



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



**Thursday, March 3, 2022
PENDING APPROVAL**

The regular meeting of the Historic District Review Committee was held on Thursday, March 3, 2022, in the Town Hall Council Chambers. Chair Clites called the meeting to order at 5:30 p.m. Town Clerk North called the roll.

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

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

ABSENT: Linda Wright (excused)

Approval of Minutes

Vice Chair Lee moved, seconded by Committee Member Anderson, that the Historic District Review Committee approve the January 6, 2022 Regular Meeting Minutes.

Vote: Yes – Committee Members Lee, Anderson, Jenkins, and Littleton, and Councilmember Pearson
No – N/A
Abstain – N/A
Absent – Committee Member Wright
(Chair Clites only votes in the case of a tie.)

Election of Officers

Committee Member Littleton moved, seconded by Committee Member Jenkins, that the Historic District Review Committee keep the slate of officers it has had for two years (Mr. Clites as Chair and Ms. Lee as Vice Chair).

Vote: Yes – Committee Members Lee, Anderson, Jenkins, and Littleton, and Councilmember Pearson
No – N/A
Abstain – N/A
Absent – Committee Member Wright
(Chair Clites only votes in the case of a tie.)

New Business

COA 22-02 – Renovations & Addition to Existing Barn – 301 East Washington Street – Masters of Foxhound Association

David Norden, the architect, and Billie Jo Pearl, of the Masters of Foxhound Association, appeared before the Committee representing the application. Mr. Norden explained that they were requesting permission to renovate and add an addition to the existing barn. He further explained that they would like to use the lower floor of the barn as a meeting place and the loft area as an arts center. Mr. Norden advised that the existing frame walls were not on a foundation and noted that they would have to raise the building and construct one under it. He reviewed the proposed changes to the barn. Mr. Norden advised that they were proposing to use horizontal lap siding, consisting of the same Hardie plank siding that was used on the museum, for the addition in order to indicate the difference between the new and old portions of the structure. He further advised that they were proposing to add a flagstone terrace, with a wooden pergola. Mr. Norden noted that he would return with the details of their application in the future if the Committee was in agreement with the concept as proposed.

The Committee noted that the barn was one of a few remaining outbuildings in the town. They advised that they were glad the work would be done; however, they expressed concern about the proposed pergola. After some discussion, the Committee suggested it be reduced in height and the roof be flattened so it would have more of an arbor appearance. They expressed a desire for the west side of the structure to continue to have a barn appearance.

Mr. Norden confirmed he would reduce the height and flatten the pergola.

Chair Clites thanked Planning & Project Associate LaClare for including the appropriate references from the new Historic District Guidelines in her memorandum and noted that this made it easier to review the application. He reminded the Committee that the guidelines talked about prominent facades and questioned whether it was possible for the addition to be placed on the other side of the building so it would be secondary to the primary massing of the barn.

Mr. Norden confirmed he looked at this as an option; however, it blocked the ability to get light into the big room. He advised that by placing it where it was proposed, it would also allow for an ADA access from the parking lot.

The Committee expressed a desire to keep the old barn doors on the west elevation in order to keep the authentic feel of the façade. They questioned whether it was possible to keep them even if they were either permanently closed or permanently open but not operational, in the case of the ones where French doors were being added. They opined that this would preserve the story of the building.

Mr. Norden confirmed he could do that; although, there would be no access there. He noted that he was proposing to leave the loft door fixed to the barn and to glass it in.

The Committee suggested the existing small windows be restored and noted that the guidelines called for this if they were salvageable. They held some discussion of the color palette being proposed and suggested the French doors should not be white, as they would jump out. The Committee suggested they be darker so it would look like the barn doors were just open.

Mr. Norden noted that he had proposed to replace the two small windows with insulated ones. He advised that he had not investigated their condition and expressed hope that he could restore them.

The Committee advised that they liked the idea of keeping the doors on the west side of the barn.

Mr. Norden questioned whether it was okay for the stall doors to be French doors. He advised that they would not be used unless they needed to be for emergency egress purposes. Mr. Norden noted the desire to let light into the building.

The Committee reiterated their suggestion that the appearance be that the old barn door was open, and that a dark color French door be inserted inside of it. They held some discussion of the doors. The Committee noted that there were not many barns left in the area and expressed a strong desire that the barn appearance be retained, particularly on the west side of the building.

The Committee questioned whether it was going to be possible to insulate the barn. Mr. Norden confirmed that would be an issue and advised that he hoped to use closed cell spray foam insulation to create an air barrier.

The Committee noted the need to drain the roof and suggested the use of half round gutters, with downspouts to match.

Planning & Project Associate LaClare advised the Committee that the staff would work with the applicant to refine the details of the application.

The Committee opined that there would be conflicts with what was being proposed by the Committee during this initial review. They noted that the Historic District Guidelines captured the essence of what the Committee cared about. The Committee suggested the applicant be creative and check with the staff if they had any questions. The members agreed the application was not ready for an approval and suggested the applicant return with details. They advised that as to the issue of the siding, they preferred that it have no beading, as this was a barn. The Committee expressed a preference that the building trim and French doors not be white and suggested that the simpler the design, the better. They asked that there be no trim if the old windows were restored. The Committee suggested the profile around the new doors blend with the existing ones. They asked that the architect think about the relationship of the addition to the barn and noted that it should be secondary and simple. They asked that the barn be in keeping with the remainder of the campus.

In response to an inquiry from the architect about putting a new roof on the barn, the Committee agreed it would be difficult to find materials to match the existing roof. They suggested he consider finding someone to scrape and repaint the existing roof, as this would keep the authentic appearance of the barn. The Committee further suggested that if a new roof was proposed that it be a simple standing seam metal roof, with vertical seams and folded at the ridge. They expressed concern about the appearance of a new roof on the existing barn.

Mr. Norden advised he was proposing to use a light 26-gauge metal in a matte finish so it would look older. He expressed an understanding of what the Committee desired if the roof had to be replaced and advised that it would be as authentic looking as possible.

Discussion Items

HDRC Awards Program

Planning & Project Associate LaClare explained that she wanted to get the Committee's feedback on what they wanted to achieve with an awards program. She questioned whether they wished to create a small work group to refine the details. Ms. LaClare reported that the Loudoun County Joint Architectural Review Board would begin meeting again in 2022. She advised that she researched other award programs across the country to identify categories and suggested the Committee may wish to be flexible in this regard.

Chair Clites noted that Planning & Project Associate LaClare did a great job of pulling information together for their consideration. He suggested the awards program be a simple one and that it look at projects that were no more than three to five years old. Mr. Clites noted that the Committee did not have to give an award in each category annually. He questioned whether the Committee wanted to have award categories and, if so, how many. Mr. Clites suggested the Committee identify what would not be eligible for an award and what they wanted to celebrate.

The Committee suggested that consideration be given to giving awards for the seven items listed in the staff report; however, they noted that they did not necessarily need to be identified as a “category”. The members held some discussion about giving a legacy award to a building, person, or organization for their contribution to the community and noted that this would help create awareness of buildings, as well as the contribution of people. They cited former Chair Bill Turnure as a good example of someone who should be recognized, as he was a founding member of the HDRC and gave more than thirty years of service to the community. It was suggested the legacy award could be named for someone like Billy Dew, as he designed a number of the buildings in Middleburg.

The Committee held some discussion of having a sign award and noted that there were some great signs in Middleburg.

The Committee suggested that the criteria to receive an award be that the application must be one they had reviewed in the last five years, with the exception of for the Legacy Award, and that the project was executed acceptably to the right basic criteria. They questioned whether these would be awards or appreciations. The Committee agreed they should be letters of appreciation and a Legacy Award. They suggested the letter should have a specific format and should explain that they were celebrating that the project promoted what the Historic District promoted and thank the applicant for following the guidelines and the mission statement of the HDRC. They expressed hoped that one of the newspapers would also do an article annually on the awards given.

Planning & Project Associate LaClare advised the Committee that, based on their feedback, she would draft something for consideration during their April meeting. She noted that she had already prepared a list of projects the Committee may wish to consider for an award.

Chair Clites asked that she send the list to the members for their consideration. It was noted that the Committee would like to offer their first award/appreciation letters in May.

The Committee held some discussion as to whether the letters/award should be given during one of their meetings or during a Council meeting. It was suggested that if it was given during their May meeting that the Mayor be invited to attend.

Virginia Department of Historic Resources Training Opportunities

Planning & Project Associate LaClare reported that four preservation workshops would be available soon and asked that the members let her know if they were interested in attending any of them. She noted that later in the year, workshop videos would be available on the VDHR’s website. Ms. LaClare asked that the members let her know if they took any training, as she needed to track it as a part of the Town’s annual CLG application. She suggested that once the videos were available, the Committee could take the training as a group if desired.

Appointed Officials Training

Town Clerk North provided the members with their annual appointed officials training.

Quorum – April 7 Meeting

Those members who were present advised that they would be present for the April 7th meeting.

There being no further business, the meeting was adjourned at 7:20 p.m.

RESPECTFULLY SUBMITTED:

Rhonda S. North, MMC, Town Clerk

HDRC Meeting Transcript – March 3, 2022

(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: We'll bring the meeting to order. Thank you for coming. This is March 3rd, 2022. Middleburg Historic District Review Committee meeting. The first order of business is roll call and to turn my mic on is roll call.

Rhonda North: Chair Clites.

Tim Clites: Here.

Rhonda North: Vice Chair Lee.

Punkin Lee: Here.

Punkin Lee: Committee Member Anderson.

Bill Anderson: Here.

Rhonda North: Committee Member Jenkins.

Virginia Jenkins: Here.

Rhonda North: Committee Member Littleton.

Margaret Littleton: Here.

Rhonda North: And Committee Member right is absent. Council Member Pearson.

Cindy Pearson: Here.

Tim Clites: Thank you. The next order of business is public comments, and given the current situation with our parking, we will make sure and check each month while that's happening for anyone in the public that may be participating via Zoom. So I'll ask Rhonda to do that. And if there's anyone present from the public, you're welcome to comment now or if you're here for an item, we'll get to your item when it comes up in the agenda.

Rhonda North: So we have no one on the Zoom line. Mr. Chair

Tim Clites: Thank you. All right. Next item is the approval of the meeting minutes for the January 6, 2022 regular meeting, and I'll just leave it open if anyone has any clarifications or questions on the minutes or we'll have a motion to approve.

Punkin Lee: Make a motion to approve the January regular meeting minutes.

Bill Anderson: I'll second the motion.

Tim Clites: Thank you, Rhonda. We are still going to continue to do roll call.

Rhonda North: You can do it the normal way.

Tim Clites: I forget what the normal way is. [multiple speakers]

Rhonda North: You just for ayes.

Tim Clites: All those in favor.

Everyone: Aye.

Tim Clites: Any opposed motion passes. Thank you. Next order of business is next order of business is nomination and election of officers chair and vice chair.

Rhonda North: So what you do is ask for nominations for the chair.

Tim Clites: I ask for nominations from Margaret, for the chair. Nominations for the chair and Vice Chair.

Margaret Littleton: I suggest that we just keep it the way we've had it for two years. It's been very nice.

Tim Clites: That's not part of it, but I agree. It's nice.

Virginia Jenkins: Don't fix it if it's not broken.

Tim Clites: So how does that work? Is that a motion or does someone second it?

Will Moore: Yeah, that would be a nomination of a slate of officers.

Virginia Jenkins: I'll second Margaret's nomination.

Margaret Littleton: Thank you.

Tim Clites: Any further discussion, oh, I can take out. All in favor.

Rhonda North: You have to ask if there are any other nominations.

Tim Clites: Any other nominations. Right. Thank you.

Rhonda North: So now you vote.

Tim Clites: We're ready to vote. All those in favor.

Everyone: Aye.

Tim Clites: Any opposed motion passes. Thank you. Thank you, Margaret. [off mic] You. I'm as good as everyone that's here. So thank you all. Next item is new business action items, COA 22-20 request of David Norden AIA for renovations and additions to the existing barn at 301 East Washington Street, Masters of Foxhound Association. And I believe the applicant is here. So if you'd like to come to the center table and state your name again just for the record, and then we'd be happy to have you give us a presentation if that seems appropriate or a short discussion about anything. We have your information, obviously, and we've reviewed it, but happy to have you give us a little of that in your own words.

David Norden: Great. Great. Thank you. I'm David Norden, Hinckley Sheppard, Norden Architects. And this is Billy Joe Pearl, who is. Yeah, she's from Masters of Foxhound, so she is here representing them as well. So what we would like to do, as you saw in the application, is obviously renovate the the barn itself,

which we I'll get into in a minute. But then we wanted to add the addition to the side of the barn to house the the modern aspects that we need. So give us a way to have an entrance into the into the old barn. ADA bathrooms would be in there and then a small catering kitchen. And so the idea is that the lower floor of the barn would become a meeting place educational center, meeting center and the loft hopefully will become an art, an art center, a place to display a lot of the art that they have at the foundation. So what I have discovered in investigating the building so far, other than a variety of posts that I don't know how, how deep go into the ground, there is a six-by-six framework that goes around the rectangle and all the walls sit on that. And so I've got to find a way to put a foundation under all of that. So one of the thoughts I had. I've got two schemes, but I think the one I'd like to try to do, and I've done it in the past is to actually raise the building on that frame enough so that we can dig underneath of the building and get a real foundation in and then put the building back on a concrete foundation for it. There is some stone rubble around one side of the barn. It's hard to tell what may have been around it in the past, but from the inside. In the lower stall areas, you can clearly see the six-by-six framework that goes around that portion of the structure. But and then, you know, the openings as you saw in the application there, the barn door openings. We'd like to replace with glass the stall door opening. We'd like to put glass French doors in that would bring light into that new meeting space and repair the siding that is on there now in some places add siding. It mentions that in the application, we can get into those details as you all want the board and batten siding, we would preserve and wherever it needed to be repaired or augmented, where we might close in an opening like the tractor, or the tractor door opening is one that comes to my mind. We would use like material for that on the appendage. I was thinking of switching to horizontal lap siding just to show the difference between the original wood of the original structure and and the identify the appendage with different style, but still wood. Well, actually, it's hardy plank that we are requesting, and it's the same that was used on the addition that we did to the museum itself. I wrote it as [inaudible] lap siding, we may want to just do plain lap side and given that it's on a farm building, and so it was a little nuances for us to figure out and talk about what have you. We'd like to add that flagstone terrace on the side of the building. And I didn't get into the detailing of the wood pergola that we are suggesting to cover half of that. So basically, it's kind of the concept. If you agree with the concept, I can always come back as we work into those details with how we'd handle that wood, how we handle the connections and the details of things. If you want to see more about that in the future, at this stage, I just didn't have enough figured out for the application. I just wanted to kind of make sure that the concept was good with you all and then we'll come back and present whatever you need to have further information on. I think that's kind of it.

Tim Clites: Thank you. Yeah, thank you. We appreciate that explanation. And so maybe before we get into any detailed discussion, let me just ask if anyone on the committee has any overall questions about what they're looking at, everyone's had a chance to get oriented with the drawings, and I think we're all familiar with that little building a little barn. That's actually interesting. It's one of the few outbuildings in our historic guidelines as being still an outbuilding in town. So both glad to see that that's going to get some love and attention at the same time. It's like, wow, there's just not many of those, you know, old structures left. So I'd be interested to see what the committee has as a group for comment. Do we want to just start by going around the room Bill and let's see, do we we don't have anybody online from our committee, so Bill do want to just start with you? Sure.

Bill Anderson: I'm I'm glad the building is the barn is going to have some of this work done. I've always thought it was a big target for cars and trucks coming around that corner. I mean, I'm surprised, I don't know the age. I forgot to look, but I'm glad to see it. I think in general; I don't have a problem with anything in this proposal conceptually with maybe one item, and that is the you call it a, did you call it a canopy on the side of the building? Oh pergola, When I look at the 3D drawings, to me, having that come down, those rafter-like elements coming down on a slope of the barn roof to me isn't in keeping with the general scope, I would have preferred more of a arbor a flat arbor going out over the terrace. It doesn't even have to attach to the building can be free of the building a bit and that makes the barn structure look more all the way around look more solid. But other than that, I like what is being proposed here.

Tim Clites: Margaret.

Margaret Littleton: The West elevation is what people are going to see from the road, the most right? And to me, that looks a bit plain, but with the siding that will give you some [inaudible] a look. That would to me, it needs it's something else I don't know what another window or, but I don't know, I can't remember what you have inside. And as far as the pergola, I would just make it shorter. I think it comes down too much. That's a real cat slide.

Virginia Jenkins: The pitch, maybe.

Margaret Littleton: Or, you know, I envision it. I don't know with climbing things on it. Is that what you want to do? And I think that would be really pretty, really pretty. But I just think it should be shorter or more in. I guess is what I'm trying to say. The depth? Yes.

David Norden: Yeah, [off mic] They didn't want to cover the entire terrace in shade. And by following the roof slope, it ended up being close to almost 50 percent. Not quite 50 percent of the terrace would end up under the shade. Yeah.

Margaret Littleton: How far are the rafters? Thank you. How far apart are they?

David Norden: I think I'm showing them two feet on center here. So we have a we have it sat across three posts. And we're running those two feet on center.

Margaret Littleton: I love pergolas, but I think that one maybe a little bit take a long time to get the vines to grow. But other than that, it's a wonderful idea and I used to be its neighbor. So I've been by that barn a lot.

Tim Clites: Thank you, Margaret. Punkin.

Punkin Lee: I think the best thing is that you all are giving it attention because it's such a cool building. The West Side doesn't bother me because you still want it to be a barn. It shouldn't kind of lose its integrity is. The West Side is, but oh no. But to put more windows to me, it does. It's kind of cool looking like a barn like its purpose. I think the pergola is probably the biggest issue on how to rework work that. Is the pig weathervane staying? [laughter] makes the whole thing? I think it's going to be a great addition. It'll be a nice addition for MFHA as well as the town, for sure. So. Thank you.

Tim Clites: Thank you, Punkin. Virginia,

Virginia Jenkins: Yeah, just out of curiosity, I saw that the House is 1820 ish. What is the barn? How old is the barn? Do you have any idea?

David Norden: I don't. I don't.

Virginia Jenkins: I mean, it's just out of curiosity, OK? I mean, that was just it has no bearing, really. But I do agree with Margaret, I think because the pitch is so steep maybe if it was a shorter or less deep pergola, it wouldn't. stand out so much, and maybe it's just because of the way the drawings are, I don't know, but perhaps a little not quite as deep as that.

David Norden: On the discussion of the pergola, if it were if it came out that deep but went flat. Mr Anderson was suggesting so it doesn't come off the roof in that big slope would that.

Virginia Jenkins: I think. I think

David Norden: We could keep half the terrace still shaded, but we wouldn't. We'd make it flat and not have it come off the roof. I think it would be a lot less noticeable.

Virginia Jenkins: I agree. But it is the pitch that's making it as noticeable. It is. Yes, it

David Norden: Yes, so we flatten that then that will help.

Virginia Jenkins: But that would make it very high. If you would, you bring it up or down?

David Norden: I'd bring it down. I'd bring the whole thing down. Ok. You know, right now we brought it down. We brought it out to actually pick up the eave of the appendage. You know, with the front of that that just turns the corner, so probably would maybe keep it somewhere around there. I don't know. We'll look at it and we can always bring it back to you, but I would definitely get it away from the high part of the barn to make it flat. [off mic]

Punkin Lee: I think changing it too will help, because at the end of the day, it's still a barn that you're renovating and it's a cool old barn. And so I think if the pergola slowed down a little, you won't be all pergola and less barn for lack of a better way to put it.

Tim Clites: Thank you. Thank you, Virginia. Cindy.

Cindy Pearson: So is the loft in the original barn?

David Norden: There is.

Cindy Pearson: There is one that and so you just. No, I think it's a delight. It'll be a great addition. And what a nice building to have meetings in. I don't have anything else. Thank you.

Tim Clites: Thank you. All right. I'm not going to go too far out on a limb here, but I do have a couple of questions. But first, I want to acknowledge, and I guess maybe since our new guidelines, this would be the first project that we've looked at your project. And so I want to acknowledge the staff report. Hopefully, you already carefully, but I really appreciate the fact that as you went through and made comment around different sections of the application that you referenced the sections in the guidelines, it was great really made it easy for me to kind of jump in and look at and kind of get to the essence quickly. So as a as a volunteer, I appreciate that because it saved me a lot of time. And so with that in mind, I have a couple of questions about how you ended up with and it's not our job to design the addition. You know that, but just how you ended up with the addition here versus. Well, there's really only maybe one other spot to put it, which would be on the east elevation and understanding you want to walk out there. I kind of could envision, but maybe that gets maintain. So let me start with why I would even ask the question. And that is in the guidelines. It talks about prominent facades of buildings. And yeah, this is an accessory structure, and I didn't. I apologize. I didn't print out the view of this that I wanted. But in fact, I think most people are going to see this end of the barn more than any other end, because you can see that even if you peek as you as you drive down Main Street, it's the gable end, you see. So when I looked at the massing, I was like, Yeah, we see that all over the place, right? Like this gable with this shed that kind of got tucked up under the gable. So I'm not saying this because I dislike it. I'm saying it to ask the question. About and I didn't go out and see exactly like how close is that it seems like there's parking about right there. I don't know how close this is to the parking in that interaction. I know you're trying to create a sense of arrival. I imagine you want that close to the parking. The question is this did you look at any options that would actually have the addition on the other side of this outdoor space so that it was more secondary to the kind of primary massing? And that just comes out of me reading the guidelines and what we say about additions. And it's a weird building because it's not front on the main street where it's obvious where the rear or side yard is right.

David Norden: Right? So yes, we did. And for that reason you mentioned was if we put it on the east side, it blocked the ability to get any of the light into that big room. And so we looked at the alternative of trying to do something like a shed, a shed addition that you might find on a barn on that side. And it also helped us have more convenient access from the parking to come in that ADA entrance. So it was really twofold. But yes, the first. First of all, concept I worked on was to put it on on the east side, but it would take up that whole side. So you'd have a pathway from the meeting room, and you'd have a funnel through the addition to then get outdoors. But it doesn't leave the outdoors and the indoor meeting room as one.

Tim Clites: As open, right.

David Norden: That's why we shifted to see how we could make this concept work on the north side of the barn. And then again, it also got us directly connected to accessing the building from the parking. This is so people actually have to come up onto the terrace, So the terrace remained more private space to have a function going. People could still come and go from the main entrance of the building if we had it on that north side.

Tim Clites: Right, and that's the other thing that you see right away when you look at this is this addition to single story, low addition screens, the terrace from the parking, which is right. So, so that was my first question, just to kind of see, had you explored that because and then.

Cindy Pearson: Which side is the West Side. So the one with the one window?

Tim Clites: So let me help everybody. I think there's a little mislabel. The existing is east west is backwards, but on the proposed it's accurate.

David Norden: Did we mislabel?

Tim Clites: Yeah, that's ok. I had to look at it three times. I think the [inaudible] the mislabeled one. That's alright. Because the West faces the road, right?

Cindy Pearson: The West would be the street. And the street is the narrow side or the longer?

Tim Clites: The long side. This is the street side. Ok, so that was the kind of first kind of the big concept question I had, then I'll just run through a whole list of other things, and I'll just get through them as quick as I can, because then I can let my colleagues decide whether they want to add any more comments. I agree with the pergola in concept. I think that given what it's trying to do to the patio area, having it lower than the roof from both the public street and the park, I just think all of that is a low element. We'll still be very inviting, and it doesn't compete. You know, one of the things our guidelines talk about is kind of not competing with the original massing or volume. And even though it's an open structure when it aligns with that roof, it seems like at least it's trying on some level to compete a little. I like the fact that you stepped this addition back from that west elevation. It's something we we ask to do, and a lot of the historic barns would have been, you know, just extend that facade. So I think that's a nice what I'm referring to for everyone on the committee is this little gap right where the new siding and the new building or stepped back a little. I like the idea of keeping the old doors. And it wasn't clear to me on the West elevation proposed whether that was proposed to keep the old doors. I think there's something kind of compelling about doing that, even though you don't want them to operate because it is kind of part of the fabric of that facade. So whether it's the old doors, that would be the double doors that may be permanently closed or the doors where you're putting new French doors that would be permanently open. Perhaps I just think there's something about like when I looked at the pictures and I saw these doors, some open, some closed. It's one of the things I love about the old barns around here. Right, there's there's always a door leaning open, like if somebody's coming or going or they just forget to shut it or so. I think that that would help keep that facade at least as interesting as it is now, and maybe more importantly, authentic to what's there.

David Norden: So just to make sure I understand you completely, you are talking about the tractor barn doors.

Tim Clites: I think so. Yeah, yeah, kind of what's there.

David Norden: We thought about doing what you're saying keep the doors, make them permanently closed because obviously that there's no access there anymore in the layout inside, but we could certainly do that. We can certainly close them and then, you know, build out in front of them, insulate whatever from the inside and

Tim Clites: Leave them there. I think it preserves the story of the building. And it's not like maybe the doors aren't even historic. Maybe they're not as old as the rest of the structure. But there's something about that, that history that's nice to keep.

David Norden: We had we actually really had thought about doing that and just we weren't sure how you all would feel about it, whether it was worth to. It's kind of like on the what we're calling the south elevation, the the loft door we were proposing to leave the loft door and just fix it back to the barn, the original door that's there now and then put glass in. So same kind of thing. Don't take it away.

Tim Clites: You're right. I think so. I mean, I think that's and again, I don't know if that door is a kind of a cross box style door. If it's not, I would restore what's there, right? Because I think that just makes it authentic. And I also like in that elevation where you didn't put any muttons in the window. It's like, you know, when it's dark, it's going to look like it's I mean, well, there'll be glass there, but it implies that there's just the hayloft right. It's just open. So I thought that was a nice way to treat that. I know there's a couple little windows and it's probably a little bit of an aggravation as opposed to buying two new windows. But I think our guidelines request where we can to try to keep those. So there's two little barn sashes to just, you know, if they're at all salvageable to keep them. And again, I'm just kind of running through things that we request and the guidelines. And then just as a comment and I know I'm getting way down in the weeds now this question about like the color palette and its red and the white corner boards to me that the white corner boards are an open debate item, but then when I looked at this [inaudible] I thought about adding French doors. I felt like, well, maybe they don't want to be white because they're really going to jump out on a red barn. And so that's just a conversation for later. Is there some way to make it from a block away as I'm heading and I see it looks like it's well, it looks like the barn door is open? So maybe that's a darker. I don't know. I'm just I'm just speculating here, but it might help it look more authentic to have some of these doors not be white doors, because that's going to jump out. [off mic] And what else did I have for? Maybe I'll be quiet for a second. Yeah, I'll be quiet for a second. Let someone else. Bill.

Cindy Pearson: That's why you do these plans all the time.

Bill Anderson: The windows that you were talking about, the small windows. Are those the ones that are going to be on the terrace that are presently on the terrace side or where the terrace will be? [inaudible]. Yeah. Well, that's yeah.

Tim Clites: On the proposed east elevation.

Bill Anderson: Yeah, it looks like they're still there.

Tim Clites: Yeah, I just didn't know whether your plan was to buy new windows and replace them. There was some comments about the trim that would be a different trim, which I also liked. I thought that was a nice way to trim out these new openings with a simpler kind of board and batten style trim and then use a

wider casing on on the new. I mean, I thought all of that felt consistent with what we ask in our guidelines for things to be obviously different when they are new.

David Norden: But yes, to answer your question, the two small ones that show up on what we're calling the east elevation, those two original ones we were proposing in the narrative that I wrote to replace them with insulated windows [off mic] I hope, ah, honestly, I didn't investigate them carefully to see what kind of condition they're in [off mic].

Tim Clites: Take a look at it. Great. Yeah, thank you.

Margaret Littleton: I just want to comment. I like your idea of keeping the doors again. For the West. Elevation is what bothered me from the beginning to have the doors there, just as a contrast, I think will be really nice.

David Norden: [off mic] Everyone's OK with the the two-stall door. One of them is really a the middle door goes to a middle aisle and then the door on the right is goes into a stall currently.

Margaret Littleton: But they will be fake.

David Norden: Everyone is OK with those becoming glass French doors?

Margaret Littleton: That's on the other side, right?

David Norden: Well, we were we were proposing to replace those two on that elevator with glass doors as well just to bring more light in. They won't be used really. I mean, there is the bramble walk, the sidewalk does go past the building there. We haven't gotten into all the code issues, you know, emergency egress and all of that. But I don't know that they would be required to even be operating from an egress standpoint, but we were thinking about them, whether they operate or not. We were thinking about them being glass doors like the ones that go out on the terrace, and that was just to bring more light in.

Margaret Littleton: I understand the light, but I don't think it's historic.

Tim Clites: Yes, Margaret, just to be clear about my suggestion,

Margaret Littleton: Is it this one that you're talking about? I'm so confused.

Tim Clites: Go up to the next one where they show the addition of the side. [off mic] To keep the old barn door propped open, hooked open so that we see it, so it's part of the fabric and the door that goes in it, we can debate whether it should be 15 light door or a sheet of glass like that. There's a couple of ways to do that, but that it would be something. I think it's a little more sympathetic to the historic structure to have that be a dark, a dark color. It doesn't have to be black necessarily, but something that fades away so that from a distance it looks like someone left two of the barn doors open, right? That makes sense, but I'm saying this in front of the committee because I want you all to have [off mic].

Margaret Littleton: Will, you keep the fence?

David Norden: As far as I know, [inaudible].

Margaret Littleton: Because again, on the west side, that will, you know, be in front of all this. So. Yes, I think it's important to keep the fence.

Tim Clites: Thank you, and if you scroll down to to image seven in the document, you will see the facade that we're talking about, you'll see the little gravel walk coming almost completely past the buildings. And

you'll see a piece of fence to the south, going towards the masonry pier and then a different fence on the other side of the structure with a little gate that [off mic]. Punkin?

Punkin Lee: I like the idea of keeping the barn the tractor doors too. I think the. Like, I guess at this point, fake French doors to me, everybody that comes from the Baptist Church side and makes that turn, those car lights are just going to come in there all the time. Plus. Seems like if you wanted more light, maybe the south wall which I don't have a picture of it could have. You could add more light there, maybe and have these [inaudible] look so open. They just seem like an odd spot for fine in the daytime, but at night it's going to be a blink, blink, blink every time a car comes around there. I think the glass kind of doesn't fit on that. Plus it's going to be hot because when the sun, You know, you're on right on that corner, you're going to get Sun all day long. Right through there, and there's not a tree there to shade. Definitely not from the other corner, either. That's stone building has no trees, so I think you might get light, but the tradeoff is going to be heat.

Tim Clites: Thank you, Punkin, Virginia. [off mic] I said too much already. Cindy.

Cindy Pearson: No I like what you said because I really don't understand this the way that you do. But yeah, no, I like your concerns. They're important.

Tim Clites: I guess Punkin. I wonder looking at that picture [off mic] The picture of the existing. like if you.

Virginia Jenkins: Number eight?

Tim Clites: Yeah, number 8. If everyone goes to number eight and the submission, you can kind of see that those two doors went open leave a black hole. And if they were operable doors, you could decide, you know what? We're having an event. We do want to close it. We want a little privacy. I mean, there's nothing saying they couldn't be completely operable doors, and that could be a glass panel, potentially that they could decide when to keep open or closed, either for concerns you mentioned or just privacy or interest.

Punkin Lee: Maybe the center one, but the end one? You know. At the end of the day, it's still a barn, and it's one we don't have very many of in town. One in your yard. But. Be kind of nice to. Since there's no way to reconfigure the North side, so you see that as you're coming down the street off of 50, you don't get the whole barn side, you coming toward the entrance to the MFHA. It'd be nice if this West Side retained more barn and you modernized on the unseen unless you're actually at the MFHA and enjoying the addition that way. Ok.

Tim Clites: Another big picture question, I'm sure you've thought about it because you're an architect and you're probably scratching your head, but the old siding and the whole building envelope. Are you feeling comfortable about being able to keep what's there and still insulate and condition and not? I mean, that's always something I struggle with a little bit. How do you do that and not create a long-term problem for the siding or something. You don't have to answer that, but it just, you know, sometimes it's like you almost ask the question. Do I carefully pull off so I can get air barriers and things in? Or do I try to keep that insulation cavity as open as possible, so it doesn't create problems.

David Norden: This is definitely an issue.

Tim Clites: Yeah, and everybody loves to redo an old barn and then they're like, Well, that's why you're here, right? Like, that's why we're here. Right. So I think that's, you know. That would be important for you to be comfortable with, because obviously we wouldn't want construction to start in the contractor say, well, the first thing we really think we need to do is pull this all off to put a vapor barrier on right. That's kind of like, Oh, that's a.

David Norden: Well, I did wonder if we could, you know, we'll look into all of that because I have the same concern. But I wondered if we could if we used a closed cell spray foam insulation, whether the insulation in the cavities would create enough air barrier that we didn't have to do what you're suggestion.

Tim Clites: Yeah, would like to not do that.

David Norden: We wouldn't want to take off this whole siding and put it back on again just to put the proper sheathing and barrier on there. So flow cell insulation was one method I was thinking that we could get the wall cavity insulated and also create a barrier that would hopefully preserve the siding and accomplish what we need to do.

Tim Clites: Ok, well, that's not really for us to review, but it does have implications around the kind of end result in preserving some of the character

Bill Anderson: Calculations they do will determine which is the best way to go anyway. One little detail is since I realized this concept, but another reason [inaudible] down and [inaudible] and that is you would have to drain these roofs to a gutter. And right now, by the way, the [inaudible] small looks like a blooming gutter on when you actually do this, maybe you would consider a six-inch round round gutters and downspouts that matched.

Tim Clites: I'm sorry. [multiple speakers]

Estee LaClare: I wanted to say that I'm happy to work with them as we go through this process and if we need to refine or have more discussions, we can work on that and keep the committee informed along the way. And if we need to bring you back, we can work with the colors or changes that you might run into if there's an issue as the process goes along too. If some of these different suggestions that the committee members have made this evening might not be plausible once you start to get into the process.

Tim Clites: Obviously, some of the feedback that we're going to give you at that introductory meeting like this is one of us is going to be in conflict with another one of us or not perfectly clear right. So I do think that the guidelines we worked hard on trying to capture the essence of what we care about, which is if it's old and it's here, we'd really love to see it preserved to the greatest extent possible. And if you can reinforce that in what you're doing, I think it's easier for all of us to get behind it, whether and so that's why we're going to have these debates about the doors and are they open or closed and is one open and one closed at right because now is the only chance we get to really kind of debate that with you. And so I would say, you know, be continue to bring creative input to those things, especially where we're not absolutely clear or we're not kind of saying, you know, if we're all in agreement, it's an easy way to kind of feel like, you know what direction we're giving you. But and also just check with Estee and don't like if you feel like you have a question, don't wait till the next submission or meeting to just ask Estee, and one of us can kind of weigh in independent between the meeting. Did we give you the kind of input that you were looking for tonight? [off mic] Are we looking to have a motion or not a motion on this application?

Estee LaClare: I was under the impression that we were, but I'm going to defer to Will on this because it got a little bit more complicated.

Will Moore: I would suggest it's clear that we're not ready for final approval there's probably some revisions that can be made if you wanted to make. And it's not a binding, doesn't it's not a binding approval. But if somebody wanted to make a motion that just says we approve the project and its general concept, that's not an actual approval of the application stands open, but it gives them the kind of warm, fuzzy feeling that we're on the right path. We've got the confidence. So you can make a motion like that just to reinforce that you're supportive of the concept with additional details to be worked out. Did

anybody have any thoughts on the idea of beaded versus non beaded siding for the [off mic] [multiple speakers]

David Norden: [inaudible] because that's what went on the the the museum house and the more, I thought about that on the on the outbuilding that really there's no reason to have [off mic].

Tim Clites: And that looks good on against that stone building right like, yeah, it's the right. That's the right decision. Yeah. Well, I think it's up to the committee. I mean, I think you have the spirit of what the feedback which is. I think we in concept are liking the direction, the kinds of things that we would hone in on in the next meeting would be what. You probably want to be more specific about color and where the red versus, if the. How does the committee feel about the white trim? I mean, I know it's there, but I just I wonder if it to me, it jumps out as being strange. that one corner [inaudible]

Bill Anderson: Well, [off mic] some fancy barns have that. [off mic] That's my point. So barns have that, [multiple speakers] So it's kind of to decide if it wanted to look fancier or not to use a general term. Yeah.

Punkin Lee: I think we kind of come to the conclusion that simple is nicer for this.

David Norden: [off mic] white trim so we could review all of that, including the color of all the doors and window sashes and everything.

Tim Clites: To me, it opens up a more interesting opportunity for the red structure because these French doors aren't going to look authentic or part of like. But you know, there are some barns around where they use darker colors and it just kind of goes away. It's nice. [off mic] If they're white. [off mic]

Punkin Lee: Not as much as with white. [off mic]

Tim Clites: Any other input? Come on, Virginia.

Virginia Jenkins: Not at this point. I mean, you've all said exactly what I think. I'm with you about the white trim.

Tim Clites: It would be nice. Yeah, if was just all red. I think it would be just kind of more.

Virginia Jenkins: Even the, do you think even the windows, I mean, for example, the the window on the south side, would you do that a white trim, or would you do that [inaudible]?

Bill Anderson: Maybe I would think that wouldn't make it look unusually, this is pretty plain I've seen maybe white trim on the window, but those corner boards. That's kind of.

Tim Clites: And they picked a really narrow trim for the the existing openings that they would. Of course, part of that may be if we keep those old windows, is there, is there a way to do that without adding trim right so that we don't get that extra case? And it's really kind of that authentic. It's just a barn sash. That's what they were.

Bill Anderson: [off mic]

Virginia Jenkins: But you're just, are you? I'm sorry. Are you talking about the darker trim? Only on the French doors and not the windows themselves? Did you get those, you know, funny little windows on the same side as the French doors, which are part of the original barn, I'm assuming, and you would change.

Tim Clites: I'm just opening the conversation for you all to think about, and if you all have a strong anyone on the committee has a strong opinion, I think we ought to we can express it now. But. I think

keeping this window sashes without adding trim because they're historic, it feels like the right thing. Whether we decide to change the color of those or not is a little independent of new openings that we're adding or new glass in openings that are right now just a barn door. They're just a stall door. I mean, I think again, our guidelines suggest that we should be clear about where things are new, even in old structures. So to right, I leave that to you to kind of say, how would you like to execute that? And I think we'll look at it. Does that seem reasonable?

Bill Anderson: I would also look at the trim that's around those windows now and somehow could use some similar profile around the new doors. So, you know, kind of comes together a little bit better. And that might add answer the question on the door trim. You follow what I'm saying? I would also blend the new door to the existing and I don't know what it is. What the existing.

Tim Clites: For once you don't have to figure out. All right. There are. Yes, thank you. I'm looking for last comments.

Punkin Lee: Hey, this is my this might be it. I also think we have to think of this in relation to the main structure, which is very subtle stone with that very quiet addition that was redone. And there's no reason that this needs to look like a bright lollipop red with all the light and then the main structure. This is secondary to the main. In my opinion, I mean, you know, it's kind of I mean, it's great that it's being redone, but keep it, keep it simple.

David Norden: And I think honestly, the white trim and the white door and sashes were really because it has white trim now.

Tim Clites: Right, I understand. And we're just letting you know that's something. Maybe we're not so

David Norden: You all aren't excited about it. That's fine with me.

Punkin Lee: There's white trim now, but it's still pretty subtle. It's not. Overwhelming on that little red. [off mic] Well, that's true right? [off mic] The more we add, the more white we get, the more we add we need to slow it down. Plus, I think the occupant is an outdoor occupant, so the barn should still be in keeping with what is the whole campus is about. That's it.

Tim Clites: All right, thank you.

Bill Anderson: Yeah, I'll make it real quick. The had you ever think about the on the terrace side instead of just punching two doors in there have it so half of the wall could open up with larger units. And just so you have inside outside space, that would really could be used during quite a few months of the year for events. You know,

David Norden: On the [inaudible] where we have the three doors,

Bill Anderson: Where you have two doors on the main bar inside right or three.

David Norden: Three on the terrace side that are of the existing door openings there. But we honestly, we did. We did. We thought about. We thought about how nice it could be if we put larger French doors in. But honestly, I was afraid that you all wouldn't like that idea. The departing too much from the openings that are in the original building, you know, may not, may not sit well. So we we didn't offer that up. We just offered to replace the existing openings with Glass so that we could get the light in, but not enlarge the openings. But honestly, it did cross our minds how nice it would be on that terrace side if we got more glass into that meeting room, indoor or outdoor sort of feeling. But you know, it's really how you feel about that concept of breaking that wall down more with with glass doors versus keeping the language of the openings as they were. Even if we're changing the type of door.

Bill Anderson: Yeah, it would be harder, that's for sure. Ok. Just just came to mind.

David Norden: That's I have one question if I may.

Tim Clites: Yes, please. That's why you're here.

David Norden: Nobody touched on this, and I want to make sure that everyone's okay. We were proposing, you know, a new roof on this structure. We haven't had anyone investigate that roof, but it's obviously very old. I mean, if I remember correctly and I didn't drive by there just now on my way back, that's all very short panels. So it's clearly was done a long time ago. And I know that roof got replaced on the house structure for the headquarters. And so we were proposing to replace this roof on the barn. And I just want to make sure that everyone on the committee saw that we have that, but that's what we were proposing. Is that, OK? We certainly would investigate the roof that's there, but it is very old and I'm just not sure. Since we replaced it on the other structure, I was assuming that it would be OK to replace it here, and I just want to make sure that that's OK.

Bill Anderson: Well, if you get the existing roof and you, you cleaned it and you painted it and then you put a new roof on the shed, getting a roof that would have the same width of panels might be more difficult to find, and though you might be able to get the [inaudible] to work. But my guess is you would probably come in with a pre painted roofing material for the shed, and the existing roof would have been painted and they're never really going to match, which isn't very important anyway to me in a barn when you get additions and all that. So the roofs don't match.

Tim Clites: So yeah, yeah. So but maybe the question is kind of it might be worth investigating. We find it hard to get someone to come scrape down a roof and paint it. I mean, it's just hard to. And then five or seven years, you're doing it again. So there is something authentic about it. I think maybe more important than that, and if you want to do investigate that, that's fine. I think it is important for us that standing seam metal roofs be what we call the roofs like you see around Middleburg, which is that simple, you know, vertical seam that's folded a folded ridge, no ridge vents, or caps at right right. It's a residential. Residentially, I would call it a residential detailed standing seam metal roof. You know, and I'm sure you know that because you you drove up the road. So that's the bigger thing. I think in my mind that we that we have that. You know.

Bill Anderson: But it's going to look, if you put a new roof on it, it's going to look like a new roof. It's going to be shiny. And if they can clean this and paint it, I I would much prefer that keeping with.

Virginia Jenkins: Yeah, but you're not the one that has to paint it every five years.

Bill Anderson: Yeah, but it's a cost analysis. I mean, what is it if you can find somebody? What does it cost to clean and paint it versus a new roof? You got to take it off and you got to put on a new roof, but the look is different. All of a sudden you have an old building shiny, little perfect roof.

Tim Clites: Well, we'll let you report back to us on what the options are there, if that works. But yes, we did notice that.

David Norden: We've been using we've been actually specify a very light gauge metal on these prefinished roofs that are now allowed in most historic districts, but for the very reason to try to make it look older twenty-six gauge, I think, is what we're using and.

Bill Anderson: So dents with hail,

David Norden: Matte finishes, you know, so it isn't shiny, and you know, low cleats, you know, all all that you've discussed. And so if if we find that we need to replace it, I understand exactly what you're looking for and it won't be shiny. It'll be, you know, it'll be a matte finish. We're proposing to do what's on the on the other house. I don't remember that spec. I don't remember exactly which company that was that was used on the house [off mic]. But I certainly understand the concern about the new roof not looking as historic, but we do have a spec we've been using [off mic] properties to try to make it as authentic as possible, including that very light gauge metal, which then does crinkle up a little bit when they're when they're working on it. So it gives it a little more authentic look than the hard steel shiny, you know on. [off mic].

Tim Clites: So perfect, well, thank you. Thank you so much, Cindy. We're good. Good. Thank you. Hope to see you, sir. Appreciate your time.

Estee LaClare: Chair Clites, did you want to do the weird talked about doing a general concept approval? Did you want to proceed with that or?

Tim Clites: [off mic] to come back next month we're not going to surprise you with suddenly, we don't like the project.

Estee LaClare: I just wanted to make sure.

David Norden: And of course, that was the important part for this meeting. So we just want to make sure we weren't heading in the wrong direction now. We'll really dig in and start exploring all of this in much greater detail. So, you know, we'll bring back whatever you want. As soon as we progress, we'll just file another application and present more drawings with more details.

Tim Clites: Well, this application will be good. You'll just supplement more information [off mic]

Estee LaClare: We'll just stay in constant contact. Thank you very much, and I just wanted to make sure that we're all on. Thank you. [multiple speakers].

Punkin Lee: Margaret's. Across the road from Margaret's on that house, it's got the roll around it. That's an old barn. [multiple speakers]

Tim Clites: Well, thank you all for all that input. Discussion Item HDRC awards program. Has everyone had a chance to take a peek at this and Estee, would you like to run us through that?

Estee LaClare: So I want to thank Chair Clites for coming in, and he and I sat down and went through all this and kind of refined it a bit. And as we went through it, we discussed what exactly those first five questions. We wanted to try to get some feedback from the committee to refine what it is we're looking to achieve. What are the goals, what's the award's intent, what we want to celebrate and what kind of category should be considered? Now, Mr. Moore and I had discussed earlier today that maybe we also would like to consider putting together a kind of a working group or a smaller group of committee members to refine this, so we don't take too much of the committee's time in general. I don't know if that would be something you would want to consider doing or if you would prefer for the whole committee to give the feedback that's fine. Or they can, you know, I don't know what you would all like to do and handle that. Now, one thing I did want to make note of, per my report, I had said that the Loudoun County Joint Architectural Review Board has not met since 2016, but Mr. Moore and I received emails today that they are going to be doing it for 2022, which is very exciting. It's supposed to be in September and hopefully we'll be getting an invitation in the next month or so to kind of kick off the discussion. Now some things that when I started to delve into the research on this, if you read further down in my report, I look throughout the country to kind of see what other committees, what they're celebrating, what they've done in the past. So these are just some ideas. By no means are they what we need to do. And the other

component that I really felt to be I wanted to make aware with the committee is I think oftentimes you try to get a framework, but we also have to be flexible and sometimes we might not want to get every one of these awards that we talked about some years. We might have to maybe some years we have four and that will be based upon what is occurring in town. And that, of course, is your discretion. So I think flexibility is always good to say, but at any rate, that's a lot that I just ran over with you all. I guess maybe if we started with the first five questions, if you had any feedback or comments, I'd appreciate. And that way we could maybe formulate the discussion from there as well.

Tim Clites: While you're all looking at that. I'll just add a little thought from my perspective, which is I thought Estee did a great job of pulling together like, if we put it all on the table, it's all right here, right? We can talk about award criteria, we can talk about individual awards, we can talk about categories, we can talk about stewardship awards, elected officials. I think for me, it's good to start with this. Why are we even doing this and how I like the idea that answering the question, how simple can we keep it so that when none of us are here and there's another committee and May is coming around and they're getting ready to have an award or to right like it's not, it's not. Oh, wait, we've got to pick a sign and we've got to pick a renovation and we've. Well, we didn't have right like we want to be, I think, clear and simple. And yet I think it's a really nice that we talked about having like a limit. So this annual award would only look at projects that are up to three years old or five years old. So every year it's like, wow, we really, you know, nothing really happened this year that we wanted to give an award. But let's look back seven or eight years. Did we remember this project? It's kind of right, so it's not an obligation every year we have to hand out three awards, but it's just a way for us as a committee to pause during historic month and say, is there any projects over the last three years or five years that we would just like to acknowledge and project again, then do we need different categories or do we kind of lump that into two or three categories or six? And the other thing that I thought was important is to define before we have an award what's not eligible so that we don't start spending time on, oh, well, this is a new building. They did a really good job. But if we're so it starts with what's the intent? What are we celebrating if we're going to celebrate and that includes new buildings, all of the potential work done? That's fine, but then then we're clear about that or if we're going to only celebrate, let's say, people that work on historic structures, then let's be clear about that, right? And is it structures and signage or is it, you know, structures, additions? And so when you look at this list, you can just envision that we could suddenly have a long meeting or two trying to figure out what's worthy of an award. So in my mind, it was like, well, how simple can we keep this? Does that make sense?

Punkin Lee: These seven things here.

Tim Clites: Were just suggestions from other award [off mic].

Punkin Lee: Correct, but they don't have to be categories. They should be suggestions to be considered. They're just trying to decide.

Tim Clites: That what I thought. We don't actually have a category. Was there any great signage in the last three years? And we. [off mic] These are the things to consider.

Punkin Lee: Right. And if you have a year that nobody did anything, then you just go next year.

Tim Clites: So we actually have a solution for the years that and for every year, whether someone has done something or not. I ask Estee what about this idea that every year because it's the month of celebrating history, the committee would also, in addition to this pick a building in town and give it a legacy award. Or it could also be a person that perhaps has contributed to preserving the history in town in their own way. And this year, we've we're not celebrating a building. We're celebrating a person as a totally separate thing. That's just every year we can do that. Right. We've got lots of great buildings here. We can always and then we keep a running list so we don't, you know, we don't kind of overlap and give the same building that recognition and Estee and I talked about that may include then staff may write a

little article that kind of gets published with that so that we create this awareness in the community about these buildings that we spend so much time trying to you know help care for.[off mic] and the person's great too. Because every, yeah, every so often like, I mean, our former chairman like that was a huge commitment. right three to three plus decades of and getting this committee started. And so it's a great way to kind of say, all right, well, let's acknowledge that person right. Two separate things in my mind. [off mic]

Cindy Pearson: Legacy could always be on there, it's just the committees, how they use it is the choice. Yes. It could always be.

Tim Clites: So it wouldn't be a building legacy award. It would just be a legacy award.

Cindy Pearson: Legacy. Period.

Tim Clites: It could also be I mean, there's some great community-based organizations that do a lot to help us preserve right. So it might be acknowledging an organization as opposed to just a person or a building.

Estee LaClare: Now, one thing we also had mentioned was talking about possibly naming one of the awards or the Legacy Award. Bill Turnure Legacy Award. Chair Clites and I talked about that Mr. Moore too wasn't sure if you all wanted to name the award or just kind of leave that to the side for now and just call it the Legacy Award. I think that's a great way to go to

Tim Clites: I thought about that more since we talked and I thought, you know, you probably don't have to ask Bill to know he doesn't want an award named after him. But I think. But I think he was one of the if I remember he was one of the founding. [multiple speakers]

Estee LaClare: He was a founding member.

Tim Clites: He's a founding member? So I think there's a great example of I don't I like the idea of a legacy award because it [off mic]. Maybe we have a nominee Already, I don't know.

Cindy Pearson: I like legacy because.

Margaret Littleton: Then you don't hurt anyone's feelings.

Punkin Lee: [off mic]

Tim Clites: When he was here, he mentioned Billy Dew also, as someone who had a profound impact on was lot of great Billy Dew buildings in this little town. And so that's a kind of maybe another way to think about

Virginia Jenkins: And maybe name it for Billy Dew.

Tim Clites: That's what Bill Turnure was mentioning. [multiple speakers] [off mic]

Virginia Jenkins: Occasionally there have been extraordinary signs. I mean, to me, one of the best signs ever was [inaudible].

Tim Clites: That one wine barrel sign was pretty cool, too. [multiple speakers] It was just a cool.

Estee LaClare: Excuse me, sir. [multiple speakers]

Tim Clites: Can I start with the try to help get out of my head what's in there, which is a bit of a scramble if the award this idea of having an annual award includes anything we've looked at. That's one frame of reference. Forget the Legacy Award, just like anything that this committee has reviewed in the last three years, is available for an award that would include new constructions, renovations, additions, restorations, signage, and everything we reviewed that would right that. That could just be the criteria. The criteria is we had to review it and submit a [inaudible] and they had to execute it acceptably to right like there's a basic criteria or do we say we really want to celebrate the historical component of what we do, which doesn't maybe include signage and doesn't include new standalone buildings. This is a question. I don't have an answer,

Bill Anderson: But the third option that is what does that be something that came before us before the board.

Tim Clites: Because I think the Legacy Award is an opportunity to celebrate like the Red Fox right like we're just they didn't come before us, but we're going to celebrate them. And that's the legacy award. Separate from that, we're talking about

Bill Anderson: Anything that didn't come before us, and we want. We wanted to make note of we would use it as a legacy.

Virginia Jenkins: I don't know why not.

Tim Clites: And this is more like an award or an expression of appreciation for going through this process with us and giving us a good end result. [off mic] I'm fine with that. Just as a quick like. Yeah, I just like the idea of setting a limit right so that we don't. Some future group doesn't sit here and say, well, it's been slow. Not a lot's happened in town. Let's reach back eight or 10 years and gives because it's award time. We need recognition. And that's another question is it an award or is it a recognition? Is it a letter of appreciation from us to the person? Like, what is it? How?

Punkin Lee: I think it's appreciation because a lot of that gets done in town that never comes before us. And so if you actually read the fine print filled out the application went through the process and then you should be thanked and appreciated for doing it because an awful lot gets slipped in.

Tim Clites: Appreciation, there's something about that that's not kind of as potentially controversial as an award. How do you get an award? [off mic] As opposed to just gratitude. I mean, that's like to me, I think that would be enough. [off mic] You mean the Middleburg County Inn? [off mic]

Estee LaClare: Excuse me, I just need some clarification. [multiple speakers] Well, I had a thought when you were saying and kind of enumerating and elaborating a bit with some of the wording, how I phrased it, we could modify it so that it makes it much more general to get to the point of not being specific criteria. So in, for instance, as opposed to labeling it all out, we could say the the appreciation, or we would like to appreciate exceptional projects in historic districts and to recognize individuals who've contributed to the preservation and enhancements of the historic community of Middleburg and kind of make it more general in nature. So it allows you the flexibility year by year to tweak it if needed, and then you have the Legacy Award as well. So you'd have both of those and to, based upon what has occurred in the last few years, would help frame what you wanted to give an appreciation for. Does that make sense? I was just thinking about that and going through my notes. [off mic]

Virginia Jenkins: Well, it still could be under the this other category too, because Estee mentioned people. so it could be a crossover. [inaudible]

Tim Clites: You come before us. My in my mind, that's a letter of appreciation. He's done a great job. A legacy award is in my mind the distinction, I think is we're selecting something that the staff is going to

help us put in front of the community as something we should be aware of, right? Like whether that's, you know, an appreciation award, I guess could be the person, a legacy where it could be both. I think there's a difference between saying thank you for serving on the committee right and there's an appreciation for that versus you spent thirty-five years on the committee, right? Like that? That seems like a legacy kind of effort.

Punkin Lee: I think going back to the Red Fox too is the perfect example, everything they've done, this is lovely and it's always in keeping with the original structure. It's just kind of we realize they've added on, but it's like, who knows? Yeah, you don't realize it's been done, and they maintained it. [multiple speakers]. Dumpster by your house. Yeah. But I mean that the way they have combined that whole campus, so it just flows.

Margaret Littleton: [off mic]

Tim Clites: And so I think there will be a little bit of a format to that letter of appreciation right well, in celebration of what we promote and encourage. This is.

Punkin Lee: Also thanking someone for following the rules, the rules, and the mission statement of the HDRC. I mean, we're here.

Tim Clites: But arguably, I think if then one of the local papers was to do an article, it would include both. [off mic] It also gives us an opportunity if the JARB awards come back around, we then will have discussed and [off mic] that to the county.

Punkin Lee: We might be on top of it before the deadline. [laughter]

Tim Clites: Other comments from anyone or questions or. So let's go back to Estee's. Would you like to work with a smaller group of one, two or three of us? Would you want to draft something and send it around? What is our next step?

Estee LaClare: Let me draft something up based upon your feedback, because you all really kind of narrowed the focus here, which is good. I'll draft it up and I can get it back to you like in a week or less than that and for your review and we can look at it and continue to work. And then I can present it again in April, and we might have a dialog going if we can at some point in time about what we might be considering as well. But thank you very much. This is very helpful. [off mic] I can put together a list of things that have been done in the last three to five years. It's already done. [off mic] Just in anticipation of that [multiple speakers]

Tim Clites: It's been forever. No, I can't say that sitting in Bill's chair, I can't say it's been forever. That would be great. So send that out just so everyone. I would encourage everyone to pause for an hour or 30 minutes, whatever it takes. Give Estee the input. It'd be great to be able to do this by May. That's not a lot of time. You guys knocked it out of the park last year when we did, but that means we need to really give final input in April so that we can then be ready in May to actually have our first letter of appreciation and our first Legacy Award.

Punkin Lee: So how is this going to transpire once we pick [off mic] for these awards? I mean, are they going to just come to a meeting and blah blah blah? We're going to have asked.

Tim Clites: That's part of what you can suggest. I would suggest that in our annual April meeting, we get suggestions and that there's some process whereby you collect them. We all get an email. We go back.

Punkin Lee: [multiple speakers] That was the operative word that I forgot. The presentation [off mic]. But are we going to invite them to our meeting or ask to go to council and because we never kind of show up anything Council? [off mic]

Estee LaClare: Well what would the committee like to do to your point, you typically don't go.

Punkin Lee: I mean, it might be good for Council to.

Tim Clites: What do you think Will? You've been awfully quiet. [off mic] It's an interesting idea annually for one of us to go as a representative of this committee with that. I mean, I don't think we're looking for their approval, it's something the committee is going to do, but to then. What do we think? Does that feel like [inaudible]?

Will Moore: [off mic] that with the mayor real quickly. Would he like to have that transpire during a council meeting or would he rather you just do it?

Punkin Lee: It'd be nice for council; I think for all the work this committee does.

Virginia Jenkins: Even if we do it, if members of the town council in the meeting are here.

Will Moore: We can figure that out.

Estee LaClare: Yeah, we'll have some discussions, and I can get back to you on that. Once I get some information. So thank you.

Tim Clites: Thank you all for your patience on this. Training opportunities Rhonda.

Rhonda North: I think you have the training opportunity is Estee.

Cindy Pearson: Can I ask Rhonda before we go to the next thing. She had a suggestion for us on this at all. Or anything to think about.

Rhonda North: Oh, I just think it would be nicer if the committee did the presentation because there's so much on council agendas, I think sometimes things get lost.

Cindy Pearson: And we do have an appreciation day in what's that, October, November some time. But that misses the point of the right month. So even though that would be a good time, it's not. Doesn't fit this.

Tim Clites: I think it is interesting to ask the question, I think it's a great question if we're going to present an award to a building owner and or a person, does the mayor stop by at the beginning of that meeting as part of that? Or is it just our award like I think it would reinforce the. Yeah, it would be nice.

Tim Clites: All right. Thank you. So now preservation the next item is Preservation Virginia and VDHR Estee or Rhonda. Do you want to give us a.

Estee LaClare: This is actually this is a preservation historical preservation workshops that there is going to be four offered. And the wonderful thing is, I'm going to give you a couple different options, but they can do it virtually. We can sign you all up, and you can just let me know if you would like to attend and sign you up to attend the different workshops, and I think they're listed here. The first one is historic districts, how they work and dispelling myths, along with understanding national and state historic registers, how to research a historic property and tips for preparing national and state register nominations. That's the third workshop, opportunity, and preservation consultants, how to hire consultants

and what to expect, whether or not we need all four of these options. If people would like to participate or not. I thought it was wonderful. We have not had an opportunity to get any training for anyone for a number of years due to COVID, and there's been very limited the training opportunities. When this came across our email, it looked like a wonderful chance to maybe get caught up on some new creative things that are going on now. The other thing I found out; I spoke with the lady who's in charge of this today. So if you were not available to do this on these Wednesdays, by the end of the spring beginning of summer, these are all going to be public on DHR website. And that way you could watch them at your leisure. And if you determined that one or two, that's all you want to watch, if you would just let me know that you were to do that. That way, we can kind of track the training because we are supposed to make sure that there are training opportunities available for the HDRC. So that was something that came to light today that I was not aware of that I wanted to follow up with her once I read the one blurb that it was going to be online. The other thing is we could also get a group rate and watch them together. I told her that you've all worked very, very hard for the last couple of years on our design guidelines, and I'm hesitant to ask you to attend another meeting a month. So I'm not sure what the committee would like. In some ways, I think watching it towards the when they come become public might be the best option. And that way you can see which ones interest you and are more relevant and can do it on your own. But I just wanted to make you aware of these opportunities.

Tim Clites: Is there? Beyond obviously the learning that's involved, is there any value to this staff to know certain of us have taken them in terms of just the credibility? What I don't even want to say credibility, but the requirements of this committee.

Estee LaClare: So for our certified local we have to actually track how many hours of volunteers and training the committee undertakes and we submit it in a report every year.

Tim Clites: So it is important.

Will Moore: Yes, it definitely is. We've been pushing, we've been requesting of DHR to make specific board member training available, so some of the workshops Estee mentioned could be of interest to you. Maybe some of them don't really play into what you do month to month. Preparing the historic register, [off mic] So we would I would much prefer that the training you receive actually is something that you could put to use [off mic] and board member training, which is specific about let's train you on. Not that you don't know how to do this, but there are efficiencies on how you sit down and evaluate an application, how you reference the guidelines when you are making your comments so that those are linked, that those kind of things. Having those kind of more specific trainings would be ideal, but without those being offered currently, we want to make sure that we anything that is out there like this, we put it out there to you. So again, like Estee said, if you do take advantage of one of these, whether it's during the live session of it or it's just going back and doing the recording of it later, or if you do things on your own, it's specific with those of you who maybe have continuing education requirements. Let us know what your [off mic] Just so we can know it for that report. Yeah.

Estee LaClare: Great, great. And if you want to do it in live in virtual time, please let me know and I'm happy to sign you up. Ok, it's that way. It's one easy thing to do.

Tim Clites: The first one is historic districts how they work and dispelling myths. Look at Margaret.

Will Moore: That might be the most relevant.

Virginia Jenkins: To me, it's the most relevant. [off mic]

Estee LaClare: What it is. Now that being said, we could also all watch that in May together at a meeting too if you wanted to do it like that once it becomes public. If there's different options. But you know, to

Will's point, we just wanted to make you aware of what's available out there, since things have been very limited of late and. [off mic]

Tim Clites: Yes. Thanks for getting this, thanks for getting it in front of us. And you know, by all means, thanks for kind of coaching us along making sure that we're doing our part, even when it is a little extra. I mean, these are nice. They're an hour and a half. It's not like you have to go to a half day class somewhere, right? That's a big commitment. So that's the last one I did was a half day in [inaudible] and it was great. But it was like, That's a big commitment. You know? All right. Thank you.

Estee LaClare: You're welcome.

Bill Anderson: What are you doing on your education or continuing education?

Tim Clites: I'm doing great. Yeah, I got an office manager, and she has a [inaudible]. It was tough during COVID, though. I mean, really tough because like we used to go into seminars and in-person events [off mic]

Bill Anderson: And what is the when you say where it becomes public, what specifically?

Estee LaClare: So basically what they're going to do, I think this is kind of what they want to create an archive of these different training opportunities so that going forward, people can just go on whenever they feel like watching a video of a topic is of yes. So this is going to start a wonderful series, if you will, and opportunities for different historic preservation training, which I think is very. [off mic] Yes.

Tim Clites: Like when a company documents their process so that when the new person comes on board, this is how we do it. And what they're doing is documenting this historic. Which will be great when we get new members. This will be really good. We can keep a list of the really good ones to go in and watch right. I remember when I was a planning commissioner, they sent me to a it's like a day. Maybe it was a day long. It was a long, but that was really helpful. Very informative. How a planning commission supposed to work, what your role is, how it works with the state government. right. It was anyway all right to keep moving on. Thank you. So., we don't spend all evening appointed officials training. Rhonda.

Rhonda North: So I'm going to try to go through this as quickly as I can and Will's going to run out of the room. I can see him out of the corner of my eye going. So several years ago, one of the council's initiatives was good governance. They adopted a number of documents related to that and asked that I provide annual training to the committees. Those documents included, well, there's always been ordinances establishing the committee. They created a handbook for appointed officials. FOIA, the Virginia Freedom of Information Act has always applied, as has the Virginia Public Records Act. They created a code of ethics and a standard of conduct policy and adopted an ordinance on the acceptance of gifts, as well as an attendance policy for committees. So we're just going to very quickly go through these items just meant to sort of refresh you on them, not meant for you to to learn them in great detail. Just one of those things that hopefully if something comes up, you think, oh, wait a minute, I think there's something related to that that I need to check on. And then you can come to the staff, and we'll help help you with it. So we'll start with the Freedom of Information Act FOIA for short. It's intended to make sure that people have access to our public meetings as well as to our public records, and that applies unless there is an exemption. Under FOIA, a public meeting is any gathering of three or more members, it doesn't matter where you are located. All that matters is that public business is being conducted, so three of you happen to meet on the street. Hi, how you doing? Nice weather? No problem. Three of you meet on the street and you say about that application the other night, that's a problem. You've had a meeting and you violated FOIA because we haven't properly noticed the meeting, and we do have to give the notice at least three working days in advance the date, time, and place to anyone who's asked for it, as well as to the the members of the press. What is not a public meeting under FOIA two members is not a public meeting unless you have a committee of three, then two would be a quorum. A social function is

not as long as you're not, you know, talking about your public business and a candidate's forum is not a meeting. Under FOIA, minutes are required to be taken of the meeting. All votes must be conducted in open session. You can poll members. However, the poll cannot be done in lieu of a meeting, so you can't have secret or written votes. And I think you guys have dealt with that on a number of occasions where you've polled folks on things. But then you come back to the meeting to actually take the vote. Closed meetings under FOIA are only allowed if there is a specific exemption in FOIA in order to go into a closed meeting, you have to make a motion and vote on it. That motion has to state the purpose, the subject and the state, the specific code section. Those three elements are all required in order to go into a closed session. For committees the most likely reason that you all would go into closed session would be to discuss appointments to the committee, a personnel matter, and occasionally you have to go in to get legal advice from the town attorney. Not too often. Once a closed session is held after you come out, you have to certify the closed session. You have to say that only public matters that were exempted from public meeting requirements were discussed, and only the matters that you made the motion to go into the closed meeting were discussed if there was any deviation during the closed session. You must so stated during the certification process. This is very important because if it is later revealed that there was a deviation and you did not disclose it during the certification, there are some pretty stiff civil fines for doing so, and the town cannot cover your fines on your behalf. So participating in meetings electronically, members can participate in meetings electronically, you all have adopted a policy that allows you all to do that. And that policy does conform to the state code requirements, which is the first element a quorum must be physically seated in the meeting place. The member must have the chair's permission to participate remotely in advance of the meeting. It can be done for personal matters twice a year and it can be done for an unlimited number of times for medical reasons. That's a change to that policy. It used to be twice a year for medical reasons as well, and they they removed that limitation. So that's probably the biggest change that's taken place since we last did this training. If you're participating electronically, we have to make sure everybody in the room can hear it. And you have to state publicly the reason you're participating electronically and the location from which you are are meeting emails and meetings. The Supreme Court has held that if emails are simultaneous enough and between three members, that can constitute a meeting. So for that reason, we recommend that when there's correspondence going between committees that the committees be blind carbon copied on it. And so that's how the staff tries to to do our communications as well. When I send out an email, I send it to myself Blind Carbon Copy the committee, so somebody accidentally hits reply all. It's not going to everyone and maybe accidentally creating a meeting situation that's not been noticed. So that's it in a nutshell. Real quickly on FOIA you. See if I have any questions on that? Public Records Act is another law that we're required to to abide by. A public record is any writing or recording. It doesn't matter whether it's handwritten, typewritten, it can be a photograph that can be an electronic recording. Doesn't matter how it's stored. Just has to be in the possession of a public body, an officer an agent as in an appointed official, and it has to involve the transaction of public business. Public records have to be open to inspection by the public unless there is an exemption. We recommend that if you send emails, things like that, you copy us and let us serve as your archive so that you don't have to do that, particularly with emails. You don't want to have to open your all of your emails up to the public. If somebody FOIA's your emails from your personal records because they think you've conducted town business, so we were just recommend if you have to send an email from your personal account. Copy us. Let us service the archive. I can do it, Estee can do it, Will can do it. It doesn't matter. Any notes that you take during meetings our public records. So we recommend that if you want to take notes during a meeting that you have a notebook, that's just for those notes. And if somebody says I want Tim's notes that he took during the meeting, you can just pick up that notebook and say, here, it's all right here. So public records under the State Library's record retention schedule have to be retained for a certain period of time. Generally, the items related to committees are three years, but it depends on the document itself as to what the schedule is. The records retention schedule is about this thick, so there's no one size fits all answer to anything. There is a process for destroying public records, I'm the public records officer. I can help you go through that process should you have some records that you think are eligible for destruction. We'll determine where they are and then we'll go through that process if they are. Emails and social media posts, you know, they're the easy thing to do nowadays, but they are actually public records, so you have to be careful when you're doing those

again, sending emails copy Estee or I or Will. And we can serve as your archive. Social media, we the town has a social media accounts. We recommend that if you have something that you want posted related to the town, awards would be something that I would think would come to mind that we do that through the town's social media. That way, you don't risk getting for your request for your social media, which not only opens up your social media but opens up any comment than any of your friends may have made would also have to be made available would be FOIA-able. So, so we try to keep all the town related comments on the town's social media accounts. Our accounts are archived so they can be retrieved if we need them. Ok, so that's it for public records. Questions? OK? Handbook for advisory committees. So the function of an advisory committee is to increase community communication to the council and the staff so that we can focus more clearly on communities needs and problems. Advisory committees are designed to recommend new programs, revisions to existing ones to help identify policy decisions that need to be made for the members to help provide their individual expertise to help us communicate with the residents and to provide creative sources of ideas. Advisory committees, elect chairs, and officers annually. They should make an annual report to the council that can be done in a number of ways. You can ask your council representative to make the report. You can send a written report to the council. You can attend a council meeting and make a report, but there should be an annual report of the activities of the committee. Members must adhere to all state local rules and regulations, and you guys are a little different than other advisory committees in that you are an advisory committee, but you're also a regulatory committee. So all the actions you all take on certain aspects of appropriateness, things like that, that's of a regulatory nature. But there may be times where you're advising Council on Ordinance Changes, or your guidelines had to be adopted by the council to things like that. So you kind of have a hybrid role between a regulatory committee and an advisory committee. So members are part of an appointed group that advises the council and issues policy projects things of that nature. Members are asked to know why the committee exists and to be aware of the commitment that is involved. If you cannot attend a meeting, you're asked to let me know, and that's so I can track the quorum and make sure we're all not sitting here waiting for a quorum to appear. And it's not. I mean, I know it's easy. Sometimes you're talking to will or somebody else to let them know. Sometimes the problem is it doesn't always funnel back to me, and I'm finding out at the last minute, oh, wait a minute, we may have a quorum issue tonight. So if you can, please let me know. Just send me a simple email. You're asked to complete any task that may be assigned to you to vote unless you have a conflict of interest to know what legal obligations and constraints you need to, to work under and to work in the spirit of cooperation. So all of our committees have a council representative and a staff liaison assigned to them. Obviously, Cindy is your council representative and Will is your staff liaison. Communications. So the chair works with the staff to set up meetings if we need to send out letters, any of that, any of that type of thing. If you have a question on town or state policy, you can consult with me. If you have a question on a council position on a matter, then the committee would consult with Danny, the town manager, and on the off chance that the media asked you for a statement involving town policy, you're asked to refer them to Danny because he is the person who is authorized to talk about town policy. If you have any questions or concerns, you're always welcome to talk to council members. We always suggest that you start with your council liaison because they're going to be the person that's probably most, best position to be able to respond to it. If the committee feels it needs legal advice, then they simply let will know. We'll talk to the town manager, and if he approves it, then then we can get the town attorney involved. Ok, so now I'm going to move over to conflict of interest, if you suspect you have a conflict of interest, and this would occur if an organization or an individual appeared before you and you're a member of that organization or you represent that person. I think, you know, probably Bill Turnure is a good example. He would often have clients that would come before the HDRC, and he would have to declare a conflict of interest. some conflict of interest, you can still vote. Some you cannot. You have to look at the details and make that determination if you suspect you have a conflict. Just let me know we'll figure it out. There's a form one way or the other that you fill out and then you file that with me that helps to protect you in the event somebody should complain that that you have a conflict of interest, and you violated the state code. We're getting close to the end, I think. Code of ethics and standard of conduct. So the council adopted this policy because they believe that the citizens and the businesses deserve fair, ethical, and accountable local government. Under the codes of ethics and standard of conduct, you're expected to uphold the

Constitution and any laws and regulations that apply to display high moral principles to expose any corruption or misconduct or neglect of duty, to dedicate yourself to the positions of trust that you've been given to operate efficiently and effectively and to support the rights of the citizens, you're asked to avoid discrimination by dispensing special favors as a result of your your appointments. Again, if you have any associations or special interest groups that you're members of to note, you know, notify us that you may have a conflict of interest if they're appearing before the committee to conduct public business in public view. Again, that would be FOIA. You don't often get confidential information, but you should you obtain confidential information you're asked not to disclose it and not to use any public resources that aren't already available to the public. So committee members are asked to support a positive environment for the staff, for the citizens that appear before you and the businesses. To come prepared for each meeting, be open minded to avoid abusive or threatening language to respect the rights of your colleagues, to be concise, to adhere to the attendance policy which we'll discuss shortly, and to be courteous toward everyone. [Inaudible] policy. So under the policy appointments are automatically rescinded if there are three unexcused absences. The chairman decides whether they're excused or unexcused. If someone has two consecutive unexcused absences, then the chair will send you an email or some type of written notification just to say, hey, just a reminder, we've got this policy, and if you have one more consecutive absence, then Rhonda is going to have to send you a nasty letter and rescind your appointment. This also applies if you miss more. [off mic] This also applies if you miss more than half the meetings within a 12-month period. It doesn't matter whether the chair has excused the absence or not, and the whole point is, you know, you need folks here to help and you don't want to burden committees by having lots of absences. So you know, again, you'll get a notice from Tim if that were to occur, if there is a third one, then I'll send out a letter. There is an appeal process to the town council, and I will include that appeal process in the letter. And yes, we have had to apply this in the past. Gifts and donations, so the council has adopted an ordinance that prohibits us from soliciting gifts for ourselves or our family members, from anyone who is doing business with the town due to our positions. We do recognize that people are friends, that they like to exchange Christmas presents and birthday presents. And, you know, people bring food in here at Christmastime. Sometimes you wouldn't believe what this place looks like at Christmastime. It's OK for us to accept it as long as we put it out for everyone to to share. Usually we pile it up over there and everybody can help themselves and you go to conferences. There's always little giveaways that the people have and usually food involved in it. Yes, there's always candy around here. [off mic] Yeah. So so those types of things are OK if someone wants to make a donation to the town. And usually this happens like for special events, people will want to donate things. It doesn't matter whether it's cash, real or personal property or services. The Town Council has to accept them any cash donations that aren't earmarked for something specific go into the town's general fund and there are no anonymous donations. The town has to acknowledge gifts publicly and we'll send a letter to to thank the individual. That's it. Anybody have any questions? Thank you. And before you leave, I'll get you to sign your form that you've taken your training for the year.

Tim Clites: Thank you for doing that. Next item is meeting quorum for next month. [off mic]. Oh, great. Then let's call this adjourned. Thank you all.