



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



**Thursday, May 6, 2021  
PENDING APPROVAL**

The regular meeting of the Historic District Review Committee was held on Thursday, May 6, 2021. Chair Clites called the meeting to order at 5:30 p.m.

**PRESENT:** Tim Clites, Chair  
Punkin Lee, Vice Chair  
William Anderson  
Margaret Littleton (left early)  
Linda Wright (left early)  
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:** Virginia Jenkins (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of Government Operations During COVID-19 as adopted by the Middleburg Town Council, until such time as the Governor rescinded his emergency orders mandating social distancing.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.

**Approval of Minutes**

*Committee Member Littleton moved, seconded by Committee Member Wright, that the Historic District Review Committee approve the minutes of the April 1, 2021 regular meeting and the April 15, 2021 special meeting.*

**Vote:** Yes – Committee Members Lee, Anderson (voted to approve April 1<sup>st</sup> minutes, abstained on April 15<sup>th</sup> minutes as was absent), Littleton, and Wright and Councilmember Pearson

No – N/A

Abstain – N/A

Absent – Committee Member Jenkins

(Chair Clites only votes in the case of a tie.)

**Action Items**

**Old Business**

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

John Ralph, of Quail Run Signs, reminded the Committee that Middleburg Real Estate was rebranding. He reported that the white backer panel on the sign would be carved; the logo would be a raised thin layer on top; and, the MRE lettering would be carved. Mr. Ralph advised that the sign would have a beveled edge. He explained that due to the location of the lights, there was no place to mount a scroll bracket; therefore, they must use an invisible mounting bracket that would be painted the same color as the trim. Mr. Ralph advised that the sign would not be framed. He noted that it would be hung similar to the one for Greenheart Juice, which was located across the street.

The Committee expressed concern that the sign would not be visible to those who were headed west, as well as for pedestrians. They suggested it be placed on a post.

Mr. Ralph agreed with their concerns; however, he advised that this was the preference of the client.

The Committee suggested the sign be installed on a 2-inch by 2-inch square tube that would project above the sign and opined that this would look better. They suggested the proposed bracket was too contemporary.

Mr. Ralph confirmed there was no issue with using a straight bracket as suggested.

*Vice Chair Lee moved, seconded by Committee Member Anderson, that the Historic District Review Committee approve COA 21-11 (S 21-06) a request of Shayla Body for a projecting sign at 10 East Washington Street, with the change of how it was affixed to the building to a single-tubed horizontal holder.*

Vote: Yes – Committee Members Lee, Anderson, Littleton, and Wright and Councilmember Pearson

No – N/A

Abstain – N/A

Absent – Committee Member Jenkins

(Chair Clites only votes in the case of a tie.)

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**New Business**

COA 21-12 (S 21-07): Projecting Sign – 108 West Washington Street – PLAYroom Retail, LLC

Chris Bernard, the applicant, advised that the sign would be mounted perpendicular to the store in the same location of the previous sign. He confirmed there would be no lettering on the awning.

In response to an inquiry from the Committee, John Ralph, of Quail Run Signs, explained that a 1/8-inch stainless steel wire would be attached to the sign because the brick it was mounted to was soft. He noted that it would not be visible. Mr. Ralph advised the Committee that many signs in Middleburg contained such wires.

In response to an inquiry from the Committee, Mr. Ralph reported that the lettering and toys on the sign would be carved and the house would be painted.

The Committee suggested the bracket be painted a dark blue to match the background of the sign. Messrs. Ralph and Bernard agreed with this suggestion.

*Committee Member Littleton moved, seconded by Committee Member Wright, that the Historic District Review Committee approve COA 21-12 (S 21-07), a request of Chris Bernard for a projecting sign at 108 West Washington Street (PLAYroom Retail, LLC), with the change that the mounting bar be the color of the background of the sign.*

Vote: Yes – Committee Members Lee, Anderson, Littleton, and Wright and Councilmember Pearson

No – N/A

Abstain – N/A

Absent – Committee Member Jenkins

(Chair Clites only votes in the case of a tie.)

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### Residences at Salamander Guidelines Update

Deputy Town Manager Moore reviewed the history of this item and explained that the HDRC was responsible for adopting guidelines and approving the house designs as a result of the 2007 rezoning proffers. He advised that they would not use the Middleburg Historic District Guidelines in their review, but rather would use guidelines developed specifically for this project. Mr. Moore reminded the Committee that in 2016, they adopted guidelines that dealt with the concept of the development and the homes in the R-1 section, which covered the western side of the development. Mr. Moore advised that the proposed revisions would not change those, with the exception of providing enhanced graphics. He further advised that additional information was being proposed for the R-3 section, which was referred to as “The Vineyards”, and would apply to the property that was located north of Stonewall Avenue.

Prem Devadas, President of Salamander Hospitality, and Gretchen Yahn appeared before the Committee representing the application. Ms. Yahn reiterated that the guidelines regarding the R-1 development remained unchanged, with the exception of the enhanced graphics. She reminded the Committee that the R-3 development would consist of smaller lots and advised that the house designs were within the same genre of scale and massing as in the R-1 development. Ms. Yahn advised that they would offer two hybrid plans due to some narrower lots in the R-3 area, with the houses being deeper and scaling from front to back. She reported that with the exception of two lots, all the houses in the R-3 section would have one car garages.

Ms. Yahn reviewed the changes on a page-by-page basis. She advised that they included the addition of guidelines for the R-3 section; the addition of a section for signage regulations, which were not yet addressed; and, the updated site plan. Ms. Yahn noted that Sections 2.4 and 2.5 were subject to future amendment. She advised that changes were proposed on Page 13 as some of the units would have walk-out basements, while others would not. Ms. Yahn noted that most of the pages did not change. She advised that with regard to Page 21, there would not be much stained wood; therefore, most of it would be paint grade. Ms. Yahn noted that they would also use Azak, James Hardie siding and stucco. She advised that all the roofs would be standing seam metal roofs in a matte black finish. Ms. Yahn noted that the siding would all be horizontal, and the house and garages would all consist of the same material. She advised that while the original guidelines indicated the units would all be white, they planned to use four colors from the Benjamin Moore historic series – Rockport Gray, Kendall Charcoal, Revere Pewter and Bruton White. Ms. Yahn noted that they would not put homes side-by-side that would be the same color. She advised that there would not be a lot of fencing. Ms. Yahn noted that Page 27 was a new addition and explained that they tried to utilize the interior courtyard effect to minimize neighboring lines of sight. She reiterated that the verbiage related to the R-3 development was the same as that for the R-1 development.

In response to an inquiry from the Committee, Ms. Yahn confirmed the houses would not include solar systems. She advised that the footprints of the homes would conform to the requirements contained in the zoning proffers.

In response to an inquiry from the Committee, Ms. Yahn advised that there would be a large amount of green space between Lots 5 and 6 and possibly between Lots 21 and 22 and Lots 18 and 19. She noted that there would be green space behind the homes, which would include landscaped berms. Ms. Yahn reiterated that the houses would be private by nature of the interior orientation of the layout.

In response to an inquiry from the Committee, Ms. Yahn confirmed the posts announcing the entrance of the resort would represent the corners of the lots. She noted that there would be eight houses connecting to that entrance.

Deputy Town Manager Moore advised the Committee that the applicant submitted a proffer amendment that, if approved, would eliminate the vehicular extension of Reed Street. He advised that this would result in it being developed as a pedestrian trail, which would provide additional green space. In response to an inquiry from the Committee, he confirmed this would result in only two vehicular access points for the development.

In response to an inquiry from the Committee, Ms. Yahn confirmed the sliding shutters at the top of the houses would look operable; however, there would be nothing behind them. She explained that their purpose was to address the placement of furniture and advised that they would look the same as the operable ones.

Ms. Yahn explained that the intent of the design was that the development would not look like it was a hodgepodge of houses. She reiterated that the paint colors would all be the same and advised that there would be no contrasting color used on the trim. Ms. Yahn noted that the gutters would match the paint color as closely as possible. She advised that if it were not possible to match it, the gutters would be a bronze color or black. Ms. Yahn noted that all the roof pitches would be similar.

In response to an inquiry from the Committee, Ms. Yahn confirmed the landscaping would be installed as a part of the construction package. Mr. Devadas advised that the Salamander Resort would maintain the properties as a part of their offering so the same look would constantly be kept. Ms. Yahn advised that even the pool covers would be identical.

In response to inquiries from the Committee, Ms. Yahn confirmed the houses would contain shed roofs. She advised that the stone wall would actually be a built-in grill that purchasers had the option to include in their package.

The Committee acknowledged that once the guidelines were approved, the applications would all be reviewed against them. They suggested an organized process be developed that would make it easier to review subsequent submissions once a style was already approved.

Planning & Project Associate LaClare reminded the Committee that there would be no variations from the approved guidelines.

Mr. Devadas advised the Committee that there would be some options, such as a pool option and a grill option; however, he was confident the designs would not vary.

Chair Clites suggested that in that case, the Committee should give their input now on the design guidelines.

Deputy Town Manager Moore noted that it was up to the HDRC as to how they handled the process. He advised that while the Council must approve the Middleburg Historic District Guidelines, the HDRC would approve Salamander's guidelines. Mr. Moore explained that while they would have a design role in the houses, how much of a role was up to the HDRC. He noted that the proffer's goal was simply to ensure some design review occurred. Mr. Moore advised that if the Committee were comfortable approving the applications once they reviewed the first one, they could quickly pass them; however, he noted that they must see the application.

In response to an inquiry from the Committee as to when they could anticipate receiving the first application, Ms. Yahn advised that they would see them as the buyers executed the contracts. She opined that Salamander would get approval of the site plan by the end of June, at which point they would sign the contract to begin the site work. Ms. Yahn advised that Phase 1 would include the six lots north of The Vineyard and opined that the site work, including all infrastructure, for this area would be completed in September, which would allow for the house construction to begin in early fall. She expressed hope that Salamander would apply on behalf of the owner for the architectural permits in August or September. Ms. Yahn reiterated that other than a few outside options, there would be no deviation from the design plans in the guidelines.

In response to an inquiry from the Committee, Ms. Yahn confirmed the driveways would all be asphalt.

Mr. Devadas opined that the owners wanted everything in the development to look the same. He confirmed these were designed homes, both inside and out. Mr. Devadas noted that they would include high-end interiors, with the architecture all being the same. Ms. Yahn advised that the owners would have options related to floors, cabinetry, hardware, etc.

Chair Clites suggested the HDRC develop a process with the first application for each building type that would help expedite the review of subsequent applications for that same type. He suggested that applications contain information on adjacent houses as a frame of reference.

Chair Clites opined that the hybrid options were hard to understand and that there were a few things in those sections that were less than successful. He suggested that reducing the roof pitch would make the smaller secondary appendages more successful in the Virginia countryside. Mr. Clites opined that the design in Attachment 7 was too blocky. He further opined that the stone grill appeared to be disjointed. Mr. Clites advised that he would like for the shutters and doors to look authentic. He acknowledged that this development would use materials that were not normally used in the Historic District. Mr. Clites encouraged the applicants to submit their applications early and opined that the Committee would rather see them sooner.

Mr. Devadas acknowledged that once the different design styles were approved, subsequent reviews would be quicker. He questioned whether the Committee had any suggestions regarding the stone grills.

Chair Clites acknowledged that everyone wanted a grill; however, no one wanted to see them when they were not in use. He suggested the stone needed to look authentic.

In response to an inquiry from the Committee as to whether the Planning Commission would review the landscape plans, Deputy Town Manager Moore advised that they would review the construction plans; however, they would not include the final grading of the lots or the landscaping. He advised that the construction plans would include the landscaping in the rights-of-way.

The Committee opined that the rear elevations of The Vineyards would be pleasing.

Vice Chair Lee and Committee Member Wright noted that they were on the Streetscape Committee, which would review the landscape plans. They suggested the use of native plantings would be nice.

In response to an inquiry from the Committee, Ms. Yahn confirmed the window muntins and doors would be black. The Committee opined that this would create an industrial look.

(Committee Members Littleton and Wright left the meeting at 6:48 p.m.)

Town Clerk North called the roll. A quorum continued to exist.

In response to an inquiry from the Committee regarding next steps, Deputy Town Manager Moore advised the members that they needed to adopt the guideline updates if they were comfortable with what was proposed.

The Committee noted that there was no urgency to approve them. They suggested it would be beneficial to review them further and for more members to be present. They further suggested it would be beneficial to have more specific details with regard to the hybrid designs, including the floor plans.

Ms. Yahn advised the members that the information on the houses was available in their sales office for anyone who wanted to review it. It was suggested that anyone wishing to do so, schedule an appointment to ensure she would be available.

*Vice Chair Lee moved, seconded by Committee Member Anderson, that the Historic District Review Committee table the proposed update of the Residences at Salamander Design Guidelines until next month.*

Vote: Yes – Chair Clites, Committee Members Lee and Anderson, and Councilmember Pearson

No – N/A

Abstain – N/A

Absent – Committee Members Jenkins, Littleton, and Wright

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### **Discussion Items**

#### **Pre-Application Review: Town Hall Design**

Town Clerk North reported that at the suggestion of some of the members, following the last HDRC meeting, the staff met with Committee Member Littleton to discuss the proposed color selections for the Town Hall Project. She advised that the color scheme that would be presented by Glave & Holmes was the result of that meeting. Ms. North noted that the agenda packet contained one version of the drawings that utilized the main color across the body of the building; however, Glave & Holmes would present a second version that incorporated more of the accent color to break up the length of the building in response to the concerns raised during the last meeting. She advised that in addition, a weathervane was added to the cupola to address the Committee’s concerns regarding its size. Ms. North expressed hope that the next step in the process would be for the Town to submit the formal COA application, which would include specific materials, for the HDRC’s review during the special meeting or the June 3<sup>rd</sup> meeting at the latest.

Andrew Moore, of Glave & Holmes, reviewed the most recent version of the site plan/building footprint. He advised that nothing material had changed in terms of the building configuration or its relation to the site. Mr. Moore further advised that the shape of the building had changed as the total square footage was reduced and it was reapportioned to be more pleasing. He noted that in addition, the parking lot entry was changed to remove two parking spaces and make the entry through a landscaped area. Mr. Moore advised that in response to some comments from the HDRC, the Marshall Street entry would be softened.

Mr. Moore reviewed the proposed hard line elevation drawings. He reiterated that the proposed exterior colors were tweaked at the suggestion of the Committee and advised that the stucco and Hardie plank siding would be Softened Green, the trim would be High Reflective White, and the accent color would be Dover White. Mr. Moore advised that a final decision had not yet been made on the stone materials. He reminded the Committee that the Marshall Street elevation would be mostly obscured by the adjacent building. Mr. Moore noted that a horse weathervane was added to the entrance of the arcade. He presented a version of the drawings that utilized the accent colors on the Hardie plank in lieu of the Softened Green color.

The Committee expressed concern that the proposed water table made the building appear long. They suggested the height be reduced or that it be eliminated entirely. In response to an inquiry from the Committee, Deputy Town Manager Moore confirmed the stone would be real.

Town Manager Davis reminded the Committee that there would be landscaping that would break up the length of the building. He advised that plantings would also be used to soften the Town Green.

The Committee suggested another alternative for breaking the length of the building would be to mass the stone at the entrance and eliminate it elsewhere. They expressed concern about the proposed location of the cupola and suggested it be moved so it would sit on the peak of the roof at the parking lot entrance. The Committee also expressed concern about the use of Hardie plank at the parking lot entrance and suggested the use of stone or stucco.

The Committee acknowledged the attempt to identify the Marshall Street entrance with the cupola and suggested an alternative would be to change the columns at the entrance to make the corner more of an architectural element. They suggested that another alternative would be to place a hanging light fixture in this location. The Committee further suggested the east-west roof have more height, with the cupola then being placed on top of it.

Deputy Town Manager Moore noted that the Town was not married to the cupola. He suggested that if the Committee did not like it in its current location, there was no need to find a location for it elsewhere on the building. Mr. Moore reminded the Committee that it was introduced to address the concerns that were raised about the need to maintain a relationship with Marshall Street.

Andrew Moore advised the Committee that he would discuss their comments with the owner prior to the next submission.

Pre-Application Review: Addition of Awnings - 1 East Washington Street – King Street Oyster Bar

Ward Brewer appeared before the Committee representing the King Street Oyster Bar. He explained that they would like to install an awning on the side of the building that would be the same color as the ones on the front. Mr. Brewer further explained that the purpose was to cover the guests who were dining at the side tables. He advised that the awning would contain lights, fans, heaters, and drop-down curtains that would be used in the winter. Mr. Brewer noted that it would span the entire forty-seven-foot width of the building and would project out six feet. He confirmed the arched windows would be inside the awning.

Deputy Town Manager Moore reminded the Committee that the awning would need to have a minimum clearance of seven feet, six inches from the sidewalk. In response to an inquiry from the Committee, he confirmed that recessed lights would be allowed.

The Committee noted that the Historic District Guidelines did not include anything related to winter enclosures. They further noted that the arched windows were a prominent feature of this significant building and opined that it would be a shame to cover them up. The Committee suggested that umbrellas would feel more intimate.

Deputy Town Manager Moore noted that under the Historic District Guidelines, awnings should be appropriate to the period of the building and should not interfere with signage or any distinctive architectural features of the building.

The Committee opined that the awning would be huge and out of scale with the building.

Mr. Brewer advised that he would work with the owner on their proposal, taking the Committee's comments into consideration.

The Committee noted that in addition to affecting the windows, the awning would also affect the visibility of the businesses further down the street and the streetscape.

#### Historic District Guidelines Update

Planning & Project Associate LaClare advised the Committee that she had met with most of the members to receive their comments on the draft update. She expressed hope to have the remainder next week, at which point, she would combine them into a master document for review during the special meeting on May 20<sup>th</sup>. Ms. LaClare noted that the draft contained some historical inaccuracies, which would be corrected. She asked that the members let her know if they needed more time to complete their review.

The Committee thanked Ms. LaClare for her hard work on this project.

Deputy Town Manager Moore reminded the members that they would do a "deep dive" into the comments during their special meeting, with most of the meeting being devoted to this purpose.

#### **May 20th Special Meeting and June 3<sup>rd</sup> Regular Meeting**

The members who were present indicated they would be available to attend both meetings.

There being no further business, the meeting was adjourned at 7:56 p.m.

RESPECTFULLY SUBMITTED:

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Rhonda S. North, MMC, Town Clerk



## HDRC Meeting Transcript – May 6, 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](http://www.middleburgva.gov))

**Rhonda North:** Ok, you're at 5:30.

**Tim Clites:** Bring this meeting to order the Thursday, May the 6th, 2021 meeting of the Middleburg Historic District Review Committee. First order of business, I believe, is to read the remote participation and HHDRC meeting announcement. 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](http://www.MiddleburgVA.gov). Members of the public who wish to participate in the HHDRC 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 announce the member's name with the individual, then stating how they are voting. With that, I believe the next item is to do roll call

**Rhonda North:** Chair Clites.

**Tim Clites:** Present.

**Rhonda North:** Vice chair Lee.

**Punkin Lee:** Present.

**Rhonda North:** Committee Member Anderson.

**Bill Anderson:** Present.

**Rhonda North:** Committee Member Jenkins is absent. Committee Member Littleton.

**Margaret Littleton:** Present.

**Rhonda North:** Committee Member Wright.

**Linda Wright:** Present.

**Rhonda North:** Council Member Pearson.

**Cindy Pearson:** Here.

**Tim Clites:** The next order of business is to approve is the approval of the meeting minutes, both for the April first regular HDRC meeting and the April 15th special meeting minutes. Has everyone had a chance to review the minutes and are there any adjustments? So I'll take a motion,

**Margaret Littleton:** I'll make a motion that we approve the minutes from April 15th. The first, it wasn't the 15th. Sorry.

**Tim Clites:** Thank you, Margaret.

**Linda Wright:** Second.

**Tim Clites:** Thank you, Linda.

**Rhonda North:** Vice Chair Lee.

**Punkin Lee:** Approve.

**Rhonda North:** Committee Member Anderson

**Bill Anderson:** For the April 1st, I would approve, I wasn't here for the 15th.

**Rhonda North:** Committee Member Littleton.

**Margaret Littleton:** Yes.

**Rhonda North:** Committee Member Wright.

**Linda Wright:** Approve.

**Rhonda North:** Council Member Pearson.

**Cindy Pearson:** Approve.

**Tim Clites:** Thank you, Rhonda. We have a new item of process, we're going to open the meeting just briefly for any public comments. Those that are in attendance, either online or in person that have an action item coming up, you will be given a chance to speak to us as well. Is there any member of the public that would like to address us with a concern before we continue? Thank you. We'll continue with action item; the first item is old business COA 21-11 request of Shayla Body for a projecting sign at 10 E. Washington Street.

**Estee LaClare:** Thank you, Rhonda, do we have anything on the line from this application?

**Rhonda North:** We do not.

**Estee LaClare:** Well, as you all remember, last month, we actually had to put this on hold because you had asked for further information. The staff relayed these items of discussion to the applicant's representative and the representative stated that Mr. Ralph of Quail Run Signs would be present today to clarify the elements of the sign in question. However, the representative did not respond to the comments about the proposed method of mounting and did not present an alternative for your consideration.

**Rhonda North:** And Estee we do have John Ralph, it just wasn't showing as his name.

**Estee LaClare:** Ok, very good. Thank you very much. Apparently, the applicant is on the line now.

**Tim Clites:** Thank you, John Ralph, are you available, can you hear us?

**John Ralph:** I am here. Thank you.

**Tim Clites:** Thank you. We are reviewing I've got to scroll back up here. We're reviewing the old business item from last month, which is the sign. Go ahead, Estee.

**Estee LaClare:** Oh, I'm sorry. Yes, good. Good evening, sir. We were we're going over COA 21-11 request of Shayla Body for protecting sign at to 10 E. Washington. And we were hoping that you could further clarify for the committee the different mounting of the sign, along with the projections of which aspects of it would be carved and the aluminum frame referenced in this application is there any clarification, sir?

**John Ralph:** Well, look, let me start with the easiest item first, which is what is carved, what is not. We're rebranded we're rebranding all their locations, which you may have seen in other towns, but essentially the white backer panel is carved to side with the Middleburg real estate carved into it. The MRE logo was actually a raised thin layer on top. Applied to both sides would be a MRE carved into it, and then all beveled edged. So that's the standard they've adopted in which we've now employed across most of their stores. So hopefully that answers the carved raised question. As far as bracketry. Am I still am I still here being here, being heard? OK. I can't hear any background noise.

**Estee LaClare:** No background noise, it's quiet.

**John Ralph:** As far as the brackets. The problem we have is there's less than three feet from the dental molding to their existing [inaudible]. So there is no place we can put a hanging sign with a scroll bracket above it where it will not hit the lamp. And that's why we just envisioned a bracket that's essentially invisible and then painted the color of the trim. So it really becomes a non-element. If we make it work above the existing coach lamps, the sign would have to be like three square feet, which is sort of a useless sign at that point tucked in there. And that's why we went super minimalist. It's not as much framed as it is, just sort of straight projected off the back as much as we did across the street at Greenberry.

**Cindy Pearson:** And what John? What across the street?

**John Ralph:** At the smoothie smoothie store across the street. [multiple speakers] Oh, Greatheart, I'm sorry I misspoke sorry, Greenheart. Same sort of concept.

**Tim Clites:** Thank you, John. I'll go around the room for any comments, start with Margaret.

**Margaret Littleton:** We discussed last time that probably you can't if you're going east, west, rather, you can't really see that because of the projecting building next to it. I suggested putting it in the shrubbery on legs. There have been some very attractive signs put in the ground, I think, in town. As long as the size is correct. I just don't think you really see it. You don't see it head on for sure.

**Margaret Littleton:** Thank you, Margaret.

**John Ralph:** I will agree with you, Margaret, that it is location limited, but that is, you know, it had multiple meetings with the client. That's what they want to do. And that's what they thought would be the best for them. I don't disagree that it is a compromised location.

**Tim Clites:** Ok, thank you, John. Punkin any comments?

**Punkin Lee:** I had the same comment as Margaret on location. It kind of seemed a waste of a sign. But understand, if that's what they want, that's what they want. But there'd be no signage affixed to the building that's flat for pedestrians to see, correct? It's just that wall mounted. Ok, thank you.

**Tim Clites:** Thank you, Punkin. Linda,

**Linda Wright:** That answered all my questions, so I think I'm good with what we have.

**Tim Clites:** Thank you, Linda. Cindy?

**Cindy Pearson:** No further questions.

**Tim Clites:** Thank you, Cindy. Bill?

**Bill Anderson:** No further questions.

**Tim Clites:** My only question this is Tim. My only question, John, is if it's possible I know in the notes it said scroll bracket, but I know there are a number of signs that have simply maybe a two-by-two square tube that projects out just above the sign. Actually, it's a similar to what you have on the two signs on our building. I wonder if that looks better as a hanging sign.

**John Ralph:** I was going to suggest that sounds that sounds akin to something you might see every day.

**Tim Clites:** Yeah, it is. It's a different color, but you get the idea. I guess for me, the thing about this sign that looks a little contemporary is the double fastening to the wall. And then it would have to be sandwiched between two layers of a sign which would, if I understand it right make the sign. I don't know how big that the tube is, but it would make the sign two or three inches thick.

**John Ralph:** So it actually doesn't need to it could attach just to the building facing portion of the sign so that it doesn't have to project into the sign because it's not a very big sign. So it wouldn't need to be to be framed as a larger one, would. I'm sure the customer would not have a concern if your preference was to go to a very minimalist straight bar bracket with no overhead clearance, which is essentially what you have in your building. We just don't have an average scroll bracket is over a foot tall and we just don't have room for that.

**Tim Clites:** Does the rest of the Committee Members understand what I'm suggesting and so I'll just go around the room quickly and see if there's any comments from on that issue or from Margaret?

**Margaret Littleton:** I don't have any other comment.

**Tim Clites:** Punkin.

**Punkin Lee:** I agree with Tim to change how you hang it. I think it would look a lot less contemporary, suburban or whatever.

**Bill Anderson:** Thank you. Linda.

**Linda Wright:** I would agree with Punkin's comment.

**Tim Clites:** Cindy.

**Cindy Pearson:** I agree with that also.

**Tim Clites:** Bill.

**Bill Anderson:** Likewise.

**Tim Clites:** was there any other comments from any Committee Member regarding this sign? If not, I'll entertain a motion. [off mic].

**Punkin Lee:** What are you calling that the proper name for that? [off mic] I think that will look a little more signy. I'll make it. I make a motion that we approve COA 21-11 S21-06 request Shayla Body for a projecting sign at 10 East Washington Street, with the change of how it is affixed to the building to a single tubed horizontal holder.

**Tim Clites:** Is there a second?

**Bill Anderson:** Second.

**Tim Clites:** Thank you, Bill.

**Chris Bernard:** Vice Chair Lee.

**Punkin Lee:** Approve.

**Rhonda North:** Committee Member Anderson.

**Bill Anderson:** Approve.

**Rhonda North:** Committee Member Littleton.

**Margaret Littleton:** Approve.

**Rhonda North:** Committee Member Wright.

**Linda Wright:** Approve.

**Rhonda North:** Council Member Pearson.

**Cindy Pearson:** Approve.

**Tim Clites:** Thank you. The next item is COA 21-12 request of Chris Bernard for a projecting sign at 108 West Washington Street. Estee.

**Estee LaClare:** [off mic] Thank you, Mr. Chairman. So this application we have, Chris Bernard who is here in attendance and John is on the phone as well, if they would like to present their application at this time, I don't know.

**Chris Bernard:** I need to [inaudible]. Hi, everybody, do I need to state my address or anything. What's the deal? I'm Chris Bernard so [inaudible] and I are opening a story at 108 West Washington. We'd like to put a sign up for perpendicular to the building. I think you guys have the drawing of it, unless John has anything to add I think that really it should be pretty self-explanatory.

**John Ralph:** I'm not sure that I can contribute anything other than be here for any questions.

**Tim Clites:** I'll start with Margaret again.

**Margaret Littleton:** I think it looks adorable. [inaudible] It's kind of high up, but everyone can see it from the street.

**Chris Bernard:** They should be able to. I mean.

**Margaret Littleton:** Over the awning I mean.

**Chris Bernard:** I had John's team place it and it looks like [inaudible]. No, I think that's where the previous sign was. I think the awning does mean he wanted it to be high enough that it's not [off mic].

**Margaret Littleton:** All right, not looking in the sun.

**Tim Clites:** Thank you, Margaret. Punkin.

**Punkin Lee:** I agree. I think it's a nice sign and a welcome addition.

**Tim Clites:** Thank you, Punkin, Linda.

**Linda Wright:** I would agree to it's a fun sign, something a little different would be great to have a new store in town.

**Tim Clites:** Thank you, Linda. Cindy.

**Cindy Pearson:** So who drew the little house, your son?

**Chris Bernard:** Oh, I wish. I had to pay someone a lot of scribble that sign.

**Cindy Pearson:** Just a question about the awning. I think it's just the pictures that they're using. One had wringing on it. Interior something.

**Chris Bernard:** It should be totally blank.

**Cindy Pearson:** It's blank. Ok, just checking. [off mic] Thank you. I have no other comments.

**Tim Clites:** Thank you, Cindy. Bill?

**Bill Anderson:** I'd like the sign too.

**Tim Clites:** Thank you, Bill. My only question, John, was related to actually this bracket in black is what I was envisioning for the previous application, state the obvious, but is that is the wire required, do you think, because of the overall width of the bracket? I don't I can't remember a time where we've had a wire hold the end of a bracket,

**John Ralph:** There are actually are quite a few signs in Middleburg. It's just that the wire is like an eighth of an inch and stainless steel, so you don't see it. But on this particular building, I put many signs there over the years and it needs it. It's just the brick is kind of soft. And instead of putting it up there and having it come visit the ground at a later date, we just decided we should put it up from day one. But again, there are quite a few if you look carefully on buildings in Middleburg, they're just so minimalist and so small, you don't tend to notice them. I think it's the drawing that makes it look kind of unfortunately obvious.

**Tim Clites:** Thank you for that clarification. By raise of hand, if there's any other comments, otherwise I would entertain. Have we confirmed what is raised and what is flat? It's a question we generally like to ask. It looks like is it all carved.

**John Ralph:** To answer, basically playroom and the toys and games lettering would be carved, the house doodle is made up of like 200,000 components. So that's just going to be a hand paint there.

**Cindy Pearson:** Made up of two hundred thousand of.

**Chris Bernard:** The way the artist layered the image, because it's like it's almost like if you look really closely on digital, it looks like it's airbrushed. Looks like a crayon that scribbled it up on the sign you won't be able to see it. I think the way that the artist drew the layers made it a little tough on John.

**Margaret Littleton:** I have one comment.

**Tim Clites:** Yes Margaret.

**Margaret Littleton:** This is Margaret. Would you consider doing the black arm, the color of your the background, the dark blue

**Chris Bernard:** If it's available. I don't know what.

**Margaret Littleton:** John can do that.

**John Ralph:** I think that's a great idea. Margaret, I like it. I'm actually sitting here thinking the same thing

**Margaret Littleton:** My eye goes right to play and the black. I think it would be fun.

**Chris Bernard:** I don't have a problem with it.

**Margaret Littleton:** Very minor, but.

**Punkin Lee:** Good idea.

**Tim Clites:** Any further comments from anyone on the committee? Do we have a motion?

**Margaret Littleton:** Put my glasses on for COA 21-12 S21-07 request of Chris Bernard for a projecting sign at 108 West Washington Street PLAYRoom Retail, LLC. And with perhaps the change to the mounting bar, be the color of the background of the sign.

**Linda Wright:** Second.

**Tim Clites:** Thank you, Linda.

**Rhonda North:** Vice Chair Lee.

**Punkin Lee:** Approve.

**Rhonda North:** Committee Member Anderson.

**Bill Anderson:** Approve.

**Rhonda North:** Committee Member Littleton.

**Margaret Littleton:** Approve.

**Rhonda North:** Committee Member Wright.

**Linda Wright:** Approve.

**Rhonda North:** Council Member Pearson.

**Cindy Pearson:** Approve. Can't wait to see the sign. [off mic]

**Tim Clites:** And the next order of business doesn't have a COA item attached to it, it's the proposed update to the residences at the Salamander Design Guidelines.

**Will Moore:** Thank you, Mr. Chairman, members of the committee. I'll give you just a quick briefing, you have this information in the background memo but the proffers that were associated with the development which were originally proffered in 2007 council by accepting the proffers committed the HDRC to work with the applicant on design guidelines for the residential component of the development. [inaudible] that you have to adopt guidelines and then those guidelines will then become the basis for you issuing certificates of appropriateness for each of the homes as they are applied for. These guidelines specifically, they will not be put through in the same lens as your historic district design guidelines. You have to work with the applicant to come up with guidelines and eventually adopt them and then as those applications come in, you will review those applications in accordance with these adopted guidelines. So in 2016, a set of design guidelines were adopted by the HDRC and in your packet you have a copy of those originally adopted by guidelines. Within, there is some mention of the concept of the development overall, but then it's primarily focused on the homes in the R-1 section. Those are the larger lots in the western portion of the proposed development. So the applicant is coming back now to go through revisions to those guidelines that maybe better said additions to those guidelines. So the guidelines pertain to what was already adopted are pretty much unchanged with this document before you accept that, there are some updated graphics and enhanced graphics, but they still reflect what was previously adopted. But then they are giving you additional information on what they're proposing to do for the guidelines for the R-3 Section. R-3 are the smaller lots [inaudible] section of development. That's the section that will be directly north of [off mic] is basically [off mic] So that's what's being presented here with that, you have both Prem and Gretchen. If either would like to say anything, please.

**Prem Devadas:** OK. All right. All right. Prem Devadas. Nice to see you all. And I apologize. I was trying to Zoom in at 5:30. I couldn't get through and I couldn't dial through. [off mic]. No, no. So I actually I showed up just hoping that people would be here. And so I did not dress appropriately for this group. I'm sorry. That said, Gretchen Yahn is going to do most of the talking and I'm here to answer any questions that may come up, especially with the [inaudible].

**Gretchen Yahn:** So you want me to expound a little bit of what Will said, so as we try to finalize things, especially as they are one which has not changed. There are a couple little finite things in R-1 is the graphics is R-1 situation. R-3 was a little more challenging because they're smaller type of lots. So you will see that was subsequent to this. We actually, which I saw Will put in the package to you with some of the plans that are going to be for the vineyards and for the stables. So they're all the same genre of the scale and the massing that we originally adopted in design guidelines and we had to on the vineyard to come up with two what we call hybrid plans because the lots are so narrow, we couldn't get it was about seven lots and we can't get the original vineyard on. So we had to kind of change the scale to go front to back more. So a different type of scenario than the original one is. So that's how you see, it wasn't our intention, but it was manifested by the lot size. In all cases, we can get to one car garage on there's two lots we will not be able to get the 1 car garage. The stables [inaudible] that because of topography we'll have to have a one car garage [inaudible]



**Will Moore:** So, again, Mr. Chairman, this I won't say the HDRC. Well, maybe a little bit, maybe struggled a little bit in 2016 when this first came forward. The committee reviewed it over the course of probably three meetings, including a special meeting dedicated just to study the design guidelines. But I think if the word struggle is appropriate, it simply had to do with you are accustomed to reviewing historic district applications and you're accustomed to your own guidelines. And this is a kind of it's a little bit of a different animal because you have to look at it through a different lens. So what was eventually adopted by the HDRC in 2016 was almost identical to what the applicant first brought forward a couple of meetings prior there have been a few tweaks, but in the end of the HDRC was satisfied in general with the style that was being proposed and paid a good bit of attention to the materials that they outlined that they would be using on the homes. And in the end, what this body adopted, again, was largely unchanged from what the applicant brought forward to begin with. So I don't know if I have much more counsel for you other than that. Maybe you want to just take a look at what they are proposing in terms of the materials, which really does mimic what you've already approved on [inaudible] the section. But certainly if you have any comments to offer on the design that they are proposing for the R-3 plots, I'm sure there could be some discussion.

**Gretchen Yahn:** We want to go through the highlighted pages. Look through this, in terms of because you did a great job of highlighting and bubbling, we can talk about, why [inaudible] go along with [inaudible].

**Tim Clites:** I think that's worth doing. Sure.

**Rhonda North:** Mr. Chair, I've got a message from folks that they're hearing they're having trouble hearing us. So could folks please speak a little louder.

**Gretchen Yahn:** OK, so I'll start at the beginning of the cover sheet which references today's date as an amended date. We cleaned up the table of contents. There were some mismatches in the table of contents and then page two, you will see that we then added the entire R-3 to mimic what was the same type of table contents for the R-1. So we added those pages that are in. You will note that on 5.0 signage, you're still not anything that's really addressed there at signage. That would be another amendment that would have to come in at a later date. Page three. Nothing changed on page three, nothing changed on page four, page five, we put the updated site grading plan as it's reflected in this is submitted since there isn't, you know it was a change that was made vineyards in terms of the road. So that reflects the document in terms of an aerial. Page six. That, again, represents what is on the document. Page seven [inaudible]. And then you'll see on page [inaudible]. 2.4 and 2.5 will be something that would be subject to future amendment of the document. Page nine. Nothing changed on that page. Page 10. Nothing changed on that page. 11 nothing changed on that page. We did on page 12 is make reference of the R-3 zoning district and [inaudible] same as 3.1 [inaudible] design for the R-1 zoning district. That was mainly just a.

**Will Moore:** So if, apologizes for interrupting, so everything that you saw on basically page nine going forward about site design applicable to R-1, it talks about lot coverage and that they have to be requirements that are in our ordinances, as well as separate requirements that are proper. General information about driveway design, the [inaudible] will generally be sited, parking, where HVAC equipment is, lighting, walls, all of these things they are simply referencing back to [inaudible] adopted for R-1 and saying we're going to do the same thing with respect to all these elements in [inaudible].

**Gretchen Yahn:** Page 13, we updated the graphic here. One thing of note, some of the lots, as the rear elevation shows will have this walkout condition, some of them as graded will not have a walkout condition. So you would have less of an exposure on the whole rear elevation. This is to be a worst-case scenario in terms of a rear elevation. And these will be the ones that go back mainly towards the back of the property where the ravine comes down. The very back perimeter lots. But this is as was shown before in terms of the graphic. This is just more of a rendering of what the graphic was before. Page 14, we

updated this in terms of the scale as well. This does show, as I was saying a [inaudible] out condition, should we have a walkout condition on the volume in the rear, we would have a walkout that would be below, just as you saw the one before this shows the most updated kind of plans with respect to the stables. Page 15. And there were no changes. Page 16 no changes. Page 17, again, we just inserted the most recent drawings to make it as correct as possible with respect to the plans and where they're at. And again, we're trying to have a more non walkout condition in the rear. Page 18. Nothing changed. Page 19. Nothing changed here. Page 19. One thing I will point too on page 21. That we will have you know, I will say that there's not going to be that much stain wood. It is referenced in here, pretty much almost everything will be paint grade. We also have allowed for board and batten siding, horizontal siding, vertical [inaudible] and shake siding. They'll typically be the painted composite material, which would be either [inaudible] or a [inaudible]. So trying to get away from rot out there at the site, just want to bring that up. And there will be some stucco as well. Page 22 nothing changed here. We will be going all standing seam the entire project. Page twenty-three. No change there. Page twenty-four, we annotated what the elevation is in actuality for the one car garage, which will be at the vineyard and the two-car garage, which could be an option at the stables. And we've shown it in a horizontal siding. It could be whatever the house is is what the garage will be in terms of selected material. Page twenty-five. This is a note that we wanted to highlight because we are picking. There was a note in here of everything being white, which was kind of a misnomer. I think it was something that was kind of maybe got I don't know, but we are using Ben Moore historical colors. We have narrowed it down to four. It'll be a HC105 Rockport Gray, HC165, Kendall Charcoal. And HC 172 Revere Pewter or a CW 710 Bruton White. So that's why I made reference to Ben Moore historical color selection. And if anybody wants to see those, they're at the sales center but they are historical color selection, and we will be mixing. There won't be two homes that are next to each other of like the same color. It's going to be mixed round. But we didn't also want to have 20 different colors out there. The roofs will all be a matte black. So we wanted to put that all the roofs will be the same color over at the [inaudible]. So that is why we highlighted those two sections. Twenty-six. No change and we just probably not going to try to have a lot of fencing just FYI. So now we get to twenty-seven. This is a new section because it was not addressed before. So we basically tried to keep the same format as what we had before. [inaudible] the same. So the only thing that you're seeing here will be graphic changes and a little bit of verbiage here at the very beginning. One of the things that is interesting about this is we truly did try to utilize an internal courtyard effect to minimize any neighboring line of sight. I think that's really, I mean, these things really have a beautiful inside outside feel with regards to the house. And it's hardscape to the outside. So we put the rendering of the of the house and then as it relates to the verbiage, the verbiage is all the same with respect to scale, massing, [inaudible] as we have in the R-1 neighborhood. Roof pitches facade composition, what we did here is we again annotated this with the graphics of what the front side and rear elevations will be much like we did with the R-1. This house will have a front and back covered porch to it. It will have an inner courtyard and the secondary volumes have minimal opening space into the other house. So we try to keep the scale and the intent of what we had in the stables, very similar to what we have in the vineyards Page thirty-one. No verbiage changes, same as the R-1. Page 32 same as we have in the R-1. [inaudible] for future amendment the [inaudible] zoning district and signage. And then as stated Will put together all the elevations. Clean elevations for the stables, which is comprised of the stables plan, the stables [inaudible], the vineyards and the vineyard hybrid [inaudible].

**Margaret Littleton:** Are you doing any solar?

**Gretchen Yahn:** No, I just don't think we're going to have any kind of room for it. I think it would just look kind of miss matchy. I don't think Elon Musk will be our client. [laughter]. We've kept the footprint within all the minimums or maximums I should say that we're in the documents, so footprints are all adhering to those requirements as well.

**Tim Clites:** Thank you for walking us through that, that was helpful. Why don't I start by going around the room with just to see if there's any initial comments and Bill, I'm happy to start with you. Thank you.

**Bill Anderson:** I think it's very much in keeping with what has gone before. I just have a very general question on page seven. And I'm looking at the Vineyard plan says that there is a large central green space between [inaudible]. What are you referring to there?

**Gretchen Yahn:** That was verbiage that was originally the original document. But some of that is this kind of green space between six and five. And now what could be between twenty-one, twenty-two with Reed Street and as you see, between 18 and 19, those are our most generous green spaces. And then what we have behind the residences and the berm that is in the site plan that is referenced in the site plan. So to give you a little bit of an indication on that. At its highest point, the berm will be between 16 and 17 on the back side, it'll meander up to about an eight-foot type of [inaudible] down and then we'll have landscaping on it as well. The houses themselves, with respect to each other, will have some privacy again by the internal nature of the plan. There's not a lot of external ingress, egress on the sides of the residences. Everything is either front to back and in [inaudible] to its own kind of view. So that's what they're referencing when they were talking about the green spaces

**Bill Anderson:** As you come in presently into the resort, the flags [inaudible]. The posts, the first ones represent where the road would come from around this new road.

**Gretchen Yahn:** Yes, that is correct. So you can see there's a little bit of a mow line that's there. And then we have the posts represent the corners of the lots. So when you see the Four Corners. And that's only been done for probably the first like eight houses that are coming in that side there. But if you were to walk, you would see there's a little mow line that generally follows the path of the road.

**Will Moore:** Ok, and just to get a little additional information, Gretchen referenced to a on this plan that you see there is an extension of Reed Street into the development. We're currently going through a process of a proper amendment request that [inaudible] put forward to possibly eliminate that vehicular connection and make it a pedestrian only connection. So if that were to happen, then that would be another area that you'd have that kind of wider green space [off mic].

**Bill Anderson:** So there would only be two access points.

**Will Moore:** Chestnut Street extended and North Pendleton. That is something that request is in process right now.

**Tim Clites:** Thank you. Thank you, Bill. We'll go round backwards. Yes, Cindy, do you have any comments?

**Cindy Pearson:** Just a general question, because I have no clue on page 30. The little sliding doors, windows on the top, are they do they have windows behind them or is that just decorative.

**Gretchen Yahn:** That is decorative. So if you look at the gable end, which is on the front and the left elevation in the rear. Those are they'll look operable, but they do not have something to behind them because we were working on furniture placement in the room, so we wanted to have massing and have something there for the massing. So in being with the barn, this is something we did add from kind of original concepts you could add some barn doors in both this and the stables with respect to the shutter effect on the right elevation. Again, that was for some furniture placement and then added the shutters on the other two to get this kind of open shutter effect and close shutters. But everything will be an operable scenario, but there are not windows behind those two. But it'll carry forth with the same hinges and look of operable shutters.

**Cindy Pearson:** I don't have anything else at this time.

**Tim Clites:** Thank you, Cindy. Linda.

**Linda Wright:** I think that was one of my questions as well. And they've answered that. No others.

**Tim Clites:** Thank you, Linda. Punkin.

**Punkin Lee:** I like that when you read through each section, you've now made it uniform. You don't feel like you're jumping and have to really know what was here. And, you know, I think that is. Thank you. That's a nice improvement for sure.

**Gretchen Yahn:** And it spells pretty clearly, you know, the intent is to have a really nice assimilation over there, not to have a hodgepodge. So something like having all the roofs being of one color, you know, just giving this nice assimilation between all the products. And maybe there's a textural difference between [inaudible] versus a sodding. We will be painting our running trim the same color as the siding. So it will not be like you see coming out Route 50 where it looks like they've been chalk boarded. So that's not the that's not what's going to happen here. So there's no, you know, contrasting white running trim [inaudible]. It's all going to be painted the same. Gutters are going to be matched as closely as possible to the color. Some of it, if we can't match it, will look in a bronze color to give a copper type of effect or black depending on what [inaudible]. It's not the intent here is not to have a hodgepodge of colors and mishmash out there and to have [inaudible] and the like. So we go through it has very. Not jolting feel.

**Punkin Lee:** Thank you.

**Tim Clites:** Thank you, Punkin. Margaret,

**Margaret Littleton:** Does the owner or the builder do the landscaping.

**Gretchen Yahn:** That we have a landscape concept that is being [multiple speakers] Yes, that will be part of the package. It won't be left to the owners and things will be irrigated as well.

**Margaret Littleton:** I think that's really smart.

**Prem Devadas:** And if I can just add, the maintenance is part of the resorts offering moving forward so that we can keep that same consistent look through out.

**Margaret Littleton:** That's great.

**Gretchen Yahn:** And even to the extent of the pool covers, if somebody gets a pool, all the pool covers are the same color. You know, this is not it's not up for discussion.

**Tim Clites:** I'm looking at page 30 and I only have a couple of little comments and I guess I'll share them, because that'll help me ask really what is more a question than a comment. So the first is a little question on the Wright elevation in the center is a large window. My guess is it's going up a stair and the roof line above it. It's hard to tell if that's a shed roof, a little flat roof or kind of what that detail is this a shed. So there's three sheds and that one's a right. And then in the elevation below that, it looks like it looks like between the House and the column, there's a stone wall, which

**Estee LaClare:** That is a grill option if someone wants to have a grill, that'll be a built-in grill between the columns.

**Tim Clites:** Yeah, it's one of those things that caught my eye as being feeling strange in the context of where we see stone in Virginia and there's a handful a little but understanding this is so now, I guess I probably should back up to really the bigger question, which is, as I understand the process after

approving these documents. Every house comes in for us to review, and this is the template, if you will, that we look at them with, and some of them, like likely many of them look virtually exactly or is very similar to the drawings that we have, which is great. So at what point at what point do we get into any real specifics around that? Is it is it something we should look at in the first? Like how would I say this? If this particular house gets built six times, I would imagine the first one could be where we would scrub that because there would be a set of plans that has more detail. And we could talk about any of our concerns. But I would think that we might also not as part of these guidelines, but somewhere in our, we ought to have a process to just make that easy for the applicant and for us to understand. I can imagine they'll be months where there'll be two or three houses in front of us. And it would be nice to kind of have an organized process for us to work through that

**Estee LaClare:** Question though, these plans are such that they will be there's not an alteration of this plan. So as you see it the Vineyard plan is the Vineyard plan, if you see a Vineyard Hybrid and they pick that, that is the plan, there's not a modification, so to speak, that will I mean, that will go with it, so to speak. So.

**Prem Devadas:** If you're saying that. There are options, you know, the grill being one of them, and you're saying that maybe it would be good to have that grill option and understand what it is and agree on it even now before it comes before you, that that may be a possibility because there are pool options as an example, not everyone may have a pool, but there is a pool option. What Gretchen is saying is if they want a pool, this is the option. There is no variance to that. If you want to grill, that is the option. So it is helpful to consider looking at the variations and approving it. We're going to be comfortable that it's not going to vary from that when it comes to you as an individual.

**Tim Clites:** Right. So, then understanding that it's better that we give you the input now. Yeah. Yeah. And I'm asking that because the committee at some point has to approve these documents and so understanding where we are in the process, I think it's helpful for people to decide whether they have had enough time, you know, tonight or whether we want to really look a little deeper into the because the guidelines, for instance, show. Well, what's the term you used for the house on page 30? [off mic] It's the vineyard, and then there's the Vineyard hybrid, which is did I miss it? This is not in the documents.

**Gretchen Yahn:** It's not in the document. And part of that was we were giving you information, I mean, to what was going to be the plans that are out there, because, again, I'm trying to understand this to Will is that you know, is the question here [inaudible] because to me, the guidelines are more about composition. It's not about one shed versus two shed. So I just need to understand that.

**Will Moore:** So I would suggest that the way you approached it is the way that we envisioned being approached. You're not submitting all of these elevations that are attached right now you're not submitting those to get them approved. These were these are examples of how these guidelines are being applied in real life, as [inaudible] As far as how granular you get and the review of these applications as they come forward, it's really left up to you. So this question is a process of again the council in accepting the proffer that put this development under your jurisdiction gave you the ability to adopt the guidelines. Whereas the historic district guidelines council has to adopt those the changes [off mic]. This is stepping outside of your historic district role if you will, and it's just it's another design role was given to you, but how granular you decide you need to go in to review each of these as they come in, again I'll say set aside what you do in the historic district and just understand that the goal of that proffer was to assure that there will be some design will be given so that so that Prem and [inaudible] wouldn't sell this off to Toll Brothers [inaudible]. It was never an option anyway. But, so I don't have an answer for you as to what that process should be. You have to decide for yourselves what that process should be, how detailed it should be. If you are comfortable once one application for a vineyard or a vineyard hybrid comes in that that would be approvable pretty much anywhere you can pass that on to the applicant. I think you're still going to have to see a COA for [off mic], but it would be helpful to understand which lot that one plan is going on. It'll helpful so that [off mic] That this one is being painted a different color then the one that you approved.

[off mic] Again, how granular you get is up to you understanding that council tasked this body with assuring that there would be designed [off mic]

**Tim Clites:** Thank you, that's helpful, Bill.

**Bill Anderson:** And just following up. That's why I always understood this and can see it going forward, which brings me a general question that's not related to the design guidance per say, but to this process. You give us an overview of kind of the rough schedule and in particular when my first plans come because those first plans are going to answer a lot of the questions that you just talked about. It'll set up the processes for us to review and the speed in which it can be done for you. But, in general, when when could that be and what's your overall schedule? Where do you stand today?

**Prem Devadas:** Yeah, and I'll let you ask Gretchen to answer that on the details. But I think that the intent as Will described it really well, was so that we got guidance up front and that we would then be able everybody would be able to execute as we really started moving because of the potential [inaudible]. And so I think what Will described I hundred percent agree. I think that, as you may have heard, the you know, the initial offering is going well. And that's good news, because if it hadn't gone well, we probably wouldn't be sitting here right now. So the initial offering is going well. It's probably going better than we would have envisioned it being five years ago, you know, and which is a reflection of the market. So that said, I think Gretchen is working on the details based on what we have prospective buyers based on the final approvals for the amendment zoning amendment. And so maybe you can walk through that a little bit.

**Gretchen Yahn:** So from this scheduling perspective, right now, we are close in terms of both with the town of Middleburg and the approval of the site plan, which that predicates everything. Right. So if we could project that towards the end of June, that would be kind of an arena that we would be hopeful to have. That being said, the [inaudible] contractors being at the end of this month. As we made some last amendments that has gone out to bid this week so that we can make the final decision over the next two weeks. That being said, their decisions will be that we would then start sometime in the June arena, you know, after we get these plans mid to late June. My gut is that it will be after the fourth of July. Site work. You know, so it's horizontal type of work. That being said, we have tasked them with certain milestone dates throughout the process to have certain areas have ready. The first phase of that would be the most northern part of the vineyards. And we're looking at probably six lots to be ready within 60 days of their implementation on the sites. That way we've been leading into a like September type of arena. They have six of those pads ready. And then [multiple speakers] But that being said, you know, there will be temporary road into that at that juncture. So as opposed to them coming in here and working sequentially, they go out there, they get every piece of lot done and then we come in. That's not the way that we're going to be doing it. So I would say that we're going to have an early fall start. So that being said, we would be in an arena of probably August or September of submissions to both Loudoun County and to you guys for these first architectures, which would be maybe one of the stables, and then about six of the vineyards lots [off mic]

**Bill Anderson:** Well, will the architectural be submitted to us have an owner already attached to it?

**Gretchen Yahn:** Yes.

**Bill Anderson:** OK, yes. Will the owner be submitting it or you?

**Gretchen Yahn:** The owner will be submitting it, but it will be an agent, we'll be doing a process for them. So case in point, lot, you know, lot nine we have owner X there be a building permit submission and then the submissions here under that owner's name. So each one would have an individual client associated with that because we are not speculatively building. It's all it's all, you know, pay to play. So to answer your question, the first, I mean, these plans as you see them are what are our intentions, there is

not intentions to deviate outside of these plans. The only exception would be some type of hardscape, which is the pool or an outside fireplace as an option. And like you said, the outside grill.

**Bill Anderson:** Will the driveways, just as detail point, will the driveway materials change just like the colors of the houses change in terms of materials?

**Gretchen Yahn:** No, they'll all the asphalt.

**Bill Anderson:** That's just in the vineyard, but in the stables, they'll be different?

**Gretchen Yahn:** No.

**Bill Anderson:** Oh, so you made that decision. They will be asphalt. That's a change in the guidelines that I missed. OK.

**Gretchen Yahn:** I mean, it's not to say somebody [multiple speakers] or something like that or they [inaudible], but we're again, trying to just assimilate and make these things kind of just basically come together without a lot of changes in terms of patterns and things.

**Prem Devadas:** And I think it's fair to say that the owners, prospective owners want that. It's one of the attractive things to them is that it's a design home, by the way, not only exterior, but interior as well. On the interior kitchen being an example, there is there is a package that is the package. It does happen to be very high end. there is a little bit of optionality, but not much.

**Bill Anderson:** What is that, lighting?

**Gretchen Yahn:** Are if you're if you went to the sale center. And I welcome any of you guys to the sale center. What we've done is we've tried to give options with respect to flooring. We could go in there Cochran's we have 10 different colors you can pick from from the tile scenario. You have three different styles with three different colors underneath of them. You have different hardware options. You have a myriad of mix and match colors and stingray colors for cabinetry and hardware. So they are given a customization of what they have on their inside.

**Prem Devadas:** The architecture is the same it's the optionality of some materials.

**Tim Clites:** I'm going to interrupt and say I know we're losing a board Committee Member to shortly, so and that will take us are we going to be too few people to vote?

**Rhonda North:** You'll still have you'll still have four people, but you'll have to vote.

**Tim Clites:** Ok, well, then I guess we'll continue with comments. It sounds like the process is something that will work out with the first application for each. I'm going to call it building type. So understanding that. The vineyards may have a hybrid with the first hybrid that comes in will likely take more time for us to review than the second nor the rest of them. And my sense is it would be helpful to the committee as we get further into the sequence to actually have the presentations include adjacent houses and structures just as a frame of reference. I don't doubt that what you all are going to do is going to be sympathetic to the neighbors. Obviously, it will be. But just for us to be able to more expeditiously review and understand and approve the projects, I guess I would say I'll just while everyone's here, I'll give a few comments around the hybrid option, which is just my my quick reaction without a plan. It was a little a little hard to understand exactly. But I'm just envisioning a courtyard scheme like the other schemes. And I would say that there's a handful of little things about it that I at least found less successful. I know this is not part of the package in front of us to review, but I think what's in the guidelines as it relates to the saddlebags, I would call them or the smaller secondary little appendages. I think the lower pitched roofs

to my eye are more successful in kind of Virginia countryside. And when I look at when I look at if everyone can go over to perhaps you would see what I'm referring to. When you look at the hybrid elevations, they feel it's the independent elevations. It's not part of the submittal. But again, just as a way of passing along some some feedback that feels a little a little more blocky and less interesting than I think the the we'll call it the original Vineyard plan, and some of that maybe is just a simplification of we're looking at the rooflines of the original and thinking about how they may change in their pitch and variety to be more interesting, I think my comment about the stone around whether it's a grill or just a stone wall stuck between a frame wall and a columns, to me seems a little disjointed and then kind of diving into details just in general, I think that even though we're not going to review this like we would a project in the historic district, I think your goals would align with comments that I would expect the committee would have around. You know, if it's a shutter and it has or if it's a sliding door and it has a track, that it would authentically look like it's either supposed to part or the track would go to one side. I think the one elevation where you had the fixed shutter and then the window beside that open, like you could just see that looks authentic. And maybe for myself at least, I think that's more important because we are you know, these houses are going to use materials that, for instance, we wouldn't necessarily allowed in the historic district. So that's my comments, I think the first package, things like, you know, what is the chimney cap? What are the light fixtures, what are the the details of the shutters, overhangs, right, kind of all those typical details? I guess I would encourage you if you are making progress in advance of when you need us to review it, I would encourage you to submit early. I don't think I don't think that our comments will change, and we might as well get started. We do have kind of a full workload for the next month and a half or so as we update our guidelines. So just an awareness there. But but, you know, if you're thinking to submit in August or September for building permits, I would say I would rather see the submission sooner than later.

**Prem Devadas:** And going back to Will's commentary, you feel that once we have approved once you have approved vineyards and stable types and also seeing some optionality, for one, you believe that subsequent homes in those genres will go quicker from an approval standpoint?

**Tim Clites:** Yeah, I think that I think they should. I mean, I think we would want them to. And so that gets into the process of, OK, here's home B and these are the things that make it complementary to its surroundings, more almost a conversation about its context then and yeah, I would think that should go quicker.

**Prem Devadas:** Certainly be our our goal for everybody.

**Tim Clites:** Yeah, sure. I mean, I think we as a committee want to do an adequate job for a task that somewhat ambiguous on one level and on another level, I think it's the overall intention of what you want. We understand so.

**Prem Devadas:** And do you have an idea for this stone wall enclosure for a grill is there something that you have in mind [off mic].

**Tim Clites:** You've sitting in my office this last week, we've been dealing with the same thing on a different. I don't know. A grills are kind of classic problems. I don't know how else to say it. Everybody wants one and they're just like it's not quite to the level of the trash can, but it's close because you don't want to see it when when you're not using it and yet you want it close. So to me, I think my comment is more around does the element look authentic, for instance, the next discussion item on our list is the town hall. And one of the comments that I shared the last time we reviewed that was that I don't particularly like stone water tables because they tend to thrive out west of Route 15 or east of Route 15. And it's one of those elements that, as an architect, I find isn't really found in the places out here that look and feel authentic. So that's what I would be looking at in terms of comments. I think generally they look great. I think that the guidelines around, you know, [inaudible] patterns, door patterns, you know, more square than squat things like that are all kind of right in that traditional vernacular that will make it easy for us to



to review them once we get through the first one. So I would just ask for more time on the first on the first review. We'll go round the room one more time, Bill.

**Bill Anderson:** Can I ask a question just for my general understanding, I realize what I'm going to ask about isn't in our purview for this we're talking about now. But when it goes to the planning commission for the hearing the site plan is obviously the key point there. Is the landscape plan for that review at the planning commission and that hearing.

**Will Moore:** So the landscape plan as it applies to public rights of way.

**Bill Anderson:** No as applies to these two developments. The R-3 and the R-1. In other words, the landscape plan that was just discussed. I'm just curious because it's hard for me to break apart, even though it's not in our purview to break apart. You know, and I was just curious if it is available, I'll just make it my point to see it so I can understand also, you know, topography build is better, again, knowing that we're really dealing with design guidelines of the architecture, but I'm just wanting to know from my own.

**Will Moore:** I understand. So what I started to say is as part of the construction plan there is the site plan for that doesn't include the approval of necessarily the final [inaudible] of the lots. It doesn't apply to the, although I would say their plan does have a lot of detail grading [inaudible] to these lots. But typically you wouldn't necessarily have final grading for each individual lot on a construction plan document for a residential subdivision. It does not include any landscaping [inaudible] individual privately owned lots. But it does have landscaping as it applies to what is along the street [inaudible] throughout the development. Some require buffering [off mic], but no detailed landscaping plans.

**Bill Anderson:** I find the rear elevations of the vineyards. I can see that can be rather pleasing, especially with when you're considering berms and landscape behind it. I also can imagine the comments you'll get regarding looking at the back of what people will think is the back of the house. But I think the facade [inaudible] is not necessarily a rear elevation that you will find on the houses that you'll be looking at. [inaudible] ok thanks.

**Tim Clites:** Thank you, Bill. Cindy.

**Cindy Pearson:** Why don't you go to Margaret since [off mic].

**Tim Clites:** Margaret.

**Margaret Littleton:** I've made mine. Thank you.

**Cindy Pearson:** And maybe Linda and then I'll go.

**Tim Clites:** Thank you, Margaret. Linda.

**Linda Wright:** No, no other comments other than I think your point about the landscaping is well taken and whether each house is going to look cookie cutter the same with each one, or if it'll be a whole palette of things that are mixed and used. That'll make a big difference. And I think it'd be nice to see at least a couple of those. So we get a feel for them.

**Tim Clites:** Thank you, Linda. Punkin.

**Punkin Lee:** I agree with Linda about the landscaping because we're both on the streetscape committee and aware of the types of trees and, you know, native plants and all that, it'd be nice to get some idea about where we were going with all the hard work you've done on everything else. And I also think that it will take us a couple of applications to be comfortable with what so everybody's comfortable with what we're looking at and then it should go a lot smoother. Thank you.

**Tim Clites:** Yes, Cindy.

**Cindy Pearson:** I think this is just me not knowing to look at plans quite that much, but I'm on the hybrid vineyard page, where you've drawn in the windows, they almost look like the black windows that you see in some of the developments now. But then when I go to your descriptions, you know, they're all painted in such as that, just a pen drawing or that makes it a little darker.

**Gretchen Yahn:** It's a pencil weight on what they do with their drawings. I will say that the intent is to have black muntins. And at the residences.

**Cindy Pearson:** Really.

**Gretchen Yahn:** Yeah, all of them.

**Cindy Pearson:** Just makes them look so industrial or as you go down into Belmont in different areas where you see a lot of that, just kind of blares at you.

**Gretchen Yahn:** But in answer to your other question, it's pencil weight.

**Cindy Pearson:** So will it be on the front sides of the houses with the black, or is it just mainly on the all elevations? [multiple speakers].

**Gretchen Yahn:** The intention was to have all windows and doors in black.

**Cindy Pearson:** Is that now and which ones did you say that was for mostly?

**Gretchen Yahn:** All the windows and doors throughout the entire community.

**Punkin Lee:** No matter which [inaudible]

**Tim Clites:** I'd like to pause for a moment and ask Rhonda to take a roll call.

**Rhonda North:** Chair Clites.

**Tim Clites:** Present.

**Rhonda North:** Vice Chair Lee.

**Punkin Lee:** Present.

**Rhonda North:** Committee Member Anderson.

**Bill Anderson:** Present.

**Rhonda North:** Committee Member Jenkins is absent. Committee Member Littleton is absent. Committee Member Wright is absent. Council Member Pearson.

**Cindy Pearson:** Here.

**Tim Clites:** Thank you. Will, what is our process if we have no further questions? I note this is not listed as a COA, but is there still, I'm presuming there's still a required motion and vote to adopt these guidelines, which are what we'll use to review the incoming applications in the next months?

**Will Moore:** Correct. So I didn't presume that you would necessarily adopt tonight, but I did include in the first document link under the item titled in the memo. There is a draft motion at the bottom of the first page there if you are prepared to adopt the guidelines as presented. And again, it would just be the guidelines document that you have seen, and it doesn't necessarily incorporate all the separate elevations that were presented [off mic] examples [off mic] be applied.

**Tim Clites:** Correct. [multiple speakers]

**Will Moore:** If you are uncomfortable adopting [off mic] want to discuss, direct, or otherwise, [off mic] considering changes to the guidelines as they are presented here is a motion to adopt this [off mic].

**Tim Clites:** Thank you. Yes, Punkin.

**Punkin Lee:** I mean. There's a lot in here, and I think the updates, the verbiage part is definitely a lot clearer if we're following through. And if that's all we're going on, I would think that would be fine. I don't know [inaudible]

**Tim Clites:** I'm not pushing for adoption or not adoption tonight, we did just get the chance to review it. I'm just asking what the process is. And as far as I understand, there's no we obviously want to keep moving forward, but there's no sense of urgency based on the timing. So I'll leave it up to the committee to decide whether there's some benefit to reviewing. It helped me a lot to understand the attached independent, like the hybrid is not part of what we're approving. And now that we've discussed the process, I feel more comfortable but I'm not the committee, so. And if the committee would feel better to wait until we're in full force, I would respect that as well.

**Cindy Pearson:** I think so wait until we're in full force.

**Bill Anderson:** I would agree. There's no sense [inaudible] there's no particular urgency. Next month we should be fine to give everybody a chance to if they'd like to review it further.

**Gretchen Yahn:** Tim, do you feel that it would be since these other plans or what are going to be in there, do you feel that it would be appropriate to include them in this design guideline? In terms of those facades, because, I mean, it is, what is going to be submitted when we come in for our certificate of appropriateness, not to that great. You know, I understand you'll have a more granular level. We'll need to do the certificate of appropriateness. But I mean, it is what we're going to be submitting. So that's a question I have for everybody here.

**Tim Clites:** Go ahead, Bill, you're allowed to answer that.

**Bill Anderson:** If you were to amend it, that means that would have to be reviewed again next month and some of the members haven't haven't seen it as opposed to if the design guidelines next month get approved and those amendments, it wouldn't even be an amendment. Even if it came through as a plan submission on lot X, it was discussed and would be reviewed, and the general design guidelines could still hold. So putting it in and then submitting it and then having another month go before it gets approved might not be advantageous to you all.

**Tim Clites:** I would agree. I think that if we were to give ourselves until next month to review the guidelines as presented, I don't think I've heard anything that should suddenly be a surprise next month, but I think it's worth having the more of the committee here and giving everybody a little chance to just, you know, make sure that they've had adequate time with it. I think as a group, we could also look at the hybrid and maybe come back with some more specific details. Because your applicant is clearly intending to bring that before us. So we might as well start sharing our comments, even if they're just as kind of a discussion item.

**Gretchen Yahn:** That was how we presented it because we thought this was general [inaudible]. And just for FYI for purposes this is what the intentions are also.

**Tim Clites:** Understood. Thank you.

**Punkin Lee:** I think these are a lot clearer and you walking through it and pointing out the things. Now if we go back and read it again, it's going to make. We're all getting kind of on the same page rather than, here and there.

**Gretchen Yahn:** We do have in the sales center where I've done a big display of the board and batten and the siding [inaudible] shaped like so I mean, it's literally a full size. If I could pack it up and bring it in here. I would have done that. But it is over there. So everybody's more than welcome to go by and see it.

**Prem Devadas:** But I would suggest that if you are then I would want you to be there several, so probably to schedule a time to go where we know that Gretchen is going to be there to walk you through it. And also to hear your comments.

**Tim Clites:** And I guess then the other thing I would ask, just because it will help me, is the floor plan for the hybrid. And, you know, just if you can share that and Will can distribute it to the committee, maybe for both of those. I know we're not really tasked with having any comments on the plan, per say, but it's just helpful for especially us architects to kind of see the plans and the elevations and understand the massing.

**Gretchen Yahn:** Well, I'll have it for all of them.

**Tim Clites:** Thank you. Is that I mean, I guess if we stop by is that at the sales center?

**Gretchen Yahn:** Yeah, I've got hard copies there, but I got email.

**Tim Clites:** If you could e-mail. That would be great. Thank you.

**Gretchen Yahn:** No problem.

**Tim Clites:** So I guess I need a motion to table until next month or is that [multiple speakers].

**Will Moore:** [off mic] action items.

**Tim Clites:** Thank you.

**Punkin Lee:** I'll make a motion that we table Proposed Update of the Residents at Salamander Design Guidelines until next month.

**Tim Clites:** Thank you [off mic]. Thank you, Bill.

**Rhonda North:** Vice Chair Lee.

**Punkin Lee:** Approve.

**Rhonda North:** Committee Member Anderson.

**Bill Anderson:** Approve.

**Rhonda North:** Council Member Pearson.

**Cindy Pearson:** Approve.

**Rhonda North:** Chair Clites.

**Tim Clites:** Approve. Thank you both.

**Punkin Lee:** Thank you.

**Prem Devadas:** Thank you very much. Good to see you. [off mic]

**Tim Clites:** Okay. Thank you.

**Gretchen Yahn:** Thank you.

**Tim Clites:** All right, and I guess the next item of business is a discussion item, reapplication review of the town hall design by Rhonda and Mr. Patients, I think is his middle name. [laughter] There he is. Live and on the screen. Mr. Patients, how are you?

**Andrew Moore:** I'm well, thank you. Can you hear me, OK? We can.

**Tim Clites:** Thank you.

**Rhonda North:** So thank you, Mr. Chair. Just a brief introduction. So following our last meeting at the suggestion of some of the members, the staff met with Committee Member Littleton to talk about and identify an alternate color selection. And so what Glavé & Holmes Architecture is presenting tonight, the CAD drawings are based on the color selections that we reached during that meeting. I'm going to share the paint chips with you folks, because the copies of the drawings just don't come out well and do the colors justice. Your agenda packet does include one version of the CAD drawings that utilize the main color across the body of the building. However, we do have a second version that incorporates the accent

color and that's in an attempt to break up the length of the building, which was a concern that was raised by the committee during the last meeting. We've also added a weathervane to the cupola to address some of the size concerns that were raised by the committee. So what we hope is that after tonight's meeting, our next step will be to actually formally submit a COA application to the committee. That application will, of course, include specifics like materials, lighting [inaudible] doors, that type of thing for your review. It's our hope to have that ready for consideration during your special meeting on May the 20th. If not, would definitely occur by the June 3rd meeting. So with that, I'll turn it over to Andrew and he'll go over the CAD drawings with you.

**Andrew Moore:** Thanks, Rhonda. Is my screen visible to everyone?

**Rhonda North:** It is.

**Andrew Moore:** So I'm going to start with the site plan, and this is a work in progress. It's not intended to be a presentation site plan, but it is reflective of the latest version of the building footprint. We have been working closely with the remainder of the design team with Downey and Scott and with the town's committee working through the building footprint and its size, mostly to make sure that we're tracking with the budget. And so this is the resulting design from that effort. And I'll just point out a couple of things here that are different from the last time we shared a site plan. Nothing has materially changed in terms of the configuration of the building or its in relationship to the site. But you'll notice if you look carefully and compare it to an earlier version, the shape of the council chamber side of the building has changed just a bit. We pulled in some of the square footage and reapportioned it to be a more pleasing layout for the town's direction. And so that's the shape that you see here. Some other tweaks to the site plan, for example. We have changed the way that this entry sequence works. So we're actually tying it into a larger landscape element here that has a more commodious entrance experience from the drive aisle through the parking [inaudible] into the entrance to the building. Now, formerly, we had parking spaces located right here we felt like would be a better relationship to entering the building if you didn't have to go through parking spaces to get to the front entrance or I should say the entrance that leads to the council chamber. We've also been working a little bit here with the town park design, and we're mindful of some comments we got from some members of the committee from the HDRC about how this would feel as you approach the building. And we're working with our landscape architect to think about how we can perhaps soften the edge of the planters and perhaps even venture to just to make it, so it seems like you're traversing a nice experience before you reach the arcade, which is the covered portion of the walkway alongside the town hall. So aside from that, basically what we're getting into at this point in our design phase is more of the technical side of the layout addressing things like the stormwater management, [inaudible] utilities and nuts and bolts of the site design. Before I go on, are there any questions on the site plan and any of the things I talked about that were changes from the last time we spoke.

**Rhonda North:** No I think you can keep going, Andrew.

**Andrew Moore:** Ok, so at this point, I'm going to transition to portions of the drawings that are actually in your package. I've got a couple of supplementals right at the end that Rhonda alluded to in terms of some color variations. And the other thing I suppose I should mention that is notable is that this is the first time we've presented a really hardline drawings of the elevation. So, you know, there's always a bit of a shift in just the perspective of going from hand sketches to a more hardline drawings so just call your attention to that as a change. But as Rhonda mentioned, we have to tweaked the colors to be more responsive to some of the feedback we got, both during the meeting and in some supplemental consultations with the members of the committee. And you can see here those colors are represented with actual Sherwin-Williams numbers. And then I believe that Rhonda has handed out the color chips and you can see them represented more accurately. But in a nutshell, the field color, which is in this version applied both to stucco and into the lap siding. Hardie plank material is the Softened Green Sherwin Williams color you see there. The trim has been modified to a whiter color, the high reflective white. And then we have selective use of accent colors in this current scheme, notably the pediment, the louvers, the doors in the trim band at the base of the building, and then finally the water table, which we are still. We have not made a final selection stone, but it's represented in this kind of color range that we're showing here. So this is the elevation that we are proposing for the Marshall Street side of the town hall. I would also call your attention to that we put a line here that represents more or less the portion of the elevation that is obscured by foreground buildings. So if you're standing on Marshall Street and looking straight at the town hall, you would see everything to the right of that dashed line. Everything to the left is more or less obscured by adjacent buildings and trees. This is the elevation that faces the Verizon building, and as is noted beforehand, I think in our last conversation, it's not particularly visible in this elevation. In other words, this is an artificial view that you would never really see because you would have to get so far back away from the building that it would be fully obscured by adjacent structures. However, it does give you that kind of rhythm and proportion and application of color and shadow lines that you would see from a more oblique angle. Again, I won't go through the colors that I've previously described, but you can see them there in the legend below. One other change that I'll note was the addition of the iconic symbol of Middleburg with the running horse that we've got it as a weathervane item. I think that's a nice touch to perhaps tie the building a little more into the local iconography. This is the elevation that faces the village green again, the same logic would apply for the colors. And then finally, the elevation that faces well, really, you would not see this much at all, but this is the face to the West, and it's mostly obscured by adjacent structures and trees, but does show that the portion of the building that houses the council chambers. And then finally, the final two images are really recreations or versions of the earlier the elevation's, and the change is basically what if we were to change the siding color to the accent color, which provides a maybe a more punctuated break between the masses of the building? So we've always envisioned this portion of the building as having a little bit of a variation just by changing material. But this is also reinforcing that with the change in color. So you can see this would be the net effect on the elevation that faces the Village Green. And this would be the net effect of the elevation that faces Marshall Street. So, as Rhonda mentioned, our goal today is just to get some feedback. Again, just another turn of the wheel on to the resolution of the design architecture being expressed a bit more in detail with the hard line of the elevations, as well as confirmation that we're headed in the right direction



on the color. And as Rhonda also mentioned, are intention is the next time we meet, we will be presenting a full range of actual material cut sheets and action materials which are proposed for the building itself. So I'd be happy to entertain questions and comments at this point.

**Tim Clites:** Danny. [off mic] [laughter]

**Rhonda North:** Oh, you're allowed.

**Cindy Pearson:** I'll say I'm not sure with that different color being used. You may have already decided, but it kind of looks like. I'm just not 100 percent on it. You could probably talk me into it maybe. But it kind of looks like you ran out of paint and then you put some more paint on, but then you found the other can of paint and you finished it. So I'm not 100 percent on that. I kind of, you know, looking at the first drawings that don't have that. It looks like the job was completed up there. That's just my take on it, but I know other people do color a little better than I do. So I'll leave that for discussion.

**Will Moore:** So we looked at a number of different ways to potentially address some of the comments that came over the last meeting, and one of those had to do with the I don't know if this is a word horizontality, of it. So in addition to the material kind of giving a [off mic] material we looked at possibly doing a board and batten siding where the siding is, but that didn't really read well to the committee. We thought we would experiment with showing you just a different color to break up that long horizontal [off mic] that was the idea of presenting you [inaudible] tentatively addressing that concern. I think the committee representing the [off mic] the council. Feel pretty strongly about keeping the water table, really address that.

**Punkin Lee:** I'll address the water table, I mean, it made it clear in a couple the slides that the majority of the building is obscured because of where it is. So and in other parts, you're trying to make it not look so long well the thing that makes it look the longest is the water table. And if you can't see it from a majority of places, then what is the purpose for that expense? And is it veneer I've forgotten? Is it veneer or real stone?

**Will Moore:** It is real stone.

**Punkin Lee:** I thought so, but still, I mean, it's like I think you could work something different with the colors to make that entrance, give it the break and still ditch the water table, it just I think it makes the building look very heavy and you can't see it. And where you can see it, it makes it look long because it's dark and you've got a nice kind of soft green building. And then you've got this big heavy lump at the bottom for the whole length. This just and also the park in the front is still straight lines I'm going to hang on that for a long time. [laughter]

**Danny Davis:** If I may, Mr. Chairman.

**Tim Clites:** Absolutely.

**Danny Davis:** You know one item. I think that we lose a little bit, just because we're focused on the building materials is the landscaping that we'll be helping break up.

**Punkin Lee:** Right but.

**Danny Davis:** [multiple speakers] of that water table. And I do believe that on the Marshall Street side, we don't know what may or may not long long term come of those properties that currently obstruct the view.

**Cindy Pearson:** Right.

**Danny Davis:** So we're trying to build it with the long game in mind. But there could be future use of the rest of the building. I get your point and I won't speak to that because I'm not an architect or a designer as it relates to long runs or things like that. But I will just state there will be a lot of landscaping intended.

**Punkin Lee:** And your landscaping can break up that long length. It doesn't all have to look like every five trees. Then you change the same five trees and you're still marching in a straight line.

**Danny Davis:** And to the pocket park portion up front. We're still working through that in your comments loud and clear. And we're going to make sure that we soften that walk.

**Punkin Lee:** Right. Because everything's just so [multiple speakers]

**Will Moore:** Maybe materials rather than actual curvature.

**Punkin Lee:** Oh, yeah. You can suggest a lot with plantings. I get it.

**Bill Anderson:** I think I agree with what Tim was talking about earlier, about the water table. I think the water table and again this is very subjective obviously, we're not talking about [inaudible] materials the general appearance. It's a very horizontal building. Yes, I think the water table is bulky in terms of how much of the elevation it takes just because it's stone, it doesn't need to say, oh, we got to show stone. I think if the water table was literally a lower water table, whether it's made of 12 or 18 inches and doesn't necessarily have to be this heavy amount of stone, then the area that they showed in hybrid if I can use that word after today. A hybrid where the color changes, which I think is a good thing because, again is so horizontal. That could possibly be stone instead of a different paint color, so you could take some reduce this heavy water table that is saying I'm more important than the building, bringing it down very low and let the building be what it is. And then breaking up the main body of the building with a color is great, I

think it's very much needed in this building. And then that could be stone on one of the two facades, which would give it a real substantial difference. My other comment I have is and again, I missed the comments on this, I'm just bothered somehow by the cupola. It's sitting on top of an area that doesn't feel to me like it's got the strength where a cupola usually sits on a building on the peak of the roof, not the peak, but on a substantial part of the roof. This one tends to and again, this is more of both position in the scale. Position wise, it just doesn't look secure in that sitting out on the end. And scale wise, I feel it's too thin to minuscule compared to the breadth of the building. So those are my two main comments.

**Rhonda North:** So just to let you know Bill, the purpose of having the cupola where it's located is to identify that this is where you walk us to get to the entrance.

**Bill Anderson:** I understand. Yeah, it's a good signal. However, your landscaping and the site plan, you would have to be even if you were blind, because you'd be able to find your way through the park and landscaping. You're going to find that you're not parking right out in front and looking at that and saying this is where it is. So it generally is a visual cue, from this case I don't think that's necessary. I'd rather see it if it is important element. And I guess that's from a traditional point of view, something to hold on to. It should be in a more substantial spot.

**Tim Clites:** Thanks, Bill. I guess I could only reiterate what we just heard. I feel like the cupolas in town are viewed at an urban distance and therefore they are like, the Middleburg Bank, the Community Center they're very much.

**Punkin Lee:** The Post Office.

**Tim Clites:** The Post Office there, I'm sorry I picked [inaudible]. They're very much kind of in prominent places within the massing of the architecture. Andrew knows that we don't have to tell him that. But I understand he's also struggling with the need to have some pedestrian capture. But I think you're right, Bill. I think that the cupola at that place, I think if we were to have one, I think there's a stronger place for it. And there may still be some need to resolve that elevation. It is a bit of a struggle with the door to the police, the service door there that I almost would rather people bump into the wrong door than have an elevation with a cupola that starts to feel I mean, I'll just say three things. I'll add one thing to what you said. I think the cupola and the stone water table and the Hardie siding at the primary entrance to the town hall chambers, none of those feel consistent with the architecture that I think is good in this area. I understand that there are people that would like that and perhaps even people in our council and but as a board reviewing another building in town, we would I think, be saying the same thing. It's just one of those elements that is often used in a way that doesn't feel authentic. I look at the water table and I love the idea that the building would have some kind of a base. And I had the same thought you had, which is you look at the community center, a two-story building, and it has this beautiful, rolled kind of base to it all out of stucco. But with just enough detail and kind of weight to it that it feels like a good building. I like the idea. I don't necessarily like the light color at the I'm going to call it the hyphen, but I very much

appreciate, thank you Andrew, for starting to look at how does the building create a break in its materials. I think if it's a stone, my thought immediately, Bill, was maybe you whitewash it so that it has a softer look. That's something that we do see around here. I think if you flip to that elevation, Andrew, while we're talking about it, because this high part of the hyphen, we would rarely see. But the entry to the Council Chambers Hardie just feels like the wrong thing to be walking into. And so I'd almost rather have stucco with some detail there or you tell us what we should have. But this is where we're walking in to meet our council members. I think it ought to really feel at least as substantial as the stucco and or stone around it. And by the way, thank you. The development is great. I love seeing the extra detail. Thank you for working on the color scheme with Margaret and others and the landscaping. Don't take all of this as being a harsh criticism. It's great progress, right. But I think now's our chance to voice that. And perhaps as committee members, we should go to the next meeting where it's presented with the council and you know, politely and respectfully share it again. I'm sure the staff will do that, but maybe it's useful for us to take some time and do that as well. Andrew, do you have any feedback or comments for us, or do you have any thoughts as an architect? I understand you have a client like we all do. But how do you feel about the comments that we're giving you?

**Andrew Moore:** I think they're thoughtful and appropriate comments, we just have to, you know, navigate the input we're getting from the committee with the comments that we're getting tonight and kind of, you know, filter those down and I guess discuss them. You know, I take no exception to the comments that have been made. They're all thoughtful and appropriate. We'll just have to, I guess, circle back with the client, which is mostly in the room with you there tonight and figure out what they would like us to present as an alternative.

**Bill Anderson:** Can I have a follow up.

**Tim Clites:** Go ahead Bill, please.

**Bill Anderson:** I do think the water table, the way it's shown as a darker material, even if it was reduced very far down and simplified in its design, doesn't have to be stone, should be a darker material than the field of the body. I think that baseline is an important line, but it can be this way made out in silhouette, can be made out of, you know, a different watershed, portion, and a different material down below. And with regards to using the cupola as a visual cue for the entry, it could be a simple way to get the same result by changing, the rhythm of the columns is there. I got that, you know, but the columns at that entrance right now with the cupola is those columns could be a variation both in scale and type to the ones that perceive. It's a very I mean, it has been done thousands of times change the columns up. So that gives a second cue instead of the cupola. And on that elevation there where it shows the light area, to me, that's where it'd be fun to put the cupola. It's far enough back that it's not giving you a cue, so to speak, of where to walk. But if it's important, maybe that's a place for it. Put a thinner water table, a lower water table, dark, and maybe some columns that would change that entrance to give it some more significance other than the same rhythm of columns everywhere.

**Punkin Lee:** I like that, moving the cupola back, because majority of people are going to park on this side and turn to go to that door.

**Bill Anderson:** There you go. Good point.

**Punkin Lee:** So it puts you right there. And I think doing a bit of variety on the columns where the cupola was, is plus it's a straight shot. I mean, you're walking, you got the brick wall on the other side. It's not like you're in a maze and don't know which way to turn. So that might be just subtle enough. And it's all just subtle, subconscious, directions. But I like the cupola directing you to the council chamber.

**Danny Davis:** Can I ask a dumb question?

**Rhonda North:** Yes.

**Danny Davis:** When suggesting it at this location would the cupola be over the portico leading into the door or actually on the very peak of the roof like this?

**Punkin Lee:** On the peak [multiple speakers] of the roof. Oh yeah.

**Bill Anderson:** Oh, not over the door, no.

**Punkin Lee:** Yeah, be on the roof. [multiple speakers]

**Danny Davis:** Which allows it to be more prominent as well.

**Punkin Lee:** Right.

**Danny Davis:** Because you're putting it on a longer structure for a longer run.

**Bill Anderson:** Yeah. And it may want to be if it's there, maybe you just want to be proportionate to that entrance, which would probably make it a little fatter.

**Punkin Lee:** It needs to be, I think, fatter, I mean. The image of it on the front, it looks like it's kind of going through the. [off mic] Yeah it looks better, it doesn't look like the funeral home entrance this week, so, yeah. [laughter] Can't help it Estee.

**Cindy Pearson:** The idea of changing the columns. You know, when you get a rhythm, a variation in that rhythm will really get your attention. You know it just.

**Danny Davis:** Sure. Well and that could be. Hey Andrew, do you mind flipping to the Marshall side real quick? You're getting me into designing this [inaudible] [laughter].

**Bill Anderson:** No, no, no.

**Danny Davis:** But you're saying these two columns here?

**Bill Anderson:** Something at that point. Yes, the columns. That's the one that was it [multiple speakers].

**Danny Davis:** And then Andrew [multiple speakers] to the east real quick?

**Bill Anderson:** Does this stick out here. It does. When you look at the side [multiple speakers].

**Danny Davis:** Sorry, you could also do it at this entrance as well to match.

**Bill Anderson:** That's true.

**Danny Davis:** And there.

**Bill Anderson:** It gives it more [multiple speakers] logic. [multiple speakers].

**Danny Davis:** Well, you are as you drive by.

**Cindy Pearson:** And you're going to walk in them.

**Punkin Lee:** You're going to walk toward it from the parking lot.

**Danny Davis:** I mean even if they're just a little bit different, as you're walking out the arcades, you will see it even from the profile view perhaps a variation on that column, depending on what that variation is. Again, you got me in the designing, and I should. But I feel like I hear what you're saying.

**Bill Anderson:** It's a tough massing to, you know.

**Rhonda North:** Can we go back to the Marshall Street view? [off mic] So if we move the cupola over, as long as the [inaudible] building exists, you'll never see it?

**Punkin Lee:** But you'll see it from the parking lot side. More people are going to park on the.

**Rhonda North:** I know but the idea of it was to tie the town hall to Marshall Street.

**Punkin Lee:** Well, you've got landscaping and you got a straight route to get there, and if you change, do a little creative landscaping like. From the first you know, where we are now.

**Danny Davis:** I think Rhonda made the point a few minutes ago, we were trying to respond to perhaps the most or strongest public input that we heard at the public input session. We heard it from the planning commission and to a degree from you as well, that says we need to make sure that we don't lose [multiple speakers] this connection to Marshall. [multiple speakers]

**Cindy Pearson:** Particularly since there's no door off of Marshall to go into the building.

**Danny Davis:** I think if we do move it and again, I'd want to run it by the Council Members on our review committee for the suggestion. I would also take other input; I know we're talking about the columns being a little different landscaping and the walkways. Any other thing that you might suggest that would help is if I'm a visitor to town first time here at Town Hall, that will cue me in to come up this way? Because I want to make sure that we can respond to the public when they say, you know, this is our building, this is where we want to come. Then we feel like we've responded to their interest and comments on this.

**Punkin Lee:** The other thing, if you take the cupola off and then have a hanging light fixture, because that is very directional, if you see the columns and an overhang and there's a, you know, light. Not a chandelier, but I mean something you go right there because that's got to be the front door.

**Bill Anderson:** I would agree. The idea of taking the cupola off and just changing columns is there. I'm sure the architect could come up with a bunch of alternatives there. One other one might be you make that corner more of a architectural element that is actually where it comes down to the ground. Think of it as a passageway that you're going to go through, that I'm not going to I hate to use the word of a tower, but you make it so that that element actually comes out in its corner of a building and it goes up higher than the roof around it. So it's obvious it's different from everything else. It's a passageway you have the light hanging in it and all those things like a mini bell tower almost. But it's clear that it's an architectural element different from the rest. And that would draw you. That would be your visual cue. Typical college, you know, traditional college buildings have these all the time on the corners, you know, that you walk through this passageway and think of the University of Richmond. You see them all the time, these corners. I don't know if there's room in the plan to make that happen, but maybe [inaudible] comes out towards the park a little bit, you know, where you have some room, but it becomes just an architectural element that says oh over here. Again.

**Punkin Lee:** It would look a little more substantial, too, because it still is kind of stuck on the end, you know, it's part of it, but it looks kind of weak when you look at all the mass and then you've got this little overhang.

**Bill Anderson:** I agree with you, yeah. [multiple speakers] So, yeah.

**Tim Clites:** I guess I would have a couple of comments and I want to try to be careful not to design completely, because I feel like we've hired a really talented designer, so this is a conversation for the people in the room, not necessarily the gentlemen on the other end listening. But I wonder. I like the pedestrian nature of the invitation to enter the building. In this elevation and in the other elevation that is completely opposite it there are two of these, which are these pedestrian scaled pediments that say walk in here. To me, the cupola tells me when I'm in the car or I'm at a distance for the other buildings in town. I'll reiterate it again; it sets the building apart amongst other buildings. So I would it's one of the reasons I liked the glass element in the first free hand little sketch of the council chambers. I understand we lost that for budget reasons, but I think that if I were to pick the obvious architectural place for a cupola, it would be on the highest ridge of the most prominent structure, which for the combination of vehicular and pedestrian traffic, is the left side of this elevation. I think when you think about what that council chamber looks like as you drive down Pendleton Street, it's rather plain. And that would be a way to give it a sense of I know where I'm going in the urban scale. And this is a big building. I mean, it's a big building for our little town. So I think it's worth stepping back and asking Andrew if they have the time and the interest to kind of address maybe this element of an urban scaled roof line. And it may be that it's not all hipped roofs, a larger gable. I wouldn't pick where or why, but I could see perhaps a larger gable's or gable's somewhere here, not everywhere, but again as a way to bring a certain level of prominence to perhaps one part of the building over another. I guess I would say I don't like the cupola over the pedestrian entrance between the council chambers and the rest of the building because it doesn't feel right in a low, lower connecting element. It's just not whereas an architect, I would think to put it. I don't know if that makes sense to anybody else in the room.

**Will Moore:** I don't want anybody to have the impression that we're married to a cupola. So if where we're showing it now doesn't work for you don't feel obligated that we have to find someplace else for it. It was introduced again for that specific reason of trying to address that concern of how do we maintain that relationship with Marshall Street. How do we indicate that's the way to come? It sounds like we have other ideas of ways to accomplish that without having that cupola in a place that maybe doesn't make sense architecturally. But I would just encourage you not to feel obligated to find someplace else to put it. [off mic]

**Tim Clites:** Right an exact. [off mic] Point well made. And I think I almost want to leave that up to Andrew to kind of step back and look at, you know, maybe take one more study of kind of all these comments around, you know, does it you know, again, squint your eyes a little at that image and you see a long black flat line and then you see a long green line and then you see a long stone kind of baseline. And that's at the urban scale still seems to be a little bit of a struggle. So is there something about the roof line and or gables or some other? I don't know. I'm just for me, it's kind of a question. The sooner we exhaust any questions, the better. So that's why I'm bringing it up as a question and I have no further comments. So thank you. Go around. Should we go around the room again, Cindy? Any other comments?



**Cindy Pearson:** I'm on. Yeah, I'm with you with a cupola if you're going to have it to have it on the highest point, because that's where it is on other buildings. Do we need to keep it six and one, half a dozen on the other, it does add, you know, that this is a. It's one of our more prominent buildings in the town, maybe, I don't know, I'm not. Don't care one way or the. Well, either way, it would be fine, it would break that up a little bit because I see what you're saying with lines and such. With the water table, I think they were bringing it up that high to be at the bottom of the windows and which [laughter] yeah, yeah, well, I get it. [inaudible] I've never well, like I say, we don't have that here. I've not seen a water table here. I do see it on some of the houses. Of course there's probably is not real rock. Yeah. That's all.

**Tim Clites:** Thank you. Punkin.

**Punkin Lee:** I agree with Tim's comments about the roof, I think if it had some height or something with the cupola placed at a higher point it's kind of a nice change of line, because we got so much straight across, straight across it's a nice break on the top. If everybody thinks the water table has to stay, I think definitely make it a lot lower, it would soften the building. That would give the windows a little more individuality than the stone running right up to the bottom, I think. That's it.

**Tim Clites:** Thank you, Punkin. Bill. You're good. Thank you, Bill. [laughter] Any questions?

**Bill Anderson:** I think I'll be interested to see how the architect thinks from our comments. As he probably know, there are just many ways to solve this problem. I do think that was the right direction initially a visual cue, and I still think that is.

**Tim Clites:** Agree.

**Bill Anderson:** Besides horizontal and vertical, too. But there are ways to solve that whether it's raising the whole pediment up or whatever. And he can address that, and I'll go with what everybody else says. But the water tables to me, is too prominent it's not necessary.

**Punkin Lee:** I think also there seems to be a big push for this building to stay on a deadline and all that. But at the end of the day, we got to live with it and the town live with it for a long time. So I know there are a lot of details and issues that can be solved with a little tweaking here and there and keep it going forward. But you don't want to just say, OK, fine, we have to have this done by the 15th of May and live with it, I don't think the town wants to live with it if we haven't given it our best shot.

**Bill Anderson:** I have a follow up point.

**Tim Clites:** Thank you, Punkin. Yes Bill, one last follow up point here we are here, hear ye here ye.

**Bill Anderson:** Just in general it was nice to see that everybody is concerned about the colors. I think your point about if you squint, whether it's light or dark, is more important now. Color on a building is probably in the end one of the last most important things you can do in a building for a lot of reasons, big buildings, small buildings, anything. So the idea of you can look at this almost in black and white and squint and get it right, get the values right. Color, we'll get there. We'll get there because we all have different perceptions of whatever. I think it's on the right track, but not that important right now. Even the kind of stuff isn't important right now to me. Just squint you can see the proportions of the lines. Anyway that's all I got.

**Tim Clites:** Well, thank you all. Andrew, do you have any questions for us, any clarifications before we let you run?

**Andrew Moore:** I don't. Thank you. [laughter]

**Bill Anderson:** He's been here the whole time.

**Tim Clites:** I know. Thank you. We appreciate it. Staff have any questions for us?

**Andrew Moore:** My pleasure.

**Rhonda North:** No, I don't think so.

**Tim Clites:** All right, thank you.

**Andrew Moore:** All right have a good evening.

**Punkin Lee:** Thank you. [multiple speakers]

**Tim Clites:** [off mic]. Historic District Design Guidelines Update [off mic]

**Will Moore:** If we can hold on the second, I apologize. We actually have Mr. Brewer here Ward Brewer from King Street Oyster Bar and would like to have just kind of a quick discussion with you about an idea they have. Rather than have him to wait any longer. He's been extremely patient with us. [multiple speakers]

**Bill Anderson:** Bringing oysters. [multiple speakers] [laughter]

**Cindy Pearson:** He got to sit still instead of stand for an hour.

**Ward Brewer:** This was a pleasure I have to tell you. I'm trying to put an awning on the side of the building. It is the same color of the awnings that are in the front of the building already. [inaudible] the entire side of the building. You know, I have measurements up and I don't really know exactly how to proceed from there. How to explain it to you guys.

**Will Moore:** I think it's a good idea. If we can just pull up a photo of the building from [off mic], it has a very windows distinct. [multiple speakers]

**Ward Brewer:** So this is our building here and the awning will take up the entire portion of the building from the windows down.

**Cindy Pearson:** Now, is it to block the sun from coming in the windows? Is that its purpose? What's it.

**Ward Brewer:** The purpose is mostly to cover the guests from the birds and the rain.

**Cindy Pearson:** I understand.

**Ward Brewer:** And the weather and everything, of course.

**Cindy Pearson:** That sit there on the side table. So it'll be out [multiple speakers].

**Ward Brewer:** All the tables along the building, by the windows, would be covered. Also lights fans and heaters [inaudible] as well. And in the awning, drop down curtains on the sides for the winter. Six feet out where the line is that we have for the walkway, for the pedestrians as well.

**Cindy Pearson:** So they would be up over the arched windows, is that were this would be?

**Ward Brewer:** Exactly. It's here I'll tell you the measurements of it. So Forty-seven feet by six Twenty-seven six is the building with the gutters that come down the side beam on the outside of the awning. So if you [multiple speakers] 9 foot tall and the balance on the front.

**Danny Davis:** Ward, I have got, if you want to come around you can. I've got Google Maps up it's not perfect because there's no Google Maps [multiple speakers].

**Ward Brewer:** That's great. So yes, the archways encompassed inside of the awning, which will come to about here and then go down nine feet from the street, six feet out from the building is where our line is. It goes so the pedestrians can still walk by.

**Cindy Pearson:** And you said you were going to have gutters on it. Where would that [multiple speakers]?

**Ward Brewer:** Talking about the one down here, you see this black one here. So it just falls on the other side of that. So the gutter isn't on the inside of the line. [multiple speakers]

**Bill Anderson:** Downspouts, right?

**Ward Brewer:** Yeah, they're downspouts are over here, and it just falls inside.

**Bill Anderson:** So if you were sitting inside the six feet and you looked up, you'd still see the top of the window?

**Ward Brewer:** Yes.

**Bill Anderson:** OK.

**Ward Brewer:** With some framework inside there, I'm sure that there's a framework inside the awning that you're looking from the street into the awning you know fans and lights as well.

**Bill Anderson:** Will, is that [inaudible].

**Will Moore:** It's challenging so you know awnings let me if you will indulge me for a second, while I pull up the guidelines. I didn't really have a good other than that, they wanted to do an awning I didn't really have [multiple speakers] I think we're still not. I still don't have all the details that would be necessary for you to [multiple speakers]

**Tim Clites:** Dan can you turn the picture a little?

**Will Moore:** Guidelines about awnings.

**Tim Clites:** I want to see a little of the front please.

**Bill Anderson:** Coming out it's the six feet can there be a lid underneath things like that?

**Will Moore:** So as long as it has a minimum of 7 feet 6-inch clearance, it can project over the right of way. They can actually do have a strip of land here [multiple speakers] that is part of their property. It's a little hard to distinguish from this photo maybe approximately where you see the stanchion [off mic]. But I think it is OK to [inaudible] having a light that would be recessed under the easement and not visible, that would be OK.

**Ward Brewer:** The guide that we used is the end of this building. And so if you could draw a line and then this picture these. Yeah, you're right. The stanchions right there are actually along that line. You're right. Yes.

**Bill Anderson:** I don't think I've ever seen anything in the guidelines on that and would also incorporate a winter enclosure.

**Ward Brewer:** The drop-down sides would certainly be moved on from if the awning was there, it was just an addition and really something we probably wouldn't have thought of if it wasn't for all these masks that we're all wearing right now anyway. [off mic]

**Tim Clites:** Well, I just have an honest reaction, whether it's a final comment or not is not determined, but I think the arches are a prominent part of what is a very solid, prominent, significant building. And for me, it feels like a little bit like a shame to consider covering them up with an awning. And so then I think about the need that you note, which I think is a valid need and I love eating there as much as anyone. And I think there's something about the kind of, I don't know, what the term is but the pedestrian, almost Parisian kind of you're sitting there under the umbrellas. That feels more intimate than an awning both for the people that are there and maybe I would say more importantly to us as a committee for the building, so that's just my knee jerk reaction. But I'd be happy to chew on it and think about it a little bit. And I may have a difference of opinion.

**Will Moore:** There are two guidelines in our current guidelines that jump out at me as being worthy [off mic] One is the statement that awnings should be appropriate to the period of the structure, in which [off mic] give some more guidance on that. The one that is most appropriate for the committee to consider is the statement that oh where did it go it got away from me. The awning size type of placement should not interfere with existing signs or distinctive architectural [multiple speakers]. I think the one that you'd have to make.

**Tim Clites:** Yeah, unfortunately. I mean, my again, my first thought was this feels like the sign that hung on the porch that was so beautiful, just another block and a half down the street. And no matter how much we wanted to tell ourselves that that was OK, it just we knew the porch too well. It was too nice a piece of our fabric to, you know, so this feels a little bit like that to me. And again, it's just I'm just being open with my kind of first reaction. I think the little awnings between the columns on the front feel like maybe that could have been, you know, side or you know there's something about that that doesn't bother me. Those windows aren't as significant. The architecture still has the prominence there. And they, again, help reinforce the pedestrian scale that an awning, you know, up above those arched windows, I don't think would do as successfully. So that's just a reaction.

**Bill Anderson:** That would be a huge scale.

**Cindy Pearson:** What is up in the very top right below the roof? The white squares, are those window vents?

**Ward Brewer:** For here?

**Cindy Pearson:** Yeah.

**Ward Brewer:** You know, it's really just like a deck railing in all honesty. There's no openings in between the slots, though they look like that. It's just like if it was a deck and these would be the slots holding the top bar up. This is what they look like when you look at it straight on.

**Tim Clites:** It's a way to break up the character.

**Cindy Pearson:** Gotcha. [multiple speakers]

**Bill Anderson:** It's a lovely building.

**Ward Brewer:** Well, I certainly understand your comment. The buildings on the corner, it's the only light in the whole town, and it is an awesome building.

**Bill Anderson:** It is.

**Ward Brewer:** I can take these comments back and make them work on exactly what your largest concern was. And I'll do that. Originally, we had thought of including so let's say the awning goes across and the archways of the windows still are there for where the awning goes across the windows, but the windows still stick out the top of that, I am not a design, nor do I get any picture in my head, what it would look like. But I do remember people suggesting it while we were talking about it.

**Cindy Pearson:** What would happen if you went higher Tim? Is that not.

**Tim Clites:** Again, I'm going to apologize.

**Ward Brewer:** [multiple speakers] the archways up is his concern.

**Tim Clites:** I normally don't spit out a reaction that quickly. So I think I want to be open to and I think the best way to be open to it would be to look at other places in other cities where something like that has been done and there's a photograph or two of it. And we could consider is would it be successful here? It feels like a difficult thing to do successfully.

**Ward Brewer:** Yeah, I get it. And it's too expensive to not look good. And I agree.

**Tim Clites:** Right.

**Ward Brewer:** I'll go back with those comments and I'll bring it to the owner, and I'll come back with more.

**Tim Clites:** Thank you. And thank you for your patience tonight. If we had known, we could have. Yeah.

**Ward Brewer:** No problem. I appreciate your time.

**Tim Clites:** All right.

**Ward Brewer:** Yeah. Thank you.

**Punkin Lee:** Have a good night.

**Ward Brewer:** You guys too.

**Bill Anderson:** Yeah. And it's really interesting. You got a building that's such a prominent entrance facade. And as the architect, you go what are we going to do about the side? Well, this side is just as wonderful. It's different than the front.

**Tim Clites:** But keep that image up just for a second. And just rewind my comments from 10 minutes ago and then you can shut the image. Just look to the left and in your mind, rewind my comments from 10 or 15 minutes ago and then you can shut the image and we got to go. We're late. Everybody here has been here too long. But there's something great about that pediment right just the scale of it. Everything.

**Bill Anderson:** You bet.

**Punkin Lee:** I think also an awning makes visibility of that street very confining, because if you're walking up the street and you turn, and you've got this big hunk of. Right there.

**Cindy Pearson:** Canvas.

**Punkin Lee:** And then the people beyond the awning are like just fell off the block.

**Bill Anderson:** You're absolutely right. It's a streetscape concept.

**Punkin Lee:** Yeah right. In addition to those beautiful windows.

**Tim Clites:** All right, Estee, you're up. We're going to be. Don't worry. We're not that tired. Go ahead. It's your turn.

**Estee LaClare:** I'm going to keep it very, very short. Well, first of all, we do want to thank the committee working tirelessly over this first draft of the text. I've met with the majority of members. We're hoping to get a couple more comments to us by early next week that way, I can compile them all into the master document and then we can send them out to you for your review, for our meeting on the 20th. We've got some really good comments. And I wanted to let you all know in your readings there's some I gave one to Punkin a couple of historical inaccuracies. And I found the primary source. So we're going to get them to fix that on Asbury Church and the Freedman's Bureau. So Rhonda and I were digging out books just the other day and Punkin when we were working on it. [multiple speakers] So anyway, I just thought for your interest, just interesting little tidbits for around town. So if you have any comments or suggestions, if you need more time, for the people who have yet to give me their comments. Just let me know. I'm happy to meet with you early next week. And that way I can get them all together. I've already gotten, I think, five and its incorporated in. [inaudible]

**Punkin Lee:** So I would just like to say thank you very much, Estee, because you have bent over backwards to coordinate all our suggestions and she's hot on the grammatical errors and punctuation errors. And we thank you.

**Will Moore:** So the intent is on special meetings for May 20 is to really guide [off mic] So Estee is working on collating all those comments and putting them into one document and we will get that out to you and spend the bulk of the meeting on the 20th just really getting the details. [inaudible] Or deciding, you know, two people made this call, one person made this comment. Need to change it based on that we can [off mic] workshop?

**Estee LaClare:** Luckily, thus far, nothing I think most people are on the same page for certain with everything that has been presented [off mic]. Do you need a copy because I had e-mailed you?

**Bill Anderson:** Do you have an extra copy?

**Estee LaClare:** I can get you one.

**Bill Anderson:** I didn't see an e-mail of it.

**Estee LaClare:** It's OK. I can get you on. Let me go do that when the meetings wrapped up if you don't mind. OK. Great. Thank you very.

**Tim Clites:** Rhonda, what do we need to do, quorum for the 20th, I guess. Those of us that are here are and June 3rd. Yeah.



**Rhonda North:** Are you here June 3rd?

**Punkin Lee:** Yeah, because the Horse Show starts the 7th. [multiple speakers]

**Rhonda North:** I thought so, but usually it conflicts for you. I just wanted to make sure I didn't think it would this year.

**Tim Clites:** I should be here for both. Thank you. I move that we adjourn.