



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



**Thursday, September 2, 2021
PENDING APPROVAL**

The regular meeting of the Historic District Review Committee was held on Thursday, September 2, 2021, in the Town Hall Council Chambers. Chair Clites called the meeting to order at 5:30 p.m. Deputy Town Manager Moore called the roll.

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

STAFF: William Moore, Deputy Town Manager/Town Planner
Danny Davis, Town Manager

ABSENT: Margaret Littleton (excused)

Approval of Minutes

Committee Member Jenkins moved, seconded by Committee Member Anderson, that the Historic District Review Committee approve the August 5, 2021 Regular Meeting Minutes.

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

No – N/A

Abstain – N/A

Absent – Committee Member Littleton and Councilmember Pearson
(Chair Clites only votes in the case of a tie.) (By roll call vote)

Action Items

Revisions to HDRC By-Laws

Deputy Town Manager Moore reviewed the process should a member wish to participate in a meeting remotely. He noted the need to have a quorum physically seated in order for a member(s) to do so.

Vice Chair Lee moved, seconded by Committee Member Jenkins, that the Historic District Review Committee approve the revision to the HDRC bylaws for electronic participation at this time.

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

No – N/A

Abstain – N/A

Absent – Committee Member Littleton and Councilmember Pearson
(Chair Clites only votes in the case of a tie.) (By roll call vote)

COA 21-25: Repainting – 2 Piedmont Drive – Christopher Hoerner

Christopher Hoerner, the applicant, advised the Committee that he and his wife would like to repaint their house for both maintenance purposes and to change the color. He noted that they had a green standing seam metal roof, which his painter recommended not be painted black as he originally proposed. Mr. Hoerner advised that they would also like to keep their front door the same color, which was a dark green. He explained that they were asking to change the shutters to black and the stucco to a light cream.

Councilmember Pearson arrived at the meeting. She explained that she was participating remotely from her home due to a medical reason.

In response to an inquiry from the Committee, Mr. Hoerner confirmed he was no longer proposing to paint the front door blue, but rather was going to repaint it the existing dark green color. He confirmed he was proposing to repaint the existing shutters on the front of the house to a black color.

Committee Member Anderson moved, seconded by Committee Member Jenkins, that the Historic District Review Committee approve COA 21-25, a request of Christopher Hoerner for repainting at 2 Piedmont Drive as presented today, with the change from the written memorandum to leave the front door painted green and leave the roof as it presently is.

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

No – N/A

Abstain – N/A

Absent – Committee Member Littleton

(Chair Clites only votes in the case of a tie.) (By roll call vote)

COA 21-26: Projecting Sign – 10 East Federal Street – Petronella Flowers & Gifts

Deputy Town Manager Moore noted that the proposed sign material was not one that the Committee had seen before.

John Ralph, of Quail Run Signs, appeared before the Committee representing the application. He explained that the material proposed was a substrate that would not dent or crack; however, it was only a quarter-inch thick. Mr. Ralph acknowledged that the Committee was used to seeing a much thicker material. He explained that the graphics were a full-color digital print, as opposed to being painted. Mr. Ralph advised that if the material was a problem, he could change it to a three-quarter-inch substrate, which many of the signs in Middleburg were made of. He confirmed the sign was the same size as the previous sign, which was three feet. Mr. Ralph advised that the brackets could accommodate a fifty-inch sign. In response to inquiries from the Committee, Mr. Ralph reiterated that the entire face would be digitally printed on the aluminum, with a clear laminate being applied. He explained that this would provide for a ten-year lifespan.

The Committee expressed a desire for a thicker sign material. They questioned whether the sign would have a border.

Mr. Ralph confirmed it would not. He advised that the sign was part of the business' graphic package, which he was attempting to turn into a sign. Mr. Ralph opined that the owners would not object to adding a black frame around it. In response to the Committee's comments, he suggested the sign material be a three-quarter or one-inch thick Extira, that would be sealed and then printed on.

In response to an inquiry from the Committee, Mr. Ralph advised that there would not be an increased cost for the sign material; however, there would be for the labor, as it would take additional steps to get the substrate into a printable form. He opined that the additional cost would be approximately one hundred dollars.

The Committee agreed that they would prefer a thicker sign material. They advised that if this was the case, they would be willing to forego the black edging. The Committee suggested the sign be revisited if it started to peel.

Committee Member Jenkins moved, seconded by Committee Member Wright, that the Historic District Review Committee approve COA 21-26 (S 21-14) for a sign at Petronella Flowers & Gifts, with the provision that the thickness be three-quarter to one inch as opposed to what was suggested here (in the application).

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

No – N/A

Abstain – N/A

Absent – Committee Member Littleton

(Chair Clites only votes in the case of a tie.) (By roll call vote)

COA 21-24: Two Gazebos & Fence – 12 South Pendleton Street – Nature Composed

Deputy Town Manager Moore advised the Committee that the applicant was not available to attend this meeting; however, she could attend the October one. He noted that it was up to the members to decide whether they wished to discuss the application in her absence, to which the Committee agreed they did. Mr. Moore reported that the applicant erected the two gazebos last fall during the time when the Town was issuing no charge temporary permits for restaurants to put up outdoor tents in order to expand their capacity during the pandemic. He explained that the applicant wanted to similarly have some outdoor space; however, she constructed the gazebos without going through the proper process. Mr. Moore advised that he touched base with the applicant to let her know she would have to file an application if she wished to keep them permanently.

Deputy Town Manager Moore advised that there was a second structure on the property and explained that the entrepreneur in that building erected a fence. He advised that the applicant was not happy with that fence and replaced it with another one that was only two-feet high. Mr. Moore reminded the Committee that if they wished to approve this application it would be retroactive; however, he noted that they should review it as if the work had not yet been done.

The Committee opined that the fence materials went along with the landscaping on the property. They advised that they like its rustic nature.

Deputy Town Manager Moore noted that the Historic District Guidelines did not contemplate this type of fence. He advised, however, that it was not listed as an inappropriate material in the guidelines.

The Committee noted that the gazebos did not appear to be level and did not meet each other. They further noted that their location was not included in the application. The Committee suggested they did not have the information they needed to evaluate the request. They held some discussion of how the gazebos came into being without the proper permits. The Committee noted that they were temporary prefabricated structures that were not anchored to the ground and expressed concern regarding public safety in the event they blew over during high winds.

Deputy Town Manager Moore advised the Committee that due to their size and because they were separate, the structures were exempt from building code requirements.

The Committee suggested the need for a site plan to identify where they were located and noted that it could be a simple sketch, as opposed to a formal site plan. They opined that if the gazebos were going to be permanent, they needed to be anchored. The Committee suggested the need for some type of walking surface, which would allow for an easy way to add concrete footings. They asked that these items be posed to the applicant so she could be prepared to respond to them during the next meeting.

Deputy Town Manager Moore acknowledged the Committee's concerns; however, he noted that these were portable structures that did not require a building permit. He explained that, as such, he could not enforce the anchoring of a structure.

The Committee acknowledged that they could not require the structures to be anchored; however, they asked that their public safety concerns be shared with the applicant. They advised that they would like to see a site plan identifying the proposed location of the structures.

Discussion Items

New Town Hall Construction Details

Deputy Town Manager Moore reminded the Committee that when they approved the COA for the new Town Hall, they had some questions about certain details that were not yet available. He further reminded them that the staff indicated that once the 50% construction drawings were available, they would share the details with the Committee. Mr. Moore advised that the sheets containing those details were included in the agenda.

Deputy Town Manager Moore reminded the Committee that they conditioned their approval on the gutter and downspout color matching the roof color, which was a charcoal gray. He advised that once the drawings were available, the members of the Project Review Team were not satisfied with the appearance of the charcoal gray downspouts, particularly those that were located down the white columns on the east side of the building, as well as those on the north elevation. Mr. Moore reported that the Town was requesting the Committee reconsider this and permit the use of white gutter and downspouts.

The Committee held considerable discussion of the use of white versus charcoal gray gutters and downspouts, with the majority of the members favoring the white. The Committee expressed a preference for copper gutters and downspouts; however, they acknowledged that this was a more expensive option. They suggested copper gutters and downspouts be bid as an option that could be considered if the price was reasonable. The Committee questioned whether it was possible to reduce the number of downspouts on the building and/or to relocate the downspouts on the columns.

Bill Downey, of Downey & Scott, confirmed it would not be possible to reduce the number of downspouts without significantly increasing the size of the gutters. He opined that this was not an option.

Andrew Moore, of Glave & Holmes, noted that these were only 50% drawings, which were subject to change. He advised that they were still finalizing the locations of the downspouts; however, he noted the need for them to be spaced appropriately to address the water flow. Mr. Moore advised that from an aesthetic perspective, they tried to avoid visible expansion joints and control joints and noted that they tried to locate them so they were not visible.

Mr. Downey advised that, in addition to keeping the cost down, a consideration was the additional maintenance issues that would occur over the life of the project.

The Committee continued their discussion of white versus charcoal gray gutters and downspouts, with the majority of the members continuing to express a desire for white ones.

Councilmember Pearson moved, seconded by Committee Member Wright, to change the color to the white gutters and downspouts to match the trim color.

Vote: Yes – Committee Members Lee and Wright and Councilmember Pearson

No – Committee Member Anderson

Abstain – Committee Member Jenkins

Absent – Committee Member Littleton

(Chair Clites only votes in the case of a tie.) (By roll call vote)

Deputy Town Manager Moore advised the Committee that the staff would talk with the architect about ways to address their concerns related to the downspouts. Andrew Moore reminded the Committee that they were looking at the 50% construction documents and noted that the downspouts were now proposed to be located in the middle of the columns.

In response to a request from the Committee, Deputy Town Manager Moore advised that the staff had the complete set of 50% construction documents; however, the Committee was only provided with those pages that addressed their previous concerns. He advised that if any of the members would like to see the entire set of plans, he would be happy to share them.

Andrew Moore reviewed the proposed guard rails and explained that they were needed in two locations on the north side of the building at the retaining wall due to the difference in elevations. He advised that the proposed rail would consist of basic square posts and pickets that were apportioned on the center between the posts. Mr. Moore noted that the cap was in a traditional profile. He advised that the material would be black painted steel.

After some discussion, the Committee agreed they were fine with the guard rail as proposed. They noted that they liked the traditional lambs' tongue on the ends.

Committee Member Jenkins moved, seconded by Vice Chair Lee, that the Historic District Review Committee approve the guardrail and details as presented on the west elevation.

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

No – N/A

Abstain – N/A

Absent – Committee Member Littleton

(Chair Clites only votes in the case of a tie.) (By roll call vote)

Deputy Town Manager Moore advised the Committee that the staff would welcome any comments they had to offer on the 50% construction plans. He noted that they could be provided tonight or individually anytime within the next month.

In response to an inquiry from the Committee, Andrew Moore advised that the cap for the fieldstone wall base would be an architectural precast piece. He explained that this was due to the cost and so it could serve in a waterproofing capacity.

Most of the Committee members advised that they had no comments to offer at this time. Committee Member Anderson advised that he would look at the plans more closely within the next day or two and would provide any comments he may have to Deputy Town Manager Moore. He questioned how the ceiling and pavers in the arcade would be handled.

Town Manager Davis noted that the Project Review Team had offered a number of comments on the 50% construction plans. He advised that some things, such as the pavers, would change.

Deputy Town Manager Moore advised that there had not been much discussion with the architect on the ceiling of the arcade beyond the desire to make it a lighter color.

Committee Member Anderson reminded the staff of the desire to address the jointing and rhythm of the ceiling.

Chair Clites suggested the members send any comments they may have on the 50% construction plans to the Deputy Town Manager in an email. He asked that the Project Review Team's comments be shared with the HDRC along with the complete set of the 50% construction plans.

Consolidated Sign Plan for Deering Building – 7 West Washington Street

Chair Clites asked that before the next meeting, the members look at the signs, brackets, and lighting on the Middleburg Plaza building. He reminded them that there were businesses that were located deep within and behind the building. Mr. Clites further reminded them that they had limited the ability for that building to have new signage until a signage plan was developed. He suggested the members be prepared to discuss what they felt did and did not work during their next meeting.

The Committee opined that a signage plan would help and suggested visitors were not aware of the businesses in the rear of the building.

Quorum – October Meeting

Committee Member Anderson noted that he would not be present for the October 7th meeting. Committee Member Wright noted that she may not be present.

Chair Clites asked that the members let the staff know whether they could attend as the date got closer so they could determine whether the meeting needed to be rescheduled.

There being no further business, the meeting was adjourned at 7:36 p.m.

RESPECTFULLY SUBMITTED:

Rhonda S. North, MMC, Town Clerk

HDRC Meeting Transcript – September 2, 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)

Tim Clites: [inaudible] Well seeing as it's time we'll bring this meeting to order. Thursday, September 2nd, Middleburg Historic District Review Committee meeting for our regularly scheduled meeting. The first order of business is to do a roll call.

Will Moore: Committee Member Anderson.

Bill Anderson: Here.

Will Moore: Committee Member Jenkins.

Virginia Jenkins: Me? Yes, I'm here.

Will Moore: Committee Member Littleton is absent. Committee Member Wright.

Linda Wright: Here.

Will Moore: [inaudible]. Vice Chair Lee.

Punkin Lee: Here.

Will Moore: Chairman Clites.

Tim Clites: Here.

Will Moore: We do have a quorum Mr. Chairman.

Tim Clites: Thank you. As a reminder, we're all to speak into our mikes and try not to interrupt each other, but to go in order, which is always a challenge for us, myself, most importantly. But anyway, we'll pause for public comments if anyone in the public has any comments before we start into our regular meeting. All right. Seeing no comments. We will, next order of business line item three is approval of the meeting minutes from the August 5th regular meeting. Has everyone had a chance to review the minutes?

Virginia Jenkins: Yeah, I make a motion to approve the minutes from August 5th, 2021.

Bill Anderson: Second, the motion.

Tim Clites: And by roll call vote.

Will Moore: Committee Member Anderson.

Bill Anderson: Approve.

Will Moore: Committee Member Jenkins.

Virginia Jenkins: Approve.

Will Moore: Committee Member Wright.

Linda Wright: Approve.

Will Moore: Vice Chair Lee.

Punkin Lee: Approve.

Will Moore: [off mic] approved.

Tim Clites: Next, we get into our new business action items, and I believe we're going to change the order if it's okay, we have as the item D the revisions to our bylaws to accept electronic participation. I guess we thought to do that in the event that Cindy can join us remotely. Has everyone had a chance to read the memorandum. And are there any questions on it from any of the committee members or any comments? Staff, Will, is there anything you'd like to share with us beyond what we were able to read and understand?

Will Moore: I think the memo captures the highlights. The key is that anybody who wants [off mic] contact the Chairman in advance of the meeting, preferably in advance of the day of the meeting [off mic] contract the Chairman [off mic] you to participate electronically. There are certain limitations for emergency or just personal purposes say you're on vacation [off mic] really join in for a meeting. You know, there may be a topic of importance to you. You can you do so with that advance approval. We always still have to have a physical quorum in place. So we can't use this to make a quorum [off mic] electronically. Under those situations, [off mic] two times per year. But there is a separate category that due to a temporary or permanent physical disability or medical condition that prevents you from being here participating in person, there's [off mic]. If you have specific questions about this if a situation seems to be arising for you, always best to reach out to Rhonda. She's the [off mic] rules really. [off mic]

Tim Clites: Ok. And I think this is similar kind of is required by law to what the town council's already approved for themselves. Right.

Will Moore: Correct.

Tim Clites: And so the key thing that I thought was that first we have to have a quorum in person. But second, if you do weigh in electronically, you can still vote. And that vote counts, which is, you know, occasionally important, rarely on this committee, but occasionally important to be able to cast your vote. So with that, if there's any other questions or input, I would be happy to entertain a motion.

Punkin Lee: I move we approved the revision to the HDRC bylaws for electronic participation at this time.

Virginia Jenkins: Second.

Tim Clites: By roll.

Linda Wright: Second.

Tim Clites: Thank you, Linda. By roll call vote.

Will Moore: Committee Member Anderson.

Bill Anderson: Approve.

Will Moore: Committee Member Jenkins.

Virginia Jenkins: Approve.

Will Moore: Committee Member Wright.

Linda Wright: Approve.

Will Moore: Vice Chair Lee.

Punkin Lee: Approve.

Will Moore: Motion passes Mr. Chairman.

Tim Clites: Thank you and thank you to the folks that are here for their regularly scheduled appointment for allowing us to do that first. Is Cindy here?

Danny Davis: She is trying to get on. I think she might have the wrong link.

Tim Clites: Okay.

Danny Davis: So let me resend that to her.

Tim Clites: Once she's on. If you could let us know and we can get that recorded into the minutes that would be awesome. So we'll go back to our action items for new business item A is request. [off mic] I'm sorry. [off mic] B. I'm sorry. Yes. Will told me that item A is not here. Let's go to item B, COA 21-25 request of Christopher Hoerner for repainting 2 Piedmont Drive.

Christopher Hoerner: Well, this is my first time in front of one of these committees, so I'm not quite sure what I'm supposed to say or questions I'm supposed to ask, but I hope you all were able to get the packet I put together in advance. First off, my name is Chris Hoerner. I am a native of Middleburg. I went to Hill School. I grew up in the area. My wife, Samantha Hoerner, did as well. We recently moved back to the area actually right before Covid. So it was under 2019. And we recently bought a house in Federal Village. And so as part of that, we've been contemplating painting the exterior of our house. It's a combination of probably needed maintenance painting, as well as just changing the color palette. So hopefully you all have seen what we've proposed. I will maybe throw a slight curveball at you all here. I spoke with my painter about the color scheme. We have a green roof. The metal standing seen roof is green. And he had advised me not to paint that because I'm going to find myself painting that every three to four years. So I think we're going to back away from the idea of trying to paint that black. And so with that, we would like to keep our front door color the same as it is. It's a dark green. Just put a fresh coat of paint on it. So really what we're asking for here is changing the shutters to black. And there's it's only the front of the house that has window shutters and the exterior of the stucco to that light cream that you see there.

Tim Clites: Thank you. Welcome to town and your painter gave you good advice regarding the roof if it's in good shape. So we appreciate that clarification,

Danny Davis: Mr. Chairman, if I may. Council Member Pearson was able to join now. So if you want to, perhaps if you want to recognize her.

Tim Clites: Hello. [multiple speakers] Thank you for joining us, Cindy. We've gone through and approved the bylaws to include you. So thanks for joining us.

Cindy Pearson: Thank you.

Tim Clites: We're on action item, B on our new list if you've been listening in.

Will Moore: Okay. If I may, Mr. Clites. Council Member Pearson, could you just briefly state your reason and where you are participating from?

Cindy Pearson: I'm participating from my home, and I have a medical condition that won't let me attend tonight.

Will Moore: Great. Thank you.

Tim Clites: Thank you. Well, we're glad you took the time to attend remotely.

Cindy Pearson: Thank you.

Tim Clites: With the input from the applicant, I'll start around the room with Bill. And any comments?

Bill Anderson: I'm not sure. What did you say about the front door on the application? It was going to be painted blue, but.

Christopher Hoerner: Correct.

Bill Anderson: It's going to you're going to leave it the color it is now?

Christopher Hoerner: Yes, that's correct. So the idea was to change it to that light blue that you saw there. But the concern is that the light blue with the green roof won't go too well. So and maybe that will help my case here. If anything, I think that would be the blue would be the one color that stands out a little bit more in our neighborhood. So, yes, we're going to keep it the green that it is just a fresh coat of paint.

Bill Anderson: And you're not adding any shutters, correct?

Christopher Hoerner: That's correct. [off mic]

Christopher Hoerner: The shutters are in the front of the house. So there were three photos included as just the front of the house. And those are the only shutters that we're going to add or paint.

Tim Clites: And and to be clear, the shutters would be painted black.

Bill Anderson: Right got that.

Tim Clites: Punkin.

Punkin Lee: I think it'll be fine. And I think the green door to go with the roof that you have, existing green color is a good choice. But I think it'll look very nice and fresh. Thank you.

Christopher Hoerner: Thank you.

Tim Clites: Thank you, Punkin. Linda.

Linda Wright: I'm fine with the changes. I think it'll look nice and be nice to have a little different color there now. [off mic] No, I know.

Tim Clites: Thank you, Linda. Virginia.

Virginia Jenkins: I'm fine. You know, actually, I was fine with the Marlboro Blue, but I don't think would have been a problem even with the green, because it's I looked it up and it's actually a paler color than it shows on this. So the green's fine.

Christopher Hoerner: OK. Well, my intent isn't to overplay my hand here, because it sounds like I'm getting good feedback. But before we moved back to Middleburg, we lived in old town Alexandria, and we owned a historic home. So I understand the responsibility of preserving the historical integrity, and I'm very much of that mindset. So we tried to choose colors that were consistent with that. The blue was something that was a little bit of pop of color that is nice in the neighborhoods, I think. That's a matter of opinion. But I think what we're sticking with now is pretty much consistent with what you see around town, so. Sounds like that's the feedback I'm getting from you all as well.

Tim Clites: I have nothing to add except that if you painted everything but the green on the door and decided you really wanted the blue, it wouldn't hurt my feelings if you came back.

Christopher Hoerner: Okay.

Tim Clites: Like honestly, we're a tough crowd, but not tonight. [laughter]

Christopher Hoerner: OK. [laughter]

Tim Clites: And I think, you know, freshening that, I'm looking at that kind of blown-up elevation, I think freshening up will make the place great. So, thanks for doing that.

Christopher Hoerner: Yep.

Tim Clites: If there's no further comments, it doesn't feel like there's a need to go around the room again. I would enter.

Will Moore: Mr. Chairman, I'm sorry. We have [off mic].

Tim Clites: Oh, Cindy, I'm sorry. I'm getting old and forgetful. Cindy, do you have any comments? [off mic]

Will Moore: You're muted Cindy.

Cindy Pearson: Is Christopher Hoerner [off mic]

Virginia Jenkins: Yes.

Christopher Hoerner: Yes, ma'am.

Cindy Pearson: Sorry, [off mic] Christopher good to see you back in town. And I did miss is it you are painting your roof black and the shutters black?

Christopher Hoerner: So the original proposal was to paint the roof black. We've since on the advice of our painter backed away from that idea. So we're going to keep it the current color it is a dark green. So what we're proposing is just to paint the shutters black, put a fresh coat of paint on the front door, which is currently dark green, and paint the exterior stucco a light cream or light tan color.

Cindy Pearson: Ok, thank you. No, I'm good with the changes [inaudible]

Christopher Hoerner: Ok, great. Thank you.

Tim Clites: Thank you, Will, for keeping me on task.

Will Moore: Of course.

Tim Clites: We don't ever want to exclude anyone with that input. I'd be happy to entertain a motion. And in doing so, you could just clarify exactly what we're approving.

Bill Anderson: All right. Make a motion for COA 21-25 request of Christopher Hoerner for repainting at 2 Piedmont Drive to be approved as presented today. The change from the written memorandum is to leave the front door painted green and leave the roof as it presently is.

Virginia Jenkins: In the stucco.

Bill Anderson: It says presented. That says presented.

Virginia Jenkins: I didn't hear that part. I can't hear with people's masks.

Bill Anderson: Yeah. [inaudible]

Tim Clites: Thank you.

Virginia Jenkins: Second.

Tim Clites: Second from Virginia. Thank you. Roll call.

Will Moore: Committee Member Anderson.

Bill Anderson: Approve.

Will Moore: Committee Member Jenkins.

Virginia Jenkins: Approve.

Will Moore: Committee Member Wright.

Linda Wright: Approve.

Will Moore: Council Member Pearson.

Virginia Jenkins: She doesn't vote on it does she.

Cindy Pearson: No sorry approve.

Will Moore: And Vice Chair Lee.

Punkin Lee: Approve.

Danny Davis: All righty, thank you very much. Appreciate it. Well, if anything changes well on that front, we'll be back in front of you. But I'm hopeful of this we got it right this time. So thank you very much.

Everyone: Thank you.

Christopher Hoerner: Cindy, it's nice to see you. I look forward to seeing you around.

Tim Clites: All right next order of business is Item C, COA 21-26. [off mic]. I missed that I'm sorry.

Danny Davis: Vici, Vicidomini.

Tim Clites: Vici. [inaudible] Mr. Ralph are you here on behalf of the applicant.

John Ralph: [off mic] It takes my bionic hip a minute to work.

Danny Davis: These chairs are horrible too. [off mic]

Will Moore: There's no additional information. [off mic]

Tim Clites: Thank you. There's no additional information beyond what's in our memorandum.

Will Moore: And maybe to expand on that Mr. Chairman, the one thing that I noted in the memo is that this is the material proposed for the sign is not one we have seen, at least recently [off mic]. The guideline Mr. Ralph can explain much better than I but it's a composite material in the center and then sandwich with the [off mic].

John Ralph: Essentially, this is, for lack of a better a more polite way to put it's the lowest budget way to make a sign which I know everyone likes to hear in a historic district. But the substrate is actually a great material. It's almost every real estate sign. The ones that are more permanent and site signs, and that sort of thing. It's a good bang for the buck. It doesn't dent it doesn't bend doesn't crack. It takes the weather nicely. It's only a quarter inch thick. That's the only shortcoming is a lot we're used to seeing much thicker signs. And so if it needs to be on a thicker substrate, that's certainly something we can we can accommodate. And then the print is essentially a full color digital print, which is what most sort of economical signs are nowadays.

Bill Anderson: You're talking about the. I'm sorry. You're talking about the bracket.

John Ralph: No the graphics.

Bill Anderson: Oh, the graphics, I'm sorry, [multiple speakers].

John Ralph: They're printed versus painted.

Bill Anderson: Got it.

Punkin Lee: Does it have an aluminum band around the outside of the thing?

John Ralph: It does not. It's just the edge of the material essentially. If the material is a concern, it's not a problem to switch it up to like a three-quarter inch exterior substrate, which is what many, many of the signs of Middleburg are made on. If you know, if that's a concern, I know that's an easy solution.

Punkin Lee: And it's the same size that Middleburg Floral [multiple speakers].

John Ralph: It is. It actually it throws you off. That's actually a three-foot sign and the brackets could accommodate like a 50-inch sign. It's bigger than you'd think.

Tim Clites: Thank you, Punkin. My question, I'll go just in order as we go around the room, my question had to do with is the aluminum like a prefinished white aluminum? It doesn't get painted and then this print applied to it.

John Ralph: The print is actually the entire face.

Tim Clites: So the whole thing is printed as a very.

John Ralph: Yay printed on the aluminum.

Tim Clites: So the white, the black and the flower are all printed on the [multiple speakers].

John Ralph: It is all digitally printed and then laminated, clear, laminated. So it doesn't UV it doesn't, you know, it gives it the estimated 10-year lifespan.

Tim Clites: Yeah, and the reason I ask is obviously we're most concerned about the look and character of the sign, if the most affordable sign out there met that we'd be happy, right.

John Ralph: It's obviously not the kind of sign I don't think I've ever brought one like this in front of you. So that's why I'm here because I figured there might be a question or two.

Tim Clites: Thank you. Linda.

Linda Wright: Personally, I'd like to see it thicker, because I think a quarter inch I mean, in the wind. Is that just gonna [off mic] Maybe and then too just looking at the sign, will it have the black border on the outside or is it just have no border?

John Ralph: It technically has no border or that was there. We just put a little black stroke on it so you could see the edge.

Linda Wright: Had they even considered that?

John Ralph: I'll be honest, we didn't design it. This is part of their graphics package that we did not create. We're just trying to turn it into a sign. I don't think there would be any objection to putting a black frame around it.

Linda Wright: Yeah, it feels like it just kind of floats off into nothing without a little something around it to [off mic].

John Ralph: It never looks good on white paper, though, I will argue, versus.

Linda Wright: Yeah.

John Ralph: Out in the elements. But I certainly appreciate it.

Linda Wright: Those are all my comments.

Tim Clites: Thank you, Linda. Virginia.

Virginia Jenkins: I'm basically nothing further, but I agree with Linda. I think having a black border sort of grounds if you will. It gives it some dimensional quality.

Tim Clites: Thank you, Virginia. Cindy, were you able to hear those comments? And if so, do you have any to add?

Cindy Pearson: I did, I heard them all loud and clear. I agree with Linda, but I think I'm not that worried about the black rim on it or whatever you'd like to say with the sticker it might make it look a little more [off mic] with the [off mic] of the town. Maybe. That's all.

Virginia Jenkins: Substantial.

Punkin Lee: Yeah.

Cindy Pearson: Yes, thank you.

Tim Clites: Thank you all. Suggestions for how we get there?

John Ralph: Well, I mean, we make dimensional signs. It's what we're known for. I like working in three dimensions. So they don't want to go carved and hand painted, and they don't have that budget. So I would still like to use the same face, which is the most efficient way to get them there. I would just switch it to like a three quarter or a one inch thick extra, which is what most signs in Middleburg are made out of, which is usually they're carved and painted. This instead would be sealed and then printed on.

Tim Clites: Does everyone at the committee understand what John just suggested?

Bill Anderson: I have a question.

Tim Clites: Yes.

Bill Anderson: Just curious, going to three quarter or a inch. What kind of increase in the price is that for a sign like this?

John Ralph: Well, the substrate probably is the same, really, by a cost per square foot. The difference is Di bond has an already finished painted aluminum face on both sides, so you can literally print directly onto it.

Bill Anderson: So you're saying there's not really a big cost increase?

John Ralph: The cost increase is labor, and that by going from Di bond to a thicker substrate, we'll now have to sand it, prime it, sand it, seal it. So it just has some steps to get the substrate to be pretty and printable versus right off the, you know, right from the factory floor. In answer to your question, it's probably on the course of this one-hundred-dollar difference. It's not it's not breaking the bank significant.

Bill Anderson: Got ya. Thank you.

Tim Clites: Thank you. And that's useful for us to know as the committee right process and what drives some of these costs. Any further comments, Punkin?

Punkin Lee: No, I agree with the thicker sign. I think we would probably trade the thicker sign and drop the black edging if we couldn't get both.

Linda Wright: I would agree.

Tim Clites: Seeing nods to my right, Cindy, do you have any further comment?

Cindy Pearson: I do have a question. I think John said it, the seal that he uses on it would that be used on the sticker material, John?

John Ralph: Yes. All printed signs that need to last long term have a clear laminate on them.

Cindy Pearson: Ok, is there. You said about 10 years, I think. Is there any way for just a reminder that it would be revisited if that starts to peel [off mic]?

John Ralph: I mean, I know sort of the old, the blighted, the whatever sign maintenance is a whole different sort of weird area of these. The 10-year laminate is the longest-term thing they make. It's the quote unquote permanent one versus like a four-year laminate, which is what you put on real estate signs and things that are more disposable.

Tim Clites: Thank you for that clarification.

Cindy Pearson: I don't have any other comments.

Tim Clites: Thank you, Cindy. I have no further comments, so if we have no further input, I'd be happy for a motion with clarification on what we're approving.

Virginia Jenkins: I'll make a motion. I make a motion to approve COA 21-26 (S 21-14) for a sign at Petronella Flowers and Gifts with the proviso that the thickness will be three quarter to one inch as opposed to what was suggested here.

Tim Clites: Thank you, Virginia.

Linda Wright: Second.

Tim Clites: Thank you, Linda. By roll call.

Will Moore: Committee Member Anderson.

Bill Anderson: Approve.

Will Moore: Committee Member Jenkins.

Virginia Jenkins: Approve.

Will Moore: Committee Member Wright.

Linda Wright: Approve.

Will Moore: Council Member Pearson.

Tim Clites: I saw her lips move. [off mic] There she is.

Will Moore: And Vice Chair Lee.

Punkin Lee: Approve.

Tim Clites: Thank you all.

John Ralph: Thank you all.

Tim Clites: Thank you, Mr. Ralph. WD-40 for the knees or what's. [multiple speakers]

John Ralph: It's unfortunately both hips, both knees.

Punkin Lee: Oh, my.

John Ralph: Yeah. Scuba diving. [off mic] Swear to God. I got the bends in my joints.

Danny Davis: Oh no. How deep?

Tim Clites: It's a thing.

John Ralph: I never even heard of it. But there we are enjoy.

Tim Clites: Good to see you. Thank you. Mr. Moore, shall we go back to item A?

Will Moore: It's at the committee's pleasure if you want to have the discussion and potentially a motion without the applicant present. But that's always your option.

Tim Clites: Okay.

Will Moore: But she stated she indicated she would make the October meeting if [off mic]

Tim Clites: So if it's OK with the committee, I think it's worth having at least the discussion in the event that we need to convey anything back to the applicant that gives some time for them to consider it any input that we have. And if at the end of the discussion we don't need to convey anything, then we could entertain a motion without the applicant here. Does that make sense to everyone?

Virginia Jenkins: I have a question regarding.

Tim Clites: Yes.

Virginia Jenkins: I know it was approved as a temporary thing in October, you say. When was it approved?

Will Moore: This was [inaudible]

Virginia Jenkins: No, the temporary. I thought there was. Oh, she wanted it before.

Tim Clites: So let's do this. Will, why don't you walk us through? [multiple speakers]

Virginia Jenkins: Maybe I didn't understand what I read.

Tim Clites: Yeah. Will, why don't you walk us through the application?

Will Moore: Sure. So.

Tim Clites: Thank you.

Will Moore: Thank you. So in this case, the applicant erected these two gazebos. I'll set the fence aside for [off mic]. And evidently fall of last year. And was kind of during that time, the town was issuing no charge temporary permits expedited for essentially for restaurants that could put up outdoor tents to be able to expand capacity when they were under capacity limitations from the governor's office. But in this case, the applicant wanted to have some outdoor space similarly, but did this without going through the [off mic] process of she would not

have qualified for that permit process under the rules. But went ahead and erected these. I was in communication with her fairly early on this. I received input from several [inaudible] members who had also seen that they had been erected. And they didn't seem. They were pretty favorable comments, I would say. This did not come an enforcement priority for me. I touched base with her and let her know that there would have to be an application filed at some point if she wanted to keep them permanently. At that point in time, she was considering taking them down at some point. So when she decided that she didn't want to keep them in place, as more of a permanent feature, I asked her to go ahead and get the application in because [off mic] formalize this if [inaudible]. So that's where we are with the gazebo. The fence, she is dealing with somebody that, so there's a second structure on the property for the [inaudible] of the main building and she's working with another entrepreneur [inaudible] in that structure. And that person evidently erected a fence first in this location, and I touched base with her on that as well. And she said that she was going to remove that, or she was not happy with the fence either. She removed it, but then put up her own, which is [off mic] you see in there. It's only a 2-foot high [inaudible]. But it's kind of the [inaudible] familiar with [inaudible] construction but it's more like long stalks or reeds that are just kind of woven in between the posts. So again, these would be potential approvals that would obviously be retroactive to include [inaudible]. As the chairman and I discussed earlier, I always give you my speech when you're dealing with retroactive approval, and that is that your goal is not to be punitive, so it's not to grant disfavorable consideration simply because it was done first, but it's also not to grant favorable consideration. You should view these improvements as if they were not in place and consider whether or not you would approve it if not. So that's kind of what I have on this Mr. Chairman.

Tim Clites: Thank you, Mr. Moore, for all that clarification. Maybe we'll give Mr. Anderson a break and we'll start with Cindy and see if she has any comments not to put you on the spot.

Danny Davis: Oh, you just muted yourself again. [off mic] There we go. You're good.

Cindy Pearson: Yeah, sorry [inaudible] back and forth. With the structures I think I'm in favor of them also [inaudible]. And it's just so unusual. But I guess it meets our criteria, is that the way I understand and the guidelines? It just looks like to me grapevines woven in and out of there maybe mature grapevines. [inaudible] interesting and it kind of goes along with her landscaping. So I really don't have any unfavorable comments at all.

Tim Clites: Thank you, Cindy. Virginia.

Virginia Jenkins: I have a question, I'm not sure if it's [inaudible] or not. Is the other business still a viable option here, or is this just too gazebos or gazebos, depending upon who says it?

Will Moore: The other business the owner of the business is still interested in [multiple speakers]

Virginia Jenkins: Okay. And visa [inaudible] the fence, it's kind of intriguing. It's you know, it's quite rustic, but I like it. That's it.

Tim Clites: Thank you, Virginia. Linda.

Linda Wright: Yeah, I would agree with you, I like the fence. I think it's soft and it's different. And it goes with all the sort of wildflower feel of her gardens and how they look. And it's something different and interesting. It isn't a big barrier like a standard fence we would approve. It's more of a sort of a little garden kind of whimsy instead of a real fence.

Virginia Jenkins: I expect to see little gnomes.

Linda Wright: Little gnomes coming through there. The gazebos I don't have that much problem with. I think the only thing that kind of bothers me is when you look at them from the road, they're not level and kind of don't quite meet each other. So they don't read. They're kind of just a little off.

Virginia Jenkins: They go with the fence.

Linda Wright: And whether that bothers her or not, I don't know. But would she ever do any like a patio under that or she's just strictly thinking it's going to be lawn. [multiple speakers]. Yeah. But in general, I don't have any great heartburn over them at all. It's kind of a great, whimsical little backyard.

Will Moore: Mr. Chairman, if I may, Council Member Pearson made a comment referencing the guidelines. I will say that this is one of these cases where I don't think our guidelines contemplate this type of fence. So it's really, we don't reference [inaudible] fence in the section of our newly adopted guidelines. [inaudible] This type of fence. But there's also which I think is very helpful about the new guidelines there is a section referencing in [inaudible] Sections of guidelines about inappropriate treatments. Specifically saying this is inappropriate, this is inappropriate, the chain-link, for example is inappropriate in the historic district. This is not calling out this type of construction as inappropriate. [off mic]

Tim Clites: Correct, and thank you for that clarification, just to read out loud so everyone understands what Mr. Moore was referring to, chain-link, vinyl, split rail, or unpainted pressure treated wood fences, etcetera are not acceptable. So when we were reviewing the guidelines, we did have some focus on having things fences be painted or stained and not natural wood.

Obviously, we didn't contemplate something like this, which is actually there is no way to paint or stain it, right. It's outside of what we were contemplating at the time. And I think that as we start to use these guidelines, these little discussions are worthy of having so that we're just referring back to the work that's been done. And we're putting our comments in reference to the guidelines. I would add that I also looked at the guidelines for Pavilion's and structures and you know, inappropriate treatments there. It makes a comment about prefabricated outbuildings that are not typically in keeping with the historic character, which is a kind of an interesting comment. Prefab doesn't necessarily mean that it's not in keeping, although I know what the intent of the guideline was, which is these little structures that you can, you know, buy this happen to be a prefab structure, right. [multiple speakers] that does have some level of character. So with that, I'm going to stop and continue around the room to Punkin.

Punkin Lee: Thank you. I like the fence. I think Jen's place is like kind of like controlled chaos. It's refreshing, I think. And for what it is and where it is, I think it's really nice, especially it slows down people when they come out of the bank parking lot, because they're like, wow, there's something to look at. So I think the pavilions and the fence are totally different, but I think for their use and where they are, they fit in very nicely. And I think her whole place is a continuous work in progress. [laughter] So I think it's kind of nice, different.

Tim Clites: Thank you, Punkin. Bill.

Bill Anderson: I also like the fence a lot actually, given, I guess, as Punkin has said, the landscaping is so kind of wild and uncontrolled. And I think that, listen I think it's lovely. With regards to the pavilion, I think this is something that the bigger issue is what we talked about when we were putting the guidelines or when the guidelines were being put together is the people we wanted to have a document where people could understand it and get out there so they could look at it and know what their their responsibility is if they're going to do anything to their property. This, if I'm not mistaken, this particular applicant has come before us on signs. So this applicant must have known, this is my opinion. I am assuming she knew that you just don't build something on your property without coming in front of this group or building permit or whatever. I don't know if there was a permit. Having said that, the thing that I think lacks in this application, too, is and again, I'm being very architectural here is I don't know where these things are located on the property. I don't see a plan that says they're located here in the side yard or in the rear yard. Are they where are they? There's no plan. There's no plaque that might show where they're located. And I think that really should be something we have. I mean, we can go around and look at it, but without having that information, we kind of only have half of the information we need. With regards to the structures themselves from these limited photographs that we have, I don't really have a big problem with the aesthetic. I'd have to go around and look, I didn't get a chance to go around and look at it again, to look at things like Linda brought up. You know, should they be aligned? Should they be? Is there anything to see them? So I

would say I'd like to see that before I would vote on this, and I'd like to see a plat to where these things are located. And again, this is not really germane, but did the applicant say why they didn't come before us, Will?

Will Moore: Well, again, I think there may have been, first of all, speculation. I think there may have been some confusion with her with the separate program that we had for the tent [inaudible] restaurants.

Bill Anderson: Ah, you mentioned that. Yes.

Will Moore: [multiple speakers] a number of those that actually went up before we actually processed this. And then the second part was that at first, she did intend these to be temporary. Then as they remained in place for a period of time, and she started getting more use out of them on her property. That's when she decided she [inaudible]

Bill Anderson: Yes, you did mention I'm sorry, I forgot. [off mic]. One other thing that would bother me from an architectural point of view is as I look at these, they're not just tents. This is an expensive little gazebo. But as we all know in the last two or three days when Ida came through and we look at the devastation we had and we've had windstorms here in Middleburg just last year, it was one of the worst. Is this thing been put in properly on the ground or is the wind going to take it and throw it up against another building or into somebody or a car? We never got to ask that question because that's not what this application is talking about, it's saying, well, I've already got it down. So I think those are questions we probably should look at. It's purely a public safety thing.

Linda Wright: Will, these are temporary. Now, I lost the word.

Punkin Lee: Prefab.

Linda Wright: That well, I know they're prefabbed, but they are not permanent structures they're. Now where's the word I'm looking for? I just lost it. But they are not anchored in the ground. They're not in [inaudible]. They are not anchored at all. They are temporary movable. [multiple speakers] They are not permanent structures.

Will Moore: They are exempted. I don't know if this is helpful or not due to the size and because there are two separate ones [off mic]. They are exempted from building code [multiple speakers].

Linda Wright: Right, but they're portable. They're not permanent.

Bill Anderson: Well, if they if they are temporary and not portable, when are they leaving? Ok, because even tents are secured for public safety. So if these things are temporary, [multiple speakers] when are they going to be taken down? If they're not, we should make sure that someone's looking at the safety issue here because these things could fly. [multiple speakers]

Virginia Jenkins: Requirements are also different if it's a permanent structure versus it's a temporary.

Bill Anderson: Absolutely. Foundations and all that.

Tim Clites: Just to clarify. Will, I believe because of their size here, if we look at our guidelines two set, item number two in the guidelines, just follow the applicable zoning required for placement of new outbuildings such as garage, sheds, et cetera, accessory structures must be located in the side or rear yard. And a building permit is required for all existing structures greater than 150 square feet in floor area.

Will Moore: That's not correct. I apologize. That's an incorrect statement in our guidelines. [multiple speakers]

Tim Clites: Well, it could be the first thing to fix. [multiple speakers] But neither here nor there, I would, in adding to the comments of the committee Bill touched on the one item I had, which is a site plan to locate them. And it is a little strange, at least in concept, to like think, well, if I can have a structure under a certain size and that gives me a way to deal with the zoning regulation, then I can have three or four or five, like that's a whole separate discussion that we shouldn't get into tonight. But I think a site plan, locating them so that we know where they are is useful. It can be a little sketch. It doesn't have to be a formal drawing. And I absolutely agree with if they are to be a permanent part of this site, there ought to be some effort to anchor and make them safe because they are essentially a kite sitting on the ground waiting to be. And that gets back to what Linda said, which is, is there some kind of walking surface that might get added? And that's an easy way to then do, you know, concrete footings, whatever, and make them. So those are some questions that I think we should, I'm going to recommend to the committee that we pose them. So the applicant has time between now and the next meeting to either prepare additional sketches, site plans, you know, and or be ready to respond to those questions. Yes, Virginia.

Virginia Jenkins: Okay. I'm not sure if it's pertinent at the moment, but since it is a temporary structure. Right. It's considered a temporary. [multiple speakers]

Will Moore: I don't know why we're using that language. I'm not sure. She's applying for this to be given permanent. I'm not sure what we're differentiating on for temporary structure or permanent. I don't know the definition [off mic].

Virginia Jenkins: Ok because it was my understanding that something that is movable.

Linda Wright: Yeah portable. Versus permanent. Yeah.

Virginia Jenkins: Not a permanent structure does not have to go for to zoning [multiple speakers] for building permits.

Will Moore: There's a square footage threshold when the building permit is required.

Virginia Jenkins: Right.

Will Moore: I can't go around and enforce building code. I can't enforce anchoring a structure that is not subject to code requirements that cover that. I hope that makes sense. I hear that there may be a concern related to that. I don't have [inaudible]

Linda Wright: It's a county issue.

Will Moore: [multiple speakers] Your building isn't subject to building code requirements, which would otherwise have requirements for anchoring. [off mic] I can't go around and enforce that [off mic].

Virginia Jenkins: But yeah, because it was my understanding with the thing that if it is not on a slab and connected, you know.

Linda Wright: In footings.

Virginia Jenkins: With footings. Then it doesn't have to go through the zoning and building and whatever.

Will Moore: It does have to go through zoning.

Virginia Jenkins: I mean building.

Will Moore: [multiple speakers] Building code. It doesn't have to do with whether it's a [inaudible] there's a square footage structurally that once you meet or exceed that [off mic]

assessment structure, you need a building permit if it's less. I believe it's [off mic] It used to be 150 and [inaudible] That's been probably 10 years [off mic]?

Virginia Jenkins: So by right, [multiple speakers] so since this doesn't have footings, et cetera, it is not considered a permanent structure. I guess that's where I'm trying to get.

Bill Anderson: That's what I would think.

Linda Wright: Right. It's a portable structure.

Bill Anderson: Right.

Will Moore: I don't know. [multiple speakers] on that distinction.

Bill Anderson: Well, our guidelines talk about temporary structures. Right?

Linda Wright: And County building code talks about it in that way, too. If you have a permanent structure, setbacks are different from property lines versus something that is a portable structure, then they have different guidelines for that.

Tim Clites: So if I can interject, [multiple speakers] I think that yeah. Yeah, I think that we should go back to what Will has available in our guidelines. I was thinking of this as an accessory structure, but if it's under the square footage, it basically falls out of an accessory structure requirement.

Will Moore: It is an accessory structure [multiple speakers] the square footage requirement only [multiple speakers] [inaudible]. Regardless this is an accessory structure. So if Virginia, if you wanted to put one of these in your backyard, [inaudible] outside of the historic district you would need a zoning permit for [inaudible]. But you would not need a building permit from the county. And then it would have to be in the side or rear yard [inaudible] have to be at least five foot [inaudible] property line. [off mic]

Tim Clites: So then our request or at least the suggestion of a requested plat plan is kind of a requirement then anyways?

Punkin Lee: Yeah.

Tim Clites: So that would be great to see that next week [inaudible] and next month. And I think it's worth suggesting to the applicant, because it wouldn't be necessarily something that someone would think about. But I think it's very relevant to whether we need to see and approve

it or not to consider, given that these are for people to sit under and that, in fact, in a high wind situation, it could become dangerous to their structure and people around. It's worth at least mentioning that in passing even if there's nothing, we can do about it.

Will Moore: Absolutely. I'll certainly mention it to them. [inaudible]

Tim Clites: Thank you. So before we go to Bill, I want to pause and go back to Cindy on the screen. I don't know if she has anything to add. We've been talking quite a bit here. Cindy, do you have anything to add?

Cindy Pearson: No [inaudible] you got it covered.

Tim Clites: Thank you, and Bill.

Bill Anderson: I was going to say, even as we've seen many times, someone might go to a Home Depot and buy a metal shed or wood structure and put it in their backyard. I believe if you had Home Depot install that as my son in law just had one installed, they actually anchor it down not significantly, but they anchor down a bit. Not hurricane force, of course. I would assume and I shouldn't assume, the applicant would probably be wise to contact the manufacturer again that provided it and ask them, what do they usually do in this case to have this thing anchored from a safety point of view? Because if a wind does pick it up like a tent or a kite, it could easily go into her property and smash her house. So it's, I think.

Will Moore: I'm happy to have that conversation. There are two pages of what I call a spec sheet in the packet that [multiple speakers].

Bill Anderson: I saw one.

Will Moore: [multiple speakers] the second was just like it had an important safety notice.

Bill Anderson: Oh, it's [inaudible] the back side, sorry.

Will Moore: [multiple speakers] I actually excerpted this from a 60-page document and [inaudible] a link to that. So this was actually assemble yourself. So you ordered the kit and assembled it yourself, but I can look through that 60-page brochure [inaudible]. We can certainly address. [multiple speakers]

Danny Davis: They do have a few different suggested ways of anchoring them. Just looking briefly on the website, they have clips. They also suggest footings. It weighs six hundred, six hundred fifty pounds, give or take.

Will Moore: I'm happy to have that conversation.

Tim Clites: All right. Well, thank you, everyone, for the comments. It sounds like we don't, do we need to defer the application, or can we simply close our comments and go to the next application?

Will Moore: I think that there is no action needed [off mic].

Tim Clites: All right, well, thank you all for the comments, thank you, Cindy, for the comment. We are now down to discussion items. This first discussion item is the new town hall construction details. And I'm looking at the screen. It looks like we have Mr. Moore. Hello. Good evening. A few other maybe of your colleagues. Thanks for joining us tonight. The other Mr. Moore, the one in the room, would you like to walk us through this?

Will Moore: So I will give you a very quick start, and then I will let Andrew walk you through maybe the details. As you recall you approved the COA for the new town hall back in the special meeting in June. During that time, you had some questions about certain details that were not yet available. And we indicated that once we have our 50 percent construction drawings, we could bring some of those details back. So, Andrew from Glavé & Holmes [inaudible] a number of sheets from those 50 percent construction drawings that we believe had those details that you would have been requesting. So that's going to be one part [inaudible]. A second part is asking for your reconsideration, when it comes to the color of the gutters and downspouts. And then the third part is some guardrails that we will need or tops on the retaining walls on the property. So we're bringing that to you for your consideration as well. If I can, I will start with the gutter downspout portion. Maybe we can get through that before getting into the more granular details of the construction details. So during the approval of the COA, [inaudible] condition and they agreed to match the gutter and downspouts to the roof color, which is a charcoal gray. One deficiency, if you will, in the elevations at that time was we didn't have gutters and downspouts, [inaudible] downspouts located on the elevations [off mic]. That was comment that, that would be helpful to have it. When Andrew and his team prepared those revised publications, and in particular with the charcoal gray downspouts our internal design review team which consists of several members of staff and two members of council were not very satisfied with the appearance of the charcoal gray downspouts on the building. I think where we especially found them a little too stark was probably on the west side where they were right down the white columns. And I think we might have a little bit of that on the north elevation as well. [multiple speakers]

Danny Davis: East side is.

Will Moore: East side, yes. East side, sorry. Along the entry [inaudible]. So what we we're requesting is that you give reconsideration as to whether or not you will permit us to use white. So you have two different sets of elevations. One set has all four elevations, and it shows both white and black for gutters and downspouts. The other set we have, it only includes the north elevation, but it gives a third option, which would be keeping the [inaudible] charcoal gray [inaudible]. But the town's preference would be to have [inaudible] But we're open to [inaudible] discussion. I don't think we're. We have our heart set so much on the white gutters [off mic] downspouts [off mic].

Tim Clites: Thank you, Will.

Will Moore: Yes sir.

Tim Clites: Andrew, anything to add?

Andrew Moore: For that particular item no. I think Will covered it adequately.

Tim Clites: Thank you. Cindy, we'll start with you again, if we can. Any comments? [off mic]

Bill Anderson: She's here.

Danny Davis: Cindy, can you get a little closer to your device? [multiple speakers]

Cindy Pearson: [off mic] I think the black downspouts make it [off mic] A little bit more, I think the white makes it more appealing or whatever [off mic]. That's all I have.

Tim Clites: Thank you, Cindy. Virginia. Virginia, I can't even speak, Margaret. [laughter]

Virginia Jenkins: Well, looking at it now that it sort of chops it up if you keep it the dark color. So I'm perfectly content with the white.

Tim Clites: Thank you, Virginia. Linda.

Linda Wright: No, I would vote for the white too I think the black tends to just chop it up too much. It's too busy. It's just your eye just looks at every one of them. It's like I think the white lightens the whole thing up a bit, makes it feel taller.

Tim Clites: Thank you. Punkin.

Punkin Lee: I agree, I think on a couple of the sides the black, the dark works and then others it's just way too busy. You don't know what to look at. So probably the softness of the white is the better choice.

Tim Clites: Thank you, Punkin. Bill.

Bill Anderson: I disagree. I think the dark gutter and dark downspouts are what they are, they're gutters. If you look at more of a traditional building, even when the gutters used to be copper, they would get dark and gray. And that's just part of what it is, a white gutter to me or excuse me, particularly a white downspout. And in this type of style building to me is it's just inappropriate. I just think a more traditional approach would be the darker one. And so it breaks it, you know, the idea of it breaks the façade up. So it's OK. Nothing wrong with that. It is a big building. And these gutters, even if they're dark disappear. Yeah. Nobody goes down the street and says, oh, look at that dark gutter on that building, you know, and it's and it will work with the roof, you know.

Tim Clites: Architects do. [laughter]

Bill Anderson: Yeah. Well, you usually don't pick white gutters either. I mean, white downspouts. Gutters especially because they just get dirty, and they just fill up with stuff and come over and then they don't look white anymore. But the downspout is it doesn't get that dirty, but definitely dark for me.

Tim Clites: Thank you, Bill. Andrew, before we go round the room again, I have a question that ties in with Bill's comments. And maybe we discussed this in a previous meeting, and I apologize if we did. And I want your honest reaction without overthinking it. What about the the dark brown color that looks like it is as close as we can get to a copper, but is still in a painted finish? Just what is your honest reaction to that as an element as opposed to taking the gray and making it gray?

Virginia Jenkins: You mean for the roof [multiple speakers]

Tim Clites: Gutters and downspout.

Andrew Moore: Kind of a bronze color, dark brown color.

Tim Clites: Try to make it look like copper.

Andrew Moore: Weathered copper.

Tim Clites: Correct.

Andrew Moore: To be clear. Yeah, that's an interesting question. I mean, to an educated eye, maybe even for an uneducated one the natural patina of the metal doesn't look like a paint finish. So, you know, it's like to my eyes like if you make it a painted finish and you're trying to simulate the copper, or the copper color is still going to be a painted finish. And so to me it's what are you trying to match? Would I find it offensive? Probably not. I mean, I think it would probably be okay. But in this particular case since we're using painted metal me tendency would be to track with the roof color and the trim color.

Tim Clites: All right. Thank you for that input. It's perfect. All right. There was a bunch of hands getting raised. Who was raising their hand? Virginia.

Virginia Jenkins: I have problems with horizontal lines being breaking things up. And you've got the soffit of white and then you've got the gutters coming down that are going to be dark. And we break up that whole trim line on the side of the building. Are you following me?

Tim Clites: Yep.

Virginia Jenkins: And I just think it just breaks up the look. So sorry, Bill, but I'm going to stick with the white.

Tim Clites: Thank you, Virginia.

Andrew Moore: I have one other comment from me. It's actually a question for my colleagues on the line, either Kevin or Bill. I had heard anecdotally recently, that because of the [inaudible] in the construction materials pricing, that you can actually get copper gutters and downspouts for the same price you can painted aluminum. Is that true in your experience?

Bill Downey: That is not true. It's not only on the current market, it is true. And we don't expect it to remain that way for any prolonged period of time, but that is recent market dynamics. So I would say for this project, it really should not be a factor.

Andrew Moore: So we should stay the course with these painted aluminum you think?

Bill Downey: Yes, indeed.

Andrew Moore: What we're seeing right now is a highly elevated aluminum price is that right?

Bill Downey: We're seeing a temporary blip on the components that go into that [inaudible]. It's the shipping and delivery of the chemicals that go into making the [inaudible]. It's an immediate short term market blip.

Andrew Moore: Understood. Thank you.

Tim Clites: Thank you for clarifying that, Bill. Yes.

Bill Anderson: One of the drawings are finally ready for final pricing and contract. There can always be an alternate for pricing it in copper. And you can see then when the project is ready to move ahead, you'd know what that pricing is. So that decision can be made later. But from a color point of view, it's not going to be white. So I guess you have to decide if it's going to be white or dark. And again, if look look at look at buildings that have this traditional flavor, like this building is not really a traditional building, but it's got the flavor of a traditional building that we see white downspouts and gutters on them. No. And I'm just using that as a try to so to speak put a a line here so people can compare it to, you know, some of the things we have. Let's look at the ones that are around this town. Do we have any.

Tim Clites: The Community Center is the building that I would think of first.

Bill Anderson: Yeah, you're right.

Tim Clites: The post office, it's [inaudible], but the community center would be the lighter colored stucco with the light-colored trim and the dark roof just in terms of conception. Go ahead.

Linda Wright: Just one quick question, I think that if we did do the dark ones, the east elevation is the one that bothers me the most. [off mic] There's just so many of them. [off mic] Oh, yeah. When the where it's coming down, the columns themselves, is there any way to reconfigure that at all? I know it's a long run and all those things to make your gutters work, but like even the two at the front door, are they absolutely necessary? Can they drain back to the other ones? That's just the eastern one is the one that seems to kind of bother me the most because it seems most chopped up.

Tim Clites: It's also the elevation that we will never see among all of the elevations in the building. So Think about walking. I mean, I think, you know, you're raising a legitimate point. Think about walking by the columns as you walk and seeing every third pair of columns or so would have whatever we decide the color ought to be would have a downspout on the face of that column. But that's actually you're walking now down the roadway, not down the colonnade underneath the columns.

Bill Anderson: But still, this is a this is a difficult visual to put the down spout right in front of the column. I understand why they're there because of the runs. But that is a really is a problem aesthetically to me. I think it was a good point, Linda. The ones on the end are set back because this is comes forward. So I assume that's set back. I can't really tell where that is. And these don't bother me as much, but out in front of this.

Tim Clites: Who knew?

Bill Anderson: That's why we wanted to show.

Tim Clites: Andrew, did you have any idea? The only downspout that I, regardless of the color that I thought could use more balance is what I consider the main entry to the building. And even though we surely only need one for that little roof, I just think I would add the second one. Where am I? So everyone can focus with me. I'm at the North elevation.

Andrew Moore: There were two sets of elevation drawings that were included. one has all four elevations and the other one has just the North elevations. The one that is just the North elevation is actually more up to date.

Tim Clites: Ok, let me look at.

Bill Downey: If you look at that one, you'll see that we actually don't have any gutters coming off of the little shed roof.

Tim Clites: Yes. Thank you for clarifying that.

Bill Anderson: Where is the shed roof? I don't see a shed roof.

Linda Wright: Over the front door.

Bill Anderson: Oh, there. [off mic]

Bill Downey: Is that what you were talking about? [off mic] Regarding the actual down spout. [inaudible] function of size and scale of the gutter and the capacity of the gutter and the locations on the downspouts are a function of the flow and I don't really see unless you significantly change the capacity and the size of the gutter itself, which right now I believe it's six inch [inaudible] would change significantly [inaudible] increased in size. I don't really see that you have much option [inaudible] to change locations for what that's worth.

Andrew Moore: Just to be clear, we're still I mean, these are 50 percent drawing's [inaudible] what you're looking at. We're still finalizing locations they need to be balanced with, just as Bill said, the spacing that's required for flow and also making aesthetic decisions about where they're located. For example, we generally like to try to avoid visible expansion joints and control joints and stucco. And we have to have one a one a lot of times we'll actually put up, locate it behind the [inaudible] so that it's not visible. So so anyway, I wanted to just put that one specific point about the location off the shed roof on the siding entrance. [inaudible] a down spout at all.

Bill Downey: And I wouldn't be doing my job trying to bring this project in within a budget if I didn't point out that in steel gutters and [inaudible] downspouts, not only that cost, but adds significant maintenance issues over the life of the project. So the decision was made in conjunction with town staff ourselves and the design firm to have external gutters and downspouts. They are easily maintained over the life of the project.

Linda Wright: One other question. On the east elevation again, which can the downspouts possibly, and this is just a thought be put in the negative space between the columns, so they still read as a negative space rather than down the face of one of the columns? Does that make any sense, you architects?

Bill Anderson: It does. But I was going to say this similar thing, and that is if we had to have them space like this, and I'm talking about from right to left, the one that is halfway between the entrance and the end of the building, and then from the entrance is two of them to the to the left that are right in front of columns. This would just be easier if the downspout was just to the side instead of in between them. But just to the side of the columns. Just because I think that's what we're going to find in another elevations, but in front of the columns like this would be very unsightly.

Linda Wright: Yeah, that's where I was headed.

Bill Anderson: And that's why we wanted to that's why we made the comment originally to show where where the downspouts were going to be, because just of these issues.

Andrew Moore: So if I'm understanding you correctly, you're saying you would prefer to look at the downspout so that they returned the size of [inaudible] and were attached to the side of the column instead of in the face of them, is that right?

Bill Anderson: Yes, definitely. Now, just as a detail, when this downspout hits the ground, what are you proposing?

Andrew Moore: A cast iron boot.

Will Moore: I'm going to have to put on my kind of hat as the owner in this situation and suggest we're getting a little bit of mission creep here. We're here to talk about the color of the. now I do appreciate the comments like if we could reposition slightly and they're attached to the side and such, but to Mr. Downey's point, we're not going to eliminate gutters just to eliminate for downspouts to eliminate. You know, this has to function, and this has to drain. [inaudible] I do appreciate those comments though and if there was a way that Andrew could make that design work so [inaudible] or the gutter or downspout [inaudible] attaches to the side of the column or the face more than happy to do that. Where we are is the town is not satisfied [inaudible] with charcoal gray downspouts. So we were asking for a reconsideration to consider the white. I think maybe if we can focus on that first, get the answer. Happy to talk about all these other things But I think we're just creeping a little far away from our application [inaudible].

Bill Anderson: And just one point, Will, we did ask for the locations of these things to be shown because they it is important and we're not we're not suggesting nobody's suggesting doing away with any downspouts or hiding them or we're just saying is that this is an issue that should be addressed cause putting downspouts in front of the column is a real aesthetic no no.

Will Moore: Yes sir.

Tim Clites: I guess it's important for the committee to consider if the request is to change to white. Do we still like this the suggestion of the location of the downspout related to columns perhaps is color driven or not? I don't know, I mean, I think looking at the elevation with the dark downspout down the center of the column, it does look very frustrated. I think in white, there's less of a chance that you're going to see it. And the question that I would pose is, as we walk down the colonnade, which is where most people will walk on this elevation. Is that a priority? I think Will makes a good point. Let's answer let's try to answer the question about the color, because at a 50 percent submission, I think there could still be some work, you know, with the architects around the specifics of where they go. And there may be other factors in having it be offset and to the side that we're not thinking about that they run into. I don't want to kind of think through the construction detail issues. so. There is another suggestion that I want to make sure we don't gloss over and miss. And I believe it is in the North elevation, the third item in your list, if you have the screen in front of you, can you click on it. And in that item, not to confuse the conversation, but just to make sure we. And thank you, Andrew, and your crew for doing these color studies for us. It's appreciated. There is an option there that looked at white downspouts and gutters, the dark gray or black downspouts and gutters, and then black or dark color, the roof color for the gutter and the downspout in white. It seems like the committee is happy to be all one way or all another. But I just want to make sure that we're aware that that was an option presented. It doesn't seem like we would split them is everyone following what I'm what I'm suggesting? [off mic] Don't go to the six or seven pictures. Go back to your application and go

back to the application. the document with all of the meeting agenda and then go to item three. Which is here, it's called the North elevation. And there's actually three elevations there in the subtlety of the middle elevation is that it's white downspouts and dark gutters. And I don't say that to confuse everyone, but I say it to make sure that we've looked at everything that's being presented to us. I don't think it really necessarily solves the problem that we're discussing, because it seems like our interest is the debate is more around the dark verticals or the white verticals, not the horizontal. [off mic] So I'll go around the room one more time, Cindy, do you have any further input? [off mic]

Bill Anderson: Can't hear.

Tim Clites: That's better.

Danny Davis: If you can talk a little louder, Cindy, that'd be great.

Cindy Pearson: [off mic]

Tim Clites: It's white.

Cindy Pearson: [off mic]

Tim Clites: Thank you, Cindy. I'm sorry, I didn't mean to cut you off.

Cindy Pearson: [off mic]

Tim Clites: Thank you. Just around the room one more time. Virginia.

Virginia Jenkins: I have no comment.

Tim Clites: Thank you, Linda.

Linda Wright: I don't really mind having the dark upper gutters and then the white downspouts. I think having the white downspouts, when you look back at the elevations, when they come down a white column, solve a lot of that issue we're all talking about. And I think that the darker heavy line with the gutter adding that little bit of weight up there, I kind of like.

Tim Clites: Thank you, Linda. Punkin.

Punkin Lee: I agree with Linda, like the dark gutter and probably the white downspout, especially if they move to the sides of the columns, I think then they will go disappear even a bit more.

Tim Clites: Thank you, Punkin. Bill.

Bill Anderson: I'm interested to hear what you've got to say, we haven't really heard, but again, I think the dark gutter and dark downspouts. And again, this is to me, this is an issue where it's 50 percent drawings. That's fine. We know what the material is. You know what the sizes is. The adjustment to the location of the downspouts can be done any time and before our next meeting. If we walk around town and you can start to see have a different opinion of the downspouts and then we bring it up. It's only 50 percent drawings. And this is a note on the drawings or specifications

Tim Clites: In terms of the complexity of what we're talking about.

Bill Anderson: Correct.

Tim Clites: True. Yes, Virginia.

Virginia Jenkins: But looking at the face of most of the buildings in town, you're not going to get that long expanse.

Bill Anderson: Well, you don't see the long expanse when you're at the building. You see this section that's in front of you. You don't you don't see what your elevation is.

Virginia Jenkins: I know. When you're driving by, you're going to see them all as opposed to one down spout. I mean, so it's hard to compare with other buildings if you because of the [off mic].

Linda Wright: The big diagrams in the back there of the building. Yeah. You do see the whole expanse of the building.

Virginia Jenkins: I understand that. But you don't have that much of a building. I mean, even the community center isn't [inaudible] And that's one of the big [inaudible].

Bill Anderson: But my point is this is the color of the downspout is [inaudible]. Yeah, we can, you know, right, whatever we want to say now, it's fine. But that can change. Easily adjusted if it's an issue if it becomes.

Virginia Jenkins: I'll keep an open mind, Bill.

Bill Anderson: You always have an open mind.

Tim Clites: So I guess that I've enjoyed the discussion as much as it seems maybe a little ironic that we spend so much time on this. I love the fact that people care about things. So thank you for all of that. I think that in my experience, a gutter that's one color and a down spout, that's another color is not something that I think I've seen before. So so as much as it seems like a really comfortable compromise, it feels like we're trying to have a harder we're trying to solve a problem. And I didn't bring it up because I liked it, just to be clear. But there is something kind of intriguing about it, but it's not something that I feel like I've seen. Yeah. So I think that I think that we've seen white gutters and downspouts fairly frequently. I'm looking out the window right now at a at a light-colored house with white corner, white, a light-colored building with white corner boards and white windows and white gutters and downspouts. And so we've seen that. And it's fairly normal. I think what we would all love is for the price of copper to be the same as aluminum and have copper gutters and downspouts. But we know that's likely not realistic. So I think it's a valid question. You know, the architect in me kind of likes the dark. I'm not even sure maybe I'm guilty for this whole conversation. And I brought it up first. However, I guess my feeling is I don't looking at the elevations and looking at some of the conflicts with the columns, I'd I personally don't feel strongly enough about the dark to feel like it totally rules the day. If it was between copper and white, it wouldn't be a discussion in my mind, but nor would it be in anyone else's. So that's I don't know if that helps the committee at all understand where I stand. I do think the two-color scheme probably should be off the table because there's just something about it that I can't say I've ever seen. [off mic]

Bill Anderson: One more one more comment. And I think this is because I didn't mean to go over what Linda had said earlier. I mean, my first thought, if I was looking at this from an architect's eye, I would put the gutter to spread the columns apart where they're sitting in a row, set them apart enough that you could put the gutter down in them between them. That's where I probably would have started. So I agree with you that if that was a potential, still a potential, but I don't know if that have begun, then it's integrated. It's an integrated design. That's probably what you are if it started. The problem is that's why we wanted to see the gutters because you don't think about them until it's almost too late. Ok. So it was a good idea, Linda.

Tim Clites: And I will add only out of commentary on the day's work that having just recently finished up fairly detailed project where we had the same discussions with our clients for weeks on end when the downspouts got installed, the very, very focused client said, you know, I don't even see them as much as I thought I would. So I think there is a part of our work where we're highly focused. We see a building. We don't see the landscape around it yet. We don't see the cars in front of it. We don't see the activity of the people. And so we're not looking at a right and

a wrong decision here. But I guess I would say if it would be nice to go ahead and make the decision on behalf of the applicant so they can keep moving. If we can do that tonight. [off mic] They were dark downspouts on a dark building. And the issue there had to do with how far the projection of the roof overhang made the return of the downspout seem jarring and we had 3-D models we were looking at. And once it went up, it's kind of like, yes, they are there, but your eyes looking at everything. So. All right, with that, I'll be quiet and just pause until someone either has another comment or a motion. [off mic]

Tim Clites: Will, is this just a discussion or do you need us to?

Will Moore: If you wanted to formalize it if somebody wanted to make a motion to approve the change to white [inaudible].

Tim Clites: All right, so then I was going to propose this because we're spending a lot of time on this, which is awesome. I would like to not vote on this tonight. I would like for the committee to walk around town between now and the next meeting. And let's all check and see where we ended up. Let's look at some light-colored buildings with gutters and downspouts that are just light and dark and see if any of our opinions change at all, if we don't need to vote tonight, if it's not going to help. Are there other things that we need to review in this discussion item Will?

Will Moore: Yes. So I think where Danny is going to go, we need we do need to make a decision very soon because we're going to be putting up [off mic] fairly soon. If we can get a decision tonight on a color that would be great. Ok. And if you want to give us the option of copper, we can talk with them about doing [off mic] remains in place and copper comes in the same price or cheaper we'd be more than happy to do that.

Bill Downey: Will, I'm sorry to interrupt and forgive me if I am overstepping. But to emphasize the point that Will just made, we are on a trajectory here where we need some decisions from you, and we need some type of understanding that we don't have a month to make that decision. Please, if you would see your way clearly to decide whether, you know, the color scheme that you approved before is appropriate or not, and if not the [inaudible] and I am asking you to consider the white downspouts. It's a relatively simple question. And I would encourage you, please act tonight. either up or down. Please.

Tim Clites: Thank you.

Bill Anderson: Question. What is the date for the drawings, documents to go out for bid?

Bill Downey: The bid documents are set to be finalized during the month of October. We are in September. In my world, that type of lead is you. You have boxed us in. So we would be

extending both [inaudible] and kicking this project a little bit in terms of time. And I know that that is objectionable to council and town staff and on their behalf, I am asking you to act on this tonight. Please.

Tim Clites: I respect that. I'm happy to entertain a motion.

Virginia Jenkins: I'm sorry I know they want a decision, but I think the, it's just too much at stake here.

Tim Clites: So let me just pause that and go around the room. What does another 30 days give us in terms of things to consider?

Virginia Jenkins: Dark or light, and you know, they are polar opposites here. Right. I understand. The arguments for both are legitimate.

Linda Wright: Can we get a week to look around town and then somehow, we will vote or make a decision since it's a discussion item not a.

Bill Anderson: Can I add to that? Well, the way I understand the process. Forgive me if I don't have the process correct. I'm getting older and I don't remember everything anymore. But when the drawings go out for bid, they go out for bid. Ok, I don't know what the bid time is going to be, maybe 30 days, whatever. And then they're reviewed. And then there's there is work done to bring prices down. Look at alternates. Now, if the colors are both standard colors of the manufacturers, as we've all seen in our signs and everything of the manufacturer's specs. Ok. Making a decision, you know, if the contractors price price white gutters, OK, and white downspouts, and when the documents come back, shop drawings come back for approval. Ok. Unless there's some outrageous process where something had to be ordered early, you then make a selection also on your color. Again, if the colors are standard and there's no difference in the pricing between white and gray, because it's standard when you get your final submissions, you know, and again, there are things that can happen there. The manufacturers run out of one thing. He doesn't have another, but we don't know that yet. So I'm just trying to let you know what the process is. Making a decision now. You know, why not? But can you change it? I would think, given the nature of the process and this is takes a little while, we're not doing this thing right away. You'd be surprised how there are other things that might delay this thing anyway. But this is if standard materials. You could probably change it later if you so desire, if you don't like white and in the last minute. Given all those things I mentioned, it could happen. So it's not like this is not like changing the roof material or a material change, or a paver change or a limestone or a rock, etc. It's windows, you know, all these things. It's color.

Linda Wright: Well, do we know is there a difference between the light and the gray? Price wise?

Bill Anderson: We don't know. We wouldn't know at this time unless it's.

Will Moore: I apologize if I didn't structure this as an action item for you tonight. [off mic] be discussion those 50 percent detail [off mic] This was kind of a last minute if we want to make this change. We are requesting that you [inaudible] vote could be a motion to uphold your previous decision to have charcoal gray or it would be to approve the change to white. I would ask you [off mic]. If you're not comfortable making the change, just keep in mind we already have [off mic] So we would ask you to formalize that with the motion that you would be so inclined. And then we have a [off mic].

Tim Clites: And is there anything else about the 50 percent submission and we didn't even talk about some of the details and those kinds of things, or is that something that because it's been presented as a discussion that we can look that and bring any comments? I mean, I would think.

Will Moore: I was trying to get this piece out of the way. And then we have the guard rail piece as well [off mic]. I apologize if I confused this matter [inaudible] but they were really those three separate components.

Virginia Jenkins: Ok, Will, Will? I am sorry. May I ask a question? What is the reason? Who is it that wants the white? Is it town council?

Will Moore: The town's design team. So the town has a design team that consists of [inaudible] staff and two council representatives. And they've entrusted with making these kind of [off mic].

Virginia Jenkins: And what is their reasoning for wanting the white?

Will Moore: Because when you received elevations, that gave us an initial idea of what the dark might look like, the applied to the building and then we do understand Chairman's and we do blame you Tim for initiating this entire thing.

Tim Clites: Perfect. That's important.

Will Moore: I would say from one member of the team's perspective that we were kind of intrigued by the idea and that this [off mic] the idea of doing the contrast of the darker color downspout on the building that Tim initially brought up. [off mic] can sometimes look like I think he used the word jewelry or something like that. We were intrigued by that when Andrew completed that study for us and then returned it to us. The the internal design team unanimously

said we do not want that on a building. It's stark. Something stark to us, that we just do not want. [off mic]

Danny Davis: I think for.

Will Moore: Many of the things stated here.

Danny Davis: Yeah, exactly.

Will Moore: That vertical chopping of [inaudible]. So that's that's us [off mic]. And so we're asking you to consider whether or [off mic].

Virginia Jenkins: I just wanted a clarification. Thank you.

Cindy Pearson: I would make a motion.

Tim Clites: Thank you, Cindy. Proceed.

Cindy Pearson: [off mic] jump in there. I'd like to, the committee to change the color to the white gutters and downspout to match the trim color.

Danny Davis: So to repeat that, it was a motion to for the committee to approve a change in the color of the gutters and downspouts to a white color to match the trim. That was the motion made.

Tim Clites: Thank you.

Virginia Jenkins: Ok, now what?

Bill Anderson: Somebody needs to second that.

Linda Wright: I'll second it. I would take either.

Tim Clites: Thank you, Linda, for seconding it. We'll do a roll call vote. [off mic]

Bill Anderson: Disapprove

Will Moore: Committee Member Jenkins.

Virginia Jenkins: I'm going to abstain. I'm sorry.

Will Moore: Committee Member Wright.

Linda Wright: I'll approve.

Cindy Pearson: Council Member Pearson.

Cindy Pearson: Approve.

Will Moore: Vice Chair Lee.

Punkin Lee: Approve.

Will Moore: Motion passes. [off mic]

Tim Clites: Thank you all again. I really appreciate the passion.

Bill Anderson: What are you going to bring up next Tim?

Danny Davis: Now guardrails.

Tim Clites: Like, come on, where are the donuts. [multiple speakers]

Punkin Lee: Can I ask a question?

Tim Clites: Yes, Punkin, please.

Punkin Lee: I know there was discussion, especially on that started. It was the east elevation where the charcoal downspouts are so prominent. And then we moved it to maybe putting the downspouts closer to the columns. Is that still a possible option?

Will Moore: Oh, I think we're happy to talk to the designer about ways to address the concerns about them [inaudible].

Andrew Moore: And just a quick comment there is again, the design is continued to evolve and be a detail that in fact, if you look at the 50 percent documents, you'll see that the downspout is located precisely in the middle between the two columns. So that is a change that has happened since this [inaudible]. But again, you know, you can't move it to the side if that's a better solution.

Bill Anderson: Which elevation is that?

Andrew Moore: That would be found on sheet [inaudible]

Bill Anderson: I'm looking at that. I don't see.

Andrew Moore: I can share my screen if that's helpful.

Danny Davis: You should have the ability to share.

Will Moore: Please do. Thank you.

Andrew Moore: Can you see my screen? Yeah. So I'm zoomed in on that page. [multiple speakers] You can see it.

Linda Wright: Every now and then have a good idea?

Punkin Lee: A lot cleaner.

Bill Anderson: Absolutely. I wish I would've known that. I couldn't see it on this. Yeah. Could you? Is it possible you could also send Will a list of not only the drawings that have already been developed, but what you anticipate in the completion, completed set? Yes.

Andrew Moore: I'm not sure. I'm not sure I follow.

Bill Anderson: List of drawings table tables indicating which drawings and the names of the drawings.

Andrew Moore: You mean like a table of contents [inaudible]?

Bill Anderson: Absolutely. Yes, please.

Andrew Moore: Yes. Yes, I can provide that.

Bill Anderson: Because this if there's a 50 percent set and we're not talking about that yet, wait till we get to that?

Will Moore: So, you know, just to clarify, these are excerpts from the. We have the entire.

Bill Anderson: Oh, I didn't know that.

Will Moore: We're only providing you with excerpts to give you the details [off mic].

Danny Davis: But we have it.

Linda Wright: What's next?

Will Moore: If I could suggest, Andrew, would you like to bring up the guard rail plans and walk them through what we're proposing there?

Andrew Moore: I can yes. I'm going to go to the floor plan so that we can locate. I can locate where we're talking about. So there are two locations where we need a guardrail. One is right here at the. Yes. And the orientation here, north corner of the building. We have a retaining wall. It is holding back the [inaudible] here. So you're on the high side when you're on the [inaudible] outside the building.

Bill Anderson: Where is the northwest?

Andrew Moore: About three to four feet down down here, then there's a second location which is not showing up on this. Basically, we have a [inaudible] wall [inaudible] we have the exterior of the site. Something like that. And in this case, the ground is actually higher here and then lower here. This is the adjacent property, and we don't want to disturb the ground on that side of the property. So with that. Let me pull up the image. [inaudible] the two planned locations that I just showed you. The one on the left [inaudible] elevation. One on the left of the elevation is an approximation of the appearance of the guardrail next to the building on the northwest side. And then on the southwest side, you can see the guardrail is necessary [inaudible] on the retaining wall that is adjacent to the property. So that's the guardrail locations in terms of a design since it is a guardrail. That is [inaudible] surface adjacent to drop it needs to comply with the minimum 42 inches in height and [inaudible] the passage of a four-inch diameter sphere. Here's is an elevation drawing. This is a view from inside the porch and outside the council chambers looking to the west from the porch. You can see the location here of the guardrail [inaudible] of the guardrail and then the extension of that guardrail as it extends off to the North. In terms of the design. We've got a fairly simple design, which is the basic square posts that are periodic, and then pickets that are apportioned on center between the two posts or between each post. It has a bottom rail and then [inaudible] cap. And the cap [inaudible] the traditional profile and the entire material [inaudible] steel painting black. So here's the profile of [inaudible]. Here's a detail of the [inaudible]. And then each of these posts as they are embedded into the top of the wall and concrete [inaudible] like this. So that's the extent of what we're presenting in terms of guardrail and happy to take your questions.

Bill Anderson: Color? [off mic]

Tim Clites: Thank you, Cindy, do you have any comments?

Cindy Pearson: [off mic]

Tim Clites: Thank you. Virginia. [off mic] Thank you. Linda.

Linda Wright: I'm fine with it. I think the cleaner and simpler they are, the better, and I think that's fine. No problem.

Tim Clites: Thank you, Linda. So far, nobody's asked for them to be white. That's nice. I'll join in order. I would I would say I liked it, too, and had no comment. I like the traditional little lambs' tongue on the end, and the rest of it just feels like what we might expect. It's simple. So Punkin,

Linda Wright: I think yes, black, and simple and makes it clean.

Tim Clites: Thank you, Bill.

Bill Anderson: I agree with all the comments that preceded me.

Tim Clites: Thank you. All right, Cindy, did we miss anything?

Cindy Pearson: [off mic]

Tim Clites: Thank you. Will, would you like separate motion on this?

Will Moore: Oh, yes, if you don't mind just so we can have it formalized [off mic].

Virginia Jenkins: Ok, I'll make a motion to approve the guardrail and details as presented on the West elevation. right?

Tim Clites: Thank you, Virginia. Yes.

Punkin Lee: Second.

Tim Clites: Thank you, Punkin. Roll call.

Will Moore: Committee Member Anderson.

Bill Anderson: Approve.

Will Moore: Committee Member Jenkins.

Virginia Jenkins: Approve.

Will Moore: Committee Member Wright.

Linda Wright: Approve.

Will Moore: Council Member Pearson.

Cindy Pearson: Approve.

Will Moore: Vice Chair Lee.

Punkin Lee: Approve.

Tim Clites: Thank you all. All right, and Will on the 50 percent drawing excerpts, are you again, we got these kind of as a discussion item. Are you looking for input today? Obviously, we're given the schedule that we've heard. The project is moving at a pace that I don't envision input in a month being welcome on profiles and details if we're as concerned about color as we have been. So I just want to make sure I understand. Are you looking for us to review and give you some approval tonight on that also?

Will Moore: [off mic]

Tim Clites: Being aware of. Yeah, OK.

Will Moore: But we would welcome any comments that you would have tonight. If there were additional comments next month, I'm happy to pass them on.

Tim Clites: All right. Well. I'm not going to jump in first. Cindy. Do you have any comments on, you know, looking at these architectural drawings, I'm fully aware, is sometimes less than enjoyable for people that don't do it every day and even for those of us that do sometimes. But do you have any comments on that, profiles on the 50 percent submission, any of these details or section profiles that we that we have?

Cindy Pearson: No, I have no comment on that.

Tim Clites: Ok, thank you. Virginia.

Virginia Jenkins: No comments.

Tim Clites: Thank you, Linda.

Linda Wright: Not yet, I haven't seen anything.

Tim Clites: Thank you. I'll go in order just with one question for Andrew. You'll remember and I apologize if we talked about it. So we have this fieldstone wall base, and we do have a profile now showing what the cap would look like. What are your thoughts about that actual material? Is that piece of flagstone? Is it a piece of some kind of tumbled or profiled stone or is it the fieldstone that simply made into a cap?

Andrew Moore: Are you talking about the base of the wall?

Tim Clites: Yes.

Andrew Moore: Let me pull that detail. [multiple speakers]

Bill Anderson: What is the detail number there, Tim?

Linda Wright: The detail says precast.

Andrew Moore: It's A 3.15 is the sheet.

Bill Anderson: 1 5. Ok, hold on a second. [multiple speakers]

Andrew Moore: So the short answer is that it is an architectural precast piece right now. There's a couple of reasons why. One of which is cost. The other is because of the way of the waterproofing [inaudible] wall [inaudible] get to enough detail to show what I'm talking about is that is a piece that has a profile to it that's functional. So there's actually a place [inaudible] here. It extends beyond the wall a certain distance and then has a drip on the other side. This is also these typically would be in four-foot lengths. So they're you know, they have fewer vertical joints on the top side and less inclined to have vertical penetration of water. So it's just a nice way to cap off the wall with a clean line.

Tim Clites: Thank you. Sorry. That was a I should have seen that, and I missed it. So appreciate it. Continuing around the room, Punkin.

Punkin Lee: No comment right now.

Tim Clites: Thank you, Punkin. Bill.

Bill Anderson: The I haven't been able to really look at it as thoroughly as I'd like, and I'll do that in the next day or two. And if I have any comments, I'd like to get back to Will. However, I think there were some other things that we had talked about that I would have expected to see in the 50 percent excerpts. I think we talked about things like what is the pavers along the arcade. What was the ceiling? How is that going to be handled? These are pedestrian public spaces. And I don't see anything in this set with that. There may be other things. I'll have to go back again through our notes, probably two meetings ago to see if there were other ones. But those things jump out at me. Not that I anticipate any issues there, but we just haven't seen it. And we did talk about it.

Tim Clites: So process wise, let me ask. Will, do you have a set, a full set either digitally or here that we could stop by and look at? digital?

Danny Davis: If I may. Absolutely. Happy for you all to look at that. But I would just note that our own internal team has made a number of comments already on those 50 percent plan. So I want to just be careful that what you're seeing still, obviously, is that 50 percent. Things such as pavers

Will Moore: [off mic] We're not satisfied with the progress that we've been able to make with the landscape architect [off mic]. We're making progress, but [inaudible].

Bill Anderson: Got it. What about the reflective ceiling plans of the arcade? Is that?

Danny Davis: So I'm not sure we've discussed that further since it came up at the HDRC back in June. I think the conversation was a suggestion to look at making that a lighter color, like you're looking up at the sky. I think.

Bill Anderson: It was more jointing and the rhythm along the ceiling, the light patterns, etc.

Danny Davis: I'm sorry. Ok, not the color of the ceiling. Sure.

Bill Anderson: Kind of a combination. Thanks. That was my comments.

Tim Clites: Give us the opportunity for those of us that want to want to take the time and send them input. And I think we should send it only to Will so that it doesn't become a group email

which has some other issues related to it. And then Will can kind of package that together and work with the design, the architects. Does that seem like a good approach?

Will Moore: Yeah. Absolutely.

Tim Clites: And then to the extent that like I'd love to see that. So to the extent that some of your comments you've collected, and you could share when you share the set. So we know what you've already talked about. Again, we're not looking to micromanage, but more just no point in repeating something that either isn't yet done or that you've already commented on. And we'll just offer our comments to the extent that they help you all in your decision making. I think there's some value to that.

Bill Anderson: I'll be leaving town tomorrow. So since it's digital, I don't think I can get it. I'm sure it can't be sent. It's probably huge. I don't know how I could review it,

Danny Davis: If I may. The files may still be in a spot where they could be downloaded. If you have a good Internet connection. I don't know if that's.

Bill Anderson: I got lousy Internet. Oh, actually, where I will be will have better Internet. So I guess I will call and see if. I don't I really, you know, downloading all those documents.

Danny Davis: Let me I guess I'm trying to think the honestly, the biggest size in all that was the civil. And you probably don't need the civil. So if you're just wanting all the architectural and landscape, we might be able to throw that on flash drive right now.

Bill Anderson: That'll be great. That would that would work. Terrific. Yeah, that's great. That's good.

Tim Clites: Ok, thank you all. Will are we through the discussion items for the town hall? Have we reviewed and given you input on everything that you need for tonight?

Will Moore: Yeah, I think so, particularly with the two architects. We're happy to make [off mic].

Tim Clites: Because I can use. [off mic] Perfect. Well, thank you, architectural and construction team for joining us tonight. We appreciate it. We appreciate your patience with us.

Bill Anderson: Yes. Yes.

Tim Clites: Very excited about our new building. We're still glad to see you all making progress.

Andrew Moore: I'm glad to be of help. And we look forward to finalizing the details. And we care about it as much as you do. [multiple speakers] All right.

Tim Clites: And then I'll wrap up briefly with a little discussion item that we don't need to spend any time on. But if you're walking around town, the building, the Deering building, which is which is straight across the street, it's the stone.

Linda Wright: The plaza. Middleburg Plaza.

Tim Clites: Plaza. I haven't been here long enough to know that. [off mic] The plaza. I would I would ask that everyone take the time between now and the next meeting to pause at that building. Look at the signs. Look at the brackets. Look at the lighting. And remember that there are people deep in the building and behind the building, and it's not a corner building. It's a front facing only building. Little background. We've kind of limited the ability for that building to get any new signage until the somewhat chaotic endeavors that are there now are brought into some kind of a signage plan. We don't know what that is, and we don't want to dictate it. But Will and I and actually John Ralph stood out there today and looked at I think it's not worth discussing until we've all taken 10 minutes and just stood there and looked at it. Form your own opinions about what you think works and doesn't. And then let's be ready to talk about it next month. Did I miss anything Will? [off mic] Awesome. [off mic] It will help that building a lot. Yeah. And I think when you stand and look at it, I think I'll be interested to see what you all see, because we all kind of noticed different things about different aspects of that little laundry list I just gave up you.

Bill Anderson: So I think signage is going to do different signage plan would really help. I can imagine pedestrians that are not familiar with the town. Don't wander back in there, really, because even though the signage says they're back there, it's kind of a dark. Yeah.

Tim Clites: And so that's why I mentioned there's both the building that you walk into before you go. And then there's the open space behind it. And it is a unique building in town. So it may be an issue that we can't completely resolve it historic, and Will and I talked about that a little bit. But let's start with what we can talk about and be ready to talk about that next month. All right. Thank you. Do we have a meeting quorum for next month, October the 7th?

Bill Anderson: Huh?

Tim Clites: Raise your hand if you're here.

Linda Wright: I'm not sure I got the races on Saturday.

Tim Clites: Right. If we can confirm a little closer to the time so that Will knows. Cindy raised their hand. Thank you, Cindy. Just let Will know plenty of in advance in case we have to reschedule to a different day.

Bill Anderson: I will not be here. [off mic]

Tim Clites: You sound like an auctioneer. Two here. Three here. Four here. Awesome. All right. Thank you all for a long meeting. If there's no other business. We will adjourn. Thank you, Cindy.