

Condition

excellent deteriorated
 good ruins
 fair altered

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

Summary

The Wheaton Youth Center, located on Georgia Avenue north of the Wheaton Central Business District, is an Asian-influenced Modernist design with a clubhouse character. The signature design feature of the complex comes from the vaulted roof of the main auditorium block, which becomes a motif for the complex that is echoed in the roofs of both the activity wing and the entrance pavilion. The structure of the complex is concrete block with steel posts, with massive exposed beams of laminate wood, clear spandrel glass between the rafter tails, and textured brick facing. The property is still well-wooded, and features mature trees of species original to the site, including locust, oak and maple. The resource is bounded by Georgia Avenue to the west, the Wheaton Regional Library (1962; 1985) to the south, and single family houses abut and confront the property on the remaining sides.

Description

The Wheaton Youth Center, including building complex and parking lots, is located on two recorded tax parcels located on the east side of Georgia Avenue, north of the Wheaton Central Business District. . The Youth Center building is located on the northern parcel, while the parking lot is on the southern parcel. (FIGURE 2) Many of the mature trees extant When M-NCPPC purchased the property were preserved when the complex was built. The property is still well-wooded, and features mature trees of species original to the site, including locust, oak and maple.¹ Directly south of the resource is located the Wheaton Regional Library (1962; 1985). Single family houses abut and confront the property on the remaining sides. On the northern border, Parker Avenue is a narrow paved road dotted with mature trees, having an early 20th century character. Opposite Parker Avenue, facing Georgia Avenue, is a c1920 bungalow with a fenced yard.

The Wheaton Youth Center is an Asian-influenced Modernist design with a clubhouse character. The signature design feature of the complex comes from the vaulted roof of the main auditorium block, which is supported by oversized arched beams with flared tails. (FIGURE 1) The vaulted roof with flared eaves of the main block becomes a motif for the complex that is echoed in the roofs of both the activity wing and the entrance pavilion. The auditorium block and perpendicular activity wing are united by a flat-roofed lobby section. The entrance pavilion marks the transition from the front walkway that leads from the Georgia Avenue sidewalk to the shaded courtyard located at the main (west) entrance, in the ell between auditorium and activity wing. The entrance pavilion, landscaped courtyard, and original wooden fence (since removed) was characteristic of Japanese landscaping, as is the covered loggia that leads to the approach of the main building. (FIGURES 3-13)

The structure of the complex is concrete block with steel posts. The massive exposed beams are made of laminate wood. Clear spandrel glass between the rafter tails affords an unobstructed view of the length of these massive supporting rafters. Brick facing has a textured effect made by alternating bricks that project beyond the plane of the facades. The front gable of the auditorium faces west toward Georgia Avenue. The activity wing, set back from the front façade of the auditorium, extends to the south, with eaves facing front. Windows are fixed pane and casement with wood frames. While the majority of window panes have been replaced with double pane glass, the original wood frames have been preserved. (FIGURE 24)

¹Lots 3, 4, 19, 20 and parts of lots 1 and 2; Block 7. Holmead & Frey topographic survey, April 1962, M-NCPPC Parks Dept file.

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Interior

The auditorium interior is dominated by the massive curved roof trusses. (FIGURES 14-20) The curved wall of the stage front follows the line of the vaulted and flared roof, continuing the central motif of the complex. Roof trusses are also evident in the activity wing. Throughout the interior, wall surfaces are richly textured. The auditorium walls are concrete block with a textured pattern made by vertical concrete projections. Lobby walls continue the textured brick pattern of the exterior. Walls in each section of the complex are wood paneled with high relief created by projecting vertical wood components. Board and batten paneling is found in the lobby, auditorium and the activity wing. Air return grills are covered with wood screens. Wooden louvers are mounted in transom areas over doors in the activity wing. An original wooden hand railing, continuous along the auditorium walls, was designed for roller skating activities.

Exterior Changes

Original plans included a provision for expanding the complex with a wing (unrealized) on the southern portion of the property. This area became used for an auxiliary parking lot which was installed by 1988. This parking lot supplements the original lot, located west of the building.²

An airlock foyer, designed in 1987, was built at the original main entrance, at the southwest intersection of the auditorium block and the ell. The courtyard terrace was redesigned in 1988-89, in part to remedy the condition of pavers—which had cracking concrete—and issues with drainage. (FIGURES 22-23) Originally the terrace had square pavers laid on diagonal to define an irregular shape bounded on the south by a meandering rubble stone retaining wall. The 4' x 4' pavers of exposed aggregate were separated by redwood strips. Four rectilinear planting areas, of varying size and shape, yet set within the grid of pavers, were located within the terrace. The original concrete pavers were replaced: the terrace surface closest to the entrance was paved with poured concrete, while the remainder was covered with wood chips. Storm drains were installed, and the terrace was outfitted with site furniture. A concrete walkway was built along the southwestern parking lot.³

After 1988, a redwood board and batten fence was removed that had defined the west and south perimeter of the terrace. Metal grills, designed by M-NCPPC architect Jan Wilson with an undulating design in keeping with the architectural motif, were installed on the windows of the activity wing as a security measure.⁴

The auditorium was originally designed for rollerskating in the daytime, and plays and concerts in evenings and weekends. As the space was increasingly used for basketball during the day, windows were covered with solid panels. Original roller skating handrails, however, remain in place.⁵ In the 1987 renovations, an open space in the activity wing was enclosed to form a corridor and classroom, converting space known originally as the Snack Room. A large pantry off

²Site Plan P-1, Keyes, Lethbridge & Condon, 1962. Site Plan, M-NCPPC Parks Department, 1988.

³Air-Lock and Foyer Renovation plans, M-NCPPC Parks Department, 1987; Sediment control and terrace redesign, plans signed 1988-1989. Also in 1989, the fence along the eastern edge of the original parking lot—defining the eastern property boundary— was replaced with a board on board fence. Currently the main entrance is on the west rear façade. The airlock addition, built at the original front entrance, is now used as a computer room. The former lobby has become a TV lounge/waiting area. Floor plan for evacuation route, M-NCPPC, photographed on site, 2013.

⁴Clare Lise Kelly interview with Jan Wilson, June 2013.

⁵The skaters lobby has been converted to a lounge and skaters rental counter to storage space.

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the kitchen was converted into two storage closets, one accessible from the adjacent classroom and the other from the game room to the south.

Integrity

The Wheaton Youth Center has a high level of integrity overall. The auditorium block and activity wing both have a high level of integrity inside and out. While the courtyard fence that was a key component of the original landscape design has been removed, the retention of the gateway in the absence of a fence is a tradition as a ceremonial entrance and a cultural icon.

8. Significance

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Period	Areas of Significance	Check and justify below		
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> health/medicine	<input type="checkbox"/> performing arts
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> archeology	<input type="checkbox"/> education	<input type="checkbox"/> industry	<input type="checkbox"/> philosophy
<input type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> engineering	<input type="checkbox"/> invention	<input type="checkbox"/> politics/government
<input checked="" type="checkbox"/> 1900-1999	<input type="checkbox"/> art	<input checked="" type="checkbox"/> entertainment/ recreation	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 2000-	<input type="checkbox"/> commerce	<input type="checkbox"/> ethnic heritage	<input type="checkbox"/> law	<input type="checkbox"/> science
	<input type="checkbox"/> communications	<input type="checkbox"/> exploration/ settlement	<input type="checkbox"/> literature	<input type="checkbox"/> social history
	<input type="checkbox"/> community planning		<input type="checkbox"/> maritime history	<input type="checkbox"/> transportation
	<input type="checkbox"/> conservation		<input type="checkbox"/> military	<input type="checkbox"/> other: _____
Specific dates	1962 design, 1963 completed		Architect/Builder	Keyes, Lethbridge & Condon
Construction dates	1963			

Evaluation for:

National Register

Maryland Register

not evaluated

Prepare a one-paragraph summary statement of significance addressing applicable criteria, followed by a narrative discussion of the history of the resource and its context. (For compliance projects, complete evaluation on a DOE Form – see manual.)

Summary

An outstanding example of modernist architecture that reflects mid-century interest in Asian architecture, the Wheaton Youth Center represents the work of Keyes, Lethbridge & Condon, an architectural firm recognized for setting high standards for modern architecture in the Washington, DC region. The principal architect for the Wheaton Youth Center was Arthur Keyes, known for his ability to create innovative yet economic designs to suit his clients' needs. The Wheaton Youth Center now has increased significance as other custom projects by Keyes in Montgomery County have recently been lost, including the award-winning Harold Hirschberg House (1951), in Bethesda, and Arthur Keyes House (1960), a cantilevered retreat built along the Potomac. The passing of Arthur Keyes himself, in 2012, brings a new perspective on his life's work. In addition to its architectural significance, the resource has additional historical significance for representing the youth culture of the post-war era. The facility was a major local music venue for national performers in an era before the dawn of the large venue concert industry.

M-NCPPC and Development of Youth Centers

In 1956, the Commission embarked on a new initiative to build a series of youth centers in the county to meet the needs of teenagers. The Wheaton Youth Center represents an era when the particular needs and challenges of youth culture were becoming recognized as distinct from those of younger children and adults. The Wheaton area was one of the fastest growing areas in the nation, with youth making up a significant portion of this growth.⁶ Recognition of the culture and sociology of the teenager has its origins in the mid-20th century, starting in the World War II era. August B. Hollingshead's *Elmtown's Youth* (1949) was among the first to identify the patterns and characteristics of youth subcultures. The angst and strife of post-war teens

⁶The term "youth" was used in this era to describe teenagers, a term which didn't appear in Webster's Dictionary until 1961. Between 1946 and 1960, the County's population increased over 300 percent, from 87,777 to 341,000 people, making it one of the fastest growing counties in the nation. By the late 1950s, the Wheaton area was the fastest growing region in the county. Sources: MacMaster and Hiebert, *A Grateful Remembrance*, p329. M-NCPPC, *Master Plan of Schools, Parks, and Recreation*, 1956, p17. *Washington Post*, July 17, 1949. The Wheaton area was highly desirable for development, with abundant farmland located within an easy commute of jobs. In addition to numerous included federal agencies in DC, local employment centers for Wheaton residents in this era included the Naval Ordnance Lab, in White Oak; the Defense Mapping Agency, in Bethesda; and Vitro Labs, Silver Spring, and later Aspen Hill. Subdivision houses by the thousands were being built--made affordable through the low-interest loans of the Federal Housing Administration.

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had been portrayed in film starting with the landmark *Blackboard Jungle* (1954), followed by *Rebel Without a Cause* (1955) and others.⁷

Through this era, sociological research was increasingly employed as a tool by governments and businesses worldwide. M-NCPPC had a staff sociologist, Joseph R. Marches, who helped produce the 1956 Master Plan for Schools, Parks, and Recreation. The author of *Housing Segregation in Washington* (1953), Marches went on to get his doctorate from the University of Maryland, with a dissertation on the comparative study of leisure time activities of high school teens. Marches appears to have played a key role in defining the problems Montgomery County youth faced and identifying solutions in this plan.⁸

The 1956 plan identified the particular needs and characteristics of the teenager:

- motivated by the desire to be gregarious and accepted by the group
- an abundance of energy
- awakening heterosexual nature
- free time after sundown during the school year
- range of social and economic needs

To meet these needs, park planners proposed a new building type called the youth center. A model floorplan was included to illustrate fulfillment of three main requirements: adequate space, maximum flexibility, and ease of supervision. The plan included a concept design for a two-story youth center that included a large meeting hall, game room/dancing space, and kitchen, with room for clubs and crafts on a lower level.⁹

Youth centers were to be located in areas of dense population, as close to central business districts as possible. The centers were to be subsidized by public funds and administered by the County Recreation Department. It was estimated in 1956 that ten youth centers would be built county-wide. The concept of the youth center was reinforced by M-NCPPC's General Plan of 1961, which states that youth centers had been found to be attractive facilities for teens and were growing in popularity.¹⁰ The first Youth Center opened in 1962, at 4506 Walsh Street, in Bethesda. The Wheaton Youth Center opened the following year. The Commission hired Keyes Lethbridge & Condon, a prominent local architectural firm, to design the youth centers. As it turned out, Bethesda and Wheaton were the only youth centers that the Commission built. The Bethesda Youth Center now, owned by Montgomery County, is

⁷Murray Milner Jr, "Consumption, Youth Culture and Sociology," *Blackwell Encyclopedia of Sociology*, George Ritzer (Ed), 2007, in Sociologyencyclopedia.com.

⁸In contrast, Marches was not involved with the 1957 Cabin John Master Plan which makes no mention of the special needs of teenagers. Joseph R. Marches, *Housing Segregation in Washington* (UMd, 1953), and "A comparative study of the leisure time activities of 427 delinquent boys and girls and a norm group of 6048 boys and girls drawn from the Washington metropolitan high school population," University of Maryland, 1962. Hynek Jeábek, "Paul Lazarsfeld — The Founder of Modern Empirical Sociology: A Research Biography," *International Journal of Public Opinion Research* 13:229-244 (2001).

⁹*Master Plan of Schools, Parks, and Recreation for the Maryland-Washington Regional District*, Riverdale and Silver Spring, Md: Maryland-National Capital Park and Planning Commission, 1956, p13.

¹⁰1956 Master Plan, p28. M-NCPPC, *General Plan*, 1961, p66.

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now The Writers Center.¹¹

The Project: Wheaton Youth Center

In 1962 the Commission purchased two recorded tax parcels immediately north of the Wheaton Library, which had been constructed that same year, for the Wheaton Youth Center. The facility, which opened the following year, included the building complex and a parking lot prominently located on Georgia Avenue, north of the Wheaton Central Business District. The lots, originally platted in 1909 as part of a subdivision called Arcola, each contained one house and one garage.¹²

Keyes Lethbridge & Condon called for the retention of as many trees as possible on the well-wooded site. (FIGURE 25) Parker Avenue, to the north, was lined with locusts and maples. Numerous locusts and oaks were located on the western portion of the lots, along Georgia Avenue. Boxwoods that had once lined the driveway to the house were to be retained where they sat in front of the planned auditorium. The southern lot contained a mix of trees including birch, hickory, locust, oak, maple and willow, which were all to be retained.¹³

Groundbreaking ceremonies for the Wheaton Youth Center included Montgomery County Council president John A. Floyd and M-NCPPC Vice Chairman J. Newton Brewer. (FIGURE 26) Construction of the facility, by Fishman Company builders, took place over the course of 1963.¹⁴ The Wheaton Youth Center opened to the public late in 1963. The facility was described as being pagoda-like in a design that was intended to have a character that was more clubhouse and less institution. (FIGURES 4-6 and 27) Opening ceremonies for the center—which were to include prominent state politicians—were canceled due to a nationwide moratorium on political appearances following the November 22, 1963 assassination of President John F. Kennedy.¹⁵

The facility featured a multi-purpose auditorium that could be converted from a 400-seat concert hall to a roller-skating rink.¹⁶ The activity wing included a game room with pool tables, snack bar, kitchen, photographic dark room, and a crafts room. (FIGURE 21) The building, outfitted with entrance ramps, could also accommodate senior citizens for activities while youth were at school. After the facility opened, the Recreation Department offered such classes as photography and square dancing.¹⁷ Of all the activities offered, Wheaton Youth Center is best remembered for the live concerts by national recording artists that drew large crowds from throughout the region. This topic is covered in a subsequent section.

¹¹Maryland Tax Assessment records. www.writer.org

¹²Plat of Arcola, Plat Book 1, Plat 100. Lots 3, 4, 19, 20 and parts of lots 1 and 2; Block 7. Deeds 2955:178 (1.18 acres, 1962) and 2981:101 (1.12 acres, 1962). Holmead & Frey topographic survey, April 1962.

¹³Site plan, Keys Lethbridge & Condon, 1963. 1962 tree survey, Holmead & Frey.

¹⁴M-NCPPC Annual Report, 1962-63. *The Contractor*, Dec 1963, p11.

¹⁵*Washington Post*, November 30, 1963.

¹⁶The Roller Skating Rink Operators Association was founded in 1937. Rollerskating steadily grew in popularity through the 1950s and 1960s, before being supplanted later in the century by in-line skates and skateboards. Skateland.com/rshis.html

¹⁷Don Turner taught photography classes (Ellis email).

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Modernist Design

Combining sophistication and rusticity, the Wheaton Youth Center is an excellent example of modern design executed for a simple and relatively inexpensive community building. Keyes, Lethbridge & Condon's 1963 Wheaton Youth Center design won an award from the American Institute of Architect's Potomac Valley Chapter and was featured in the first edition of the AIA's *Guide to the Architecture of Washington DC* (1965) (FIGURE 6).

M-NCPPC architect Eileen Emmett interviewed Arthur Keyes, the principal architect for the project, who recalled being influenced by Asian architecture in his design for the Wheaton Youth Center. Influence of Japanese architectural traditions is seen in Keyes' renderings of the design which features curving rooflines, entrance pavilion, fenced courtyard, and covered loggia entrance. (FIGURES 4-5)

In traditional Japanese architecture, temple buildings are set within a courtyard that is defined by a perimeter fence entered through a ceremonial gateway. The courtyard is a sacred space invoking harmony between man and nature. Such principles were disseminated in works such as *Japanese Garden Construction* (1939) by Samuel Newsom. The entrance pavilion at the Wheaton Youth Center closely resembles a Japanese gateway, called a torii, which was traditionally used to mark the entrance to a sacred space, often outside a temple. Through the entrance pavilion at WYC, one enters into a courtyard, with the front entry accessed through a covered loggia.¹⁸

A major influence on Arthur Keyes was Frank Lloyd Wright, who had been inspired by Japanese architecture early in the century through his work in Tokyo. Wright wrote of his admiration for the organic character of Japanese building traditions—an "indigenous design based on nature, which made it thoroughly modern in its simplicity."¹⁹ By the mid-1950s, there was a movement among mid-century modernist architects toward the architecture of the Far East. In 1955, Arthur Drexler, curator (and later, director) of the Department of Architecture and Design at the Museum of Modern Art in New York, opened an exhibit at MoMA on the principles of Japanese architecture. The same year, Modernist Architect Pietro Belluschi wrote an essay on the topic for *Architectural Record*. Belluschi himself had been influenced by Japanese architecture since the 1930s.²⁰ Keyes, Lethbridge & Condon had firsthand experience with Belluschi in the collaborative design for Cedar Lane Unitarian Church (1960).

The double curved roof itself is said to exhibit the influence of Chinese Buddhism on traditional Japanese form. Such a form is found, for example, at the Shinto Shrine in Tomakamai, Japan. This traditional form was yet made contemporary by modernist architects in the mid-20th century who featured its use on projects from religious to commercial. Pietro Belluschi used the flat arch vaulted roof form as the entrance portico to his

¹⁸Japan's traditional religion is *shinto*, which reveres divinity in nature through rituals and ceremonies at shrines which emphasize harmony among deities, man and nature. By medieval times the Shinto architecture developed a shrine complex surrounded by a fence entered through a sacred arch or *torii*. The complex included a main hall for worshipers (*haiden*), a smaller *kami* hall (*honden*) and a ritual landscape. Sacred Spaces In Shinto: The Shrine Complex, http://orias.berkeley.edu/visuals/japan_visuals/shintoB.HTM A *World History of Architecture*, edited by Marian Moffett, Michael W. Fazio, Lawrence Wodehouse, 4-19.

¹⁹Frank Lloyd Wright, *Autobiography*, 1943, p.194.

²⁰Meredith Clausen, *Pietro Belluschi*, p100, p211.

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First Presbyterian Church, OR (1948-1951). He had also used the form in an unrealized scheme for Portsmouth Abbey Church and Monastery (RI) that was published in *Architectural Record*, in 1954. The project included a main block and a wing, both featuring the vaulted roof in a scheme not unlike the Wheaton Youth Center. Later in the decade, architect William Wurster chose a variant on this form for his West Coast Safeway stores. Wurster's Safeway stores' roof became known as the Marina roof, named for the prototype built in 1959 on Marina Boulevard, San Francisco. The project received publicity as a stop for Soviet premier Nikita Khrushchev, who later remarked upon the ultramodern design on his tour.²¹

Room proportions for the Wheaton Youth Center are consistent with the dimensions used in traditional Japanese houses, which were modular in nature and had multi-purpose rooms that could accommodate "*tatami*," or 3 by 6 foot rice-straw floor mats. The floorplan of the activity wing at Wheaton Youth Center is based on simple rectangular modules, like the Japanese *tatami*. (FIGURE 21)²²

Keyes, Lethbridge & Condon, Architects

The commission for the Wheaton Youth Center came at a time when Keyes, Lethbridge & Condon, a well-established and award-winning firm, were engaged in the design and construction of major projects in Washington, DC, including the Forest Industries Building (1962), and Tiber Island (1961-1963), a residential community in Southwest. In Montgomery County, the firm had designed the Cedar Lane Unitarian Church (1955), in association with Pietro Belluschi, and the award-winning Potomac Overlook (1956-1959) subdivision. In recent years, the work of this distinguished firm has received recognition for its historic and architectural significance. Tiber Island has been designated a DC historic landmark. And KLC's Carderock Springs (1962-66), in Bethesda, is a historic district listed on the National Register of Historic Places.²³ The subdivisions of Keyes, Lethbridge & Condon are the subject of a National Register Multiple Property Documentation Form by University of Maryland professors Isabelle Gournay and Mary Corbin Sies. Arthur Keyes, Don Lethbridge and David Condon each individually obtained the prestigious rank of AIA Fellow within four years of construction of the Wheaton Youth Center.

The principal designer of the Wheaton Youth Center was Arthur Keyes. A native of Rutland, VT, Arthur H. Keyes, Jr. (1917-2012) studied at Princeton University, receiving a Bachelor of Architecture degree in 1939, and at Harvard University, earning a Master degree in architecture in 1942. The same year, he received a certificate in Naval Architecture from MIT. According to an interview with University of Maryland professor Isabelle Gournay, he discovered architecture through his Princeton roommate. After taking basic courses in drafting, perspective, freehand, mechanical drawing, and architectural history, he declared the major his junior year.²⁴

²¹Peter Allen, "Region and Nature in the Modernist Supermarket and Food Chain: The Marina Safeway Store Prototype," Vernacular Architecture Forum Conference, June 2009. Also see mcmleague.org. Clausen, p229.

²²Wright had described his fascination with *tatami* dimension of houses in his writings. Pietro Belluschi, among other modernist architects, employed the *tatami* room dimensions for projects. Meredith Clausen, Pietro Belluschi, pp97-99.

²³Carderock Springs was listed on the National Register in 2008. Tiber Island was designated locally in 2012. The firm went on to design the award-winning River Road Unitarian Church (1964). The successor firm to KLC is the Smith Group.

²⁴AIA Directory, 1962. Isabelle Gournay and Mary Corbin Sies, National Register context, Edmund Bennett and Keyes, Lethbridge & Condon.

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While Princeton's architecture program was, in Mr. Keyes' own terms, "submerged in Beau-Arts classicism," Keyes himself became impressed by the architecture of Frank Lloyd Wright. Impressed by the special issue of *Architectural Forum* devoted to Wright in 1938, Keyes made a pilgrimage to Wright's Taliesan complex, and visited as many other Wright projects as possible en route.²⁵

At Harvard, Keyes found a program that welcomed new ideas and was a magnet for enthusiastically forward-thinking professors and students. As Gournay states, "When Mr. Keyes entered the program in 1939, newcomers Walter Gropius and Marcel Breuer had already put their stamp on the curriculum. However, [Keyes] did not feel coerced into Bauhaus or International Style orthodoxy. Instead he recalled a climate of open-mindedness and tolerance: Gropius would say 'start from scratch, start with a white box and then try to think out something logical and do it differently. That was a surprise.'" While at Harvard, Keyes submitted a design for a Frank Lloyd Wright-influenced large house, which received a high grade, despite the International Style focus of the program. Keyes was also a devotee of Finnish architect Alvar Aalto who was a guest lecturer at MIT. Aalto is known for his use of natural materials and undulating lines in his modern architectural design, such as that Keyes later implemented in his design for the Wheaton Youth Center.²⁶

Keyes moved to Washington, DC, during World War II when he worked for the Navy Bureau of Ships, and he settled here with this wife, Lucile Shepherd, whom he had married in 1941. (Lucile was not a stranger to Washington, having spent her childhood here). After the war, Keyes practiced architecture in his own name, designing primarily residential projects. He supplemented his own work with drafting jobs for the firms of Berla and Abel, and for Burket, Neufeld and DeMars. Keyes was accepted into membership of the American Institute of Architects in 1949. Keyes was a partner in the firm of Keyes, Smith, Satterlee and Lethbridge from 1951 to 1956. From 1956 to 1958, Keyes formed a partnership with Donald Lethbridge. David Condon became a partner with the firm in 1958.²⁷

One of his early projects of distinction was the Harry Hirschberg House (1951), in Bethesda. When Hirschberg, a top official in the Hecht Company, asked for "a modern house with some stonework," Keyes drew up a "rustic and simple" design, visibly influenced by Alvar Aalto. The project was published by *Architectural Record* in November 1951, and received an architecture award from the Washington Board of Trade, a prestigious honor of the time. In January 2013, [the County issued/or the Department of Permitting Services issued/ or [more directly] the Hirschberg House was demolished in 2013] a demolition permit for the Hirschberg House. The Arthur Keyes House (1960), a cantilevered retreat built along the Potomac, was featured in the AIA Guide to Washington DC in 1965. The innovative residence was demolished in recent years.²⁸

In 1964—one year after the completion of the Wheaton Youth Center—Arthur Keyes was granted fellowship status in the American Institute of Architects. His nomination was supported by leaders in the profession,

²⁵Gournay and Sies op cit. According to an obituary, Arthur Keyes did a stint at Taliesan where he studied with Wright, but he didn't take to the cult-like lifestyle. *Rutland Herald*, June 10, 2012.

²⁶Gournay and Sies.

²⁷AIA membership files. Robinson and Associates, DC Modernism.

²⁸Gournay and Sies. Montgomery County Dept of Permitting Services, online database.

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including Paul Rudolph, Pietro Belluschi, and Louis Justement. Based on his advancement to the profession in the achievement of design, the nomination found the following:

“[Keyes’] work in design has been characterized by a demonstrated awareness of architecture’s role as a powerful influence in shaping the living environment, and by a patient and sensitive search, in every instance, for the most suitable expression of the building’s essential character, and of its relationship to its site and surroundings. There has been no conscious search for novelty, no easy acceptance of current fads in building materials or methods, but rather, the mature use of outstanding design talents in the service of creating buildings and communities that are of lasting value and benefit to the public, as well as to the profession.

A careful attention to detail is apparent in all of his work, and a sure command of the important elements of good design in the execution of projects of many different types...”²⁹

Keyes’ design of the Wheaton Youth Center was well tailored to meet the needs of youth. The motif of massive, curving beams was modern and exotic, and provided a clubhouse environment for gregarious, energetic teens engaged in rollerskating, basketball, and attending concerts. Simplicity and warmth emanate from the elements of texture, wood and natural light that bring an organic quality to the design.

Band Concerts and the Youth Culture

The Wheaton Youth Center was a major local music venue, offering concerts ranging from indigenous teen bands to national recording artists, reaching a regional audience in the days before the large-scale concert venue. From 1965 to 1970, musicians who played at the Wheaton Youth Center included Rod Stewart, Iggy Pop, Bob Seger, and Led Zeppelin. In designing and building the youth center, no one at the time could have fully anticipated the importance of music in the lives of Montgomery teens or the role that the Wheaton Youth Center would play in bringing live music to the youth. A variety of factors were involved, including a growing music industry, sympathetic recreation staff, and an active promoter.

Music was a cornerstone of the youth culture that developed in the postwar era. Music became a respite for teenagers at a time of major societal change brought about by absentee family members serving in the Vietnam War, civil rights protests, and new social pressures. In a major way, music in the Washington area in the post-war era brought disparate socioeconomic, and geographic groups together—urban and suburban; white collar and working class. Music was disseminated through record albums, radio and television. High school students formed their own bands, often playing covers of national artists. By the end of the 1960s, sales of concert tickets reached levels never seen before in popular music. The music concert industry, however, was not yet the major economic machine it would become starting in the 1970s.³⁰

²⁹AIA Archives, fellowship files, Arthur Keyes.

³⁰George H. Callcott, *Maryland and America: 1940 to 1980*, pp185-187. Ed Ward, “Rock Music”, *Encyclopedia Britannica*, britannica.com. Mark Opsasnick, *Capitol Rock*.

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The Wheaton Youth Center began offering band concerts as early as 1965, under the direction of the Montgomery County Recreation Department's Ron Crane. At first, the Wheaton Youth Center featured mainly local teen bands, augmented by established performers such as The Drifters (1965).³¹ Local bands that frequented the Wheaton Youth Center between 1965 and 1968 included Soul Syndicate, JD and the Jesters, Lawrence and the Arabians, and the Velours. (FIGURES 28-32) [A timeline that summarizes bands that played at the Wheaton Youth Center follows this section.]

For the most part, in the mid-1960s the music of choice for Wheaton youth was soul while elsewhere in the County rock was popular.. Both had roots in rhythm and blues, a term traced to 1947 when it was coined by Jerry Wexler of *Billboard* magazine.³² In the 1960s, soul was still considered a type of rhythm and blues, while rock was moving away from its R&B roots. Teens felt strongly about their music affiliations, and in Montgomery County there was a strong division between Wheaton and Bethesda, the two largest concentrations of teens in this era. Wheaton was known as a soul music crowd while Bethesda youth were rock and rollers. The affiliations appear to fall generally along socioeconomic lines, with Wheaton greasers coming from working class families, while Bethesda "collegiates" had white collar upbringing. In contrast to the dangers that came with drag races or street fights, rivalries at the Youth Center took a constructive course in the form of music competitions.³³

The Battle of the Band contest was a popular event at the Youth Center in the early years. The Velours were the *Battle of the Bands Champions* of 1965 and 1966. Vocalist Eric Wilfong recalled a particular satisfaction for the band of Bethesda boys in winning the concert on Wheaton turf. A temporary stage constructed along the back wall of the auditorium helped transitions between bands run smoothly. (FIGURE 28) Television industry executive Frank Radice, a bandmate in other ventures, recalled,

The Velours started out as a trio, including Eric [Wilfong], Eddie [Becker] and Mark McInturff, playing for local teen clubs and also appearing live on local television. Later, a three-piece horn section was added and the Washington, D.C. area had its own bona fide blue-eyed soul super group. The Velours' covers of R&B artists such as Otis Redding and James Brown earned them the adulation of both fans and fellow musicians.³⁴

Les Hatley, who performed at the Wheaton Youth Center with The Showmen, recalls the difference between soul and rock bands:

³¹Sharon Ward Ellis interview. Video interview by Jeff Krulik, March 7, 2009.

³²Charlie Gillette, "Rhythm and Blues," *britannica.com*.

³³These divisions are generalities. Examples of exceptions include the Bethesda band The Velours who played soul, and the Wheaton based Franklin Park Zoo who played rock. Eric Wilfong and Mark McInturff of the Velours recalled being heavily influenced by R&B groups that played concerts at the Howard Theater which they frequently attended.

³⁴<http://frankradice.com/frank-radice-biography/frank-radice-biography/about-a-friend/>. http://en.wikipedia.org/wiki/Frank_Radice

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“The R&B bands, also referred to as ‘soul bands’ or ‘horn bands’ generally were large groups, usually lined up with guitar, bass, drums, keyboards and a horn section (usually saxophones and trumpets, some including trombones). Vocals were often double duty for one of the instrument players. Many soul bands also had a front man (sometimes a woman) as vocalist, and some groups would have a full band as well as several vocalists. The other camp, the rock and rollers, usually had a line up of two guitars, bass, drums and often keyboards.”³⁵

The popular local soul band JD and the Jesters included the full complement of instruments including sax, trumpet and keyboard. Members hailed from Silver Spring area, including Montgomery Blair and Northwood High School. (FIGURES 31-32)

In addition to local bands, the Wheaton Youth Center offered concerts by nationally known musicians. Radio deejays played a lead role in bringing recorded music, both rhythm & blues and rock, to a new market – white suburban teenagers.³⁶ Bands that played at the Wheaton Youth Center included Bob Seger System, Spirit, and Grin (with Nils Lofgren) as well as British groups Faces (with Rod Stewart), Chicken Shack (with Christine Perfect aka Christine McVie of Fleetwood Mac) and Atomic Rooster. The Wheaton Youth Center rock concerts were due in large part to the efforts of local promoter Barry Richards, with the assistance of Recreation Department Director Sharon Ward Ellis.³⁷

According to cultural historian and author Mark Opsasnick, Richards and his cohort Bud Becker “were one of the most competitive promotional teams in the region.” The pair favored the Wheaton Youth Center above other venues. In part this was due to the combined facts of being “a spacious, well-kept facility with a somewhat tolerant staff [and]...no enforced capacity limit.” This meant that promoters were able “to usually stuff in close to a thousand crazed kids when the national rock stars came to town.”³⁸

Determined to bring progressive rock to the public, Barry Richards joined radio station WHMC, known as a pioneering progressive rock station. The concerts were promoted on Barry Richards’ radio and television shows with tickets generally sold at the door. According to Ellis, the Recreation Department was able to engage national acts at reasonable rates because the performers were being featured on Richards’ television program and also were piggybacking with a performance elsewhere in the region. Broadcast advertisements drew some teens from outside the region, but the majority of the audience was from the local area.³⁹

³⁵<http://thewriterscenter.blogspot.com/2009/04/guest-interview-board-member-les-hatley.html>

³⁶Ed Ward notes that DJ Alan Freed was a well-known example, in “Rock Music: Rural Music in Urban Settings”, *britannica.com*, accessed July 12, 2013.

³⁷Sharon Ellis oral history, February 19, 2009 email provided by Jeff Krulik. In the course of about two years, from 1965 to 1967, Ellis rose from intern to Assistant Director to Director. She worked with Richards to provide nationally recording artists and bands. Also assisting was Bud Becker who became road manager for Seals and Crofts.

³⁸Mark Opsasnick, *Capitol Rock*, p112.

³⁹Ellis oral history. Director of the Recreation Department from 1967 to 1972, Ellis recalls teens coming from as far as Pennsylvania. She had support for her programs from Hy Shapiro, a law partner of her husband Jack Ward, who was also on the county Recreation Board. In this era,

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A then-unknown English band by the name of Led Zeppelin played at the Wheaton Youth Center on January 20, 1969.⁴⁰ Barry Richards recalled that he was able to sign the band up for the concert because they were on tour and had a free night available in between shows. Led Zeppelin's tour started December 1968, and their first album had barely been released. By all accounts, few showed up at the concert—it was on a Monday night and the music was largely unfamiliar locally. The concert was only promoted for a day or two on the radio. As Richards recalls, it was the only time he lost money at the WYC.⁴¹ This topic and the emergence of the local rock concert industry is explored in the upcoming documentary film *Led Zeppelin Played Here* (final cut to be released August 22, 2013).⁴²

Those who attended events at the Wheaton Youth Center recall the unusually intimate character of the venue. One informant, Larry Bird (aka William L. Bird Jr., historian of popular culture at the Smithsonian Institution) recalled attending a concert by the Los Angeles-based band Spirit, at the beginning of its popularity. Founded in 1967, Spirit played the Wheaton Youth Center in 1969.

“This band had it all—a couple of albums, lots of underground air play, and a big following that jammed into the center for two packed shows. The set up included all of the original members, and a full concert arrangement. But the vibe was very intimate and down to earth, as if you were seeing something unfold for the first time, as it must have, at a youth center in southern California. Randy California with his Dane-electro guitar, Ed Cassidy with a kettle drum on each side of his kit (think Nature's Way), Mark Andes, the whole thing.”⁴³

The Wheaton Youth Center was said to be Spirit's first Washington, DC venue.⁴⁴

Another band that played the Wheaton Youth Center was Faces with Rod Stewart, another English artist destined for success but with not yet a following. The band played two shows on March 31, 1970. In contrast to the Spirit concert audience, local resident John Bacon remembered that “the crowd was small, maybe 100.” Though Stewart had just released his first album, to those who had heard of him at that time, Stewart was the singer from the Jeff Beck album, *Truth*. Bacon described the concert:

“The bank of Marshall amplifiers taxed the Youth Center's electrical system and kept tripping the circuits. The band would play a few bars and then the power would cut out. This went on for about an hour. Toward the end of the concert, I got up

tickets ranged in price from \$.50 to \$3.50. One poster from 1968 lists one price for “members” and another for guests. For one c1970 Pacific Gas & Electric concert, advance admission tickets were offered at a lower price. See Figure.

⁴⁰Tom Grooms, WJZW DJ, recalled attending the concert on his Spectrum radio show, March 1, 2009; Barry Richards also recalls the Led Zeppelin show and how it came to be in an interview on the same program, March 1, 2009. Mark Opsasnick, *Capitol Rock*, p112. ledzeppelin.com. Mark Elrich interview October 29, 2008.

⁴¹Opsasnick, pp112-113.

⁴²The band had toured in the UK under their former name, The New Yardbirds, in early October 1968. Later that month, it performed for the first time as Led Zeppelin. Their first album was released January, 12 1969. Ledzeppelin.com and wikipedia entry, retrieved July 17, 2013. An early edition of Jeff Krulik's film premiered at AFI Silver Spring in January 2013.

⁴³Larry Bird to Jeff Krulik, email, WYC Reunion 2009. Ruth Youngwirth scrapbook (transcription by Jeff Krulik). Spirit Wikipedia entry, last modified 20 April 2013.

⁴⁴Washington Post.

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to leave and the setting was intimate enough that Rod Stewart asked me to please not go.”⁴⁵

The Bob Seger System performed in July 1970, and again in October. The same summer, Dr. John the Night Tripper, Rare Earth, and Iggy Pop and the Stooges played in successive months.

The concert scene changed at the Wheaton Youth Center in the early 1970s. Sharon Ward Ellis, Recreation Department Director who supported the teen concerts, left her position in 1972. The Capital Centre opened the following year. Barry Richards moved to Baltimore where he turned to work on rock and roll television programs. It was the end of an era when small venues like Wheaton Youth Center provide world-class entertainment for local crowds.⁴⁶

⁴⁵John Bacon to Jeff Krulik, email, WYC Reunion 2009. Concert date from Ruth Youngwirth scrapbook.

⁴⁶Ellis ibid. Opsasnick, pp114-115.

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TIMELINE OF CONCERTS AT THE WHEATON YOUTH CENTER

1965	<p>August 7 - The Nomads, local rock n roll band. The Righteous Brothers, Four Tops and Rita Lynn were advertised but were no shows in what turned out to be a promoter scam. 600 teens showed up [WP; SWE]</p> <p>Sept 17 - Battle of the Bands: Emeralds, The Velours, The Thrills, The Blazers, The Scarlets, JD and the Jesters [BE]</p> <p>Nov 17 "Shindig" – The Velours, JD and the Jesters, Billie Jones, Little Valentines</p> <p>Dec 23 - The Drifters, Bobby Lucas and the Starliners [BE]</p>
1966	<p>March 19 - JD and the Jesters [BE]</p>
1967	<p>June 10 - Soul Battle of the Bands – ten bands participated [BE]</p> <p>Oct 21 - "Soul Spectacular" Lee Edwards and the Continentals, with Gentleman Jim Diamond of WINX</p> <p>Nov 11 - The Laymen and the Laymenettes</p> <p>Dec 15 - Lawrence and the Arabians</p> <p>Dec 30 - The Soul Syndicate</p>
1968	<p>Jan 20 - Barry Richards' "Soul Spectacular" [BE]</p> <p>Feb 10 - The Cream and Cocoa, The Highlighters, Louie and the Uptights</p> <p>Feb 17 - The Merells, The Twilighters</p> <p>Feb 21- Jay and the Techniques, The Laymen</p> <p>March 2- TNT and the Midnight Souls</p> <p>March 8 - Soul Syndicate [BE; LKR poster]</p> <p>March 12 - Lawrence and the Arabians [LKR poster]</p> <p>March 29 - Fantastic Johnny C "Boogalo Down Broadway", The Showmen</p> <p>May 3 - The Dells, The Curfews, Louie and the Uptights</p> <p>June 7 - The Esquires "Get On Up", The Laymen and the Laymenettes</p> <p>June 14 - The Expression, The Velours</p> <p>July 25 - Etta James (cancelled), The Spades (Tom Carrico)</p> <p>August 7 - The Drifters</p> <p>August 13 - The Drifters</p> <p>Oct 16 - Lawrence and the Arabians</p> <p>Oct 25 - The Expectations</p> <p>Nov 4 - El Corols</p>
1969	<p>Jan 20 - Led Zeppelin [BR; TG; MO; ledzeppelin.com]</p> <p>Jan 24 - The Expectations [BE]</p> <p>June 14 - The Fallen Angels, Penny Arcade, The Stone Bridge [BE]</p> <p>August 31 - Orpheus [RY]</p> <p>September (day unknown) - Spirit [RY]</p> <p>Nov 22 - X (Baltimore band), Mobius Void [BE]</p> <p>Dec 30 – Flavor [RY]</p>

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1970	February 20 - Rare Earth [RY] March 31 - Faces (with Rod Stewart) - 2 shows at 7:30 & 10 [RY] May 28 - Crank & Grin (with Nils Lofgren) [RY] July 2 - Bob Seger System [RY] July 7 - Crank [RY] July 21 - Illusion [RY] July 28 - Dr John the Night Tripper [WP] Aug 11 - Rare Earth - the band that delights and disgusts [WP] Sept 11 The Stooges (with Iggy Pop) [RY] Sept 18 - Crank [RY] Oct 2 - Bob Seger System [RY] Oct 9 - Crow [RY]
------	--

Other bands that played the Wheaton Youth Center, dates unknown⁴⁷:

- Sudden Rush (with Hal Lindes, later with Dire Straits) [HL]
- Patti Labelle [WYC reunion 2009; JK]
- The Coasters [SWE]
- Chicken Shack (with Christine Perfect aka Christine McVie) [JK]
- Atomic Rooster, British band [JK]
- Pacific Gas & Electric [JK poster]
- Franklin Park Zoo [ME]

Note: The Wheaton Youth Center was said to be the site of the first Washington area performances for musicians including Rod Stewart, Bob Seger, Spirit, and Rare Earth.

SOURCES:

BR - Barry Richards, oral history, WJSW radio interview 2009

BE - Bob Embrey, *DC Monuments*

JK - Jeff Krulik research

LKR - Lisa and Kevin Rowe poster collection, via Jeff Krulik

MO - Mark Opsasnick, *Capitol Rock*

ME - Marc Elrich, oral history by Jeff Krulik, 10-29-2008

RY - Ruth Youngwirth scrapbook transcription by Jeff Krulik

SWE - Sharon Ward Ellis oral history email 2009; reunion video 2009; JK collection

TG - Tom Grooms, oral history, WJSW radio program 2009

WP- Washington Post article 8-10-1965

⁴⁷According to Tom Zito, Washington Post reporter, Alice Cooper played at WYC (WPost 1-28-1972) but this has not been substantiated by documentation or oral history. Neither Sharon Ward Ellis nor Barry Richards had a memory of such a concert.

9. Major Bibliographical References

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See attached.

10. Geographical Data

Acreage of surveyed property 2.3 acres
Acreage of historical setting _____
Quadrangle name _____

Quadrangle scale: _____

Verbal boundary description and justification

The property is comprised of two parcels of land. The northern portion contains the majority of the historic structure, with the southern end of the activity wing extending across the boundary of the two parcels. The southern portion (Tax ID 13-01093225), which includes the western parking lot and entrance from Hermitage Avenue, contains 52,514 sq ft. The northern portion (Tax ID 13-01093236), which contains the Youth Center building and the entrance to Parker Avenue, contains 48,841 sq ft. The site plan design by Keyes, Lethbridge & Condon was for the entirety of the property, including both parcels. Total acreage of the two parcels is 101,355 sq ft, or 2.3 acres.

11. Form Prepared by

name/title Clare Lise Kelly

organization M-NCPPC

date August 2013

street & number 8787 Georgia Ave

telephone 301-563-3400

city or town Silver Spring

state MD

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

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

return to: Maryland Historical Trust
DHCD/DHCP
100 Community Place
Crownsville, MD 21032-2023
410-514-7600

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FIGURE 1: Wheaton Youth Center (1963), front (west) facade, Georgia Avenue (Clare Lise Kelly, June 2013)

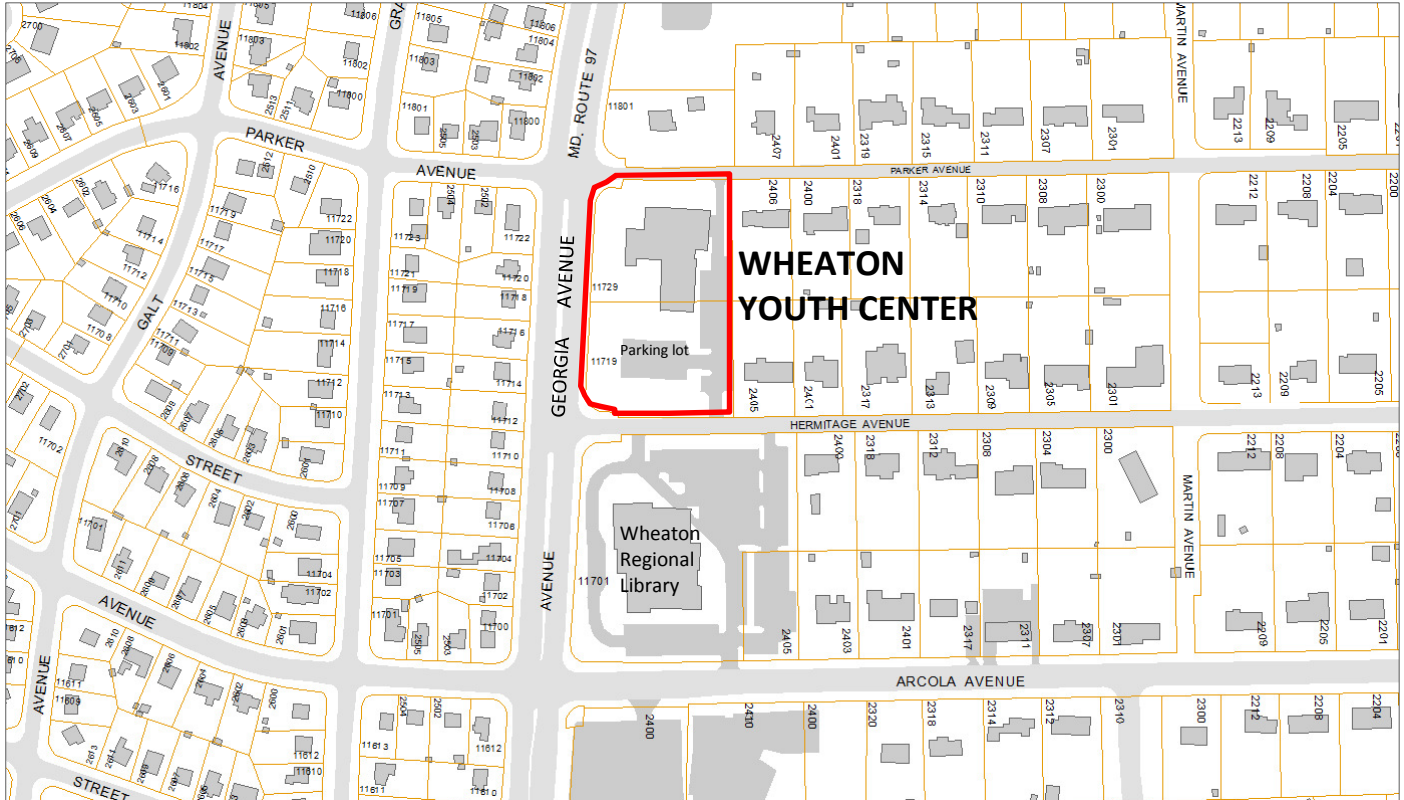


FIGURE 2: Locational map (M-NCPPC GIS, 2013)



FIGURE 3: The bold curve of the auditorium's arched roof is echoed in the roofs of the entrance pavilion (left) and the activity wing (right). (Clare Lise Kelly, June 2013)

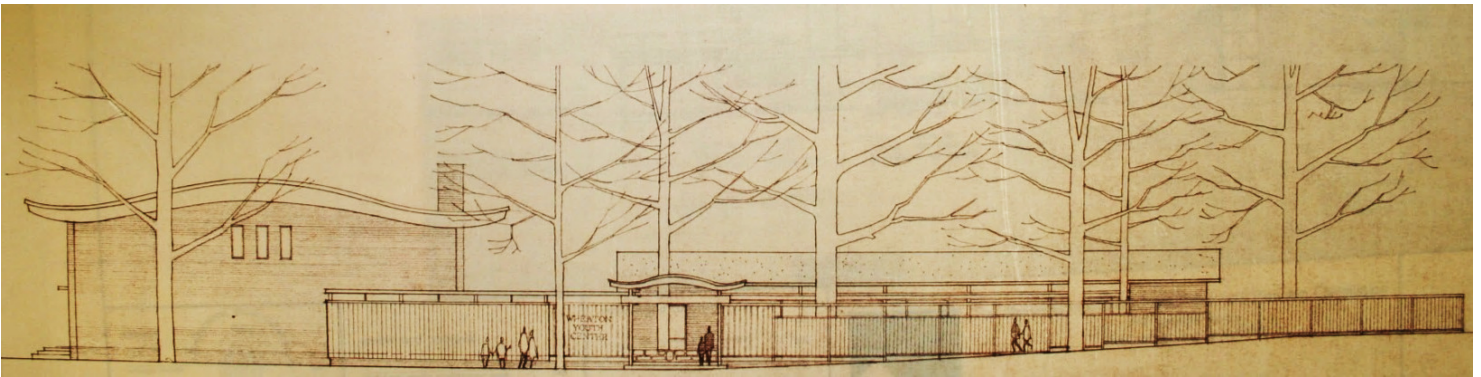


FIGURE 4: The complex was designed with a fence that enclosed an interior courtyard. The fence was removed after 1988. The entrance portico was retained. Keyes, Lethbridge & Condon elevation, 1963; M-NCPPC files.

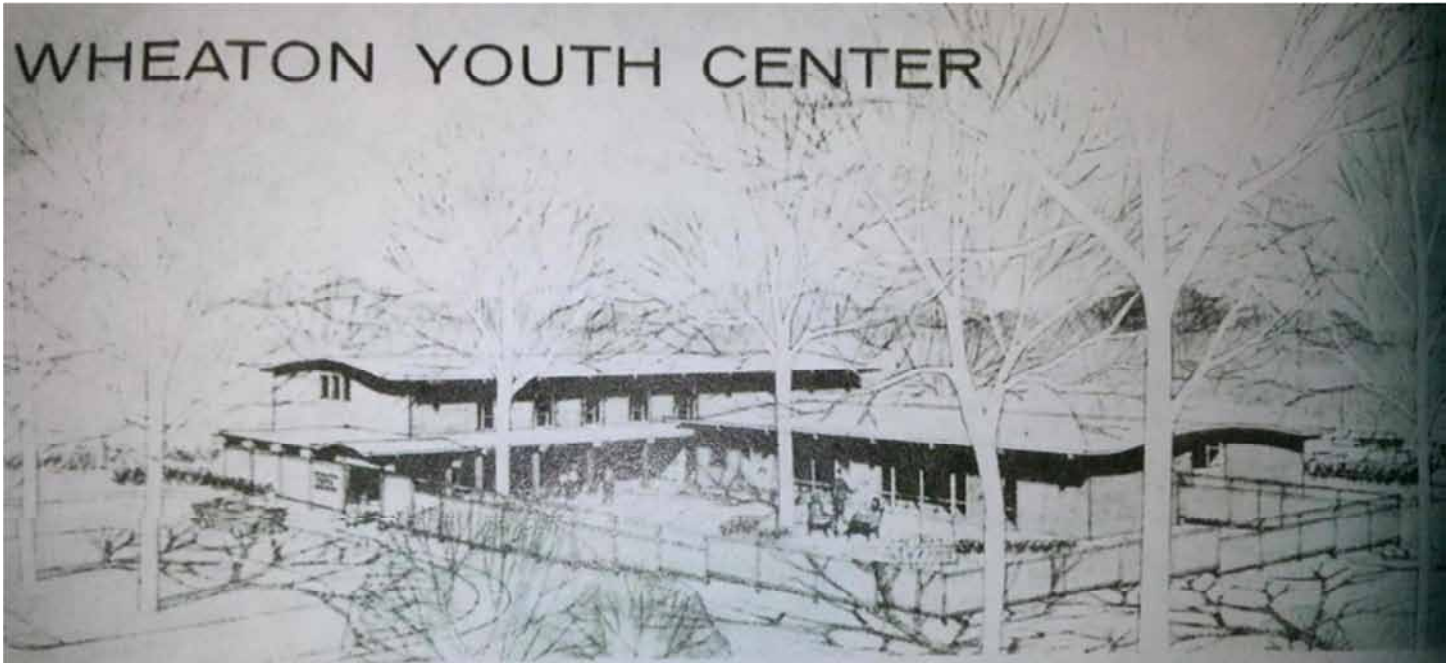


FIGURE 5: The Asian character of the complex is seen in this rendering by Keyes, Lethbridge & Condon. M-NCPPC Annual Report, 1962-1963.



WHEATON YOUTH CENTER
11711 Georgia Avenue
Wheaton, Maryland
1964—Keyes, Lethbridge and Condon
Visitors welcome

FIGURE 6: The Wheaton Youth Center was featured in *A Guide to the Architecture of Washington, DC* by the American Institute of Architects (First Edition, 1965), p171.

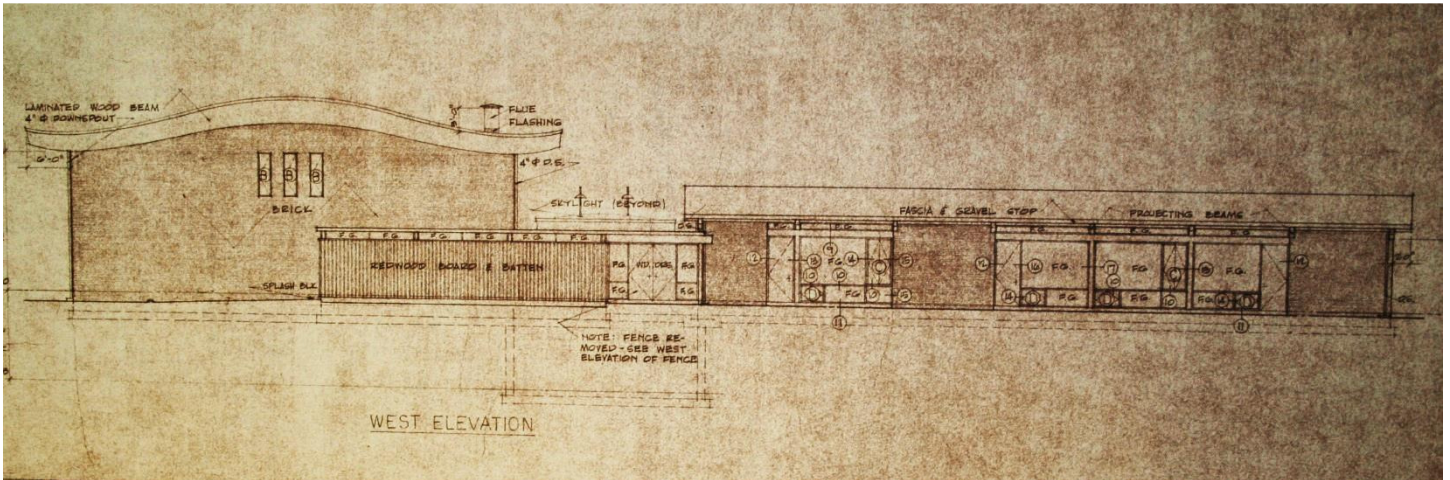


FIGURE 7: West Elevation. Keyes, Lethbridge & Condon elevation, 1963; M-NCPPC files.



FIGURE 8: West Elevation Activity Wing (Clare Lise Kelly, 6-2013)

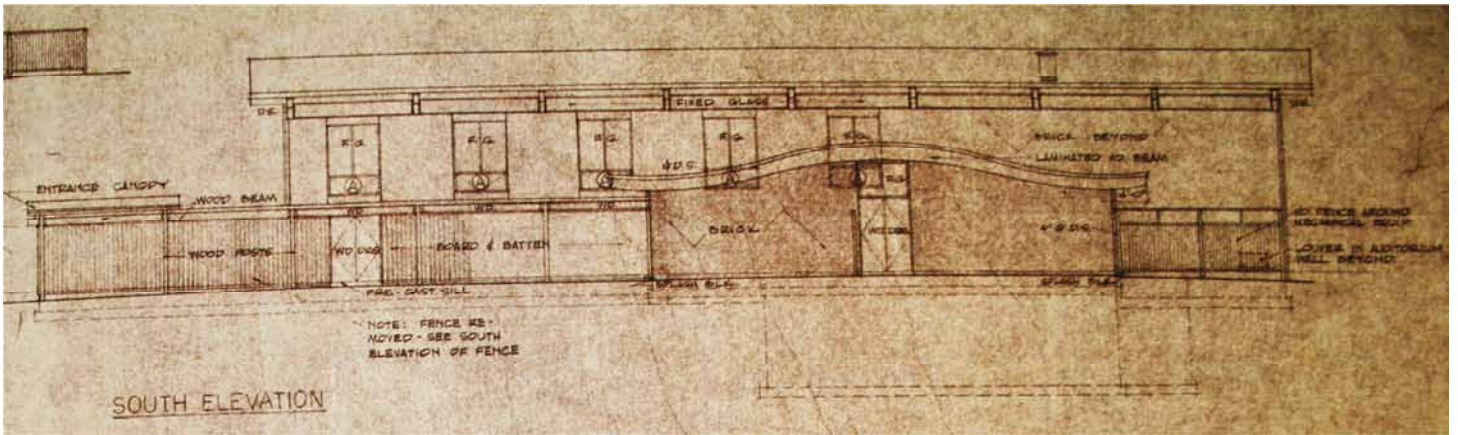


FIGURE 9: South Elevation. Keys, Lethbridge & Condon elevation, 1963; M-NCPPC files.



FIGURE 10: South Elevation. (Clare Lise Kelly, June 2013)

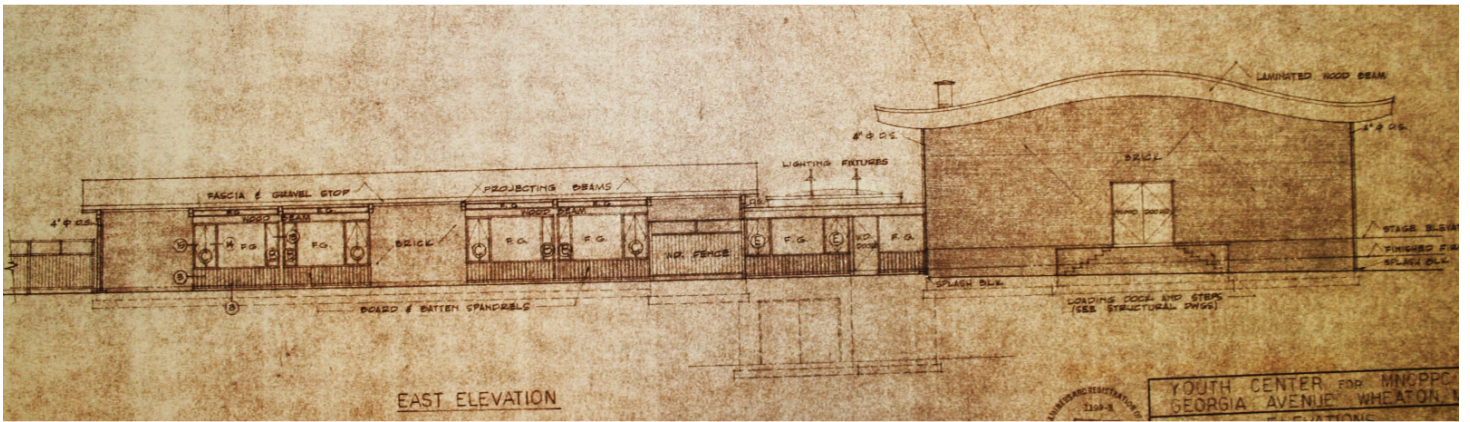


FIGURE 11: East Elevation. Keyes, Lethbridge & Condon elevation, 1963; M-NCPPC files.

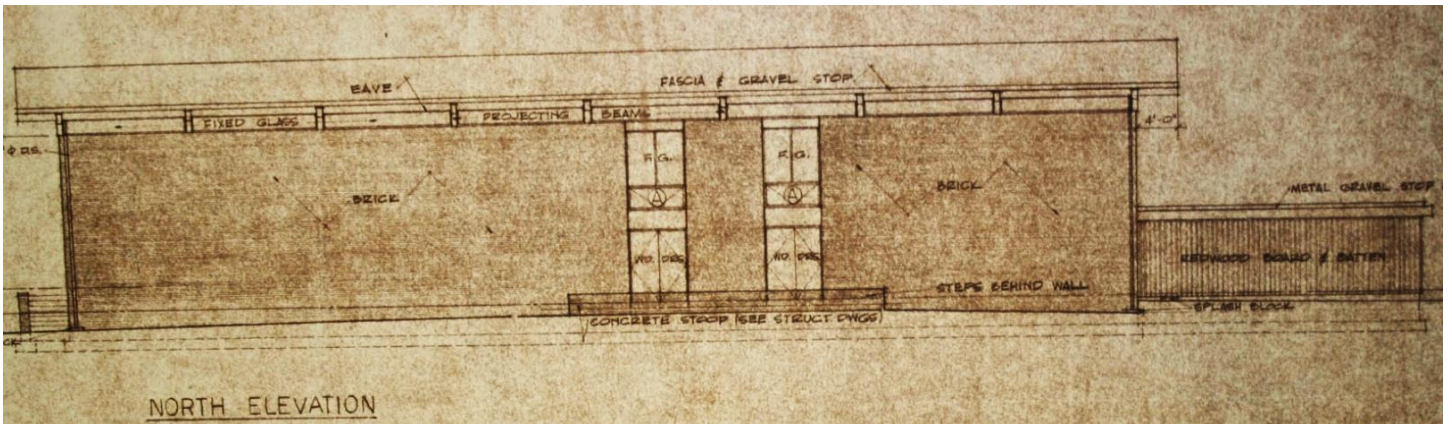


FIGURE 12: North Elevation. Keyes, Lethbridge & Condon elevation, 1963; M-NCPPC files.



FIGURE 13: Northeast Corner, Auditorium. (Clare Lise Kelly, 6-2013)



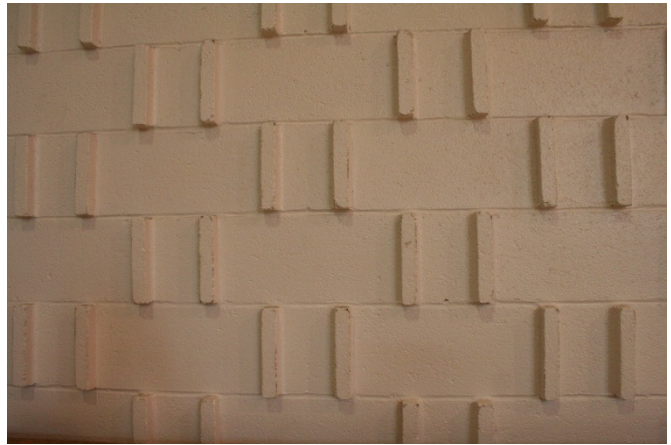
FIGURE 14: The massive, curved beams are exposed in the auditorium interior. Glass panes at the top of walls not only bring in natural light but enable one to see the entire form of the graceful arched supports. (Clare Lise Kelly, June 2013)



FIGURE 15: The shape of the stage wall echoes the curve of the auditorium roof. (Clare Lise Kelly, June 2013)



A: Masonry texture: brick walls of the activity wing



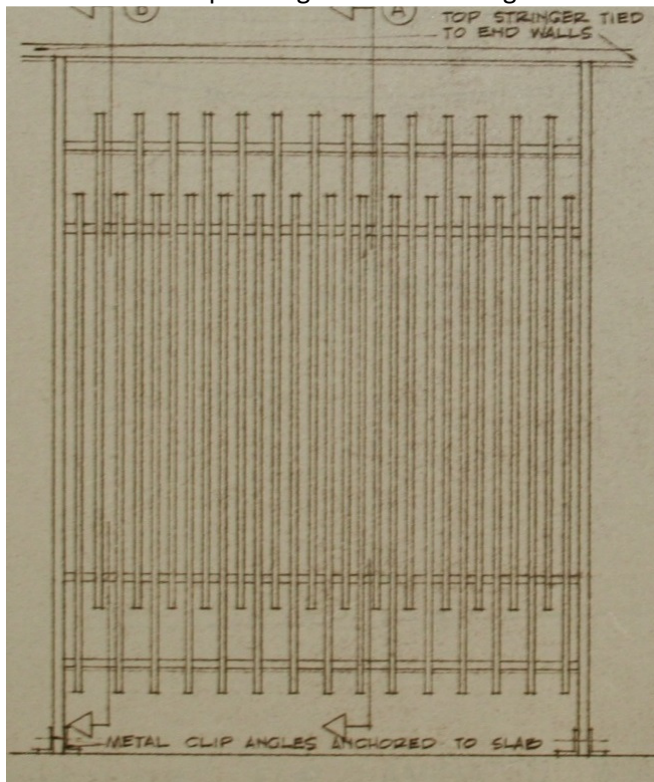
B: Concrete block walls on interior of the auditorium



C: Wood Texture: paneling on the front stage wall



D: Wall paneling in the snack room



E: Wood screen detail, Keyes, Lethbridge & Condon



F: Wood screen as built, in activity wing hallway

FIGURE 16: Interior Wall Finishes. (Photographs Clare Lise Kelly, June 2013)



FIGURE 17: Activity Wing interior, View south, looking through Game Room to south exit. (Clare Lise Kelly, June 2013)



FIGURE 18: View west in lobby. Three skylights bring natural light into the original lobby (now a lounge). The original front door, located in this view to the right of the TV screen, led to the outdoor lobby. In 1988, an airlock addition (now

a computer room) was built with a new front entrance. The space at right background was originally the skaters lobby. Note patterned brick at far left. (Clare Lise Kelly, June 2013)

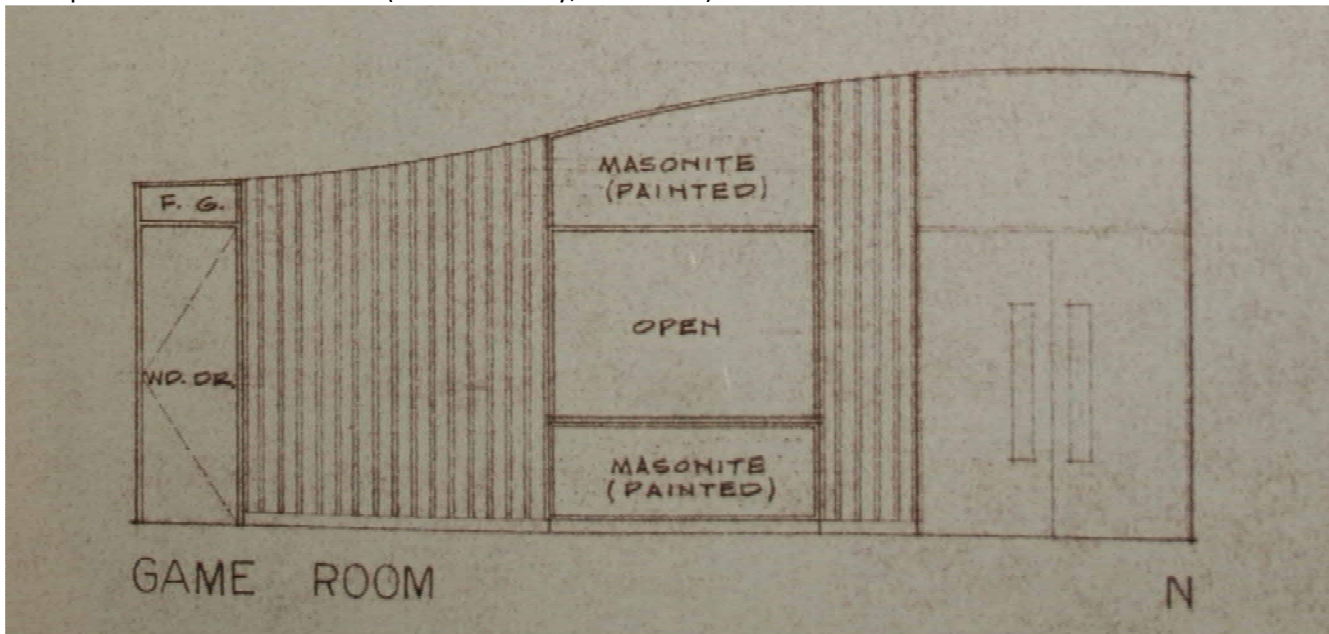


FIGURE 19: Game Room, North wall. Keyes, Lethbridge & Condon plans, A-6, 1962. (Clare Lise Kelly, June 2013)



FIGURE 20: Game Room, North wall, current view, with double doors at far right. The interior retains a high level of integrity in design and materials. (Clare Lise Kelly, June 2013)

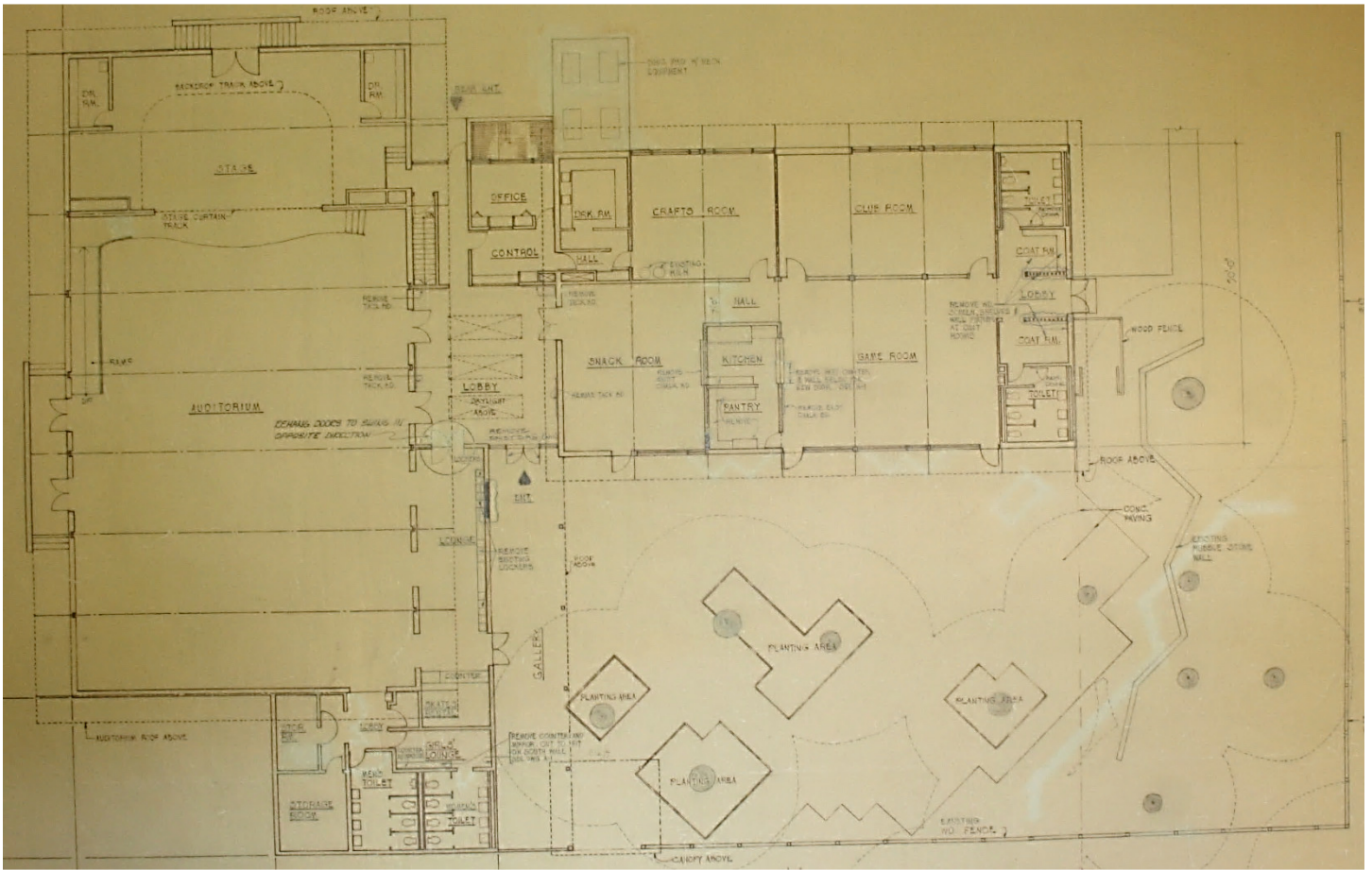


FIGURE 21: Keyes, Lethbridge & Condon (A-2, 1963).

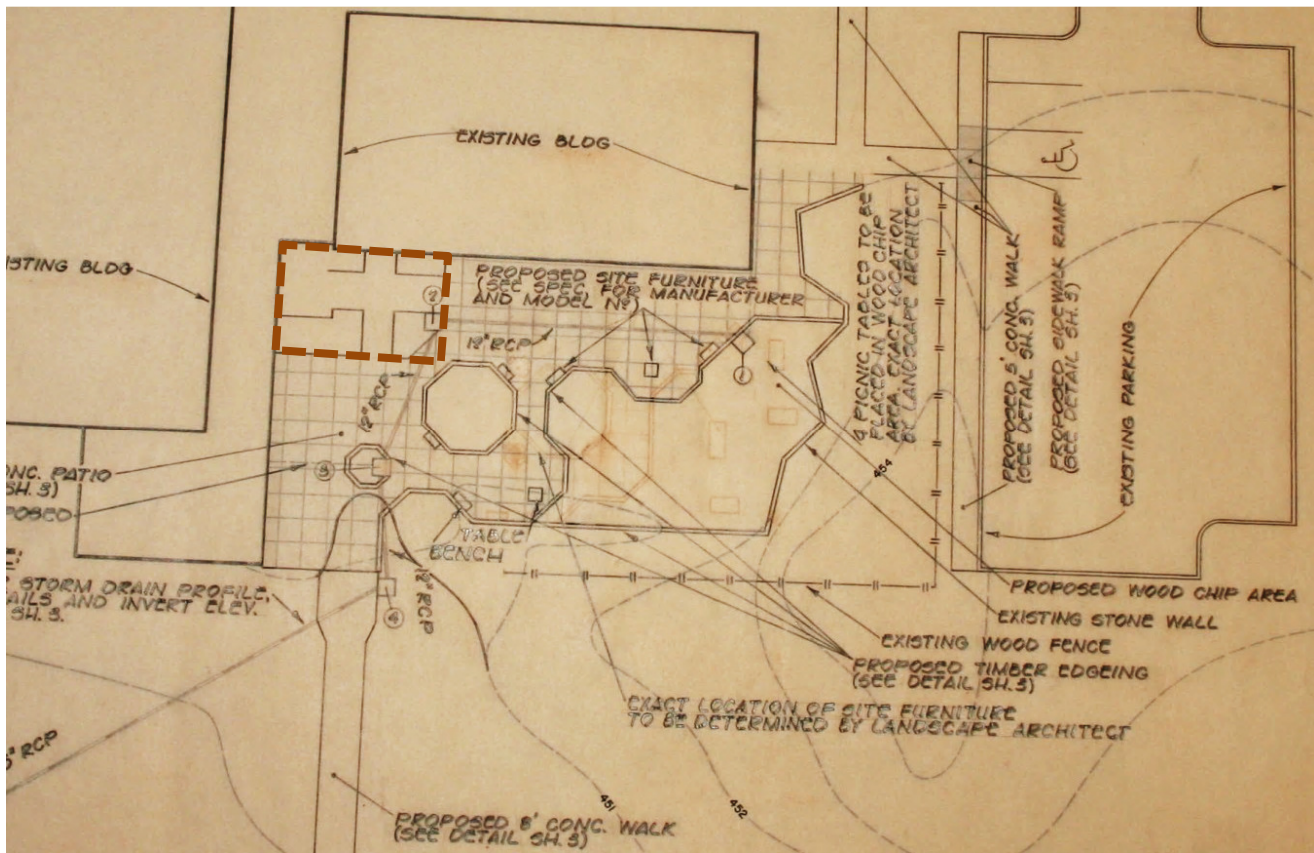


FIGURE 22: Redesign of terrace shows airlock addition (dashed line added for emphasis). The wood fence around the courtyard was later removed. (M-NCPPC 1988-1989)



FIGURE 23: Airlock foyer, at center with wood paneling, was built c1988. (Clare Lise Kelly, June 2013)



FIGURE 24: Fixed windows and flanking casement sash have replacement double pane glass in original wood frames. Metal screens were installed on the exterior as a safety measure. (Clare Lise Kelly, Jun 2013)

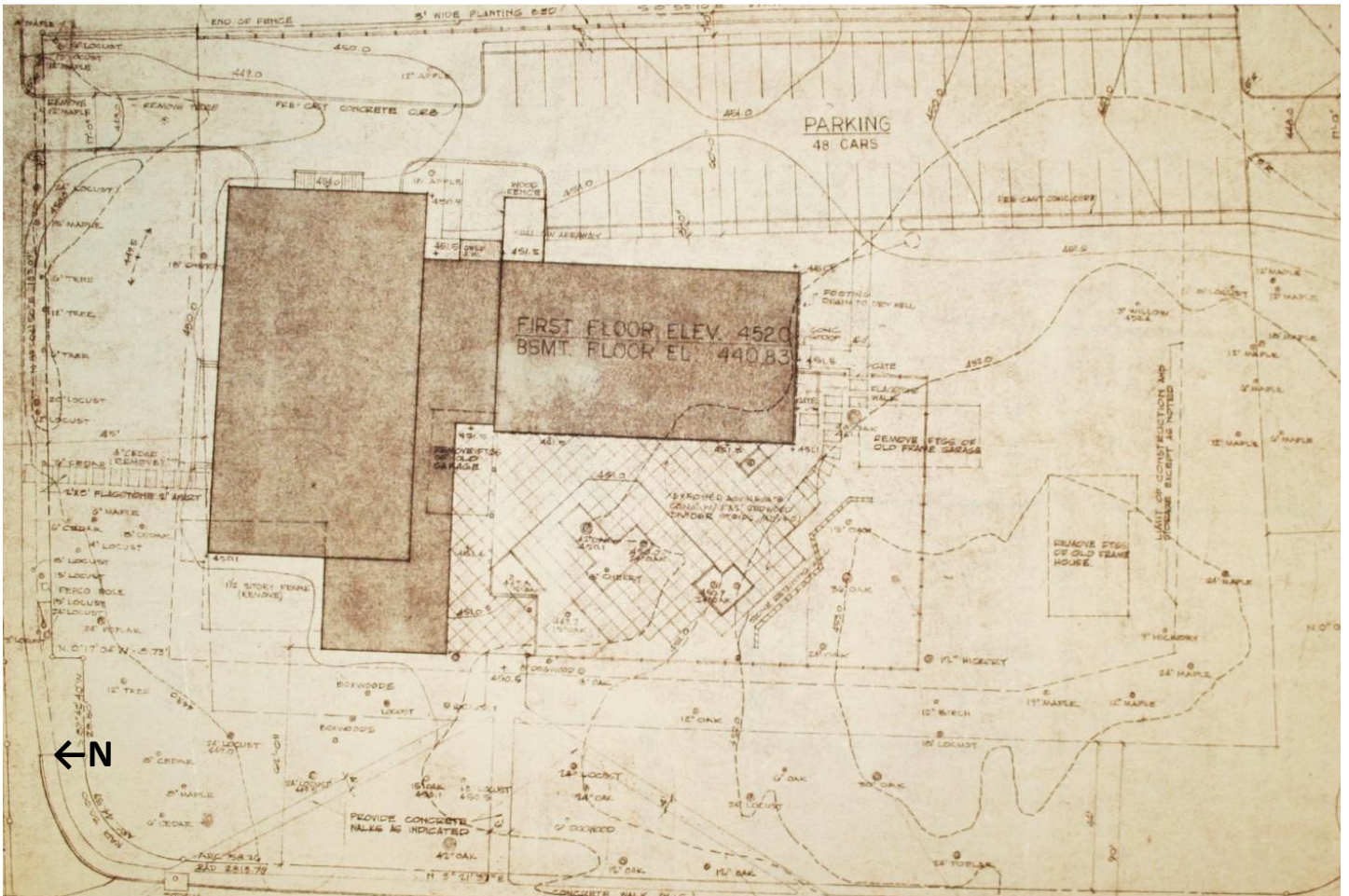


FIGURE 25: Keyes Lethbridge & Condon site plan shows existing trees to be retained.(Sheet A-1, 1963).



FIGURE 26: Groundbreaking Ceremony for Wheaton Youth Center, from left: County Council President John A. Floyd, M-NCPPC Commissioner Caroline Freeland, and Vice-Chairman J. Newton Brewer, Jr. Standing at right are Einar Christensen (Wheaton Citizens' Association), John P. Hewitt (Parks Department), Melford Sanders and Ralph Graeves (both of Wheaton Chamber of Commerce).

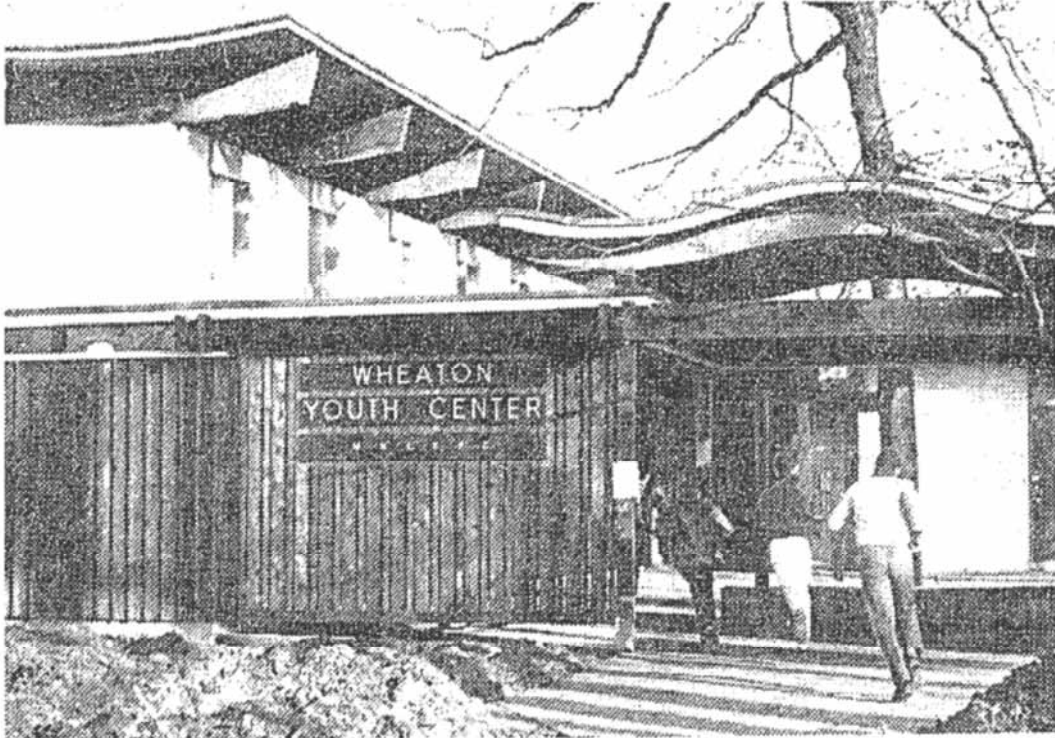


FIGURE 27: Early users of the facility included teens living in the immediate area. The original main entrance faces Georgia Avenue. Source: Washington Post, December 9, 1963. Arthur Ellis, staff photographer.



FIGURE 28: The Velours performs at Wheaton Youth Center on a temporary stage set up on the back wall of the auditorium. The local teen band was a popular act at WYC in the late 1960s. Auxiliary stages were used during Battle of the Bands contests when multiple bands performed. (Reproduced in the Gazette 2009)



FIGURE 29: Wheaton Youth Center posters: March 1968 concerts, left (Lisa and Kevin Rowe collection); Pacific Gas & Electric c1970, right (Jeff Krulik collection).



FIGURE 30: Grin, with Nils Lofgren, 1970 poster. Photo by Dean Evangetista (ledzeppelinplayedhere.com)



FIGURE 31: A popular local band at the Wheaton Youth Center was JD and the Jesters, shown at right at a 2009 reunion (member at right in original tux). Harry Bagdasian was the band manager. (Jeff Krulik collection)



FIGURE 32: The members of JD and the Jesters hailed from the Silver Spring area, including Montgomery Blair and Northwood High districts. The soul band included horn, sax and organ. ("Jesters Left Them Laughing..." undated newsclipping, Jeff Krulik collection)