



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



Thursday, September 6, 2018

PENDING APPROVAL

The regular meeting of the Historic District Review Committee was held on Thursday, September 6, 2018 in the Town Hall Council Chambers, located at 10 West Marshall Street. Chairman Turnure called the meeting to order at 5:30 p.m.

PRESENT: William Turnure, Chairman
Punkin Lee, Vice Chair
William Anderson (left early)
Tim Clites (arrived late)
Virginia Jenkins
Margaret Littleton
Linda Wright
Cindy C. Pearson, Council Representative

STAFF: William M. Moore, Town Planner
Rhonda S. North, MMC, Town Clerk

Approval of Minutes

Committee Member Littleton moved, seconded by Vice Chair Lee, that the Historic District Review Committee approve the August 2, 2018 regular meeting minutes.

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

No – N/A

Abstain – N/A

Absent – Committee Member Clites

(Chairman Turnure only votes in the case of a tie. Councilmember Pearson is a non-voting member of the Committee.)

Councilmember Pearson thanked the members for their service on the HDRC. She reminded them that they were there to review and approve applications, answer questions and give recommendations in accordance with the Historic District guidelines. Ms. Pearson noted the need for the members to conduct themselves at the highest level. She suggested that if the guidelines needed to be changed, this was something that could be looked into and noted that the members should refrain from using phrases such as “I like” or “I don’t like”, as it was their job to do the best they could for the town using the guidelines as the basis. Ms. Pearson noted that eighty-seven people watched the last HDRC meeting and advised that everything that was said was public and was on the record immediately. She reiterated the need to be professional, follow the guidelines and do what was in the best interest of the town.

Old Business

COA 18-08: Request for fence – 8 Chinn Lane – Peter & Alison Leonard-Morgan

Peter Leonard-Morgan, the applicant, requested that they be allowed to paint the fence white and to keep the finials on the posts. He opined that this was in keeping with the style and character of the town.

(Committee Member Clites arrived at the meeting at 5:35 p.m.)

The Committee held some discussion regarding the application. Some of the members opined that having the fence photo shopped to be white helped them envision it and agreed it was acceptable. It was suggested that the applicant consider the use of a white pigmented stain as it would be more durable.

Vice Chair Lee moved, seconded by Committee Member Clites, that the Historic District Review Committee approve COA 18-08, a request of Peter and Alison Leonard-Morgan for fencing at 8 Chinn Lane as presented.

Vote: Yes – Committee Members Lee, Anderson, Clites, Jenkins, Littleton and Wright

No – N/A

Abstain – N/A

Absent – N/A

(Chairman Turnure only votes in the case of a tie. Councilmember Pearson is a non-voting member of the Committee.)

New Business

COA 18-10 (S18-09): Wall sign, freestanding sign & new light – 4 W. Washington St – Hunt Country Sotheby’s

Jeannene Marconi, the applicant, appeared before the Committee.

Chairman Turnure reminded the members that they discussed this request as a part of a pre-application review last month. He noted that the application was revised to reflect the Committee’s comments.

The Committee held some discussion of the application and agreed the sign looked nice.

Committee Member Jenkins moved, seconded by Committee Member Littleton, that the Historic District Review Committee approve COA 18-10 (S18-09), a request of Jeannene Marconi for a sign at 4 West Washington Street.

Vote: Yes – Committee Members Lee, Anderson, Clites, Jenkins, Littleton and Wright

No – N/A

Abstain – N/A

Absent – N/A

(Chairman Turnure only votes in the case of a tie. Councilmember Pearson is a non-voting member of the Committee.)

Discussion Items

Murals (continued)

Patty Callahan appeared before the Committee to describe the request for proposal (RFP) process that Akre Capital used to acquire a vendor to paint a mural on the rear of their building. She opined that there were two items that were of the utmost importance – the artistic element and the production side. Ms. Callahan recommended the Committee should have an approval process if someone wanted to paint a mural on a building. She displayed the submissions they received and advised that they received some “crazy” ones. Ms. Callahan noted the need to make sure the vendor was capable of executing the artwork. She suggested the need to ensure the Town was protected as the work was done; and, explained that their vendor ultimately ended up bringing in a bucket truck so they would have safe access to the building. Ms. Callahan also suggested the need to ensure the product received was what the Town wanted, as opposed to being the vendor’s interpretation, and noted that the graphic arts company she hired ended up bringing in an artist to assist them.

Chairman Turnure inquired as to who made the final decision regarding the design. Ms. Callahan reviewed their process, which included their entire staff, although she admitted that she had some influence on it. She noted that they did not identify a theme in advance. Ms. Callahan advised that she did hold some discussions with artists and noted that she did not want the entire wall to be covered by the mural. She advised that they went through several design iterations before agreeing on the final one.

Committee Member Littleton inquired as to who would be responsible for its maintenance. Ms. Callahan reported that the vendor used a high quality latex paint on their building, as it was stucco and could not be sealed. She noted that it would fade and stain over time. Ms. Callahan reported that they had a two-year warranty on the mural; however, she suggested that they may paint over it when it became faded or stained.

Chairman Turnure questioned whether having guidelines in place would have made the process easier. Ms. Callahan opined that it would not as it would only have added another “layer”. She noted that HDRC approval was not needed for their project as it could not be seen from a public street.

Chairman Turnure expressed concern that if someone went through the process that Ms. Callahan used and then presented the design to the HDRC, they would have an emotional attachment to it, which could make it difficult when it was presented to the HDRC.

After some discussion, Chairman Turnure suggested the Committee formulate their thoughts and ideas during their next meeting.

Committee Member Jenkins noted that the Middleburg Museum Foundation identified some of the characteristics about the town that brought people here. She advised that they included atmosphere, charm, beauty, historic character and friendliness. Ms. Jenkins suggested these should be key components of any guidelines for murals.

Pre-application for sign – Lenhill Silver Gallery – 111 E. Washington Street

A.J. and Patty Lenhill appeared before the Committee regarding a sign pre-application for their new location at 111 East Washington Street.

Town Planner Moore opined that John Ralph, of Quail Run Signs, cautioned the applicants that in the past, the HDRC had not been happy about having three projecting signs on this building – two of which were stacked over each other. He reminded them that there were currently two signs on the building. Mr. Moore noted, however, that the applicants were proposing this one be placed above the entryway, which would be in a different location.

The Committee held some discussion regarding the location, which was proposed to be mounted on a bracket and hung under the arched gable.

Ms. Lenhill noted that it would be smaller than the other signs on the building. She advised that it would not block the other signs and could be seen from the street.

(Committee Member Anderson left the meeting at 6:22 p.m.)

Town Planner Moore reported that there was no issue with the amount of signage on the building.

Ms. Lenhill reported that they would return next month with their application for the Committee's consideration.

September Meeting Quorum

Committee Member Jenkins indicated she would not be present for the October meeting.

There being no further business, the meeting was adjourned at 6:26 p.m.

RESPECTFULLY SUBMITTED:

Rhonda S. North, MMC, Town Clerk

HDRC Meeting Transcript – September 6, 2018

(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)

Bill Turnure: I'd like to bring this meeting to order. And we're going to do roll call. Roll call everybody. State your name.

Bill Anderson: Start here. Bill Anderson.

Punkin Lee: Punkin Lee.

Margaret Littleton: Margaret Littleton.

Bill Turnure: Bill Turnure.

Linda Wright: Linda Wright.

Virginia Jenkins: Virginia Jenkins.

Cindy Pearson: Cindy Pearson.

Rhonda North: Ronda North, town clerk.

Will Moore: Will Moore, town planner.

Bill Turnure: Thank you. OK, the first order of business is the approval of the minutes from our regular meeting. On August the 2nd. Has everyone had a chance to read the minutes. Are there any additions or admissions to the minutes? Is there a motion?

Margaret Littleton: I make a motion to approve the minutes.

Punkin Lee: Second.

Bill Turnure: All those in favor say aye aye.

Everyone: Aye.

Bill Turnure: Opposed say nay. Motion passes.

Cindy Pearson: Excuse me. I have something I'd like to say before [inaudible]

Bill Turnure: Okay.

Cindy Pearson: As I'm the council rep now for your committee. I will say the following but I'm going to read it so I won't forget anything. As your town council representative I thank each of

you for serving on the HDRC Committee. It's with utmost respect that I remind each of you as HDRC committee members that you are here to review and approve applications, answer questions and give recommendations as per the HDRC guidelines. Your job is to do so to the best of your abilities. Remembering what is best for the town as per the guidelines. In doing so we must also remember to keep our conduct at the highest level. Never to judge people for what they have done. We also should never set an example of what others did by berating one person. If the guidelines need to be revisited to change the way something is handled that should be looked into. All committee members must remember to keep your personal opinions to yourself. We should never use the phrase I like or I don't like something. It isn't our job to base the decisions on what you personally like. Once again it is what is best for the town as per the guidelines. The committee also cannot choose the perfect color for most projects. As per the guidelines, if it's on the chart it can be used. There are a few different places where color can come into play but a fence is not one of them. It just has to be painted or stained. Just to let you know 87 people had viewed the previous HDRC meeting as of that night, 8/4/18. Everything you said was public and on record immediately. Therefore we should all remember to do the best we can in a professional manner. Keeping our answers focused on the HDRC guidelines and what is the best interest of the town. Once again I thank you all for your service to the town of Middleburg. And I'd also like to say that each committee will be getting this type of reminder that we're all trying to make or to remind each other how you know we just need to be professional with what we all do. Thank you.

Bill Turnure: Thank you Cindy. That's well said and I appreciate the response from the council. OK. With that in mind we can move onto Action Item 3A. No I'm sorry. Action item 4A. COA 18-8, 08. Request of Peter and Allison Leonard-Morgan for fencing at 8 Chinn Lane. Good evening.

Peter Leonard-Morgan: Good evening.

Bill Turnure: Welcome back from your vacation.

Peter Leonard-Morgan: Thank you very much. Appreciate it.

Bill Turnure: As everybody recalls the application from last month. At the time we tabled the application and made comments and recommendations to Peter and Alison. They have come back with some of their thoughts regarding our recommendations and I will leave it up to Peter to present that to us.

Peter Leonard-Morgan: Thank you very much Chairman Turnure. Yes, obviously the last meeting we watched online and saw your comments and I'd just rather skip over most of that. We fully understand that we probably should, we should not have put the fence in before full approval. And for that I apologize. Moving on. We really do feel respectfully quite adamant that a white picket fence with round finials in the town of Middleburg in the historic district is not it falls in with the style and character of the town and I put in my little presentation there why I felt that was the case and I hope very much that you might consider reviewing that and allowing us to carry on with the project rather than what we feel is to make a bland characterless picket fence. I think the white picket fence would be very much in keeping with the colonial style with

the Williamsburg style and I've took a long walk around town on a few occasions to see different fences outside of the historic district as well. And they really do suit the tone and the feel of historic Middleburg so that's really what I like to say and I hope that you might consider that, thank you very much.

Bill Turnure : And we thank you very much for coming back with some additional information some more photographs and so forth to make it graphically a little easier for us to to imagine what the finished product would be.

Peter Leonard-Morgan: I think also that the white is a little bit. It's very much a photo shopped fence. You know once it's settled down a bit it's going to look more like the color of the fence that separates our driveway from the next house and the siding on the house itself.

Bill Turnure: Understood, understood. OK. Any any discussion from the committee. Any thoughts?

Margaret Littleton: I think we all are already suggested what we thought.

Bill Turnure: I think the. I think some of the comments are some of, the memo that they've attached to this history of the white picket fence and so forth is something to consider. I think it's fairly well known that a white picket fence in America is very typical. In reading the guidelines the thought of a natural fence is probably not appropriate. We mentioned that. We did also mention some staining as well. But any further thoughts from anybody or is it. You ready for a motion or. I mean what's your what are your thoughts.

Punkin Lee: I think having the picture of the photo shopped white makes it look a lot different than you think of all that white when you just are thinking of putting up a big white, but when you see like you did it.

Peter Leonard-Morgan: In context, yeah. you know.

Punkin Lee: Yeah it looks a lot different and a lot more in tune with its neighbors.

Margaret Littleton: Have you asked your neighbors? I mean they're the ones.

Peter Leonard-Morgan: Yes, we're very close to well most of our neighbors. Some of them don't live all year around. And yes we've spoken, the neighbors that we have spoken to are very happy with it. They have no issues with it.

Linda Wright: Isn't there a neighbor in there, I just drove through a few minutes ago. There is a neighborhood that has almost this identical fence isn't it?

Peter Leonard-Morgan: Yes. And it's not in the historic district. We're the last house as you probably know in the historic district. So the two that I photographed are further down the street. In what has become known as Chinn Court which used to be Chinn Lane and they're very similar

white. And they got around finials, they're a little bit more set back. But they are visible from the street.

Linda Wright: I think the Photoshop picture again helps a lot.

Peter Leonard-Morgan: Thank you.

Bill Anderson: It helped me a lot.

Will Moore: Mr. Chairman, if I may just insert I think to that that the applicants make a good point. The appearance of the finials especially untreated they are darker and they stand out much more and a lot of the detail on the cap stands out more I think because of that existing dark color but I think he makes a good point that once it's painted white it will blend in much much better than it appears untreated.

Bill Turnure: I agree with that as well. Trying to get Ms. Jenkins up to speed on a computer. Any other comments? Bill or Time, nothing?

Tim Clites: [inaudible] My comment would be a minor one which is I think a matter of opinion but it would be appropriate to do a solid white stain also which is probably a little more durable long term and maybe ages a little more gracefully. So I don't know that we've ever discussed that as a committee whether we even care but not transparent but a solid stain kind of soaks into the wood and if it's not maintained it kind of it's more of a weathered look over time that is kind of a minor detail.

Bill Turnure: It's a point well taken. It does the paint will tend to chip and peel over time.

Peter Leonard-Morgan: I wasn't aware to be honest you could stain it white. That sounds interesting.

Bill Turnure: It's called a pigmented stain and it's really you can stain it any color that you want.

Peter Leonard-Morgan: Right.

Bill Turnure: But it is a stain that gets absorbed into the wood and then will be a little, last a little bit longer than the paint.

Peter Leonard-Morgan: Interesting.

Bill Turnure: Save on maintenance.

Peter Leonard-Morgan: Yeah, no it sounds like it. I mean I've certainly seen some fences that really need a coat of paint and might preclude that, but yes.

Bill Turnure: Might save you a coating of paint every once in a while.

Peter Leonard-Morgan: Yes exactly.

Bill Turnure: All right. Any further discussion? Is there a motion?

Punkin Lee: I move we approve COA 18-08 requesting that Peter and Alison Leonard-Morgan for fencing at 8 Chinn Lane as presented this evening.

Tim Clites: Second.

Bill Turnure: All those in favor say aye.

Everyone: Aye.

Bill Turnure: Opposed say nay. Motion passes.

Peter Leonard-Morgan: Thank you very much. I really do appreciate this.

Bill Turnure: Let's see if I can get back to where I was. There we go. You know how I can get to the next one. The next action item is a new business action item, COA 18-10, S 18-09 request of Jeannene Marconi for wall sign. Is that close? [Laughter] Freestanding sign and new light fixture at 4 West Washington Street. What was the, what is the pronunciation.

Jeannene Marconi: It's Jeannene.

Bill Turnure: Jeannene. Okay thank you for coming tonight. Nice to see you. Just scrolling through here. OK. I'm not sure if everybody was here when we had we had the pre application review of these signs. And based on our conversations they have come back with their revised proposal. Is there any comments? Any discussion? [inaudible] I think the idea that I think we reduce the size of the one sign on the wall I think that I think that looks great. And I like the light fixture. It is dark sky compliant or at least close and I think it looks nice. OK. And any further discussion? All right. Is there a motion?

Virginia Jenkins: I make a motion to approve their request. Jeannene Marconi, COA 18-10 for this sign on 4 West Washington Street.

Bill Turnure: All those in favor say aye.

Everyone: Aye.

Bill Turnure: Opposed, say nay. Motion passes.

Jeannene Marconi: Thank y'all.

Bill Turnure: Thank you.

Bill Turnure: OK Those are the all, the only action items that we have tonight is that correct? [inaudible] OK All right. So we'll move on to our discussion items. 6A, mural discussion with Patty Callahan, Akre Capitol. The now retired or soon to be retired.

Patty Callahan: No, retired. [laughter] I think that's a clear. [inaudible].

Bill Turnure: So this mural thing just pushed you over the over the edge and just couldn't handle it?

Patty Callahan: [laughter] It was my final project that Chuck had the idea hey let's put a mural on the backside of the building and it's like go go figure that out. And it was such an interesting process because of course I really don't even like mural's much. They're often too colorful, too garish, too graphic. I've not seen a lot of murals that I can think of that I like. So I thought [inaudible]. So I researched writing a request for a proposal and I called and spoke with both Will and Martha. Martha referred me to a colleague in Leesburg who oversaw the installation of a mural that was gifted to the town and I cold called the mural artist just to ask a lot of questions. And so I wrote the RFP. I had to get it out to as many people as possible because my greatest fear is that no one would submit something and then they came in. And so if you are writing guidelines which I presume this is what this is.

Bill Turnure: Yes that's exactly right.

Patty Callahan: There are two aspects that I took away from this that are the utmost importance. I mean there's the artistic element but there's the business or the production side of it too. And I would recommend that the town of [inaudible], the HDRC right something in that says that you have final approval because I brought all of the samples of the submissions you're going to get some crazy stuff if somebody wants to do a mural and we had no theme. It was whatever the artist wanted to do. And so some people researched the town of Middleburg and you know we got a lot of hunt scenes but I got proposals from Colorado, Maryland, Pennsylvania and I'll tell you I was impressed with the amount of work people put into it. But the bottom line is you have to, it's as you were saying what is best for the town. You want to do something that's in keeping with the character, so I would say you have to have the bottom line is that you have to approve it. And the final part of that. The other part that was really important is whoever is running this mural project the town should make sure that you know seeing, accepting your work is one thing but being sure that the person doing the artwork is capable of executing it. Because I can assure you some of these people I mean that was a big building. 65 feet wide 34 feet tall. You can put anything on a piece of paper but the group that did this mural they started out with scaffolding and found that because the parking lot was graded it was tipping away from the building they had to bring a bucket truck in. But they had all their insurance certificates. And we also asked them to add Akre Capitol and Mosby's Tavern Associates as insurance on their certificates. So you have to make sure the town is protected. You know if there were to be any accidents. And it is interesting. I mean you are the arbiter of taste so to speak. In some ways you, there are guidelines but you can't help but have an opinion about things. And I it was the same way with all of this. I did not want to see that whole side of building covered with color. And when people would call in I would try to communicate that less is more. And even once we chose our professional to execute the mural they did some finished drawings. And again they they covered

the whole wall. And you know I said I can't, no, we're just going to do it on this one corner. And another interesting part was that the company that did it they are a graphic arts company and they can again put anything on paper but when they started to execute the artwork I said I was very clear I don't want a graphic I want you painterly rendition of this artwork. They without hesitation got somebody on board that they subbed the artwork like the finished work out too. So you want to be sure you're getting the product that you want, instead of you know somebody's interpretation because like I say what you see on paper, any design that's submitted is one thing. But you know executing it is really important. So I had a very good experience. I really did.

Bill Turnure: I'm sure everybody's got questions. I have a couple. One is were you the sole determiner of who.

Patty Callahan: It's in a way I will say that I had some influence on the final product although there was no theme. I did have conversations with a variety of the artists who called in and in discussing things with them, I did allow that I was not necessarily wanting the entire building painted and sometimes I did a lot of research on murals and as I say I'm looking at page after page of murals on the internet and most of them are just not attractive to me. But I would find something now and then and I would save those pictures. And so the one you know I shared something I liked and they actually based their design on that. So having a theme it helps the artist in some ways. But I had to say no theme but it was clear I had a preference for something on the more quiet side than something. And like I say, you see all kinds of different designs and some of them surprised me that there's one with these horses that was covering the entire building which I mean they would have been giant horses coming at you in the parking lot. But the fascinating, but what I liked about it is the coloring. It was so subtle. It's white, gray, sepia. It was so quiet that it appealed to me. So. So we actually voted and it was blind voting. Everything was numbered and everyone in the office.

Bill Turnure: OK OK so he did. OK. So everybody in the office had a vote. Did everybody in the office have comments? Did everybody sort of have there?

Patty Callahan: Yes some people would write and you know I didn't try to track them down but it was like I don't want to see a hackneyed hunt scene you know like I don't like, let's stay away from that. And you know we did get some. I mean that's what some people think. horses. And yet like I say those giant horses it wasn't a hunt theme but it was definitely in keeping with the you know you think of Middleburg, you think of horses. I thought it was well done. I could have lived with that and it would've been would have been interesting but I don't know if everyone has seen the final mural.

Bill Turnure: We just had the [inaudible].

Patty Callahan: Yeah. So you know you should all pop in there and take a look at it.

Bill Turnure: Now once you all sort of decided on this particular artist or whatever, was this their initial. So you went through some revisions and some renditions and iterations and finally arrived at this.

Patty Callahan: And what I would find I would get the drawing and I would go no, no, no. I would say all of this to myself. And then when I get back to them I would say this is a great start. I think if we move this here that it takes up you know so you know.

Bill Turnure: Had you already engaged them at that time.

Patty Callahan: Yes.

Bill Turnure: OK

Patty Callahan: Yes. And they said OK we're going to submit our final drawing. So we started with their drawing. And you know I rejected the first two and just had them move things and again after they started painting I'm looking at like one big green leaf. And I went I want to be clear that's not what I articulated. And so like I said they hired a woman who was capable of giving a more painterly effect. And they got that job done in three weeks. So they were professionals. They did a fantastic job.

Virginia Jenkins: So you hired a firm before you had a subject?

Patty Callahan: No, they gave. [inaudible] They did a sample drawing and they did it in black and white and their inspiration was the color photo of a mural below. And so we started with just the black and white drawing and then they submitted several color renditions.

Margaret Littleton: Patty, who takes care of it?

Patty Callahan: Well it's just like paint on a building. And it's they did a lot of research into the paints because it's stucco, it's porous so they couldn't seal it but they used a high quality latex paint that is compatible with stucco. It will fade over time. There will be staining from rain and debris but that's that's all part of it. And maybe in five years if it looks terrible, we'll paint over you know.

Bill Turnure: And start over.

Patty Callahan: And start over.

Punkin Lee: So is that what they normally do on something like this, when it looks tired you just.

Patty Callahan: I really don't know. I don't know.

Punkin Lee: I don't know if along the way some of the people have said we come back and touch up the color.

Patty Callahan: Well actually we wrote into the contract, you know the RFP, defined what we want from the vendor but the contract has it has a two year warranty in there, you know like if the paint peels or something I don't see that happening but you know.

Bill Turnure: Were there some things that as you went through this process if say the town had some guidelines that this has to happen this has to happen. Would that make it easier going through this process?

Patty Callahan: No. [laughter] That would have been another layer. But as I say before I even began the process I came and met with Will and we you know we talked about what is actually visible. I took pictures from Foxcroft Road and Will do the same thing. And so you know he pretty much said you know it's not completely visible. So we were able to proceed. If we had to go through the HDRC, you know, this is different. It was a private project. Anything you're overseeing is a public project which is a little different. So even though it is you know like everybody's got to get permission to move forward when you're in the historic district. That's why I feel like it's really important for the town to have the final word on the, even though I didn't want the town to have the final word on, you know, on the property that's because it was a private project but a public one. If you did the side of a building in town you know that impacts everyone. This only impacts the employees of Akre Capital Management.

Bill Turnure: As I see it here our process. You would go through your selection process with however you arrive at a solution and then present it and then you would have had to present that to.

Patty Callahan: That's correct.

Bill Turnure: To us.

Patty Callahan: Yes.

Bill Turnure : And if, I'm just speculating but if you had gone through that process I'm sure at the at the end of that when you finally came to a final decision everybody had their input you pretty much involved I mean almost emotionally involved in this whole thing. And then to come to the HDRC and then for them to sort of have to sort of get up to speed and all that that might be difficult.

Patty Callahan: Well let me ask you a question. If there was going to be a mural, doesn't someone have to approach the town first and say we are considering you know we have this space available and we have a volunteer who wants to do this art work. I mean what would you say to them?

Bill Turnure: So we don't have we don't have any anything set up for that. So you know we would that would be what we're trying to we're trying to get how this process would work that if you were going to do a mural, you'd have to come to us and sort of explain where it's going and so forth. Before I you even started your, you know.

Patty Callahan: Yeah, well as I say this is a town and the town has a character and that's why I think it's appropriate for the town to play that role. And it's just like a sign or a fence or anything you do. You make your proposal first and they don't have to invest 50 hours' worth of work.

They can somebody can say I want to do a mural on their building and then you ask questions you know they should come in with a discussion. And I think it would be very it would be OK to say well our guidelines say that we have final approval. What is your theme? Are you going to cover the whole building? In our experience less is more. And so as long as these people are armed with the information before they get an artist to commit tons of time.

Bill Turnure: I mean even before you send out your RFP.

Patty Callahan: Yeah, yeah, because you need that permission. know may be one million pound that does.

Bill Turnure: We just don't want any mural in that building.

Patty Callahan: Right.

Bill Turnure: So Don't even don't even go down that road. And that's what we're, if anything we're trying to sort through all this stuff though.

Punkin Lee: Sounds like where you can really fall into the weeds though what you ran into was everything was approved and then they give you the big leap and that wasn't really what you wanted. So who when you got a public building how does that.

Patty Callahan: Right. [inaudible] And I can assure you I did not show all these drawings to everybody in the office at that point. I felt like this was my project.

Punkin Lee: Once they started and figured they figured they had to bring scaffolding and this changed to that and whatever. So how does this committee or [inaudible] stay on top of somebody gets to the site and all of a sudden everything changes because it's not like you're painting a canvas or painting a sign where you got a little more control.

Patty Callahan: Well in that case that's what the contract should cover or your guidelines require that whoever is in charge of executing this mural you know address all of that in their contract just so the town is protected from anybody falling off the scaffolding or.

Punkin Lee: That seems to be the greatest area where it can go south in a hurry.

Virginia Jenkins: But again it goes back to what Patty said, it got to be more graphic [inaudible] and then it's a question of taste [inaudible] a nightmare.

Patty Callahan: Well it is because you do all of you are weighing in and you're using your judgment and you know it's art. It's you know it's interpretation it's subjective. So it just puts you in a difficult spot.

Punkin Lee: How long did this process take you?

Patty Callahan: I sent the RFP out I think in February and I gave people until May and then you know you get a lot of laggards you know. So it was not until June that I was able to put everything out for voting. But I had a long period of time that the RFP was out there, several months because I wanted to make sure you know that it got out to as many people as possible. So you know. Yeah, so I mean theme artwork. It's [inaudible]

Tim Clites: Can I ask you what was the impact for your employees?

Patty Callahan: Well I will say from the very beginning when Mr. Akre proposed this there was a lot of eye rolling, it's like a parking lot. It's our parking lot. It's just fine as it is. Do we really need this but I will say this about Mr. Akre. He is a great supporter of the arts. He has some really wonderful pieces in the office. You know really interesting. And this was meaningful to him and the other thing I found that after it was all over and I had to send out all these rejection letters, I can't tell you how many wonderful responses I got from the artist who did all that work and say they said oh I'm just so grateful that you're supporting the arts and that is Chuck asked me what has been the response. What do you hear? And I said well quite frankly nobody but us really sees it you know so I said but I got this feedback from the artists themselves.

Tim Clites: So then my question goes to now that it's up, what is the response from your employees?

Patty Callahan: Well, everybody's pretty muted about the whole thing. Like I say not everyone was enthused about it but it's like well we're going to have a mural. We want that one.

Tim Clites: This has been really helpful for me. I mean I think there's things that we hadn't really thought about. And this definitely brings up some, so thank you for.

Patty Callahan: Oh, you're very welcome.

Tim Clites: I think it's interesting.

Bill Turnure: Thanks for being your guinea pig.

Patty Callahan: Well I'll tell you it what it was. I was so deeply involved in it and then you gather all this information and you end up with all these contacts and that, and then as soon as I got all of these you know I brought them in for Will and Martha to see you because you know I knew they would be interested. And I mean we kind of worked on it together in a way from the beginning and it was just a really interesting process. And I mean it worked out really well for us because of the professionalism of the artist who did the work. I don't know that every artist. I think some people would go oh my god I got that job. What am I going to do now? How do I do that? You know, they had a process.

Bill Turnure: I don't know if you can stay for a minute or if you could leave these overnight. When I came in I really didn't get a chance to see these.

Patty Callahan: You can keep them as long as you want. [laughter]

Bill Turnure: Thank you so much for your time.

Will Moore: I don't know how to get a hold of you now that you're not at Akre anymore. [inaudible] Please do. [inaudible] Absolutely. Mr. Chairman one additional thing. It was not included in your agenda packet when it went out but now there's a link. You actually have a copy of her RFP so you can review that. So if you were to click on your agenda now you'll see that there's an attachment where the RFP that she sent is.

Patty Callahan: I would also like to say that I contacted the Middleburg Arts Council and all of the local arts councils, you know all the different counties. But Melissa Craig who was on that, she was so helpful to me and so enthusiastic and so what a great volunteer.

Bill Turnure: So there wasn't any any push back from them for to have some input?

Patty Callahan: Not at all. And in fact if at some point, you know, depending on the art work that we are doing she said we are happy to come with you like bring it to us first and we will represent, you know, share the dice with you and support you in that so they were really terrific. And again it's supporting the arts and the community. So it is a really lovely thing. You just have to and not everyone will like something. So thank you all.

Will Moore: Thank you Patty.

Everyone: Goodbye Patty. [inaudible].

Virginia Jenkins: And how do we know that [inaudible]

Margaret Littleton: Using the right kind of paint.

Virginia Jenkins: You have Patty who is a professional.

Punkin Lee: Right. And that's what she did was that project.

Virginia Jenkins: Yes, but she was an employee.

Punkin Lee: Right.

Virginia Jenkins: And luckily she was a professional.

Punkin Lee: Right.

Virginia Jenkins: And not everybody's going to have that same access.

Bill Turnure: Well this just adds to our compilation of information with regards to the murals. And I think maybe we should just have another discussion next month. You know sort of take in

what Patty's given us and what we discussed last month and then maybe start to formulate a little bit more concrete ideas or thoughts of how far we're going to push this.

Virginia Jenkins: Bill, I came across something from our museum and.

Bill Turnure: You can pull your microphone down.

Virginia Jenkins: I could. [laughter] And we had done something you know about what characteristic do we like most about the town and what brings people to town. And we had compiled sort of a list. And it was I came up with Atmos. we came up with not just me. Atmosphere, charm, beauty, historic character, and friendliness but that's something else. And I think those are four that I mentioned I think are key components to whatever you all come up with with guidance.

Bill Turnure: We.

Virginia Jenkins: Whatever we come up with as guidelines. Anyway. So I thought it was sort of interesting and sort of brings the whole thing beyond.

Bill Turnure: What Virginia's mentioning we are involved in the Middleburg Museum with a professional fundraiser. And so as they're trying to put together sort of a case statement for the museum and why someone would want to donate to the Middleburg Museum. First thing was well, let's talk about Middleburg. What what are the attributes of the town of Middleburg and why are we doing this and so.

Virginia Jenkins: What draws people here.

Bill Turnure: What draws people to Middleburg. So that's sort of how we came up and that's not necessarily the end of the line but we did have a nice discussion about that. So that's all part of it to, the decision making.

Punkin Lee: I think someone who thinks on a whim a mural might be nice in their building has no idea.

Bill Turnure: I think that's a possibility we just have to try to avoid those. [inaudible] OK We have another discussion item Will.

Will Moore: We do it's not on here yet but a possible pre application discussion regarding a sign if you're willing to entertain that. [inaudible]

Bill Turnure: A pre application for a sign.

A.J. Lenhill: Well I'm A.J. Lenhill and this is my better half Patty. And we have a new business here in town it's called Lenhill Silver Gallery. And I'm the silversmith and she's the gemologist. So we do silver jewelry and also deal in silver antiques and refinishing, and polishing and normal

repair work on sterling silver. We live over on Lincoln. 407 Lincoln here in town and we started out about four months or three months ago.

Patty Lenhill: June 1st actually. Opened July 1st.

A.J. Lenhill: We were in the Emporium. The antique Emporium. We had a small space there and we've decided to move out of there and rent space in the Hamilton building. So what we would like to engage in is the possibility of putting up an appropriate sign that would allow us to advertise from the street our business. So we've engaged the I'm sorry I forgot the name of the company.

Bill Anderson: We know John.

A.J. Lenhill: Yes. Highly suggested to us that he knows the codes and compliances for the town and could point us in the right direction for appropriate signage that would be acceptable and compliant. So that would be our put to you if you would consider such signage for us and we hope to have all of our display inside our security system and everything in place very very soon so we can open up and start business again.

Will Moore: So Mr. Chairman I believe John kind of cautioned the applicants here this particular building in the past if you look at that top right photo obviously the sign attached to the entryway is the one that would be the proposed sign. But you'll see that there are two projecting signs on the building already. In the past there was a an additional third projecting sign, but it had been placed above one of the others. So had kind of this skewed kind of thing with two projecting signs one up at the second level and a second one or third down at the street level. And I don't think the committee was very happy with that solution so when they approached John he suggested they come talk with me and I kind of turned and suggested that we should talk with the committee about that particular issue with placement. Now here he is proposing a different placement attached to the entry way above. So just wanted to kind of give them some feedback. They're obviously anxious. They have a contract or lease on the space. Having signage is very important to them. They understand that there is a process for getting a temporary sign permit. So if they get good feedback from you or some direction here they could proceed with opening their business and go through the formal approval process next month.

A.J. Lenhill: When we look at the placement we were hoping for symmetry that would be consistent with a building from 1800 and not in any way propose something that we look overly modern or inappropriate or in any way be inconsistent with the signage on such a antique building. So we were looking for appropriateness in the outlined design. So the company helped us with that. This is what they came up with both in terms of the lettering and the fonts that were used and the scroll design that we have drafted.

Bill Turnure: So I see the photograph. Is this bracket mounted on the front side of that arch?

A.J. Lenhill: It would be underneath the gable of that porch way.

Bill Turnure: That's where it's going to be fastened?

A.J. Lenhill: Correct.

Bill Turnure: Yeah. Okay. And then tell me about the other signs, Will. Are we okay with...?

Will Moore: We're okay. There are two projecting signs at one point in time there was a third projecting sign. And again it was I think symmetry was a good word. It just was kind of out of symmetry. It was above I believe the one that's closest to Hamilton Street. The [inaudible] sign that's closest to you there was a sign above that at one point in time.

Patty Lenhill: This one is considerably smaller than the other two that are on there now. I think the transformational healing sign is like 34 by 34 and the [inaudible] sign is 32 inches round. So ours will be coming in even smaller than those.

Will Moore: There would be no issue in terms of the regulations regarding total sign area with this you just in the past with some buildings have been concerned about I think the proliferation of too many projecting signs. And the last arrangement that was approved here I don't think you were very happy with, but this is a different arrangement that's being proposed now. So we just wanted to kind of talk this one over with you.

Bill Turnure: So again refresh my memory. There's one on the left corner here and then there's one on the far right corner. Is that how it is? OK. All right.

A.J. Lenhill: They're at the same height and the sign drop is about equivalent so the idea we had was given that the porch comes out in a gabled fashion that we would have the signage follow that that basic arch gable.

Margaret Littleton: Are you on the first floor, I assume?

A.J. Lenhill: Correct.

Patty Lenhill: We've got the space when your first walk in off to the right.

Punkin Lee: [Inaudible] hanging this way then the stacked. And that person was upstairs I think is why they wanted it that way.

Will Moore: I think so. Yes, ma'am.

Punkin Lee: They thought that if they were on top of the stack that you'd get it. I think this...

Bill Turnure: I mean thinking about it...

Punkin Lee: [Inaudible] to read if you're looking for an occupant then...

Bill Turnure: I'm just trying to think of what other options there might be. I mean if you hung one underneath I don't think that works, on the side...

A.J. Lenhill: In consideration of the neighbors the last thing we wanted to do is in any way block David Condon's signage. That wouldn't be appropriate. And we should not interfere with the existing occupants there and in any way compete with their signage where it would block it but we would like something that could be seen from the street and would allow us to promote people walking from the other end of the street and get some commerce down that end.

Margaret Littleton: Understandable.

Punkin Lee: I think the way yours hangs too invites people to walk in and you're looking for walk ins and the two end signs are by appointment.

A.J. Lenhill: Correct.

Punkin Lee: So that's more where am I going to get the chiropractor.

Bill Anderson: I agree.

Punkin Lee: And so you look like what the building is for someone walking.

Bill Anderson: And I think that the sign itself is attractive and appropriate.

Cindy Pearson: Can I ask what does 0.925 mean after your initials?

A.J. Lenhill: 0.925 means sterling silver.

Bill Turnure: Thank you Bill.

A.J. Lenhill: If you look at the hallmarks on any anything is sterling silver that's been produced in the United States and to some extent in Europe they'll have 0.935 and that lays out the alloying of the silver. So you have got that percentage of silver with alloy that's usually it can be copper or nickel.

Patty Lenhill: That was a good space for us. We don't have that much inventory yet. And that space is only about 12 by 12.

A.J. Lenhill: It's small.

Patty Lenhill: And you know we've looked up and down the street that all the other locations and most of them are very large and for starting a tiny business this was a good option.

A.J. Lenhill: My jewelers bench is in the house on Lincoln so I do work in the house, repair, polish, and stuff but I do have a smaller bench so some on site repair work will be done depending upon how complicated it is. A lot of times we found in the emporium that being there working on a piece, a ring, or earrings or what have you and you know going through the polishing or the fabrication process that it attracted people that would come in. What are you

doing? And then when we had the sidewalk day I sat out in front of the emporium and it attracted a lot of people 'cause and I was actually working on a bracelet and I was making a ring that day and it drew people in to see somebody actually you know they got a hammer and pounding doing what you got to do to make you know silver rings and things.

Margaret Littleton: Do you engrave?

A.J. Lenhill: I'm not real good at it. To be honest with you I can, but that's such an art.

Patty Lenhill: We're going to be doing it. However, it's probably going to be via laser or...

A.J. Lenhill: Yeah I have to get the machine because it's tough.

Margaret Littleton: It's a dying art.

A.J. Lenhill: It is. Oh ye ah.

Patty Lenhill: Takes many years to get good at that.

A.J. Lenhill: I do have the tools.

Patty Lenhill: Many years to get good at that for sure.

Margaret Littleton: This obviously is not the finished product but your initials with the 0.925 are you going to be able to see it? Is it too light?

Patty Lenhill: It may be too light. You're right.

Margaret Littleton: Do you care?

Patty Lenhill: We're using kind of a powder blue as our local color.

Margaret Littleton: I think it's pretty, but you're gonna have to look up.

Patty Lenhill: But we'll look at that, John and his team I guess, for clarification on whether they think it needs to be darker.

A.J. Lenhill: It may have to be darker. I like the idea of something having silver represented there.

Margaret Littleton: I think it's great. I just wouldn't want to not be seen.

Patty Lenhill: So we thought we'd present our ideas this month and kind of get a feel for everyone. If we think it can get approved then we'll come back next month with our official package.

Bill Turnure: As long as we know what we have here [inaudible].

Margaret Littleton: I think it's lovely.

A.J. Lenhill: Thank you.

Patty Lenhill: Thank you.

Bill Turnure: Thank you. Good luck too.

Patty Lenhill: I was gonna say I'm [inaudible] and we're doing a mural too. [Laughter].

Margaret Littleton: Do you want these back?

Patty Lenhill: No.

Bill Turnure: Thank you all.

A.J. Lenhill: Thank you so much.

Tim Clites: Take it home and frame it.

Bill Turnure: All right. Is there anything further? Any questions from you all? OK. All right. For next month you will not be here Virginia?

Virginia Jenkins: I will not be here.

Bill Turnure: I haven't even looked at my... I don't think. [Inaudible]. OK. All right. Is there a motion?

Punkin Lee: Make a motion to adjourn.

Bill Turnure: No. To adjourn.

Linda Wright: Make a motion we adjourn.

Virginia Jenkins: Second.

Bill Turnure: So moved.