



**TOWN OF MIDDLEBURG
HISTORIC DISTRICT REVIEW COMMITTEE
SPECIAL MEETING MINUTES**



**Thursday, April 15, 2021
PENDING APPROVAL**

A special meeting of the Historic District Review Committee was held on Thursday, April 15, 2021. Chair Clites called the meeting to order at 5:30 p.m.

PRESENT: Tim Clites, Chair
Punkin Lee, Vice Chair
Margaret Littleton
Cindy C. Pearson, Council Representative

STAFF: William Moore, Deputy Town Manager/Town Planner
Rhonda S. North, MMC, Town Clerk
Estee LaClare, Project & Planning Associate

ABSENT: William Anderson (excused)
Virginia Jenkins (excused)
Linda Wright (excused)

Chair Clites explained that it was the HDRC’s responsibility to conduct essential public business despite the COVID-19 pandemic. He advised that the Committee recognized the need to do so safely for its members, the staff, and the public. Mr. Clites further advised that to that end, the Committee would hold its meetings using a hybrid system, including in-person and remote participation, in accordance with the Resolution Confirming the Declaration of an Emergency and the Ordinance to Implement Emergency Procedures & Effectuate Temporary Changes to Address the Continuity of Government Operations During COVID-19 as adopted by the Middleburg Town Council, until such time as the Governor rescinded his emergency orders mandating social distancing. He noted that the meetings would continue to be live streamed on the Town’s website and copies of the agendas would be available on it as well. Mr. Clites reviewed the procedures for the Committee members, applicants and public to participate in the remote meetings.

Town Clerk North called the roll at 5:30 p.m.

Deputy Town Manager Moore confirmed the Committee had a quorum.

Action Items

New Business

COA 21-10 (S 21-05): Projecting Sign – 3 West Washington Street – Antiques on Washington Street

Planning & Project Associate LaClare reported that this was a request for a 4.95 square foot projecting sign that would be installed on the existing bracket. She confirmed the quill and border were proposed to be a gold color.

In response to an inquiry from the Committee, Deputy Town Manager Moore confirmed the sign met the requirement to be at least 7.5 feet from the ground.

Vice Chair Lee moved, seconded by Councilmember Pearson, that the Historic District Review Committee approve COA 21-10 (S 21-05), a request of Linda Mason for a projecting sign at 3 West Washington Street, Antiques on Washington Street, with the understanding that the background will be blue, the word "Antiques" will be white, and all others will be flat gold.

Vote: Yes – Committee Members Clites, Lee, Littleton, and Pearson

No – N/A

Abstain – N/A

Absent – Committee Members Anderson, Jenkins, and Wright

COA 21-11 (S 21-06): Projecting Sign – 10 East Washington Street – Middleburg Real Estate

Planning & Project Associate LaClare advised Council that Middleburg Real Estate currently had a wall sign, which they wished to replace with a projecting sign that incorporated their new logo. She noted that a custom aluminum bracket would be mounted to the building facade for the sign.

The Committee expressed concern about the proposed location; however, they noted that there was nowhere else on the building where it could be placed. They questioned whether the blue on the sign was raised. The Committee further questioned whether the aluminum frame would wrap around the sign. They opined that the bracket was contemporary. The Committee noted that the arms were proposed to be white and would connect to a white sign; and, questioned whether this would result in too much white. They noted that often sign brackets were black. They reiterated their concern about the proposed location and opined that it would not be seen from the east. The members suggested it may be more visible if it was mounted on a post in the yard. They further suggested that another alternative was to use a regular bracket, which would project out further from the building. The members suggested the bracket be above the sign so it would be consistent with those in the remainder of the town. They noted the need to see the details of the frame for the sign. The Committee agreed to table action until they received more details.

Councilmember Pearson moved, seconded by Committee Member Littleton, to table action, with the suggestions provided being given to the applicant, to the HDRC's next meeting.

Vote: Yes – Committee Members Clites, Lee, Littleton, and Pearson

No – N/A

Abstain – N/A

Absent – Committee Members Anderson, Jenkins, and Wright

Discussion Items

Historic District Guideline Updates

Kathy and Bill Frazier, of Frazier & Associates, appeared before the HDRC to provide an idea of the proposed layout for the guidelines. Mrs. Frazier advised that the draft text would be available next week. She presented a sample of the proposed layout and reminded the Committee that the thought was that most people would view the document online; however, it would be top bound if it were printed. Mrs. Frazier noted that they took approximately five hundred pictures of Middleburg's historic buildings, which they categorized to help identify the different aspects that needed to be contained in the guidelines.

Mrs. Frazier reviewed the proposed cover and acknowledgement page, which incorporated the Town's branding. She reported that the table of contents would include a menu in the top right corner (online version).

Mrs. Frazier advised that there would be a chapter for each topic and noted that they would contain lots of illustrations, as well as technical information in separate text. She displayed sample graphics and models that would help to identify the different elements and characteristics explained in each chapter.

Mr. Frazier reiterated that the Committee would have the draft text next week for their review and editing, as well as some sample graphics and photographs. He advised that once the text was revised, they would begin to layout the document design.

The Committee agreed they liked the general layout as proposed and noted that it appeared to be easy to follow and well presented.

In response to an inquiry from the Committee, Mr. Frazier advised that, as the members reviewed the text individually, it would be best if they made notes for discussion during the meeting, with the staff then consolidating their requested revisions into a single list. He asked that the Town avoid presenting them with conflicting suggestions.

Planning & Project Associate LaClare noted that she would coordinate getting the Committee's comments to Frazier & Associates.

Pre-Application Review: Town Hall Project

Town Clerk North advised the Committee that the elevation sketches have changed since they last saw them. She explained that in response to citizen input about the need to enhance the connection of the building to the downtown area, the arcade was extended closer to Marshall Street. Ms. North advised that a cupola and sign were then added to the end to help identify this as a building entrance. She noted that flagpoles would be located in the Town Green in an attempt to further identify this as the Town Hall. Ms. North advised that the clearstory was removed from the Council Chambers and the roofline was refined. She noted that the design would continue to be refined, which would result in additional changes to the exterior elevations.

Andrew Moore, of Glave & Holmes, displayed the latest site plan for the project. He advised that the basic layout remained the same, with the exception that the arcade was extended further toward Marshall Street. Mr. Moore noted that flagpoles would be included in the Town Green to announce the civic presence of the building. He reminded the Committee that there would be a prominent pedestrian connection to Marshall Street, as well as a vehicular path to the parking lot.

Mr. Moore displayed the exterior elevation sketches and advised that the idea was to focus on the exterior's basic architecture, as well as the proposed color palette and building materials. He advised that in addition to the arcade leading to the main entrance, there would be a small porch over the secure entrance to the Police Department. Mr. Moore advised that there would be a natural stone water table around the building. He reported that the main color of the building was proposed to be a greenish gray (Comfort Gray); with the trim, which was envisioned as consisting of a combination of cement fiber and composite wood products, being a white color. Mr. Moore advised that the pediments and some trim would be painted a Muslin accent color. He reported that the standing seam metal roof was proposed to be a dark or medium charcoal gray color. Mr. Moore reviewed the eastern and southern elevations of the building, which essentially remained unchanged from the previous elevations presented to the Committee.

The Committee expressed a desire for the Marshall Street sidewalk to contain some type of curvature so it would not be geometrically straight and would have more interest. They also expressed concern about the number of columns on the east elevation, as well as the roofline. The members suggested the size of the cupola be increased. Some members expressed concern about the proposed Comfort Gray color and opined that it was "too sad".

The Committee opined that the building was too linear as proposed and suggested there was an opportunity to break this up by concentrating the stone on the building mass instead of evenly distributing it along the water table. They also suggested the use of a local stone so it would appear more authentic.

Town Clerk North and Deputy Town Manager Moore reminded the Committee that due to the proximity to the adjacent building, it would not be possible to view the entire east elevation of the Town Hall.

The Committee held some discussion of colors and noted that yellow stucco was overdone in this area. They suggested the use of a warm color that would compliment the local stone. The members held some discussion as to whether to apply an accent color to the window sashes and agreed it should be the same color as the trim.

May 6 Regular & May 20 Special Meeting

Those members who were present advised that they would be present for both meetings.

Historic District Guideline Update Review

The Committee noted that it may take more than one meeting to complete their review of the proposed text and acknowledged that the update needed to be completed by August 31st under the terms of the Virginia Department of Historic Resources project grant. They agreed they may need to hold some extra meetings to accomplish this and noted that this could be determined during their May 6th meeting.

There being no further business, the meeting was adjourned at 6:52 p.m.

RESPECTFULLY SUBMITTED:

Rhonda S. North, MMC, Town Clerk

HDRC Meeting Transcript – April 15, 2021

(Note: This is a transcript prepared by a Town contractor based on the video of the meeting. It may not be entirely accurate. For greater accuracy, we encourage you to review the video of the meeting that is on the Town's website – www.middleburgva.gov)

Rhonda North: Mr. Chair you are now live. [off mic] We are.

Tim Clites: I am supposed to bring this meeting to order. I'll read the announcement for remote participation first, I guess I should start by saying this is the April 15th, special meeting for the Middleburg Historic District Review Committee. It is the historic District Review Committee's responsibility to conduct essential public business despite the covid-19 pandemic. However, it recognizes the need to do so safely. To that end, in accordance with the resolution confirming the declaration of a local emergency and the ordinance to implement emergency procedures and effectuate temporary changes to address continuity of governmental operations during covid-19 as adopted by the Middleburg Town Council, the HDRC will hold its meetings via a hybrid system, including in-person attendance by those committee members who are comfortable doing so, and remote access for the public applicants and those committee members who prefer this method. Until such time as the governor rescinds his emergency order mandating social distancing. Copies of the previously referenced documents are available on the town's website for those who wish to view them. The town will continue to live stream and record its public meetings, which are available for viewing along with the meeting agenda packet on our website at www.MiddleburgVA.gov. Members of the public who wish to participate in the HDRC meeting may do so by dialing the number or using the Zoom link on the published agenda. Applicants will be placed on mute until such time as your application is heard. To ensure trust in the process, the town clerk will do a roll call of the HDRC members at the beginning of the meeting and at least once an hour. In addition, I will ask each member by name if they have any comments or questions related to each item as we proceed, when anyone speaks, he or she is asked to first state his her name for the benefit of the viewing audience, all votes of the HDRC will be taken by roll call. Town clerk will be announcing the member's name with the individual, then stating how they are voting. The next order of business is the roll call.

Rhonda North: Chairman Clites.

Tim Clites: Here.

Rhonda North: Vice Chair Lee.

Punkin Lee: Here.

Rhonda North: Committee Member Anderson. Absent. Committee member Jenkins. Absent. Committee Member Littleton.

Margaret Littleton: Here.

Rhonda North: Committee Member Wright. Absent. Council Member Pearson.

Cindy Pearson: Here.

Will Moore: You do have a quorum.

Tim Clites: Awesome. Thank you for clarifying and confirming that the first action item is new business, 4.1 COA 21-10 S21-05 request of Linda Mason for projecting sign at 3 West Washington Street Antiques on Washington Street.

Will Moore: Mr. Chairman, just for the record, we had some confusion as to whether or not we would have a quorum here this evening. And the applicants for these two sign applications were notified that we would not. So as such, neither applicant is going to be on the line. But if you wish to proceed with considering these items, feel free to do so. And Estee can certainly walk through the sign applications if you're OK with that.

Tim Clites: I would prefer to proceed unless someone has an objection.

Margaret Littleton: I agree.

Punkin Lee: I agree.

Tim Clites: Estee do you want to walk us through this first one? I think it's pretty straightforward, but give us a highlight or two while we certainly pull it up on our computers,

Estee LaClare: So it's COA 21-10 request of Linda Mason for projecting sign at 3 West Washington. It's approximately four-point ninety-five square foot, projecting sign on the existing sign holder on the building facade. Included in this application is also color samples to give you a better understanding of what the colors are going to look like on the sign that state's Antiques on Washington Street with quill etched in. And the bracket that they're going to put it on is already [off mic]

Tim Clites: I'll give everyone a moment to look at it and then we'll start with Punkin with any comments.

Punkin Lee: I think the sign is very nice. I just have a question; the quill looks gold and the on Washington Street and the border looks orangey. Is that just a because it's on that blue or because the copy says the quill will be painted a gold, but if you look at the colors, at least on mine, maybe everybody else's looks gold.

Estee LaClare: I will say sometimes the color palette when they are presented like this can kind of not present as. But everything's.

Punkin Lee: But everything's. You see their white lettering and everything else is gold. Yes, I would say fine, then.

Estee LaClare: A flat gold color 121C.

Punkin Lee: It's a nice sign.

Tim Clites: Thank you, Punkin. Margaret.

Margaret Littleton: I have no objection, I think it's lovely, good colors, good size. And different.

Tim Clites: Thank you, Margaret. Cindy.

Cindy Pearson: It I guess, since the sign has already been there, that it's high enough off of the sidewalk that people don't. It just looks lower than the one down on the next store, but that could be all my perception there.

Estee LaClare: It's kind of on an incline there. So that could definitely be part of the perception. But we can definitely check on that.

Cindy Pearson: It's just that, you know, you see people walking through town with kids on their shoulders. Oh, I'd hate one of them to lose their toddler, but. It looks good, and I guess the material they're using is acceptable, so I'm good.

Tim Clites: Thank you, Cindy. I have no this is the chairman; I have no comment except the clarification that it is high enough and I know that something well that all the applicants are made aware of and the sign makers also. But I would presume it to be at the right height. And if it weren't, I would be OK if that same bracket were used and had to be moved up slightly up.

Will Moore: And thank you, Mr. Chairman, I did confirm that the [inaudible] was included on the sign permit application, which is part of the package. [off mic]

Tim Clites: Perfect. Thank you. So there was one clarification from Punkin, and if there's no further comment, I'd entertain a motion that could include the clarification on the use of the gold color.

Punkin Lee: I'll make a motion that we approve COA 21-10 S21-05 request of Linda Mason for projecting sign at 3 West Washington Street Antiques on Washington Street with the our understanding that the background is the blue, Antiques is white and all other is the flat gold.

Tim Clites: Thank you is there a second?

Cindy Pearson: I'll second that.

Tim Clites: Cindy.

Rhonda North: Chairman Clites, [off mic] since you're needed to meet a quorum, yes. [off mic]

Tim Clites: Yes. Approved.

Rhonda North: Vice Chair Lee.

Punkin Lee: Approve.

Rhonda North: Committee Member Littleton.

Margaret Littleton: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approve.

Tim Clites: Thank you all. The next item, I'll also defer to Estee on.

Estee LaClare: So it's COA 21-11 Sign 21-06 request of Shayla Body for projecting projecting sign at 10 East Washington Street, the Middleburg Real Estate building. They currently have a wall sign on that building. They'll be changing it for this application. The request is to put in a projecting sign instead. That applicant is requesting a four-point seventy-five square foot projecting sign with custom aluminum arched brackets on the building facade. And there's a rendering within the application.

Tim Clites: No, just let it sink in for everyone and then we'll get thank you, Estee and then we will go around the room. So I think the most telling description of the sign is where you see it, Middleburg Real Estate projecting off of the wall and there's a little description to the left giving the size that it's double sided, it's carved and painted in Extira, which is the material we see a lot with raised elements, white,

blue, and red, with a custom aluminum arm and frame painted white. So that's the description, and I'll ask Punkin again to go first with any comments.

Punkin Lee: I think the sign is fine, and I realized they don't have much space to hang, but it is going just directly above that light fixture on the right side of the door. But I don't know where else they'd hang it. I mean.

Margaret Littleton: They don't want it to hit the light, so it'll be.

Punkin Lee: Yeah, it'd be above it. But it's like stacked it doesn't have much space. But, I mean, under the circumstances, I think they're kind of limited and should be fine.

Tim Clites: Thank you, Punkin. Margaret.

Margaret Littleton: I think it looks fine, and I'm assuming they are definitely going to take the wall sign away because they've changed their logo or their signage at any rate. So I think it looks fine.

Tim Clites: Thank you, Margaret. Cindy,

Cindy Pearson: I have no comments. Thank you.

Tim Clites: So my only question has to do with it. It's hard to understand exactly how, if this is a panel sign like we often see, I understand the raised letters, it's not really clear whether all of the blue is raised. But presumably it is it says with raised elements so I would see the blue raised on a white background. And then these white frames come out of the wall and I'm just trying to envision how it mentions custom aluminum arms and frame painted white. Are they. Is there a frame of aluminum that goes around this? Do we know or how are they?

Will Moore: So that's a question we're not sure on. [off mic] if that's an issue that you would want clarification on you can always table action on this and then just pass along those questions [off mic]

Tim Clites: So I'll ask another question. And it ties in with, I think, maybe what [inaudible] was mentioning, which is typically our signs are the panel signs that project perpendicular or hung and so I wonder if there's enough room to still have that top mounted like we have in town and there's something about this is a little contemporary, maybe more so than just the simple armature that comes out and that the sign hangs from. That was one question that I had for the committee. And the other was if it is just white arms coming out and somehow connecting to this white panel. Often our brackets are black or dark, regardless of the color of the sign and would we want to see these kind of white brackets because that's a bracket and then we don't see is it's a plate bolted to the wall and bolted in. So it's a bit of white, maybe more than we've seen in the past. And I guess from my sensibility, I'm not sure I'm crazy about how that might look.

Margaret Littleton: I agree with you.

Tim Clites: So we'll start around the room now that I've had my little soapbox. Punkin. And does that spawn any other further comments?

Punkin Lee: That's where I was kind of going, where to me the whole thing is stacked, although they don't have anywhere else to go. I just. I don't know, plus the corner of the adjacent building for a projecting sign, if you're coming from the east, you're not going to see it anyway. So if they remove the flat sign. And you look over, you're still not going to know what the building is, but that's their choice. But I think. I don't know because everything is so jammed up there. It looks nice and clean without the

projecting sign and this kind of different way of attaching it, because those brackets are going to have to be flat against the brick with those white arms coming this way and the sign.

Tim Clites: Thank you, Margaret.

Margaret Littleton: I wonder why they wouldn't put it in the yard. I mean, in front of the bushes on wooden,

Punkin Lee: Right on a sign.

Tim Clites: I suppose that could be an option too. Cindy,

Cindy Pearson: Those concerns you brought up there, maybe if they gave us a shot of it from the side where we could see what you're concerned about instead of just us having to picture it ourselves, and that would answer your questions on that bracket. And it seems like if they used another bracket, like on the one we just saw, the one before, it would come out more. Not that that would help because of the buildings and the tree, like Punkin said, but, you know, like what Margaret said, I think it's is it Sotheby's or something. But they have more front in their front yard and they have one out, but I'm not sure in that flower bed would do a whole lot of good either. I think if we could see more of what it's going to look like.

Margaret Littleton: East isn't going to show right.

Cindy Pearson: But to have a side view of it with the brackets, I think would be, like Tim said, more important to see that.

Punkin Lee: It seems like a regular this is Punkin. A regular, a more regular bracket that we see in town would give you some more opportunity to be longer from the building than and more appropriate for this style building and its facade.

Cindy Pearson: So this is Cindy again, so maybe we should just table it and ask John to clarify more for us for the next time. Or whoever.

Tim Clites: Yeah, thank you. I guess maybe someone will want to kind of summarize if we have a suggestion about. The bracket so that if he were to come back, he would have the input. I guess my preference would be for the for the bracket to be above the sign like is consistent in town, I think the consistency is important and presumably the Extira White panel is just a panel and doesn't have a frame, but if it does have a frame, it would be nice for us to be aware of that.

Will Moore: Ok, we can certainly [off mic]

Estee LaClare: Happy to follow up.

Tim Clites: And it's just two weeks till our next meeting or two or three weeks so.

Will Moore: This was actually an early application.

Tim Clites: For that next meeting.

Will Moore: [off mic]

Tim Clites: Great. Do we need to do anything to table it process wise?

Will Moore: I think just a motion to table would be [off mic].

Cindy Pearson: I'll make that motion to table it with the suggestions that we've given them until our next meeting.

Tim Clites: Thank you, Cindy.

Margaret Littleton: Second.

Tim Clites: Thank you, Margaret, for a second.

Rhonda North: Chair Clites.

Tim Clites: Agree, approved.

Rhonda North: Vice Chair Lee.

Punkin Lee: Approve.

Rhonda North: Committee Member Littleton.

Margaret Littleton: Agree.

Rhonda North: Council Member Pearson.

Cindy Pearson: Agree.

Tim Clites: Thank you all. All right, and then we have a discussion item, an update on the design guidelines from Frazier and Associate.

Kathy Frazier: Hello everyone. [off mic]

Bill Frazier: Hello.

Kathy Frazier: Can you all hear us ok?

Tim Clites: Yes, we can. Can you hear us?

Kathy Frazier: You want to go ahead or is there anything anybody want to say before we start?

Will Moore: I think you can jump right into it. Kathy, thank you.

Kathy Frazier: All right. Well, what we have today is just an idea of a layout. The draft guidelines are going to be coming to, you know, the text part next week. And what we're going to show you today is an idea we have about the layout and then also just walking you through a little bit of graphics that will be coming later as well. So what I'm going to do is share my screen and hopefully y'all will be able to see. Can you. Can you see the. [off mic] Yes. So the first thing we did was start with your brand, the colors, and the graphics to inform what the layout of the design guidelines might be. And in recent years, the way we lay out guidelines is that it really assumes that it's going to be online and less than being printed out and bound. However, if you want to print them out and bind them the way we design it is bound at the top. And so that all the pages, it's not a left right page, it's all the pages have the same layout. And we'll talk a little bit more about how you can make hotlinks to go back and forth to the table of contents and that sort of thing. But we're finding more and more communities like to have the whole thing online. It's

easier for their property owners and businesses to use. So we started with your brand and the graphics and the colors. And so one of the things that's so incredibly beautiful and rich about Middleburg is just your variety of materials and form. And just everything that goes on there is just really spectacular. And as we've gotten into doing the guidelines and looking at the 500 pictures we took and starting to categorize them by the different aspects of guidelines, it's just such a beautiful, rich community in terms of the visual quality and everything that goes on there. It's a village and it's kind of different from really any other kind of commercial district we've done.

Bill Frazier: Yeah, it has a village scale and it's not like a typical Virginia main street where all the buildings are, you know, two or three stories and they're all set just in a big line. And they all have bracketed cornices and for the most part are brick and there's no landscaping. And that's kind of the typical main street of Virginia you find. And that's what makes Middleburg so unique, I think.

Kathy Frazier: Just the variety of form in the way [inaudible] are handled and everything. So the first image is what we're thinking of as a cover. And we just put in some of the images. This isn't fully designed yet in terms of what exactly what images would go there. But you can see where we use your brand, the color behind the brand, and then the sort of red line. We're calling it a vivid salmon. It's not really red and it's not really orange it's a really interesting color so we're using that as a highlight in the guidelines. So this would be the acknowledgments page. And you can see how we're using suggesting to use the brand and the color scheme and the layout and then the table of contents. The idea here is that, again, you're looking at it on the screen and this is how folks are going to be looking at it online. And so the chapter numbers are bold and your salmon salmon color. And then all the text is in the two shades of green. And then we're thinking that maybe not with the circle around it, but nowadays everybody's used to three lines, meaning the menu of how you navigate around something online. So this is your table of contents. And then in each chapter head, again, we would have a page like this [inaudible] relating to the topic. So we just picked just for, you know, draft saying guidelines for painting with the red line and then the chapter number here and then on the actual text page, then folks would navigate through what chapter they're in and what page they're on. And the other thing we like to do is instead of having a page number and be from one to 150 each chapter, is like ten-point one point two point three. So it's easy to add to a chapter or modify chapter and you don't have to sit and renumber the whole document. And we found that to be very useful to communities. And then the idea of the three lines or four lines shown here to get folks back to the table of contents. So once the guidelines are done, you make a hot, you make a PDF with these hotlinks and they would touch on here and it would go back to the table of contents. And when they're back in the table of contents, let me just go back up there, then the page numbers would be hot, and so if they need to go look at accessibility, they would just touch on this number and take them right to that chapter. It's really a very easy thing to do and it makes it really user friendly online. You want to add anything?

Bill Frazier: Well, yeah, I was going to say, you know, our biggest challenge now is translating the Latin back into English. [laughter] This is what our graphic designer does and what she doesn't want you to worry about, what the words say.

Kathy Frazier: which is who is Sandy [Inaudible], who you all know, who does the wayfinding too so. So a chapter you would have a bolder title with the red underline. And then this tells you that these are the guidelines and then there may be some inappropriate treatment that you want to call out and then how you number it and that sort of thing is what we're showing here.

Bill Frazier: And the text will also have a little larger spacing than you're seeing here. [multiple speakers]

Kathy Frazier: And there would be a lot of illustrations and photographs to illustrate the various aspects of it of the guidelines. And then the idea here, too, where you have technical information, you could back it up with your creamy yellow color and the dark green and then you can see how the numbers, the red-

hot salmon numbers pop. And then again, this is just another example of how information that's not necessarily guideline but it's information you want your property owners to be aware of. And of course, the secretary of interior standards are a really important aspect that everybody needs to know about with historic property. So the next thing we wanted to show you, we've started developing our SketchUp models. And so what this is right now is what we've built that represents the different forms and types of buildings in your historic district. And it will be used in different ways. The different pieces will be used in different ways to talk about different elements or characteristics in the district. And we just did this to show you, for instance, say we have a section on roofs. And so to talk about the different roof forms, we thought we could use this nice green that's part of your brand to pop out whatever feature we're talking about. No, we haven't. I'm just showing you the elevation down here that we I mean, it's fascinating things like your storefronts. There's such a wide variety of types of storefronts and display windows. And we're just starting to kind of illustrate that as what goes on in Middleburg, which is very different, like built out from other downtown.

Bill Frazier: This is not a block. This is a collection of building forms that you have creating a block. So that's typically what we do. So it's not. It doesn't isn't exactly like but it tries to show as much as we can of those different forms and shapes and sizes.

Kathy Frazier: Yeah. So then so here are graphics this these are done for Middleburg, but the idea is we will take your forms and we'll begin to use those forms that SketchUp model to describe things like how buildings are put together to create scale. So you have a big box. Windows and storefronts begin to create scale the detail of that and then more materials and corners and the configuration of the windows. And then the same thing with houses, how, you know, the materials and the configurations and the forms and the porches begin to give a building scale. So this is just an example from another set of guidelines. But we'll take Middleburg examples and create this kind of graphic. Again, just showing door window and storefront rhythm and placement. Windows, talking about the different types of windows and doors and storm windows and storm doors. Sample graphics of trim, all kinds of interesting trim that goes on with our buildings, these are course examples and of course, the materials you all have with such a rich variety, the stone, the brick, the wood, everything really talking about those materials and then graphically how to represent both with photographs and with drawings like this. This is just examples of siding and shingles. And then we'll take the model and use that to describe for new construction. You know how you what the spacing is all about, what the spacing between the buildings, others, you know, on Main Street or, you know, very close together or in a more residential area was about to close together. So this is how that model will be modified and used to describe those things. In addition, the model will also be used to talk about how do you add on to these historic buildings? So we do things like that. And then, of course, your site features are so wonderfully different and and rich, too. I mean, you have a lot of fences and walls, but then that's just the way landscaping is used and hedges and that sort of thing to create place in your historic district is pretty cool. So we'll be describing that, too. So if anybody is coming along building new or wanting to add those things, they'll have a nice guide on what is appropriate in Middleburg. So that's kind of what we just want to give you a feel for the sample graphics that will come out of the model that we're working on now that will come in the second draft when we put it all together and you know, layout. Yeah.

Bill Frazier: So what you will get this week, Monday is text by chapters, and we still have to do the appendices that will do that over the weekend. And and then some of these samples that you see here and then some just a couple of pages of photographs to show you some of the things we're going to be using. And then once you all read that and review and edit it and make comments, then after we correct those things or make changes or additions or any other edits, then we will go into an InDesign document and then that's when everything gets laid out like Kathy showed you at the beginning with that sample graphic design format based on your brand. So that's where we are. So comments. Questions.

Will Moore: So obviously, a lot of the content is not developed, at least the graphic content, but I think it's very helpful that they're showing this initial concept layout and I think this is a good slide to land on. What are your feelings for just the general layout [off mic]?

Margaret Littleton: This is Margaret, I think it's I'm very impressed and I'm so glad Frazier came into our life. We've been trying for years. We wouldn't have come up with this. It's lovely when you have your pictures, I think of the various buildings in town try not to have any cars and just have the street and the building. Would be my comment.

Kathy Frazier: Yes, definitely. And actually, Sandy [Inaudible] when she came up to do the field work for the wayfinding, has a whole slew of other photographs. But you're absolutely right. And if we need to come back and take more photographs, we will. [multiple speakers]

Margaret Littleton: But it's lovely. Good start.

Punkin Lee: This is Punkin, I think it's like we've jetted ourselves about three centuries away from where we are, I think it'll be it appears to be easy to follow and well presented, not over the top with too much fluff. But I did have a question will each chapter where you have the groupings of photos, will they be all different photos each time.

Kathy Frazier: That's what we were thinking.

Punkin Lee: Good.

Kathy Frazier: They'll be different photographs relating to whatever that chapter is.

Punkin Lee: Perfect. That was.

Kathy Frazier: Like that idea?

Punkin Lee: Oh, yes. I think that's.

Cindy Pearson: Yeah. So the site, the site chapter, for example, Chapter four would have more pictures of landscaping and trees and fences and walls and, you know, things like that. What we'll do is home in on all these different photographs. And depending on what we're showing in that chapter as best we can, some of them will be more general. Obviously, planning your project or something like that is going to be more general. But yeah. And the elements we would then chapter five, we would be showing different parts of buildings just like you see here.

Punkin Lee: But different buildings and not just detail on the ones on the original. Correct?

Kathy Frazier: I'm sorry, could you repeat that?

Punkin Lee: The page, I think, was what, Chapter 10 that had all the buildings on it. So as you go to different chapters, it required different pictures. You would not just detail those same buildings. Everything will be different. So by the time someone actually uses this, they will have walked through town and not just seen the same in a different light.

Kathy Frazier: Exactly.

Punkin Lee: Thank you.

Kathy Frazier: It's so much to absorb about your town. It's really amazing.

Bill Frazier: Yeah, those photographs are placeholders on those chapter heads right now,

Kathy Frazier: But we're saying they're going to be different on that.

Bill Frazier: Yeah, exactly.

Punkin Lee: Thank you.

Cindy Pearson: I think it looks great, so much easier will be so much easier to use, my goodness, the colors I it's amazing how you're what you're calling hot salmon goes with the different brick colors on those other buildings when you had it on that front page. It is. It just pulls it out all over. I like that how it does that. And throughout.

Kathy Frazier: And the [inaudible] yellow does the same thing with the. Let me just go to the [inaudible] and make you dizzy. But when we did that page, it was like, oh, my gosh. It works with all your buildings.

Bill Frazier: And you should realize what you're seeing today is about the fourth variation between Sandy and Kathy. The first of their version did not look like this at all.

Kathy Frazier: And we've had fun.

Cindy Pearson: Well, I'm glad. Thank you for all your work.

Bill Frazier: Yeah, we had a lot more red at the beginning. That was just a little too much.

Kathy Frazier: It looked like AH, anyway. Any other thoughts or questions?

Tim Clites: This is Tim. I would just agree with everything you've heard. I think it's great. And I really like the way it's both interesting graphically and will be easy for us paper flippers if we print it out, but also easy for people online. So it's great. I can't wait to see the next step.

Kathy Frazier: OK, good. You'll get the content and then next week and then once we get like those, once we get that back from you, then we'll lay it all out. In the meantime, we'll be developing graphics and that sort thing.

Tim Clites: Can I pause just for a quick question. In case you have any tips for us as a committee on how we give you this. Do we collect the comments in a meeting? Do we all scribble over a set and give them to Will and Estee. What do you find is the most effective way for committees to prepare comments?

Bill Frazier: Yeah, for each of you, if you if you have the opportunity to review them individually, make your notes and then have a meeting and then discuss that and share those with staff and then if they can then correlate those so that we don't have conflicting comments. So there's one set of comments that we use. If you all can do that, it makes our life a lot easier. Otherwise we have to call back, Estee and Will and go through a number of questions with them and then they have to get back to you again if we can't figure it out, if there's conflicting suggestions. So, yeah, if you can have that coordinated among yourselves with staff, that is ideal from our point of view, what doesn't work well is what each person sends us their comments and they haven't talked among themselves. And then we have to figure out what we should actually change and what we should not change and what we should talk to you all about again. So it makes the process go a lot smoother and quicker.

Kathy Frazier: And I think it's better for you all too if you all can coalesce around.

Bill Frazier: Yeah, Yeah. And, you know, six or eight sets of eyes on something is a lot better. And so. Yeah.

Tim Clites: Well, thank you for that advice. That's all I have. Anybody else have any additional comments.

Estee LaClare: Kathy and Bill, this is Estee, I just wanted to thank you all very much and I'll be happy to coordinate all the commentaries.

Bill Frazier: Thank you. Thank you. It's a very interesting project. It's really, we're excited to be and honored to be working with you all. It's a very special place.

Kathy Frazier: Very special. [multiple speakers]

Tim Clites: Ok, thank you all for your comments. Next on our Agenda for discussion, discussion item 5.2, a application review of the town hall design from Glave & Holmes. Estee, do you want to walk us through that? I think we all have a link on our computer, but any comments or actually, Rhonda?

Rhonda North: Oh, yes. This one's Rhonda. So I'm going to first I'm going to distribute the paint chip for the colors because I'm not sure they came through well on the paper copies or on the electronic ones. It's the top left colors there. So I just do a brief introduction and then I'll turn it over to Andrew Moore of Glave and Holmes. Since the HDRC last saw this, we have proposed some changes to the elevation sketches in response to some public comments that we've received. The arcade has been extended closer to Marshall Street to enhance the building's connection to the downtown area. A cupola has been added with the sign underneath to help identify the entrance for folks. Our flagpoles. You won't see them in the sketches, but our flag poles will be located in the town green area. Folks are used to seeing them here in front of the town office. We've also removed the clear story over the council chambers and refined the roof line. And we will we're in the design development phase now. So we are continuing to refine the design, which may result in some other exterior elevation changes as we continue through the process. So with that, I will turn it over to Andrew so he can present the colors and the materials that we're proposing for the exterior.

Andrew Moore: Can you hear me, OK? Great. I can get this larger. So this is the the latest site plan that reflects the description that Rhonda was just reviewing to actually see if I can zoom in on this a bit. Yeah. So the overall site plan has not changed a great deal since we last showed, showed it to you. We still have the the basic layout, the position of the town hall, as you see it here, connection to Marshall Street, the parking in an L that embraces the village green. What has changed a bit since the last I showed it to this group was the refinement of this area in particular. So let me zoom in just a bit more. So what we're calling the town park or town green area fronts on Marshall Street and provides a foreground or front yard for the town presence, if you will, of the town hall. We have extended the entrance arcade a bit, as Rhonda mentioned, towards Marshall Street. You can see here in the plan. I'll show you what that looks like in the elevation in just a moment. The presence of the flagpoles announcing the civic presence of this building. And then what's now currently shown is sort of a simple green space park space for it for the town park. There's also a very prominent pedestrian connection for Marshall Street to lead you to that arcade to to the rest of the town hall entrances and then an accompanying vehicular path. And again, to as we mentioned earlier, the intent was something that I think you mentioned, that the intent is that this feels like a unified pedestrian way and it's not so rigidly segregated between vehicles and pedestrians, but in fact, a commodious way of getting into the town hall precinct and then leading to the village green beyond. So I'm going to share with you the elevation studies that we've been doing, and these are primarily focused on the basic form of the building, architectural, basic architectural character and colors, the color palettes. And I will also mention the trend or the materials that we've been looking at for the building. Can you see the entire elevation? I've got a little block out of the photographs. Is the elevation

visible for you? OK, good. So you can see the basic form of the building is the [inaudible] that were shown last time when we look at them at the massing, as Rhonda mentioned, what is new this time is that we have brought this portion of the arcade forward and actually marked that entrance way with the cupola and the classic way to denote entrance. There's also enough room on the architrave and [inaudible] to put a title. So this could say Middleburg or Town Hall or whatever we wanted to put there from a graphic standpoint. And then it also happens that this serves as a porch, if you will, for a secondary entrance here. That is not the intention is not to draw a lot of attention to it, but that actually the secured entrance into the police station, but also is under cover here. So I think that's a nice way to provide that entrance way without drawing attention to it. The rest of the building you can see as an articulation of of a couple of different materials. So we have a water table shown that's currently intended to be a natural stone. We're showing it here as a color. We actually picked this color palette from an [inaudible] product, which is a manufactured stone product, but that it shows, well, the intended color range that we would like to propose for the stone at the water table. And then the main body of the building we envision as being a stucco, that would be this sort of soft gray color, warm gray, greenish gray color. And then the trim, which is envisioned to be a combination of fiber, cement products and composite wood products that are weather resistant and not degrading that would be painted in this [inaudible] white color and then some accent colors in the muslin color that would be, you know, in the perhaps in the pediment or in the trim areas. And then finally, the the roof is envisioned as being a standing seam metal in a dark charcoal gray or say medium dark charcoal gray color as you see it here. I'm going to walk around the building so you can see the other elevations. So this is the elevation that shows the arcade, so as you would be entering from the Marshall Street side here into that arcade, takes you undercover to the midpoint of the building, which is then the double doors that lead you into the public corridor that leads to both the police department and to the town offices. And then this is the elevation that faces the village green and to the Salamander property beyond and again, you see, you know, this is a pediment that leads to the arcade, again, announcing architecturally an entrance point and then a second [inaudible] here that is also an opportunity to announce the entrance. And this is the entrance into the council chamber precinct. So if you recall and there's a secondary mass here, that is the council chamber and that that volume can be entered here and leads to the public restrooms and provides enough potential for an after-hours entrance into the building separate from the police department and from the town offices. And then finally, this is the elevation that rounds out the floor and has in the foreground the council chamber, and you can see in receding kind of these lighter colors denoting that they are beyond and out of the primary point of view, but not intended to be faded colors per say, the mass of the rest of the building beyond in the cupola. So welcome your feedback and happy to flip back and forth between any of the elevations. But that's what we wanted to talk about tonight and get your feedback on the the basic colors as we're showing them.

Tim Clites: Punkin would you like to start? Thank you for that presentation.

Punkin Lee: I think the the colors are nice. I like the greenish for the Main part, I mean, we are rural, we are going to have green in front and green in back, and I think it makes it look a little less institutional. That's very nice. I still have a comment when you look from Marshall Street, everything is so straight, it's like a shoot still, it seems like if that sidewalk from the street could just have a slight curve in it to lead you up instead of just everything so geometrically straight would create a little bit more interest in that little park area green off of Marshall.

Cindy Pearson: But maybe to help solve that when we get to the planting is have more curves and things in the planting,

Punkin Lee: But the sidewalk itself would have to have a little movement and then you can create more with it. You can only curve straight so much. Yeah, I think it would just soften it and make it a nice a more welcoming just a little bit of something.

Tim Clites: Thank you. Cindy. You want to go next?

Cindy Pearson: I was glad to see the color chart that Rhonda gave us because this looked more gray to me and the picture and gray to me is a sad color. I'm glad to see that little bit of green in it. It gets rid of that sad color. I was going to actually suggest you switch colors, but no, I'm good. I'm that would it not work for everybody else. But I. Yeah, well maybe because I really like the dover white stucco, but I know it's harder to keep clean and care for, but. I think I really don't have any comments at this time.

Tim Clites: Thank you, Cindy. Margaret.

Margaret Littleton: Oh, I don't like the color of the green. I think in the winter it's going to look so drab. It's depressing. And my other comment is, why do we have so many columns? Is that to hold the roof up? I mean, the other elevations at least go back and forth. [off mic] And I think the cupola is a great idea, but I think it's got to be bigger. [off mic]

Tim Clites: I'm listening.

Rhonda North: The one thing to note is we do have this building here; people really aren't going to see that roof line. I mean, you kind of have to be standing on top of the roof of the Verizon building.

Will Moore: You're never actually going to be in a place where you can see this entire elevation [off mic] because of the proximity to the Verizon building. That's it's hard to conceptualize. Something to keep in mind.

Cindy Pearson: And I guess that's the walkway, that's why it has so many columns. It's more like I think it was the first time it intended to be like a, I don't mean a pergola but that kind of thing [inaudible].

Tim Clites: Thank you, Margaret. I guess I would add that of the colors, the comfort gray was the one I didn't have words to put to it, but and I'm often very quiet about colors because I find other people do a better job than I do. But I wasn't totally crazy about it myself. And like I said, I'm glad you found some words to describe your feelings about it. And I guess this comment period is, is it just around colors or should we be sharing other? There's a few things. I think the last time we saw it that I found more interesting about the architecture in terms of the massing and roof line. And I think maybe some of that has changed because of comments received from other people like town council and others giving input. Is that right?

Will Moore: I think it's some of that, but some of it is some [multiple speakers]. The roof monitor or clear story or whatever you want to call it, that that was. We did receive a [off mic] in opposition to it. We received many more favorable comments, but I think that's just that's a financial decision. Yeah. To your original question I think Andrew will be open to hearing any comments that you have at this point. This is you know, clearly, we have a color palette to present to you, but anything that jumps out at you, I think is fair game to [off mic].

Tim Clites: Well, I guess I would say, in fairness to architect I have more questions than comments and my questions don't need to be answered now, but when I look at, like the elevation that we would see from the main parking area, it feels awfully it is a one-story building. And so it feels awfully linear. And I wonder if the stone water table helps that or hurts it. That's a question. And I don't really have a comment. And I don't want to be the architect. I want to help the client. So I posed it as a question. And I think there's something about its two buildings, but we actually aren't really entering either of them. We're entering the hyphen between them. And so I get this other question. I noticed the water table isn't there and it's almost I know this a very schematic drawing, so I don't want to read too much into it. But it seems like between the water table and the continuous [inaudible] line that maybe there's a way if to break up or bring a slightly different scale to the overall massing without having to go to things like the monitor windows, which which, although I miss, I understand are easy things to early on edit out of a budget. So that was kind of my overall comment, the color. The only color of the group that I had a little discomfort

with was comfort gray. So again, without really trying to pick another color [off mic] and so I actually like this like new inspiration, I think it's the first time we've seen it of the little cupola. And now that it's been explained, I understand a little better. At first blush, it felt a little off from where you would expect it to be. I think about other cupolas in town, like the Middleburg Bank and the community center, and they're very prominent elements that are centered on the building and not just centered on the place as an invitation to arrive. So again, I kind of pose that as an observation and a question more than giving any direction. Did you catch all that, Andrew?

Andrew Moore: I did. Thank you.

Tim Clites: You're welcome. All right, so I'll be quiet for a minute and go around the room again. Punkin.

Punkin Lee: The stone water table is actually going to be set in stone by stone. Correct? Like real rocks.

Andrew Moore: Yes,

Punkin Lee: Good. Just wanted to make that at least that'll add some texture and a bit of deviation since it's real stuff and not a manufactured stone veneer.

Andrew Moore: That's correct.

Punkin Lee: Thank you.

Tim Clites: Cindy, additional comments? [off mic]. Thank you. Thank you, Margaret. Additional comments. [off mic] My only additional comment, I guess, would be related to the stone and I would observe that of the buildings that have had stone put on them in town since I've been on the committee both well, more the last time than this time, because I just recently rejoined, I think some of the stones struggle to look authentic to this area. And and so I would rather on the building that's going to represent our town, my opinion would be less stone and more authentic stone in terms of from the area. That may mean that it's a thicker veneer or there needs to be more effort put in the execution of it. But I think it is one of the things that very much feels of the area, and I think it can really help kind of ground the overall design. And I think that's one of the reasons why the water table to me starts to feel a little more like something I would I hate to say this because it won't mean much if you're not from the area, but it feels a little more like it's on the other side of 15 then this side of 15, in terms of we see, I guess to Andrew, the way I would say it is we see more speculative buildings that do an absolutely poor job of a lot of architectural things. But then they dress it up with a little water table of a very thin stone. So I'm not against the water table per say. But I think, you know, really kind of exploring where the stone is used and then making it authentic will go a long way to helping this be just a great building.

Punkin Lee: I mean, there are plenty of stone walls on properties around here that people don't want to restore because of the expense. And they're either gone to livestock that needs board fencing. So a little looking around, we could find stone that's actually our stone.

Tim Clites: Do you have any specific questions for us as your [inaudible] committee?

Andrew Moore: No, I don't. It's been great, good feedback. I agree with you on the I mean, I think it's good questions that you raised about the horizontality and the placement of the cupola, questions that I both have been grappling with as well. So we'll look at some options on how to establish some breaks or maybe make it a little less relentless on the horizontality part of it. One of the things that I had played with mentally, but I haven't really drawn is the idea would it be preferable to concentrate the stone veneer on a building mass instead of evenly distributing it around the building as the water table? I don't know how that would play with the council or with the committee, but that was one thing that I had thought

about. You know, you oftentimes will think about traditional buildings as having a narrative, a building that grows over time. And one thing we've done in the past is have a discrete portion of it that is one material, and then other portions are a different material. So we could take, you know, an addition or for example, you could take up the council chamber volume and maybe take that stone all the way up to the to the entablature in that portion. But of course, to maintain the economies of the building, maybe that means we have to take it off of other portions. I don't know. But that would that would be one approach to addressing at least the horizontality of having the water table wrap the entire building. I don't know. What do you what's your reaction to that?

Tim Clites: This is Tim, and I would say in concept that resonates with me as far as maybe solving potentially a couple of or not solving couple of problems, but strengthening a couple of things, it helps to start to reinforce that perhaps this was two buildings, not that we have to kind of have that faux story about the buildings. But there might be something nice about I mean, I think that's worth studying.

Cindy Pearson: It wouldn't make it look so linear or straight or whatever the word as you used, it would give it more character. [off mic]

Punkin Lee: And it would maybe help break up that long northern side that's straight.

Tim Clites: And then the other thing, just as an observation, and I know you'll get to this, you had that first study that you showed us the last time that was like a little bird's eye perspective where we could see the adjacent buildings. But as you developed the studies, even just a little dashed outline, like I was looking at the elevation of the council chambers as seen from Pendleton, but actually it's not as seen from Pendleton because there's a house that covers at least part of that. And I think for us, maybe we're able to bridge that gap a little better. But as more people look at it, I think it'd be great to kind of show that context, even if it's just dashed into your elevations, because it will help people really understand what they're going to see and not see.

Andrew Moore: Good point. And that certainly applies to Marshall Street side as well.

Will Moore: I'm not sure if this is a question for Andrew or for the committee, but would it be helpful if we had some feedback on color and in particular the primary colors of the gray. Would it would we have any suggestions, or would that be helpful, Andrew, or did you get enough feedback on that you would be able to respond to those comments or alter the colors.

Andrew Moore: I think that we can we can certainly approach this in any in a number of ways without having any further input. We would regroup and propose some different alternatives. It's very easy for us to study any number of alternatives just by swapping out the colors digitally. But if the committee has some recommendations, if you find comfort gray to be objectionable, is there an obvious alternate in your mind that you would like us to study or an approach or something? Is there an image that you can help us with the precedent?

Will Moore: The only thing I would say to the committee is as far as the direction that was given to the designers was, we didn't want to necessarily replicate the colors that you see on the resort because we wanted to make sure there's been feedback of just making sure that we are distinct from [off mic]. So that was really the only direction. So what whatever that color is on their main facade, the [off mic] they don't use that.

Cindy Pearson: And what is that color?

Rhonda North: It's sort of yellowish and sort of a creamish color. And we were trying to avoid the Hill School and just looking like some other things around town. [multiple speakers]

Will Moore: Yeah. I was trying to say I understood

Tim Clites: I would say this is my opinion, but there's an awful lot of yellow stucco in this area and it's all a slightly different color. And some of it I love and some of it I start to feel like is maybe a little overdone. So I would shy away from that yellow.

Punkin Lee: Plus yellow also normally makes things look larger and this is a big enough box.

Margaret Littleton: [off mic] a warm sand color, warmth I think it needs. Not a cold color.

Cindy Pearson: And I think the sand would go with our rock more. Because if you look at our rocks, yes, it has gray, but it also has that sand color to it or river color, whatever you want to call.

Rhonda North: And probably to some, if we're going to change the we're going to change the stone, we probably want to look at the stone and see what will go well. [off mic]

Punkin Lee: Or the white. I mean, if we go back to white, like the Thomas and Talbot Building it is white, but it's not white. [off mic] It's a softer. [off mic].

Yes. And I even like this dover white the [multiple speakers] And, but the gray for the whatever and use it as a trim. You know, [off mic] but not the green. [off mic]

Tim Clites: [off mic]

Margaret Littleton: Little lighter because it's all in shadow. I mean overhang. [off mic] Is there room for planting in front of these columns?

Rhonda North: No, not on the east elevations. There's not going to be.

Punkin Lee: Because that's straight sidewalk and then street driveway. and then you got there.

Rhonda North: There will be plantings on the Verizon side of the road, but not right in front of the columns.

Margaret Littleton: I just think it's too straight and cold. [off mic]

Tim Clites: Andrew, you may have mentioned this, and I missed it and I apologize. Have you had any thoughts yet about the window sashes and doors, is that the accent color or would that be some other color, or would that match the trim color?

Andrew Moore: Normally, we would approach it as a trim, but that's, you know, something we can further explore. The first pass at this as you can see, it's still in the hand sketch stage of setting elevations. We are actively creating harder line versions of this, which you have to layer the level of resolution to apply color to every detail of the building. So we anticipate bringing that back to you. But what's the what are your thoughts about that? Do you have a natural inclination towards how you would approach that question?

Tim Clites: If you're asking me this is Tim, I would agree with you, I think there's maybe a current trend, at least in residential design, to have some of those things be an accent color and of course, in certain styles the window sashes and doors were an accent color. But I think for where you are taking this building, they are the same color. And that feels right to me. I don't know that we need to make the decision today, but. The muslin, that color seemed a little, just for so you have some feedback, I think, when Margaret and I looked at the muslin bolt, it's a little dark for a field color, but it's but we like the

direction it's headed more than picking up on the green of the comfort gray. But this could even be you would you would say that should be happier also, [off mic] right. [off mic] Right. So thank you. We're trying to cut your work out for you. I think we've done that. No I'm just teasing. No, I'm glad you're talking to us about this now. It's really great early on because it gives you time and us time. You know, it's not just us, obviously, you know, there's other committees. And so I think this is great to see it now. So thank you very much.

Andrew Moore: We're happy to do it. And I think that, you know, philosophically, we feel like that the building is an unified whole. And so any, discussing any one part of it helps to inform the other parts of the design. So bring it up all at the same time I hope there's a resolution.

Tim Clites: Rhonda did you have any everything you need from the committee for this.

Rhonda North: We do.

Tim Clites: Thank you for all your work on this as well. I know it's keeping all the staff busy, but we're excited to see it develop. [off mic]. I know. Thank you for that effort. And thank you all for coming for being with us tonight.

Andrew Moore: Happy to do it. Anything else for me, Rhonda?

Rhonda North: No, we'll be talking to you on Monday.

Andrew Moore: Sounds good. Thank you very much. [multiple speakers]

Tim Clites: It looks like our last order of business is confirming a quorum for the next two meetings, is that correct?

Will Moore: Yes, sir.

Tim Clites: And May 6th would be a regularly scheduled meeting for us. Anybody that will not be here, I know there's some members absent, I'm that still works with me. OK, yeah, Rhonda, Cindy? And the 20th, we're going to continue to hold in the event we need it, right? Yeah. Anything else from staff for us?

Will Moore: [off mic]

Tim Clites: You're welcome. Glad to do it. It's great to see. I do have one comment.

Estee LaClare: I do have one comment. When we're going through the design guidelines as the staff, would anything that I could can I do anything to help you with the process? Like maybe put together a summary of things to look at or it could be a lot of material. You can think about it and email me if there's anything I can do to help with the process, because I know it's going to be pretty extensive. [off mic] OK. OK, I'm happy to do that. [off mic].

Tim Clites: It's going to be great. [off mic] So one last question regarding that before we adjourn the meeting that just came up, as folks have discussed, it may take us, even if we all review it independently, it may take us more than one meeting to discuss as a committee. So I think it's good that we have these extra meetings. I believe they're on somewhat of a schedule, are they not, to be done by a certain date? Yeah, so we may need to use some of our extra meetings just to meet as a committee and kind of work through that, just like it's the first time in, what, 30 some years that it's been done. So it's exciting to be part of it, but it probably is a little work on our end.

Will Moore: They are I think they are shooting for this coming Monday to deliver that first draft, just text. So you're not going to see it in the context of the format. But we will do a very quick just staff roll over and then send it out to you to get it in your hands as soon as possible so you can start your.

Punkin Lee: A little light reading.

Will Moore: Start your bedtime reading. [off mic]

Cindy Pearson: About how many pages is that going to be.

Tim Clites: 375. Plus or minus

Cindy Pearson: Because I was going to say it would be so much nicer to have it in hand. I know. to be able to mark and read.

Estee LaClare: And I agree with you. I was kind of thinking along those thoughts of like breaking it down to like chapters like one through five or something. And I'm happy to print them off and deliver them to everybody.

Will Moore: [off mic]

Punkin Lee: I think for this it's I think it's better.

Cindy Pearson: For us to see the notes that you make and something.

Will Moore: That's no problem.

Estee LaClare: No happy to do that because that's the way I work, too. [inaudible] like my paper,

Tim Clites: But if they need our input by the end of May or the end of June, I just want to be on top of doing our part. Right.

Will Moore: I think we probably need to get through the text by the special meeting [off mic] and maybe break it up between the first and the second [off mic] special meeting [off mic].

Tim Clites: By the 20th, we want to be able to give them, if not all, almost all of our input.

Estee LaClare: We are under a guide, basically a deadline of we have to have printed and the DHR has to review it as well. Everything needs to be done and completed by August 31st so that we can get the grant money as well.

Tim Clites: So that's why I'm asking. I want to right. And so, yeah,

Punkin Lee: Not a leisurely from here on.

Will Moore: We'll double check those timelines and everything. But I think that's a good goal is to get through [off mic].

Punkin Lee: Because it'll have to come back again because you still have more.

Cindy Pearson: And I think I heard Will on them speaking that they reserved us a place at the beach so we could be there just reading under the umbrella. Yeah,

Tim Clites: I'm going to ask one last. [off mic] That would be great. Even though I don't like the beach, I'd still go just to and [off mic] One last procedural question. Let's hypothetically say we need another meeting. We don't have to advertise. We can decide at our May 6th meeting if we wanted to add another work session as a group to do that, or do we need to do we need to be like.

Rhonda North: Three days in advance,

Tim Clites: Three weeks weeks in advance. [multiple speakers]

Rhonda North: Days in advance.

Tim Clites: 3 days. All right, then we won't. I mean, if it's just if we were to have a meeting just to do if we suddenly sit as a committee and say, you know, we needed some extra time, as long as we can fit that into the schedule, then I'm fine to wait till we get there. Yeah, OK. Is the committee ok with that. [off mic] All right. Well Cindy, you work on that. And if I have no other business, can we adjourn? [off mic]