



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



**Thursday, June 2, 2022
PENDING APPROVAL**

The regular meeting of the Historic District Review Committee was held on Thursday, June 2, 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
Linda Wright
Cindy C. Pearson, Council Representative

STAFF: William Moore, Deputy Town Manager/Town Planner
Rhonda S. North, MMC, Town Clerk

ABSENT: Virginia Jenkins (excused)
Margaret Littleton (excused)

Approval of Minutes

Chair Clites moved, seconded by Councilmember Pearson, that the Historic District Review Committee accept the May 5, 2022 Regular Meeting Minutes as presented.

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

2022 HDRC Design Awards Presentations

Chair Clites noted that this was the first year the HDRC was giving awards. He explained that they would select projects annually that went above and beyond the requirements in the Historic District Guidelines and recognize them with design awards. Mr. Clites presented a design award to Elwin Murray, of Catawba, for their project at 209 East Washington Street. He also presented a design award to Penny Denege and Billie Jo Pearl, of the Masters of Foxhound Association, for their sign and preservation efforts at 301 West Washington Street.

Chair Clites advised that the Committee would also present a Legacy Award annually to recognize a building, person or institution that made a meaningful contribution to the preservation of Middleburg or stood the test of time in the case of a building. He announced that this year’s award went to Bill Turnure, who chaired the HDRC for thirty years and served on the Committee for more than thirty years. Mr. Clites noted that Mr. Turnure would attend the August meeting to accept the award.

Old Business

COA 22-05 (S 22-02): Two freestanding signs – 10 West Marshall Street – New Town Hall

Chair Clites noted that the Town worked with John Ralph, of Quail Run Signs, to develop a new sign design, which he reviewed. He advised that it was more consistent with the Town’s wayfinding signs.

Deputy Town Manager Moore noted that the Committee previously commented on the size of the columns and suggested the sign be softened. He reported that Mr. Ralph mocked up a few designs, including one that contained stone; however, the Town felt they were all too heavy. Mr. Moore explained that the proposed posts were the same ones that would be used for the Town’s gateway signs. He noted that the panel itself included the same curved feature as the gateway signs, which softened it. Mr. Moore advised that the placement of the signs would be the same as previously proposed.

One of the members expressed concern that the sign was too large. The majority of the members advised that they liked the new design and noted that the sign was easy to read. They opined that it was an appropriate size given the proposed locations. The Committee advised that the design followed the Historic District Guidelines and was inviting.

Chair Clites reminded the members that the signs would be placed in planting beds. He noted that they were mostly for those accessing the building by vehicle, as opposed to being on foot.

Committee Member Wright moved, seconded by Councilmember Anderson, that the Historic District Review Committee approve COA 22-05 (S 22-02), a request of the Town of Middleburg for two freestanding signs at 10 West Marshall Street (new Town Hall), as presented.

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

New Business

COA 22-10: Repaint the ATM Surround – 202 West Washington Street – Truist Bank

John Ralph, of Quail Run Signs, noted that this item slipped threw the cracks during the last approval. He reminded the Committee that Truist’s logo was purple. In response to comments from the Committee, Mr. Ralph advised that the surround would be painted one color – the dark purple.

Committee Member Anderson moved, seconded by Vice Chair Lee, that the Historic District Review Committee approve COA 22-10, a request of John Ralph to repaint the ATM surround at 202 West Washington Street, Truist Bank, as presented.

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

COA 22-12 (S 22-05): Freestanding Sign – 101 N. Jay Street – Windy Hill Foundation

John Ralph, of Quail Run Signs, explained that because this was a freestanding sign, as opposed to a directory one, it required the HDRC's approval. He advised that the proposed sign was the same size as the previous one and would be installed on the same bracket.

The Committee agreed they had no problem with the sign, as long as it met the sign height requirements. Deputy Town Manager Moore confirmed it did.

Chair Clites moved, seconded by Committee Member Wright, that the Historic District Review Committee approve COA 22-12 (S 22-05), a request of Bob Dale for a freestanding sign at 101 North Jay Street, Windy Hill Foundation, as proposed.

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

No – N/A

Abstain – N/A

Absent – Committee Members Jenkins and Littleton

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

COA 22-13 (S 22-06): New signpost & sign – 101 E. Washington Street – Emmanuel Episcopal Church

COA 22-14 (S 22-07): New signpost & sign – 105 E. Washington Street – Emmanuel Episcopal Church
Parish House

John Ralph, of Quail Run Signs, suggested that while these were two separate applications, they should be discussed together. He explained that the Church asked that the sign for the church building be larger than the one for the Parish Hall. Mr. Ralph noted that currently, every possible location to place the signs was at a different height. He advised that in addition to determining location, a determination needed to be made as to whether it made sense for them to be at the same height or clearance over the fence. Mr. Ralph reviewed the location and size of the current signs. He suggested the church building sign be closer to the building and noted that its bottom needed to be above the fence. Mr. Ralph advised that the large post and other signs at the Parish Hall would go away.

The Committee held considerable discussion regarding the location of the two signs. They opined that the church building sign should be the predominant one and should be closer to the church. The Committee suggested the church sign dictate the location of the Parish Hall sign. They further suggested it not hang over the fence and that the church building sign be moved over one fence section, so it would be in the first bay, centered between the lower of the two columns, with the face of the sign panel being on the same plane as the iron rail. They further suggested the bottoms of both signs be measured off the ground and be on the same plane, with the church sign setting the precedent. The Committee noted that the changeable panel would not be installed immediately and suggested the sign be hung with that paddle sign in mind.

In response to an inquiry from the Committee, Mr. Ralph confirmed everything shown in gold would be carved, with the shield being dimensionally applied to the sign. After some discussion, the Committee suggested the lettering on the changeable sign should also be a gold paint color; however, they acknowledged that it would not be actual 23 karat gold.

Committee Member Anderson moved, seconded by Vice Chair Lee, that the Historic District Review Committee approve COA 22-13 (S 22-06) and COA 22-14 (S 22-07) for the posts and signs at 101 East Washington Street, with the location, height and color to be as identified in the Committee's last comments, with the lettering on the bottom of the changeable plaque to be gold color paint.

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

No – N/A

Abstain – N/A

Absent – Committee Members Jenkins and Littleton

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

COA-RS 22-01: New Single-Family Dwelling – 602 Martingale Ridge Drive – Middleburg Residences
Lot 10

Deputy Town Manager Moore reminded the Committee that they asked for a map identifying the houses and their primary color and noted that they had one that contained the first three. He advised that the map would be updated as applications were approved.

Gretchen Yahn appeared before the Committee representing Salamander. She displayed color samples for Lots 10, 11 and 12.

Chair Clites reminded the members that the materials may be different and noted that the house on Lot 12 would be stucco. He suggested it would be helpful to also note the materials on the map.

In response to an inquiry from the Committee, Ms. Yahn confirmed the houses that were located side-by-side could use the same materials; however, they needed to be a different color. She explained that based on the desires of the property owners, there would be a mix of materials, which would allow for a different aesthetic.

Chair Clites reminded the Committee that they previously reviewed all the elevations, including the different materials.

Ms. Yahn explained that the detail sheets for each application would speak to the specifics of the house. In response to an inquiry from the Committee, she confirmed the architectural renderings were available for review in their sales office. Ms. Yahn reminded the Committee that the houses would be in a U-shaped configuration and advised that the intent was to keep them as close to the ground as possible, so there would only be one step at the most. She opined that the first three houses the Committee would review would be the easiest and reviewed the topography for each. Ms. Yahn noted that she was “twisting” the houses on the lots to the extent possible so they would not be uniform and so they would have privacy.

In response to inquiries from the Committee, Ms. Yahn confirmed the flagstone for the pool and fire pits would be the same. She noted that she was trying to get a small sample. Ms. Yahn reported that she was proposing to move the stone in and out in the front plane so it would not be flat. She advised that she was proposing Rappahannock mortar, which was a gray/tan color. Ms. Yahn stressed that the stone would not have a simulated dry stacked look.

In response to an inquiry from the Committee, Ms. Yahn confirmed the patio surfaces would all be Bluestone Slate. She advised that the walls would be stone, as would the chimneys. Ms. Yahn advised that in the cases where there was no slate terrace, the stone water table would be visible under the porch.

In response to an inquiry from the Committee, Ms. Yahn advised that they planned to use landscaping in the cases where the driveway came up to the garage, creating an L-shape. She noted that if fencing was desired, she would return to the Committee; however, she was proposing to use a landscaping hedge between the driveway and the rear courtyard.

The Committee noted that the site plans referred to the architectural elements as being on the left or right. They asked that they relate to direction (north, south, east and west) instead and noted that they could not consider the sun's affect otherwise.

In response to an inquiry from the Committee, Deputy Town Manager Moore confirmed the proposed lighting met the lighting ordinance, as the light source was in the cap.

Ms. Yahn reminded the Committee that the garage plans would change, as some would have pool baths in them, and others would not.

The Committee suggested it would help them to have the first-floor plans in each application. They noted that they would not comment on them; however, it would help them organize the elevations.

The Committee noted that the standard details sheet showed the left column one way, whereas, the elevation sheet showed it another. They opined that the detail sheets would always trump the elevation sheets. Ms. Yahn confirmed this was correct.

The Committee noted that the fascia for the triple window was below the soffit, making it the head casing. They suggested the use of a smaller fascia so it would provide for a consistent detail around the window.

The Committee noted the need to see the barn door hardware. Ms. Yahn advised that they would look like working barn doors and would have the same hardware, including a barn door rail. She reminded the Committee that they would not be operational. Ms. Yahn further reminded them that they discussed not having a sill; however, she would like to have one so the door would not look as if it was floating.

The Committee held some discussion of the sills. They agreed that adding them was fine; however, they noted the need to be consistent.

In response to a comment from the Committee, Ms. Yahn advised that she would move the head height of the triple window so it would be lower; however, she noted that it would touch the fascia. The Committee advised that they did not mind if they touched. They suggested the fascia be changed to sit on the cap.

In response to inquiries from the Committee, Ms. Yahn reported that the shiplap was 7-inches and explained that the intent was to match the siding exposure and get a shadow. She advised that the overhang would be 8-inches, including on the garage. Ms. Yahn confirmed the materials would be smooth. She advised that she was proposing to use Azek for everything.

In response to an inquiry from the Committee, Ms. Yahn confirmed the roof pitch would be 12/12 on the main house and 10/12 on the extensions and garage.

In response to an inquiry from the Committee regarding the door elevation, Ms. Yahn advised that the flat panel above the door and beam would sit back. She noted that there would be a shadow from the rake and one from the molding.

In response to an inquiry from the Committee regarding the downspouts and gutters, Ms. Yahn advised that the pitch of the roof would set the stage for their location. She explained that she would pick the most confined spot and centerline it. Ms. Yahn advised that she planned to have them read the same distance off all the corner boards, unless the site conditions dictated something different. She offered to show the downspouts on future applications. Ms. Yahn further offered to draw them for this application and send it to the Committee. She noted that in most cases, the gutters and downspouts would match the house color, with the exception of the modern farmhouse look, which would involve black gutters on white siding.

The Committee advised that it was not necessary to include them on the drawings. They noted, however, that the color of the gutters was important and suggested it be included in the details.

Ms. Yahn reiterated that in the case of this application, it involved black gutters/downspouts to match the black roof. She advised that the house would have a small amount of a stucco water table that would match the siding color. Ms. Yahn noted that the gutters would not always match the roof.

Ms. Yahn summarized the Committee's comments, as follows:

1. Add directions (north, south, east and west) on future submissions;
2. Include the first-floor floor plans in future submissions;
3. Sheet A-8 – Add a cap;
4. Add sills on all faux barn doors;
5. The shiplap shall match the 7-inch exposure on the siding;
6. All the overhangs will be 8-inches on the garages and houses;
7. All materials shall be smooth;
8. Add a note that the flat panel should be stepped back from the rake to create a shadow, with a typical drip edge detail out to the bulkhead of what would have been the porch;
9. Add gutter details to future applications;
10. Mockup the porch and column details on the front, to include a slight overhang of the column details.
11. The cast stone chimney caps shall match the grout color;
12. The stone shall be in a slightly different plane.

Ms. Yahn noted that Salamander would hold a press conference on July 19th regarding the project and invited the members to attend. She reiterated that she would return if fences were desired. Ms. Yahn reported that they had eight contracts to date, with all the owners being very keen on landscaping. She opined that the Committee would be pleased with the landscaping.

Chair Clites moved, seconded by Committee Member Wright, that the Historic District Review Committee approve COA-RS 22-01, a request of Gretchen Yahn for a new single-family dwelling at 602 Martingale Ridge Drive, Middleburg Residences Lot 10, as submitted, with the following clarifications: (1) future submissions note the directions as north, south, east and west; (2) the first floor plans be included; (3) the lights as submitted; (4) use Details A-13 to supersede conflicts between it and the elevations; (5) all barn doors will have sills; (6) the shiplap shall be seven inches to match the siding exposure; (7) an eight inch overhang at the soffit of the main residence, matching detail 11; (8) the dormers are different per the detail sheet; (9) all the trim and siding shall be smooth, including the stucco; (10) a step back at the triangle in the gable end of the porches where the little arrow points to the flat panel so there is a reveal between it and the little molding below it; (11) the beam on top of the columns shall be 8¾ inches wide to match the columns; (12), the cast stone shall match the approximate color of the mortar; and (13) on the right elevation, the windows under the shed dormer will have the same head detail as the other windows.

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

No – N/A

Abstain – N/A

Absent – Committee Members Jenkins and Littleton

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

COA-RS 22-02: New single-family dwelling – 604 Martingale Ridge Drive – Middleburg Salamander Lot 11

Gretchen Yahn appeared before the Committee representing Salamander. She advised that the house would have siding, painted Brutal White, with black shutters and gutters to match the roof. Ms. Yahn reported that it would include a pool and spa; therefore, there would be a hard terrace in the back of the house. She further reported that the garage would contain a pool bath. Ms. Yahn advised that the house would contain a window well on one side, as the lot was flat. She noted that the garage door would be a carriage style one that could be opened so the structure could function as either a garage or a cabana. Ms. Yahn reiterated that the color scheme would be black and white for a modern farmhouse look.

The Committee advised that they liked the proposed garage doors.

In response to an inquiry from the Committee, Ms. Yahn advised that the underground propane tank would be located behind the garage, as would the pool equipment if there was any. She further advised that the HVAC and associated panels and the electrical panel would be located on the long portion of the L-side of the house and would be placed in the niche. Ms. Yahn noted that for those houses that contained a finished basement, the panels would be stacked. In response to inquiries from the Committee, she confirmed the houses would not have solar panels or dishes. She advised that there would not be additional outside lighting and opined that people would use candle lit lanterns. Ms. Yahn stressed that Salamander would not allow the use of string lights. She confirmed there would be pool lights; however, they would only provide ambient light.

Ms. Yahn reported that she was working with John Ralph, of Quail Run Signs, on a monument for the address numbers. She explained that the challenge was how to light them. Ms. Yahn advised that she would return with this. She confirmed they planned to use slate or stone for the monuments and advised that there would be no numbers on the houses themselves.

Deputy Town Manager Moore advised Ms. Yahn that the Town Code required that numbers be installed on houses that were visible from a public street. He noted that the number must contrast with the color of the house.

Committee Member Anderson moved, seconded by Vice Chair Lee, that the Historic District Review Committee approve COA-RS 22-02 for a new single-family dwelling at 604 Martingale Ridge Drive, Lot 11, as presented with the approval notes that were indicated for Lot 10 being attached.

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

No – N/A

Abstain – N/A

Absent – Committee Members Jenkins and Littleton

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

COA-RS 22-03: New single-family dwelling – 606 Martingale Ridge Drive – Middleburg Salamander Lot 12

Gretchen Yahn appeared before the Committee representing Salamander. She reported that this house would be stucco, painted a Revere Pewter color, with black shutters and gutters to match the roof. Ms. Yahn advised that she would not be averse to painting the shutters a different color if that was a concern. She recommended the shutters be a tonal color. After some discussion, it was suggested that the shutters be the Rockport Gray (HC 105).

Ms. Yahn advised that this garage would not have a pool bath; therefore, she was proposing a side passenger door. In response to an inquiry from the Committee, she confirmed the outside lights would be the sconce that had a farmhouse look.

Chair Clites moved, seconded by Committee Member Wright, that the Historic District Review Committee approve COA-RS 22-03, a request of Gretchen Yahn for a new single-family dwelling at 606 Martingale Ridge Drive, Middleburg Residences Lot 12, as submitted with the clarification that the shutter color will be HC-105, Rockport Gray, and that all the previous comments related to Lot 10 will also apply to this application.

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

No – N/A

Abstain – N/A

Absent – Committee Members Jenkins and Littleton

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

COA 22-11 (S 22-04): Storm windows, painting & projecting sign – 20 South Madison Street – Jane Covington Restoration

Deputy Town Manager Moore noted that the applicant was not available; however, she asked that the Committee consider her application.

The Committee opined that the storm windows fit with the building and that the sign was at the proper height. They noted that the storm windows would protect the existing windows; however, they suggested they be recessed as much as possible as recommended in the Historic District Guidelines.

Vice Chair Lee noted that she would abstain from the vote as she was a tenant in the building.

Committee Member Wright moved, seconded by Councilmember Pearson, that the Historic District Review Committee approve COA 22-11 (S 22-04), a request of Jane Covington for storm windows, painting and a projecting sign at 20 South Madison Street, Jane Covington Restoration, as submitted with the storm windows receding as much as possible as suggested in the guidelines.

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

No – N/A

Abstain – Vice Chair Lee

Absent – Committee Members Jenkins and Littleton

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

Quorum – July Meeting

Chair Clites noted that he would not be available to attend the July 7th meeting. He questioned whether it should be rescheduled since this would be the week of the Fourth of July holiday. Committee Member Anderson noted that he was unsure whether he would be present. The Committee suggested the need to check with Committee Members Jenkins and Littleton to determine whether they would be available and to contact the members if the date needed to be changed.

Discussion Items

Vice Chair Lee reported that the tenant on South Madison Street repainted the building beside the drug store on the outside without receiving a Certificate of Appropriateness.

Deputy Town Manager Moore confirmed he would address it.

There being no further business, the meeting was adjourned at 7:40 p.m.

RESPECTFULLY SUBMITTED:

Rhonda S. North, MMC, Town Clerk

HDRC Meeting Transcript – June 2, 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: Thank you. I'll call to order the Middleburg Historic District Review Committee's June 2nd, 2022 meeting. First order of business is the roll call.

Rhonda North: Chair Clites.

Tim Clites: Here.

Rhonda North: Vice Chair Lee.

Punkin Lee: Here.

Rhonda North: Committee Member Anderson.

Bill Anderson: Here.

Rhonda North: Committee Members Jenkins and Littleton are absent. Committee Member Wright.

Linda Wright: Here.

Rhonda North: Council Member Pearson.

Cindy Pearson: Here.

Tim Clites: Thank you. Next order of business is public comment. If you're here for something that's on our docket, we'll get to you in order. But we just pause for a minute in case there's someone from the public that wants to address us about anything that we do in this committee. Get to all of you in a little bit. Thank you. Next order of business is approval of minutes. Before we do that, I know just for the committee. I know you all got my little email, I think through Will, but the recording, they've had trouble when we chat over each other so well and we've got a big agenda. So we'll go around person by person and hopefully that will help. Remember to keep our mics on. I'm the biggest offender of that. But and then ideally mic off when you're not speaking, that helps keep the clarity for the recording. And I might also add, after last month's meeting, I was surprised to hear that at least one of our council members listened to the entire meeting. So there are people listening remotely. I was encouraged by that, and we got some good feedback from that council member. So there are people not in the room listening. Next order of business is the approval of the minutes from the May 5th meeting. If everyone's had a chance to read them, I'll pause for a minute for any corrections or edits. And seeing none. I would move that we approve the minutes as presented.

Cindy Pearson: I'll second that motion.

Tim Clites: Rhonda.

Rhonda North: Vice Chair Lee.

Punkin Lee: Approve.

Rhonda North: Committee Member Anderson.

Bill Anderson: Approve.

Rhonda North: Committee Member Wright.

Linda Wright: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approved.

Tim Clites: Thank you. The motion passes. I got to remember to say that in honor of someone we'll talk about in a minute. The next order of business is a little unique for us. It's the first year we've done this. We've talked about it for a couple of years, and we're very excited to spend last month looking at some of the work that's been done in town and to select a couple of projects that we wanted to recognize as doing well. I'll just read what what we wrote about the what we're calling the Historic District Review Committee Design Awards. They were created to highlight exceptional projects in the Middleburg Historic District and recognize the project and the individuals that have contributed to the preservation and enhancement of the Middleburg community. So said differently. We look at these projects as being projects that went above and beyond kind of the bare requirements of our guidelines, and we're really excited to try to do that on an annual basis. And today I believe we're recognizing two projects. The first one is Catawba Corporation's work that they did at 209 East Washington Street. Is there someone from Catawba here tonight? Hello. Welcome. Thank you for coming to accept the award. We've never done this before, so welcome. If you feel awkward, we do too. No just kidding. I think the goal Danny told me did you want to do anything beyond present the awards or. Yeah, so I'll just step away from the podium. Staff has put together a little placard for you [off mic].

Elwin Murray: So my name is Elwin Murray and I'm the CEO at Catawba Corporation and I've been in the area for 12 years and this project started out as a pretty simple renovation and turned into a pretty massive restoration. And as I coined the expression, the deeper we go, the deeper we go. But it lasted a lot longer than we anticipated. But we're delighted with the finished product, and we won't be doing it again anytime soon. We like it, but we're going to save it there for a while.

Tim Clites: Well, we like it too, so thank you for your attention to all the detail.

Elwin Murray: [inaudible]

Tim Clites: So congratulations.

Elwin Murray: Yes, sir. Thank you. Yes.

Tim Clites: This was the joke about the tie before. Actually here. You should. This is for you.

Elwin Murray: Thank you very much. Appreciate it. Thank you. [applause]

Tim Clites: And the other over here to my notes. The other winner this year was the Masters of the Fox Hounds Association, both for their sign design and their preservation efforts at 301 East Washington Street, which is right across the street. Does anyone hear from that? [off mic] So again, same comments. Thank you very much, but you are.

Penny Denege: I'm Penny Denege and I'm first vice president of the Masters of Fox Hound Association. This is Billie Jo Pearl; she is the director of operations and had a huge hand in getting this accomplished.

We just we love the building, and we were just so delighted that we were able to acquire it. And it was a fun, wonderful project.

Tim Clites: Well great end result. So thanks for putting up with all the headaches to get the project there. We know that's not easy.

Billie Jo Pearl: It's amazing. We encourage everybody to stop by and visit.

Tim Clites: Did you all hear that? She said it quietly, but she encouraged us to stop by and visit. So we may take you up on that. [off mic]

Penny Denege: And you probably know [applause]. This building was the home of the mayor of Middleburg during the Civil War. And we've had a lot of information about the building. And it's it's fascinating. [off mic] Yes. Yes. Lorman Chancellor from Chancellorsville originally. But he landed here. And long story, I think his wife was from here. And that's why. So it's really fun to do the research on that.

Tim Clites: Well, that's awesome. Thank you for sharing that. We probably will have Estee, or someone reach out from the staff just if that's something you can share with us. It's always great to have that for our records as well. So thank you for your work on the project and thanks for coming tonight. Thank you for coming. Thank you. Appreciate it. I don't know why they take a picture of me. [off mic] And then the other award, which I'll just mention is the Legacy Award, and we're making this different in that it's a lifetime achievement award presented to either a building, a person or an institution or business that has meaningfully contributed to the preservation of the town, either through volunteerism or being active in in some capacity or just a building that has stood the test of time. And we look at it as kind of a legacy project. And so this is the first year we've done that, and the committee made recommendations to the staff who came back to us with a list of recommendations. And and the clear winner was Bill Turnure. I'm sure many of if not all of you know him. He was our chairman for, I don't know, almost 30 years and a committee member for over 30, 35, some odd years. So we he couldn't make it tonight. He has a college reunion. I don't think he wants me to mention how many years it's been. I had to do the math to see if I was even born then, but I don't tell him I said that. But he will look to come to the committee. He's hoping maybe in our August meeting to see all of us. And so I just but I wanted to mention it tonight since we're going over awards. So. All right. That's the awards. The next item on our agenda is action item, old business COA 22-05 Request of the town of Middleburg for two freestanding signs. Can we jump to the next item and come back to this? So is that all right? Are you staying all night?

John Ralph: I'm here for a while.

Tim Clites: Let's do this item so you can go. Are you presenting?

Rhonda North: John. John and Will are here for. John.

Tim Clites: Okay, John, let's go. Let's keep it on the agenda. Then you've got a couple of things. So come on up and. So you all got the opportunity to read the write up. We saw this two months ago and then the staff worked with John and then did have me come look at this idea that it be a more consistent, not completely integrated with the [inaudible] but more consistent kind of in the vocabulary of the wayfinding signs for the town. And this is the result of their efforts.

Will Moore: And in particular, Mr. Chairman, members of the committee. I think the the actionable comments that that we heard from you were mainly regarding the columns their size. You requested something similar in design and then also that it felt a little too square and needed to be softened a little bit. And we sent those to John. He came up with [inaudible] he also mocked up a couple of monument styles and including stone. And we just they just felt way too heavy, I think. But the light bulb kind of

went on in my head with the post that we're using for the wayfinding, in particular the gateway signs. It will go on either in the town as well as they have this kind of back panel to the otherwise square panel that gives the softening. And so kind of gave that to John and he ran with that.

John Ralph: What we didn't realize when Tim and the group of us got together is that you guys actually hadn't seen the wayfinding thing necessarily. I think most people have seen it, but it wasn't necessarily fresh in everyone's mind, which is why on that page too, we actually set an approved pending wayfinding sign right next to the proposed sign to show why we want to just to kind of relate them that way, just lighten it up and make it not look like a wayfinding sign but look like from the family.

Will Moore: But otherwise the placement with the one-sided sign along the Pendleton Street entrance and the two-sided sign perpendicular to Marshall Street, those remain from the original.

Tim Clites: All right. Thank you. I'll start with Bill and work around the room with any comments.

Bill Anderson: I like the sign, the change in the sign very much. Particularly as you mention that back panel, softens the rectangle was very good. Nice, nice sign. Signs.

Tim Clites: Thank you, Bill. Punkin.

Punkin Lee: I think it's definitely an improvement to me. I think is still awfully large. I think I get stuck in that rut because we have such a nice little sign-up front that has guided people to the town hall. And this still to me is like billboard looking. I just think the sign could just be smaller.

Tim Clites: Thank you, Punkin. Linda.

Linda Wright: I think it's a big improvement from the last one. I like this one much more. It's a lot lighter and I like the colors and just integrating everything that's in the sign. I think it's easier to read. I think because of the new development, the size and where these are going to go here, I think it's probably appropriate. I don't think it's too large.

Tim Clites: Thank you, Linda. Cindy.

Cindy Pearson: The sign seems to follow the guidelines and the change of color. And the other proposals to the design makes it, I think, fit in a lot better and softens it. I mean, it doesn't make a jump out at you like, yeah, this way, but yet it invites them in. So no, I think both signs are good. They comply.

Tim Clites: Thank you, Cindy. Just to confirm, both these locations in the site plan will be in a planted bed. They're not going to sit in a grassed area.

Will Moore: Correct.

Tim Clites: So what we're not seeing is the planting around the base. And I think that's important because when we looked at the stone base, it did, even though I think that was maybe a recommendation I had two meetings ago when we looked at those options, they did seem kind of heavy and a lot of that stone wouldn't have necessarily been visible anyway. Any other comments from members. Does anyone else feel about the size? I think the graphic two things, John I would say thank you for the graphic of the man standing next to the sign is helpful and then the graphic of it related to the welcome to Middleburg knowing that that welcome to Middleburg sign is a big billboard sign and it's also at a vehicular scale, not a pedestrian scale. And I think maybe Punkin's comment relates to the fact that this is mostly for vehicles, but it's at the pedestrian scale. We walk by this. Does anybody else have any further comments on the size? Any other further comments? No comments. I'd entertain a motion.

Linda Wright: I'll make a motion to approve COA 22-05 S22-02 request of the town of Middleburg for two free standing signs at ten West Marshall Street New Town Hall as presented.

Bill Anderson: Second motion.

Tim Clites: Thank you. Rhonda.

Rhonda North: Vice Chair Lee.

Punkin Lee: Approve.

Rhonda North: Community Member Anderson.

Bill Anderson: Approve.

Rhonda North: Committee Member Wright.

Linda Wright: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approve.

Tim Clites: Motion passes. Thank you. Thank you, John. Thank you staff for working through that. Next action item COA 22-10 request of John Ralph to repaint the ATM surround at 202 West Washington Street Truist. Everyone has the image Bill, and I don't know that we need any introduction to this. It's the matching color and it's just to make it consistent.

John Ralph: It's somehow slipped through because they did the permit package, and we didn't for the last one that they only got the new cap and then didn't paint the surround. So it's right now it's two or three colors and their thing is purple. So.

Tim Clites: Understood. Thank you, Bill. Any comments?

Bill Anderson: I'm not sure why they're making the change, but I really don't have a problem where it's located, having it all this color as proposed.

Tim Clites: Thank you, Bill. Punkin.

Punkin Lee: I think it's fine, too, and it will probably be better than multicolored.

Tim Clites: Thank you. Punkin. Linda.

Linda Wright: Same comment as Punkin. It's cleaner having it all one color.

Tim Clites: Thank you, Linda. Cindy.

Cindy Pearson: And I guess the way I look at colors, I don't I don't think purple is the color that should be used here in town like that because it just kind of sits there and does this. I think I hate to use the words. I think it looks kind of disjointed. And, you know, you have red brick, you have purple, you have blue, you have silver. And I'm not sure if the Truist is a white or if it's a gold. I mean, a grayish color kind of looks grayish to me and.

Tim Clites: Can I interrupt to clarify what you're saying? Is this purple that looks in the image? Is it the same color as the Truist background? It is. It's one color. It's not.

Cindy Pearson: Oh, the Truist background looks blue.

Tim Clites: It looks like a different. I know. It's the same color. That's just a printing error.

Cindy Pearson: Oh, I got it.

John Ralph: Sorry. One of them is mockup purple, and one of them is actually part of a photograph of the existing sign, which is purple, because that top Truist part is already there. But yeah, it's continuously that one dark color, which is their logo color. And thankfully it's underneath the drive through, kind of tucked in a corner.

Will Moore: I hear you. I didn't. I didn't get that.

John Ralph: No, no, no. Garish, too. No. Two tone purple here.

Cindy Pearson: Okay.

Tim Clites: Does that help Cindy?

Cindy Pearson: It does help, yes.

Tim Clites: Thank you. Any further comments? If not, I'll entertain a motion.

Bill Anderson: I make a motion for COA 22-10 request of John Ralph to repaint ATM surrounded 202 Washington's West Washington Street to approve as presented.

Punkin Lee: Second.

Tim Clites: Rhonda.

Rhonda North: Vice Chair Lee.

Punkin Lee: Approve.

Rhonda North: Committee Member Anderson.

Bill Anderson: Approve.

Rhonda North: Committee Member Wright.

Linda Wright: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approve.

Tim Clites: Motion passes. Thank you.

Will Moore: Mr. Chairman, the applicant for 6B is not here this evening, [off mic].

Tim Clites: Yep, that's fine. Thank you. So the next application is COA 22-12 request of Bob Dale for a freestanding sign at 101 North J Street, Windy Hill Foundation. Mr. Ralph, you're still in the hot seat.

John Ralph: I am.

Will Moore: All right.

John Ralph: I think everyone's familiar with this little sign and post. Because it's not a directory sign. It's actually a free-standing sign. If it was a directory sign, we could just change tenants without having to visit you every time. But the way it's made, it's not. So every time a tenant changes, here we are. This is just Windy Hill in lieu of the previous, I think Virginia Pro Roofing that was there. And same size, same bracket, same everything as it's always been.

Tim Clites: Thank you, Bill.

Bill Anderson: [off mic] Sorry. No problems as presented.

Tim Clites: Thank you. Punkin.

Punkin Lee: The same. No problem. And this meets the height because it's off the sidewalk and over grass. And you don't walk under it, correct? Thank you.

Tim Clites: Thank you, Linda.

Linda Wright: I have no problem with how it's presented.

Tim Clites: Thank you, Linda. Cindy.

Cindy Pearson: After I found it, I did look for it a couple of times, but there was a big truck parked in front of it. That's why I couldn't see it. I'm going like [off mic] No, it's. It's fine. Thank you.

Tim Clites: Thank you. Go ahead and make a motion to approve COA 22-12 Request for Bob Dale, freestanding sign at 101 North Jay Street as presented.

Punkin Lee: Second.

Rhonda North: Vice Chair Lee.

Punkin Lee: Approve.

Rhonda North: Committee Member Anderson.

Bill Anderson: Approve.

Rhonda North: Committee Member Wright.

Linda Wright: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approve.

Tim Clites: Thank you. Oh, thank you. Next item on our agenda is COA 22-13 request of Emmanuel Episcopal Church for a new signpost and sign at 101 East Washington Street. And here to present to us tonight is Mr. Ralph.

Will Moore: And if I can just jump in before Mr. Ralph, I send an email. I noticed some discrepancies in some of the measurements that were included in [off mic]. And he also has some discussion with you about actually where these would be placed and might require some input from you.

John Ralph: That would be great. And if I may just just be clear, I believe. Did you split church and parish house?

Will Moore: Yes.

John Ralph: So there are two separate COA etc. but it may be better really because it's all global to at least sort of have a discussion of them in together. If that's if that's fine.

Will Moore: Sure. And at the end, if you wanted to make a [off mic].

Tim Clites: So for clarity for anybody that's listening remotely than we're actually talking about that COA and COA 22-14 request of Emmanuel Episcopal for a new sign and signpost at the parish house. So this is both at the church and the parish house. I'm sorry. Yes, John.

John Ralph: So the first few pages essentially are the signs, the designs, changeable writers, etc. Wrought iron bracket tree. They've requested that the church sign be slightly larger, so it's designed that way. The one is slightly larger than the parish house. What we've run into is really and this is what we wanted to ask you, Will called it a height discrepancy. And that's why we've provided so many photos. There are every single possible place that you could put a sign both the column and the fence is a different height. And sort of part of the discussion also was does it go behind the fence? Over the fence? Partially over the fence. Is there a preference? And then part two of that is, would it make sense for them all to be the same height or the same clearance over the fence or somewhere in between? So that's why we gave you very dimensioned drawings and angles from different things, because the columns vary by as much as two feet in height, as do the fences. The setback of grass varies. And so the church basically gave us free rein to sort of come up with what the HDRC would be happy to see. They're not particularly concerned as far as where it slides left or right, forward or back. And so as far as finished height, it's sort of how it's going. We kind of need to determine where best to put it or to put the two of them. And that will dictate a little bit of finished height and set back. If that all made sense.

Tim Clites: It does. Thank you.

John Ralph: So the current church sign like on you see quite well on page seven hangs sort of half over the fence and that's about 12 feet tall. So we were thinking something. Our sign, the new sign won't be as tall, but the post needs to be of a similar height to get it above bushes, the fence, etc. But the existing sign is really sort of split in between the church and the parish house, and in reality, it should probably go a little closer to the front of the church. Each time you move it, that changes the height. And so it's sort of where do we want to put it? Obviously, we want the bottom of the sign to be higher than the fence. But do we want to put it behind the fence? Over the fence? I think we can only go partially over the fence because of certain right of ways and setbacks. We would never be over the sidewalk, but still.

Tim Clites: The existing sign is partially over the fence. At the church, at the parish house, it's completely behind the fence.

John Ralph: The parish house just has a post. It's quite an enormous post, which they just put the occasional special event on. All of that obviously will go away.

Tim Clites: Just pause for a second while everyone looks at these photos. And Bill, when you're ready, you can go ahead and give us your feedback.

Bill Anderson: When I look at the page. Sign there [inaudible] need to probably move it closer to. The front entrance of the church. I personally like that height, which is to me the top of the brick column there. So I'm not quite sure where the new location would be other than on page eight when you looking at the entrance on either side [inaudible] of the entrance and that the height above the sign to me would be at the top [inaudible]. I obviously said to the right and left and not [inaudible] it doesn't feel like it's crowded. Regards to the parish [inaudible] they have to be at the same height exactly. The top of the top of the column there is much lower. So I would think that the parish sign located approximately where it is now [inaudible]. Could be proportionally the same height off the ground as the sign for the church if that makes sense. As far as the design of the signs I think if they're fine. That's it.

Tim Clites: Thank you, Bill. It does. Let's go around and get each comments and then we'll kind of do a compilation of them. Punkin.

Punkin Lee: I think there's a tricky place for the sign, especially the church sign to hang because the sidewalk is so narrow, and you don't you really have much space if two people are walking side by side to get out of the. You feel like you're going to hit the sign. But I see moving it closer to the entrance to the church because it is the church sign. I know you said both posts were going to be replaced. Are you thinking of going toward the higher one or the lower one or because the parish house is so high?

John Ralph: The parish house is way too high and too remote. You know how the church sign hangs now I think for the church would be great. It just needs to move west, like at least one fence section, probably only one fence section. The closer you get to the intersection; it's just bushes and trees. And then it's sort of its sort of wasted.

Punkin Lee: Now, I think moving it one section over it gets it to the church, which it's supposed to be the direction for.

John Ralph: And then what kind of got us into the what thing are we clearing? And you were talking about the column height is moving it over one section, the column on the left and the column on the right aren't the same height, you know. So it's sort of this how do we want this to.

Bill Anderson: Column that's closest to it, I guess. But how far back off the fence. I from the photograph. I would think this is a nice location because as you mention, you don't want to close to the sidewalk. So that's a very comfortable depth right now.

John Ralph: I would think if the leading edge of the sign or the closest to the sidewalk was the fence, that just removes all problems. No one's going to walk into it then. And it's still quite close.

Bill Anderson: Right.

Tim Clites: All right.

Punkin Lee: Thank you.

Tim Clites: Thank you. Punkin. Linda.

Linda Wright: Yeah. I would agree with the placement of the post and moving the sign back s you're not going to run into it and moving it further west? I think sort of. It looks like there's boxwood and then there's a great big forsythia or something. If you can move it sort of between the first two columns, there's

the entry and then the next column between that. And then I don't know if it makes because the ground does change so much if the bottoms of the signs stay the same and the other the church signs just taller. It's just hard with the way the ground does there. It's a little hard to make that work. But I think the church sign should be more dominant and closer to the entrance into the church, because then I feel like they're too close together. But I think they ought to be moved back completely off the sidewalk at all as far back as you can put them. So we don't have an issue with that. Otherwise I think the sign designs both very nice. That's all.

Tim Clites: Thank you, Linda. Cindy.

Cindy Pearson: I agree with the sign designs. They seem to fit the guidelines and such. And I totally get if the leading edge is not over the fence, onto the sidewalk, side grass or anything, just so it's safe. I mean, you can see kids on a bike, you can see all kinds of stuff could happen that would not be good. And as I like Linda said, if they could be kept visually at the same that you can see them. But how that works is who's going to be putting that one in is that you? You all your company.

John Ralph: Not me anymore usually.

Cindy Pearson: Yeah. It would be my suggestion that they just need to look good coming down and moving it up also. I agree with that. Moving it west.

Tim Clites: Thank you, Cindy. Question, what part of it is carved?

John Ralph: Essentially, everything that is gold is carved.

Tim Clites: Carved into the sign.

John Ralph: Correct. The shield itself is dimensionally applied to it. So the shield is raised off the face.

Tim Clites: Right. And how, understanding that again, the printer shows the gray as if the little pieces that slide in and out are a different color. The intent is they're the same color. My question for the committee is how does anybody feel about the white lettering versus having it all be consistent because there likely always will be something there. It may change, but I just wonder if it looks if it would look better if it was. Even though they're changeable that the color we basically get rid of the white and go with this gold yellow color.

John Ralph: I will just as an aside, at this point, they don't really have an intention to put much of anything ever out there. This is really a future expansion because they don't have this ability right now and they haven't really come up with a good list of even reasons what they might use it for. As far as Christmas, this or you know, and we're getting rid of a lot of the junk on the old one with ours that always changed. And the reverend's name that always changed. And that way this thing can be static.

Tim Clites: My only reason for asking that question is changing color makes it feel more temporary versus if it stayed up at hours of worship and it was there all week, it wouldn't feel like a removable thing. I think at least I'm splitting hairs here. But that was my only.

John Ralph: My only sort of counterpoint to that is if the sign is actually 23 karat gold, a changeable panel won't be. So it could be like a printed gold or a painted gold, but it's not going to be exactly the same gold. It's far more similar than white. Absolutely. I just want to make sure everyone was clear, like you're obviously not going to guild a changeable panel, but for a permanent black and gold sign should be gilded.

Tim Clites: And maybe the committee feels like the white lettering is nice because it picks up on the shield above and it's fine. I'm just asking the question before we. And so then to recap what I think I heard from the committee, the church sign would move over one bay. So as you stood at the walkway, it would be in the first bay to the left, I'm presuming centered left or right or east west between the columns and with the face of the panel at the plane of the iron rail and the parish house.

John Ralph: And just to add and the bottom of the sign relative to the column flanking it.

Tim Clites: I think it should be well, relative to the shorter column, further to the left, does that or do you think it should be relative to the taller column?

Bill Anderson: Relative to the column. This for the for the church. Relative to the column. Oh, I see what you're saying. I'm sorry.

Tim Clites: Because it's between two columns that are about a foot different in higher.

Bill Anderson: Good point.

Tim Clites: I think if you centered it, that could be one that you just picked, right? It could be either.

Bill Anderson: Yeah. The columns are pretty high.

Linda Wright: Go with the lower.

Bill Anderson: Yeah, I would go with the lower of the two.

Tim Clites: I mean I guess I drove by there just a bit ago and the there was a there's a big moving truck parked in front of the parish house, but there was a vehicle and if it's high enough to see over the vehicle, to me that kind of accomplishes the purpose of the sign because often, you know, someone driving by, you're still able to. That's my only comment on that.

Punkin Lee: You said that the paddle will probably not be installed to begin with. You're just going for the church sign. So when you hang this, you hanging it in mind that the paddle is on there?

John Ralph: Yes.

Punkin Lee: Thank you.

John Ralph: We never every every end user is different. So there's a very good chance that even if they put the blank carrier up or if we do when we install it, I don't think anyone will ever take it down. They just once it's there, they tend to stay.

Tim Clites: So around the room one more time, starting with Bill. Any additional comments or clarifications?

Bill Anderson: I would just following up on the most recent points. I think the bottom of the sign would measure off the smaller of the two posts, not the entrance posts because they're taller, but the posts to the left and the other one next to it are the same size. So I would put the sign at bottom the sign equal to the bottom of those posts. Let the entrance be bigger and not competing. And lastly, back to the parish house, think the height and bottom of the sign at the church can be measured off the ground. And then when you get down to the parish house, locate that sign with the bottom, the same number of inches off the ground and back in the same location that it is now, actually. But where the front edge is right at the fence, it appears there's a on the existing there's a large bush. I'm not sure what it is. It might have to be. I think it

looks like a forsythia, but it might have to be trimmed back. But that's what I would do. So as I said, proportionately so they're both the bottom is about the same height off the ground. But the church sign being the one that sets the precedent.

Tim Clites: Thank you, Bill.

Punkin Lee: I'm good. Thank you.

Tim Clites: Thanks. Punkin. Linda.

Linda Wright: No, I'm good with everything Bill just said.

Tim Clites: Thank you. Cindy.

Cindy Pearson: I agree with that. And I agree with the color being gold on the add on. I think it would make it look more I think it would just look better with the gold.

Linda Wright: I would agree with that, too. I should have said that.

Tim Clites: Thank you. So a couple of things to package up in a motion when someone's ready. [off mic]

Bill Anderson: Okay. Well, this is then we have a let me pull it up here.

Will Moore: If it makes it easier, you can simply say height as referenced [inaudible] previous comments and gold lettering for the writer that [off mic].

Bill Anderson: Make make a motion for a CAA 22-13 combined with COA 22-14 for signposts and signs at 101 East Washington Street. Location, height, color to be, as indicated in my last comments with one additional point that the lettering on the bottom plaque or the changeable plaque be a gold color paint.

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

Punkin Lee: Second.

Tim Clites: Thank you, Punkin. Rhonda.

Rhonda North: Vice Chair Lee.

Punkin Lee: Approve.

Rhonda North: Committee Member Anderson.

Bill Anderson: Approve.

Rhonda North: Committee Member Wright.

Linda Wright: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approve.

John Ralph: Will, I'll tweak what those numbers become now [multiple speakers].

Tim Clites: Motion passes. [off mic]

John Ralph: Thank you. No, just give me just a second. Yeah, I'm just going to slowly drag my leg out of here for a minute. [off mic]

Tim Clites: See you next month. Let us know how it goes. [multiple speakers] Next order of business is COA-RS 22-01 request of Gretchen Yahn for a new single-family dwelling at 602 Martingale Ridge Drive Middleburg residence Lot Ten.

Gretchen Yahn: Do you want to go 10, 11 and 12, Tim, just like that to make it easier?

Tim Clites: We do them as separate applications. So yeah, we're on ten. Yeah. Okay.

Gretchen Yahn: I'm not sure what you have in front of you. I spoke to Will and him and I kind of conferred and he made it a little bit even sexier little color diagram for you guys for colors.

Will Moore: One of the things we get asked is as these applications come in, in the future, to have some [off mic] selected four primary colors [off mic].

Gretchen Yahn: And to give you a relation to that, I'll kind of stack these as. I'll put the top as the primary color of the shutter, but we'll go through each of them. But this will show you that this is for excuse me, the lot ten and then Lot 11, then next to it. Just to give you a relation in terms of colors, you'd have a lot 11 primary color and then lot 12. And these lights don't do justice to anything in here just to give you a relation. So 10, 11 and 12 in terms of.

Tim Clites: The other thing that's worth acknowledging is that 12 is stucco. Did I say that right?

Gretchen Yahn: That is correct.

Tim Clites: And so the texture beyond the color and I guess I don't know about the other members, but when we're looking at that little diagram, I think it would be helpful to have color and just like, what's the base wall, like stucco or siding or but just because it just helps us kind of understand that it's richer than just color.

Cindy Pearson: Right. Because the one says white and then the other one on the other application uses a different pewter.

Gretchen Yahn: So what is Revere Pewter one is Bruton white, and then this one is Rockport Charcoal. So and Tim does bring up a point. These first two are siding and this one is stucco. So this is going to have a little bit of a more I don't want to say modern, but it will have a little cleaner kind of aesthetic to it than the one that has the textural part of the siding. But that gives you just a relation on those proximity to each. And the intent is that we would not have two of the same colors next to each other and the intent would not to have some kind of symmetry, even to be like ok. On the left side, it's going to be a Bruton White again. I'm going to be pushing for something different on the side just so we're getting a little bit of a shuffling and not like next to each other again, some weird kind of stuff going on.

Tim Clites: And and remind me, did we did we kind of conclude that the color would change as a minimum, but the material obviously didn't have to. You could do siding next to siding if it was a different color that it was really the color that was going to change, not necessarily the material.

Gretchen Yahn: That's correct. That is correct.

Tim Clites: Right. Just so everyone kind of has that because I mean, this is the first three. But as we proceed, just kind of knowing what that what the kind of theme was.

Gretchen Yahn: And I would say we're getting a mix, you know, so I think you're going to see a mix. I don't think you're going to see like ding, ding, ding, ding stucco all in a row. I mean, everybody is kind of coming to the table with a little bit different kind of aesthetic or feel in terms of what they're wanting with respect to it. There's definitely the next one that will be coming in like 18, just to give a kind of precursors. You know, they're a little more modern farmhouse, so they are picking one of the whiter whites with a real black, black stucco. They want that kind of more aesthetic look, but it'll be in contrast to a Bruton White that has siding on it. It will have a different feel. You know, one, we'll have a little bit more farmhouse, one we'll have a little bit more modern farmhouse feel. So I think you're going to see some of that just kind of shuffling just by nature of the texture. I think Tim is completely on the mark with that.

Tim Clites: Awesome. We got a lot to kind of walk through, I think. I think all of it we have seen and commented on before. We started by looking at one complete set of elevations. And just to recap for the committee and then because we had different textures of siding, we then looked at the same elevation and iterated through the details of front elevation for four different siding types. And so now we're back to looking at for each application, all four elevations, obviously with one siding. I think you all know that. But it's just kind of worth mentioning because a lot of the details we have gone through and looked at. So it's just a matter of us now kind of looking at the rest of the elevations, I think, and asking any questions that we have or comments.

Gretchen Yahn: And one thing can I expound on that just a little bit is just in terms of the intent was also that the what we call the detail sheet, which is one that we kind of iterated through over a few meetings, would speak to the specifics. It is included in every single one of our permit sets, our contract sets. So, you know, those details are reflected with respect to the elevations you're seeing specifically for each lot. And we will continue to do a specific set of drawings for each client in terms of what you're seeing. So it isn't like there's just this set that just gets thrown out there and every time it just we kind of mark through it with an X or something like that. There'll be a specific set for each one.

Tim Clites: Yes. Thank you.

Gretchen Yahn: Tim, I'll also mention I brought some smaller elevations of a complete set should there be something somebody wants to look at in more detail for each house.

Tim Clites: Thank you. So I keep picking on Bill. I don't know if that's fair. Cindy. Cindy says it's fair.

Cindy Pearson: Sure it's fair.

Tim Clites: Maybe I'll just. I won't pick on Bill. I'll just pause and let whoever is the first person that has their comments ready could start. And then we'll carefully work around so that we don't interrupt each other.

Cindy Pearson: Can I ask just a general question?

Tim Clites: Sure. Cindy.

Cindy Pearson: So I'm not an engineer and I don't do these things all the time, so this isn't quite as easy for me as it is you all. Is there any place that we can see what the finished house is going to look like that it'll have here's the front, here's the side, here's the pool before the one that has the pool. Here's the. I'm a very visual person before it makes sense to me. I didn't know. I mean, the drawings.

Bill Anderson: Yeah.

Gretchen Yahn: I would say the best representation would be the kind of diagrams and the architectural renderings that have been done at the sale center. I've seen those. Yeah. So I would say that what you should envision, which with each one of these concepts of these plans is basically what we call a courtyard, U-shaped kind of configuration. And so some of the U-shape is undertaken by the main structure itself, like in the intent of the stables. And some of it is undertaken by taking an L shape of the Vineyard plan and then incorporated the detached garage as the U-shape to it. I would say that in general, the biggest intent that we have, and you'll see this as we progress along and it is it's it's challenging, I'll be honest with you, sometimes is trying to keep these things as close to the ground as possible, really working towards having I mean, we literally are working to the extent that we're going to have one step out of the houses and it'll be straight to the pools, there'll be no step downs again. I would say the representation that you're seeing in what you're what you have is your four elevations and the grading plans. We've truly tried to and worked with with Will on this as well and with Urban is to depict where we are going to have some walk out conditions. And in those situations, I'm actually trying to work with the clients to see if we maybe use a little rock retaining wall so we don't have like a house here. And then all of a sudden, the next house here, we've got these simulations between the houses. This, the first three actually are probably our easiest because the way that they go through is they have a parallel, a parallel that it's kind of a little tilt to Lot 12 is what you're going to see in a moment. You know, I would say that with respect to some of the things I tried to invoke and what you saw in your packages is, you know, trying to do something a little different than you walk from the sidewalk, and you have this mundane sidewalk that goes right up to the house. You know, we're trying to do it with slate and grass and different things to try to soften, because I think that's the biggest thing that you're going to see here is we're trying to soften a lot of these kind of scenarios. You know, I will say that with respect to the courtyard area in the back, what I am seeing is a lot of people that we are like, I'll be honest, on Lot ten, they have a company out of D.C. called Carrots and Love, a pretty well-known landscaping company that does a lot of beautiful, raised gardens and different things. I mean, they're really this is this is big to them, you know, to come out here and have these little plots and do these kind of fun things whereby you go to a lot 11 and it's much more of a hardscape scenario. It's going to be the slate and it's going to be the pool and it's going to be the, you know, the spa. They're going to have this much more kind of scenario. But in all of them, what I'm trying to depict when you see it in conjunction with the site plan and and your elevations, which I know is harder, is to try to show like you can. I think some of the big things to look at is, is like when you look at Lot ten, you know, say I've got three risers here, that means I'm going to have a wall, you know, I'm going to have a stone wall on the back of it. I'm going to have some steps that are going back down to the back of it. You know, again, I'm trying to work on a softness to that. And you can you can see that when I'm when I'm discussing here is like on the zoning plat, you can look at that and you know, you see the proximity of the pool to the garage to the to the house. And again, you know, I think the big things that I would be looking at just myself and it's the things I also look at is how is this relating to the ground level elevation? Should, you know, is it sticking way up out of the ground? Is it not? You know, every efforts being made on my part, because I'm just a person that detests things sticking up out of the ground to work these, so it doesn't look like you're walking up to ten sets of steps and you're not coming out to those things. But I would say your worst-case scenario, again, we're trying to make sure they're staying close to the ground because we don't want to see railings. So in almost all situations, we're trying to stay within the confines of the code with regards to railings out there. And I'm also trying to make these a little bit twists a little bit as to the extent that I can on these lots. So they just don't look like they're like going doink, going down the road. Actually, if you saw ten, 11 and 12 and the way we're doing these, I mean, they do have some little twists and nuances to them, and that's also for privacy. You know, we're trying to get you know, like you look at both ten and 11, you know, the garages provide these privacy kind of push a ways for the houses. But then in Lot 12, I handed it over further and tried to push that away, so they weren't right on top of each other. But it just I would say that, you know, I know it's hard to to visualize these items.

Cindy Pearson: That has helped what you said. And, you know, by the end, I'm still not going to be professional, but I'm sure I'm going to get it a lot more.

Gretchen Yahn: You'll see a little bit. And I know it makes a little more sense to Tim because, you know, he sees this every day, kind of like I do. But at the end of the day, it's it's I would say that the biggest intent is to try to keep things more unto the earth and not popping up out of the ground like you are not going to see decks that have like two by fours stuck across the door because somebody couldn't afford a deck or something. You know what I mean, you know, out there.

Tim Clites: Thank you, Linda. Linda is that all right, I'll move around, and we'll come back.

Linda Wright: Yeah. I mean, I know when I was looking at all the elevations, we've been through so many of these already, I really didn't have any questions architecturally, I like the new lighting you picked out. I think that's very appropriate, and I like that. And that just obviously will carry through with all of these. I'm assuming with the pool and the fire pit option, you're going to use the same stone for the race fire, pit and flagstone and all that will be the same.

Gretchen Yahn: And I did put in I tried to get something that I could carry because I actually took the stone that I had showed you all. And I made a sample, which I then kind of made the pick ok. And I'm, I'm getting them to make me a suitcase case size that I can bring in. This is out of Pennsylvania. There's a little bit, I would say, in the stone. There's one thing that I would say on the stone that I'm having them do is move it in and out just a little bit in the front plain. So it's not just a flat kind of plane. That is one thing that I did say to him with respect to when he does his final sample in here, that was a nuance. You know, the mortar is what we call Rappahannock. It's made out of orange sand. It's a you know, it's an indigenous kind of grout that we use on a lot of different things. Excuse me, Roanoke Sand. And, you know, just try to get a little bit. I would say the tone is much more grayish oriented. With some tans, there will be no roses just to be a little bit more kind of unto what we see mainly around here. And as opposed to really tan stone, you won't see a lot of just all tans. Not that don't like it. It's just not appropriate here.

Linda Wright: And I think the texture is a good idea. Sort of less joint. More texture.

Gretchen Yahn: Yeah, yeah. It won't be. I will say at the end of the day, it's not going to be a simulated dry stack. Look, it definitely is going to have a little bit of some grapevine in it. I call it kind of that Monet stone, you know, looking beautiful from afar. And you get up close and it's kind of, whoa, that's a little messy.

Linda Wright: Those are all my questions. I like it.

Tim Clites: Thank you, Linda. Punkin.

Punkin Lee: I think this was asked by Linda. But around the pool. You're using the Bluestone slate?

Gretchen Yahn: Yes.

Punkin Lee: So that will.

Gretchen Yahn: Yeah. Any surface that's a terrace will be slate. Any surface that you see will be slate and includes the porches, the terraces out back and any stone walls and what I call more low haha type of walls and the like. Those will also be of the same stone and of the same ilk as what we're doing up on the chimneys as well.

Punkin Lee: Thank you.

Tim Clites: Punkin. Bill.

Gretchen Yahn: And let me just say one other thing, Punkin, is that if they don't have a slate terrace, you will also see the water table underneath the porch. That will be a small step there. And then you also all the front porches will also have the stone water table on the front.

Tim Clites: Thank you. Bill.

Bill Anderson: Thank you. I think we said I've said before, I like the plans in general, the elevations we've made already made comments that I've seen been picked up and very nice. I have a couple of just really more kind of very small housekeeping items. I think I mentioned this previously. Well, I'll use an example on Lot ten, which we're talking about. The east elevation. That's the elevation where the driveway comes up to the garage and creates is kind of a L-shape. Is there going to be a fence there?

Gretchen Yahn: So there's no fence there right now. What we will what we will be doing and it's probably going to be landscaping that'll be just between those two areas. Some people, if they do want a fence, that would be a second thing. We would come in and ask.

Bill Anderson: Because the property next to it when you look at the the adjacent lot looks like they'll be able to look right into the courtyard even with heavy landscaping, which is not a lot of room because of the driveway, right?

Gretchen Yahn: Ok The intent would be just to be clear; the intent would be landscaping hedge between what would be the driveway and the and the courtyards, the rear courtyards. There are some people who are asking for some like what I call Walpole woodworking type of fences or maybe some stone. Should we do that? Obviously, that would be something we would come back in in terms of any kind of fencing.

Bill Anderson: I'm always and I have as I know I mentioned before, I'm kind of frustrated when I look at the architectural elevations. And again, I guess it's my training, but when I look at a site plan, I look at buildings and houses and as they relate to north, south, east, west. And when I go to the elevation, it says left elevation, right elevation, which makes no, it doesn't compute for me. I mean, I can figure it out. But, you know, theoretically, when I look at an elevation and it says West Elevation, I immediately or South Elevation, I immediately start to think about though it's not applicable here. Sun, You know how it affects its location and all that. But here, when you say left and right and all that, it just makes it more difficult. And I know you have separate sets of plans, so.

Gretchen Yahn: I just I'll be honest with you, I've never in my career done that.

Bill Anderson: I've never done this.

Gretchen Yahn: I'll be honest with you. I mean, front elevation, side elevation the like is if I were to do that in a carpenter. 99% of the people have no idea which direction they're facing. I'll be honest with you.

Bill Anderson: Well, nobody knows what the left elevation is either.

Gretchen Yahn: If they are on the site. Again, I have never, and I've been doing this now for a long time. I've never had them listed as east west north and south.

Bill Anderson: [inaudible] that since it's separate plans anyway, it'd be really easy to either keep it, say left elevation and put it in parentheses east. And it would it would help, I think. And again, I've never seen it like this. Anyway. The lighting, the sconce lighting Will that does meet our design guidelines even though it's not frosted, but it's a crystallized glass.

Will Moore: I think the main thing with the sconce lighting is that the lighting source is up in the cap. So it has a frosted glass, but there's no luminaire right behind that.

Bill Anderson: So it does. All right. Good. I also want to weigh in on the texture of the stone. If there is a little more movement of the stone instead of one horizontal plane to give it. I know it's minor. Yeah. You know, some definition, a little bit greater definition. It helps the mortar break the difference in the mortar and all that. And I don't know how much more difficult your mason is going to find with that, but I think that would make a huge difference. Excuse me. It would make a big difference.

Gretchen Yahn: And that was already noted.

Bill Anderson: I'm good.

Gretchen Yahn: One thing that I will bring up for just a second is that each one of the garage plans have a little bit of a different nuance to them. Some of them have a pool bath. Some of them don't have a pool bath. You know, just know that when you see that, some of them just there's a little bit of alterations on each one of them based on what client needs were on things. This one is one that does not have a pool bath.

Tim Clites: My comments are mostly housekeeping, I think also. I think. It would help me. Will said. He has a complete set of plans to look at. It helps me more quickly organize even just the elevations, to have at least a first-floor plan to kind of look at and reference, especially when you see the site. Of course, I know what I'm looking at. Right. But I think about the other committee members that don't spend 8 hours a day looking at plans and it's a little harder to take a site plan and understand. Oh, well, that's actually the porch because like, there's no columns on the porch on the site plan and it's and so it would be great, I think, if the application is included, at least the first-floor plan, we're not going to comment on the kitchen layout, the bathrooms. We don't we don't really ever care about any of that. But I think it helps. It would help me so I can imagine it might help others. And then my comments on the elevation, I'm going to call them mostly housekeeping. I just want to make sure I went through the notes from the last couple of meetings. And so I'll just start on A8. [off mic] We're only talking about lot ten. Actually, probably when we're done, all these comments will just say match on whatever the next lot is because. Yeah, but so we have the standard details and so we have a detail. A13 for instance, just starting right elevation the column on the left, the elevation shows, and you know, this is kind of my if I were to have a pet peeve and the whole thing, this is it. It shows the column in a very kind of traditional relationship with the in tablature that's above it, but also shows a column of what visually just looking at is a one by four base. So my assumption is based on kind of the plans that I just want to make sure we're clear that where it says, see the detail, the detail is always going to trump the elevation. That is correct, because for instance, the columns, both the base and the relationship to the roofline are different in the detail than the elevation in this particular plan set. Not true for one of the other ones, but all of the window detailing is not consistent with the approved window detailing.

Gretchen Yahn: The details trump everything.

Tim Clites: Details trump everything. That's what I figured. I mean I knew that was the answer I just wanted. And so then out of that, I just have one little question. These triple windows come up and there's a fascia below the soffit. Sorry for those of you that don't have to deal with this all day, what is he talking about? It doesn't matter, but the fascia actually becomes the head casing.

Gretchen Yahn: That is correct.

Tim Clites: And to me, it's the one thing in the elevation that looks I just wonder if there's a different way to do that. Like, do we make a smaller fascia so that we can have that detail, consistent detail around the windows? It's a question anybody in the committee can kind of weigh in. That's my only question on this

elevation, understanding that. Right. Each of these so you all can see what we're talking about. Each window has a sill and below the sill is a little apron like the detail sheet doesn't show any elevation, but that's the intent. So I don't know if that does. I mean, it's up in the shadow of the soffit. Maybe it doesn't bother anybody and it's not worth discussing. The other thing looking at then jumping down to the next south elevation, we have a I'm going to call it a barn door. It's not really, it's a fixed shutter. It's got barn door hardware. I don't know whether we need to see that or not. I'm assuming it's just a black rail.

Gretchen Yahn: It's a barn door rail.

Tim Clites: Just a rail, right?

Gretchen Yahn: No, it's a barn door. It'll look like it's a working barn door.

Tim Clites: So will it have the rollers and all the hardware as if it could actually roll, even though it's just going to be stationary?

Gretchen Yahn: He did miss the sill because you didn't want the sill on there.

Tim Clites: Well, no, that's the I don't remember that part. I just know one, the elevation left has no sill, the elevation rear and [multiple speakers].

Gretchen Yahn: So there was discussion before that. I mean, that you guys didn't want the sill. I mean, I like the sill. That's my but that was a discussion before was that there was no sill.

Tim Clites: So the question for everybody is like I that probably was my suggestion. I don't even remember it. I just noticed that there was one with the sill and one without. And I was like, Hmm. Where did the music stop there? Yeah. You would prefer the sill?

Gretchen Yahn: I like the sill. I think it looks like you would definitely have an opening behind it.

Tim Clites: Makes it a little more believable.

Gretchen Yahn: That to me, when it doesn't have a sill, it looks like it's floating in the air. So I would prefer to have a sill.

Tim Clites: Everybody see what we're talking about. My only note was, let's be consistent. So if everyone's comfortable with the sill and you prefer.

Gretchen Yahn: I'd rather have the sill. Okay.

Tim Clites: I apologize if we've been inconsistent in our comments there. It wasn't our intent.

Gretchen Yahn: It was one we discussed, and it was kind of back and forth with regards to that. I would prefer to have the sill because I think it looks more authentic.

Tim Clites: Everyone all right with that?

Bill Anderson: Well, I get confused easily, but when I'm looking at the detail sheets there, the detail sheets of four windows and now plan detail, elevation details. Right.

Tim Clites: You're looking at A13.

Bill Anderson: I'm looking at it's hard to negotiate this, but yes, A13. And it appears that each one of those windows and as you said, details [inaudible] each one of those windows has a sill.

Tim Clites: The window you're saying.

Linda Wright: Yes, not the barn door.

Bill Anderson: Right. And when you're talking about on the elevation, there are no sills.

Tim Clites: But she said the detail will trump.

Bill Anderson: That's my point. Okay. All right.

Tim Clites: And then noticed on the bottom of that sheet, the stable barn door is kind of as a stand-alone. I was looking at that like that's what the barn door looks like. Whether you show the sill there or not, I don't care. I just want on the main on the master elevation if we're going to have sills. I just wanted to be clear.

Gretchen Yahn: I'd rather have sills.

Tim Clites: So in the motion we'll clarify that I'm comfortable with sills also.

Gretchen Yahn: Tim, can we revisit the triple window for just a minute? Just because I'm just kind of thinking to it just a little bit in terms of it.

Tim Clites: Does my question makes sense. Yeah.

Gretchen Yahn: No, it totally makes sense.

Tim Clites: I wonder if it would look better.

Gretchen Yahn: I mean, I've got room to move the head height so that the head height came down. I'm just trying to think in my mind, just kind of that it still would touch, you know? So I'm just trying to think.

Tim Clites: I don't mind it touching. I just I look at the the if you go to the detail sheet of these windows, there's this really pretty little cap on the top of them, detail 2 second from the left on page 13, anybody that sees it. And so I just I wonder, like, should that be up in those windows two? I think it would be nicer if it was.

Gretchen Yahn: Yeah, I don't have a problem with that.

Tim Clites: And if you want to change the fascia size there so that the fascia sits on top of that detail, I'd be okay with that too.

Gretchen Yahn: Yeah, I'm fine with that. I can make that detail change as long as like, you're not looking for a disconnection. That was just where I was trying to go. I actually. I think that would look kind of fun. [multiple speakers] Yep that's fine.

Tim Clites: Bill is really going to have fun with that part of the motion. [laughter]

Bill Anderson: I was just thinking that.

Tim Clites: Right. A couple of other things. And again, I'm going to just apologize if we've been over this. I just like to kind of freshly look at it again. So we have the ship lap. Is that what size is that?

Gretchen Yahn: What I can get right now is seven. Yeah.

Tim Clites: Which matches the siding exposure. Yeah.

Gretchen Yahn: So that's what I could get today. So but I'd like to match the exposure of what I've got.

Tim Clites: I'd like to match the exposure because the elevation shows it a little bigger. And I thought, well, I wonder if that's intentional or if that's just [multiple speakers]

Gretchen Yahn: No, I'd like to match the, you know, just the intent would be to match it. So we get that very little shadow, just very small shadow line, which would be the crack of the paint, right?

Tim Clites: Yeah. And does everybody understand where we're talking about? It's just like under the little porch where the screen for the grill and then on the others this is on the left elevation on the other side, the kind of infill little piece of the porch there. So it would match. All right.

Gretchen Yahn: That's my ode to Fredericksburg ship lap.

Tim Clites: And then again, this is just a consistency thing, and I'm going to presume that you answered it. But like the elevation shows a one-foot overhang and the details show, I think if I have it right, show eight inch.

Gretchen Yahn: It's eight inch.

Tim Clites: And it's eight inch everywhere. Right. So that would include the garage as well?

Gretchen Yahn: That is correct.

Bill Anderson: That's a good one.

Tim Clites: The only reason I even saw that is we spent some time in the last meeting whenever that was, last year talking about some of that.

Gretchen Yahn: Yeah. I wanted to maintain consistency.

Tim Clites: Well, I just. Yeah, I didn't want the garage to have a bigger overhang than the house. I didn't think you would be on your. Then a couple of other just general comments looking at the detail sheet, I know we talked about this elsewhere, but everything's smooth. So when it comes to a piece of painted trim, a piece of siding.

Gretchen Yahn: Oh, everything is smooth.

Tim Clites: It's all.

Gretchen Yahn: Yeah. There's nothing that has any woodgrain to it.

Tim Clites: All right.

Gretchen Yahn: I think I mean, to the extent that we can use AZEK, everything is going to be AZEK just because we want it as maintenance free as possible.

Tim Clites: Okay. Do I have any other questions? The one somewhere in the plan it mentioned see the roof plan for roof pitches. And I didn't really focus on that until I saw the note. We don't have a roof plan, but it looks like the main block is 12/12. And then the extension, if you will, I'm going to call it the bedroom wing. I'm assuming that's what's in there is 10/12. Is that.

Gretchen Yahn: Yeah. So you've got a 12/12 on the main box and. Yep. And then on the secondary 10/12.

Tim Clites: 10/12 and the garage is 10/12.

Gretchen Yahn: That is correct. Yeah. I couldn't I wish I could get a 12/12 on the garage. I just can't.

Tim Clites: I wish we could do 12/12 zoned garages, too. It's the one part of the zoning that I hate. It's like the zoning gives us these little squashed garages, but there's a reason for it. And these guys are so they're just, you know, black and white. They got no, let's not go there. All right. Those are those are all of my one other I think we went over this, too. So let's pick on the left elevation. We've got the little door that you walk into on the side porch, the the right side of the left elevation above that door actually, that door has. So above that door then is the entablature if you will. The beam above the column, then there's a little molding and then it says flat panel. Do we? Do we know? Do we know what like? Do we know what that molding is? And the reason I'm asking is because I'm trying to envision. We're coming up with the beam. The molding is going to stick out, is the panel out and then the rake is out even further? Or does the. [multiple speakers]

Gretchen Yahn: This is back. So the flat panel sitting back.

Tim Clites: Back from [multiple speakers].

Gretchen Yahn: So you're going to get a shadow line from your from the rake from your [multiple speakers] Exactly. So it's going to if we had to if you did it in phases, you would have fascia, then you'd have your flat panel come down, drip edge, a little small, little soffit kind of deal. And then it would stick back out and then come down. So again, the effect was to look well that we're going to add on to a porch. We're closing in a porch that was there.

Tim Clites: Yeah, no, and that's great because I think that [multiple speakers] And Bill or others. Please jump in if y'all disagree with some of my chatter here.

Bill Anderson: No, I think I think they're good. Did we? I didn't check my notes as thoroughly as you did, which was a good thing you did. Did we talk about these? About having the downspouts and gutters I know we have on previous projects. Was it on this that we also suggested they be shown, or it wasn't an issue? I don't recall. I know we did made a big deal with the city hall.

Tim Clites: But yeah.

Gretchen Yahn: These are pretty you're going to be pretty defined as to where they have to go. I mean, like, to give you an example.

Tim Clites: Plan is going to drive that more than anything.

Gretchen Yahn: Yeah. And also but I'll just say, like if you take, for instance, the rear elevation, what I typically do is I go around and see where my most kind of pinched condition is. And if you take to the right side of the porch, it's going to be the center line between the end of the porch and your corner board. And that's going to set my stage for the rest of it. So if that x off the edge is 12 inches to center line of the

gutters, we're going to be going 12 inches to the center line of the gutter, pretty much not pretty much around the entire thing. So like if you go to left elevation, whatever that X becomes, that gets set on my rear elevation there, which I pretty much am sure the rear elevation is going to set. It is I'll do the same consistency. Ding, ding, ding on all of them. But I can show them that's not a it's not a big deal because it's pretty prescriptive on these. Yeah. Because you take your front elevation, it's going to have to be the center line between the porch and there, which is going to match the one on the back. So that's what's going to set your your determination.

Tim Clites: What you're saying. I'll say it differently so hopefully I and everyone else understands it. You're going to pick the most confined spot for the downspouts and...

Gretchen Yahn: Centerline it.

Tim Clites: And center it. And then if that off the corner of the building is eight inches, then every time you turn the corner and there's a down spout, it will be eight inches off of the corner.

Gretchen Yahn: So it reads the same off the corner boards. The only place that maybe you would do that differently is on the right elevation. You may just I think I'll probably centerline those two so that I'd have consistency off the two sides of that stair hall window there.

Tim Clites: So I guess the. Yeah, that's a good question. It crossed my mind, and I was thinking a would have some rule of thumb. Okay, fine. But also there may be times where because of the site conditions, you want to change it so that because you need to do something with it. So that's a good question. Do we want to see those? I guess if they're the same on every lot, maybe it doesn't matter if we trust, given the dark color schemes that they match the roof.

Gretchen Yahn: I mean, I can I can do that very. I can send a drawing to you guys with regards to it's not a big deal because they're going to be the same on every site. In most cases, we're trying to match the color as closely as possible. We're not trying to, you know, out there. The only one that would probably be one that's going to be is when you get into that modern farmhouse. They're going to want to have black gutters with the white kind of look. But the intent is, is that we try to.

Tim Clites: [inaudible] Already kind of in that. It's not like it's going to be a surprise.

Bill Anderson: Yeah.

Gretchen Yahn: But I can I can draw that. I mean, it is a pet peeve of mine, so I totally can appreciate Bill's comment on that. It's just like a major pet peeve of mine to see something kind of wanked over to the side. Gladly. I can send that subsequently.

Will Moore: Can we get a consensus whether you do want them on there or not, I'm not.

Bill Anderson: I don't really need them on there. I don't think it really affects the overall design of the building. Now it's it's not important for me, really. [multiple speakers] The columns and that was this is residential will find these will find the appropriate places for them and I don't think it's a big deal at all. I think the color is more important than anything. [multiple speakers]

Tim Clites: Right? It's always going to be the same.

Gretchen Yahn: Well, I put it in here like so if you look at like this one.

Will Moore: The color will be specified in your narrative. So in this case, [inaudible] charcoal for the primary. This has black gutters.

Gretchen Yahn: Black roof, black gutters on this one. And then this was the siding to matching stucco water table in the effect where we have a small amount of stucco water table would match the side color. And then this was proposed because I listened to what you guys had to say and you wanted to have a little bit of some different kind of differentiation. So this was the intent was to have this be the shutter color and like the garage door color. And I say shutter, shutter and barn doors.

Will Moore: But it won't necessarily always match the roof of the roofs. All of these are black. Yes.

Tim Clites: Thank you for that clarification.

Will Moore: One of these applications, the third that you entertain today, does not have black [off mic]

Gretchen Yahn: It has a matching color.

Tim Clites: Yeah. Which makes them even. We'll get to that. But it makes me even less obvious. Okay, those are all my comments. And, you know, again, we've talked about. I'll just say it out loud. Even if I'm the only one that cares about it. I think that the elevations and the relationship of the column and the tabature looks more traditional and looks much better than having a having a beam over top of the column that's bigger than the detail that is the cap to the column because to me, it's one of the it's one of the hallmarks of suburban developments. So I may be the only one that sees that. And if that's the case, I'm fine to leave that rest. But it I can't help it and my eye jumped to that because I think the elevations to me are much more pleasing when you get to that corner. And then I look at the detail and I'm like, it just doesn't it doesn't feel like the elevation. But beyond that, I have no further comments. So stopping my comments I'll go around. Pause for a second. I'll go around the room one more time and see if we have any other comments.

Bill Anderson: No further comments. Well, actually, we'll do separate. We'll talk about each one separately, but are we going to kind of lump them together in terms of a COA?

Tim Clites: No, we have to approve every application [inaudible].

Bill Anderson: So let's do that.

Tim Clites: And that's why I wanted to spend the extra time on this one, because then the next time we see this, it will be same as this, except for the colors.

Gretchen Yahn: So Tim, can I run through the detail items just think quickly and that you just went through. So Bill's comment on east, west, north and south, what I'll do, Bill, for you on the COA submission ones. I'll put them on. I'm not going to put them on my plans for my subs, but I'll put it on yours in the future. So we'll have that. The floor plan in terms of the first-floor floor plan will be provided. I did provide it to Will. And he was he, his discretion. I said, you know, he can do what he needs to do with that. But I'll put it in the COA submission detail on sheet A8. We are going to add the cap. I think that'll be a game time decision out there is whether we make the fascia smaller or not. So if I just get the leeway with regards to that.

Tim Clites: I just like the cap right, the consistency of the cap.

Gretchen Yahn: That's fine.

Tim Clites: Yeah.

Gretchen Yahn: We'll just kind of mock it up and look at it both ways. I know that's something subtle, but Tim can appreciate that. We'll do the sill on all of the faux barn doors. Confirmation that the ship lap is matching. Excuse me, the seven-inch exposure on the siding. There is confirmation of an eight-inch overhang at garages and the house in general, everything is smooth, which I will add a note to the detail sheet for the future that it is all smooth in grade items. Also will add a note with regard to the flat panel in terms of the shadow effect that it is stepped back from the rake and also then has like the typical kind of drip edge detail out to what would be the kind of bulkhead of what would have been the porch. I can show the gutter details with regards to in the future, and I'll mockup both the porch and column detail on the front. I tend to agree with Tim with regards to the correctness of this outside. It is a little bit of an issue just because of the birds. I know that's been an issue, so it is my preference. And so I'd like to just we'll have an overhang, but we'll have a slight overhang of those column details just so I can try to not have the birds making poo everywhere.

Tim Clites: How big is the little molding at the top like it's shown.

Gretchen Yahn: I think it's a.

Tim Clites: Two-inch reveal. Is that the vertical or because like if you have eight, [inaudible], you have a couple of sheets, you got the whole [multiple speakers]

Gretchen Yahn: It's, it's almost I want to call it more like a bed, not a bed molding, but it's not their crown crown molding. I can use a little bit bigger there, which is.

Tim Clites: I wouldn't do that my honestly my preference to eight and three quarter if that could be where it says verify if those two dimensions could be the same or close to the same, I think it would look a lot better.

Gretchen Yahn: Okay, that's fine.

Tim Clites: So verify instead of verify if it could be eight and three quarter or nine or something like that, that's just. All right. I mean, I get you don't want Bird's Nest there. I don't either.

Gretchen Yahn: But that's fine. I can say [multiple speakers]

Tim Clites: Yeah, that would be great.

Gretchen Yahn: I agree with you. [multiple speakers] Tim's going to buy the [inaudible] bird spikes. I agree with you. I agree. It just always becomes everybody's barn swallow deal.

Tim Clites: You got chimney caps. You're not going to have chimney sweeps. You're fine.

Gretchen Yahn: You should see what I'm doing for the chimney caps, not let birds get in them.

Tim Clites: So on the elevation it says chaos stone or stone, but on the detail, it says stone.

Gretchen Yahn: It's going to be up top. Well, the problem was the availability. If I can get if I can get the slate, because we've been having some slate issues here of late, I'd like to do it as slate. If not, it's going to match the stone with regards to cast stone. Plus with the cast stone is this. I will tell you this is with the cast stone. I can make a [inaudible] on the top and the sides and I have a the metal guy making a really nice inset that when we set the weight down on it, I literally will have a small amount to the outside because again birds and not allowing me to get birds in there, bats too. Yeah. Because I don't want to see any kind of stuff from the inside of these wood boxes in the right. And so that is why I'm leaning a little bit more towards the cast stone. Just because I can cast it in.

Tim Clites: But it's going to be in a color.

Gretchen Yahn: It's matching the grout. It's matching the grout color. So it's the same color as that Roanoke sand grout color. So it'll have that grayish look, but it allows me to lock this thing together a little bit better. And I can put epoxy in. I can I can have dowels on all the pieces. Because the other thing we looked at is if we have it in Slate, it's almost 380lbs and just hoisting it up there, it's going to be a complete nightmare.

Tim Clites: I think I imagined cast stone now that I understand what you're doing, I'm fine with that.

Bill Anderson: [off mic]

Gretchen Yahn: Yeah. So, like I said, if I'd like to do the slate, but it just. We're moving towards the cast stone. Just because I can cast them, and I can make these things like [off mic].

Tim Clites: Thank you. I'm sorry I interrupted you. Did you get through your list? Because I was making. I was copying your list just because.

Gretchen Yahn: Yeah, no, there was the porch detail, which we'll then instead of verify, we'll make it the eight and three quarter. And then the answer to your question with regards to the cast stone we would do a matching match, the grout color.

Bill Anderson: And did we get the stone being in a slightly different plane.

Gretchen Yahn: Yes. Got anything else that I besides that, that I missed.

Tim Clites: Ok. Any Cindy, any further questions or comments?

Cindy Pearson: The only other comment I have is this is really exciting, that this has finally started. Way to go.

Gretchen Yahn: I'm excited.

Cindy Pearson: Can't wait for the open house. [off mic] by very quickly [off mic].

Gretchen Yahn: I will say July 19th is the. I'm sure you'll be getting it all is the big. They're doing a big press deal with Sheila and every. So I'm sure you guys will all be over there. So it's July 19th. It's the big kickoff.

Tim Clites: Awesome. Awesome. Linda.

Linda Wright: No other comments.

Tim Clites: Thank you, Linda. Punkin.

Punkin Lee: Thank you for bringing the details back as a refresher and an improvement on what we had. So thank you.

Gretchen Yahn: Thank you.

Tim Clites: And Bill, any last?

Bill Anderson: No, I think we've got a lot here.

Tim Clites: Thank you.

Gretchen Yahn: And I'm buying Bill a compass for Christmas.

Cindy Pearson: And everyone that's going to be working for you.

Gretchen Yahn: That's right. That's true.

Gretchen Yahn: One thing I will say, just like I said in closing, is just on this, is that any fencing things we will come back to you on. And I would also say that everybody that has been part of this in terms of the owners today, which we have eight that have you're going to see two more next month and things they've really been keen on the landscaping part. I know this is more directed at Margaret and the like, so I think everybody is going to be very happy with what they are going to be seeing in the landscaping aspects of it as well.

Tim Clites: Great. Awesome. I can't wait to see it.

Gretchen Yahn: No one's been chintzy on that. I'll put it that way. Sometimes it's the last thing.

Tim Clites: So Mr. Moore, I have a question about the motions, does it help to recap that list out loud, I made notes and what we just reviewed, I'm in agreement with, but I'm happy. If I'm happy to make the motion, I'm happy to repeat all of that, if that's helpful to you in any way.

Will Moore: I think maybe for this very first one. [off mic]

Tim Clites: Okay. All right. Did Bill want to make this motion?

Bill Anderson: You have the list.

Tim Clites: Thank you for the recap. So, COA-RS 22-01 request of Gretchen for a new single-family dwelling at 601 Martingale Ridge Drive, 602. Sorry. Thank you. Punkin. Martingale Ridge Drive Middleburg residence Lot ten. We are going to approve as submitted with the following clarifications. Future submissions will note east, south, north, northwest on the elevations for reference. The first-floor plan of the residence will be included, the lighting as well as submitted. The lighting was reviewed previously and is approved. We are going to use the detail sheet A13 to supersede any conflicts between it and the elevations. The elevations have a conflict, so clarifying all the barn doors will have a sill. The ship lap exposure is seven inches matching the siding exposure. There is an eight-inch overhang at the soffit of the main residence matching detail 11. The dormers are different per the detail sheet. All the trim and siding is smooth, including the. I'm going to look at Gretchen, including the stucco.

Gretchen Yahn: That's correct, yes.

Tim Clites: Including the stucco. We're going to step back the triangle in the gable ends of the porches where the little arrow points to flat panel so that there is a reveal between it and the little molding below it. The beam on top of the columns is to be eight and three fourths of an inch wide to match the column and the cast stone is going to match the color, approximate color of the mortar and on the right elevation, the windows under the shed dormer will have the same head detail as the other windows.

Linda Wright: Second.

Tim Clites: Thank you, Linda, for the second. Rhonda.

Rhonda North: Vice Chair Lee.

Punkin Lee: Approve.

Rhonda North: Committee Member Anderson.

Bill Anderson: Approve.

Rhonda North: Committee Member Wright.

Linda Wright: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approve.

Tim Clites: Thank you. The motion passes. Thank you all for your work on that, your comments and Gretchen, thank you for your diligence and patience while we worked through that. It's been a little while coming, but it's nice to get that approved.

Gretchen Yahn: It gets better each time.

Tim Clites: So let's try that better each time. Next application COA-RS 22-02 Request of Gretchen Yahn for new single-family dwelling at 604 Martingale Ridge Drive Middleburg residence Lot 11. This application. Well, I'll go ahead and let you give us the two or three minor differences Gretchen. That'll give me a break.

Gretchen Yahn: Yeah. So this is going to be we've got too many in front of me right now is going to be the hold on the Bruton White with siding with the black to match the roof and for the shutters as well. So kind of a little more classic kind of white and black motif there. They will have there's a pool, a spa, so they will have a more hard terrace out the back. You see one thing here. And but they will also be pretty close to the ground. They'll have one step down off of the terrace. So they're not going to have a big step up or anything like that to what they're doing. Let's see, the garage has a pool bath to it, and this one does have a window bell to one side again that you won't really bring this. This is probably one of the more flat lots that you see out there. And as a result, this one, what he is doing in his garage, you will see as well he has what's called a la cantina doors that will open up because he wants to have the availability to use the garage, his garage and his cabana. If he's entertaining or having something out there, so you see a little difference with regards to his garage with that, as a result, his garage, the door [inaudible] the same, but his garage doors will be manual kind of carriage style out garage doors as opposed to an overhead garage door in there. So again, what's nice about the garages is they do have a little bit of some multi-function to them, which is a nice option for some of the clients to kind of have used for a if you're doing a big party, you could have it as little cabana, you know, move the cars out and just kind of have something in there. Plus, they can have you have got the bath back there. And if they want to have a sink or something in there for caterers or something, they could do that as well. Everything else, specification wise is the same with regards to the slate and the stone and the gutters on this one will be black to go in accordance with the kind of more kind of black and white type of theme. I would still say this has a farmhouse look more than a little bit more of a modern farmhouse, just by virtue of the siding.

Tim Clites: Thank you, Gretchen. Cindy. Any comments on this? Cindy. Linda.

Linda Wright: I like what you can do with the alternatives you can do with the garage I think is great. What the difference in the folding glass doors and all of that. I mean, that gives your owners a lot of options of what they can do. I think that's terrific.

Gretchen Yahn: They really love it. They love the creativity that they can have this as multifunction because, you know, they some of them want to pull their car in like like ten. And he's like, well, I won't do it for anything else like that. But this one was like, Yeah, this would be great. But you can see too, he's got a pool and a spa, and he wants to be outside, and he wants this kind of outside inside living.

Linda Wright: Especially for weather around here.

Gretchen Yahn: Yes, it's perfect.

Tim Clites: Thank you, Linda. Punkin.

Punkin Lee: I agree with Linda. I think the garage is probably the pretty cool addition and the versatility. It gives people an option. Everything else just the same detail work as for lot ten.

Tim Clites: Thank you, Punkin. Bill.

Bill Anderson: [off mic]

Gretchen Yahn: Most of the mechanical equipment. So what we're going to be doing, just so I'll go through it with you quickly, what will happen is the underground tanks will always be just behind the garages. So you're not really, you're not even going to see that at all in terms of the the propane tanks. Propane tanks will be back behind that area. What we were going to be doing is taking the propane tanks behind them. If there is a pool, we will have the equipment to the pool just behind the garage as well, so that we can landscape and shield all of that from the back side there for both coming and going some front end back. The HVAC equipment and the panels are all going to be on the long L-shaped side, and we show that in those elevations in terms of sticking those back in those kind of little niche areas. I'm trying to get the HVAC equipment in the little nook. That is the that is where the stairwell is. And then the electrical panel will either be on one side or the other of that. So again, I can landscape down through it and keep a nice line all the way through. The only time I may have to divest slightly from that is we are having to go to three units. If they do finish the basement and if I do that, I'm going to have to try to stack the units in that space and try to get everything together. And I may have a jog out on the landscaping and then down. So we've been putting a lot of thought into where these panels are and where these things are at so we can, one, get it away from the master suite. We don't want noise. And secondarily, you know, ease of use, especially with regards to maintenance and people accessing them like pool people and stuff. So they're not meandering all over the lots and everything else like that. So that'll, that'll be a standard.

Bill Anderson: And I believe we talked to us before this no one has is going to be no solar panels on anything, no dishes of any type. Ok all underground.

Gretchen Yahn: Yeah, everything's Comcast. Everything is. Everything is underground.

Tim Clites: Thank you, Bill. I like the little garage as well. And my first reaction was put muttons in the glass doors. But given that it looks into their own courtyard, I don't really, I think there's nothing wrong with it the way it is. That's just the traditional Tim falling out. Right. So I think it's great. It is interesting. The plan didn't show. But you say the garage doors will be the hinge style so that you can. Yeah. So it doesn't go up.

Gretchen Yahn: So, so we don't have the mechanism inside.

Tim Clites: Right. That will be nice as well. I don't have any other comments.

Punkin Lee: I just have a random question looking at the garage, which opens up obviously more outside activity. Has anyone asked for additional outside lighting like freestanding light? You know?

Gretchen Yahn: Yeah. No, no one's asked for any additional site lighting at this juncture. I mean, I just, you know, I think, you know, part of what they're doing is what's nice. I will say about RH, the one thing nice is they're showcasing beautiful candle lit lanterns that people set around and they tend to be much more cozy and happy. You know, so and I can tell you that Salamander is not going to let them just start stringing up lights for their shindig. That's already been stated.

Punkin Lee: Thank you.

Gretchen Yahn: I agree with you. I'm all about nonlight pollution on that as well.

Bill Anderson: I would assume they'd have a pool lights though in the pool.

Gretchen Yahn: They will they will have pool lights. What you'll see, though, is that there's only one that would be in a spa and there's only two that are in the pool. I mean, and that's that's kind of more ambient kind of light that you get around there as well. And I will say that I was I've been working with John just so you know, there'll be a separate thing in here, just also to get a little bit of your feedback. But we are trying to come up with a monument for each one of instead of having address numbers on the houses to use granite stone, something that's kind of low to the grass and has a typical look with each one of them. The challenge has been a little bit of lighting just because we don't want it to be just dark, dark. So we've been working through how we have something that kind of hoods down, you know, whether it's a stone made that way. But that's that's the intent of where we're going. So the monuments are going to be the next thing you're going to kind of see in here. If anybody has any thoughts, I'd gladly listen. But it just but that's what we're trying to do. Either use real stone or slate, you know, just kind of look, we're trying to get through that right now, just so. But there will be some kind of numbering on the houses that will be very more earthy. It will be a natural material. It's not going to be numbers on the houses.

Will Moore: I had a brief discussion with John about this.

Gretchen Yahn: You did.

Will Moore: You may still be required by code to have numbers on houses.

Gretchen Yahn: He was going to talk to the fire marshal, see what we could do.

Will Moore: Well, we have our own code as well.

Gretchen Yahn: Oh, no.

Will Moore: Maybe you can still do some of that [off mic].

Tim Clites: And that's actually an interesting question with the color scheme, black numbers on the black house like a black cat in a black night that could be contrasting.

Will Moore: [off mic]

Gretchen Yahn: We'll think through that.

Will Moore: If the house can be seen from the street, the number has to actually be on the house. [off mic]

Tim Clites: Thank you. Seeing no further comments.

Bill Anderson: I don't think we have any comments on this lot different than the first. Other than that, the garage was a nice design. Am I correct?

Tim Clites: I believe that's true. So. Okay. I did the big one. You have to do this. I sent them an email before the meeting. I said they're all going to have to work for their dinner.

Bill Anderson: COA-RS 22-02 For a single-family dwelling at 604 Martingale Ridge Drive, it's 11 to approve as presented. So with the approval notes that were indicated for lot number ten attached. Adequate?

Tim Clites: Adequate. Thank you. We all understand.

Punkin Lee: Second.

Rhonda North: Vice Chair Lee.

Punkin Lee: Approve.

Rhonda North: Committee Member Anderson.

Bill Anderson: Approve.

Rhonda North: Committee Member Wright.

Linda Wright: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approve.

Tim Clites: Motion passes. Thank you. We're on to COA-RS 22-03 request of Gretchen Yahn for new single-family dwelling at 606 Martingale Ridge Drive Middleburg residence Lot 12. And Gretchen, you want to run us through the subtle changes to this application, please?

Gretchen Yahn: So this one is going to be stucco. This one will be in the Revere Pewter. This one got stuck in the sun. So sorry. It stuck together with black to match the roof in terms of shutters and gutters. I would not be adverse should we not want to have black gutters; I mean black shutters with these if you think they're too similar to come up with a shading darker or lighter of this, I'm open for suggestions on that if that's something that bothers any of you guys. Just I just kind of came to me as I was sitting here. So it's not something that was preconceived.

Will Moore: Just a clarification of the materials.

Gretchen Yahn: Oh, I'm sorry. It's got the rail. This is rail.

Will Moore: The narrative was submitted actually has the gutters as.

Gretchen Yahn: Matching. Yeah. As Revere pewter. And this would be the shutters.

Will Moore: I think you said [inaudible]

Gretchen Yahn: Oh, I'm sorry. I said shutters. I thought I said shutters. So this is slightly this is a color called railings. It's a Farrow & Ball color. It has a little bit of a blue undertone. But if for some reason somebody thought it wasn't enough of a differentiation and there was too much of a closeness, yeah, I have no problem you know, kind of revisiting this and looking that with you guys, if that was something that got you.

Tim Clites: And tell me what your thought would be when you say revisit that to go to a you don't need to pick it now but just described go to a color that.

Gretchen Yahn: Yeah, to go to something that's a little maybe even just if it was more let's got a little bit too much green.

Tim Clites: You're saying a lighter value that goes with [inaudible]

Gretchen Yahn: The. Yeah. So if like I'm just going to just this is quick, but this is a little more green than I'd like to see it. If somebody felt like, you know, you wanted, we wanted to go to a shade different that this wasn't enough of a bluish undertone, and it felt too close to this. You know, I'm open for comment with regards to let me see if I can find one in here. I bought my historical colors because I just in case there was something that somebody was not loving. That's got a little bit too green in it as well. Yeah. You know, it would be kind of tonal, you know what I'm saying? If we went a little more tonal. And let me just pull this one out for a second. This is what I do all day long. I wouldn't be adverse. It's like I said, it just kind of struck me as I was sitting here that I was like, wow, these are kind of a little is this does have a little bit of a greenish undertone to it. This is the real kind of sample of it. You know, a black forest green. Not like that either. Now, this is a black forest green, which may look very striking as well, because this is that kind of Essex-y green kind of idea, you know, as opposed to I'm just I don't want it to look. I'm very sympathetic to what this the intent is. Yeah.

Tim Clites: With the black.

Gretchen Yahn: Yeah. I don't want it to just...

Tim Clites: The green doesn't appeal to me. I'll just jump in here. The green does not appeal to me as much as the other two kind of mid tone five level grays that felt that to me. Feels really good.

Gretchen Yahn: Yeah. I mean that's a nice kind of tonal.

Tim Clites: Soft tonal tone in it.

Gretchen Yahn: And we're going to do the same with the gutters being the same color. So this is a Rockport Gray, which I've used a lot. So it's in the same kind of family. And I think that would I have no like I said, it struck me, and I was just sitting here. I was like, this is going to look kind of similar. I don't want them to be. I like the tonal nature of something like that. You agree, Ok? All right. Game time decision. So it's H.C. 105. Rockport Gray would be the. [off mic] Yep. So that that could kind of pull kind of in. Yeah.

Punkin Lee: Well, I think that one would look good if you arrive in the same situation again. It's a nice way out.

Gretchen Yahn: Yeah, just to kind of just give a little I think this is, you know, it's an ode to subtlety, you know, and I just don't I don't want this to become a black and white neighborhood. And, you know,

so as I was sitting here, I'm like, wow, this, you know, when I was looking at the railings has a blue undertone. But it's I think it's a little too subtle to it just starts looking matchy matchy. So I do like the tone-on-tone kind of thing.

Punkin Lee: It's nice.

Gretchen Yahn: I'm all about it, all about suggestions.

Tim Clites: And then just to make sure everyone's flipped through, it's a little hard to see. The stucco obviously is the is the predominant wall color. It's smooth. I would say like the comments on the first application, there is a different trim because it's stucco, but that's defined on page 13. So I think and I think all of those other comments would be applicable to this application as well here. I think they do have the consistent like the little shutters have consistently a sill under them. I didn't have any other comments myself on this application.

Gretchen Yahn: And this one does not have a pull back on it as well. But we did add a side door, passenger door, manned door to this to this plan.

Punkin Lee: And the outside light on the garage will be that sconce again?

Gretchen Yahn: Yeah. So again, it meets the daylight standard. It's one that's got the farmhouse look, but it's got the led kind of set up in. So it's not just a it's just more of a cast of light and you can't see the bulb source.

Tim Clites: Yeah. And then beside the [inaudible] just as a generic but [multiple speakers] So barring any other comments Bill's worn-out making motions.

Will Moore: I'm not quite certain how to phrase the change in the color [off mic]

Tim Clites: I think we would say that we're approving the shutter. Color as a change to H.C 105.

Bill Anderson: That's the only change then.

Tim Clites: That is the only change.

Bill Anderson: That's what I wanted to be certain of. ok.

Tim Clites: I move that we approve COA-RS 22-03 request of Gretchen Yahn for new single-family dwelling at 606 Martingale Ridge Drive Middleburg residence Lot 12 as submitted with the clarification that the shutter color will be H.C 105 Rockport Gray and that all of the previous comments from Lot ten will also apply to this application.

Linda Wright: Second.

Tim Clites: Rhonda.

Rhonda North: Vice Chair Lee.

Punkin Lee: Approve.

Rhonda North: Committee Member Anderson.

Bill Anderson: Approve.

Rhonda North: Committee Member Wright.

Linda Wright: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approve.

Tim Clites: Motion passes. Thank you, Gretchen.

Gretchen Yahn: Three down, 46 to go. We'll get sick of each other. No [laughter]. Thank you.

Will Moore: It'll go faster next time.

Gretchen Yahn: And hopefully by the next meeting, you'll be starting to see some stuff going up.

Tim Clites: That'll be exciting.

Gretchen Yahn: June 15th we start. So I'm pretty excited. And and as we go along, what I was going to recommend as we go along, especially as we get to the trim phase and stuff, is just maybe one day we just have a site picnic down there. Okay. I'd love that too. So again, open for suggestions on anything. Or if you see anything that just doesn't meet your fancy or something, just please let me know. I'll have the trailer there. You can just walk on in. All right. Thank you, guys and Punkin good luck with the show. [off mic] Is this the biggest yet? Oh, my God. Hey, but at least she's got the electricity that's not setting anything on fire now. We just need the grandstand to match. [multiple speakers]

Tim Clites: Right? Do we have any discussion items from anyone? Rhonda, we'll start with you.

Rhonda North: You have to go back to Jane Covington.

Tim Clites: Oh, I'm sorry. Yes, thank you for the reminder.

Bill Anderson: We do. I forgot that.

Tim Clites: We are going to go back to COA 22-11 request of Jane Covington for storm windows painting and a projecting sign at 20 South Madison Street. Thank you for that reminder.

Will Moore: If I may it is knows that Ms. Covington could not be here this evening. She was pretty insistent that she wanted me to entertainment if you would. She was also made aware of an expectation [off mic] here. After reviewing it, I thought like instead of just simply saying I'm not [off mic] agenda, I would show it to you. [off mic] It's at your discretion.

Tim Clites: Right. Thank you. Mr. Moore. I think it's worth going around the room to see if there are any comments on the application, and then we know whether we're comfortable approving as submitted, or we could approve with any clarifications we have. And she could always come back next month if that clarification was for some reason not agreeable. And that would allow her, the applicant, to potentially move forward or come back, in which case, you know, no waste of time. So. Cindy, do you have any comments?

Cindy Pearson: No, because what I saw, the storm window looked like it fit in well that you could still see. And the repainting and the glazing and the color was all good. And I'm sure the sign is at the right height. Because there was one there before. So to me, it looked like it met the guidelines.

Tim Clites: Thank you, Cindy. Linda.

Linda Wright: Yeah, I would agree with what Cindy said. I think it's nice that she's trying to protect those old windows and that she's done everything to make it look less obtrusive by doing that. And I'm fine with the sign. I think it's clean and simple and will look very nice hanging there. So I'm fine with this.

Tim Clites: Thank you, Linda. Punkin.

Punkin Lee: I'm a tenant in the building, so.

Rhonda North: You can abstain.

Tim Clites: Thank you, Punkin. Bill.

Bill Anderson: No problem whatsoever with what's proposed.

Tim Clites: Thank you, Bill. Just for the record, I did go look at our guidelines, which is really great that we have them, and it's kind of useful to look at them. The guidelines related to storm windows do actually allow this very window as storm window, as long as it's painted with the suggestion that it be recessed as far into the opening as possible. And so that's the only comment that I had for the applicant. She's obviously well aware of the guidelines and how to do historic work. So I don't think I'm saying anything that Jane wouldn't already be aware of. Beyond that, I had no other comments myself. The application was fine. So, Linda, I'd entertain a motion.

Linda Wright: COA 22-11 S22-04 request of Jane Covington for storm windows painting and projecting sign at 20 South Madison Street. Jane Covington Restorations be approved as submitted. Can't talk anymore it's too late.

Tim Clites: Thank you.

Cindy Pearson: Do you want to add what you put on with the window would be storm window. Yeah. Yeah.

Linda Wright: And we would suggest that the guidelines as a guide say that they should be recessed as much as possible.

Tim Clites: Thank you.

Cindy Pearson: Second.

Rhonda North: Vice Chair Lee.

Punkin Lee: Abstain.

Rhonda North: Committee Member Anderson.

Bill Anderson: Approve.

Rhonda North: Committee Member Wright.

Linda Wright: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approve.

Tim Clites: Motion passes. Thank you all. Congratulations for reaching the end of your meeting. We have a meeting on July the seventh scheduled meeting quorum and I'm glad for this reminder. I unfortunately will be away that week. [off mic] The question is maybe are there others away such that we should try to reschedule now? Does anyone know it's the week of July 4th? So just as an awareness, it's a pretty easy week to be away. And so if we're not going to have a quorum now, I think it'd be better to, you know, give you as much notice to schedule for another day. I can't do any day that week, unfortunately. [off mic]

Bill Anderson: I believe I'm here. Kind of 100%. No. Yeah.

Tim Clites: So let's. Bill, if you want to just confirm and then we can confirm with the other applicants. I mean, I can easily call in, but I get that's no longer a legitimate way to be part of the committee. Right. So dialing.

Rhonda North: You can call in for a personal reason twice up to twice per year. So, yes, you could you could call in.

Tim Clites: So I would just say this, if you need a quorum and I'm able to do that, I guess I wouldn't be the chair of that meeting.

Rhonda North: No, we can't do call in to meet a quorum. Oh, we have to have a physical quorum assembled.

Will Moore: [off mic]

Tim Clites: Got it. Yeah, right. Right. Yeah. Thanks for clarifying that. All right, well, that's where we are. If everyone can just kind of let check with Will and Rhonda and Estee now and then we'll check again if it needs to change, let us know and we'll all get on the schedule. All right. Thank you all. That was a long meeting.

Punkin Lee: I have one.

Tim Clites: Yes.

Punkin Lee: Have you noticed that the new tenant going into on South Madison between the drugstore and the old drugstore has repainted the outside, all white.

Will Moore: I have not.

Punkin Lee: There you go.

Bill Anderson: Did it last night? No. [laughter]

Will Moore: [off mic]

Tim Clites: Thank you. Adjourned.