building, with the lobby glazing representing a visually bridging element between the solids. Modern elements carry across the façade from the heights of the historic building elements. The lobby and proposed limestone ribbing include panels and patterns that relate to the historic hotel dimensions. The modern elements include a relatively planar, textured-stone façade backdrop with layered horizontal building elements of a size and form that accentuate the side-by-side composition. These horizontal elements are entirely modern in material and design, while also referring to the width, depth and detailing of the character-defining historic cornices. The size and seam patterns are proportionate in size and scale to the historic windows. The line of the first-floor marquis is carried across above street level, and the panels that overlay the glazing are the size or configuration that relate to the double-height historic transoms and traditional pedestrian storefront entrances at the historic hotel and nearby historic resources.

In this analysis for Standard 9, of particular importance is the perceived size and massing of the cantilevered portion of the proposed addition. The face of the paneled, cantilevered mass is similar in width to the main forward upper stories of the historic hotel, and the hotel floors are accentuated with intermediate horizontal levels that visually divide the cantilevered wing into modern elements that emulate the size and massing of the historic hotel wings. To further break down the massing and scale of this cantilevered element, the intermediate detailing extends into the south elevation,

creating a more three-dimensional design, relating to the blockiness of the original building. The property depth of the upper level is patterned with human-scaled openings. The face of the cantilevered mass wraps onto the face of the vertical support mass. This layered feature provides visual equilibrium to the design, as the cantilever is visually supported above and to the side of the historic hotel. This creates a sense of balance within the new addition structure that is harmonious with the significant character of the historic structure. The cantilever does not present a visual “danger” to the area below. The solid historic hotel is offset with a balanced addition. On Sheet G-1.5, the architects provide a series of three examples that illustrate recent buildings that cantilever over historic buildings. In two of these examples (the two on the right, including 1646 2nd Ave. and 303 E. 77th St.), the main body of the high-rises are visually articulated to represent strong, vertical structural elements, and the cantilevered elements are detailed to represent subordinate, narrow overhanging elements. Each of these examples also includes a glazing system with patterns and repetitions that are similar in scale to the historic building(s) adjacent. The third example (the left-hand example, 160 E. 22nd St.) illustrates a narrow Highrise with an overlarge hanging element. This example has a much deeper overhang, lacking a visual expression of the support of the cantilever and creating a sense of discomfort; this example, additionally, has a wider, modern façade grid that is not compatible with the scale of the much smaller historic buildings next door. The current San José Tribute Hotel Project relates to the two more “comfortable” and “compatible” designs. The massing and scale of the proposed addition are in keeping with the primary historic structure on the same parcel.

The proposed addition materials are differentiated from those of the historic resource; however, the layered design, the seam and texture patterns, and the sizes and locations of the new exterior elements are compatible in size, massing, materials, scale, and design. The proposed construction materials consist of glass curtain walls, stone veneer, structural steel, and other modern materials. These are detailed so as not to “read” as flat planes. The materials are differentiated from the historic punctured concrete walls that have a physical heaviness and structural purpose, but the texture & layering of the materials palette relates to the depth of the historic walls, windows, and decorative elements. The scale of the proposed new materials is compatible with the metal and wood detailed trim pieces, multi-lite transoms, wood-framed display windows, and small-scale ornamentation of the historic façades. The stone veneer is similar in color and texture to the treatment of the historic concrete façade, and the proportions of the wall area and panels with respect to fenestration or trim are in scale. The height of the textured limestone area on the addition tower wall relates to height of the historic hotel.

The proposed project is compatible with Standard 9.

STANDARD 10

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

Analysis: The essential form and functional integrity of the landmark hotel would be maintained in this project. Future structural removals would not impair the form, authenticity, and integrity of this historic building if the design were reversed in the future.

The proposed project is in keeping with Standard 10.

Summary of Standards Review

The project is found to be consistent with the following standards:

- Standard 1— The continued use of the property as a hotel, as well as the intensification of the hotel in the addition, are consistent with the historic use and historic qualities of the hotel.
- Standard 2—If conditioned according to the May 2017 Carey & Co. report, the current project proposes an addition that preserves the spatial understanding of the Hotel Montgomery as a former corner building. No historic massing or features are proposed for removal or concealment. *It is recommended that the Carey & Co. clarifications about attachment of the atrium wall to the historic fabric be included in the conditions for approval. (Historic Report. May 25, 2017 p. 11.)*
- Standard 3—The project does not promote a false sense of historicism.
- Standard 4—The project does not propose to alter newer parts of the building that have attained historic significance in their own right (because no elements have been so identified).
- Standard 5—If conditioned according to the clarifications in the May 2017 Carey & Co. report, the design would be consistent with regard to creating a fire wall at the north wall of the historic building. *It is recommended that the Carey & Co. clarifications about concealed fire shutters be included in the conditions for approval. (Carey & Co. Historic Report. May 25, 2017 pp. 11 and 12.)*
- Standard 6—The project meets the requirements for a Site Development Permit level review. *It is recommended that, prior to building permit approvals, all deteriorated elements shall be identified, and appropriate and safe treatments shall be specified.*
- Standard 7— The project meets Standard 7 at a Site Development Permit level. *It is recommended that, prior to building permit approvals, all chemical treatments (including, cleaning, paint, wood consolidant treatments, and the new connectors) would be specified at a level that indicates preservation of the historic fabric. Mitigations to protect the structure of the historic building during construction are suggested at the end of this report.*

- Standard 8 is not analyzed in this report. *Refer to the Carey & Co. analysis.*
- Standard 9—The proposed project is compatible yet differentiated from the historic Montgomery Hotel building, creating an addition that preserves the essential integrity of the historic building on the property. The new addition is compatible with the massing, materials, scale, and features of the historic building.
- Standard 10—The project is feasibly reversible with regard to historic resources at a building or neighborhood level.

City of San José Downtown Historic Design Guidelines

The 2004 *Draft San José Downtown Historic Design Guidelines* (Guidelines)⁹ provide relevant criteria for addressing new construction adjacent to historic landmarks such as the Hotel Montgomery. Although never formally adopted, the Guidelines are helpful to use as a design-review tool for this property, as it is within the Downtown Core area and on the same property as an historic landmark building. The Guidelines identify eight contextual elements for new construction adjacent to historic resources. These elements are: lot patterns; massing; façades; corner elements; rear façades; entries; exterior materials, and vehicular and pedestrian access. The introduction to Chapter 6 of the Guidelines outlines the general approach to infill construction in San José:

The success of new construction adjacent to historic resources in the Downtown Core does not depend on direct duplication of existing building forms, features, materials, and details. Rather, it relies on understanding the distinctive architectural character of the surrounding historic structures. Infill architecture should consider the historic context of each block and/or sub-area to ensure that projects' height and bulk do not negatively impact the character-defining features of the area's historic structures. The building heights, lot patterns, massing, façades, and site setbacks should be compatible with those features. Contemporary designs that respect the size, scale, proportion, color and materials of the historic fabric meet the intent of compatibility without creating false historicism and can enrich the architectural continuity and richness of the downtown.

The subarea of the Downtown Core used for this report include the blocks of North First Street north of the subject property, past Paseo de San Antonio, and the blocks to the south, just past San Carlos Street. As the historic core of the city, there are many designated City Landmarks in this subarea, including the Twohy Building across the street.

⁹ <https://www.sanjoseca.gov/DocumentCenter/Home/View/428>

Analysis

Following is the text of the Guidelines with associated analysis for this proposed project. The project analysis is based on the Historic Landmark Permit Submittal Set prepared by TCA Architects for the San José Tribute Hotel Project, dated September 15, 2017 and revised and packaged January 31, 2018. Note: The Guidelines (*in italics*) are numbered herein for reference only; they are not numbered in the 2004 Guideline report. As analyzed below, the proposed San José Tribute Hotel Project is compatible with the Guidelines:

LOT PATTERNS (1)

Retain and Respect historic lot patterns on the street. **Add** larger new buildings that are divided into smaller articulated building widths with multiple entrances that are similar in size and proportion to those seen traditionally.

Note: This Guideline addresses the building design at a site-plan level. How does the placement of the practical elements of a new building fit within the historic rhythm and pattern of the city block upon which it will rest, and how do the placement of the building elements fit within the rhythm and pattern of nearby historic buildings?

Analysis: The building pattern on the immediate block has been altered considerably over time. The Hotel Montgomery itself is a move-on from the property to the north. To the south of the hotel is a large parking lot, and the relatively recent annex to the Fairmont Hotel occupies the northern portion of the block. Directly across the street from the hotel is a 4-to-5-story late-twentieth-century office complex that covers most of that block. In the surrounding downtown area, the historic buildings are also relatively wide and blocky in their footprints, rather than narrow and deep, as they are in other parts of the downtown.

The proposed building pattern, represented by a side addition to the historic footprint, does not interrupt the rhythm of the development pattern in the immediate area. The narrowness of the new frontage is an extension of the historic building, detailed to have the appearance of a proportionately low and wide main podium area, and the project provides a more complete lot coverage, in keeping with the surrounding area. The proposed design approach is compatible with this lot-pattern guideline.

MASSING (2)

Retain and respect the massing of historic buildings on a street. Respect the overall heights of historic buildings, street walls, districts and areas. **Add** significantly higher new buildings, where appropriate, that are carefully sited in relationship to historic structures and predominant street "walls." Building masses should not dwarf immediately adjacent historic buildings. Add new infill construction that respects the massing and detailing of historic buildings on the street. New building masses adjacent to lower historic resources should step down in height and street facades should turn the corner to provide articulated visible side facades in order to reduce the impact on historic buildings. Visible side facades should be set back from side property lines to

allow for window openings. Add massing of new buildings that takes its cue from that of the existing historic buildings on the block. Larger buildings should be broken down into smaller masses that fit into the streetscape without overwhelming historic structures. Spatial relationships such as floor to floor heights, basement to ground floor relationships and the proportion of building widths to heights are important considerations.

Note: Massing is the three-dimensional size and form of buildings if all the cladding, windows and trim pieces were stripped away, and only the blocky forms were left.

Analysis: Because of its rhythmic detailing and overlapping forms, the proposed tall building mass is visually balanced with the historic hotel building and other historic building masses in the Downtown Core.

The historic building is a relatively compact, symmetrical mass; in design terms it could be referred as “static.” The skyscraper addition, including a narrow and tall solid form with an overlapping, cantilevered element, presents a visually balanced, asymmetrical mass. The proposed new building includes an airy, modern pedestal that mediates between the upper proposed massing and the surrounding historic and non-historic retail massing. This proposed “larger building” is broken down into visually smaller masses that are in the scale of the historic massing and relate to the area’s historic building heights. The proposed building is compatible with the historic massing guideline.

FACADES (3)

Retain and respect the historic patterns and proportions of historic facades on a street. Add new facades that include features that are compatible in scale, material, detail and massing with other facades on the street. For example, if the street facades of most nearby buildings are vertical in proportion, taller than they are wide, then maintaining the vertical orientation of the building facade will result in a more compatible design. It is not appropriate to design new facades to create a false historical appearance.

Analysis: In the downtown area to the northeast, relatively wide historic buildings rise to four stories and feature multiple bays of two-story storefronts and differentiated upper stories. To the south are 3- to 5-story historic buildings, also with multiple tall storefronts. The historic storefronts generally include glazed transoms and are topped by cornices. They are set into most of the front structural bays, creating a steady rhythm along the street frontages. The differentiated upper stories are commonly punctuated by a rhythm of proportionately smaller windows and often include pilasters to break up the wall area. These upper stories are topped by highly detailed cornices.

The proposed project design illustrates a modern configuration that includes a layered, stone-clad element integrated into a layered, five-story glazed curtain-wall lobby. The lobby element has a one-story entrance with canopy, that aligns with the historic storefront height. The upper levels of the atrium wall include horizontal elements that relate to the transom height, the storefront cornice height, and upper cornice height.

These horizontal elements and façade seams create a rhythmic façade that complements the repetitive historic window patterns of the hotel building and nearby historic buildings. The proposed new addition design is compatible with the historic façade design guideline.

CORNER ELEMENTS (4)

Retain historic scale and relationships of Corner buildings on the block and in the urban Downtown Core. *Add* new corner development that is compatible with and respectful of historic corner development and relationships, in terms of scale, massing, materials, texture and color.

The historic hotel building was relocated in the recent past, and the building was formerly on a corner. Although the building has a pair of significant façades on the east and north, it does not have a “corner element.”

The proposed addition is not located on a corner, so this guideline is not directly applicable.

REAR FACADES (5)

Retain and Respect features of existing historic rear facades and sites, taking into consideration pedestrian and loading access from secondary streets, parking lots and alleys. *Add* new features that are compatible with historic rear façade features and circulation patterns within existing sites and blocks.

Analysis: The rear (west) façade area of the historic Hotel Montgomery, and this area of downtown in general, does not support a significant pattern of public rear or side circulation, nor does the area include historic rear façade design elements to be preserved or taken into consideration. The historic elevation has no defined cornice or trim, and it has blank walls that surround a set-back hotel wall with a simplified window design. This façade is generally concealed from public view by the adjacent building to the west. The proposed rear elevation of the addition consists of a tall, visually solid north circulation element with a base accentuated by horizontal texture, a many-level cantilevered element with panel seams in a repetitive pattern, and a connecting, glazed lobby element with an expressed cornice at the height of the historic hotel. The proposed addition design is compatible with the historic Rear Façade Guideline because the proposed rear addition is generally blank and reasonably visually balanced.

The view of the historic building from the south side represents a traditional secondary façade view. Similar to the rear façade, the historic hotel elevation has no defined cornice or trim, and it has blank walls that surround a set-back hotel wall with a simplified window design; it is expressed as a potential party wall. This façade is currently highly visible because the adjacent parcel is a parking lot. In the future, if the adjacent parking area is built out, the historic façade will be concealed while the south elevation of the proposed high-rise addition will remain visible from First Street in three dimensions. The proposed upper stories of the high-rise addition, forming a highly

visible proposed secondary elevation, overhangs the historic hotel building. It is designed as a consistent stack of glazed floors divided into a pattern of openings with intermediate elements that help provide a balanced side view, in keeping with side elevations in the downtown. The south façade of the currently proposed addition is compatible with the historic Rear Façade guideline because the wall area is designed to have patterns and blocks of rooms that are in scale with the historic massing, detailing, and materials of the larger Downtown Core.

The north side of the historic hotel includes many character-defining features. This façade is proposed to be incorporated into the lobby of the new addition. The north side elevation of the addition will face another high-rise, across a narrow alley. The design of this façade includes paired smaller windows in a repetitive pattern that is consistent with the repetitive window proportions of the surrounding area.

The proposed addition is consistent with the Rear Façade Guideline.

ENTRIES (6)

Retain and respect the scale of Historic entries that connect the buildings to the street. Add new entries that address the historic pedestrian orientation and scale of the Downtown Core.

Analysis: The ground floor plan of the proposed addition indicates the preservation of the existing retail entrances at the historic hotel building, for use by a future restaurant. Although proposing to close these entrances for primary public use and use them for outdoor-seating access, the entrances are proposed to stay intact and provide pedestrian-scale interest along the street frontage. The preservation of these entries is compatible with this guideline.

The project proposes to add an additional hotel entrance (the proposed primary entrance) at the new addition. The entrance design currently includes a canopy at the first-floor door-header height. The entrance façade/atrium wall currently is highlighted with layered glazing and bi-color upper panels that provide scale and balance with the upper transom areas prevalent in the historic hotel and surrounding retail/hotel district, per the Façades Guideline (3), above.

The historic pedestrian orientation and scale of this subarea of the Downtown Core is maintained with the preservation of the historic entrances and with the proposed design of the new entrance area.

EXTERIOR MATERIALS (7)

Add new building materials that match the historic materials of masonry, terra cotta, limestone, stucco, glass mosaic, cast stone, concrete, metal, glass and wood (trim, finishes and ornament only) where possible. New materials should be compatible with historic materials in scale, proportion, design, color, finish, texture and durability. The indiscriminate use of non-compatible materials such as GFRC (glass fiber reinforced concrete), EIFS (exterior insulating finish

surface/synthetic stucco), foam trim or contemporary non-contextual materials that do not have a proven durability is inappropriate.

Analysis: The proposed exterior materials do not match the exact historic materials in the surrounding downtown area; however, the proposed new materials are compatible with the historic materials in scale, proportions, design, color, finish, and level of texture. The materials are reminiscent of the texture and scale of the historic materials and level of detail in materials in the historic buildings nearby. The new materials are of a high quality, reflecting the intent of the downtown district guidelines. The proposed building addition can be considered compatible with the historic exterior materials guideline.

VEHICULAR AND PEDESTRIAN ACCESS (8)

Retain significant historic vehicular and pedestrian access patterns of historic buildings, sites and streets. Add new access patterns where necessary that are compatible with historic structures, sites, and streets.

Analysis: The historic vehicular and pedestrian access patterns are respected in the proposed design. Main pedestrian and vehicular access will continue to flow on South First Street and within the full width of the sidewalk areas, respecting the city grid. The proposed building can be considered compatible with this historic vehicular and pedestrian access guideline.

Summary of A&A Downtown Guidelines Review

The project is found to be consistent with the following guidelines:

- Lot Patterns Guideline (1)—The project preserves the rhythm of the parcels in the greater downtown area.
- Massing Guideline (2)—The project is broken down into elements that are compatible with the scale of local historic massing.
- Façades Guideline (3)—The design proposes a façade with elements and materials that relate to the height of surrounding historic storefront cornice lines and nearby historic building heights. The layered design relates to the historic depth of masonry buildings, and the new construction includes textured stonework, compatible with the historic Downtown.
- Rear Façades Guideline (5)—The rear of the addition is consistent with the downtown area rear facades. The south and north side façades are compatible in the scale of repetitive elements, consistent with the surrounding area.
- Entries Guideline (6)—The addition design proposes a new entrance façade with a modern interpretation of the double-height scale and low awning/marquis that are consistent with the historic entrances in the area.

- Exterior Materials Guideline (7)— The materials are differentiated but reminiscent of the texture, scale, level of detail, and quality of the materials in the historic buildings nearby.
- Vehicular and Pedestrian Access Guideline (8)—The project generally continues the patterns of vehicular and pedestrian access.

Although the Hotel Montgomery was formerly on a corner, the Corner Elements Guideline (4) is not applicable to the current project.

Project Impacts

The proposed project design meets the Secretary of the Interior’s Standards and the San José Guidelines, as well as other City goals and policies regarding design. The design mitigates the potential impacts of the project at a Site Development Permit level to “less than significant” impact on the environment under CEQA.

Because the proposed project construction process has the potential to impact nearby historic materials and structures physically, mitigations are recommended to reduce the potential impacts of the project on these historic resources to a less than significant impact under CEQA.

Mitigation Recommendations

To reduce impacts associated with the project on the landmark Hotel Montgomery, as well as on nearby historic properties, the project sponsor can implement Mitigation Measures 1 through 4, as well as comply with other recommendations pertaining to preservation of historic resources as identified by the City’s Historic Preservation Officer.

The Mitigation Measures shall be completed or overseen by a qualified Historic Architect, who meets the *Secretary of Interior’s Professional Qualifications Standards*, and be overseen by the City’s Historic Preservation Officer or Building Official.

With the incorporation of these mitigation measures, potential impacts to historic resources could be mitigated to a level of less than a significant.

Mitigation Measure 1

Prior to construction, a qualified Historic Architect shall undertake an existing visual conditions study of the adjacent and nearby historic resources. The purpose of the study would be to establish the baseline condition of those buildings prior to construction. The documentation shall take the form of detailed written descriptions and visual illustrations and/or photos, including those physical characteristics of the resources that convey their historic significance. The documentation shall be reviewed and approved by the City of San José’s Historic Preservation Officer.

Mitigation Measure 2

Prepare and implement a Historical Resources Protection Plan to protect the building fabric to remain of the City Landmark Hotel Montgomery and the nearby historic properties along North First Street. The purpose of this Plan would be to protect the buildings from direct or indirect impacts during construction activities (i.e., due to damage from operation of construction equipment, staging, and material storage). The project sponsor shall, prior to any construction activities including any ground-disturbing work, prepare a plan establishing procedures to protect these resources.

The project sponsor shall ensure the contractor follows this plan while working near these historic resources.

The plan shall be prepared by a qualified Historic Architect and be subject to review by the City's Historic Preservation Officer. At a minimum, the plan shall include:

- guidelines for operation of construction equipment adjacent to historical resources;
- requirements for monitoring and documenting compliance with the plan; and
- education/training of construction workers about the significance of the historical resources around which they would be working.

Mitigation Measure 3

The Historic Architect and/or his/her structural engineer shall make periodic site visits to monitor the condition of the existing historic fabric at the project site and provide detailed reports noting any concerns regarding the historic resource to remain as well as recommended corrective actions to the Historic Preservation Officer. Monitoring should include installing and monitoring any necessary instruments such as crack gauges, per approval of nearby property owners, or reviewing vibration monitoring required by other construction monitoring processes required under the City's permit processes.

The Historic Architect shall consult with a structural engineer if any problems with character-defining features are discovered. If in the opinion of the Historic Architect, substantial adverse impacts related to construction activities are found during construction, the Historic Architect shall so inform the project sponsor or sponsor's designated representative responsible for construction activities. The project sponsor shall respond accordingly to the Historic Architect's recommendations for corrective measures, including halting construction in situations where construction activities would imminently endanger historic resources. The monitoring team shall prepare site visit reports.

Mitigation Measure 4

The Historic Architect shall document (e.g., with photographs and other appropriate means) the level of success in meeting the *Secretary of the Interior's Standards for the*

Treatment of Historic Properties as noted above for the character-defining features, and in preserving the character-defining features of nearby historic properties.

The project sponsor shall ensure that if repairs occur, in the event of damage to nearby historic resource during construction, repair work shall comply with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* and shall restore the character-defining features in a manner that does not affect their historic status.

SUPPLEMENTAL HISTORIC REPORT CONCLUSIONS

The San José Historic Landmark Hotel Montgomery (currently the Four Points by Sheraton San José Downtown) is a designated City Landmark, listed on the National Register of Historic Places and the California Register of Historical Resources. The building is, therefore, an Historic Resource under the California Environmental Quality Act.

The Standards review by Leslie Dill of Archives & Architecture indicates that the proposed revised design is compatible with the historic hotel in massing, hierarchy of design elements, proportion, scale, and materials. According to the analysis, the San José Tribute Hotel Project meets the *Secretary of the Interior's Standards for the Treatment of Historic Properties*. The proposed project, therefore, would be considered mitigated to a less-than significant level, and the project could be found to have no significant effect on the environment under CEQA.

This report concludes that the San José Tribute Hotel Project is compatible with the 2004 *Draft San José Downtown Historic Design Guidelines* (Guidelines). The proposed project meets the Lot Patterns Guideline (1); Massing Guideline (2); Façades Guideline (3); Rear Façades Guideline (5); Entries Guideline (6); Exterior Materials Guideline (7), and the Vehicular and Pedestrian Access Guideline (8). Although the Hotel Montgomery was formerly on a corner, the Corner Elements Guideline (4) is not applicable to the current project.

As a part of the review, some items have been noted that must be addressed in future phases of the approvals process. These items are recommended to be included as conditions for approval or as mitigation measures, to be incorporated into the City's permit process:

- Incorporate a detail in keeping with the lobby seal approach recommended at the historic north façade per the Carey & Co. May 25, 2017 report, p. 11.
- Incorporate the Carey & Co. clarifications about the fire wall design be included per the Carey & Co. Historic Report. May 25, 2017 pp. 11 and 12.
- Incorporate general notes about the historic significance of the property and the approach to repair of the historic fabric of the building per Standard 6.

- Prepare a preservation protection plan that describes specifically how the existing historic elements are to be protected and monitored during construction per Mitigation Recommendations 1-4.

Because the currently proposed project design is compatible with the historic resource and the surrounding historic buildings in the Downtown Core, and because the proposed project preserves the integrity of the historic building, the analysis suggests a finding that the San José Tribute Hotel Project, as conditioned, would constitute a less-than-significant impact on a historic resource according to CEQA. With implementation of the four proposed mitigation measures, the construction process would also be expected to be mitigated to a less-than-significant impact under CEQA.

PEER REVIEW ADDENDUM

Intent

This portion of the report has been prepared in response to a request from the Planning, Building and Code Enforcement Department of the City of San José, to provide peer review of the *Historic Report – Hotel Montgomery* by Carey & Co., (Carey & Co. report) dated May 25, 2017. See note below regarding the previous conclusions of the reviews.

Peer Review of Content and Formatting

The following summarizes the steps of the process required for a complete project analysis:

The project must first be identified and described: The Carey & Co. report identifies the San José Tribute Hotel Project, and uses the submittal drawing set to describe the project parameters.

Potential historic resource(s) must be described architecturally and in historic context to determine whether the subject property can be considered an “historic resource(s)” under CEQA: The Carey & Co. report does identify the Hotel Montgomery as a resource.

The potential for impact on a historic building, structure, and/or site must be outlined: The Carey & Co. report indicates that the new addition project will be connected to and adjacent to the historic resource.

The project impacts are then evaluated with respect to the significance of the property: The Carey & Co. report analyzes the project with respect to the historic resource, utilizing the Secretary of the Interior’s Standards and the San José Downtown Historic Design Guidelines.

The evaluator(s) must be qualified to perform the work: Although Carey & Co. is a well-known and long-established firm, and the job titles of the authors indicate their level of work experience, the qualifications of the consultants were not presented within the report. This information could be described more fully in the report but is understood to meet the intent of this process.

Other report elements that are included and complete in the Carey & Co. report are as follows: Bibliography/references, previous survey status, integrity analysis, and methodology.

In addition to these elements, the Carey & Co. report includes responses to San José Historic Landmarks Commission comments.

The Carey & Co. report is complete and consistent with the requirements of the City of San José CEQA review process.

Comparison Summaries of the Two Reports

NOTE: the following comparison summary is no longer valid, as the designs that the consultants have reviewed were revised after this was written. The following information dates from the October 2, 2017 draft Archives & Architecture peer report and is enclosed for informational purposes only.

SECRETARY OF THE INTERIOR'S STANDARDS REVIEW

The following is a Standard-by-Standard comparison of the conclusions reached in the two reports. The analysis is similar, and the bulk of the conclusions agree. The conclusions in Standards 1, 2, and 9 do not concur:

Standard 1 – The analysis in the two reports is similar; however, Archives & Architecture evaluated the intensification of the use, not only the original and current use. Carey & Co. concluded that “The Hotel Montgomery will be able to convey its historical, cultural, and architectural values;” whereas, Archives & Architecture concluded that the cumulative analysis of the other standards, particularly the impact on the historic spatial characteristics, indicates a design/use that “cannot be considered wholly compatible.”

Standard 2 – Archives & Architecture concludes that the height and connection of the lobby would alter the significant historic spatial characteristics of the former corner building. Carey & Co. does not conclude that the encapsulation of the north façade of the historic building would be an adverse impact.

Standard 3 – The two reports do not differ in essence with regard to this Standard.

Standard 4 – The two reports agree with regard to this Standard.

Standard 5 – The two reports reach similar conclusions. The Carey & Co. report includes helpful construction mitigation measures in their analysis.

Standard 6 – Archives & Architecture suggests mitigation measures in this Standard, which are related to Carey & Co.’s mitigation suggestions outlined in the earlier report’s Standard 5 analysis.

Standard 7 – The two reports concur on this Standard.

Standard 8 – Archives & Architecture was not hired to review archeological mitigation. The Carey & Co. report appears adequate and appropriate.

Standard 9 – Archives & Architecture and Carey & Co. agree on much of the same analysis for this Standard; however, the final conclusions differ. Carey & Co. asserts that the addition will “read” as a separate building that does not, by definition of being a separate design, need to be compatible in scale, material, detailing, or proportion. Archives & Architecture asserts that the proposed design “reads” as an addition and has an adverse visual impact on the historic building because of its massing, materials, and detailing. It is the conclusion of the Archives & Architecture report that the proposed

cantilever is visually overwhelming to the historic hotel, and that the lobby entrance height, the area of textured stone, and the height of the lobby roof all create a composition that is not that of a separate, neighboring, structure, but is that of a visually dominant addition.

Standard 10 – The two reports agree that the project would be essentially reversible.

SAN JOSÉ DOWNTOWN HISTORIC DESIGN GUIDELINES

The following is a summary of how the two reports analyze the proposed project according to the San José Downtown Historic Design Guidelines. The conclusions show a pattern of disagreement that could be rooted in a differing interpretation of how to use the Guidelines. The Carey & Co. report generally seems to analyze the project with regard to the immediate impact of the project on the Hotel Montgomery and finds the project to be acceptably differentiated from the historic building. The Archives & Architecture Report takes a larger downtown “subarea” into consideration in its analysis and finds that the project is not compatible with the Downtown Historic Design Guidelines. Also included in the Carey & Co. report is some analysis that describes a lack of historic pattern in the area, that alterations to the neighborhood fabric somehow lessen the obligation of the new addition to support and be compatible with larger historic downtown patterns. The Archives & Architecture report, because of using a larger area for determining historic downtown patterns, does not support this conclusion. The following is a Guideline-by-Guideline comparison of the conclusions reached in the two reports. The conclusions are generally not in agreement:

Lot Patterns (1) – Both reports conclude that the proposed design is compatible with the historic neighboring lot patterns.

Massing (2) – The Carey & Co. report concludes that the proposed addition is broken up adequately to be compatible with the massing of the historic hotel and asserts that the new addition would be visually balanced with the historic massing. The Archives & Architecture analysis reaches a different conclusion. Archives & Architecture describes how the proposed new building consists of relatively large elements that are not in keeping with the size and blocky massing of the historic hotel and nearby historic buildings to the north and south. The two reports do not agree.

Façades (3) – The Carey & Co. analysis is based in part on the lack of historic buildings on the immediate block; it does not consider nearby historic buildings, such as those farther north and south on First Street. The conclusion is that the new façade will not create a sense of false history and that the Hotel Montgomery façade will be preserved. The Archives & Architecture analysis describes nearby patterns of historic façade design, including the high storefronts with upper transoms and/or mezzanine levels, and the rhythm of storefront openings along the street. The Archives & Architecture report concludes that the low front lobby entrance and high glazed lobby wall are not fully compatible with the historic façade patterns in the area. The Archives &

Architecture report also points out that the area of textured stone does not related to the pattern of façade design in the downtown. The report conclusions do not agree.

Corner Elements (4) – Both reports agree that there is no corner element to analyze.

Rear Façades (5) – Carey & Co. concludes that the rear façade is not historic. Archives & Architecture agrees, with the additional analysis that the proposed new rear façade is in keeping with the patterns of historic rear façades in the area. Archives & Architecture also analyzes the south side façade, the one that overhangs the historic hotel and will be very visible in the area. Archives & Architecture concludes that the large side area of the cantilevered wing “...is not in scale with the historic massing, detailing, or materials...” of the historic downtown area. The reports are in partial agreement, but both reports do not analyze the south side design.

Entries (6) – The Carey & Co. report concludes that “The proposed entry from First Street respects historic pedestrian orientation and scale of this area.” In particular, the report points to the preservation of the historic hotel and its entrances. The Archives & Architecture report asserts that the downtown historic area includes a pattern of double-height entrances with upper transoms, and that “The proposed entrance has a horizontal/low feeling that could be revised to address the historic pedestrian orientation and scale of the Downtown Core.” The report conclusions do not agree.

Exterior Materials (7) – The Carey & Co. report concludes that the proposed materials are differentiated from the historic hotel but will have a similar color. The report further concludes that the texturing of the proposed stone veneer breaks up the massing of the new façade. The Archives & Architecture report concludes “...the proposed new materials are not compatible with the historic materials in scale, proportions, design, color, finish, or texture. The materials are not reminiscent of the texture or scale of the materials or level of detail in materials in the historic buildings nearby. The proposed building addition cannot be considered compatible with the historic exterior materials guideline.” The reports do not agree.

Vehicular and Pedestrian Access (8) – The Carey & Co. report concludes that the proposed vehicular and pedestrian access is compatible with the historic downtown patterns. The Archives & Architecture report generally agrees but found concerns with the narrow sidewalk proposed at the drop-off. The reports have some agreement, but the narrow sidewalk is not addressed in the Carey & Co. report.

Peer Review Conclusions

The final conclusions of the two reports differ. The crucial difference in the conclusions is found in the interpretation and use of *Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns*¹⁰: The Carey & Co. report treats the proposed

¹⁰ <https://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm>

addition as a separate infill building, so the analysis in that report is less focused on the Standards that indicate that the materials, scale, and other elements must be compatible with the historic building. In contrast, the Archives & Architecture analysis considers that the new construction is designed as an addition, so must be reasonably compatible with the historic design. The Archives & Architecture analysis concludes that the historic building does not “remain predominant” on the property, as suggested by the background article about Preservation Brief 14 and suggests that the design must be revised for the project to meet the Standards. It is the conclusion of the Archives & Architecture report that the new addition cannot be evaluated as separate infill when it has such a strong visual impact on the historic hotel. The cantilever design is overwhelming to the historic building and the lobby addition conceals and overwhelms the north side of the historic façade.

The Archives & Architecture report concludes that the proposed project is not compatible with the historic building on the property or with the design patterns of the surrounding historic resources. It concludes that the project would represent an adverse impact under CEQA and that the design should be revised if the goal is to meet the Standards. The Carey & Co. report submits that the proposed project should be considered more as a separate infill building, and concludes that the project, with conditions and minor revisions, can be considered mitigated to a less than significant impact on the Hotel Montgomery under CEQA.

Historic Report by Carey & Company



CAREY & CO. | A TreanorHL Company

HISTORIC REPORT

*Prepared per the City of San José Revised Guidelines for Historic Reports
(Rev. 10/27/98 and 2/26/10)*

Hotel Montgomery
211 South First Street
San Jose, California
APN 259-42-079

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May 25, 2017

INTRODUCTION

The proposed San Jose Tribute Hotel project at 211 South First Street involves an existing historic resource, the Montgomery Hotel. Due to its historic significance, the City of San Jose has asked for a historic report to determine how the proposed project would affect the hotel's significance. This report follows the City of San Jose's Revised Guidelines for Historic Reports (dated February 26, 2010) and addresses the Historic Landmarks Commission Design Review Subcommittee comments provided at the June 15, 2016 meeting, the Historic Landmarks Commission's scoping comments discussed at the December 7, 2016 meeting, and Downtown Historic Design Guidelines.

Carey & Co. conducted a site visit on October 17, 2016 to evaluate the existing conditions and reviewed several sets of design documents from TCA Architects including graphic representations and design drawings (dated October 13, 2016, December 7, 2016, February 1, 2017, April 20, and May 18-22, 2017). The City of San Jose Department of Planning's preliminary review comments of May 27, 2016, Historic Landmark Commission Design Review Subcommittee's comments of June 15, 2016, Historic Landmark Commission's comments of December 7, 2016, and Downtown Historic Design Guidelines were also reviewed. Based on the comments, the proposed project was evaluated for its compatibility to the historic character of the Montgomery Hotel and for compliance with the Downtown Historic Design Guidelines.

MONTGOMERY HOTEL

Montgomery Hotel was designated a city landmark by the City of San Jose in April 2001. The National Park Service determined the property eligible for listing on the National Register of Historic Places (National Register) in November 2001 and it was officially listed on the National Register in April 2006. It is also listed on the California Register of Historical Resources (California Register).¹

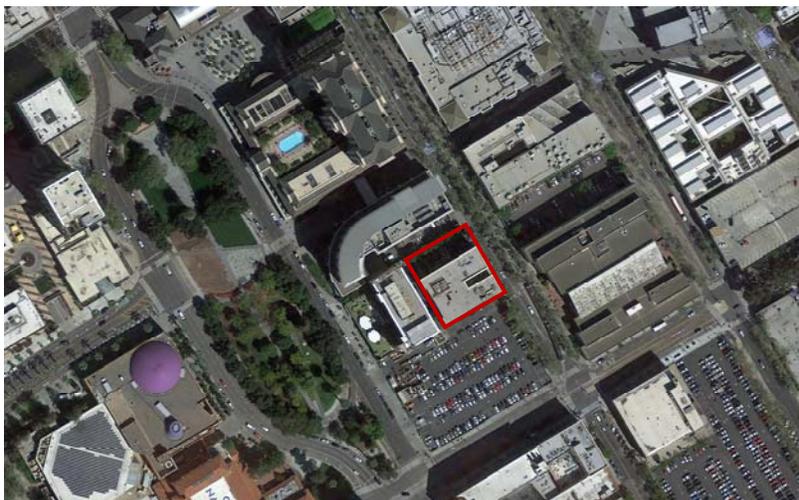


Figure 1. Aerial view of the Montgomery Hotel outlined in red (Google Earth, retrieved October 31, 2016).

¹ "San Jose Designated Historic City Landmarks," City of San Jose, Planning Division, <http://www.sanjoseca.gov/DocumentCenter/View/35476> (accessed October 31, 2016); John M. Tess, *Hotel Montgomery, National Register of Historic Places Registration Form*, Heritage Investment Corporation, December 21, 2005, Section 8, Page 10.

Description

The following description of the property is excerpted from the National Register form:

The building is located in the center/south of downtown San Jose...The area immediately surrounding is dominated by modern construction. Directly to the south along First Street is a 1.49-acre surface parking lot. To the west is Casa de Pueblo, a modern high rise senior affordable housing building and the United Food & Commercial Workers Union Offices. To the north is a hardscaped area with the Fairmount Tower and the Fairmount Hotel beyond. To the east is the 1917 Twoby Building with movie theater exits to the south and the federal courthouse and offices further south.

The Hotel Montgomery is located on a parcel approximately rectangular with 25,000 square feet...The hotel is set at the east and south of the parcel. At the east, it is set to the lot line with city sidewalks and street trees beyond to First Street. At the rear (west) there is a narrow alleyway. The hotel is set slightly off the lot line on the south to allow for fire egress. By locating the hotel in this manner, the site has a 50-foot hardscaped open area on the north, allowing the former San Antonio storefronts an appropriate setting. This hardscaped area has a valet parking area at First Street, an outdoor seating area for the restaurant, and bocce ball courts at the far west.

The Hotel Montgomery is a 4-story reinforced concrete building...with a 3-story front (east) facing "U" atop a one story full parcel base. The hotel's primary facade faces east with a second primary facade on the north. The west and south facades are utilitarian. All facades are symmetrically arranged. The roof is flat behind a low parapet; a light well is located behind the elevator penthouse at the center toward the west.

The east facade is five bays across... At the ground level, each bay has a storefront traditional for the era with plate glass in wood frame on a bulkhead clad in black marble. Above is a transom of five lights. The exception is the center bay which served as one of the main entrances to the hotel. This storefront is recessed with a mosaic tile floor and walls with glass and marble panels. The entire storefront has a flat painted metal marquee.

Above the ground floor, the three floors form a front facing "U." The outside legs, each two bays wide, are nearly mirror images, with the southern leg being slightly wider to accommodate a shallow lightwell on the south facade. Each leg here has four windows. The two inside windows are slightly thinner than the outside, grouped and framed with an elaborate balcony. This grouping is further accented at the fourth floor by brackets framing the two outside windows.

The center bay, again about 22 feet across, is recessed forming a lightwell 60 feet deep. Spanning the building face at the second floor, and enclosing the lightwell, is a wood trellis. This bay has three windows at each floor, the outside being slightly thinner than the center...

The entire facade is skinned with textured painted cementitious plaster over reinforced concrete. Windows are wood-frame, wood sash, double-hung with concrete sill. The windows are three lights over one, though at the fourth floor the upper sash of the windows feature a curvilinear muntin. The facade then has extensive detailing. Decoration includes a prominent cornice of modillion blocks and multiple layers of moldings that include a dentil and ball and dart course. The frieze is decorated with a geometric bas-relief motif and elaborate pendant-type escutcheons hang from the frieze. There is another course of molding below the wide frieze. Prominently featured are neo-classical balconies under the center set of windows on the north and south ends of the "U", with an open balustrade made up of concrete spindles. The balconies are supported by pairs of scrolled brackets.

The north facade is similar to the east, but not as elaborate. It is a single face, nine bays across... At the ground floor is a series of nine storefronts similar in design to those on the east. The sixth bay from the east is a second hotel entrance. This entrance is slightly recessed with a metal and glass marquee. Above the ground floor, the windows are symmetrically arranged, centered in each bay...All windows are of identical size and form consistent with that on the east facade. Detailing and decoration is similar to that on the east...The skin is also painted cementitious plaster over concrete.

The west and south facades are both utilitarian painted concrete without decoration and designed to be party walls. The west elevation has a slight four foot lightwell above the ground floor. It spans the middle three bays. Within that lightwell are seven windows per floor in a simple proportionate alignment. The south treatment is similar with a four foot lightwell above the ground floor and spanning the middle seven bays. Here windows are paired, ten per floor. In the westernmost bay, a single window has been cut into the party wall at the second, third and fourth floor, while the second and third windows from the east within the lightwell have been infilled as part of the seismic upgrade. Windows are consistent on the two facades, two over two, wood-frame, wood-sash double hung. At the base, as the building now opens onto a surface parking lot, additional shear support and modern doorways have been inserted.²

At the time of the October 2016 visit, the building remains largely unaltered since last documented in 2005. Currently, the ground floor entrance on the north elevation is used as the primary hotel entrance. The blade sign at the northeast corner reading "Montgomery" and another sign along the roof line on the south elevation reading "Hotel Montgomery," which are visible on the 2009 photographs, were replaced by "Four Points by Sheraton" signage in 2010.³

² John M. Tess, *Hotel Montgomery, National Register of Historic Places Registration Form*, Heritage Investment Corporation, December 21, 2005, Section 7, Pages 1-3.

³ City of San Jose Permits Online, <https://www.sjpermits.org/permits/> (accessed March 20, 2017); Google Maps Street View, imagery from February 2009 and May 2011 (accessed January 18, 2017).



Figure 2. The front (east) elevation of Montgomery Hotel (Carey & Co., 2016).



Figure 3. The north elevation from First Street (Carey & Co., 2016).



Figures 4, 5 and 6. The north elevation and the hotel entrance (TCA Architects, 2017).

Significance

The following summary of significance is excerpted from the National Register form:

The Hotel Montgomery, located at 211 South First Street in San Jose, was designed by architect William Binder for developer Thomas S. Montgomery. The building is eligible under Criterion "C" as a superior local example of the commercial style. Character-defining features of the building include the elaborate cornice, balconies, and escutcheons. Classical design accents include modillions, dentils, scrolled brackets, egg and dart molding. The building represents the type of commercial building commonly constructed during the early 1900s in downtowns throughout the country and is one of a handful that remains in downtown San Jose. The period of significance is the date of construction, 1911. Although moved in 2000, the building remains eligible for listing on the National Register by meeting Criteria Consideration B for moved properties. The Hotel Montgomery retains sufficient historic features to convey its architectural values and retains integrity of design, materials, workmanship, feelings and association. In April 2001, the City of San Jose designated the hotel a city landmark. In April 2006, the National Park Service placed the property on the National Register; and it is also listed on the California Register of Historic Places.⁴

After a recent field survey, reviewing the National Register form, and completing additional research, Carey & Co. concurs with the previous determination that the Montgomery Hotel is eligible for individual listing for the National Register under Criterion C.

Integrity

Montgomery Hotel's exterior elevations and design elements, including significant decorations and features, retain their integrity of design, materials and workmanship. The critical features were retained during the 2000 relocation and its 2004 rehabilitation. The integrity of feeling and association is also still high since the building continues to reflect its period of significance (1911) and is still associated with downtown San Jose. Moved 186 feet to the south, the building retains an orientation, setting and environment that are comparable to those of the historic location. The building remained within a downtown environment and retained its primary orientation to First Street after the relocation.⁵

Montgomery Hotel has not received any major alterations since the National Register nomination in 2005 that would compromise its integrity of design, materials, and workmanship. The property still possesses integrity of feeling and association since the downtown context has not drastically changed over the years. Overall, Montgomery Hotel retains enough integrity to convey its historic significance.

⁴ Ibid., Section 8, Page 1.

⁵ Summarized from *Hotel Montgomery, National Register of Historic Places Registration Form*, Section 8, Pages 5-6.

EVALUATION OF THE PROPOSED PROJECT

Project Description

The following project description was prepared by TCA Architects.⁶

An initial design was brought before the City of San Jose Planning Department for a Preliminary Review, in April 2016, and received comments from the Planning Department, Historic Landmarks Commission, Building Division, Fire Department, and Public Works Department. The design submitted has been revised in response to those comments. The proposed design comprises a tower, founded on the northern half of the existing hotel parcel, rising to approximately 70 feet, then [cantilevering a distance of 21 feet] over the existing building to provide adequate width for a standard double-loaded hotel floor plate, then continuing vertically to a total of 24 occupied levels. The space between the lower levels of the proposed building and the existing hotel would be spanned with a glazed wall at both ends - a "hyphen," in the vocabulary of historic preservation, enclosing a new lobby space, while admitting light to the existing building windows and enabling views of the historic [north] facade from the street.

In response to comments received during Preliminary Review, TCA Architects has revised the initial design in the following ways. [...] In response to comments from the Building Division, engineering solutions for the upper level tower cantilever and the supporting columns are incorporated into the drawings and defined in accompanying documents. In response to comments from the Fire Department, protective measures for separating the existing building from the proposed building are described in an engineering design narrative. In response to the Public Works Department regarding a proposed auto drop-off, the architects collaborated with a Landscape Architect and Civil Engineer to compose a design intended to synthesize this proposed new function with the existing conditions in a manner which reflects stated intentions in the San Jose Downtown Design Guidelines.

The proposed building contains 279 hotel guest rooms, new lobby-atrium and roof-top public amenities, including swimming pool, fitness center and events space. The lower 5 floors would occupy half the currently open portion of the site with guest rooms, entry lobby, check-in area and back-of-house support spaces. The lower level glazed enclosure would form a grand-scaled lobby and semi-public event space. The main entry to the combined structures would be located at the South First Street elevation of the glazed enclosure. Service access would be gained by way of the existing easement to the south of the existing hotel and along the unbuilt western edge of the site. Parking for guests will be managed by offsite providers.

⁶ TCA Architects, *San Jose Tribute Hotel, San Jose, California (Historic Landmark Permit)*, February 1, 2017.



Figure 7. The proposed east elevation (TCA Architects, May 2017).



Figure 8. The proposed north elevation (TCA Architects, April 2017).



Figure 9. Perspective of the proposal, view from southeast (TCA Architects, May 2017).

In response to comments from the Historic Landmarks Commission Design Review Subcommittee, the base of the tower has been set back 7 feet from the face of the existing hotel, and the supporting column has been recessed behind the glazed atrium enclosure. The proposed tower cantilevers approximately 21 feet over the existing Montgomery Hotel building. The bottom of the cantilevered glazed section will be approximately 14 feet above the existing cornice. The cantilevered tower will be supported by straps located in the demising walls between guest rooms and columns. At the exterior, the strap is located at the perimeter of the floor plan and will be visually expressed behind the façade on the east face. On the upper levels (Levels 7 through 24), the floor slab cantilevers approximately 21 feet. To support the cantilever, a strapping scheme, based on a 3-story repeating module vertically, is employed with a diagonal strap, or tie element.⁷ See Figure 7, and sheets A-4.0b and S-1.0 for more information.

A glazed atrium will be added to the north elevation. The glazed atrium is proposed to be set back 7 feet from the First Street property line at the base of the tower and would step back gradually. The glazing would wrap around the support column to be set further back as it gets closer to the corner of the Montgomery Hotel. This gradual setback would reveal the first bay of the north elevation including a portion of the cornice and the belt course, a line of windows, and a portion of the wall. See Figure 10 for a sketch of the proposed design. Regarding the intersection of the proposed glazing at the existing building, the architect suggests two variants:⁸

⁷ TCA Architects, *San Jose Tribute Hotel, San Jose, California (Historic Landmark Permit)*, February 1, 2017.

⁸ Paul Adamson, TCA Architects, *email correspondence*, November 10, 2016, and January 2017.

Variant A: Cutting the glazing straight at the typical vertical surface and enclose with a silicone sealer. At the cornice and belt courses, the enclosure would be formed by a set of metal framing members that roughly conform to the cornice, then a compressible filler that follows the profile of the architectural feature. No historic materials or features would be removed or altered.

Variant B: Cutting the glazing straight at the typical vertical surface and attach with an aluminum mullion receiver. At the cornice and belt courses, the enclosure would be formed by a set of metal framing members that roughly conform to the cornice, then a glazing that follows the profile of the architectural feature. The cornice and belt courses would then be incised to insert the glazing. Incising the cornice and the decorative moldings to recess the glass beyond the surface would result in some removal of historic building fabric.



Figure 10. The proposed atrium connection to existing Montgomery Hotel. The Slover Library Expansion illustrates Variant A and the National Monument of Singapore illustrates Variant B (TCA Architects, 2017).

Analysis of the Secretary of the Interior's Standards for Rehabilitation

Rehabilitation is the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural values. The following section analyzes the proposed project developed by TCA Architects for compliance with the *Rehabilitation Standards*.

Standard 1: A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

The proposed project would maintain the subject property's current and historic use as a hotel. It would retain restaurant uses and meeting facilities on the first floor and guest rooms on the upper floors; so, the intended uses would not result in adverse changes to the Montgomery Hotel. Distinctive materials and features of the hotel will be minimally affected by the new construction. Although the project will result in changes to the building's site and environment, it will have minimal effects to the character-defining features of the historic property. The massing

and the scale of the new building will respond to surrounding building heights. The Montgomery Hotel will be able to convey its historical, cultural, and architectural values. Therefore, the proposed project complies with Rehabilitation Standard 1.

Standard 2: The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

As proposed, the project maintains the historic character of the subject property as defined by its character-defining features including, but not limited to, the 3-story front-facing U-shaped form, balconies, and escutcheons.

- *Commissioner Saum would like the report to address the new building's impact on the historic building's cornice and the detail work along the cornices... It should also address how the new glazing would affect the historic building so that it has minimal impact.⁹*

The most notable alteration to Montgomery Hotel would be the addition of the glazed atrium at the north elevation. Regarding the intersection of the proposed glazing to the existing building, the architect suggests two variants:

Variant A: Cutting the glazing straight at the typical vertical surface and enclose with a silicone sealer. At the cornice and belt courses, the enclosure would be formed by a set of metal framing members that roughly conform to the cornice, then a compressible filler that follows the profile of the architectural feature.¹⁰

In this case, no historic materials or features would be removed or altered. Carey & Co. recommends Variant A.

Variant B: Cutting the glazing straight at the typical vertical surface and attach with an aluminum mullion receiver. At the cornice and belt courses, the enclosure would be formed by a set of metal framing members that roughly conform to the cornice, then a glazing that follows the profile of the architectural feature. The cornice and belt courses would then be incised to insert the glazing.¹¹

In this case, incising the cornice and the decorative moldings, which are character-defining features, to recess the glass beyond the surface would result in some removal of historic building fabric at two locations. However, the original form of these features would be still apparent despite the incisions and the building will continue to communicate its significance.

- *[Commissioner Saum] asked whether there will be a way to bring the old building up to code without negative effects so that there is no loss to the landmark.¹²*

Montgomery Hotel will receive upgrades to meet the fire code. The north wall of the historic hotel is proposed to be used as a fire wall to provide the required separation between the different types of construction (i.e. the proposed atrium and tower). Fire shutters would be installed inside the existing building in a way that they are not visible from the new atrium. Additionally, the fire sprinkler system in the rooms adjacent to the fire wall would be upgraded

⁹ Comment quoted from Historic Landmarks Commission, Design Review Committee Meeting Minutes, June 15, 2016.

¹⁰ Paul Adamson, TCA Architects, *email correspondence*, November 10, 2016 and January 2017.

¹¹ Ibid.

¹² Comment quoted from Historic Landmarks Commission, Design Review Committee Meeting Minutes, June 15, 2016.

to the next higher occupancy class. This would enable a 3-hour fire resistive rating while not altering the existing building exterior.¹³

The proposed installation of roll-down shutters and fire suppression sprinklers inside the rooms to meet the fire resistance requirement would not alter the exterior of the historic building. These additions would not be visible from the atrium and/or street and would not affect the integrity of the historic resource.

- *[Commissioner Saum] indicated that the report should also include an analysis of how the previous move of the Montgomery building has compromised the building's historic significance, and the cumulative effect of that move plus the new project.*¹⁴

In 2000, the Montgomery Hotel building was moved 186 feet south to its present location and was upgraded to then current seismic, fire and life safety codes. In November 2001, the National Park Service determined it eligible for listing on the National Register of Historic Places (NRHP) and was subsequently listed in April 2006. According to the NRHP Registration Form, the building remained eligible for listing on the National Register by meeting Criteria Consideration B for moved properties. It was found to retain sufficient historic features to convey its architectural values and retains integrity of design, materials, workmanship, feeling, and association.¹⁵

The National Register Bulletin No. 15 states that

A property significant under Criterion C must retain those physical features that characterize the type, period, or method of construction that the property represents. Retention of design, workmanship, and materials will usually be more important than location, setting, feeling, and association.¹⁶

The relocation of Montgomery Hotel had no negative impacts on the character-defining architectural features. The subsequent renovation also followed the Secretary of Interior's Standards for Rehabilitation and did not affect the historic significance of the property.

Hotel project would not alter the building's design, exterior materials (decorative features, cast stone and wood) or workmanship. Although not primary to the building's significance, Montgomery Hotel would remain within the downtown environment and setting, and retain its main orientation to First Street. When the building was moved, the north façade faced an open hardscaped area rather than a street. The proposed project would enclose the open area with a glazed atrium, but the north façade would still be visible to the public. At First Street, the proposed tower and the glazing would be setback to allow the historic hotel to continue to be seen as an independent building, while revealing more of building's character-defining features. As proposed, the building would continue to retain enough integrity to maintain its status as a property listed on the National Register.

¹³ Excerpted from ARUP, *San Jose Tribute Hotel, Fire Wall Options, Issue 2*, October 3, 2016, 5-9; Paul Adamson, TCA Architects, *Tribute Hotel Memo*, April 11, 2017.

¹⁴ Comment quoted from Historic Landmarks Commission, Design Review Committee Meeting Minutes, June 15, 2016.

¹⁵ *NR Form, sect 8 page 1*

¹⁶ NR Bulletin No. 15, How to Apply the NR Criteria for Evaluation,

https://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_8.htm#determining (accessed January 17, 2017).

Overall, the proposed project complies with Rehabilitation Standard 2.

Standard 3: Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

The proposed project does not include the addition of conjectural elements or architectural features from other buildings. The glazed atrium and the tower addition would be contemporary in design and easily distinguished from the historic elements. The new work will not create a false sense of historical development and is in compliance with Standard 3.

- *[Commissioner Saum] The importance of history of the project is an aspect that presents an opportunity to inform the nature of the historic building to the public and make it noteworthy in graphics or exhibits.*
- *Brian Grayson, with PAC SJ pointed out the significance of the "Montgomery Hotel" name, and encouraged the Commission to include "emphasis of the historic name" on the new hotel through restored signage or other visible means to let people know it was the Montgomery Hotel.*
- *Commissioner Hirst said that old postcards showed the name of the hotel on old signs and it would be good to have signage or other identification with the old name that didn't overpower the design.¹⁷*

The architect and hotel management agreed with the Commission's suggestion to include an exhibit that would incorporate imagery and narrative as part of an art program at the atrium. The information can be collected from the Dr. Martin Luther King, Jr. Library (San Jose), California Room collections which include written and graphic material on the property.¹⁸ Carey & Co. has not received any proposals to review at the time of this report. The content and design of the exhibit should be reviewed by the City staff before installation.

Carey & Co. also suggests installing plaques declaring property's status as a San Jose Historic Landmark and listing on the National Register of Historic Places.

The hotel had a blade sign on the S First Street elevation reading "Hotel Montgomery" which is visible on the ca. 1925 and 1943 photographs. The entrance marquee on S First Street also had "Montgomery" or "Montgomery Hotel" signs on and/or above. These original signs were removed at an unknown date. The photographs from 2009 show a new blade sign at the northeast corner reading "Montgomery" and another sign along the roof line on the south elevation reading "Hotel Montgomery," none of which are original. Both signs were replaced by "Four Points by Sheraton" signage in 2010.¹⁹ See Figures 11-13. If the name of the hotel is to be placed back on the existing historic building, Carey & Co. suggests that the sign shown on the 1925 photograph be replicated by placing "Hotel Montgomery" on the face of the marquee. This placement is also shown on the 1943 photograph. Alternatively, "Montgomery" could be placed directly on the building above the former entrance as shown on the 1925 photograph.

¹⁷ Comments quoted from Historic Landmarks Commission, Design Review Committee Meeting Minutes, June 15, 2016.

¹⁸ Paul Adamson, TCA Architects, *email correspondence*, January 17, 2017.

¹⁹ City of San Jose Permits Online, <https://www.sjpermits.org/permits/> (accessed March 20, 2017).

Overall, the proposed project complies with Rehabilitation Standard 3.



Figure 11. Montgomery Hotel ca. 1925 (left) and 1943 (right).²⁰



Figure 12. Montgomery Hotel in February 2009.²¹



Figure 13. Montgomery Hotel in May 2011.²²

Standard 4: Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

²⁰ History San Jose, <http://onlineexhibits.historysanjose.org/labellegacy/images/photos/popups/19973001493.html> and <http://geocitiessites.com/soho/veranda/4103/montgomery.html> (accessed January 18, 2017).

²¹ Google Maps Street View, imagery from February 2009 (accessed January 18, 2017).

²² Google Maps Street View, imagery from May 2011 (accessed January 18, 2017).

The proposed project does not involve alterations to elements of the subject building which have acquired significance in their own right. The ground floor storefronts have been renovated over the years, including those on the north elevation which will face the proposed atrium. On the south elevation, new single windows have been cut into the party wall, some windows have been infilled as part of the seismic upgrade, and additional shear support and modern doorways have been inserted. However, none of these changes have acquired historic significance. Therefore, the proposed project complies with Rehabilitation Standard 4.

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

The proposed project maintains and preserves the subject property's distinctive finishes and character-defining features, including, but not limited to, its overall mass and form and classical decorations. Variant B for the atrium glazing detail (see Standard 2 above) would include incision of the existing cornice, the moldings, and the pilasters on the north elevation to accommodate the new atrium enclosure. Although this would result in some removal of historic building fabric, it would minimally impact the character of the building since the majority of the cornice would remain on the north and east elevations, and be preserved in place. The project would not impact the ability of the property to convey its distinctive finishes or construction techniques. Overall, the proposed project would preserve the historic hotel building envelope that characterizes early 20th century commercial style.

- *[Commissioner Saum] was also interested in the structural implications to the old building of the construction activities of the new building, and what kind of construction monitoring will be employed. He noted even seismic upgrades can damage old buildings.*²³

Regarding the effects of new construction on the existing historic resource, the structural engineer indicates that design and detailing will be undertaken with great care and consideration of the existing building substrate and with the goal of not compromising the integrity of the existing structure. The detailed recommendations on anticipated building settlements, specific foundation systems and building monitoring strategies will be provided by a geotechnical engineer based on the investigation of existing site soil conditions. During construction, the existing hotel and the soil underneath it will be regularly monitored to ensure that it is not negatively affected by the construction. In terms of foundations of the new building, a deep foundation system is recommended to reduce settlements. Piles will be drilled, not driven, to minimize vibrations to the adjacent historic resource. Connections between the new and existing buildings will be designed to accommodate anticipated differential settlements.²⁴

Additionally, Carey & Co. recommends:

- A historical architect and structural engineer shall undertake an existing condition study of Montgomery Hotel to establish the baseline condition of the building prior to construction, including the location and extent of any visible cracks or spalls. The documentation shall take the form of written descriptions and photographs, and shall include those physical characteristics of the building that convey its historic significance and that justify its inclusion on the National Register and as a San Jose landmark. If deemed necessary, crack monitoring devices shall be placed on visible cracks and periodically monitored during construction.

²³ Comment quoted from Historic Landmarks Commission, Design Review Committee Meeting Minutes, June 15, 2016.

²⁴ Paul Adamson (TCA Architects) and Jason Krolicki (ARUP), *email correspondence*, January 6, 2017.

- Monitoring the building during construction. A historical architect and structural engineer shall report any changes to existing conditions, including, but not limited to, expansion of existing cracks, new spalls, or other exterior deterioration.
- Establishing a training program for construction workers involved in the project that emphasizes the importance of protecting historic resources. This program shall include information on recognizing historic fabric and materials, and directions on how to exercise care when working around and operating equipment near the historic structures, including storage of materials away from historic buildings. It shall also include information on means to reduce vibrations from construction, and monitoring and reporting of any potential problems that could affect the historic resources in the area. The contractor shall be especially careful to prevent material or equipment from falling on the historic building.
- Retaining a geotechnical engineer or other appropriate professional to determine threshold levels of vibration and cracking that could damage the affected historic building. The project applicant shall design means and methods of construction that shall be utilized to not exceed these thresholds.

By incorporating the structural engineer's approach to minimizing effects of the new building on the Montgomery Hotel and Carey & Co.'s recommendations, the proposed project complies with Rehabilitation Standard 5.

Standard 6: Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacements of a distinctive feature, the new feature will match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

The proposed project does not involve rehabilitation of the historic resource and does not call for repair or replacement of any historic features.²⁵

Standard 7: Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

The proposed project does not involve any chemical or physical treatments to the existing historic resource.²⁶

Standard 8: Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures will be undertaken.

The proposed project includes excavation north of the existing building to accommodate a basement and foundation for the proposed tower; it is possible that excavation may reveal deposits. The following is excerpted from the archaeological report:

The project area has a low sensitivity for Native American materials and deposits based on previous subsurface findings. There was a moderate to high potential for historic-era archaeological deposits and cultural materials dating to use of this area beginning in the 1820s and sometime before 1884, because vacant lots were often used by neighboring households and businesses. The construction of a 14-ft. deep

²⁵ Paul Adamson, TCA Architects, *email correspondence*, November 11, 2016.

²⁶ Paul Adamson, TCA Architects, *email correspondence*, November 11, 2016.

basement, however, means that the current potential for historic-era deposits and features is low. Holman & Associates recommends no additional work. In the unlikely event that buried, or previously unrecognized archaeological deposits or materials of any kind are inadvertently exposed during any construction activity, work within 50 ft. of the find shall cease until a qualified archaeologist can assess the find and provide recommendations for further treatment, if warranted. Construction and potential impacts to the area(s) within a radius determined by the archaeologist shall not recommence until the assessment is complete.²⁷

With the incorporation of the activities addressing the uncovering of “previously unrecognized archaeological deposits or materials of any kind” during construction, Rehabilitation Standard 8 is met.

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

The proposed project would result in the construction of a glazed atrium and a 260-foot tower addition on the northern half of the parcel. The additions, which are contemporary in design and clearly differentiated from the historic mass of the original hotel, will not directly impact the subject property. The tower and the atrium would be structurally independent, therefore removable.

The tower is designed to read as an entirely separate building, a key requirement for additions to historic resources in dense urban locations in *Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns*:

In built-up urban areas, locating a new addition on a less visible side or rear elevation may not be possible simply because there is no available space. In this instance, there may be alternative ways to help preserve the historic character. One approach when connecting a new addition to a historic building on a primary elevation is to use a hyphen to separate them. A subtle variation in material, detailing and color may also provide the degree of differentiation necessary to avoid changing the essential proportions and character of the historic building.

A densely-built neighborhood such as a downtown commercial core offers a particular opportunity to design an addition that will have a minimal impact on the historic building. Often the site for such an addition is a vacant lot where another building formerly stood. Treating the addition as a separate or infill building may be the best approach when designing an addition that will have the least impact on the historic building and the district. In these instances there may be no need for a direct visual link to the historic building. Height and setback from the street should generally be consistent with those of the historic building and other surrounding buildings in the district. Thus, in most urban commercial areas the addition should not be set back from the façade of the historic building. A tight urban setting may sometimes even accommodate a larger addition if the primary elevation is

²⁷ Leianne Humble, *email correspondence*, November 15, 2016.

designed to give the appearance of being several buildings by breaking up the facade into elements that are consistent with the scale of the historic building and adjacent buildings.²⁸

The proposed project acts as an addition and an infill at the same time. The glazed atrium functions as an addition to the Montgomery Hotel where it connects to the north elevation. The tower would function as an infill since it would be structurally independent of the Montgomery Hotel and would be designed to appear as an entirely separate building. As such, the proposed tower complies with the Rehabilitation Standard 10 (below) and *Preservation Brief 14* guidelines regarding urban infill, which suggest that "Treating the addition as a separate or infill building may be the best approach when designing an addition that will have the least impact on the historic building and the district."

In terms of massing, the proposed tower would rise to 70 feet and then cantilever approximately 21 feet over the existing building to continue up to 260 feet. The vertical massing is broken up into two by a solid tower to the north and a glazed cantilevered massing to the south. The tower is also set back 7 feet from the property line and the face of the existing hotel to minimize the visual effect. The articulation of the cantilevered section forms a lighter mass above the existing hotel with its glazed east and south walls with horizontal shades. The base's east, north, and west walls are refined with texture to break up the massing. The proposed setback and texturing of the tower would create a more distinct base and provide a better reading of the historic hotel's corner perspective.

- *Commissioner Raynsford wanted the report to address issues of scale..., not just the size but also the effect of massing in the project area, and the scale of the architecture, its windows, cornices, balconies, etc., as they relate to human scale. It should also discuss the façade and other elements of the design, and how they are compatible with and include the historic building.*²⁹

As an addition, the proposed tower does not appear compatible with the historic building in terms of size, scale and proportion. However, the tower is designed to be a separate building which connects to the historic building through a glazed atrium acting as a hyphen and would appear as infill / related new construction rather than an addition. Through the cantilevered design and façade articulation, both of which reduce the mass, the proposed tower avoids a monolithic appearance that would overwhelm the historic hotel below. *Preservation Brief 14* recommends that new infill construction should be compatible with the surrounding context in terms of scale, setback, and façade rhythm. The proposed tower (260') is undeniably much taller than the Montgomery Hotel (54'-10"); however, because the Montgomery Hotel is surrounded by taller contemporary buildings, the proposed tower is keeping with the greater neighborhood context, if not the historic Montgomery Hotel. The heights of the surrounding buildings within the 1/8-mile radius of Montgomery Hotel range from 6 to 19 stories. Constructed in 1987, Fairmont Hotel is a 19-story tower located to the north. The 13-story Fairmont Annex, which was completed in 2002 at the original location of Montgomery Hotel, is adjacent to the subject building. The surrounding buildings within the 1/4-mile radius of Montgomery Hotel rise to 23+ stories. To the north, 50 West San Fernando Street tower is a 28-story structure (1989) and "The

²⁸ *Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns*
<https://www.nps.gov/tps/how-to-preserve/briefs/14-external-additions.htm> (accessed April 13, 2017).

²⁹ Comment quoted from Historic Landmarks Commission, Design Review Committee Meeting Minutes, June 15, 2016.

88" at 88 E San Fernando is 23 stories (2008). To the south, the 28-story tall San Jose Marriott at 301 S Market Street was completed in 2003 and the 23-story tall 360 Residences at 360 S Market Street was completed in 2009. See Figure 14. Four of these six buildings were constructed after the Montgomery Hotel was moved to its current location in 2000, and two of the four were after its National Register listing in 2006.



Figure 14. Aerial view of the vicinity. Montgomery Hotel moved to its current location in 2000. (Edited from Google Earth, retrieved April 12, 2017.)

The Montgomery Hotel is now an exception on the block and there are many other new constructions and high-rises within the vicinity. Historically and aesthetically its closest counterpart is the Twohy Building (1917) located diagonally across the street at 200 S First Street. The proposed tower would not obstruct views of the front façade and would provide a glimpse of the north façade as one approaches from Downtown towards southeast.

- *[Commissioner Saum] would like the report to address the issue of the primacy of the landmark versus the new building from the street with its corner prominence. He suggested that providing a larger front setback for the new building...would help maintain the historic "corner" perspective of the older building.*³⁰

In terms of spatial relationships, the glazed atrium will bridge the gap and connect the existing historic structure and the tower. The atrium and the tower are proposed to be set back 7 feet from the First Street property line. The atrium would step back gradually. The glazing would wrap around the support column to be set further back as it gets closer to the corner of the Montgomery Hotel. This gradual setback would reveal the first bay of the north elevation including a portion of the cornice and the belt course, a line of windows, and a portion of the wall. The design would allow the historic hotel to continue to be seen as an independent

³⁰ Comment quoted from Historic Landmarks Commission, Design Review Committee Meeting Minutes, June 15, 2016.

building, while revealing more of building's character-defining features including the upper cornice, belt course, windows and decorative escutcheon. The larger setback would maintain the "corner" perspective of the historic hotel.

Regarding the intersection of the proposed glazed atrium at the existing building, the architect proposes two variants (see Standard 3 above). In both variants, the glazing would be supported by metal elements with slender profiles and new work would be differentiated from the old. Variant A would be more sensitive and reversible compared to Variant B since no historic materials or features would be removed or altered.

- *[Commissioner Raynsford] The report should include an analysis of open and public spaces and access to these spaces.³¹*

The existing hotel has a 50 feet wide, semi-public hardscaped open area on the north occupied by a valet parking area off of First Street, with an outdoor seating area for the restaurant and bocce ball courts farther to the west. This area was left to provide an appropriate setting for the north façade and the former San Antonio storefronts. Although accessible to the public, this area is intended for use by hotel and restaurant guests. The proposed tower will be constructed on this northern section of the lot. Part of this semi-public open space will be enclosed as a glazed atrium which will function as the hotel lobby. The semi-public lobby/atrium space of the new hotel will be on the street level and will continue to be open to guests and visitors. Loss of this open space will not have any negative impacts on the architectural values of the historic building. Although the setting of the hotel would be slightly compromised, the building will retain enough integrity to be listed on the National Register.

The proposed project will feature a new hotel entrance from First Street while preserving the historic entry vestibules and marquees of the Montgomery Hotel. After the building was moved in 2000, the east entry was abandoned and the north entry was used as the primary entrance to the hotel. This entry pattern does not provide access directly from street but via semi-public open space to the north. The proposed project will provide a similar entry sequence: the primary entrance to the historic building will still be on the north façade and will be accessed via semi-public glazed atrium—the new hotel lobby. As proposed, the modifications to the existing pattern will not affect the National Register status of the property given that the existing north entry—with recessed double doors with sidelights, metal and glass marquee, mosaic tile floor, and marble-paneled walls—is preserved.

- *Commissioner Raynsford wanted the report to address the issue of materials, texture, color of the new building and their compatibility to the historic building.³²*

In terms of materials, the new tower and base will use a modern vocabulary of materials that is distinct yet compatible with the Montgomery Hotel. The limestone cladding of the base would complement the masonry character of Montgomery Hotel; the mix of smooth and combed limestone panels would provide texture and surface variation. The proposed color and tone of the limestone cladding would complement the existing building. The cantilevered section of the new tower would be of an aluminum curtain wall system with glazed and opaque panels which would reduce the apparent size of the building.

³¹ Comment quoted from Historic Landmarks Commission, Design Review Committee Meeting Minutes, June 15, 2016.

³² Comment quoted from Historic Landmarks Commission, Design Review Committee Meeting Minutes, June 15, 2016.

The current design (see Figure 7) proposes to refine the east, north and west walls to differentiate the base and shaft of the tower. The proposed tower design has two main elements: a solid and punched opening portion to the north and a cantilevered, transparent glassy tower to the south. The southern portion defines the base, middle, and top of the building. The additional height of the top floor combined with a different architectural treatment and overhanging roof defines the top of the building. The middle, shaft, of the building extends from the top to the bottom of cantilevered portion. Therefore, the base is defined as extending from the bottom of the cantilevered tower to the ground. The base is further emphasized by additional horizontal scoring.

- *[Commissioner Raynsford] would also like an analysis of sunlight and shading around the building and what effect the cantilever will have on the historic building.*
- *Commissioner Raynsford wanted the report to address issues of ...shadowing...*³³

Figure 15 below illustrates the existing shadows, and the shadows cast by the project for June and December. The proposed tower sits north of Montgomery Hotel, so the tower will cast little direct shadow on the historic property except during the late summer afternoons.³⁴ The amount of new shadow cast on Montgomery Hotel would be relatively minor due to the short duration of the shadow and due to the limited period of the year when it would be cast. Therefore, the shadow cast by the proposed tower would not impair the significance of Montgomery Hotel. See attached Sheet A-6.0 Solar Study.

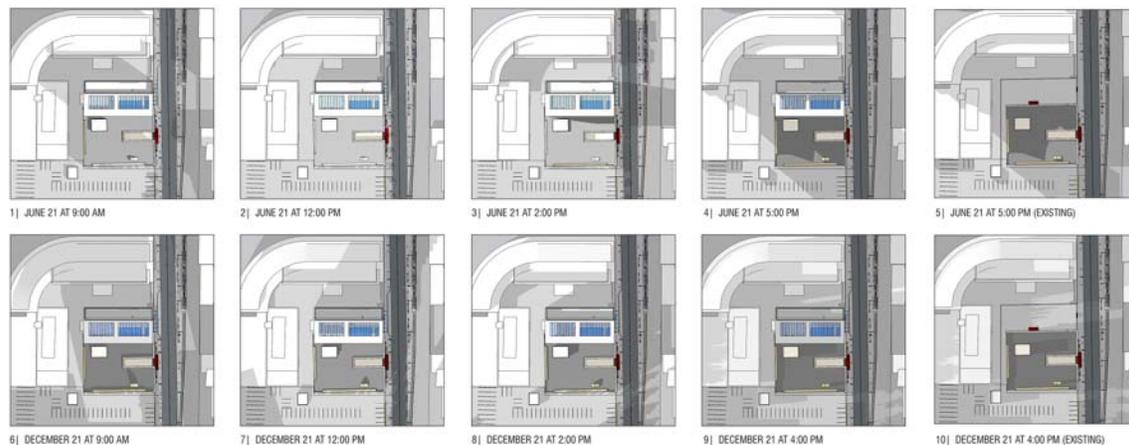


Figure 15. Solar study (TCA Architects, 2017).

- *Commissioner Saum...wanted the report to address the visibility of the new building and the relationship to the old building.*
- *[Commissioner Saum] suggested that ...lightening the entrance canopy would help maintain the historic "corner" perspective of the older building.*³⁵

At the street level, the proposed entrance canopy of the new tower and the atrium defines the main entrance. The glazed canopy is light enough to provide views of Montgomery Hotel to passersby and not interrupt the visual experience of the historic resource at the ground level. It

³³ Comment quoted from Historic Landmarks Commission, Design Review Committee Meeting Minutes, June 15, 2016.

³⁴ Paul Adamson, TCA Architects, *email correspondence*, January 20, 2017.

³⁵ Comment quoted from Historic Landmarks Commission, Design Review Committee Meeting Minutes, June 15, 2016.

is also held away from the Montgomery Hotel to further emphasize that the atrium has a light touch. The interior of the atrium would be illuminated for evening and nighttime use, enabling public view of the north elevation of the existing building from the street. Additionally, the entry will remain open 24 hours per day, enabling public access to the atrium interior and full viewing access of the existing north façade.³⁶

- *[Commissioner Saum] was also interested in the amount of natural lighting in the atrium.*³⁷

The following information is provided by TCA Architects:³⁸

[During] the majority of daylight hours, atrium illumination will be ambient light from the full-height glazing at either end and the glazed roof, and some reflected light from the rooftop of the existing hotel and the underside of the cantilevered tower. Analysis of solar illumination during key points of the year suggests that direct sunlight will penetrate the atrium in morning as follows:

- December 21 before approximately 9 AM and until approximately 1 PM,
- March 20 before approximately 9 AM,
- June 21 before approximately 9 AM,
- September 20 before approximately 9 AM.

On the north elevation, the proposed addition of roll-down shutters and fire suppression sprinklers at the inside of openings to meet the fire resistance requirement would not be visible from the atrium and would not affect the integrity of the historic resource.

The proposed project involves renovation of the existing check-in lobby in the Montgomery Hotel to serve as a meeting space with glazed doors at the storefront that would permit direct access to the new atrium. The new glazed doors would be inserted in the wide center bay of the typical openings on the north side.³⁹ Since the storefronts have been renovated over the years, the new doors would not destroy any historic materials and features, and would not affect the integrity of the historic resource.

In summary, the proposed project will not destroy any historic materials or significant architectural features. The new atrium and tower will clearly be differentiated from the Montgomery Hotel in terms of its modern, contemporary vocabulary. The scale and proportion of the tower, which would appear as infill, will not overwhelm the historic hotel below and will be compatible with the surrounding context. The shadow cast by the proposed tower would not impair the significance of Montgomery Hotel. The 7-foot setback from First Street would maintain the "corner" perspective of the historic hotel. The Montgomery Hotel will retain integrity to be listed on the National Register. Therefore, the proposed project complies with Standard 9.

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

³⁶ Paul Adamson, TCA Architects, *Tribute Hotel Memo*, April 11, 2017.

³⁷ Comment quoted from Historic Landmarks Commission, Design Review Committee Meeting Minutes, June 15, 2016.

³⁸ Paul Adamson, TCA Architects, *email correspondence*, January 20, 2017.

³⁹ Paul Adamson, TCA Architects, *email correspondence*, November 14, 2016.

- *Commissioner Saum would like the report to address ... the ability to remove the new construction later.*⁴⁰

The location of the subject building within the larger site will be maintained. The proposed project includes construction of a glazed atrium addition and a new hotel tower on the north portion of the site. It is possible to remove the proposed atrium and the adjoining tower and leave the essential form of the Montgomery Hotel intact. If the architect follows Variant A for detailing the glazing intersection (see Standard 3 above), the addition would be removed without damaging the character-defining features of the building. If the architect follows Variant B, the cornice, the moldings, and the pilasters at east and west ends of the north elevation would be incised to insert the glass. It is likely that these features could be repaired following the *Secretary of the Interior's Standards* and returned to their current condition. Therefore, the proposed project complies with Rehabilitation Standard 10.

In summary, the proposed project complies with all ten of the *Secretary of Interior's Standards for Rehabilitation*.

SUMMARY OF RECOMMENDATIONS

- Regarding the intersection of the proposed glazing at the existing building, Carey & Co. recommends Variant A which would not remove or alter any historic materials or features.
- Regarding history exhibits at the lobby/atrium of the new building, Carey & Co. recommends that the content and design of the exhibit should be reviewed by the City staff before installation. Carey & Co. also recommends installing plaques declaring property's listing as a San Jose Historic Landmark and on the National Register of Historic Places.
- If the name of the hotel is to be placed back on the existing historic building, Carey & Co. recommends that the sign shown on the 1925 and 1943 photographs be replicated by placing "Hotel Montgomery" on the face of the marquee. Alternatively, "Montgomery" could be placed directly on the building above the former entrance as shown on the 1925 photograph.
- Regarding the effects of new construction on the existing historic resource, Carey & Co. recommends:
 - Undertaking an existing condition study of Montgomery Hotel to establish the baseline condition of the building prior to construction, including the location and extent of any visible cracks or spalls. The documentation shall take the form of written descriptions and photographs, and shall include those physical characteristics of the building that convey its historic significance and that justify its inclusion on the National Register and San Jose register.
 - Monitoring the building during construction. A historical architect and structural engineer shall report any changes to existing conditions, including, but not limited to, expansion of existing cracks, new spalls, or other exterior deterioration.
 - Establishing a training program for construction workers involved in the project that emphasizes the importance of protecting historic resources. This program shall include information on recognizing historic fabric and materials, and directions on

⁴⁰ Comment quoted from Historic Landmarks Commission, Design Review Committee Meeting Minutes, June 15, 2016.

how to exercise care when working around and operating equipment near the historic structures, including storage of materials away from historic buildings. It shall also include information on means to reduce vibrations from construction, and monitoring and reporting of any potential problems that could affect the historic resources in the area. The contractor shall be especially careful to prevent material or equipment from falling on the historic building.

- Retaining a geotechnical engineer or other appropriate professional to determine threshold levels of vibration and cracking that could damage the affected historic building. The project applicant shall design means and methods of construction that shall be utilized to not exceed these thresholds.

HISTORIC LANDMARK COMMISSION DESIGN REVIEW COMMITTEE'S COMMENTS⁴¹

- *The new construction should be secondary to the existing historic building as perceived from the pedestrian level.*

In response to the comment, the design was revised to set back the glazed atrium and the tower, as well as the column, from the face of the historic resource.

- *The use of the glass atrium as a hyphen between the existing historic structure and the proposed tower is appropriate, however, the atrium should be set back from the front façade of the historic building and the height should be lowered so that the cornice of the historic building is exposed above the atrium.*
- *The Committee suggested setting back the atrium so that at least the first row of windows on the north façade of the historic building remain exposed.*

In response to the comment, the tower and atrium are set back 7 feet from the First Street property line. The glazing of the atrium steps back gradually, which reveals the first bay of the north elevation including a portion of the cornice and the belt course, a line of windows, and a portion of the wall. The design would allow the historic hotel to continue to be seen as an independent building, while revealing more of building's character-defining features including the upper cornice, belt course, windows and a decorative escutcheon.

Instead of lowering the atrium height, which would expose the cornice but make it less visible above the atrium roof, the revised design proposes a higher roof that would hold the atrium framing farther away from the historic cornice. The cornice would be exposed in the semi-public atrium, interior of which would be illuminated for evening and nighttime use, enabling public view of the north elevation of the existing building from the street. Additionally, the entry will remain open 24 hours per day, enabling public access to the atrium interior and full viewing access of the existing north façade.

- *Consider incorporating punched openings on the vertical mass of the First Street façade of the new tower.*

⁴¹ The bullets in italics are excerpted from *Historic Landmarks Commission, Design Review Committee Meeting minutes*, June 15, 2016.

The tower elevation facing South First Street is a two-part composition. To the north is a blank vertical wall with articulated limestone cladding. Behind this wall is an internal stair tower. The southern portion of the elevation, above the atrium and overhanging the existing hotel, is defined by hotel rooms with large glazed windows. The glazing and articulation results in an appearance of lighter figure above the historic resource, which we feel is an appropriate design approach. Punched windows will not be possible in the northern portion given the stairway and mechanical ducts behind it.

- *Consider using less glazing on the tower fronting S First street.*

The design was revised to include opaque panels in the window wall system. This revision reduced the glazing area without compromising the lighter appearance of the cantilevered tower above the historic resource.

- *The support column for the new tower that is closest to S First Street is too visually prominent, blocking the view of the corner of the historic building. Consider setting it back further from the street explore other modifications to make it less visually prominent.*

In response to the comment, the design was revised to further setback the support column which is located approximately 12 feet from the street. As is, the column is visually less prominent than the design reviewed by the Design Review Committee.

SAN JOSE DOWNTOWN HISTORIC DESIGN GUIDELINES

The City of San Jose Downtown Historic Resources Design Guidelines provides direction for addressing historic landmarks and historic districts and augments the *Secretary of the Interior's Standards for Rehabilitation* by providing additional details for consideration. The Downtown Historic Resources Design Guidelines has eight context elements for new construction adjacent to historic resources.⁴²

Lot Patterns

Retain and Respect historic lot patterns on the street. ***Add*** larger new buildings that are divided into smaller articulated building widths with multiple entrances that are similar in size and proportion to those seen traditionally.

The historic lot patterns in the immediate vicinity of the Montgomery Hotel have already been changed as new, larger developments have been constructed, as well as a large parking lot (one parcel) immediately to the south. The blocks to the north of the project area consist of a series of commercial entrances with a dense entrance rhythm. However, this pattern breaks 100 feet north of Montgomery Hotel with the gated parking lot of Fairmont Annex on the west side; and the front façade of Camera Cinemas at 210 S First Street, the walled parking lot, and the Courthouse and the Federal Building on the east side. The proposed project preserves Montgomery Hotel's existing storefronts and has a narrow street frontage that features the main hotel entrance. The proposed building is not large enough to divide into smaller widths, so the proposed size and proportion is compatible with the immediate surrounding.

⁴² The paragraphs in italics are excerpted from City of San Jose, Planning Division, *San Jose Downtown Historic Design Guidelines*, June 18, 2004.

Massing

Retain and Respect the massing of historic buildings on a street. Respect the overall heights of historic buildings, street walls, districts and areas. **Add** Significantly higher new buildings, where appropriate, that are carefully sited in relationship to historic structures and predominant street "walls." Building masses should not dwarf immediately adjacent historic buildings. Add new infill construction that respects the massing and detailing of historic buildings on the street. New building masses adjacent to lower historic resources should step down in height and street facades should turn the corner to provide articulated visible side facades in order to reduce the impact on historic buildings. Visible side facades should be set back from side property lines to allow for window openings. Add massing of new buildings that takes its cue from that of the existing historic buildings on the block. Larger buildings should be broken down into smaller masses that fit into the streetscape without overwhelming historic structures. Spatial relationships such as floor to floor heights, basement to ground floor relationships and the proportion of building widths to heights are important considerations.

There are only two historic buildings on the block. The other non-historic buildings have vastly different massing and heights. Together the buildings do not establish historic massing or heights.

The proposed tower would rise to 70 feet and then cantilever approximately 21 feet over the existing building to continue up to 260 feet. The massing is broken up into two by a solid tower to the north and a glazed cantilevered massing to the south. The tower is set back 7 feet from the street wall to minimize the visual effect. The solid tower is also refined with texture to break up the massing. Because of its cantilevered design and façade articulation, both of which reduce the mass, the tower would not overwhelm the historic hotel below. The proposed tower is visually balanced with the Montgomery Hotel and the remainder of the building masses on the block. The adjacent glazed atrium would respect the detailing of the historic Montgomery Hotel by revealing building's character-defining features including the upper cornice, belt course, windows and decorative escutcheon. As proposed, the building is compatible with the historic massing guideline.

Facades

Retain and respect the historic patterns and proportions of historic facades on a street. **Add** new facades that include features that are compatible in scale, material, detail and massing with other facades on the street. For example, if the street facades of most nearby buildings are vertical in proportion, taller than they are wide, then maintaining the vertical orientation of the building facade will result in a more compatible design. It is not appropriate to design new facades to create a false historical appearance.

There are only two historic buildings on the block. The other non-historic buildings have vastly different façades. Together the buildings do not establish historic patterns or proportions.

The proposed design is contemporary, represented by a relatively large scale of materials (large panes of glass, solid wall materials etc.), so the scale of the building will be compatible with the area immediately surrounding is dominated by modern construction. The building will not create a false sense of historicism. The historic façades of Montgomery Hotel will be retained. The proposed building is compatible with the historic façade design guideline.

Corner Elements

Retain historic scale and relationships of Corner buildings on the block and in the urban Downtown Core. **Add** new corner development that is compatible with and respectful of historic corner development and relationships, in terms of scale, massing, materials, texture and color.

The Montgomery Hotel was moved from its corner location to the middle of the block and is no longer a “corner building.”

Rear Facades

Retain and Respect features of existing historic rear facades and sites, taking into consideration pedestrian and loading access from secondary streets, parking lots and alleys. **Add** new features that are compatible with historic rear façade features and circulation patterns within existing sites and blocks.

Not applicable since the rear façade is not historic.

Entries

Retain and respect the scale of Historic entries that connect the buildings to the street. **Add** new entries that address the historic pedestrian orientation and scale of the Downtown Core.

The proposed project will feature a new hotel entrance from First Street, and will preserve the existing storefronts, historic entry vestibules, and marquees at ground floor of the Montgomery Hotel, creating a pedestrian-friendly walkway along the perimeter of the building. After the building was moved in 2000, the east entry (the former main entry) was abandoned and the north entry was used as the primary entrance to the hotel. This entry connected the building to street via semi-public open space thus changing the way the hotel connected to the street. The proposed project will connect this entry to street via semi-public glazed atrium—the new hotel lobby. The proposed entry from First Street respects historic pedestrian orientation and scale of this area.

Exterior Materials

Add new building materials that match the historic materials of masonry, terra cotta, limestone, stucco, glass mosaic, cast stone, concrete, metal, glass and wood (trim, finishes and ornament only) where possible. New materials should be compatible with historic materials in scale, proportion, design, color, finish, texture and durability. The indiscriminate use of non-compatible materials such as GFRC (glass fiber reinforced concrete), EIFS (exterior insulating finish surface/synthetic stucco), foam trim or contemporary non-contextual materials that do not have a proven durability is inappropriate.

The proposed tower and base will use a modern vocabulary of materials that is distinct yet compatible with the Montgomery Hotel. The limestone cladding of the base would complement the masonry character of Montgomery Hotel; the mix of smooth and combed limestone panels would provide texture and surface variation to break up the massing and would emphasize the historic hotel’s horizontal divisions. The proposed color and tone of the limestone cladding would complement the existing building. The cantilevered section of the new tower would be of an aluminum curtain wall system with glazed and opaque panels which would reduce the apparent size of the building. The glass and metal-frame atrium are not characteristic as it stands, but are a contemporary response which would allow the historic hotel to continue to be seen as an independent building. The proposed materials match the historic materials and can be considered compatible with the historic exterior materials guideline.

Vehicular and Pedestrian Access

Retain significant historic vehicular and pedestrian access patterns of historic buildings, sites and streets. ***Add*** new access patterns where necessary that are compatible with historic structures, sites, and streets.

Historically, the vehicular access and pedestrian access to the Montgomery Hotel were from both north and east façades. The existing vehicular access—the valet parking and the rear service alley—were both introduced after the 2000 relocation. The pedestrian access to the historic building has also been altered: the east entrance was abandoned and the north entrance was used as the primary entry to the hotel through a semi-public open space, not directly from First Street. The proposed project will introduce a new main entrance from First Street to the tower and historic building via semi-public lobby (glazed atrium). The entrance to the Montgomery Hotel building will still be on the north façade. The non-historic pedestrian access pattern established after 2000 will remain. Therefore, the proposed building can be considered compatible with the historic vehicular and pedestrian access guideline.

APPENDIX

National Register Form & Photographs

Project plans by TCA Architects

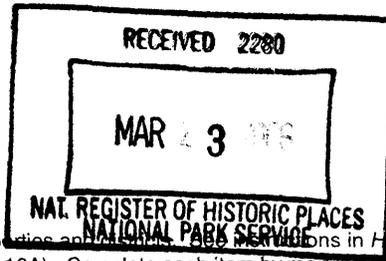
Elevation studies, May 2017

Historic Landmark Permit Set, February 2017

National Register Form & Photographs

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and historic districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Hotel Montgomery

other names/site number _____

2. Location

street & number 211 SW First Street NA not for publication

city or town San Jose NA vicinity

state California code CA county Santa Clara code 085 zip code 95113

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. See continuation sheet for additional comments.)
[Signature] Date 21 MAR 2006
Signature of certifying official/Title _____
California Office of Historic Preservation
State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

- I hereby certify that this property is:
- entered in the National Register See continuation sheet.
 - determined eligible for the National Register See continuation sheet.
 - determined not eligible for the National Register
 - removed from the National Register
 - other (explain): _____

[Signature] Signature of the Keeper Date of Action 4/20/06

5. CLASSIFICATION

OWNERSHIP OF PROPERTY: Private
CATEGORY OF PROPERTY: Building

NUMBER OF RESOURCES WITHIN PROPERTY:

CONTRIBUTING:	NONCONTRIBUTING:	
1	0	BUILDINGS
0	0	SITES
0	0	STRUCTURES
0	0	OBJECTS
1	0	TOTAL

NUMBER OF CONTRIBUTING RESOURCES PREVIOUSLY LISTED IN THE NATIONAL REGISTER: 0

NAME OF RELATED MULTIPLE PROPERTY LISTING: N/A

6. FUNCTION OR USE

HISTORIC FUNCTIONS: Domestic – Hotel
CURRENT FUNCTIONS: Domestic – Hotel

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: LATE 19th AND EARLY 20th AMERICAN
MOVEMENTS – Commercial Style

MATERIALS: **FOUNDATION:** Concrete

WALLS: Concrete

ROOF: Asphalt

OTHER:

NARRATIVE DESCRIPTION: See Continuation Sheets

8. STATEMENT OF SIGNIFICANCE

APPLICABLE NATIONAL REGISTER CRITERIA:

- A PROPERTY IS ASSOCIATED WITH EVENTS THAT HAVE MADE A SIGNIFICANT CONTRIBUTION TO THE BROAD PATTERNS OF OUR HISTORY.
- B PROPERTY IS ASSOCIATED WITH THE LIVES OF PERSONS SIGNIFICANT IN OUR PAST.
- C PROPERTY EMBODIES THE DISTINCTIVE CHARACTERISTICS OF A TYPE, PERIOD, OR METHOD OF CONSTRUCTION OR REPRESENTS THE WORK OF A MASTER, OR POSSESSES HIGH ARTISTIC VALUE, OR REPRESENTS A SIGNIFICANT AND DISTINGUISHABLE ENTITY WHOSE COMPONENTS LACK INDIVIDUAL DISTINCTION.
- D PROPERTY HAS YIELDED, OR IS LIKELY TO YIELD, INFORMATION IMPORTANT IN PREHISTORY OR HISTORY.

CRITERIA CONSIDERATIONS: B: Moved Properties

AREAS OF SIGNIFICANCE: Architecture
PERIOD OF SIGNIFICANCE: 1911
SIGNIFICANT DATES: 1911
SIGNIFICANT PERSON:
CULTURAL AFFILIATION: N/A
ARCHITECT/BUILDER: Binder, William

NARRATIVE STATEMENT OF SIGNIFICANCE: See Continuation Sheets

9. MAJOR BIBLIOGRAPHIC REFERENCES

BIBLIOGRAPHY: See Continuation Sheet

PREVIOUS DOCUMENTATION ON FILE (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

PRIMARY LOCATION OF ADDITIONAL DATA:

- State Historic Preservation Office
- Other state agency
- Federal agency
- Local government:
- University
- Other: History San Jose

10. GEOGRAPHICAL DATA

ACREAGE OF PROPERTY: 0.578

UTM REFERENCES	Zone	Easting	Northing	Zone	Easting	Northing
1	10	598560	4132140	3		
2				4		

VERBAL BOUNDARY DESCRIPTION: The Hotel Montgomery is located on Parcel 79 of Page 42 of Book 259 of the Office of the County Assessor, Santa Clara County, Ca.

BOUNDARY JUSTIFICATION: The boundary is the legally recorded boundary lines for the building for which National Register status is being requested.

11. FORM PREPARED BY

NAME/TITLE: John M. Tess, President

ORGANIZATION: Heritage Investment Corporation

DATE: December 21, 2005

STREET & NUMBER: 1120 NW Northrup Street

TELEPHONE: (503) 228-0272

CITY OR TOWN: Portland

STATE: OR

ZIP CODE: 97209

ADDITIONAL DOCUMENTATION

CONTINUATION SHEETS:

MAPS: See Enclosed

PHOTOGRAPHS: See Continuation Sheet

ADDITIONAL ITEMS:

PROPERTY OWNER

NAME: David Dowdney, Montgomery Hotel LLC c/o Divco West Properties

STREET & NUMBER: 575 Market Street, 35th Floor **TELEPHONE:** (415) 284-5700

CITY OR TOWN: San Francisco

STATE: CA

ZIP CODE: 94105

National Register of Historic Places Continuation Sheet

Hotel Montgomery
Santa Clara, California

Section number 7 Page 1

Summary: The Hotel Montgomery is located at 211 South 1st Street in downtown San Jose, California. Specifically, it is located on Parcel 79 of Page 42, Book 259 in the Office of the County Assessor, Santa Clara County, California. It is a 4-story reinforced concrete structure and may be categorized as LATE 19th AND EARLY 20th AMERICAN MOVEMENT –Commercial Style. At the time of completion, it was considered San Jose’s “only first class downtown hotel,” designed by local architect William Binder for San Jose developer and civic leader, Thomas Montgomery. In 2000, the building was moved 186 feet south from the corner of San Antonio and First Streets. Two years later, the California Office of Historic Properties and National Park Service approved a *Part 1: Evaluation of Significance* historic preservation tax credit application. Subsequently, the building was rehabilitated under the Secretary of Interior Standards for Rehabilitation; the National Park Service approved the *Part 3: Request for Certification for Completed Work* on March 4, 2005.

Setting: The building is located in the center/south of downtown San Jose. Surrounding buildings are largely of new construction. South of San Carlo Street are several c. 1920s buildings including the Sainte Claire Building and Hotel and the California Theater. To the north is the Fairmont Hotel with the San Fernando/First/Santa Clara commercial district beyond. To the east is the Plaza de Cesar Chavez with the 1934 Civic Center beyond. To the southwest is the modern Convention Center, surrounded by modern hotels. To the east is a modern two story shopping/office building, movie theater and courthouse. Further east is San Jose State University and intown housing.

The area immediately surrounding is dominated by modern construction. Directly to the south along First Street is a 1.49 acre surface parking lot. To the west is Casa de Pueblo, a modern high rise senior affordable housing building and the United Food & Commercial Workers Union Offices. To the north is a hardscaped area with the Fairmount Tower and the Fairmount Hotel beyond. To the east is the 1917 Twohy Building with movie theater exits to the south and the federal courthouse and offices further south.

Site: The Hotel Montgomery is located on a parcel approximately rectangular with 25,000 square feet. It is 167 feet north and south, 150 feet east and west. The hotel measures approximately 115 feet north and south and 138 east and west. The hotel is set at the east and south of the parcel. At the east, it is set to the lot line with city sidewalks and street trees beyond to First Street. At the rear (west) there is a narrow alleyway. The hotel is set slightly off the lot line on the south to allow for fire egress. By locating the hotel in this manner, the site has a 50 foot hardscaped open area on the north, allowing the former San Antonio storefronts an appropriate setting. This hardscaped area has a valet parking area at First Street, an outdoor seating area for the restaurant, and bocce ball courts at the far west.

National Register of Historic Places Continuation Sheet

Hotel Montgomery
Santa Clara, California

Section number 7 Page 2

Structure: The Hotel Montgomery is a 4-story reinforced concrete building. In form, the hotel is 4-stories with a 3-story front (east) facing "U" atop a one story full parcel base.

Exterior: The hotel's primary façade faces east with a second primary façade on the north. The west and south facades are utilitarian. All facades are symmetrically arranged. The roof is flat behind a low parapet; a lightwell is located behind the elevator penthouse at the center toward the west.

The east façade is five bays across, each slightly more than 22 feet. At the ground level, each bay has a storefront traditional for the era with plate glass in wood frame on a bulkhead clad in black marble. Above is a transom of five lights. The exception is the center bay which served as one of the main entrances to the hotel. This storefront is recessed with a mosaic tile floor and walls with glass and marble panels. The entire storefront has a flat painted metal marquee.

Above the ground floor, the three floors form a front facing "U." The outside legs, each two bays wide, are nearly mirror images, with the southern leg being slightly wider to accommodate a shallow lightwell on the south façade. Each leg here has four windows. The two inside windows are slightly thinner than the outside, grouped and framed with an elaborate balcony. This grouping is further accented at the fourth floor by brackets framing the two outside windows.

The center bay, again about 22 feet across, is recessed forming a lightwell 60 feet deep. Spanning the building face at the second floor, and enclosing the light well, is a wood trellis. This bay has three windows at each floor, the outside being slightly thinner than the center.

The north and south facing walls of the lightwell are mirror images, with fenestration rather functional, set back from the street almost a bay and then pairing larger windows for hotel units with smaller windows for bathrooms. The smaller windows align horizontally with the larger windows. The lightwell itself has a slight deck at the base with access from the mezzanine via a slight stairwell up. The doorway at this mezzanine is a pair of double doors, each door with a stack of six lights, with matching sidelines and similar light separating the doors.

The entire façade is skinned with textured painted cementitious plaster over reinforced concrete. Windows are wood-frame, wood sash, double-hung with concrete sill. The windows are three lights over one, though at the fourth floor the upper sash of the windows feature a curvilinear muntin. The façade then has extensive detailing. Decoration includes a prominent cornice of modillion blocks

National Register of Historic Places Continuation Sheet

Hotel Montgomery
Santa Clara, California

Section number 7 Page 3

and multiple layers of moldings that include a dentil and ball and dart course. The frieze is decorated with a geometric bas-relief motif and elaborate pendant-type escutcheons hang from the frieze. There is another course of molding below the wide frieze. Prominently featured are neo-classical balconies under the center set of windows on the north and south ends of the "U", with an open balustrade made up of concrete spindles. The balconies are supported by pairs of scrolled brackets.

The north façade is similar to the east, but not as elaborate. It is a single face, nine bays across, each bay slightly more than 15 feet. At the ground floor is a series of nine storefronts similar in design to those on the east. The sixth bay from the east is a second hotel entrance. This entrance is slightly recessed with a metal and glass marquee.

Above the ground floor, the windows are symmetrically arranged, centered in each bay, with the second, fifth and eighth bays from the east containing a pair of windows and the remainder containing a single window. All windows are of identical size and form consistent with that on the east façade. Detailing and decoration is similar to that on the east; brackets here appear at the ends and in the third and seventh bays from the east. The skin is also painted cementitious plaster over concrete.

The west and south facades are both utilitarian painted concrete without decoration and designed to be party walls. The west elevation has a slight four foot lightwell above the ground floor. It spans the middle three bays. Within that lightwell are seven windows per floor in a simple proportionate alignment. The south treatment is similar with a four foot lightwell above the ground floor and spanning the middle seven bays. Here windows are paired, ten per floor. In the westernmost bay, a single window has been cut into the party wall at the second, third and fourth floor, while the second and third windows from the east within the lightwell have been infilled as part of the seismic upgrade. Windows are consistent on the two facades, two over two, wood-frame, wood-sash double hung. At the base, as the building now opens onto a surface parking lot, additional shear support and modern doorways have been inserted.

Interior: The Hotel Montgomery is four stories plus two mezzanines. The ground floor is approximately 15,000 square feet. As designed and today, the ground floor has hotel reception, restaurant and public rooms. The first mezzanine, which is 2,310 square feet, is modern, located at the southwest and houses hotel offices. The second mezzanine, on the same level and located over the hallway, is roughly 22 feet square and originally served as a Ladies Writing Room that opens to a deck in the lightwell. Floors 2, 3 and 4 are nearly identical, with guest rooms arranged off a double-loaded "H" form corridor that runs east-west and included a second hyphen at the west.

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As originally designed, the first floor had an "L" shaped hallway running west from the center of the east façade to a point just west of center and turning 90 degrees north to the entrance on the north façade. This hallway features a mosaic marble floor, elaborately detailed walls in the classic design and high coffered or beamed ceilings. At the point where the hallways meet was the front desk, facing north with transom light above. Opposite, facing east, is a pair of elevators with the stairs to the second floor further north. North of the stairs is the original bar, again with classic detailing and beamed ceiling. A dining room and kitchen are then located to the west (with the kitchen located at the southwest corner). The area flanking the hallway from the east was divided into four equal sized storefronts, two each on the south and north of the hallway.

Today, the hallway with front desk has been substantially returned to its original design. The bar area to the north has been adapted as a sitting lobby, retaining and rehabilitating the classic finishes. The restaurant area has been adapted as modern hotel reception and ADA-accessible public bathrooms. The former kitchen area now functions as back-of-the-house operations for the hotel.

On the east side of the building, two storefronts at the north have been transformed into a restaurant/bar area, while the area south has been adapted as a kitchen and meeting room.

In the hallway and sitting lounge, finishes are largely historic. Elsewhere, finishes are modern with wall to wall carpet over concrete, gypsum board or concrete demising walls, and acoustical tile ceiling.

At the mezzanine level, over the east hallway, the Ladies' Writing Room retains historic plaster finishes with classic detailing comparable in style to the first floor hallways but not as elaborate. These finishes have been rehabilitated. The second mezzanine located at the southwest corner was inserted into the original kitchen/dining room area; these finishes are modern.

Access to the second floor from the lobby was by two elevators with a companion stair wrapping around the elevator that opened to an elevator lobby approximately 22 feet north and south and eleven feet deep. An additional pair of stairs were located at the interior corners of the lightwell connecting the second, third and fourth floors. These stairs between floors 2-4 have been eliminated and new full height fire-rated stairwells inserted at the north and south one bay in from the east.

The second, third and fourth floors were originally and today essentially identical. When first built, the hotel featured forty-six rooms on each floor, each with a sink. Thirty-two were located along the

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perimeter of the building and shared a common bath located between them. Five were located at the center rear along the west wall and three each flanked the elevator lobby, elevator and stair. These eleven rooms shared two common baths located behind the elevators. Across the elevator lobby and adjacent to the lightwell were three rooms. The outer two could be rented as singles with baths and the center with access to the communal baths, though interconnecting doors allowed them to be rented in a variety of suite combinations.

Today, while the essential floorplate has been retained, each floor now has 30 rooms, each with a private bath. At the north and south east are king suites; at the north and south west are junior suites. Finishes are modern with wall-to-wall carpet over concrete floors, gypsum demising walls and ceilings.

Alterations: Over the years, the exterior of the hotel above the first floor was left untouched though the ground floor storefronts were remodeled as tenants moved in. In 1917, a 2-story addition with ballroom and restaurants was located along the west wall. Beginning in the 1950s, deferred maintenance joined with outdated market position to begin the slow debilitation of the building. In the 1960s, the building was sold and adapted for SRO use. In the 1970s, the building was renovated with new storefronts and adapting the hotel into a 118-room apartment building, though subsequent complaints suggest improvements in the living units did not address mechanical, plumbing, electrical, fire or life safety systems. By the end of the 1970s, the upper floors were vacated, though the basement and first floor were used for offices. In 1989, the Loma Prieta Earthquake damaged the building's structural integrity and the building was vacated.

In 2000, the building was moved 186 feet south to its present location. That move included demolition of the 1917 addition and elimination of the basement. After moving, the building was then upgraded to current seismic, fire and life safety code. It was also rehabilitated as a federal historic preservation tax credit project using the Secretary of Interior Standards for Rehabilitation with particular attention focused on renovation of the exterior, first floor public spaces and upper floor corridor configuration. The project received its Final Certification of Completed Work in 2005.

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Summary

The Hotel Montgomery, located at 211 S. First Street in San Jose, was designed by architect William Binder for developer Thomas S. Montgomery. The building is eligible under Criterion "C" as a superior local example of the commercial style. Character-defining features of the building include the elaborate cornice, balconies, and escutcheons. Classical design accents include modillions, dentils, scrolled brackets, egg and dart molding. The building represents the type of commercial building commonly constructed during the early 1900s in downtowns throughout the country and is one of a handful that remains in downtown San Jose. The period of significance is the date of construction, 1911. Although moved in 2000, the building remains eligible for listing on the National Register by meeting Criteria Consideration B for moved properties. The Hotel Montgomery retains sufficient historic features to convey its architectural values and retains integrity of design, materials, workmanship, feelings and association. In April, 2001, the City of San Jose designated the hotel a city landmark. In November, 2001, the National Park Service determined it eligible for listing on the National Register and it is listed on the California Register of Historic Places.

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The Hotel Montgomery is eligible for listing in the National Register under Criterion C for architecture as a superior surviving local example of the Commercial style.

Designed by William Binder, the Hotel Montgomery is one of San Jose's first and earliest remaining poured-in-place reinforced concrete structures. While not a textbook example of a single style, it is an early, largely intact and increasingly rare local example of early 20th century commercial design.

The design can be loosely categorized as an amalgam of Beaux Arts, Neo-Classical and Renaissance Revival styles. Notable design elements include a 3-story front-facing "U" shaped form atop a full parcel base. The base served to maximize commercial space with two retail storefronts flanking the hotel's west entrance, and the restaurant and bar east of the south entrance. The "U" allowed the creation of a Ladies' Writing Parlor on the mezzanine level opening onto a rooftop garden, framed by a wooden pergola. With subtle differences, the building is largely symmetrical, reading both vertically and horizontally. Decoration includes a prominent cornice of modillion blocks and multiple layers of moldings that include a dentil and ball and dart course. The frieze is decorated with a geometric bas-relief motif and elaborate pendant-type escutcheons hang from the frieze. There is another course of molding below the wide frieze. Prominently featured are neo-classical balconies under the center set of windows on the north and south ends of the "U", with an open balustrade made up of concrete spindles. The balconies are supported by pairs of scrolled brackets. The interior also displays classic stylistic references in details such as the egg and dart trim, box beam ceilings, ornate pilaster capitals. Not only are these features displayed on the first floor, but they continue on the upper floors, though in a simplified manner. Today, this design is largely intact. The primary change is at the storefront level, which had been renovated over the years; under the present renovation, new storefront systems were installed that are compatible with the overall design.

At the time of the Montgomery's construction (1911), the commercial style had just appeared in San Jose. The city was still rebuilding from the affects of the 1906 earthquake. While many of the new downtown structures were low-rise masonry, typically three-story with ground floor storefronts, the commercial style of the 1907 Garden City Bank heralded a new sense of scale, massing and design. This commercial style had gained popularity on the east coast and Midwest at the beginning of the third quarter of the 19th century. Particularly Chicago was considered an area where the designed gained great favors. On the west coast, the style appeared later, beginning in the first decade of the 20th century. In chronological terms, the 1911 Montgomery was the city's second major investment in the style. Six years later appeared the third major

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example, the 1917 Twohy Building.

All three works were the products of William Binder, considered to be the city's first major modern architect and certainly it's most prolific in the first two decades of the 20th century. In appreciating both the consistency of the scale, massing, setting and form and the variety of motifs and decorations, it is worthwhile to compare the three buildings. The 1907 Garden City Bank Building was the city's first skyscraper and the first steel-frame building. Despite the light-weight construction, the bank design is heavy in tone and beaux art in detailing. As noted earlier, the 1911 Montgomery is a four story reinforced concrete building, heavy in feel with extensive classic and renaissance decoration. The 1917 5-story steel frame Twohy Building, sheathed in terra cotta, features a classic motif with lighter materials and design for a medical office building.

All three buildings feature a similar commercial style organization and massing. They are all built to the lot line with no landscape. And they all feature ground floor storefronts defined by the structural bays. That said, each building featured a varied collection of motifs and decorations.

The 1920s saw the consolidation of the style, including the 1925 St. Claire Building and 1926 Commercial Building. The decade, however, also saw new styles appeared including art deco in the 1927 Medico-Dental Building and the 1931 DeAnza Hotel. The city also embraced the Spanish Colonial Revival style with the Hotel Sainte Claire, constructed in 1926, and the Civic Auditorium in 1934.

While the late 19th century downtown areas at the north end of First Avenue has been recognized in the National Register, the early 20th century downtown area at the south end has experienced extensive redevelopment and loss of historic fabric. Beginning in the 1960s, government sponsored redevelopment led to wholesale changes in the area, particularly along the east-west axis from the Civic Center to San Jose State University. This redevelopment included the rise of full-block and superblock residential complexes, performing art facilities, retail malls, plazas, hotels and courthouses. Despite this wholesale redevelopment, all three of the early commercial style buildings survive: The Garden City Bank, the Hotel Montgomery and the Twohy Building – though only the last has been listed on the National Register. So too do several examples from the 1920s, including the St. Claire Building, Commercial Building and Bank of Italy – though none of these either have been listed. The Montgomery is an important and early remnant of the commercial style and should be recognized as such.

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Criteria Consideration B: Moved Properties

In 2000, the Hotel Montgomery was moved 186 feet south. As such, a nomination to the National Register must address Criteria Consideration B. As detailed in National Register Bulletin 15, *a property removed from its original or historically significant location can be eligible if it is significant primarily for architectural value or it is the surviving property most importantly associated with a historic person or event.*

In 2001, subsequent to the move, a Part 1 – Evaluation of Eligibility was submitted to the California Office of Historic Preservation. The state asserted that the moved building appeared to meet the National Register criteria. In that evaluation, the Office of Historic Preservation argued that the building is a good representative example of turn of the century design and that the building is eligible under Criteria C. The National Park Service in November 2001 approved the Part 1 application.

Applying Criteria Consideration B: Moved Properties

Eligibility for Architectural Value: A moved property significant under Criterion C must retain enough historic features to convey its architectural values and retain integrity of design, materials, workmanship, feeling and associations . . . moved properties must still have an orientation, setting and general environment that are comparable to the property's significance.

The Hotel Montgomery meets Criteria Consideration B. The building retains sufficient historic features to convey its architectural values, retains integrity of design, materials, workmanship, feeling and association, and has an orientation, setting and general environment comparable to the property's significance.

The Hotel Montgomery is significant under Criterion C for its architecture as a strong early representative example of San Jose commercial design in the 1910s. Character defining features include a 3-story front-facing "U" shaped form atop a full parcel base which served to maximize commercial space with retail storefronts flanking the hotel's entrances on both the west and south. Exterior and interior decoration is classical.

At the time of construction, the 1911 Hotel Montgomery represented the second major expression of the Commercial style in San Jose. The first was the 1907 Garden City Bank Building. Subsequent to the Hotel Montgomery was a third major expression, the 1917 Twohy

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Building. All three buildings feature a similar commercial style organization and massing. They are all built to the lot line with no landscape. And they all feature ground floor storefronts defined by the structural bays. That said, each building featured a varied collection of motifs and decorations. Subsequent to the Twohy Building, San Jose architecture trended toward revival styles, as Spanish Colonial, and toward the Art Deco style.

Significant as an important surviving local example of the commercial style, the relocation of the Hotel Montgomery had no negative impacts on the architect values of the building. The critical fundamental elements of massing and organization remained intact. The renovation was completed under the Secretary of Interior's *Standards for Rehabilitation* and allowed the building to be seismically upgraded and the exterior substantially repaired. The only major alteration was at the storefront level, which had been replaced entirely in the 1970s. Secondly, the relocation resulted in the demolition of the 1917 addition to the hotel, which though unfortunate was not primary to the building's significance.

In addition to retaining enough historic features to convey its architectural values, the building retains integrity of design, materials, workmanship, feeling and association.

Design: *Design is the combination of elements that create form, plan, space, structure and style of a property.* The move did not alter these aspects of the building's design and the associated rehabilitation was completed adhering to the Secretary of Interior Standards. The hotels form, plan, space, structure and style remain intact.

Materials: *Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property . . . A property must retain the key exterior materials dating from the period of significance. If the property has been rehabilitated, the historic materials and significant features must have been preserved.* The building's exterior facades and key decoration have been retained. The building was rehabilitated adhering to the Secretary of Interior Standards, certified by the Park Service on March 4, 2005.

Workmanship: *Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.* Pertaining largely to artisan labor, the integrity test is not particularly germane. That said, the moved building retained critical design elements that include exterior cast stone and wood decoration, as well as select interior detailing. The relocation did not have any impact on the building's

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workmanship.

Feeling: Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. The Hotel Montgomery continues to reflect its period of significance. A comparison of photographic images of the building upon completion and today bear marked striking similarities. It is for this reason that the community recognized the relocated and renovated hotel as a city landmark.

Association: Association is the direct link between an important historic event or person and a historic property. The Hotel Montgomery is recognized for its architectural, not associative values. That said, those values relate to architecture in the city and specifically in the downtown. The relocation moved the building 186 feet to the south, retaining the setting and orientation within the downtown context.

The building retains an orientation, setting and environment that are comparable to those of the historic location and are compatible with the building's significance. Moved 186 feet to the south, the building retained its primary orientation to First Street. With a broad hardscaped area to the north, the new site offers an appropriate setting for the north façade that once faced onto San Antonio. The building remains well within a downtown environment.

The relocated hotel meets Criteria Consideration B.

History of the Hotel¹

The Hotel Montgomery is destined to become one of the landmarks of the City and will contribute in making San Jose one of the most magnificent cities on the Pacific Slope.

Louis Oneal, July 22, 1911²

The construction of this building means a new and great San Jose and is going to contribute in

¹ The history of the hotel is drawn primarily from: Jack Douglas, "The Montgomery Hotel: Social Center of South First Street," published in the History Museums of San Jose News (January, 1997); Jack Douglas, Historical Footnotes of Santa Clara Valley (San Jose: San Jose Historical Museum Association, 1993); Jack Douglas, Historical Highlights of Santa Clara Valley (San Jose: San Jose History San Jose, 2005), and by Sanborn Maps from 1891, 1915 and 1950.

² San Jose Mercury and Herald, July 23, 1911.

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making San Jose the first of California cities.

Mayor Charles W. Davidson, July 22, 1911³

At the turn of the twentieth century, San Jose was a rapidly growing agricultural distribution center of 21,500. (For context, San Francisco, fifty miles to the north, was the country's 9th largest city at 342,782.) Rail lines crossed the Guadalupe River at the north end of town near Bassett Street with packing and shipping houses clustered along both sides of the rail in the blocks to the south of the Market Street passenger station. Roughly six blocks south of there, beginning near Santa Clara Street, was the town's commercial center. That center generally followed the north-south spine of First Street and extended south towards San Fernando Street.

The 1906 San Francisco Earthquake, with its epicenter south near Daly City, devastated the few large buildings in San Jose. The all-brick Agnews Asylum (later Agnews State Hospital) suffered possibly the worst damage in the San Jose area, killing over 100 people as the walls and roof collapsed. The 8-year-old San Jose High School's three-story stone and brick structure also collapsed, and many other buildings were severely damaged.

It was during this era of reconstruction following the earthquake that Thomas S. Montgomery envisioned a new downtown San Jose, one centered three blocks to the south of Santa Clara at First and San Antonio Streets. As described below, Montgomery, considered by some to be San Jose's greatest developer and civic leader, was a self-made man. His first development project was the Garden City Bank Building in 1907. Located at 101 S. First Street, with a corner entrance at San Fernando Street, the building was at the south end of the current downtown, a block west of the post office and two blocks north and west of City Hall. At 7-stories of steel frame construction, the Garden City Bank Building was the City's first "skyscraper".

As the Garden City Bank was being finished, Montgomery's Conservative Realty Company purchased the site of the McKengies Foundry, a full block hodge-podge collection of small one story wood buildings and shacks. The block site was bounded by San Antonio Street on the west, San Carlos on the east, Market on the south and First on the north. City Hall was located adjacent to the block at the southeast, and his Garden City Bank Building was a block north.

The first building on the block, located at First and San Antonio, the hotel was to be the starting point and epicenter of Montgomery's vision for a new San Jose downtown. The project began

³ Ibid.

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with considerable ceremony, a formal ground-breaking ceremony on St. Patrick's Day, March 17, 1910, photographed and prominently posted in the San Jose Mercury News. Many were skeptical of the project. The City already boasted the Vendome and the recently renovated St. James, both first class hotels and both considerably closer to the train station.⁴

The architect for the project was William Binder. Binder had only recently completed the design for Montgomery's Garden City Bank building and several high-profile projects, including updating the St. James Hotel, Hall of Justice, Library and Unique and Jose Theaters.

Plans were completed just prior to ground-breaking. The building was to be San Jose's first totally fireproof building, constructed of reinforced concrete -- in 1910 still a rather innovative construction technique. It would feature building entrances off both First and San Antonio Streets leading to opulent neo-classical lobby halls that met at a central reception desk. Along the east side of the building was a grand dining room with adjacent bar. Along the First Avenue façade were four storefronts. It featured 140 rooms, of which 120 would share a semi-private bath. The hotel would feature "firsts" for San Jose including built-in electric circuits for lighting, fans and elevators and in-room telephones. Targeted to the business traveler, large sample rooms were located in the basement, while the lobby featured long-distance telephones.

Construction proceeded at a reasonable, though not particularly fast pace. The four-story building was completed in a year and a half. When completed, Montgomery complemented built-in amenities with programmatic ones that include automobile service to and from every train and an on-staff public stenographer. It also included an opulence in furnishings second to none in San Jose. In total, the hotel cost \$250,000, plus another \$40,000 in fixtures and furnishings. Rooms rented out at \$1.50 a night with bath and \$1.00 without -- shortly to be raised by a \$1, making the hotel the most expensive in the city.⁵

Billed as "San Jose's Newest, Largest, Grandest Hotel," advertisements promoted its location as "in the heart of San Jose." The lobby was "cheerful and restful." The dining room was richly furnished and carpeted with service "unsurpassed anywhere". And "no hotel in the west offers more inviting sleeping apartments with hot and cold running water, steam heat, electric lights, telephone and closet in every room. "The traveling public will find this one of the most

4 San Jose Mercury and Herald, March 20, 1910.

5 San Jose Mercury and Herald, July 23, 1911

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comfortable hotels in the west.”⁶

The hotel opened with a “brilliant reception” on Saturday evening, July 22, 1911. “Seldom have the people of San Jose witnessed such an auspicious occasion in this city as marked by the formal opening of the Hotel Montgomery last night.” Newspaper advertisements preceded the opening by several days inviting “everyone to be present and inspect” “San Jose’s newest and most modern hostelry.” The lobby was fitted with flowers from Montgomery’s supporters. The largest arrangement was done in a pattern of Montgomery’s coat of arms. An elaborate banquet was prepared for well-wishers and the general public, with the D’Ablaing Orchestra providing the music.⁷

Montgomery followed the hotel with a cluster of new buildings along the block of South First Street. These included the 3-story Robinson & Son’s Furniture Store, Russ Hotel, Douglas Apartments, Theatre DeLuxe, Masonic Temple, Twohy Building, Hippodrome Theater and the headquarters of the California Prune and Apricot Growers, a grower’s cooperative that included Thomas Montgomery as a founder and is now known as Sunsweet.

With such development occurring around it, the Hotel Montgomery then expanded eastward with a \$50,000 two-story annex in 1917 (now demolished). As with so much of the development in this area, the architect was William Binder. This expansion, which occupied one city lot, included a large banquet hall, private dining room, a quick service restaurant and an upper story sample room.⁸

By the end of the decade, with hotels, office, apartments, two major theatres and complementary automobile garages, Montgomery had succeeded in creating a commercial core at the 200 block of South First Street. In the following decade, the commercial importance of the block continued to grow. “O’Brien’s,” a popular restaurant, relocated to the hotel and its Pompeian Room became a regular meeting place for the Chamber of Commerce, Rotary, and other civic groups.

South First continued to prosper into the 1920s. Construction included the Sainte Clair Building in 1925, occupied by Appleton’s Clothing on the ground floor and medical professionals above, and the Hotel Sainte Claire, a \$750,000 hotel designed by Weeks and Day, the Fox California

6 San Jose Mercury and Herald, July 21, 1911

7 San Jose Mercury and Herald, July 23, 1911

8 San Jose Mercury Herald, December 23, 1917.

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Theater and the Hale Brother's Department Store in 1931. The area continued to prosper into the 1930s and 1940s.

In 1942, Montgomery sold the hotel for \$700,000. Aging infrastructure, the rise of the automobile, the rise of the suburbs and changing consumer patterns all undermined the viability of downtowns in the decade following World War II. The experience of San Jose was typical and the entire downtown declined in the 1960s.

In the 1960s, the hotel became a single residency hotel and by the 1970s, low income studio apartment hotel. It was sold and resold, with upgraded finishes, but little investment in mechanical, plumbing or heating systems. Conditions in the building continued to deteriorate and by the late 1970s, the upper floors were no longer inhabited due to failing heat and water systems. Subsequently, the ground floor was used for offices by the Redevelopment agency with the San Jose Transit Mall office in the basement. In 1989, the Loma Prieta earthquake damaged the building and it was closed.

In 1991, the San Jose Redevelopment Agency budgeted \$6 million for the renovation of the Hotel Montgomery. Shortly thereafter, the Novell Corporation began exploring the potential redevelopment of the entire block as the site for a two-building high-rise office complex. Novell's interest waned, but in 1997, The Fairmount Hotel owners proposed an expansion of the hotel across San Antonio for 300 additional hotel rooms and 36,000 square feet of retail – a proposal that eventually came to completion in 2002. To make way for the new building, the existing Hotel Montgomery either had to be demolished or moved. In January 2000, the hotel was relocated 186 feet south of its original location. Subsequently, the hotel was rehabilitated using federal historic preservation investment tax credits and reopened in its new location in 2005.

The project received considerable recognition. In December, 2000, it received the Governor's Historic Preservation Award. In April, 2001, the City of San Jose designated the hotel a city landmark. In November, 2001, the National Park Service determined it eligible for listing on the National Register and it is listed on the California Register of Historic Places. Finally, in 2005, it received the Golden Nail Award, awarded by the San Jose Downtown Association's Beautification, Historic Preservation, Architecture and Design Committee.

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Developer: Thomas S. Montgomery (1856-March 24, 1944):⁹ The developer of the Hotel Montgomery was Thomas S. Montgomery.

Thomas Seymour Montgomery was born in Edenvale, California, ten miles south of San Jose, on November 5, 1855. His mother was an Ohioan by birth. His father, a Virginian. His father had moved to the valley as a farmer and stockman in 1854, but shortly lost everything. At the age of 14, Thomas Montgomery worked as a newsboy for the "Daily Independent" and later the "San Francisco Chronicle". He also herded sheep in Indian Valley in Monterey County, saving enough money to complete his education at the Santa Clara street school. He followed with a course at Vinsonhale Business College. At the age of 18, Montgomery became an assistant teacher at the school, instructing in bookkeeping and arithmetic. He then entered the real estate and insurance business as an employee of Reed & Welch. In 1878, at the age of 22, he launched his own real estate company.

By the 1880s, because of a business daring solidly based in the potential for San Jose, Montgomery was in the forefront of the community leaders, taking a prominent part in promotional efforts which resulted in an unparalleled influx of settlers in 1886 and 1887. Montgomery was a leading proponent and organizer for the development of the Hotel Vendome. At the time, destination resort hotels were becoming common and Montgomery believed that San Jose should capitalize on the railroad access and natural beauty of the area. The opportunity came in the form of an 11-acre landscaped estate owned by San Jose's first mayor, Josiah Beldon, and located just south of the train station. The hotel was a rambling wooden structure in the Queen Anne style with towers, domes, verandas and balconies. Opening with a flourish on February 9, 1889, rooms filled immediately and the hotel became the social spot of the valley. To make the hotel even more appealing, it featured an indoor pool, bowling alley and 9-hole putting green. Within a short time, the Vendome came to rival similar resort hotels as the Del Monte in Monterey, Del Coronado in San Diego and Claremont in Oakland. Montgomery further capitalized on the Vendome by developing the estate of J. S. Hensley opposite the hotel.

Ten years later, Montgomery managed the sales of Naglee Park, San Jose's first planned upscale community. It was located on the 140-acre country estate of General Henry Naglee, well

⁹ Thomas Montgomery's biography is drawn primarily from: Jack Douglas, "The Montgomery Hotel: Social Center of South First Street," published in the History Museums of San Jose News (January, 1997); Jack Douglas, Historical Footnotes of Santa Clara Valley (San Jose: San Jose Historical Museum Association, 1993); Jack Douglas Historical Highlights of Santa Clara Valley (San Jose: San Jose History San Jose, 2005), and by his obituary in San Jose Mercury Herald, March 25, 1944.

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regarded in the late 19th century for its grounds landscaped by James R. Lowe, Sr. Located west of the downtown beginning at 11th Street, Naglee Park was developed by the Naglee Park Improvement Company, created by his decedents. The development was nearly entirely residential with a requirement that houses cost at least \$2,000. The development was also automobile-friendly with wider streets, curbs, driveways and garages. To encourage sales, several "spec" houses were constructed and Montgomery served as the sales agent. In these years, he pioneered the use of the installment plan for home sales, reaching an aggregate annual sales of \$2 million. Over the years, Montgomery would continue to transform land surrounding the city core into residential development.

In 1908, Montgomery built the Garden City Bank Building. Standing at 7-stories, it was San Jose's first skyscraper. Montgomery also served as a director at the bank, later as its vice president and finally as its president until it was acquired by Mercantile Trust Bank.

The Garden City Bank Building was the first project where he teamed with architect William Binder. Three years later, Montgomery began work on his namesake hotel, completed in 1911, again with Binder as architect. From then, construction moved rapidly in the South First Street district first south of San Antonio Street in the 1910s and then south of San Carlos in the 1920s. Prominent projects beside the Hotel Montgomery include the Twohy Building, Sunsweet Building, Sainte Claire Building, the Hippodrome Theater, the California Theater and the Sainte Claire Hotel.

In the 1930s, Montgomery played a defining role in the creation of San Jose's Civic Auditorium. Along with his wife, he donated the land for the building and worked to secure passage of a bond issue to allow for its construction. In recognition of his efforts, the City of San Jose named the theater portion of the building after him.

His prominence and success brought him wide recognition. During the term of Hiram Johnson as Governor, he was appointed to the state board of education. He was a delegate to the Republican National Convention which nominated Warren G. Harding in 1920, and was on the Hughes electoral ticket in California.

At the time of his retirement, when he went to reside in Saratoga, he was president of the Conservative Realty Company, owner of the Hotel Montgomery, president of the Sainte Claire realty company, owner of the Hotel Sainte Claire, President of the Jefferson Realty company, owner of the California Theater company, president of the Southern Development company,

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owner of the American theatre building, president of the San Tomas Realty Company, among other business and real estate interests.

Montgomery died March 24, 1944 at his home in Saratoga. He was a member of the Scottish Rite and Knights Templar and a charter member of the Lion's Club. He was also the oldest member of the Friendship Lodge of Masons, having joined in 1877. He served on the boards of Agnews State Hospital and the San Jose Normal College (later known as San Jose State University). He was survived by his wife and two children, Seymour Montgomery and Mrs. Coralie Montgomery Fritch.

Thomas Montgomery is represented in the National Register in the Twohy Building (210 S. First Street, San Jose) and the Hotel Sainte Claire (302 S. Market Street).

Architect: William Binder, Architect (March 17, 1871 – April 2, 1953)¹⁰: The architect of the Hotel Montgomery was William Binder, one of the most prolific of San Jose architects. He was the first local architect to construct commercial buildings with iron or steel reinforced techniques and was responsible for the designs of the bulk of San Jose's downtown buildings between 1900 and 1940.

William Binder (pronounced "Bender") was born on St. Patrick's Day, March 17, 1871 in San Francisco. His family moved to San Jose when Binder was a youth. At the age of 19, notably on St. Patrick's Day, he began his architectural career as an apprentice for local architect George W. Page. Page was 39-years old at the time. He had been born in Boston, attended the Massachusetts Institute of Technology, moved to San Francisco and ultimately to San Jose in the late 1880s.

Binder stayed with Page for seven years. During this time, Page's practice was primarily residential and church designs. In 1895, Binder joined J. Fairly Weiland as a junior partner with offices in the Porter Building on Santa Clara Street. The partnership lasted for two years with the bulk of the work being residential. In 1897, Binder established an independent practice with offices in the Rae Building.

¹⁰ William Binder's biography and body of work is drawn primarily from: Jack Douglas, "The Montgomery Hotel: Social Center of South First Street," published in the History Museums of San Jose News (January, 1997); Jack Douglas, Historical Footnotes of Santa Clara Valley (San Jose: San Jose Historical Museum Association, 1993); Jack Douglas Historical Highlights of Santa Clara Valley (San Jose: San Jose History San Jose, 2005), and by his obituary in San Jose Mercury Herald, April 3, 1953.

National Register of Historic Places Continuation Sheet

Hotel Montgomery
Santa Clara County, California

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One of his first projects was the renovation of the Saint James Hotel on North First Street at the site of the present day post office at St. James Park. The 4-story hotel was the city's first first-class hotel, constructed in the 1860s. With the opening the Vendome in 1889, the now thirty-year old property needed updating.

By the turn of the century, Binder had begun to establish a niche as a theater designer. He was responsible for the storefront remodeling that became Sid Grauman's Unique Theater on Santa Clara Street, destroyed three years later in the earthquake and perhaps best remembered as the site of Fatty Arbuckle's first theater performance.

Shortly after, Binder tackled the "The Jose" theatre, located at 64 S. 2nd and San Fernando Streets. Construction began in 1903 under the ownership of David Jacks, a Monterey Landowner who was the name sake of Monterey Jack cheese. The theatre was a popular showcase for stock companies and vaudeville acts. It is today San Jose's oldest theatre.

Binder's early career also received a boost from the Carnegie Library project and other civic buildings. In 1902, Binder designed the San Jose Main library, completed on June 6' 1903 (demolished). Shortly after, working with San Jose architect Charles S. McKenzie, he designed the Hall of Justice located on St. James Square; the sandstone structure was damaged in the earthquake and was eventually demolished. In 1908, he designed a mission-style firehouse at 61 N. Third Street. In 1912, Binder designed the Hollister Carnegie Library (NR: 375 5th Street, Hollister, CA). In 1959, the library closed and it now serves as the Hollister City Hall. Two years later, he designed the Pleasanton Town Hall at a cost of \$10,000 on land donated by the Pleasanton Women's Club. Finally, in 1916, he designed the Gilroy Fire Station.

The architect's practice took a major leap forward around 1905 when Thomas Montgomery asked Binder to design the Garden City Bank Building. Binder probably first met Montgomery around the Naglee Park development; Binder was handling several residential designs and Montgomery was handling sales. However, they met, in the Garden City building, Montgomery was offering Binder an enormous opportunity: 7-stories of steel frame construction, it was to be San Jose's first skyscraper and immediately one of the City's pre-eminent buildings. The Garden City Bank Building, now demolished, was located at South First and San Fernando Streets. (In 1909, the building became notable as the site of the world's first regularly transmitting radio station.)

National Register of Historic Places Continuation Sheet

Hotel Montgomery
Santa Clara County, California

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It was at this time too that Montgomery envisioned South First Street as a commercial center – and for this, he looked to Binder as his architect. The first project was the Hotel Montgomery, designed in 1910 and completed the following year as one of the city's first reinforced concrete structures. At the same time, at the south end of the block was the 3-story Douglas Apartments and Burrell Building. Shortly after, in 1913, came the DeLuxe Theater across the street. Later, in 1913, Binder designed the Theatre DeLuxe on First Street (230 South First). Fronting onto First Street, it was San Jose's first movie palace seating up to 1600. The DeLuxe was followed by the 5-story Twohy Building, the Hotel Montgomery annex and the California Prune and Apricot Growers Building, all in 1917. At this same time, south of the Montgomery, Binder designed and developed a two-story office building with William Boschken. Finally, working with Weeks & Day, he designed the Hippodrome Theater on the south side of the block. By the end of the decade, Binder had designed all but two buildings on the full block.

Binder was busy with other projects in the decade: A member of the Elks, he designed the Elks Building at North First and St. John Street near St. James Park; the three story building was completed in 1913. At the same time, he designed the YMCA at North Third Street and Santa Clara, again completed in 1913. In 1914, his design for the now demolished Muirson Label and Carton Company warehouse, at 425-35 Stockton Street was built on the east side.

With this workload, it was during this decade that he hired Ernest N. Curtis as a draftsman. With the entry of the United States in the First World War, Curtis joined the army; upon his return, Binder made him a junior partner.

Binder's reputation and work load continued to grow in the 1920s; during this time, Curtis also became more active in the firm's designs. In 1923, Binder designed the Christian Assembly Church at 72 N. Fifth Street; Binder took his design inspiration from Le Petit Trianon, the miniature chateau on the grounds of Versailles. Today the building is known as the Le Petit Trianon Theater. Later in the decade, Binder & Curtis designed the 10-story Commercial Building on North First Street as well as an addition to the San Jose Hospital, followed by a design for the Bank of Italy at 12 S. First Street, completed in 1927, and then by a Mausoleum at Oak Hill Cemetery in 1929. Throughout, Binder and later Binder & Curtis continued to handle upscale residential designs, represented by the 1922 Wilder-Hait House at 1190 Emory Street.

As work slowed in the depression, the 59-year old Binder went into semi-retirement and Curtis became the dominate principal in the firm. It was Curtis who completed the designs for the Civic Auditorium – which both represented a capstone for the firm and a formal passing of the torch

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Hotel Montgomery
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from Binder to Curtis.

William Binder died on April 2, 1953 at the age of 82. He was a charter member of the San Jose Chapter of BPOE, a member of the Garden City Lodge of IOOF, and of the AIA. He was survived by his widow, five nieces and five nephews. He is represented in the National Register of Historic Places with two buildings: The Twohy Building (210 S. First Street, San Jose) and the Hollister Carnegie Library (375 Fifth Street, Hollister).

National Register of Historic Places Continuation Sheet

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Santa Clara County, California

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National Park Service

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Santa Clara County, California

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National Register of Historic Places Continuation Sheet

Hotel Montgomery
Santa Clara County, California

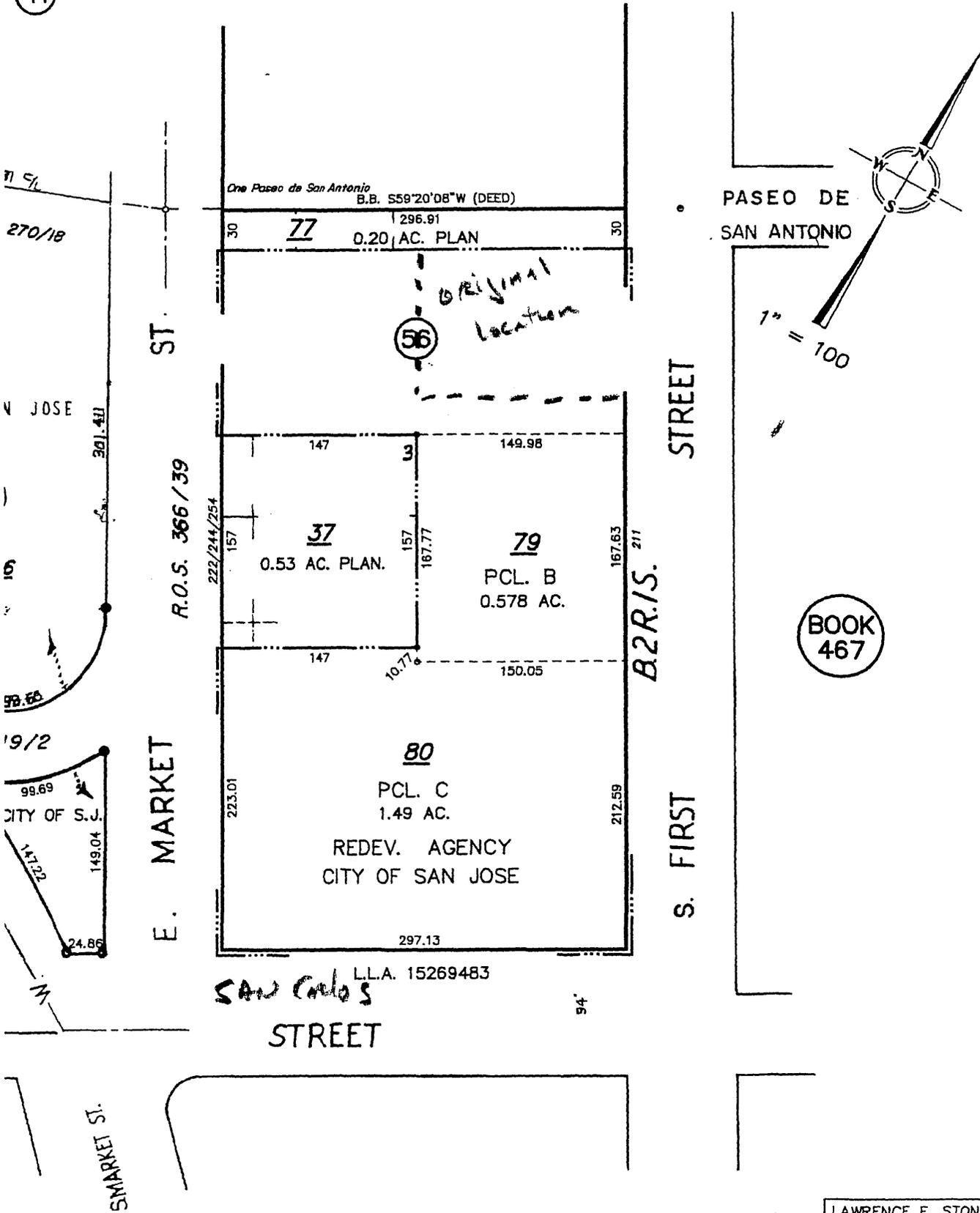
Section number Photo List Page 2

1. Hotel Montgomery
2. Santa Clara, California
3. Heritage Photo
4. August, 2005
5. Heritage Consulting Group (1120 NW Northrup Street, Portland, OR 97209)
6. Direction of view (see Photo List below)
7. Photo # (see photo list below)

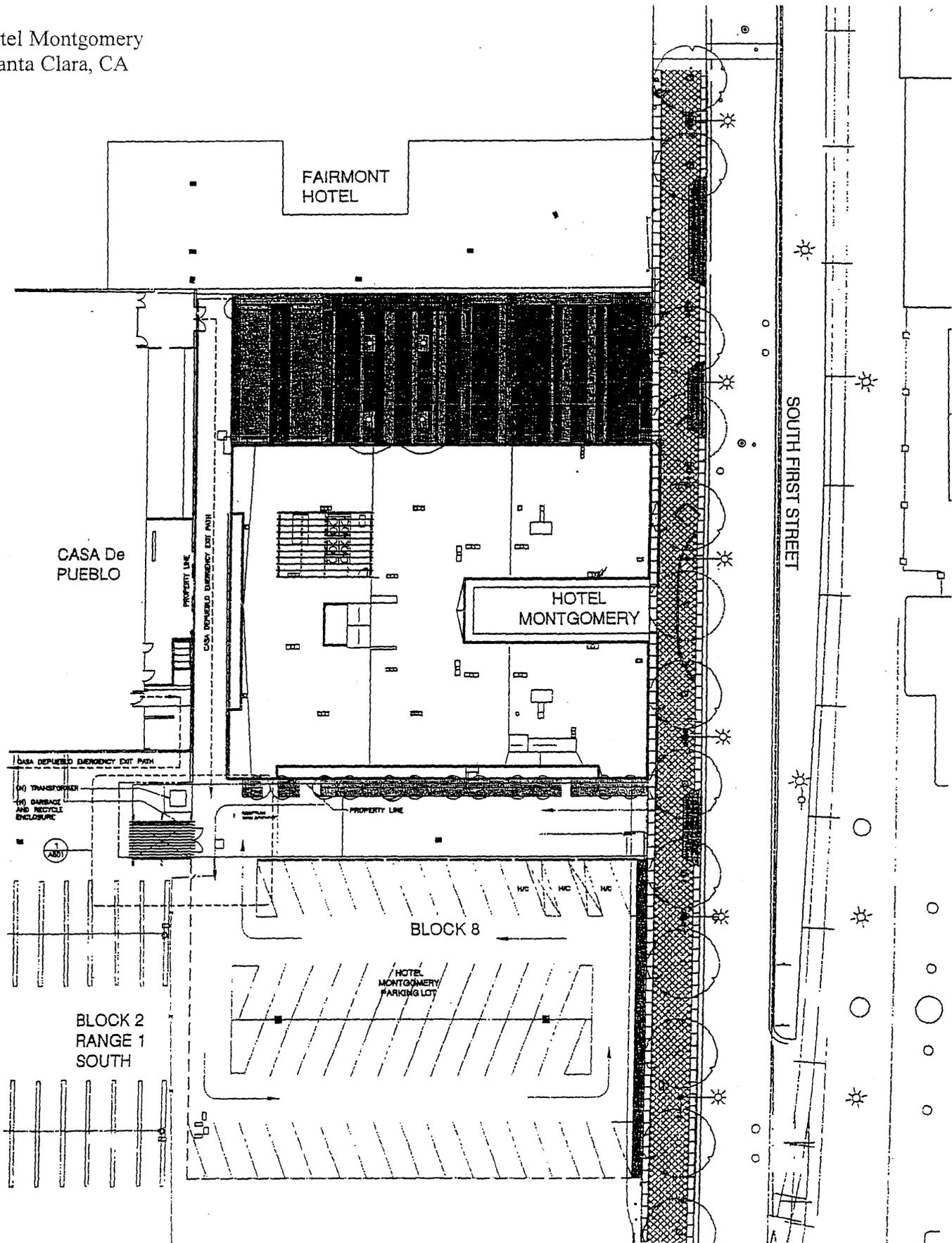
Photographs

1. Exterior View, Looking E at W Façade from across 1st Street
2. Exterior View, Looking SE at W Façade from across 1st Street NW
3. Exterior Detail, Looking E at W Façade from across 1st Street, Exterior Trim
4. Exterior View, Looking NE at W Façade from across 1st Street, SW, Storefront Level/Entry
5. Exterior View, Looking S at N Façade from south end of block
6. Exterior View, Looking SW at E Façade from NE
7. Exterior View, Looking NE at S Façade, from across 1st Street SW
8. Interior View, First Floor Lobby, Looking N from S Entry
9. Interior View, First Floor Lobby, Looking E from W-Center
10. Interior View, Mezzanine Ladies' Writing Room, Looking NW from SE corner of room
11. Interior View, Second Floor N-S Hallway, typical
12. Interior View, Second Floor, Room 219, Guest Room – typical
13. Interior View, Second Floor, Room 219, Bathroom – typical
14. Exterior View, Looking SW at E Façade from NE

41



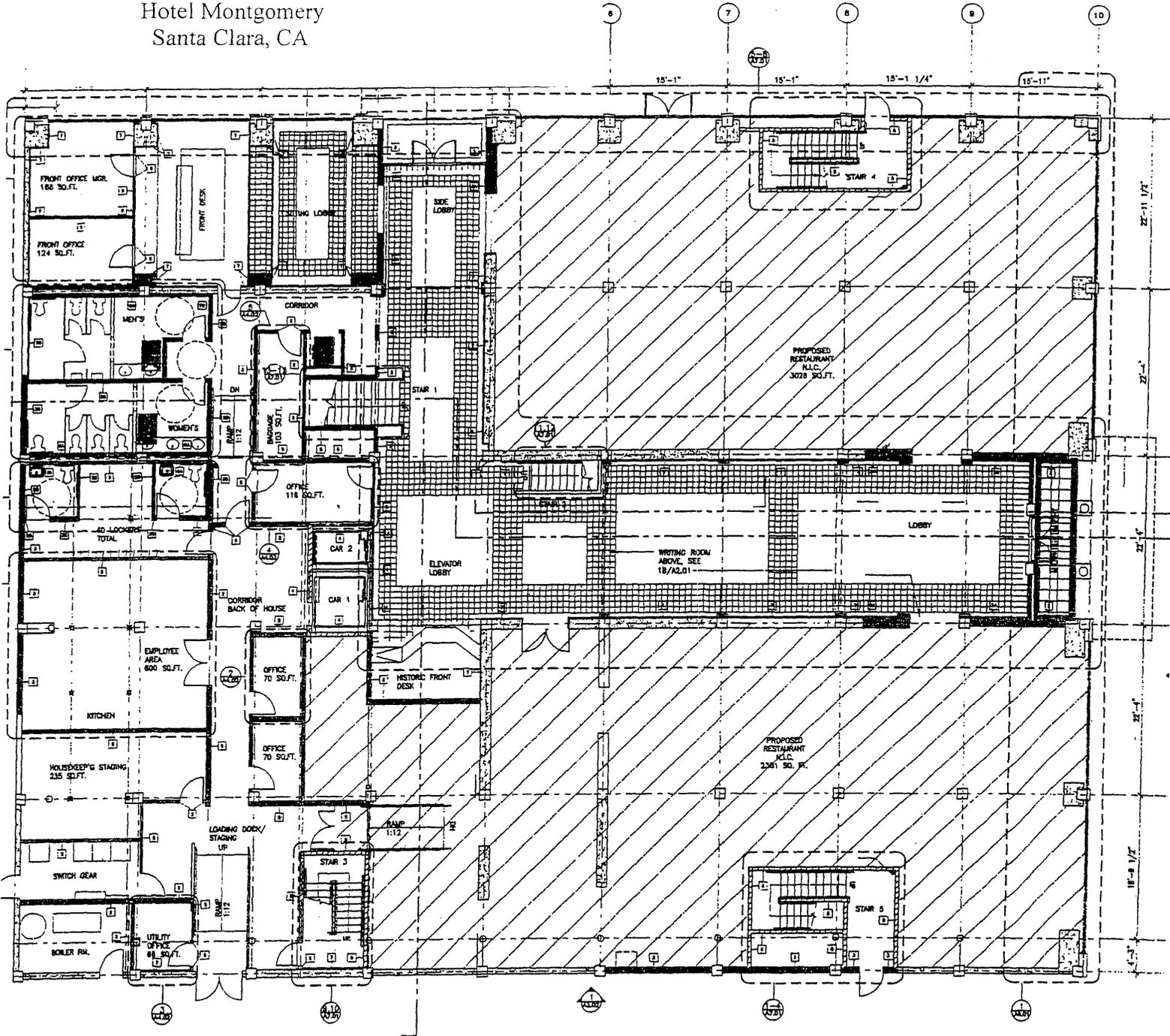
Hotel Montgomery
Santa Clara, CA



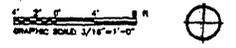
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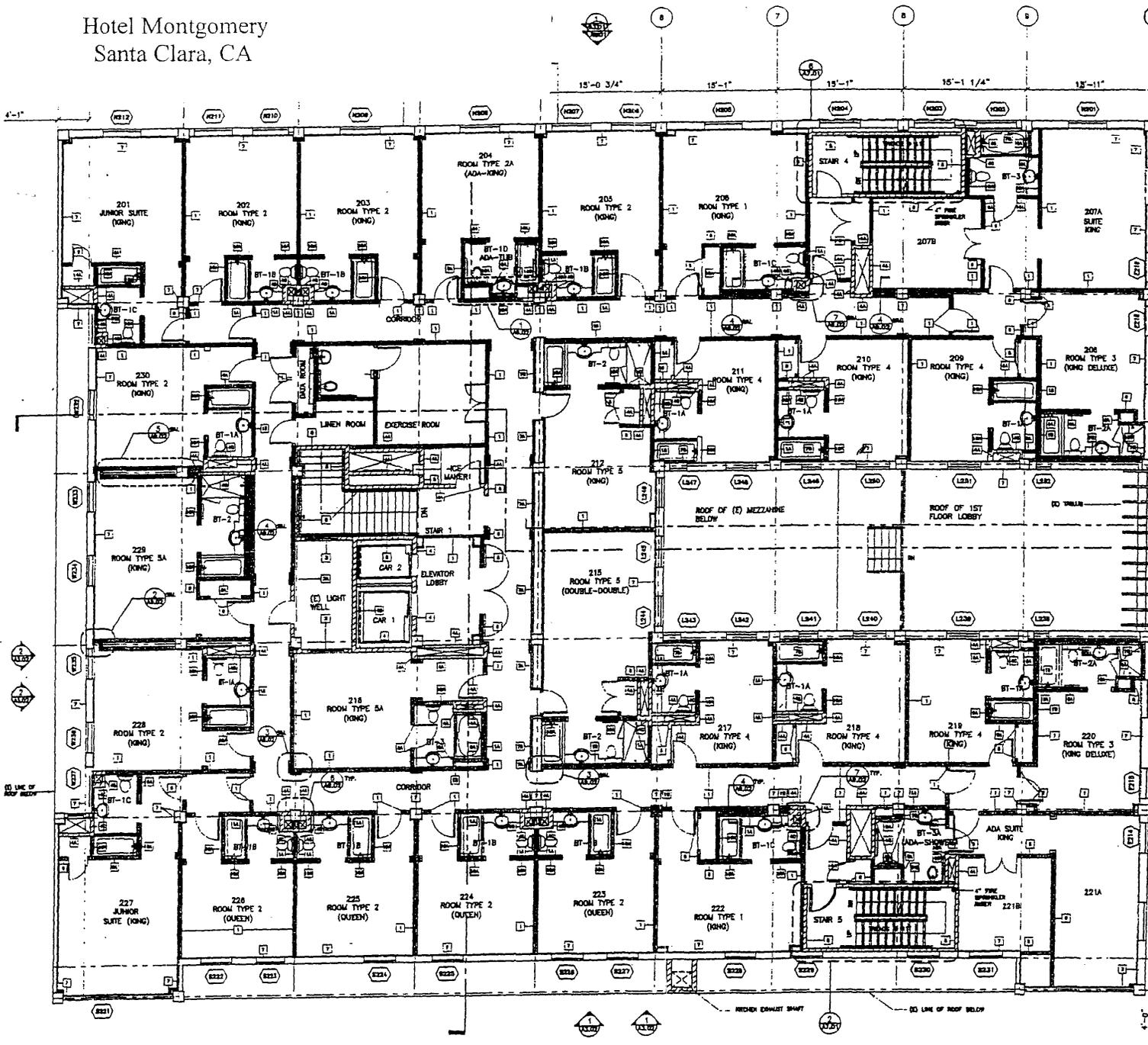
Hotel Montgomery
Santa Clara, CA



1 FIRST FLOOR PLAN
SCALE: 3/16"=1'-0"



Hotel Montgomery
Santa Clara, CA



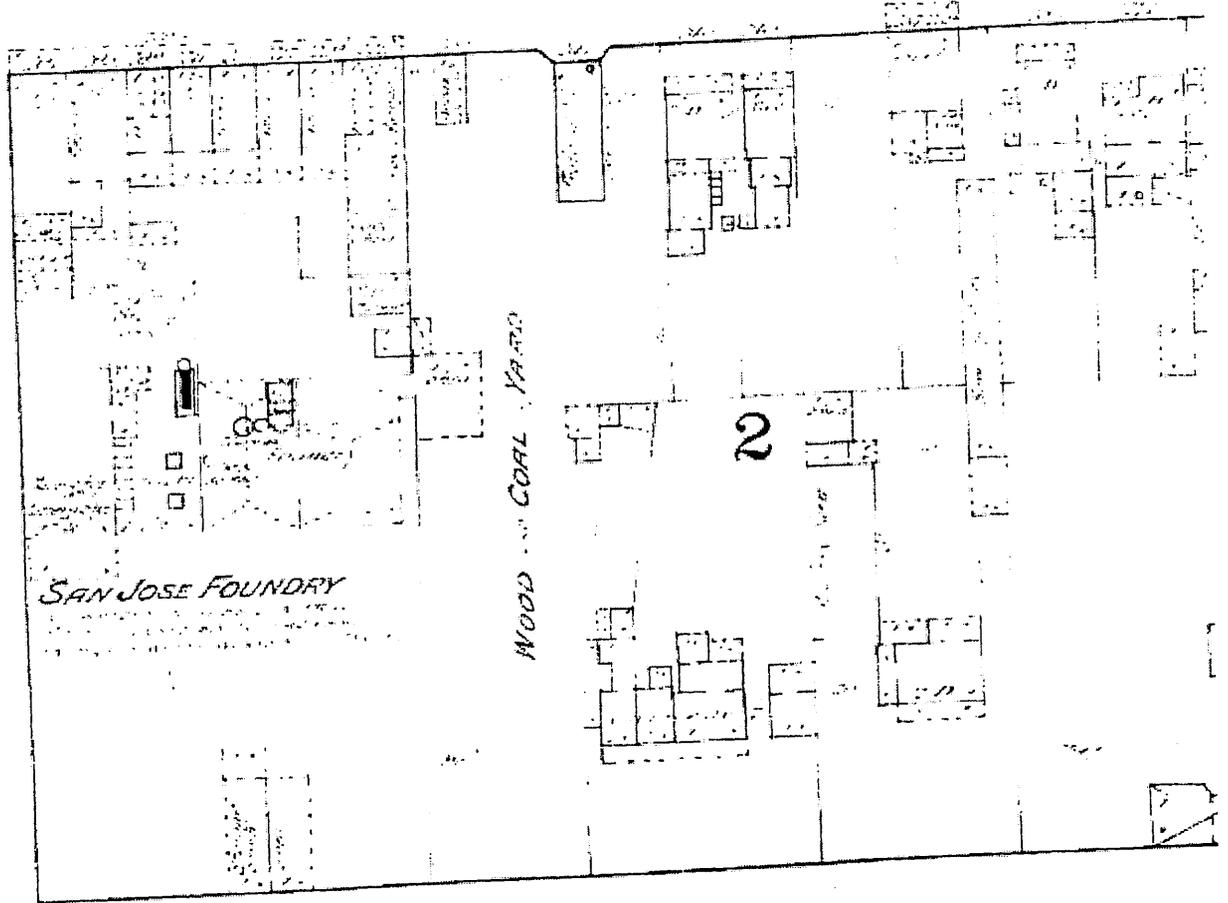
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SCALE: 3/16"=1'-0"

GRAPHIC SCALE 3/16"=1'-0"

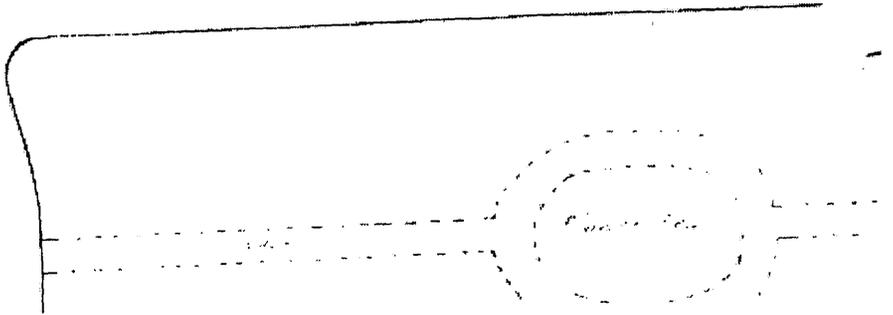
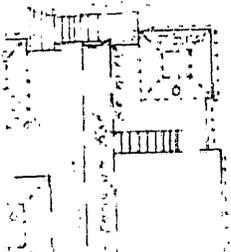
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STREET

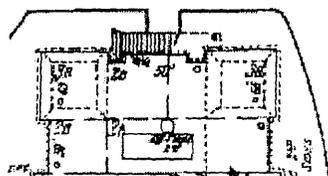
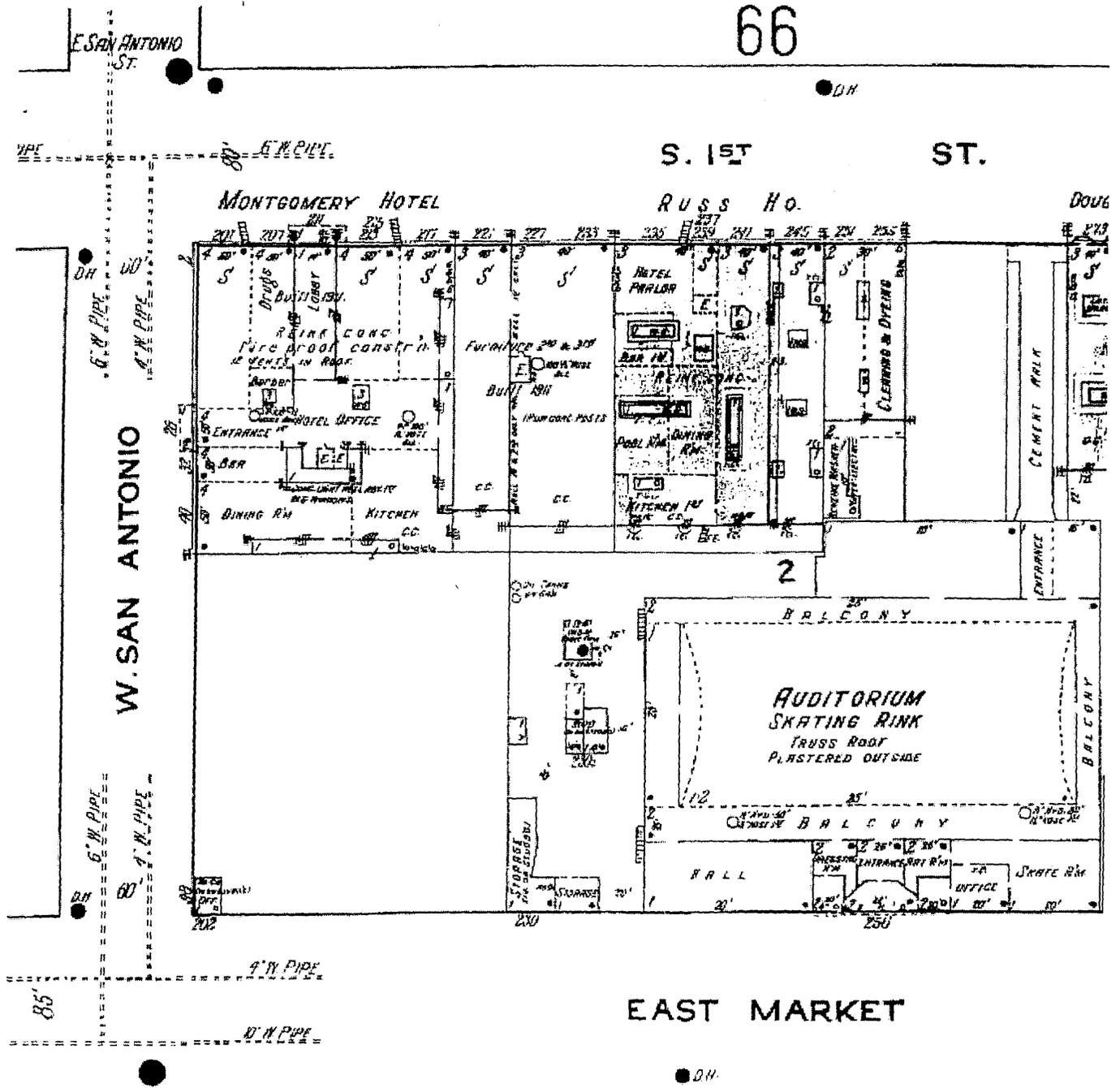
W. SAN ANTONIO ST.

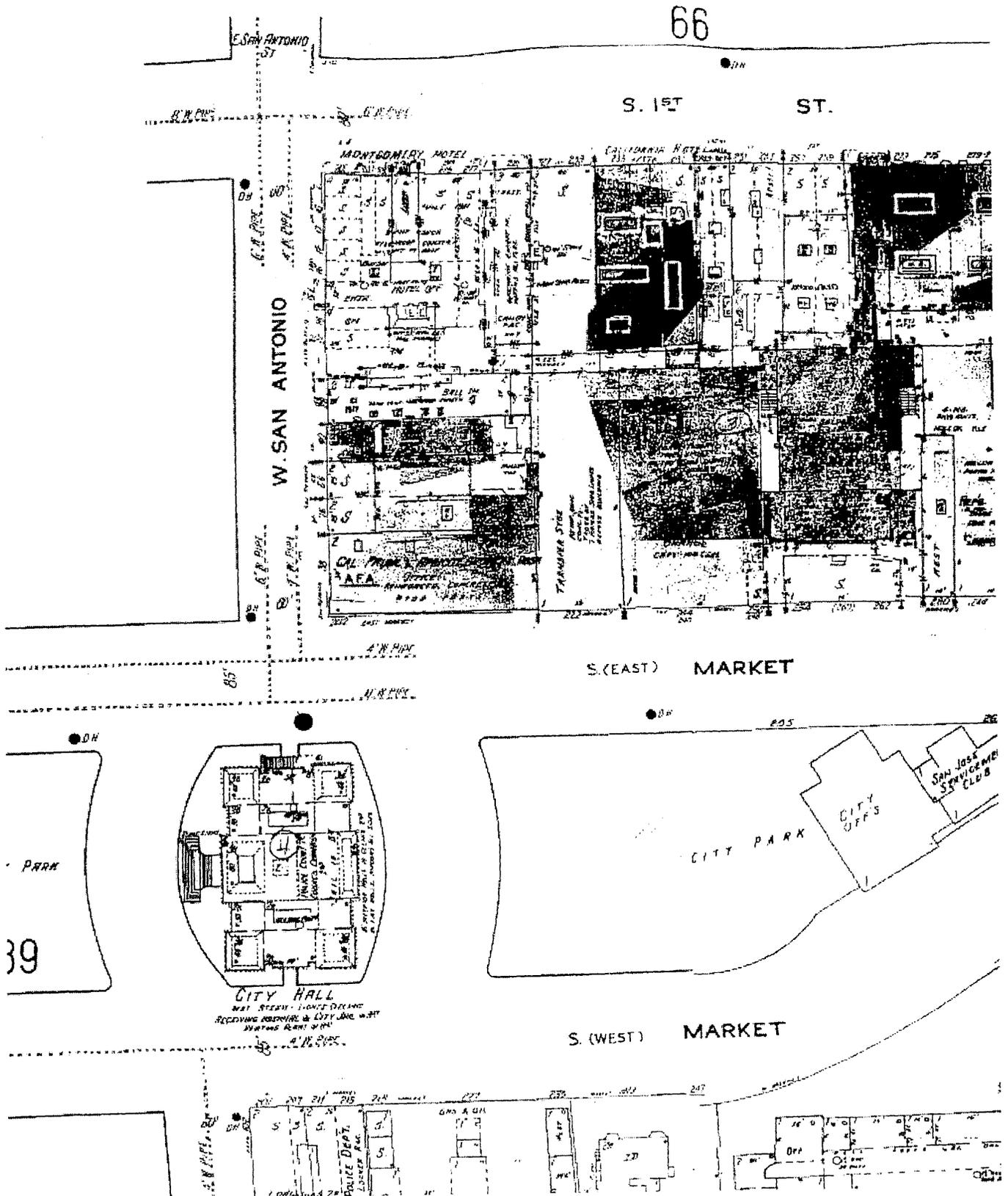


STREET



66













RESTAURANT

ARAGON

BAR

ARAGON

ARAGON



HOTEL MONTGOMERY

We've
got your
flight.



















Project plans by TCA Architects
Elevation studies, April & May 2017



PROPOSED REVISION

SAN JOSE TRIBUTE

ELEVATION STUDY



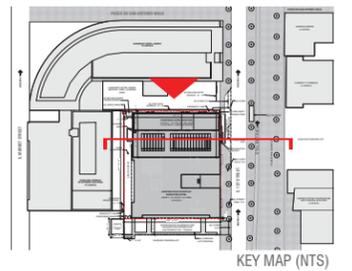
PROPOSED REVISION

SAN JOSE TRIBUTE

ELEVATION STUDY



- 1 LINE OF ATRIUM GLAZING
- 2 POSITION OF COLUMN SHOWN FOR REFERENCE
- 3 SKYLIGHT AT ATRIUM ENCLOSURE



Project plans by TCA Architects
Historic Landmark Permit Set, February 2017



SAN JOSE TRIBUTE HOTEL

SAN JOSE / CALIFORNIA
02.01.17 TCA# 2015-065



SAN JOSE TRIBUTE HOTEL

PURPOSE: HISTORIC LANDMARK PERMIT
PRIOR DEVELOPMENT PERMITS: NONE HLC
REVISIONS DATE: DECEMBER 7, 2016
REVISIONS DATE: FEBRUARY 1, 2017

DRAWING LIST

GENERAL:

- G-1.0 TITLE SHEET
- G-1.1 PROJECT INFORMATION AND SUMMARIES
- G-1.2 SITE PHOTOS
- G-1.3 PHOTOS OF EXISTING HOTEL
- G-1.4 PRECEDENT IMAGERY - HISTORIC BUILDINGS WITH NEW ADDITIONS
- G-1.5 PRECEDENT IMAGERY - CANTILEVERED TOWER OVER EXISTING BUILDING
- G-1.6 PRECEDENT IMAGERY - GLASS ATRIUM CONNECTED AT EXISTING BUILDING
- G-1.7 VICINITY MAP AND SITE CONTEXT

CIVIL ENGINEERING:

- C-1.0 PRELIMINARY GRADING AND DRAINAGE PLAN
- C-1.1 PRELIMINARY SITE UTILITY PLAN

ARCHITECTURAL:

- A-1.0 PHOTO SIMULATION
- A-1.0a ARCHITECTURAL PERSPECTIVE SKETCH
- A-1.0b ARCHITECTURAL PERSPECTIVE SKETCH
- A-1.1 PHOTO SIMULATION
- A-1.2 ARCHITECTURAL PERSPECTIVE SKETCH
- A-1.2a ARCHITECTURAL PERSPECTIVE SKETCH (REVISED)
- A-1.2b ARCHITECTURAL PERSPECTIVE SKETCH (REVISED)
- A-2.0 ARCHITECTURAL SITE PLAN
- A-2.1 GROUND FLOOR PLAN
- A-2.2 LEVEL 2 PLAN
- A-2.3 LEVELS 3-5 PLAN
- A-2.4 LEVEL 6 PLAN
- A-2.5 LEVELS 7-23 PLAN
- A-2.6 LEVEL 24 PLAN
- A-2.7 ROOF PLAN
- A-2.8 LEVEL B1 PLAN
- A-2.9 ENLARGED GUEST ROOM PLANS
- A-3.0 CROSS SECTION A-A
- A-3.1 LONGITUDINAL SECTION B-B
- A-4.0 EAST ELEVATION
- A-4.0a EAST ELEVATION (REVISED)
- A-4.0b EAST ELEVATION (REVISED)
- A-4.1 SOUTH ELEVATION
- A-4.1a SOUTH ELEVATION (REVISED)
- A-4.2 WEST ELEVATION
- A-4.2a WEST ELEVATION (REVISED)
- A-4.3 NORTH ELEVATION
- A-4.3a NORTH ELEVATION (REVISED)
- A-5.0 ARCHITECTURAL DETAILS
- A-6.0 SOLAR STUDY

LANDSCAPE ARCHITECTURE:

- L-1.0 LANDSCAPE PLAN OF FRONT ENTRY
- L-1.1 STREETSCAPE PRECEDENTS
- L-1.2 LANDSCAPE DOWNTOWN DESIGN GUIDELINES
- L-1.3 ENLARGED LANDSCAPE PLAN OF FRONT ENTRY

ARCHITECTURAL LIGHTING:

- LD-1.0 LIGHTING DESIGN - RECOMMENDATION A
- LD-1.1 LIGHTING DESIGN - RECOMMENDATION B
- LD-1.2 LIGHTING DESIGN - RECOMMENDATION C
- LD-1.3 LIGHTING DESIGN - RECOMMENDATION D

STRUCTURAL ENGINEERING:

- S-1.0 STRUCTURAL BASIS OF DESIGN

PROJECT INFORMATION

PROJECT ADDRESS	
211 S. 1ST STREET SAN JOSE, CA 95113	
ASSESSOR PARCEL NUMBER:	259-42-079
SITE AREA GROSS:	25,157 SF (0.578 ACRES)
EXISTING LOT COVERAGE:	62.6%
PROPOSED LOT COVERAGE:	87.9%
GROSS BUILDING AREA	
EXISTING HOTEL:	61,423 SF
PROPOSED ADDITION:	187,795 SF
TOTAL GROSS AREA:	249,218 SF
EXISTING HOTEL ROOMS: 86 KEYS	
PROPOSED HOTEL ROOMS: 279 KEYS	
TOTAL HOTEL ROOMS: 365 KEYS	
AUTO PARKING REQUIRED:	
1 PER GUEST ROOM OR SUITE	365 STALLS
1 PER EMPLOYEE	128 STALLS
TOTAL REQUIRED:	493 STALLS
AUTO PARKING PROVIDED:	
100% VALET PARKING PROVIDED OFF-SITE, PER AGREEMENTS WITH PARKING OPERATIONS VENDORS.	
BICYCLE PARKING PROVIDED:	
1 SPACE PLUS 1 PER 10 GUEST ROOMS	38 STALLS
ZONING:	DOWNTOWN COMMERCIAL
EXISTING BLDG HEIGHT:	4-STORY, 53'-0"
PROPOSED ADDITION BLDG HEIGHT:	24-STORY, 260'-0"
SETBACKS:	NONE
FLOOD ZONE:	D
EXISTING CONSTRUCTION TYPE:	II-A
PROPOSED CONSTRUCTION TYPE:	I-A
EXISTING OCCUPANCY GROUP:	R-1 A-2
PROPOSED OCCUPANCY GROUP:	R-1

PROJECT SUMMARY

CATEGORY	NAME	SS AREA (SF)
GUEST AMENITIES		
	EVENT SPACE	1,248
	FITNESS	966
	TOTAL	2,214
BACK OF HOUSE		
	TOTAL	4,626
GENERAL CIRCULATION		
	PREFUNCTION	850
	PUBLIC SPACE/CIRCULATION	24,700
	BACK OF HOUSE CIRCULATION	5,527
	VERTICAL CIRCULATION	21,502
	TOTAL	52,579
GUEST ROOMS		
	GUEST ROOMS (279 KEYS)	109,743
	TOTAL	109,743
LOBBY/ATRIUM		
	LOBBY/ATRIUM	2,241
	RETAIL/SUNDRIES	130
	TOTAL	2,371
MECHANICAL		
	ELECTRICAL	2,591
	MECHANICAL	6,392
	TOTAL	8,983
MECHANICAL SHAFTS		
	SHAFTS	7,602
	TOTAL	7,602
TOTAL		188,118

GUEST ROOM SCHEDULE

TYPE	SF	KEYS	PERCENTAGE
KING	353	153	54.8%
DOUBLE QUEEN	353	100	35.8%
KING SUITE	530	16	5.7%
TOTAL STANDARD ROOMS		269	
ACCESSIBLE ROOMS			
TYPE		KEYS	
ACCESSIBLE KING		7	
ACCESSIBLE DOUBLE QUEEN		2	
ACCESSIBLE KING SUITE		1	
TOTAL ACCESSIBLE ROOMS		10	3.6%
TOTAL GUEST ROOMS		279	

DESIGN NARRATIVE

The existing Four Points by Sheraton San Jose Downtown, the former Montgomery Hotel is a City, State and National landmark. The Italianate building has a primary facade on South First Street and a secondary facade on the north side, facing an open space of approximately 50 feet in width. The building was constructed in 1911 on the corner of First and San Antonio Streets, now the all-pedestrian Paseo. In 2000, the building was moved 187 feet south to the present parcel, restored and re-opened in 2003. The current owners acquired the property in 2008.

The Owners has determined that the property could continue to more effectively compete with other, newer downtown hotels if the northern portion of the parcel were developed to accommodate more guest rooms. The proposed design is a formally bold approach, but one that we see as a straightforward solution to the project requirements. Additionally, we recognize the value to the community and the State of the historic former Montgomery Hotel, and have followed recommended practices for adding to a historic property.

An initial design was brought before the City of San Jose Planning Department for a Preliminary Review, in April, 2016, and received comments from the Planning Department, Historic Landmarks Commission, Building Division, Fire Department, and Public Works Department. The design submitted has been revised in response to those comments. The proposed design comprises a tower, founded on the northern half of the existing hotel parcel, rising to approximately 70 feet, then stepping gracefully over the existing building to provide adequate width for a standard double-loaded hotel floor plate, then continuing vertically to a total of 24 occupied levels. The space between the lower levels of the proposed building and the existing hotel would be spanned with a glazed wall at both ends - a "hyphen," in the vocabulary of historic preservation, enclosing a new lobby space, while admitting light to the existing building windows and enabling views of the historic facade from the street.

In response to comments received during Preliminary Review, TCA Architects has revised the initial design in the following ways. In response to comments from the Historic Landmarks Commission Design Review Subcommittee, the upper levels of the tower have been set back from the face of the existing hotel, and the supporting column has been recessed behind the glazed atrium enclosure. And balconies were added at three lower levels to harmonize with the balcony expressions on the existing hotel facade. In response to comments from the Building Division, engineering solutions for the upper level tower cantilever and the supporting columns are incorporated into the drawings and defined in accompanying documents. In response to comments from the Fire Department, protective measures for separating the existing building from the proposed building are described in an engineering design narrative. In response to the Public Works Department regarding a proposed auto drop-off, the architects collaborated with a Landscape Architect and Civil Engineer to compose a design intended to synthesize this proposed new function with the existing conditions in a manner which reflects stated intentions in the San Jose Downtown Design Guidelines.

The proposed building contains 279 hotel guest rooms, new lobby-atrium and roof-top public amenities, including swimming pool, fitness center and events space. The lower 5 floors would occupy half the currently open portion of the site with guest rooms, entry lobby, check-in area and back-of-house support spaces. The lower level glazed enclosure would form a grand-scaled lobby and semi-public event space. The main entry to the combined structures would be located at the South First Street elevation of the glazed enclosure. Service access would be gained by way of the existing easement to the south of the existing hotel and along the unbuilt western edge of the site. Parking for guests will be managed by off-site providers.

PROJECT TEAM

<p>OWNER</p>  <p>KHANNA ENTERPRISES, LTD. 2601 Main Street, Suite 320 Irvine, CA 92614</p>	<p>ARCHITECT</p>  <p>TCA ARCHITECTS 19782 MacArthur Blvd., Suite 300 Irvine, CA 92612 (949) 862-0270</p>	<p>STRUCTURAL / MEP / FLS</p>  <p>ARUP 560 Mission Street, Suite 700 San Francisco, CA 94105 (415) 957-9445</p>	<p>LANDSCAPE</p>  <p>SWA 2200 Bridgeway Sausalito, CA 94965 (415) 332-5100</p>	<p>CIVIL ENGINEER</p>  <p>BKF 1730 N. First St. – Suite. 600 San Jose, CA 95112 (408) 467-9100</p>	<p>LIGHTING</p> <p>studio three twenty one 321 Church St. San Francisco, CA 94114 (415) 487-9818</p>
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VIEW LOOKING WEST FROM S. 1ST ST.



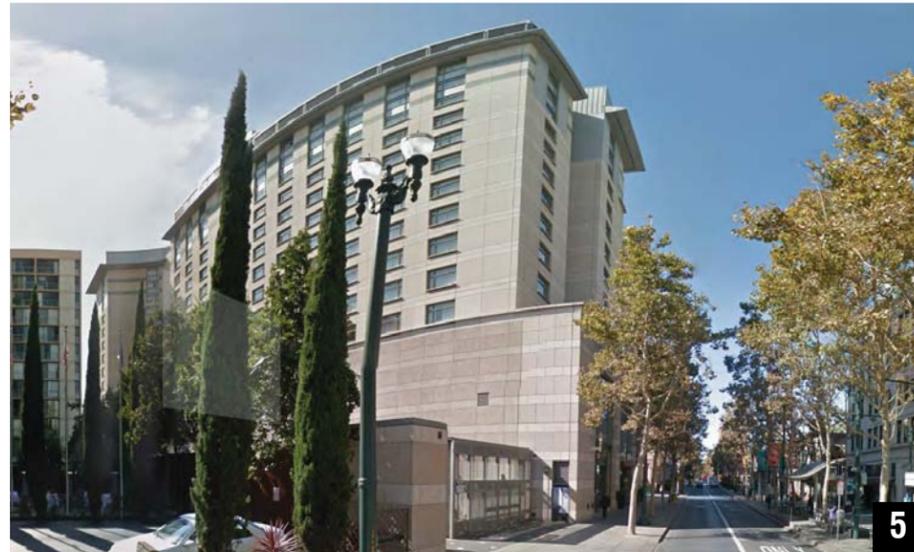
VIEW LOOKING SOUTHWEST ALONG S. 1ST ST.



VIEW LOOKING NORTH FROM E. SAN CARLOS ST.



VIEW LOOKING SOUTHWEST ALONG S. 1ST ST.



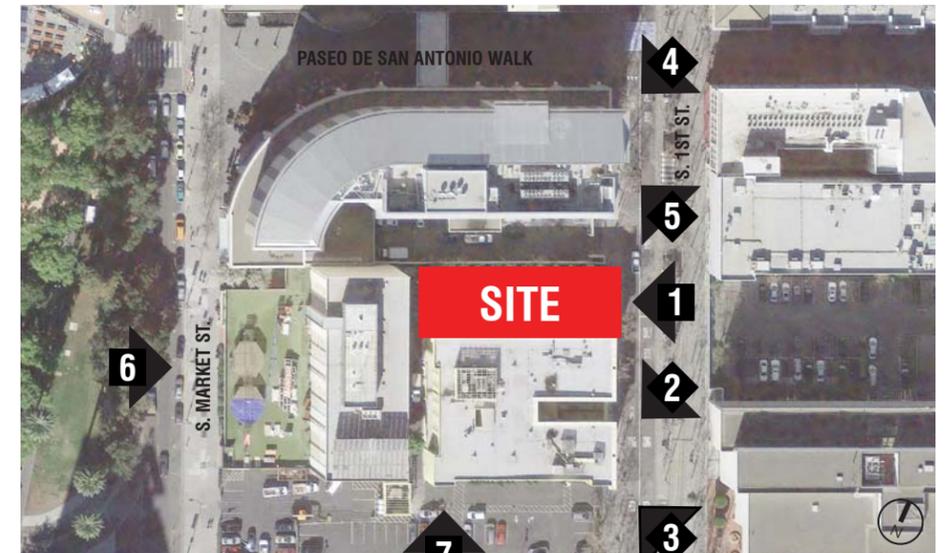
VIEW LOOKING NORTHWEST ALONG S. 1ST ST.



VIEW LOOKING NORTHWEST ALONG S. 1ST ST.



VIEW LOOKING EAST FROM S. MARKET ST.

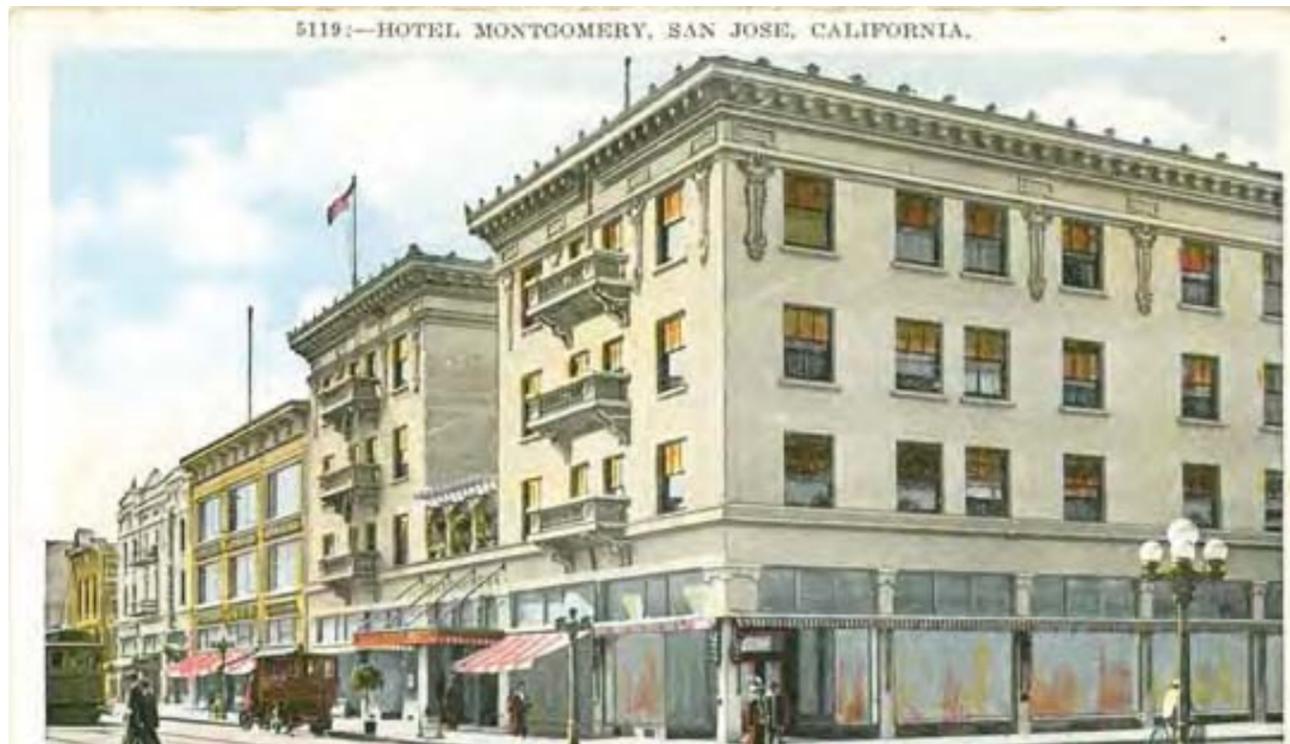




HISTORIC PHOTO OF THE FORMER MONTGOMERY HOTEL AT THE SOUTHWEST CORNER OF S. 1ST ST. AND SAN ANTONIO ST.



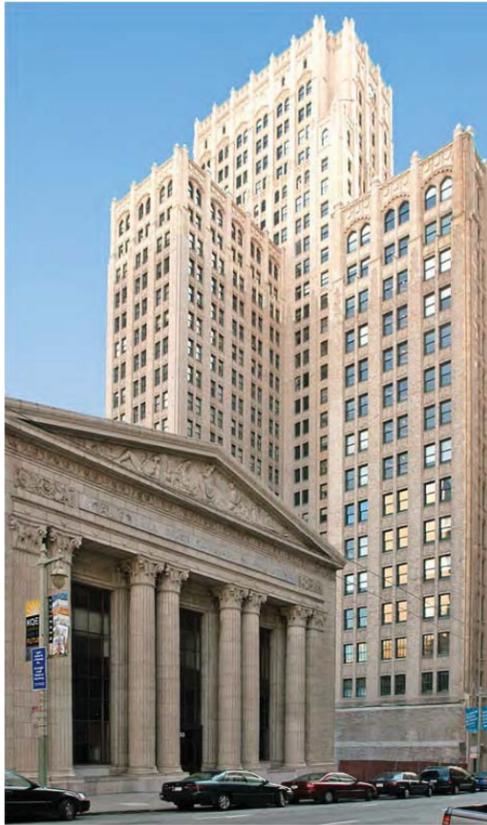
CONTEMPORARY VIEW OF THE SOUTHEAST CORNER OF THE FOUR POINTS BY SHERATON HOTEL AT 211 S. 1ST ST.



HISTORIC PHOTO OF THE FORMER MONTGOMERY HOTEL AT THE SOUTHWEST CORNER OF S. 1ST ST. AND SAN ANTONIO ST.



CONTEMPORARY VIEW OF THE NORTHWEST CORNER OF THE FOUR POINTS BY SHERATON HOTEL AT 211 S. 1ST ST.



350 BUSH STREET / MINING EXCHANGE

HELLER MANUS ARCHITECTS SAN FRANCISCO / SAN FRANCISCO LANDMARK #113, MILLER & PFLUEGER, ARCHITECTS



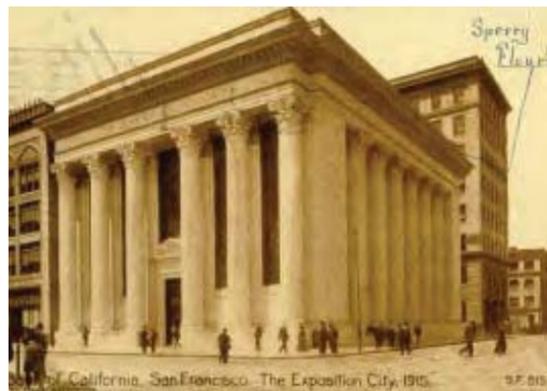
760 MISSION / ARONSON BUILDING

HANDEL ARCHITECTS, SAN FRANCISCO / HEMENWAY & MILLER, ARCHITECTS, 1903



BANK OF CALIFORNIA TOWER / NEO-CLASSICAL BANKING HALL

ANSHEN & ALLEN ARCHITECTS WITH JAMES MARSTON-FITCH, 1967 / SAN FRANCISCO LANDMARK #3, BLISS & FAVILLE



These images represent a selection of buildings constructed, designed or proposed, ranging from current developments to projects from the recent past, all illustrating an increasing trend in urban architecture: the tower as neighbor or addition to landmark buildings of differing scale.

These examples include four projects built, or planned, for sites in San Francisco. Two are in the entitlement, or construction phase, and two have been completed. The earliest, a 1967 tower addition to a neoclassical bank building is a precedent, the design of which was guided by James Marston Fitch, who would later found the school of Architectural Preservation at Columbia University. The tower, which cantilevers over the roof of the pre-existing bank, uses a decorative motif appropriated from the historic building, a recommended method at the time that has largely given way to a preference for a clear contrast between existing and new.



ST. REGIS HOTEL AND RESIDENCES / WILLIAMS BUILDING

SOM, SAN FRANCISCO / CLINTON DAY, ARCHITECT, 1907





160 EAST 22ND ST., NYC
 PERKINS EASTMAN, ARCHITECTS
 20 FLOORS

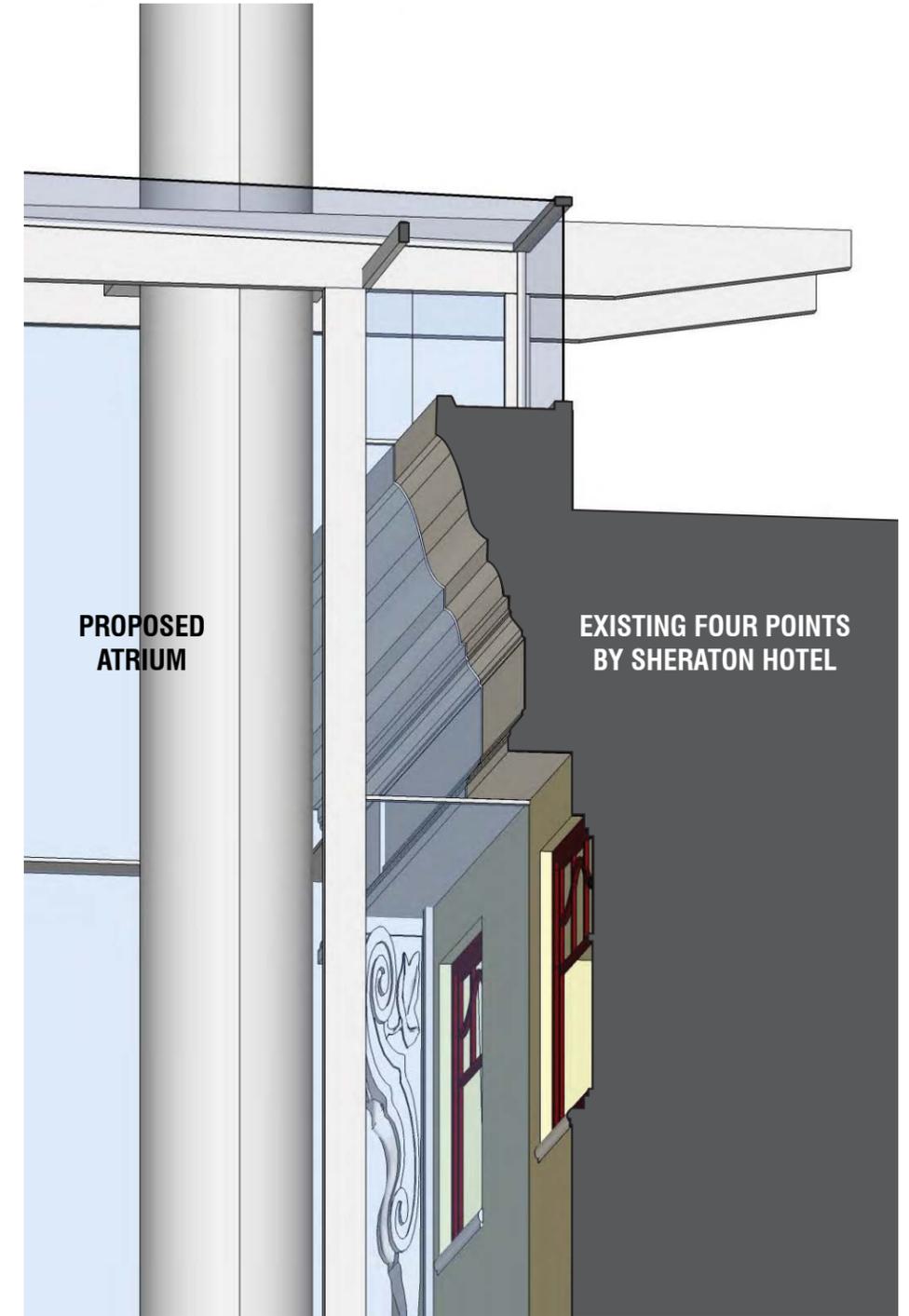


1646 2ND AVE., NYC
 CENTRA/RUDDY, ARCHITECTS
 20 FLOORS



303 EAST 77TH ST., NYC
 FXFWLE, ARCHITECTS
 18 FLOORS

This group of illustrations show high-rises recently erected in New York City, where an increasingly common solution to high land values is a tower form stepped over neighboring buildings. There are several structural solutions, using performance-based design, that enables this tower form.



Slover Library Expansion, Virginia
NEWMAN ARCHITECTS

National Museum of Singapore, Singapore
STUDIO MILOU ARCHITECTS

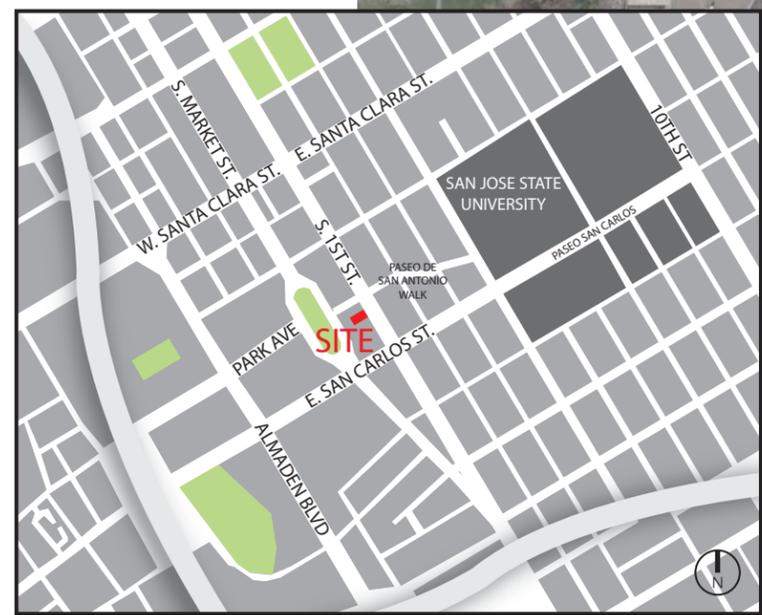
Proposed 3D Section of Atrium Connection to Existing Building

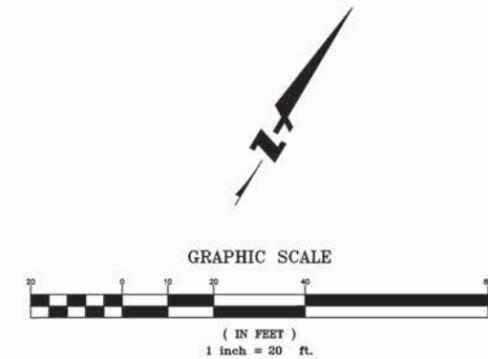
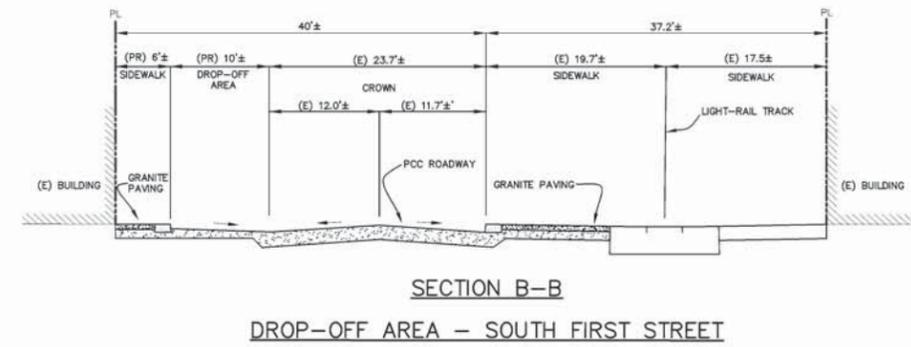
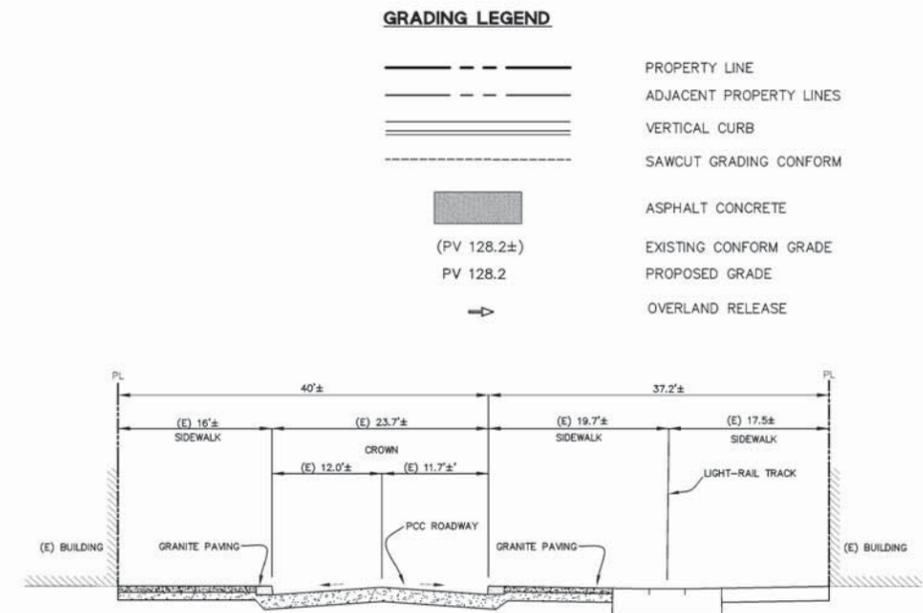
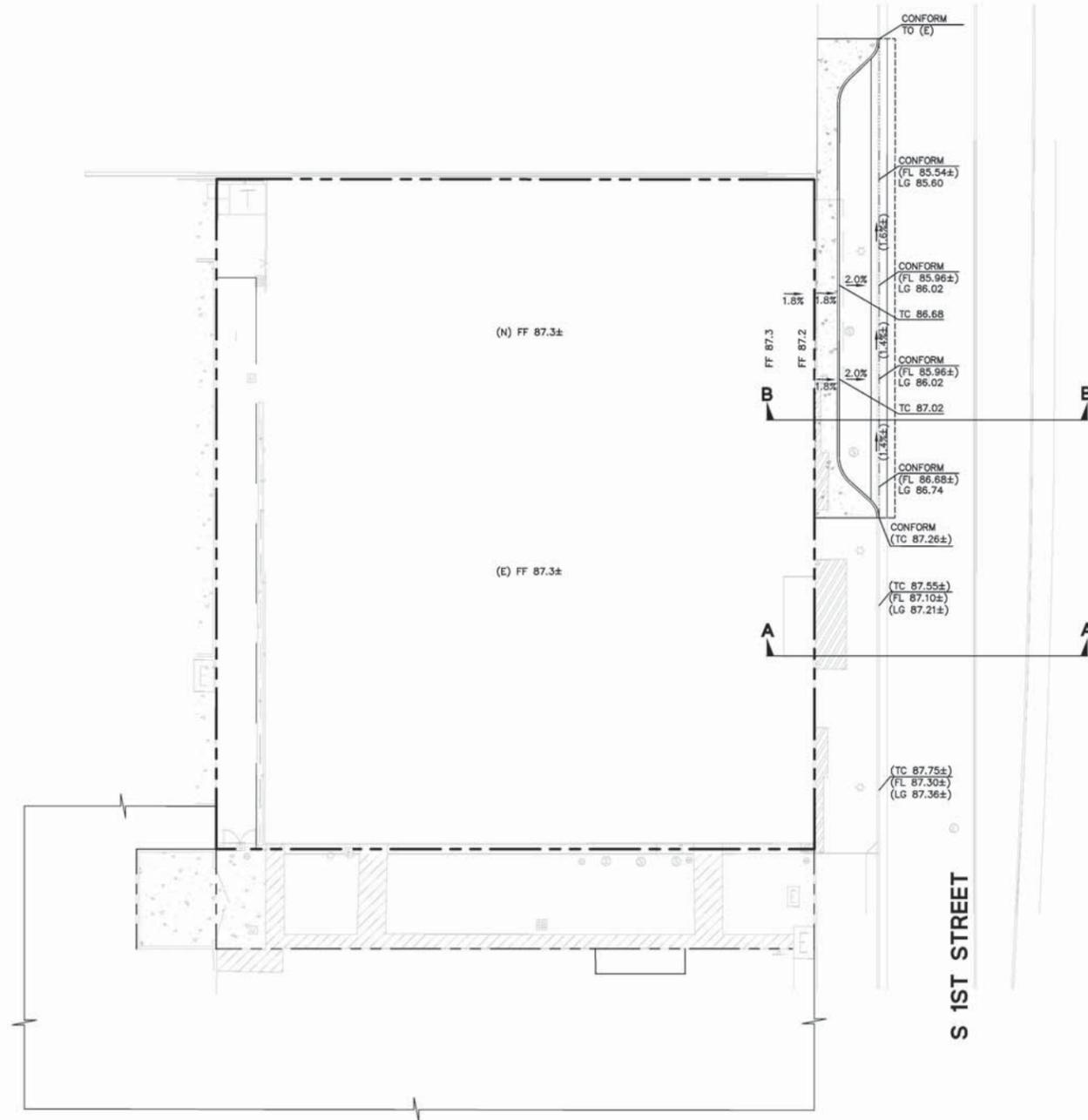
This group of illustrations depict how a properly detailed connection between a curtain wall and an existing building can celebrate the significance of the two distinctly different types of architectural facades. Structure should be offset from the existing wall but can have glazing extend towards the existing facade.

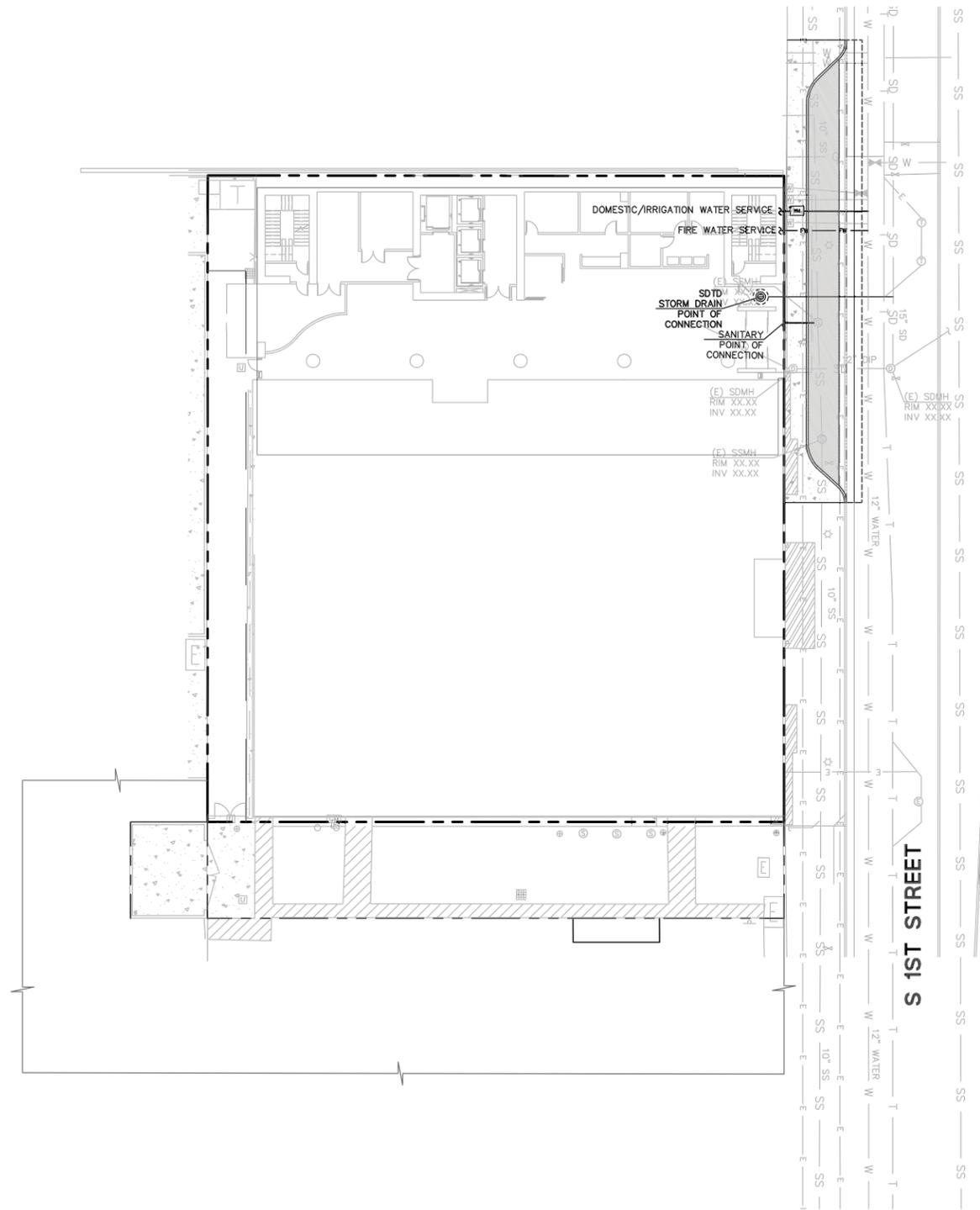


SITE CONTEXT

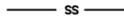
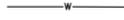
VICINITY MAP

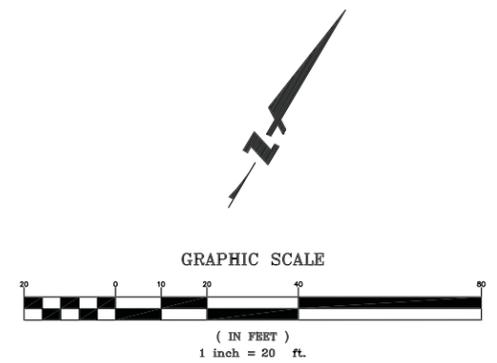






UTILITY LEGEND

-  STORM DRAIN LINE (TREATED)
-  SS SANITARY SEWER LINE
-  W DOMESTIC WATER LINE
-  FW FIRE WATER LINE
-  UCD UNDERGROUND TRANSFORMER
-  SDTD GRATED STORM DRAIN TREATMENT DEVICE
-  SSMH SANITARY SEWER MANHOLE
-  SSCO SANITARY SEWER CLEANOUT
-  WM WATER METER
-  V WATER VALVE
-  WALL FDC WALL FIRE DEPARTMENT CONNECTION
-  FH FIRE HYDRANT





STREET LEVEL VIEW LOOKING WEST



STREET LEVEL VIEW LOOKING WEST



STREET LEVEL VIEW LOOKING SOUTH



BIRD'S EYE VIEW LOOKING NORTHWEST



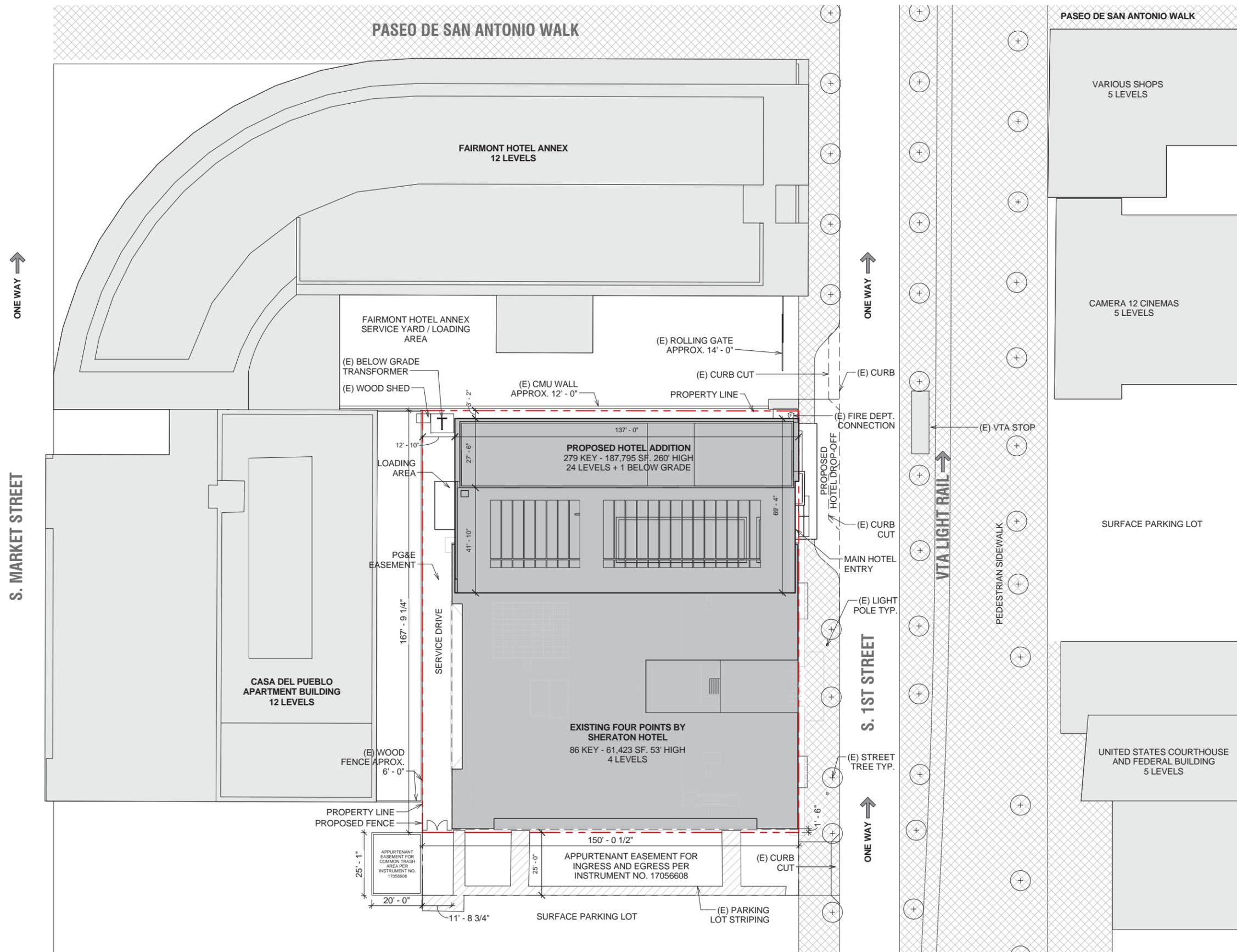
STREET LEVEL VIEW LOOKING AT MAIN HOTEL ENTRY



STREET LEVEL VIEW LOOKING AT MAIN HOTEL ENTRY (REVISED)



STREET LEVEL VIEW LOOKING AT MAIN HOTEL ENTRY (REVISED)



ROOM LEGEND

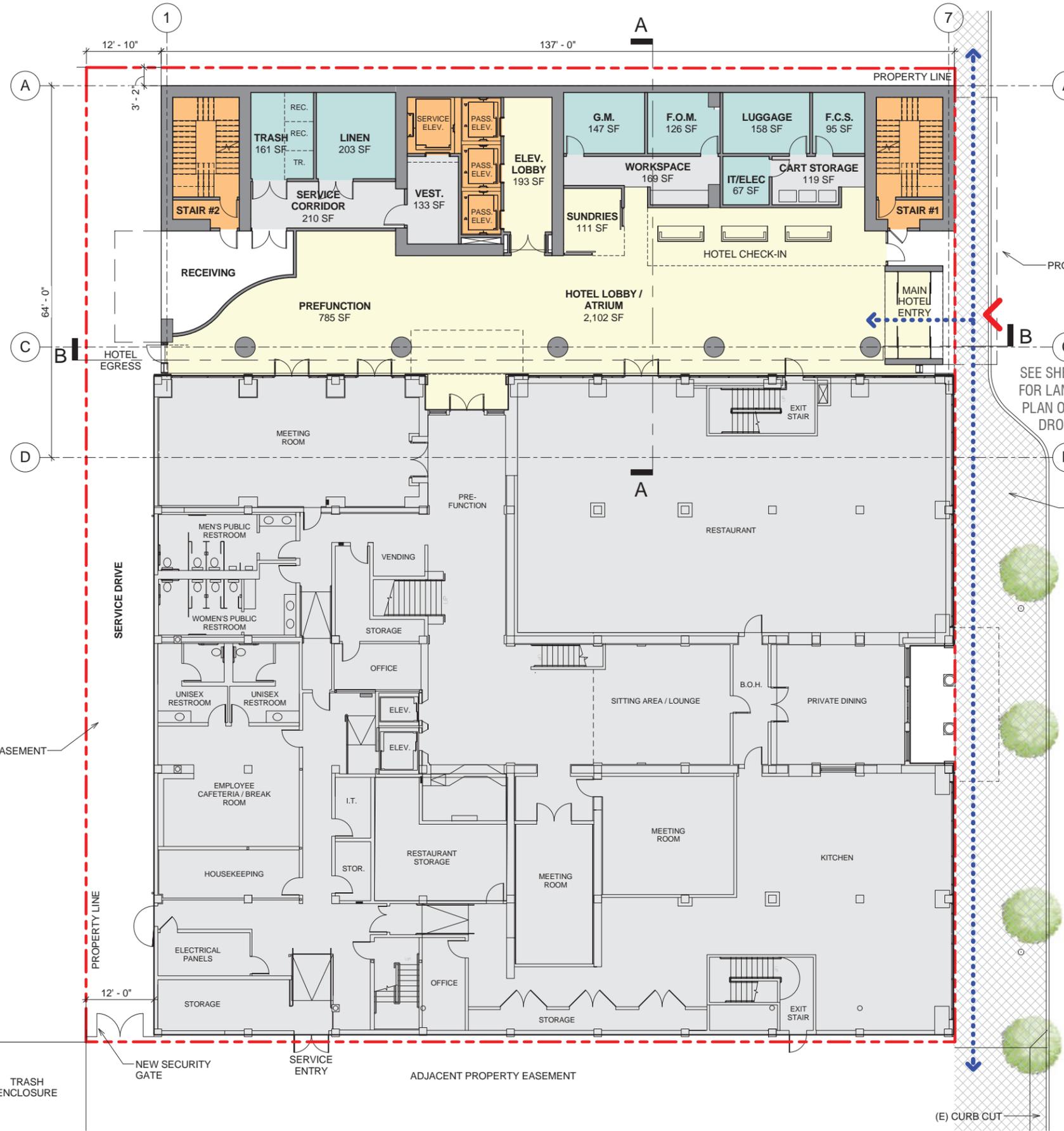
- Back of House
- Back of House Circulation
- Public Space / Circulation
- Vertical Circulation

ICON LEGEND

- ACCESSIBLE ROUTE FROM PUBLIC RIGHT OF WAY TO BUILDING ENTRANCE
- BUILDING ENTRY

CASA DEL PUEBLO APARTMENT BUILDING

PG&E EASEMENT



ROOM LEGEND

- Back of House Circulation
- Guest Rooms
- Public Space / Circulation
- Vertical Circulation



LEVELS 3-4 PLAN
EXISTING HOTEL

ROOM LEGEND

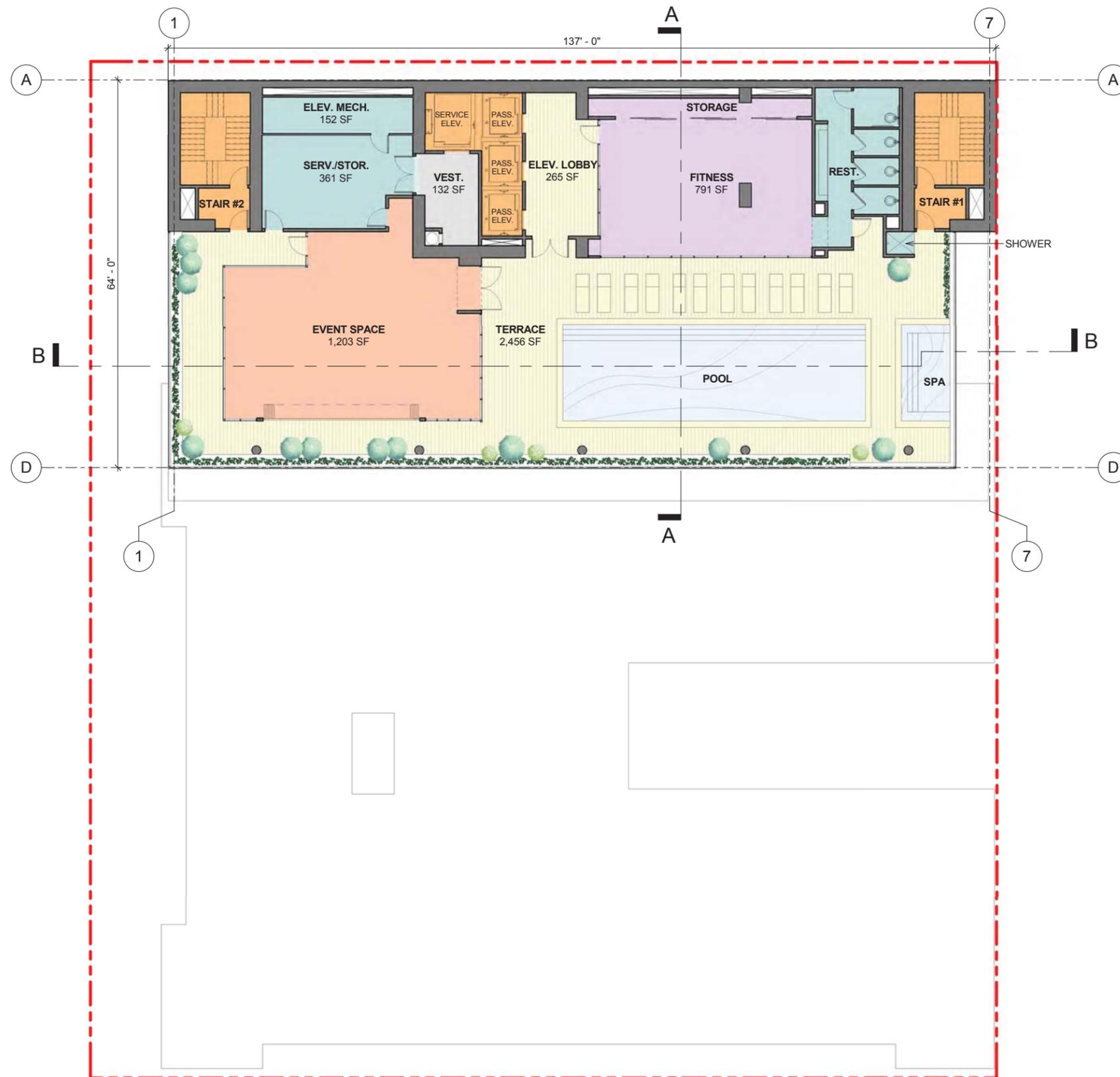
- Back of House
- Back of House Circulation
- Vertical Circulation





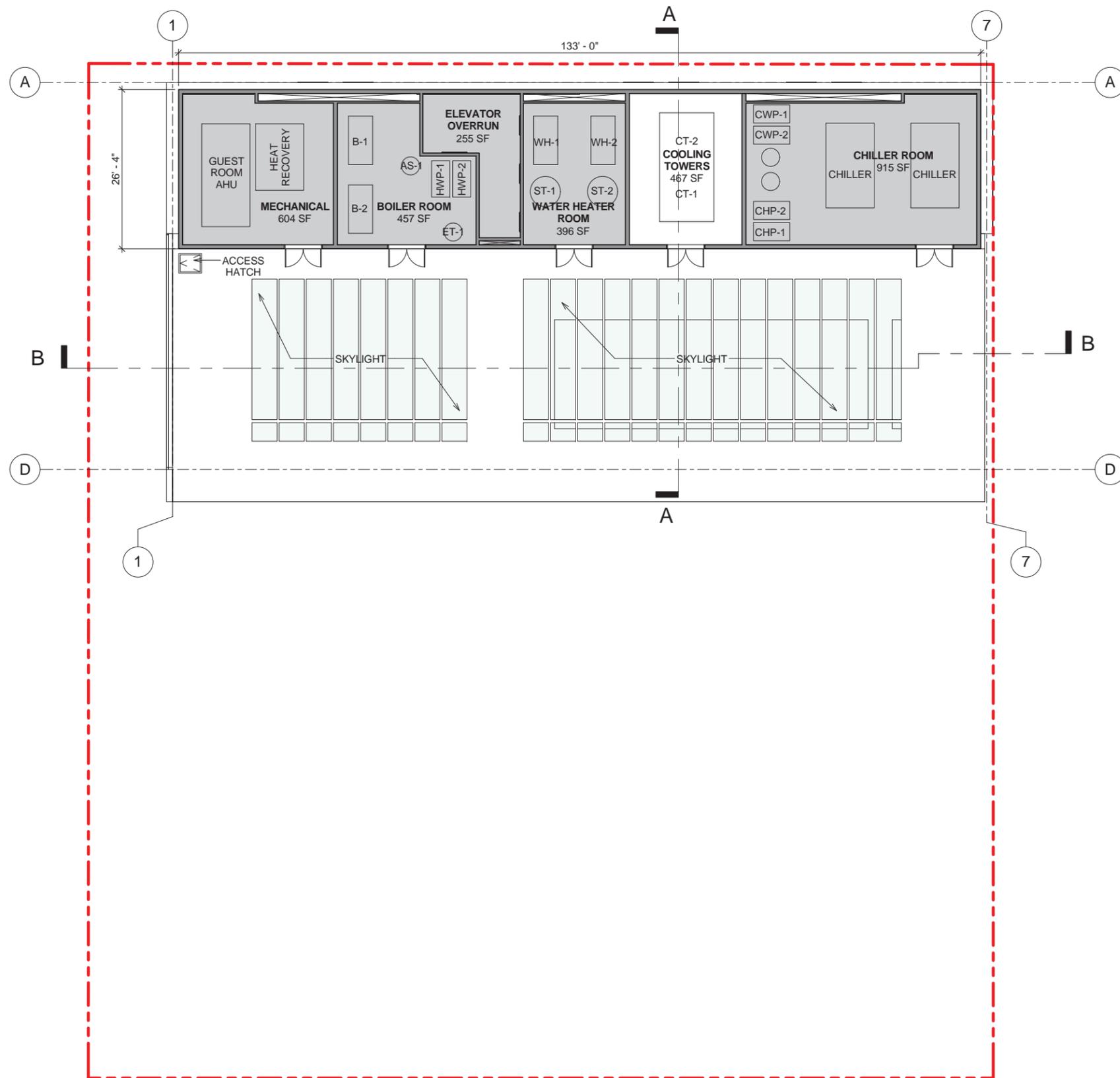
ROOM LEGEND

- Amenity
- Back of House
- Back of House Circulation
- Fitness
- Pool / Spa
- Public Space / Circulation
- Vertical Circulation



ROOM LEGEND

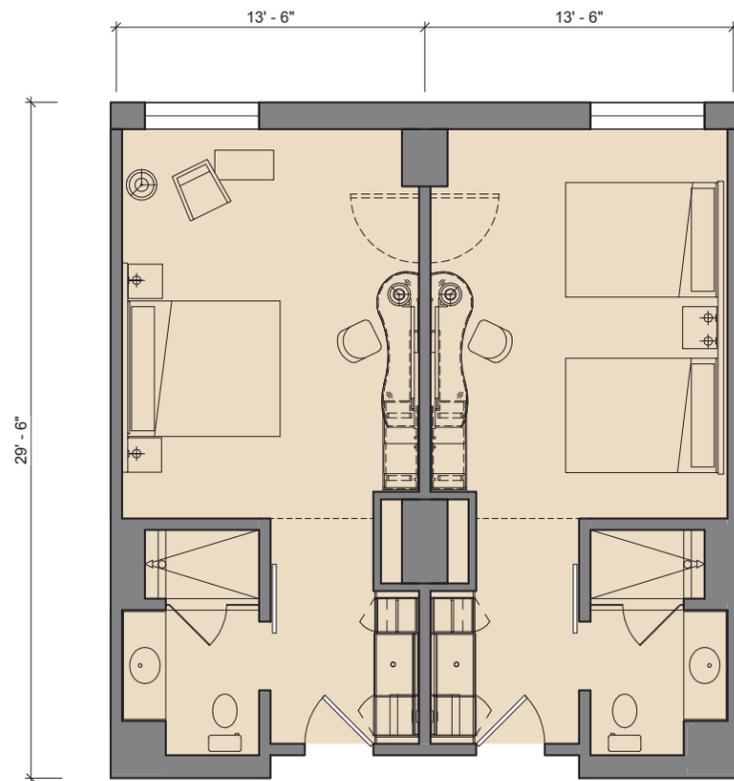
- Mechanical
- Skylight



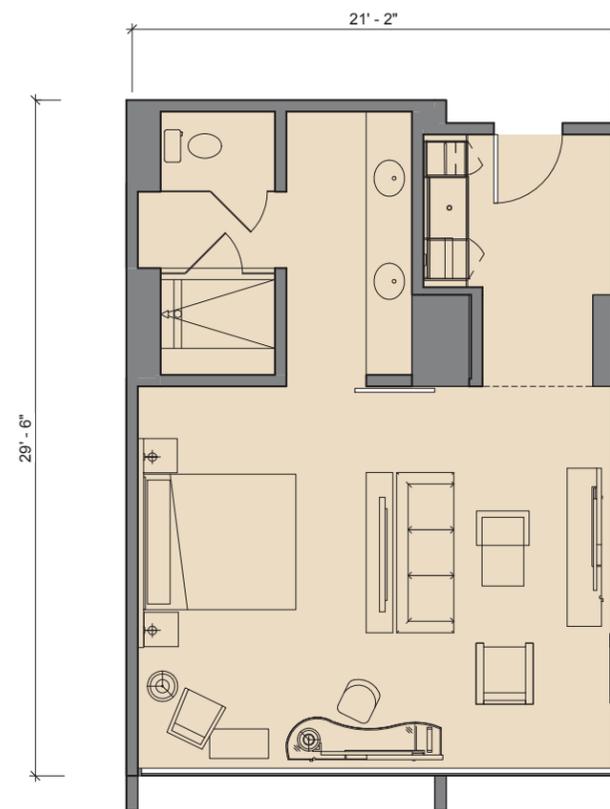
ROOM LEGEND

- Back of House
- Back of House Circulation
- Vertical Circulation





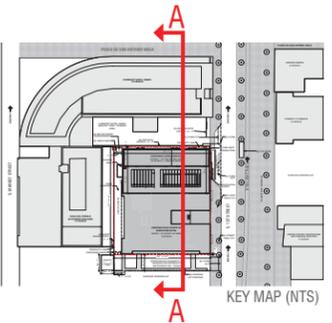
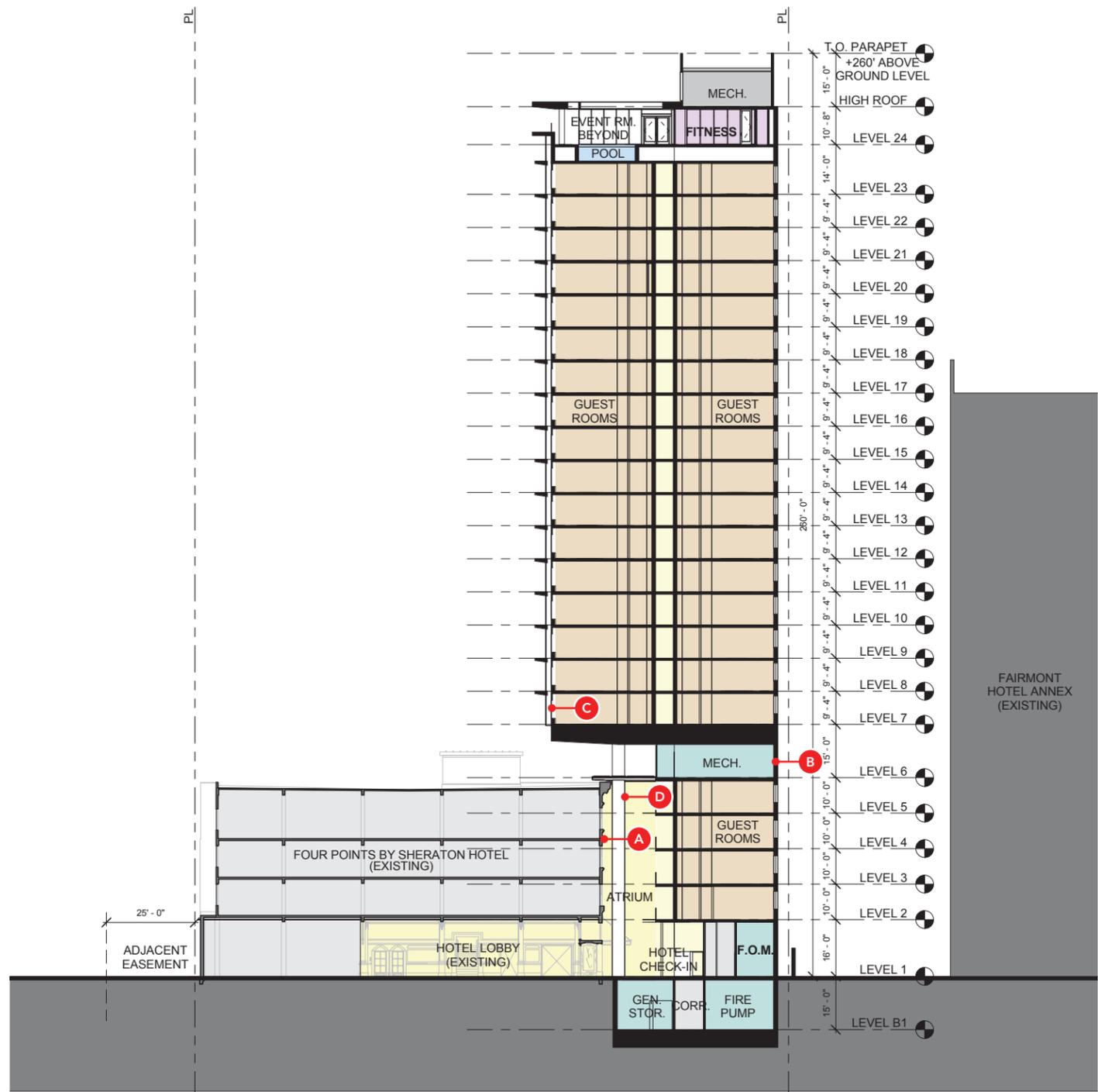
1 TYPICAL KING & DOUBLE QUEEN ROOM 340 SF
1/4" = 1'-0"

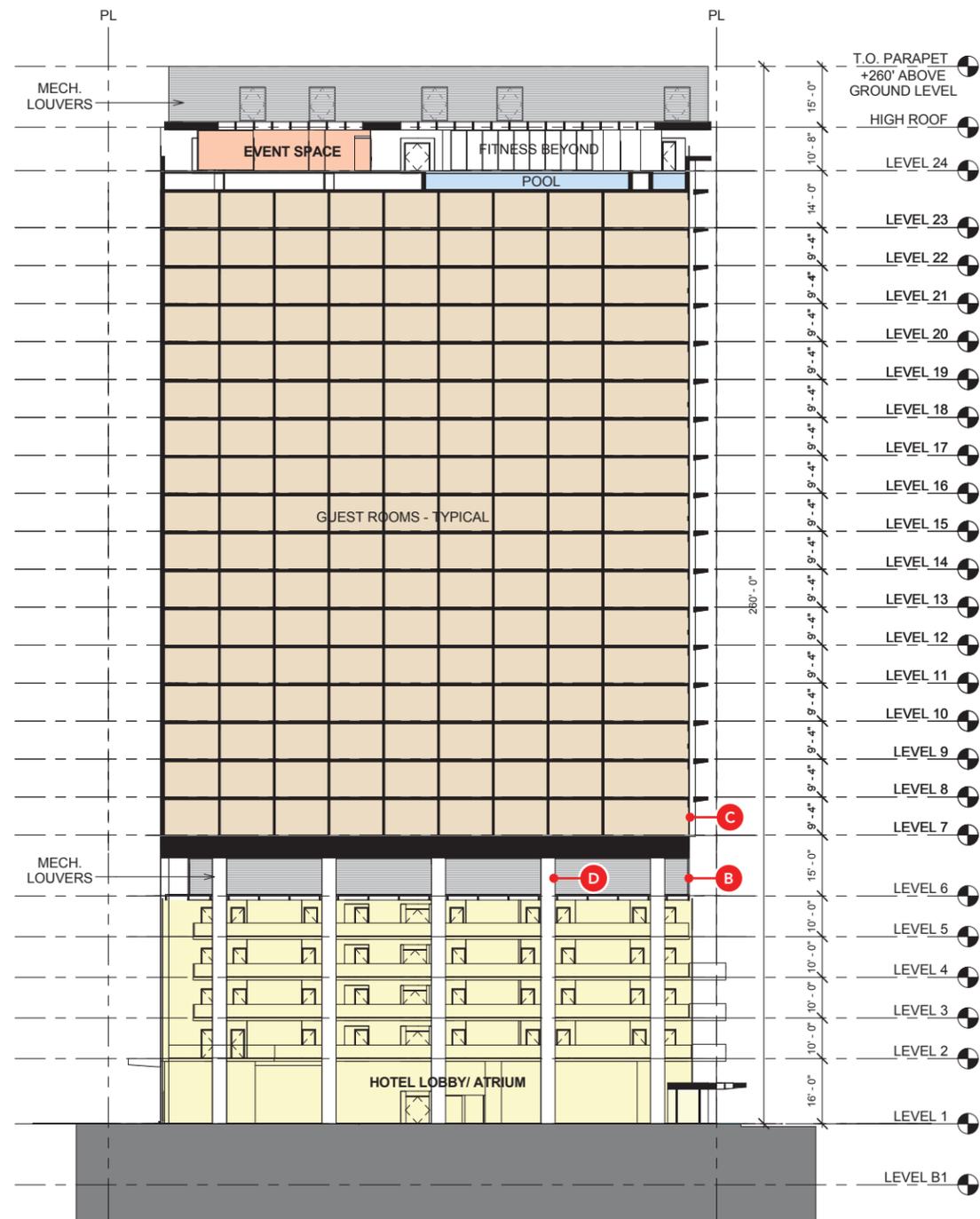


2 TYPICAL KING SUITE 553 SF
1/4" = 1'-0"

ENGINEERING NOTES

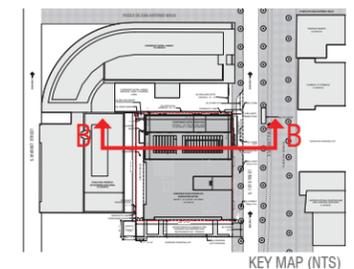
- A** Existing Four Points by Sheraton Hotel exterior wall will be configured as a fire wall. Protections will be by way of a proposed engineered solution as described in the Fire Wall section of Basis of Design accompanying this document (Sheet S-1.0).
- B** The lobby is to be provided with smoke exhaust utilizing the return air fan / exhaust fan serving air handling unit at level 6, as described in MEP Basis of Design accompanying this document (Sheet S-1.0).
- C** The cantilevered upper levels (7-24) are to be supported by a diagonal tie element at the column lines on a 3-story repeating module, as described in attached Structural Basis of Design (Sheet S-1.0).
- D** Unbraced lobby columns are to be configured to resist axial loads, unbalanced moments and buckling by way of a proposed engineering solution as described in attached Structural Basis of Design (Sheet S-1.0).

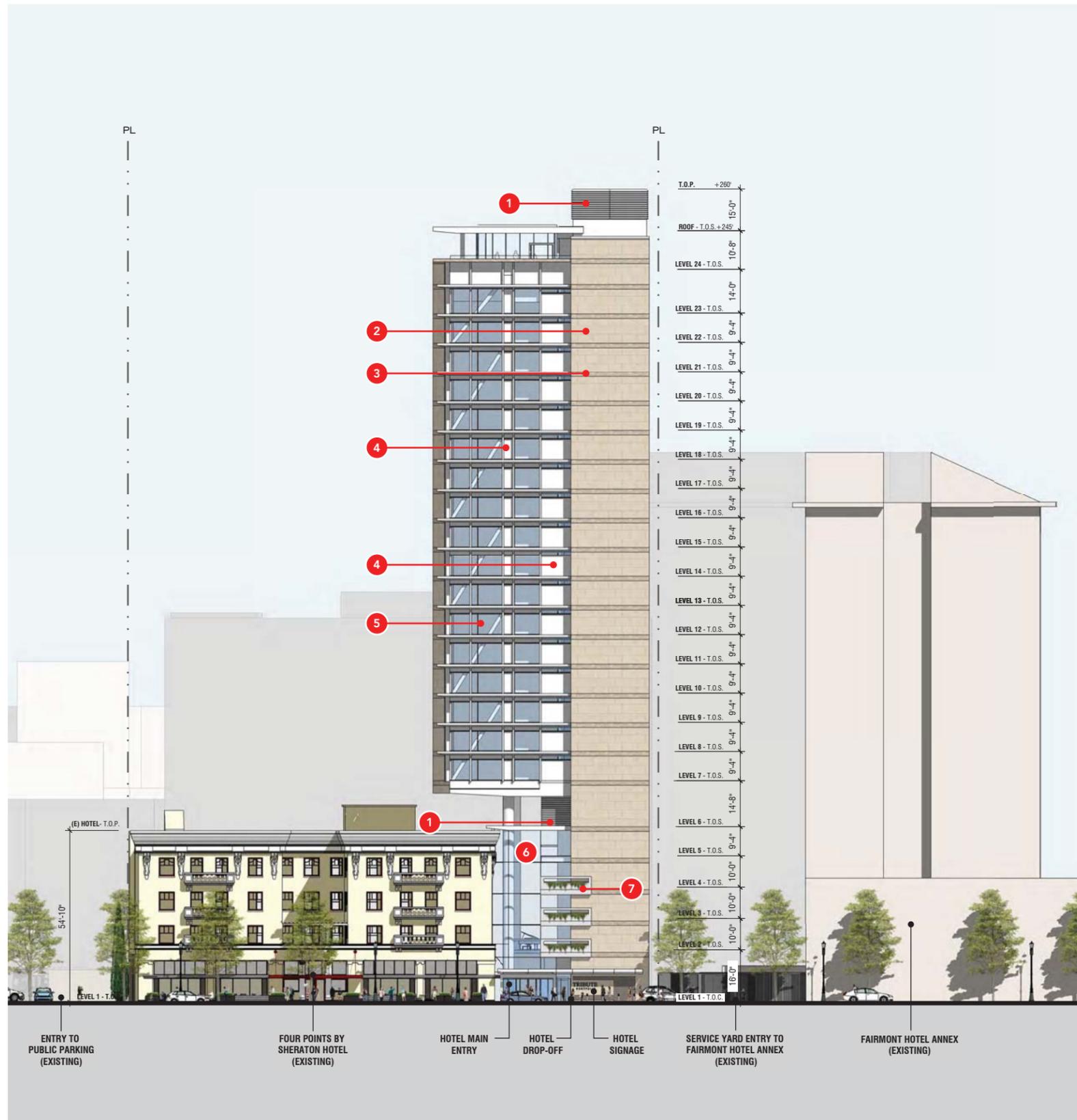




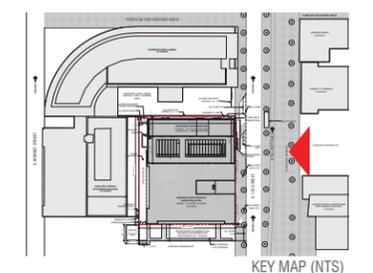
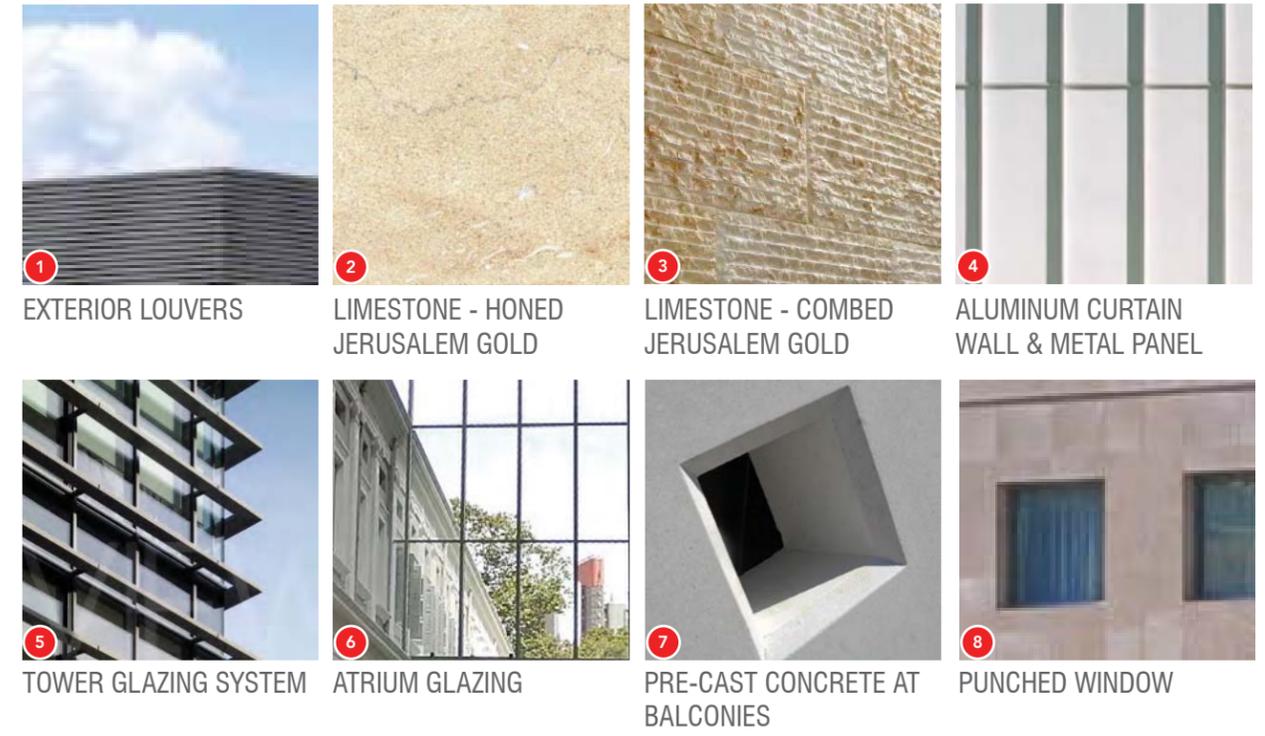
ENGINEERING NOTES

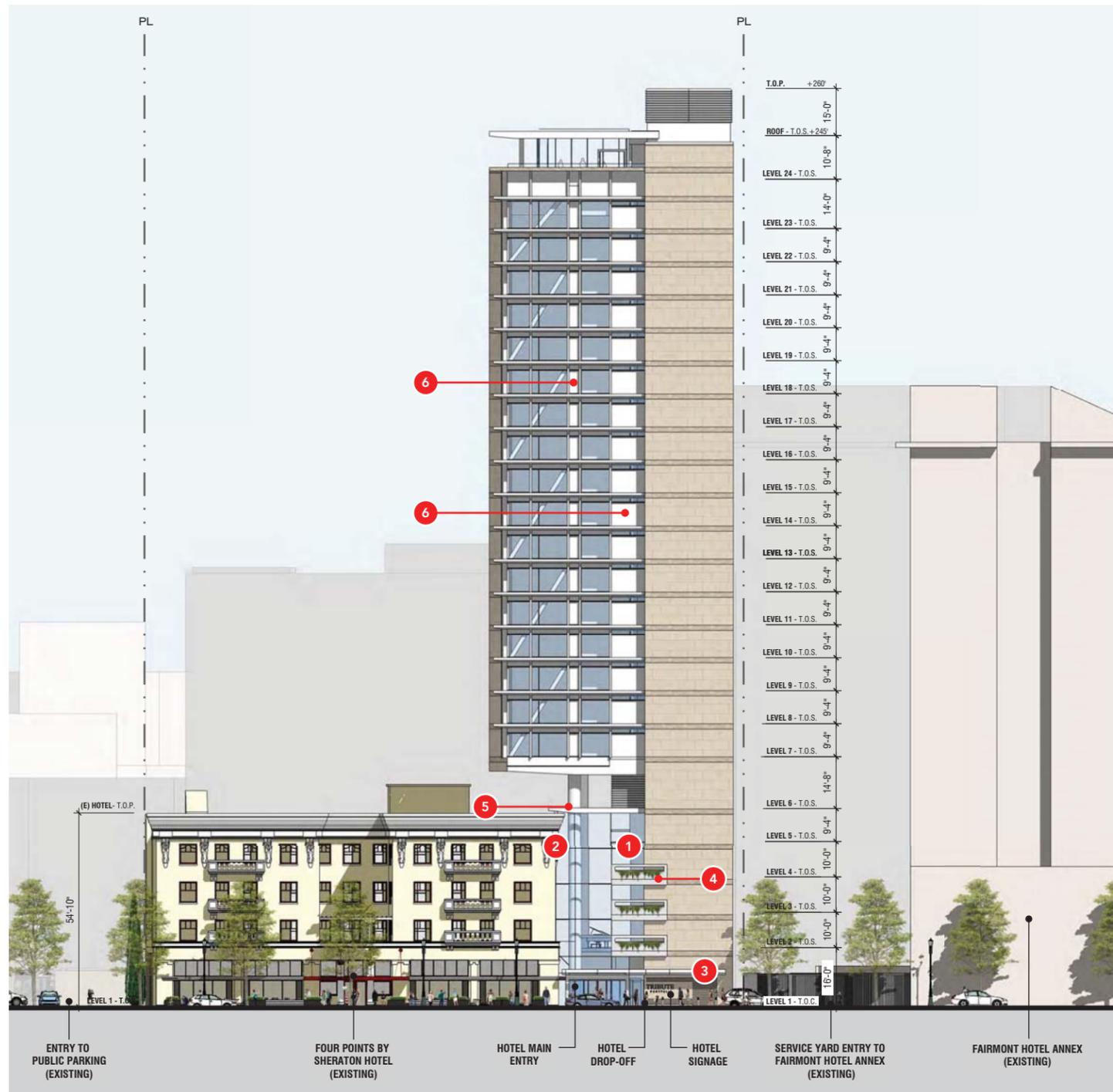
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MATERIAL LEGEND

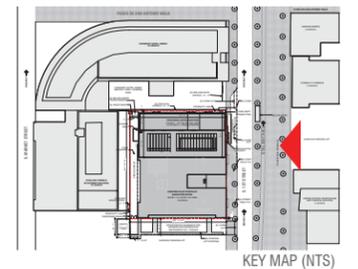


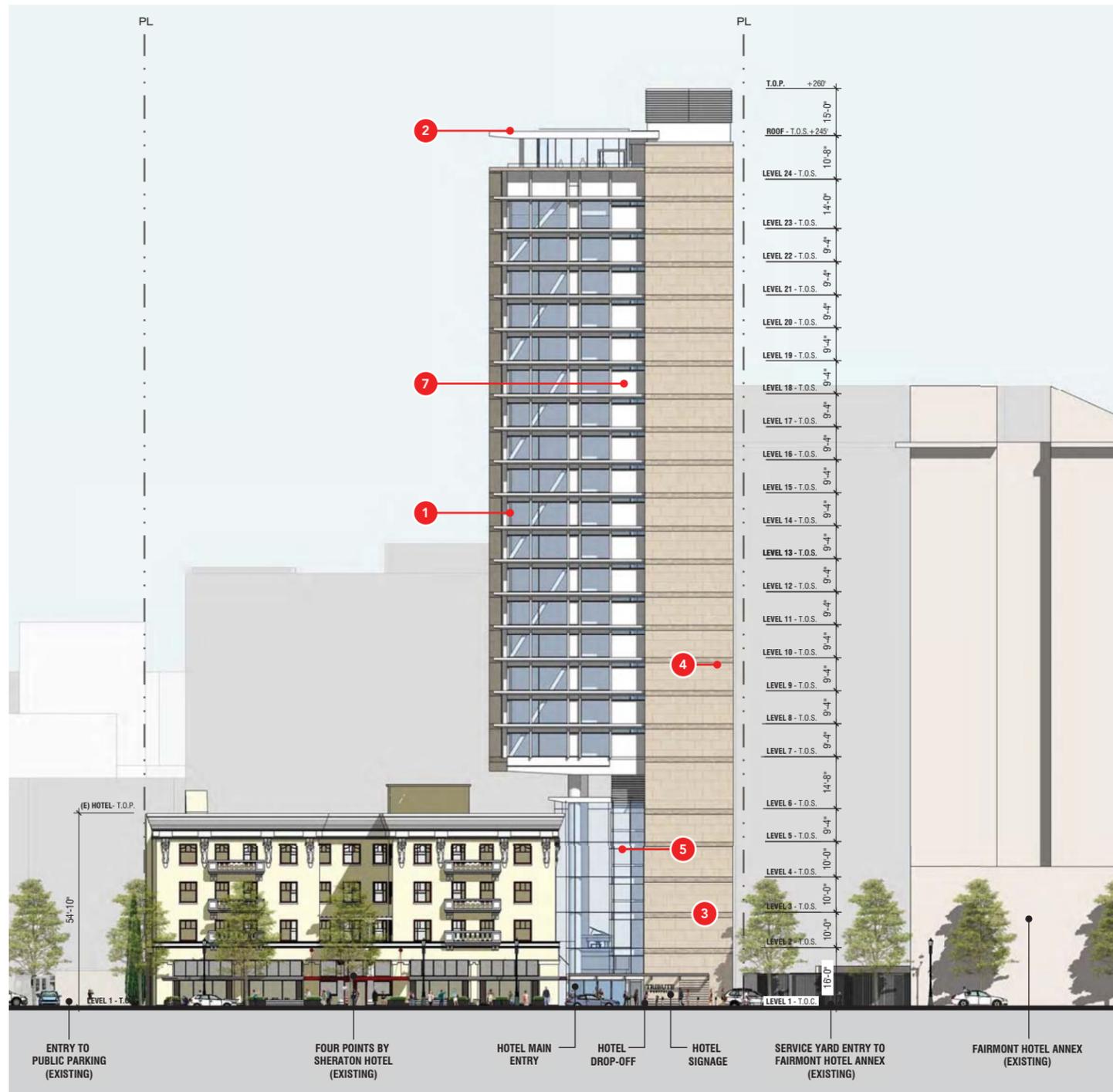


PREVIOUS DESIGN

REVISED DESIGN

- 1 SET ATRIUM GLAZING BACK
- 2 DETAILING AT CONNECTION OF ATRIUM GLAZING TO BE REFINED
- 3 ENTRANCE CANOPY TO BE LIGHTENED
- 4 BALCONIES TO BE REMOVED
- 5 ADJUST POSITION OF SKYLIGHT FRAMING
- 6 OPAQUE PANEL TO REDUCE GLAZING AREA





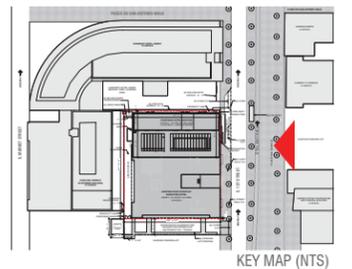
PREVIOUS DESIGN

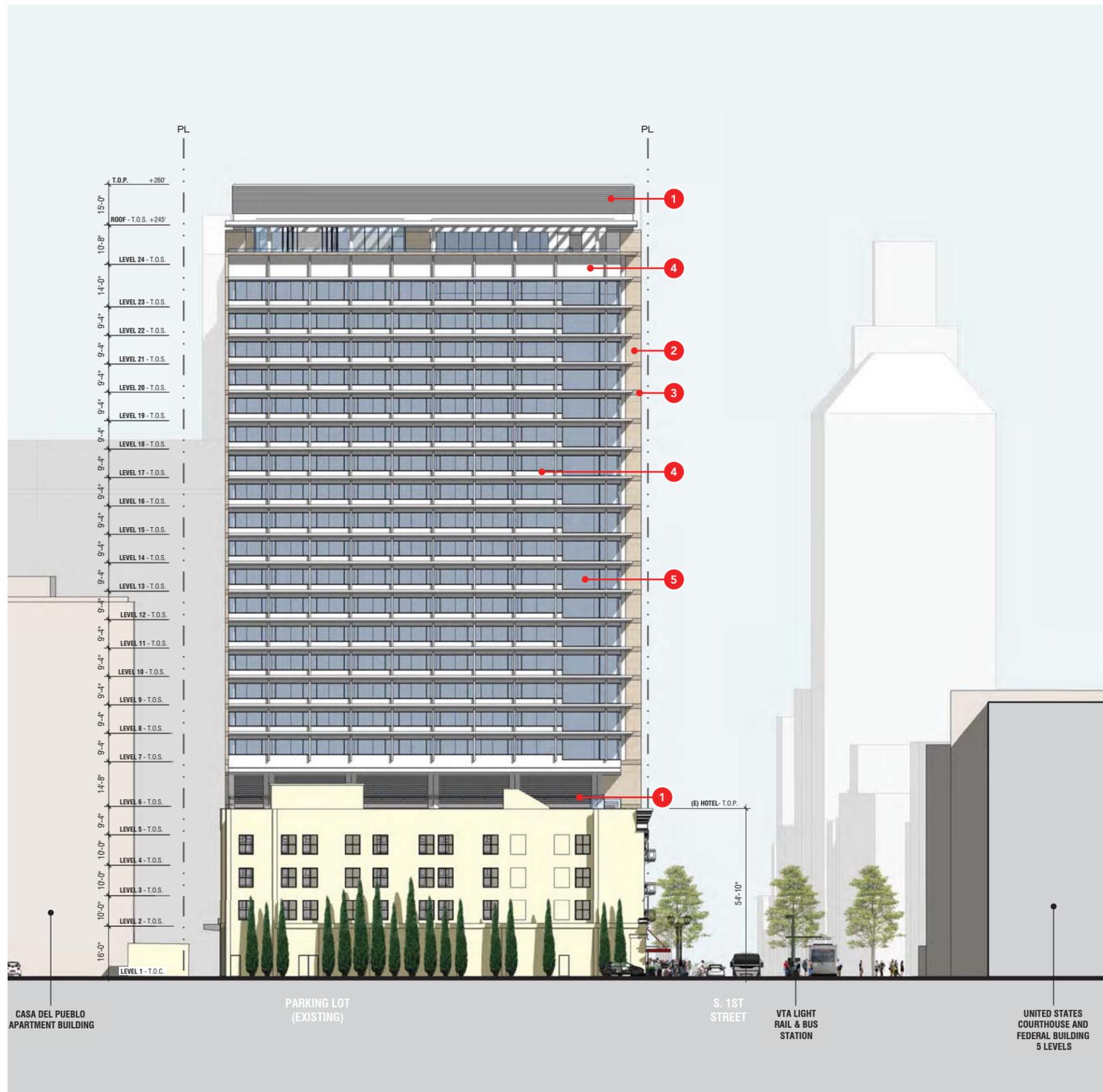
- 1 REFINE CORNER OF TOWER TO BE MORE TRANSPARENT, CANTED SOUTH FACE TO OFFER GESTURE DEFERENTIAL TO THE EXISTING HOTEL
- 2 ROOFTOP CANOPY TO BE ENHANCED AND RAISED FOUR FEET AND OUTBOARD EDGE WRAPPED AROUND THE PERIMETER OF THE PENTHOUSE TO GIVE MORE PROMINENCE
- 3 EAST, NORTH AND WEST WALLS TO BE REFINED WITH COLOR



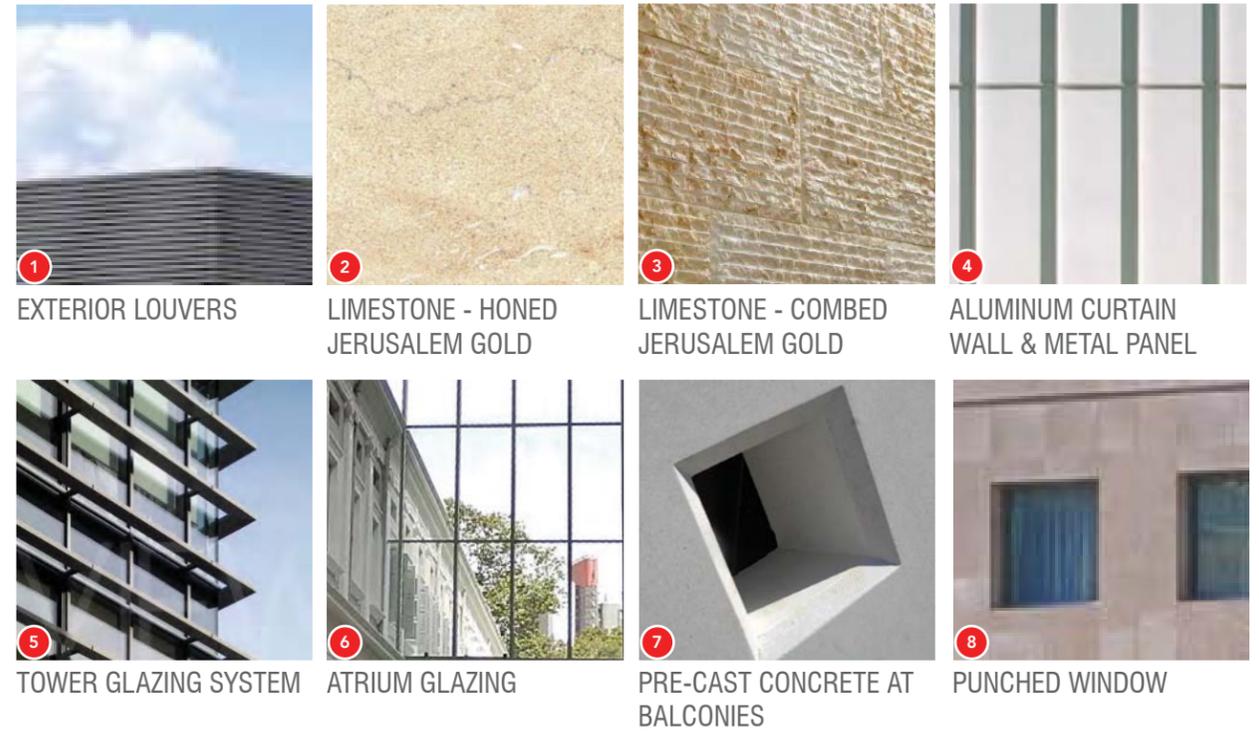
REVISED DESIGN

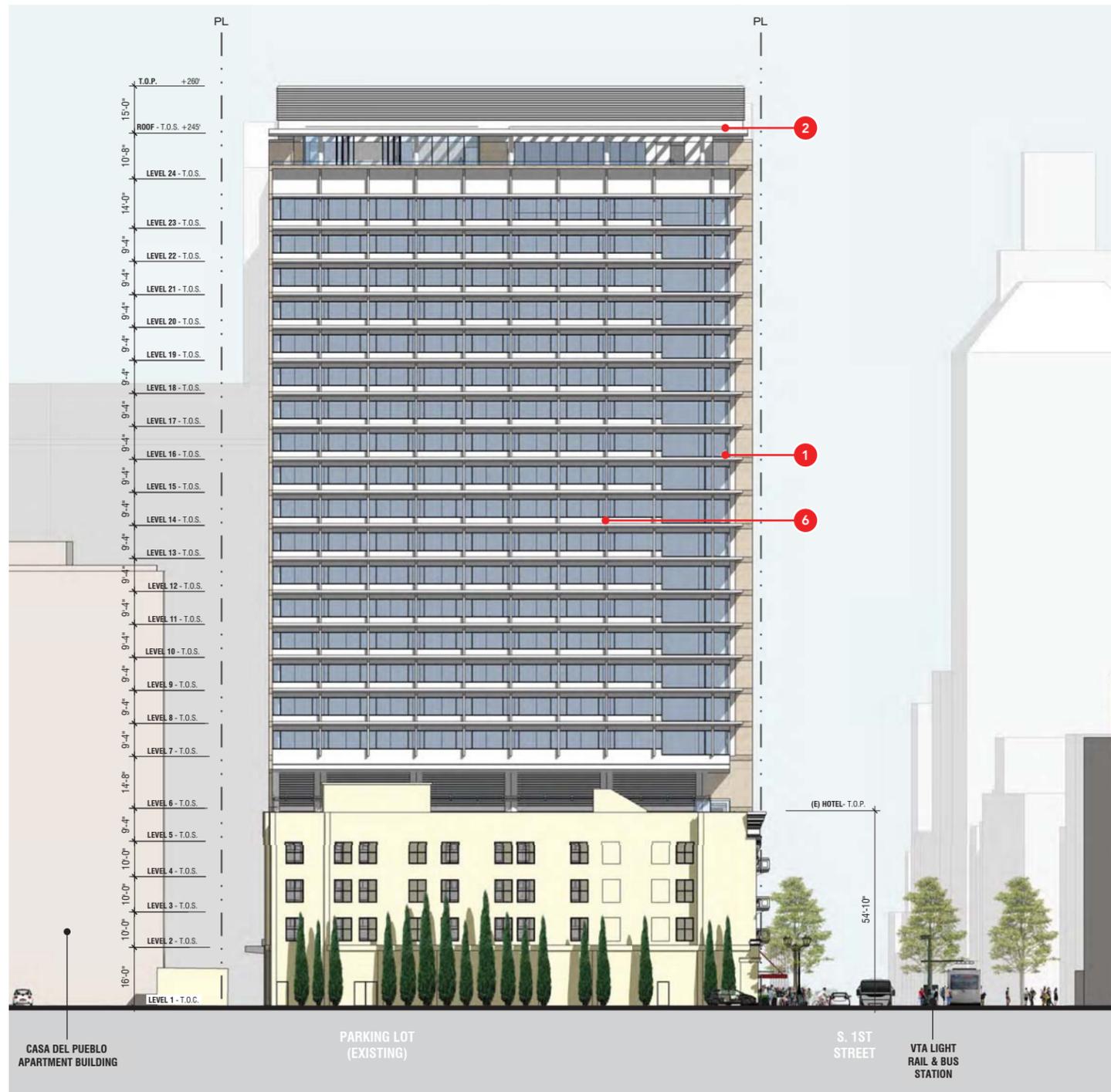
- 4 NORTHEAST AND NORTHWEST CORNERS OF THE TOWER TO BE REFINED WITH RECESSED BANDS - A MODERN VERSION OF QUOINS - TO MODULATE THE SCALE AND PROVIDE VISUAL INTEREST
- 5 RECESS BALCONIES TO SPANDREL DEPTH AT ATRUM ENCLOSURE
- 6 RECONFIGURE EXPRESSED TOWER ELEMENTS INTO UNIFORM GRID TO HEIGHTEN CONTRAST WITH CORNER BAY
- 7 DEVELOP ARTICULATION AND REFINE BUILDING SCALE





MATERIAL LEGEND





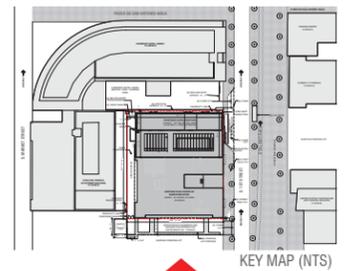
PREVIOUS DESIGN

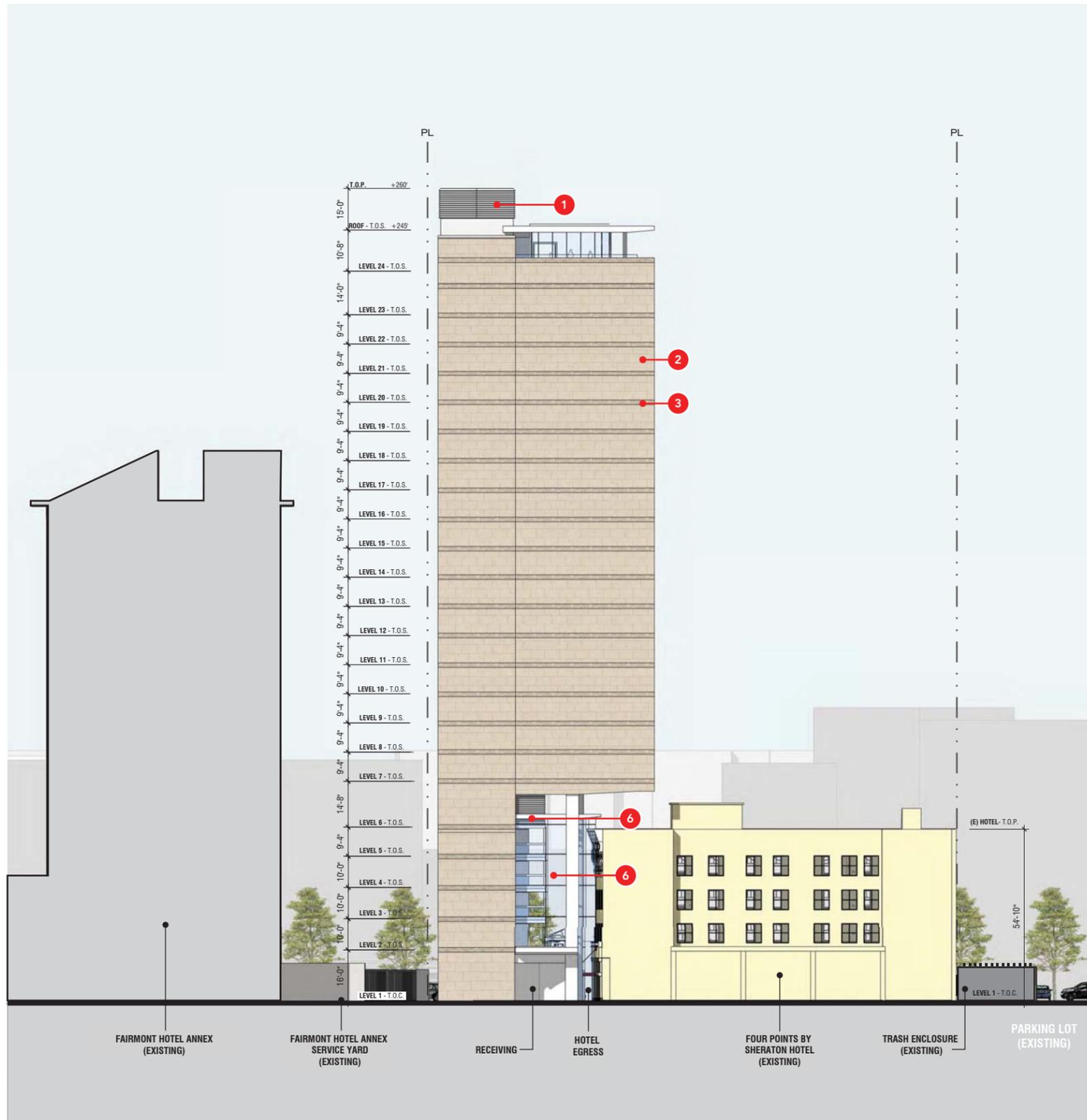
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- 3 EAST, NORTH AND WEST WALLS TO BE REFINED WITH COLOR



REVISED DESIGN

- 4 NORTHEAST AND NORTHWEST CORNERS OF THE TOWER TO BE REFINED WITH RECESSED BANDS - A MODERN VERSION OF QUOINS - TO MODULATE THE SCALE AND PROVIDE VISUAL INTEREST
- 5 RECESS BALCONIES TO SPANDREL DEPTH AT ATRUM ENCLOSURE
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MATERIAL LEGEND



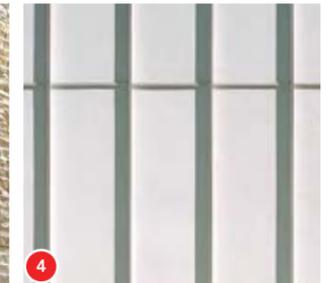
1 EXTERIOR LOUVERS



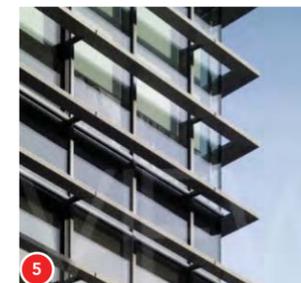
2 LIMESTONE - HONED JERUSALEM GOLD



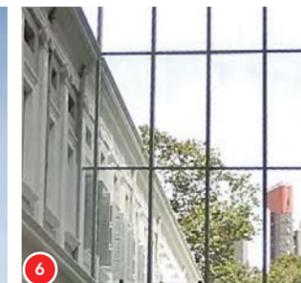
3 LIMESTONE - COMBED JERUSALEM GOLD



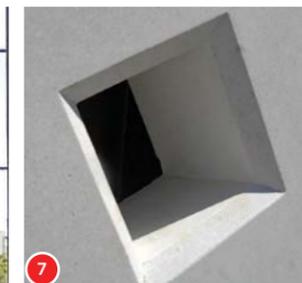
4 ALUMINUM CURTAIN WALL & METAL PANEL



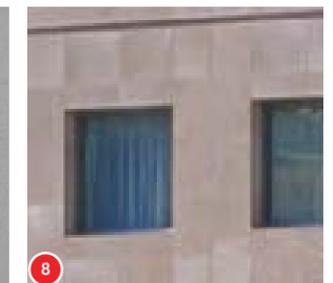
5 TOWER GLAZING SYSTEM



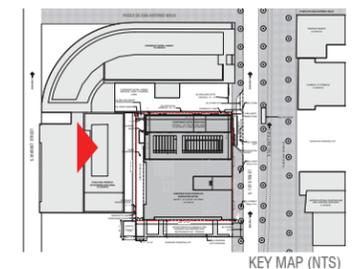
6 ATRIUM GLAZING



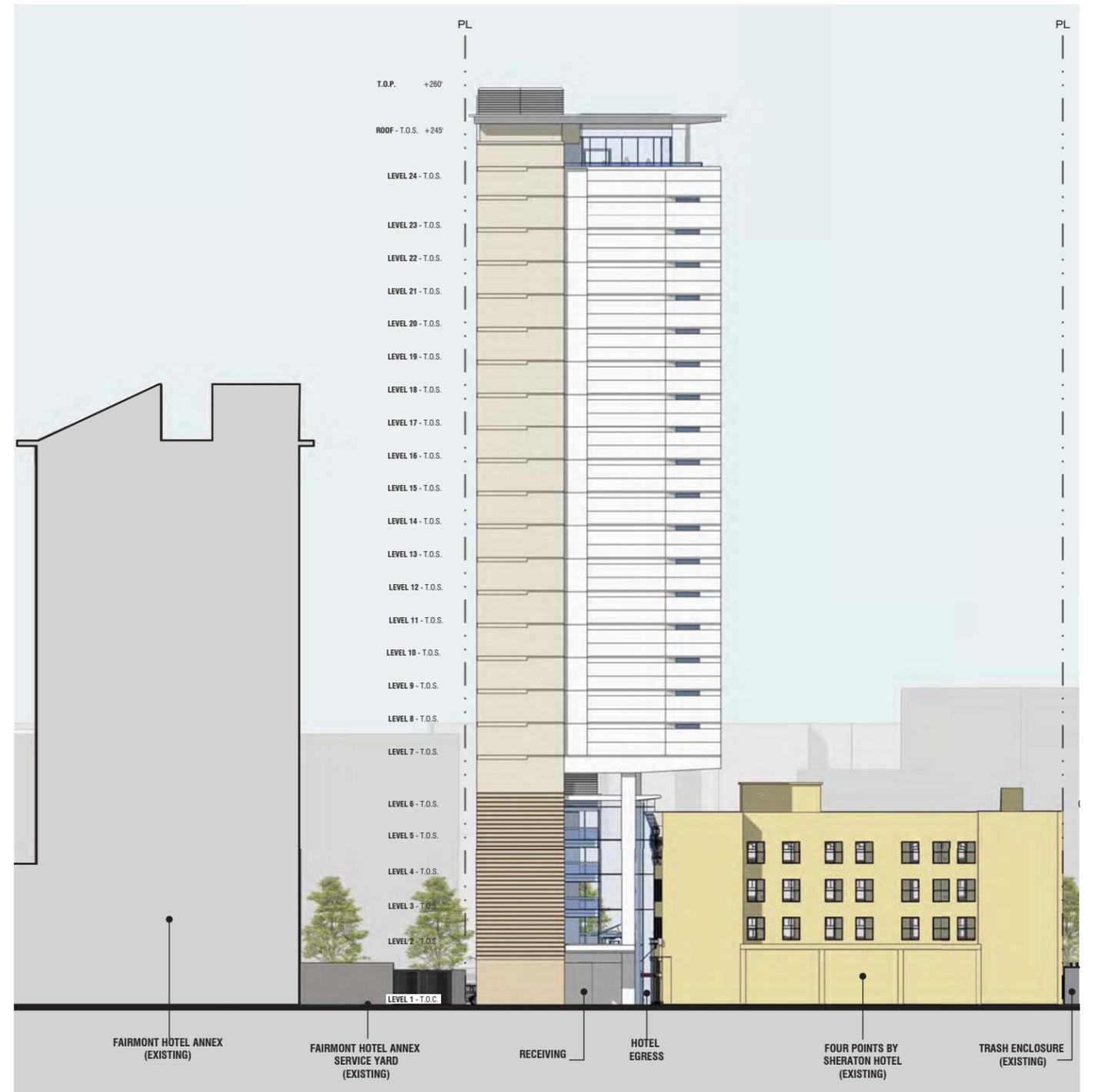
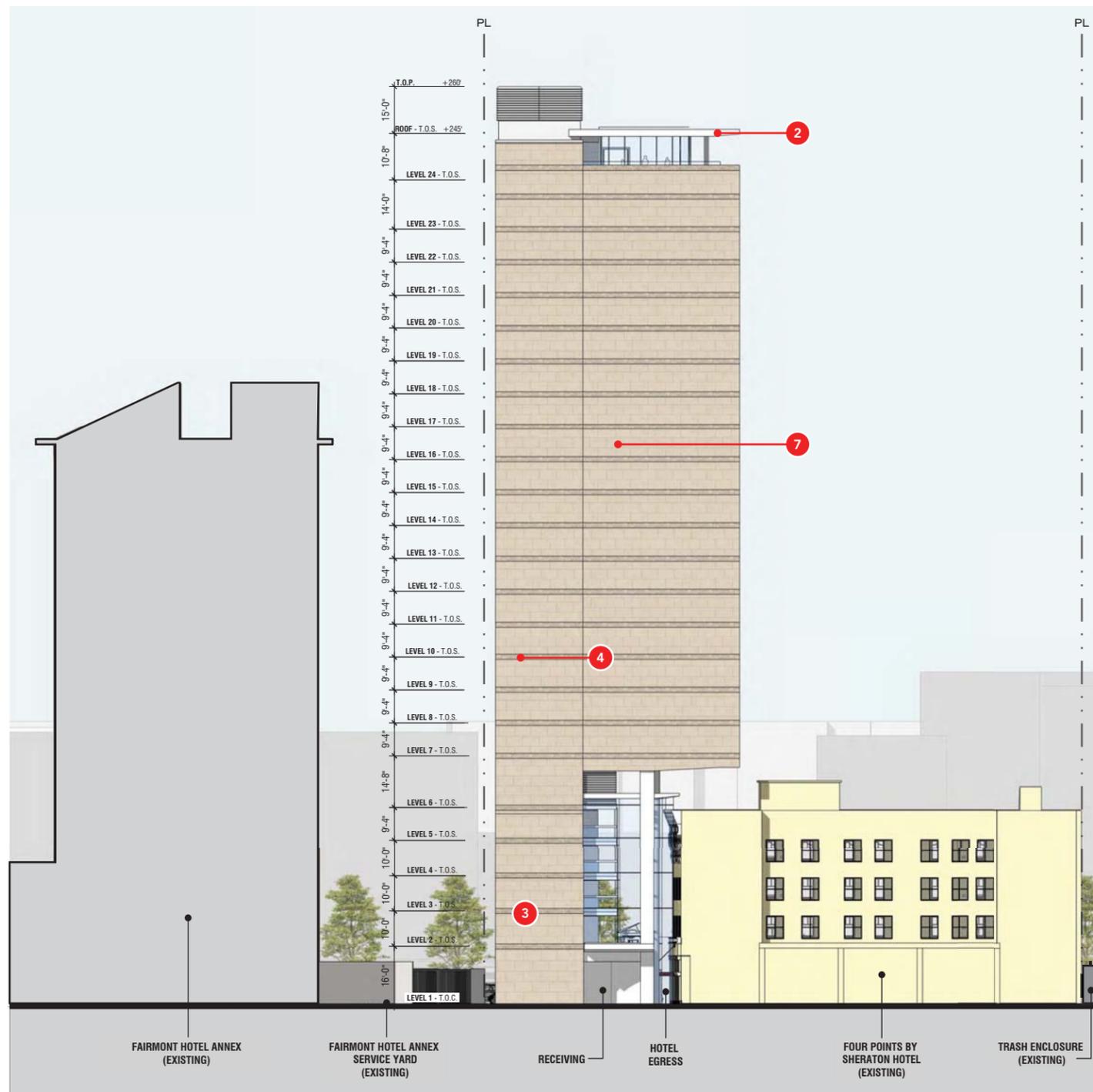
7 PRE-CAST CONCRETE AT BALCONIES



8 PUNCHED WINDOW



KEY MAP (NTS)



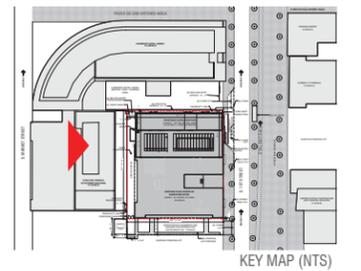
PREVIOUS DESIGN

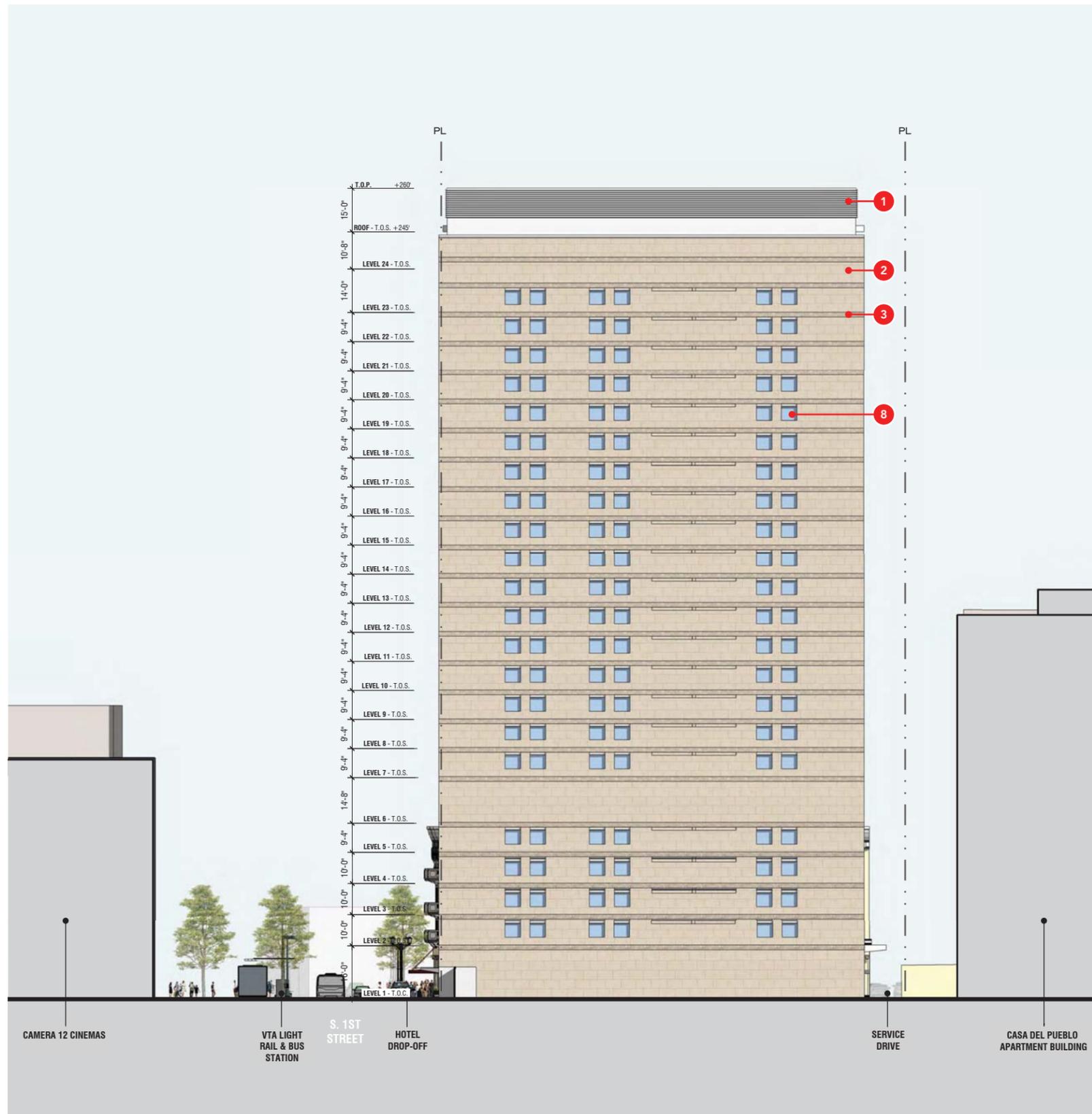
- 1 REFINE CORNER OF TOWER TO BE MORE TRANSPARENT, CANTED SOUTH FACE TO OFFER GESTURE DEFERENTIAL TO THE EXISTING HOTEL
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- 3 EAST, NORTH AND WEST WALLS TO BE REFINED WITH COLOR

REVISED DESIGN

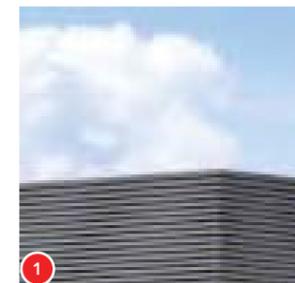
- 4 NORTHEAST AND NORTHWEST CORNERS OF THE TOWER TO BE REFINED WITH RECESSED BANDS - A MODERN VERSION OF QUOINS - TO MODULATE THE SCALE AND PROVIDE VISUAL INTEREST
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- 6 RECONFIGURE EXPRESSED TOWER ELEMENTS INTO UNIFORM GRID TO HEIGHTEN CONTRAST WITH CORNER BAY
- 7 DEVELOP ARTICULATION AND REFINE BUILDING SCALE





MATERIAL LEGEND



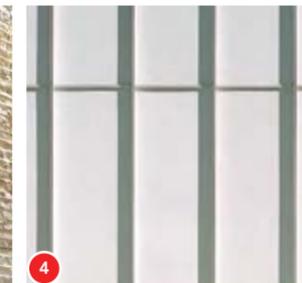
1 EXTERIOR LOUVERS



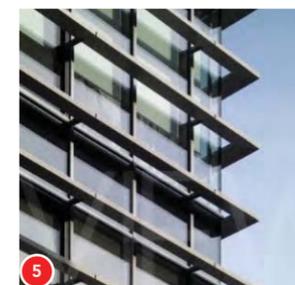
2 LIMESTONE - HONED JERUSALEM GOLD



3 LIMESTONE - COMBED JERUSALEM GOLD



4 ALUMINUM CURTAIN WALL & METAL PANEL



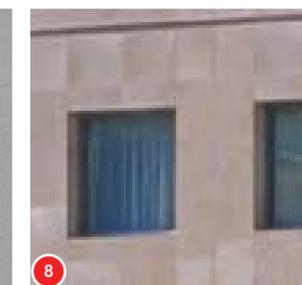
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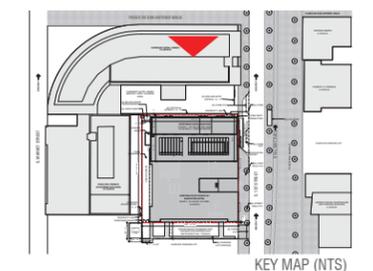
6 ATRIUM GLAZING



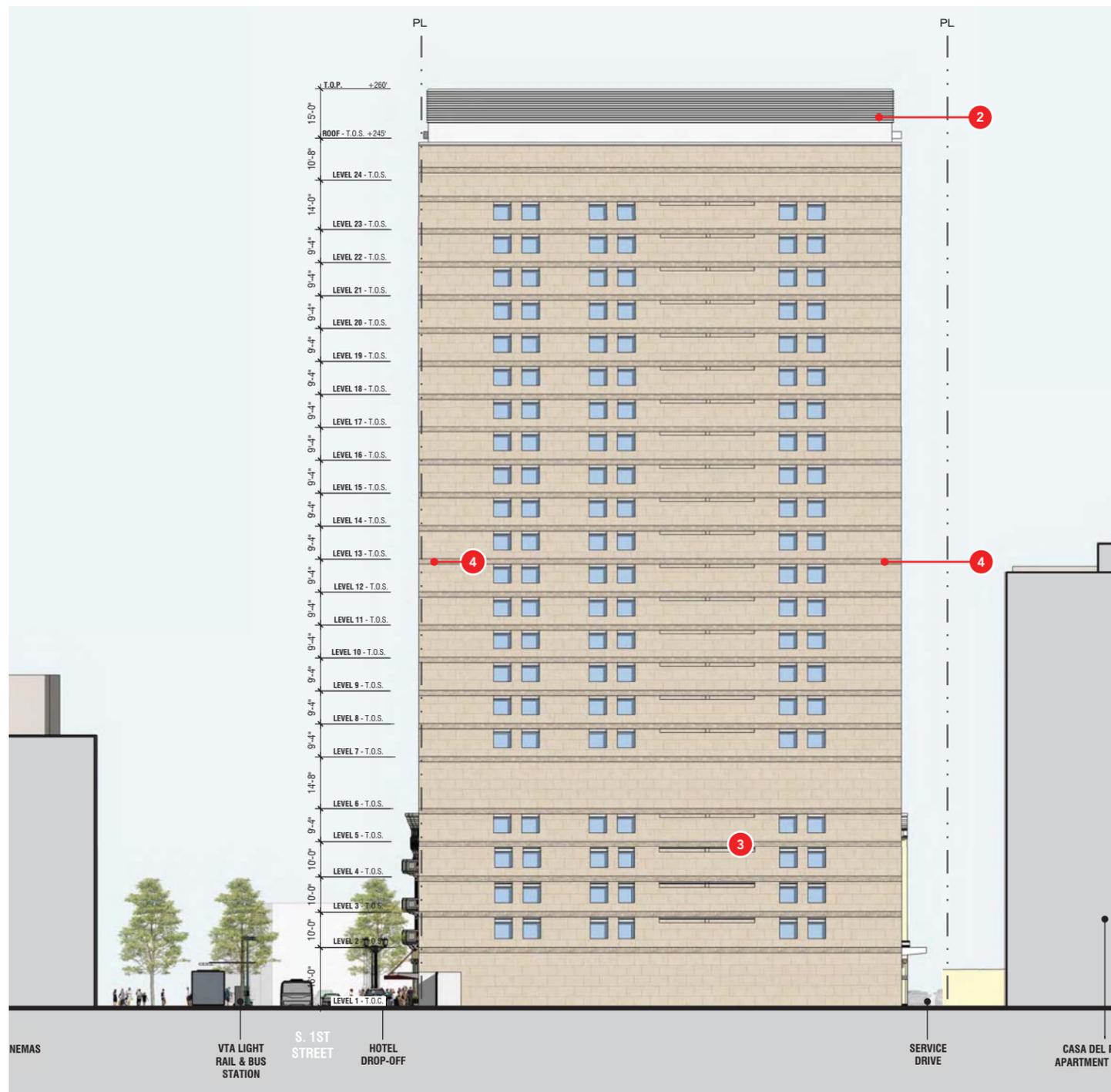
7 PRE-CAST CONCRETE AT BALCONIES



8 PUNCHED WINDOW



KEY MAP (NTS)



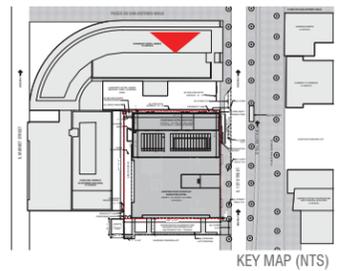
PREVIOUS DESIGN

- 1 REFINE CORNER OF TOWER TO BE MORE TRANSPARENT, CANTED SOUTH FACE TO OFFER GESTURE DEFERENTIAL TO THE EXISTING HOTEL
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- 3 EAST, NORTH AND WEST WALLS TO BE REFINED WITH COLOR

REVISED DESIGN

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GLAZING SYSTEM AT ATRIUM



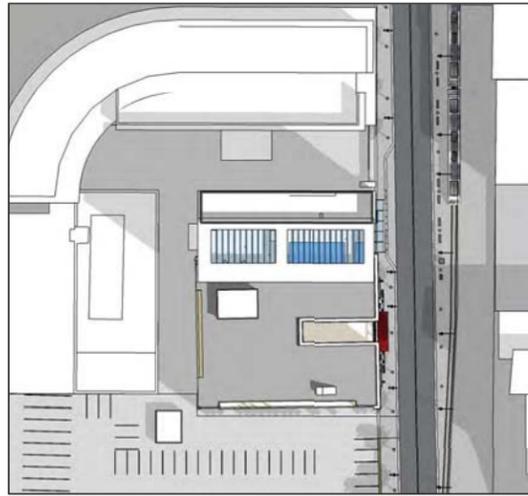
STONE ETCHED BUILDING
SIGNAGE AT ENTRY



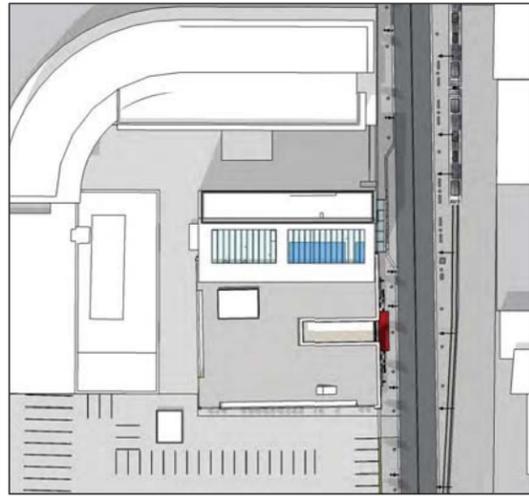
TRASH ENCLOSURE/SECURITY
GATE WITH EXISTING WALL



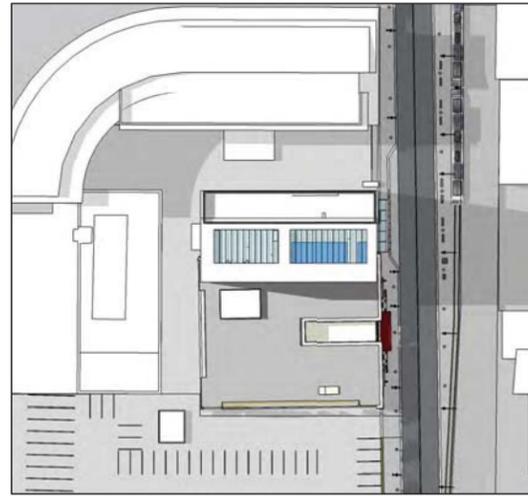
EXTERIOR LOUVER SCREEN AT
MECHANICAL EQUIPMENT



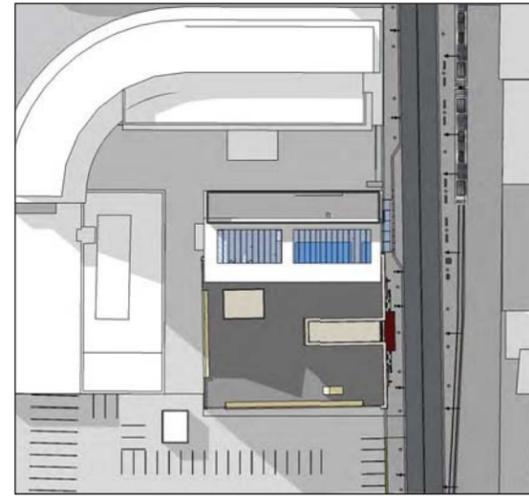
1| JUNE 21 AT 9:00 AM



2| JUNE 21 AT 12:00 PM



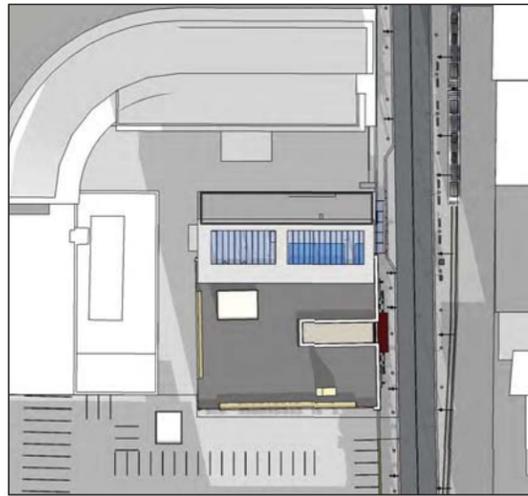
3| JUNE 21 AT 2:00 PM



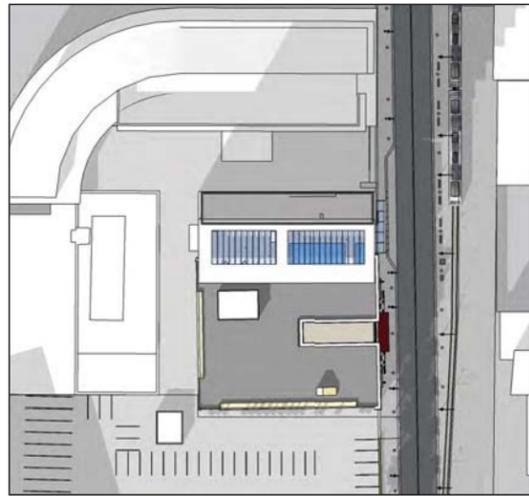
4| JUNE 21 AT 5:00 PM



5| JUNE 21 AT 5:00 PM (EXISTING)



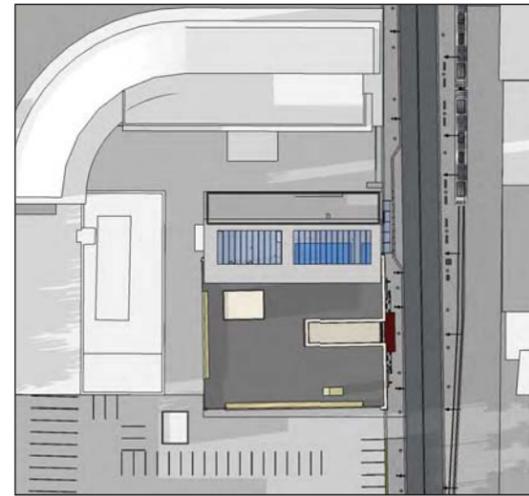
6| DECEMBER 21 AT 9:00 AM



7| DECEMBER 21 AT 12:00 PM



8| DECEMBER 21 AT 2:00 PM



9| DECEMBER 21 AT 4:00 PM

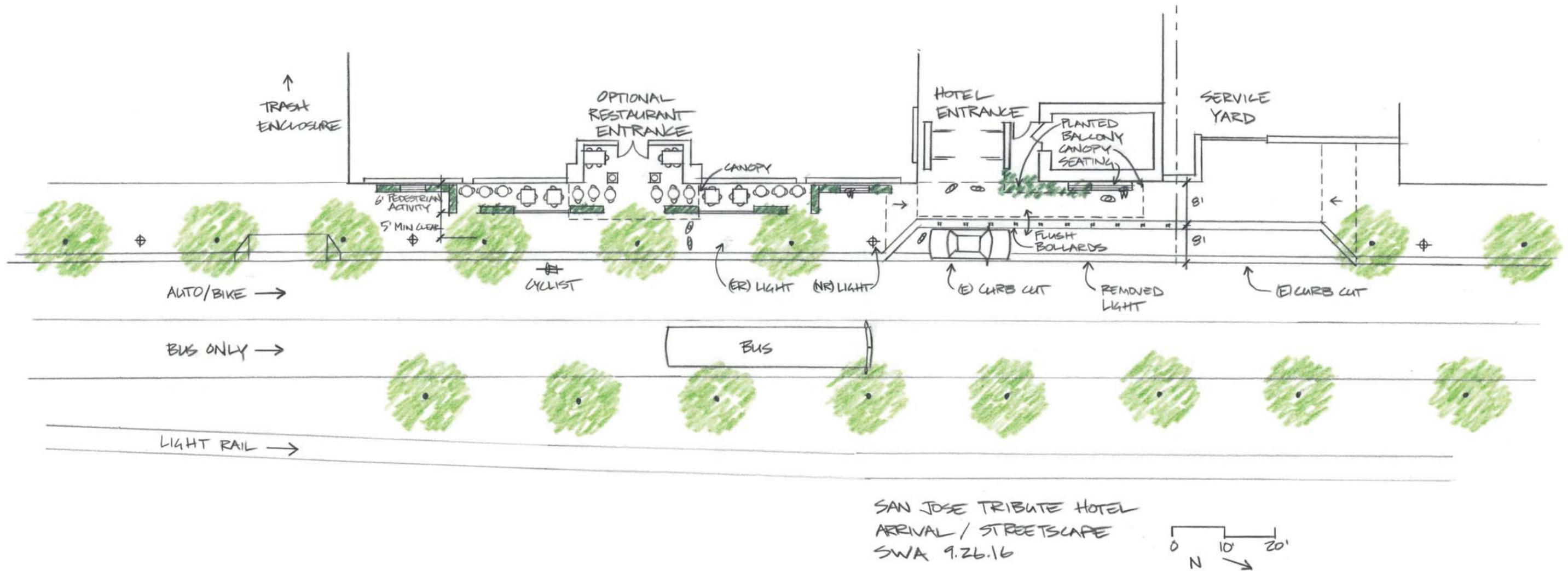


10| DECEMBER 21 AT 4:00 PM (EXISTING)

Located within the core area of the City of San Jose's Downtown Design Guidelines, the proposed hotel expansion intends to enhance and integrate into the surrounding neighborhood. The project consists of two major elements, an active pedestrian zone along the frontage of the existing historic Hotel Montgomery and a zone for arrival and drop-off at the entrance to the new hotel that works in concert with the downtown urban design. By combining the existing curb cuts along First Street to create a pullout zone, valet parking and loading can occur off-street, avoiding conflicts with the shared auto/bicycle and bus lanes. Currently, this area does not have a continuous line of street trees due to the existing driveway configuration, and the proposal accommodates up to four vehicles on a temporary basis avoiding blocking traffic and creating conflicts between bicycles, cars and buses. The pullout uses about half of the sidewalk right of way and keeps a generous sidewalk zone for pedestrian traffic.

The restaurant on the ground floor will reorient its outdoor dining space from the north side of the building adjacent a parking lot, around to the street side, consistent with the downtown design guidelines suggestion for providing access to the buildings while providing opportunities for outdoor activities such as resting, sitting or dining. The zone within the first six feet of the building creates a safe, pedestrian-oriented zone that activates the zone along the building elevation with seating and street furniture while leaving a generous zone for pedestrian circulation as well as trees, lighting, bike racks and typical urban design elements. The proposed elements and materials would utilize the current elements and materials, integrating with the existing street character.

The project creates a unified sense of identity bridging the historic façade with a glass atrium to the new tower that invites visitors and guests off of First Street. With a more open and transparent hotel entrance, the urban design approach uses the entire project frontage to create a focal point about the entry and integrate opportunities for pedestrian use, enlivening the street frontage. The outdoor dining area in front of the Hotel Montgomery would engage the existing canopy and entry and could serve forty to fifty individuals in a café like zone along the street creating a downtown evening destination. The new tower portion would feature green planted balconies, enhancing the street frontage and paying homage to the highly detailed balconies of the historic façade. While the new arrival zone encroaches into sidewalk right of way, there is an ample amount of space to provide generous pedestrian circulation while making the street more active and enhancing the building architecture and reinforcing the intended use.





B OPEN SPACE

San Jose has a network of open spaces, and linkages. While much of the open space is in the public realm, private development is encouraged to provide open space that connects to and enhances the greater open space framework.

Design open spaces to promote a visually pleasing, safe, and active environment. Views and solar access from the principal area of the open space should be especially emphasized.

New buildings downtown are encouraged to incorporate public spaces to enhance the pedestrian environment, reinforce the downtown open space network, and offset the additional demand for public open space from downtown employment.

New residential buildings downtown are encouraged to incorporate usable private common open space.

Considerations

Where a commercial or mixed-use building is set back from the sidewalk, the resulting space should be conceived as integral to the public right of way and used to enliven the street. The primary function of any downtown open space between commercial buildings and the sidewalk is to provide access into the building and opportunities for outdoor activities such as resting, sitting, or dining. Consider that:

- 1 all open space elements should enhance a pedestrian oriented, urban environment that has the appearance of stability, quality, and safety;
- 2 preferable open space locations are to the south and west of tower develop-

ment, or where the siting of the open space would improve solar access to the sidewalk;

- 3 design open spaces for passive and active uses, and distinguish between through traffic (paths) and destination spaces (nodes);

- 4 public open space orient to receive the maximum direct sunlight possible, using trees, overhangs, and umbrellas to provide shade in the warmest months. Design such spaces to take advantage of views and solar access when available from the site;

- 5 the design of landscaping, walls, railings and other street elements should allow visibility into and out of the open space.

Open spaces can feature art work, street furniture, and landscaping that invite customers or enhance the building's setting.

Examples of desirable features to include are:

- 6 visual and pedestrian access (including barrier-free access) into the site from the public sidewalk;
- 7 walking surfaces of attractive pavers;
- 8 pedestrian-scaled site lighting;
- 9 retail spaces designed for uses that will comfortably "spill out" and enliven the open space;
- 10 areas for vendors in commercial areas;
- 11 landscaping that enhances the space and architecture;

- 9 Transparent materials and interior lighting should be used to maximize visibility of street level uses. Ground floor facades should be at least 30 to 50 percent transparent surface to permit a clear view from the sidewalk to the interior space of the building.

Retail Blocks

These include both commercial and residential uses on upper floors, with retail strongly encouraged on the ground floor. Retail blocks are intended to have a high volume of pedestrian traffic, and to support public activity throughout the day and evening. New development on retail blocks should be consistent with the following principles:

- 10 At least 75 percent of the street frontage should be designed to be occupied by retail uses, including cafes and restaurants

- 11 Transparent materials and interior lighting should be used to maximize visibility of street level uses. Ground floor facades should be at least 50 to 75 percent transparent surface to permit a clear view from the sidewalk to the interior space of the building.

- 12 Note: this is not expected at all ground floor conditions, but in the area is prescribed by the Ground Floor Ordinance.

Inactive Building Frontages

Buildings shall not have large blank walls facing the street.

Blank facades limit pedestrian interaction with the building, effectively "deadening" the street environment where they occur.

They provide opportunities for defacement with graffiti and encourage other undesirable activities.

Expanses of blank walls, service areas and garage openings should be minimized to the greatest extent possible. At street level, buildings should be designed to have residential and/or retail uses. Both types of uses should be entered directly from the sidewalk. Where first floor residential units are raised off grade by podiums or other means, stoops should provide direct access to the street.

Particular attention should be paid to corner retail uses so that they link pedestrian activity opportunities across street intersections. Ground floor residential setbacks will be limited to the minimum required to accommodate stoops.

Considerations

Facades that for unavoidable programmatic reasons may have few entries or windows should receive special design treatment to increase pedestrian safety, comfort, and interest. Enliven these facades by providing:

- 13 reveals, small setbacks, indentations, or other architectural means of breaking up the wall surface;
- 14 visibility into building interiors;
- 15 limited lengths of blank walls;
- 16 different textures, colors, or materials that break up the wall's surface.
- 17 public art installed over a substantial portion of the blank wall surface;
- 18 small retail spaces for food bars, newsstands, and other specialized

F BUILDING ENTRIES

Design building entries to promote pedestrian comfort, safety, and orientation. Entries should be clearly identifiable and visible from the street and easily accessible and inviting to pedestrians. In order to increase personal safety, entries and associated open spaces should be designed to avoid the creation of isolated areas and to maintain lines of sight into and out of the space.

The entrance of a corner building will open on the primary pedestrian path. Whether or not they are named, all buildings will be given street numbers corresponding to their entrance locations. Building entries, pathways and mews will be fully illuminated.

Considerations

Reinforce the building's entry with one or more of the following architectural treatments:

- 1 extra-height lobby space;
- 2 distinctive doorways;
- 3 decorative lighting;
- 4 distinctive entry canopy;
- 5 projected or recessed entry bay;
- 6 building name and address integrated into the facade;
- 7 artwork integrated into the facade or sidewalk;
- 8 a change in paving material, texture, or color within the property line;

- 9 distinctive landscaping, including plants, water features and seating;

- 10 ornamental glazing, railings, and balustrades.

Lobbies

A formal lobby will be provided for each building entered directly from the street. Large buildings may have multiple lobbies and/or multiple entry points to the lobby, consistent with security issues. Materials will be consistent with exterior building appearance and durability required of a semi-public space.

For safety issues allow for visibility from the street into the lobby by expressing the lobby onto exterior so that it is easily identified as a semi-public space and is not confused with the ground floor retail entrances. Organize hardware, such as directory, intercom and ADA power door switch so that they are functionally positioned in proximity of one another, and so that the elements appear to be an integral part of the building.



STREETWALL



Building Entries

"Focus where the building meets the ground."

Design Criteria - Building Entries

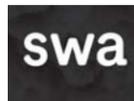
- o Building entries will be clearly identifiable by a horizontal projection (such as a canopy) visible from 100 feet along the adjacent sidewalk
- o The main entrance of all buildings will be off the street and not from a parking area.
- o In mixed use situations, retail will occupy the corner, with the entry to the core and upper building toward the mid-block (see Retail design, Section III-H).
- o Floor treatments for Building Lobbies are not to extend beyond the property line.

Residential Buildings

To make a residential building more approachable and to create a sense of association among neighbors, entries should be clearly identifiable and visible from the street and easily accessible and inviting to pedestrians. The space between the building and the sidewalk should provide security and privacy for residents and encourage social interaction among residents and neighbors.

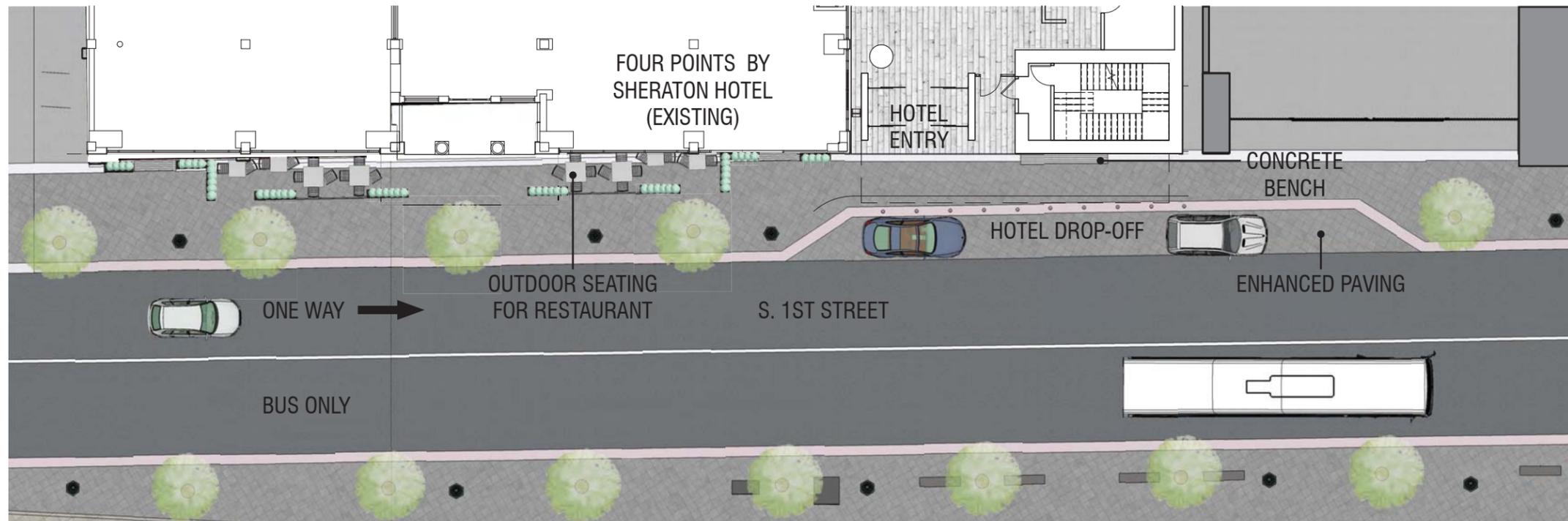
Provide convenient and attractive access to the building's entry. To ensure comfort and security, entry areas and adjacent open space should be sufficiently lighted and protected from the weather.

All first floor units should have a transition from the first floor private space to the outdoor public space, such as stoops. First floor loft or studio units should have direct access at grade to the street.





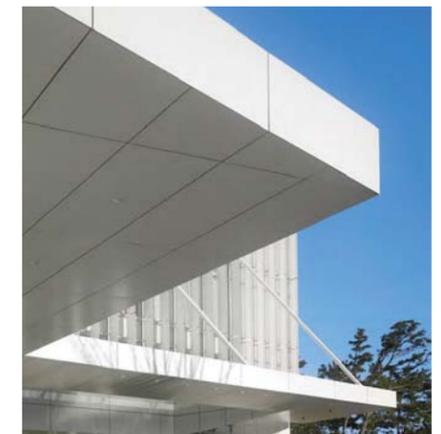
VALET DROP-OFF & LOADING AREA VIEW



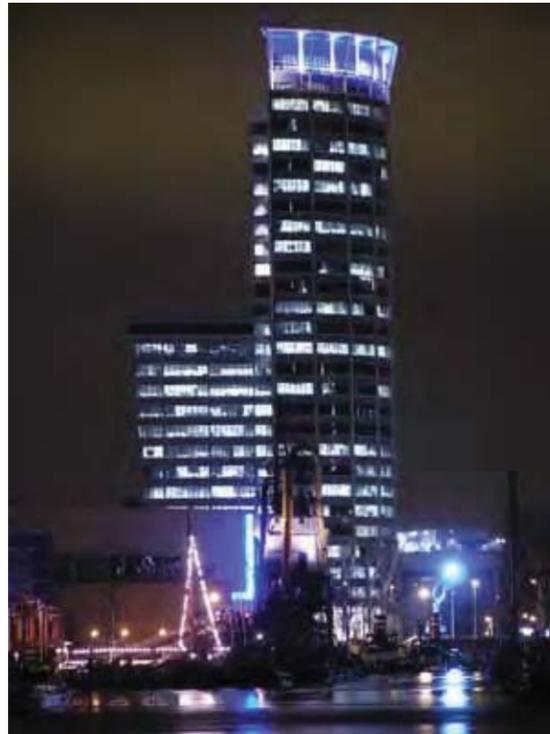
ENLARGED LANDSCAPE PLAN



EXISTING SIDEWALK PAVING



ENTRY CANOPY INSPIRATION



01 lighting recommendations

a horizontal & vertical lines of linear led lighting at crown to establish a distant night - time identity

linear led
8000 series led light engine
wt801 extrusion - wet version
with frosted opal lens

300 - 500 lumens per foot
warm color - 2700 deg kelvin

AION LED A-Track Housing AT801

PROJECT	SPECIFIER
TYPE	ZONE
SKU AT801	NOTE

Direct View Application:
Compatible with 4024 & 4034 Series Light Engines

Indirect Application:
Any/All Series Light Engine

*Pre-assembled up to 8 feet (96 inches) Length may be increased by connecting multiple sections

Some assembly required for fixtures longer than 8 feet. See separate installation instructions.

FINISH OPTIONS	LENS OPTIONS	WIRE OPTIONS
<input type="checkbox"/> Anodized Silver	<input type="checkbox"/> Frosted	<input type="checkbox"/> Plug
<input type="checkbox"/> Anodized Dark Bronze	<input type="checkbox"/> Clear	<input type="checkbox"/> Leads
<input type="checkbox"/> Custom Color: _____	<input type="checkbox"/> Prismatic	<input type="checkbox"/> Rear Feed

Dimensions: 38" x 38" x 38"

Accessories: Includes: A-Track Housing, Lens, End caps, End Cap Brackets, Wire Grommets & Mounting Clips

Tested as suitable for use within clothing closet spaces by ETU Intertek. Must be installed in accordance with NEC 410.16 for use in clothing closet spaces.

Component of a complete system including: Aion LED A-Track Light Engine, Aion LED A-Track Housing with diffuser lens, & Aion LED driver (power supply). Driver not included. Approved electrical controls, power supplies, cables, & other components only. Contact Aion LED for questions regarding compatibility. Electrical installation strictly adheres to NEC & local building code. Limited 5-year warranty against manufacturing defects only, does not cover labor, voided by inadequate ventilation, field modifications, installation by unqualified personnel, improper electrical, driver, control, other devices, not following installation guidelines & product, general negligence, installer, improper use of facility with respect to permits & safety. This product is U.S. made. See separate "Aion LED Warranty Terms" & additional instructional materials for more information. Authorized retailers only. *Quality based price to request. © Copyright 2014 Aion LED. All Rights Reserved. AIONLED.COM | (415) 255-AION



01 lighting recommendations

b horizontal & vertical lines of linear led lighting at entry podium level to relate to distant identity

linear led
8000 series led light engine
wt801 extrusion - wet version
with frosted opal lens

300 - 500 lumens per foot
warm color - 2700 deg kelvin

AION LED A-Track Housing AT801

PROJECT	SPECIFIER
TYPE	ONE
STATUS	NOTE

Direct View Application: Compatible with 4024 & 4024 Series Light Engines
Indirect Application: Any/AI Series Light Engine

The assembled up to 8 feet (96 inches) Length may be increased by connecting multiple sections.
Some assembly required for fixtures longer than 8 feet. See separate installation instructions.

FINISH OPTIONS
 Anodized Silver
 Anodized Dark Bronze
 Custom Color: _____

LENS OPTIONS
 Frosted
 Clear
 Prismatic

WIRE OPTIONS
 Plug
 Leads
 Rear Feed

DIMENSIONS
 80" (width)
 2" (height)
 96" (length)
 NOT TO SCALE

ACCESSORIES
 Patented Coupling Mounting Clip
 Includes: A-Track Housing, Lens, End caps, End Cap Screws, Wire Grommets & Mounting Clips
 ACTUAL SIZE

Tested as suitable for use within clothing closet spaces by ETU Intertek. Must be installed in accordance with NEC 410.16 for use in clothing closet spaces.
 Component of a complete system including: Aion LED A-Track Light Engine, Aion LED A-Track Housing with diffuser lens, & Aion LED driver (power supply). Driver not included. Approved electrical controls, power supplies, cables, & other components only. Contact Aion LED for questions regarding compatibility. Electrical installation strictly adhere to NEC & local building code. Limited 5-year warranty against manufacturing defects only, does not cover labor, voided by inadequate ventilation, field modifications, installation by unqualified personnel, improper electrical, wiring, loading, other devices, not following installation guidelines & product, general negligence, installer, improper use of facility with respect to permits & safety. This product is UL listed. See separate Aion LED Warranty Terms & additional instructional materials for more information. Authorized retailers only. System based upon the following: Copyright 2014 Aion LED. All Rights Reserved. AIONLED.COM (41) 2 AION



01 lighting recommendations

c low level led uplights along facade aligned in a vertical pattern

bega lighting led uplight

300 - 500 lumens

warm color - 2700 deg kelvin





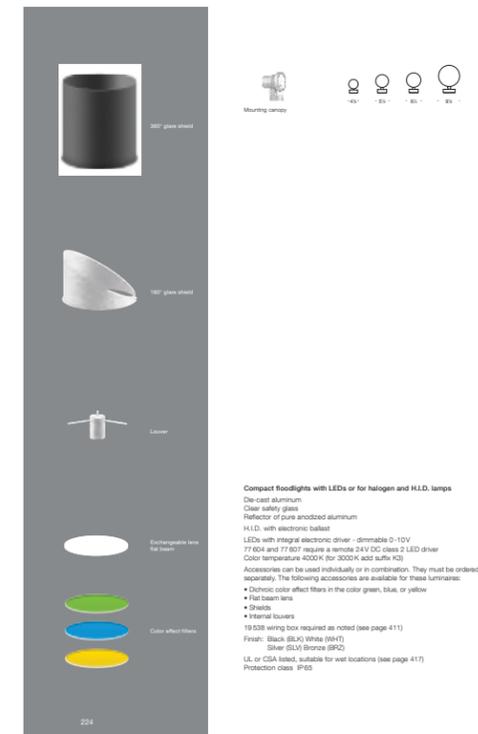
01 lighting recommendations

d indirect uplight from floodlights mounted at lobby columns and adjacent roof structure

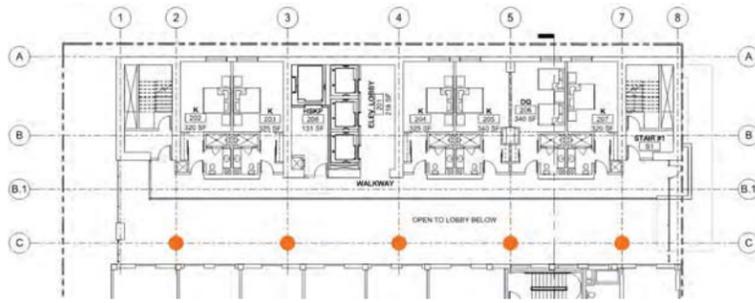
begalighting led

3000 - 4000 lumens
warm color - 3000 deg kelvin

with a control option to make it cooler and warmer with the time of day to sync with circadian rhythm

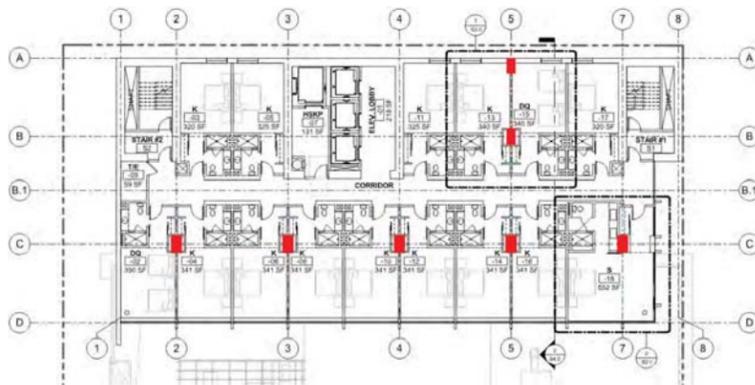


A Lobby Columns Detail - Plan (NTS)



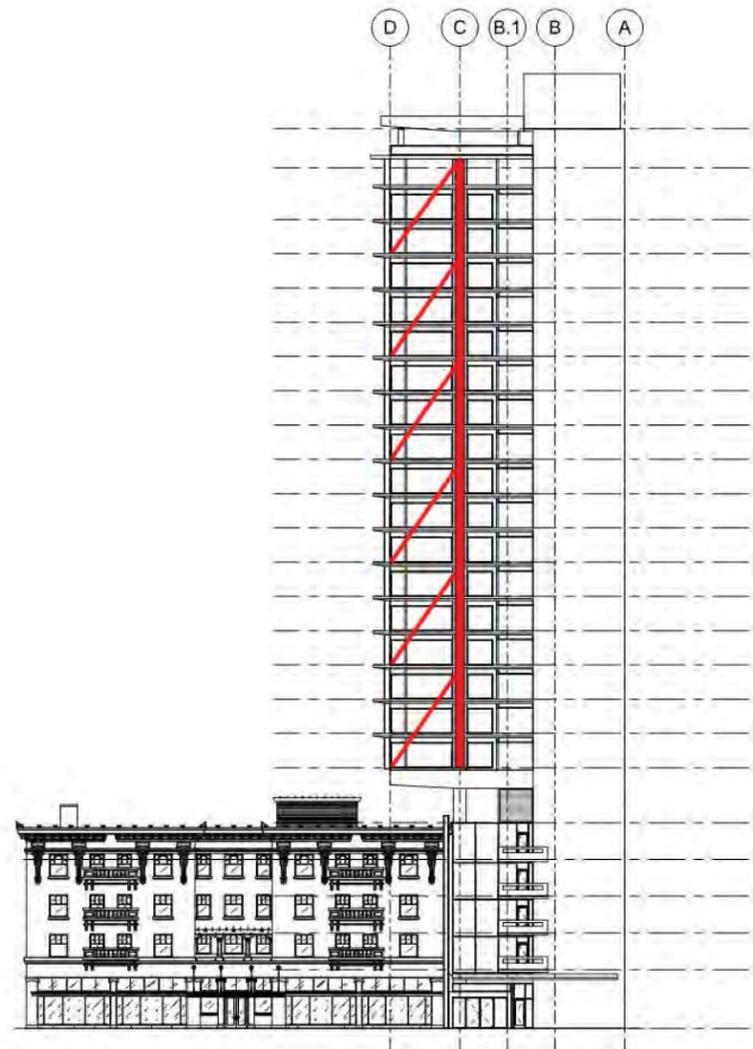
The columns along grid line C, shown in the image above, become slender compression elements below Level 7 in the lobby; each lobby column is 71 ft long and unbraced along its length.

D Guest room Columns Detail - Plan (NTS)



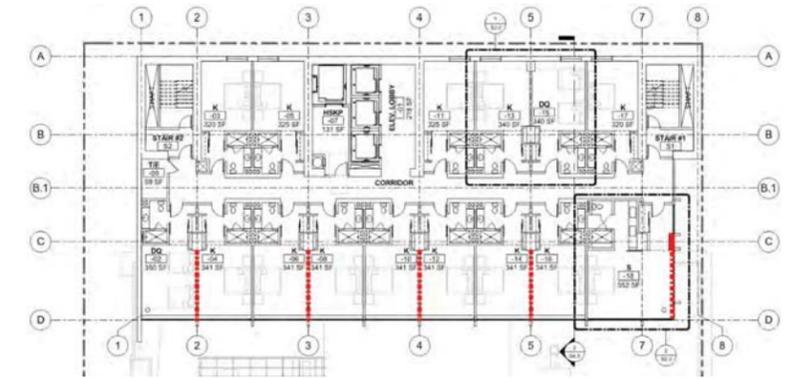
The post-tensioned floor slabs are supported by regularly-spaced concrete columns. The image above shows a typical guest room level floor plan with the columns highlighted.

B Diagonal Bracing Detail - Elevation (NTS)



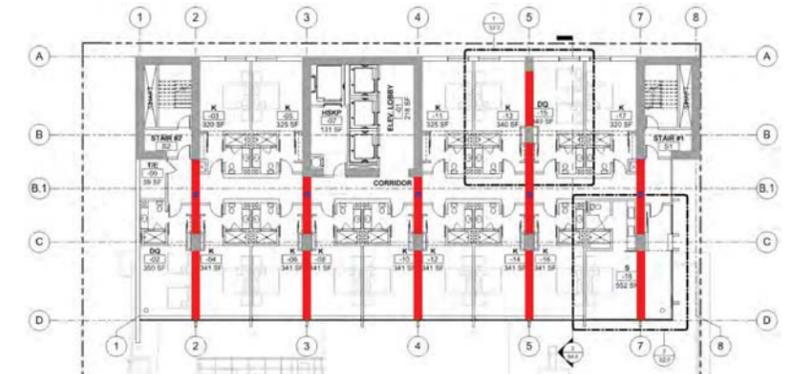
At the interior locations (grid lines 2, 3, 4 and 5), the straps are located in the demising walls between guest rooms and connect back to the columns on grid line C. At the exterior location (grid line 7.6), the strap is located at the perimeter of the floor plan and will be visually expressed behind the façade on the east face. The strap connects back to a vertical element at C/7.6 that extends from Level 7 through Level 24. At Level 7, the vertical element discontinues and a transfer structure (i.e. a transfer beam) is provided to carry the forces to the column at C/7. A strap is not provided at grid line 7 as it would interrupt the corner suite.

C Structural Strapping Detail - Plan (NTS)



On the upper levels (Levels 7 through 24), the floor slab cantilevers a distance of 19'-0" to grid line D from the columns on grid line C. To support the cantilever, a strapping scheme is employed with a diagonal strap, or tie element, provided at grid lines 2, 3, 4, 5 and 7.6. The strapping scheme is based on a 3-story repeating module vertically.

E Thickened Slab Detail - Plan (NTS)



Due to the heavy mechanical equipment on Level 6, hangers are provided between Levels 6 and 7 at the edge of slab (south of grid line B.1) on grid lines 2, 3, 4, 5 and 7. The hangers are 6" steel tube sections and can be either round or rectangular. Deep beams, dimensioned 2'-0"x4'-6", are provided at Level 7 on grid lines 2, 3, 4, 5 and 7 to pick up the hanger loads from below. See Figure 5 for a floor plan of Level 7.