



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



**Thursday, October 7, 2021
PENDING APPROVAL**

The regular meeting of the Historic District Review Committee was held on Thursday, October 7, 2021, in the Town Hall Council Chambers. Chair Clites called the meeting to order at 5:30 p.m. Town Clerk North called the roll. Councilmember Pearson announced that she was participating in the meeting remotely from home as she was recovering from surgery.

PRESENT: Tim Clites, Chair
Virginia Jenkins
Margaret Littleton
Linda Wright
Cindy C. Pearson, Council Representative

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

ABSENT: Punkin Lee, Vice Chair (excused)
William Anderson (excused)

Approval of Minutes

Committee Member Jenkins moved, seconded by Committee Member Wright, that the Historic District Review Committee approve the September 2, 2021 Regular Meeting Minutes.

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

Old Business

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

Deputy Town Manager Moore advised the Committee that the applicant could not be present; however, she responded to their previous comments by providing a site plan showing the location of the gazebos and confirming that they were anchored in concrete footings.

Chair Clites reminded the members that they reached a consensus regarding the fence during their last meeting. The members agreed the fence was quaint and charming. They noted that they wished the heights of the gazebos were the same; however, they acknowledged that this may not be possible. The Committee questioned whether the string lights were still on the gazebos and noted that they were not consistent with what the Committee usually approved.

Deputy Town Manager Moore opined that the lights would only be used during events. He advised that he would clarify the lighting regulations with the applicant and remind her that if it was her desire to have a permanent solution for a light that would be recessed under the gazebos, she would need to go through an approval process.

Councilmember Pearson moved, seconded by Committee Member Jenkins, that the Historic District Review Committee approve COA 21-24 – a request of Jean Pineau for two gazebos and a fence at 12 South Pendleton Street (Nature Composed).

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

No – N/A

Abstain – N/A

Absent – Committee Members Lee and Anderson

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

Action Items

COA 21-27 (S 21-15): Wall-mounted Sign & Repainting of Entry – 18 South Madison Street - Rosemary

Alfred Pollard, the applicant, advised that his application had been modified in that he was only requesting one sign. He noted that he was asking that the door be painted the same green color as would be on his sign. Mr. Pollard displayed a sample of the color.

In response to an inquiry from the Committee as to why the sign was proposed to project out so far from the building, Mr. Pollard advised that there were competing signs in this area, and he was trying to ensure his could be seen. He noted that there was also a junction box located in the center that would create a conflict when placing a sign in that location.

The Committee held some discussion on the proposed location of the sign. They expressed concern that, as proposed, it would cover the dental molding and would create a disheveled appearance. The Committee opined that it would look better if it was moved over four inches to line up off the window trim, despite it being against the junction box.

In response to an inquiry from the Committee, John Ralph of Quail Run Signs, confirmed he installed the junction box to light a previous sign. He confirmed it was possible to cover the box.

The Committee, staff and applicant held some discussion as to the desired wording of the motion.

Committee Member Wright moved, seconded by Committee Member Jenkins, that the Historic District Review Committee approve COA 21-27 (S 21-15) – a request of Alfred Pollard for a wall mounted sign and repainting the entry at 18 South Madison Street, as submitted with every reasonable effort to move the sign to the right and cover the junction box and line up with the outside trim of the window.

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

No – N/A

Abstain – N/A

Absent – Committee Members Lee and Anderson

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

COA 21-28 (S 21-16): Repaint Shutters & Doors and Replace BB&T Signs – 202 West Washington Street – Truist Bank

John Ralph, of Quail Run Signs, appeared before the Committee representing the application. He explained that the signage was from Truist Bank’s branding and noted that he proposed what he believed would fit with the building and Middleburg. Mr. Ralph advised that the proposed colors, shapes, sizes, and fonts were from Truist’s branding.

Planning & Project Associate LaClare distributed samples of the proposed colors.

In response to inquiries from the Committee, Mr. Ralph confirmed the doors and shutters would be painted gray. He advised that the sign in the front was not the same profile and was not as tall as the current BB&T sign. Mr. Ralph advised that as to the back wall sign, he believed it felt appropriate for the space; however, it could be reduced if the size was a concern. Mr. Ralph reminded the Committee that it would only be seen from the parking lot.

The Committee noted that the lettering was about the same; however, it was spaced farther apart, and the logo was larger. They questioned whether the sign could be smaller.

Mr. Ralph confirmed he could reduce the lettering from twelve inches to ten, which, because the logo was in proportion, would make the sign six percent smaller.

In response to the Committee’s acknowledgement that the logo was driving the shape of the wayfinding signage, Mr. Ralph confirmed it resulted in a lot of negative space. He reiterated that this was Truist’s brand.

The Committee inquired as to how important it was to brand a minor wayfinding sign. They noted that the front sign was a different proportion.

Mr. Ralph confirmed the front sign was Middleburg exclusive and was not in Truist’s brand book. He explained that the applicant realized that what was in their book would not get approved on the main street in Middleburg.

The Committee expressed concern that the wayfinding signs were awkward for their location and were overstated. They suggested it would be better if they were in proportion with the front sign and that they not have a border or contain the logo. The Committee noted that the intention of the wayfinding signs was to be small and draw attention to parking and the drive thru.

Mr. Ralph asked that the Committee approve it that way and expressed hope that he could get the applicant to bless it.

Committee Member Littleton moved, seconded by Committee Member Jenkins, that the Historic District Review Committee approve COA 21-28 (S 21-16) – a request of John Ralph to repaint all shutters and doors and to replace BB&T signs with Truist branded signs, with the condition that for the sign, as depicted in picture #12, the size of the lettering be 10-inches rather than 12-inches and that the drive-thru sign be rectangular and only as large as the text requires.

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

No – N/A

Abstain – N/A

Absent – Committee Members Lee and Anderson

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

COA 21-29: Replace Shingle Roof – 402 West Washington Street – Grace Wozniak

Grace Wozniak, the applicant, advised that the roof may or may not have snow guards. She further advised that if it did, they would be staggered and would be the same as others in town.

The Committee recommended the roof have snow guards to avoid losing landscaping when snow came off the roof.

In response to an inquiry from the Committee, Ms. Wozniak confirmed the roof would be a matte black color.

Committee Member Jenkins moved, seconded by Committee Member Wright, that the Historic District Review Committee approve COA 21-29, a request of Grace Wozniak for replacing a shingle roof at 402 West Washington Street, with a standing seam metal roof in matte black.

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

No – N/A

Abstain – N/A

Absent – Committee Members Lee and Anderson

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

COA 21-30 (S 21-17) – Projecting Sign – 111 East Washington Street – Ship Shape Consulting, LLC

Robert Wagner, the applicant, advised the Committee that his sign would be the same size as and located on the same bracket as the former sign. In response to inquiries from the Committee, he confirmed his logo included an octopus face. Mr. Wagner advised that the material would be 1.25-inch Extira.

Committee Member Wright moved, seconded by Committee Member Jenkins, that the Historic District Review Committee approve COA 21-30 (S 21-17) – a request from Robert Wagner for a projecting sign at 111 East Washington Street, Ship Shape Consulting, LLC, as presented.

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

No – N/A

Abstain – N/A

Absent – Committee Members Lee and Anderson

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

Discussion Items

Residences at Salamander

Deputy Town Manager Moore reminded the Committee that it would receive applications for a Certificate of Appropriateness (COA) for each home, which would be evaluated based upon The Residences at Salamander Design Guidelines. He further reminded them that this discussion was simply an intermediate step to aide the members in their consideration of the applications, thus no formal action was required. Mr. Moore advised that Ms. Yahn’s goal was to present the basic elevations of the models, as well as the details and colors, in order to obtain the Committee’s consensus on them so when an application was submitted, there would be less review of the minutia associated with the details. He reminded them that the idea was to work through any concerns they may have, with the idea that there would be less concerns during the application review process. Mr. Moore opined that once the Committee was comfortable with the details, their review would be related to how the home fit on the lot.

Gretchen Yahn and Randy Hoffman appeared before the Committee representing Salamander. Ms. Yahn advised that she would like an approval of what she presented so she could include them in the pattern book.

Chair Clites reminded the Committee that they would not see all four elevations, but rather would see one, with each of the four different material pallets. He explained that he wanted them to understand the expectations for this meeting.

Ms. Yahn displayed the four different colors that were being proposed. She also displayed a sample of the stone and noted that it was similar to the stone on the Red Fox Inn. Ms. Yahn advised that the plan was to lay it in a tighter pattern than was depicted in the sample. She offered to provide a mock-up of it. Ms. Yahn noted that the mortar color would be a hybrid blend between a buff and a gray color.

The Committee agreed they were fine with the stone as proposed.

In response to comments and inquiries from the Committee, Ms. Yahn advised that Kendall Charcoal was the most popular color. She confirmed the trim would be the same color as the main building color. Ms. Yahn advised that the windows and roof would be black on all the houses.

Ms. Yahn displayed an example of the shutter, which would be an Azak material and would match the house color. She noted that the barn doors would be made by the same company and would consist of a single panel. Ms. Yahn noted that some would be flat, and some would contain a v-groove. She advised that while the shutters could be operational, they would not work. Ms. Yahn displayed the proposed pulls. In response to inquiries from the Committee, she confirmed there would not be shutter dogs and advised that there would be a hook on the back of the shutters. Ms. Yahn explained that she was going for a modern farmhouse look. She advised that the pulls were made in Pennsylvania and were not molded.

In response to an inquiry from the Committee, Ms. Yahn confirmed the houses would be a monochromatic color. She opined, however, that each of the materials would have a different sheen. Ms. Yahn advised that she was trying to avoid a white contrasting color for the trim. She noted that, thus far, the preferred building material was stucco, with some purchasers expressing a desire for the horizontal siding.

In response to an inquiry from the Committee, Ms. Yahn advised that with the exception of the side doors, all the doors would be French doors or would contain glass and would be painted black. She further advised that the only panel configuration would be on the side doors. Ms. Yahn noted that she would return with a sample of the barn door hardware.

Chair Clites asked that Ms. Yahn leave the large copies of the elevation drawings for the Committee.

Deputy Town Manager Moore reminded the Committee that the Historic District Guidelines required standing seam metal roofs to contain a crimped ridge and did not allow for ridge vents. He questioned whether they wanted the same rule to apply with this development. Ms. Yahn advised the Committee that they planned to crimp the ridge.

Ms. Yahn reviewed the details of the elevations. The Committee offered the following suggestions:

-Detail #12: The Committee expressed a desire to see more of the freeze board

Ms. Yahn agreed to bring a full-size mock-up of the veneers to the next meeting. She noted that the Committee members could also stop by the sales center. The Committee agreed it would be helpful to see the context of how the design details fit.

The Committee noted that they loved the layered look for the rake details. They questioned how much would be lost in the shadows. Ms. Yahn reviewed the details and agreed to clarify the drawings.

The Committee advised that they liked that the design was simple. Ms. Yahn noted that people were asking for options; however, they were turning them down. She advised that she would bring a sample of the flagstone for the porch to the next meeting. Ms. Yahn noted that it was also available in their show room.

In response to inquiries from the Committee regarding the barn door, Ms. Yahn confirmed the sample was for The Stables plan and that there would be another one for The Vineyard plan. She advised that they would remove the seam so it only showed as one door.

In response to inquiries of the Committee, Ms. Yahn advised that the chimney cap would be fabricated cast stone. She noted that it would not be visible and explained that it was set in the shadows. Ms. Yahn agreed to add the details to the plans.

In response to inquiries from the Committee, Ms. Yahn advised that there would be back plates on the light sconces. She noted that she would bring a sample sconce to the next meeting.

Deputy Town Manager Moore asked Ms. Yahn to check with him on the lighting and noted that he saw some issues with what was presented in terms of the Town's lighting regulations.

Ms. Yahn confirmed she would change the fixture so the bulb would not be visible.

The Committee thanked Ms. Yahn for providing the elevation drawings for their review.

In response to Ms. Yahn's invitation for the members to visit the showroom, Planning & Project Associate LaClare advised that she would coordinate dates/times for their visit. Deputy Town Manager Moore reminded the members that no more than two could visit at a time.

Quorum – November Meeting

Those members who were present indicated they would be present for the November 4th meeting.

There being no further business, the meeting was adjourned at 7:11 p.m.

RESPECTFULLY SUBMITTED:

Rhonda S. North, MMC, Town Clerk

HDRC Meeting Transcript – October 7, 2021

(Note: This is a transcript prepared by a Town contractor based on the video of the meeting. It may not be entirely accurate. For greater accuracy, we encourage you to review the video of the meeting that is on the Town's website – www.middleburgva.gov)

Tim Clites: Thank you. We'll bring this meeting to order the Middleburg Historic District Review Committee's October the 7th 2021 meeting. The first order of business is a roll call.

Rhonda North: Chairman Clites.

Tim Clites: Present.

Rhonda North: Vice Chair Lee is absent. Committee Member Anderson is absent. Committee Member Jenkins.

Virginia Jenkins: Present.

Rhonda North: Committee Member Littleton.

Margaret Littleton: Here.

Rhonda North: Committee Member Wright.

Linda Wright: Here.

Rhonda North: Council Member Pearson.

Cindy Pearson: I'm in my home in Middleburg, I'm recovering from surgery.

Margaret Littleton: [off mic] believe her. [laughter]

Will Moore: Margaret does not believe you because of the background.

Cindy Pearson: I know. [multiple speakers]

Tim Clites: Well, thanks for joining us, Cindy. The next item on. Are we okay, Rhonda?

Rhonda North: Yeah, just need [off mic]

Tim Clites: So let's get it all working before we get started. Got a lot to go over, so. [off mic]

Tim Clites: Well, while Rhonda is doing that, I'll do usually a big part of our meeting, which is public comments. Do we have any public comments? If you're here to speak about an item, we will get to your action item shortly. But just general public comments. Does anyone have any for the Historic District Review Committee?

Virginia Jenkins: You can go ahead because I do have [off mic]

Tim Clites: Oh, well, seeing none, I, you know, we got to have public comments. So if I wasn't here tonight, I would be watching Loudoun Valley Girls High School Volleyball play Loudoun County. And we've got to pick a favorite. So I say, Go Vikings. That's my public service announcement for tonight. Go

sometime if you have nothing to do, it's awesome. And I don't have a daughter, by the way, so it's just fun to watch. All right. Are you good?

Virginia Jenkins: Yes, of course.

Tim Clites: Awesome.

Virginia Jenkins: Thank you.

Tim Clites: You're welcome. The next order of business approval of our meeting minutes from our September the second meeting. If everyone's had a chance to review the minutes, are there any clarifications?

Virginia Jenkins: I make a motion to approve.

Linda Wright: Second.

Tim Clites: And would you like to do a roll call, Rhonda, please?

Rhonda North: Yes. Committee Member Jenkins.

Virginia Jenkins: Approve.

Rhonda North: Committee Member Littleton.

Margaret Littleton: Approve.

Rhonda North: Committee Member Wright.

Linda Wright: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approve.

Tim Clites: Thank you. The next action item is an old business item, COA 21-24 request of Jenn Pineau for two gazebos and a fence at 12 South Pendleton Street. Nature Composed. Is anyone here representing the applicant?

Will Moore: Mr. Clites, the applicant was unable to be here because of a school related event, not volleyball. [laughter] But based on your conversation of the item last month, there were essentially two takeaways that were passed on to the applicant. One was to include a site sketch showing the location of the gazebos as installed on the site, and another question was raised regarding whether or not anchoring was needed or required or even done for the gazebos. As we discussed last month that item that discussion, it is slightly outside the purview of the committee. But nonetheless, I think it's a good question to ask, and the applicant did clarify that each of the four legs on both gazebos is anchored in concrete footings. So you would notice if you looked at the photographs included the one on the very last page kind of fun photograph, if you will, with the young girl in the foreground. That was shortly after they were installed, and you'll see that there's a grass base underneath of the gazebo. But if you look at one of the pictures earlier which I think catches a little bit of the base is the one that has a wheelbarrow off to the left in the photo. You'll see that there actually have been pavers installed underneath of the gazebos since that earlier photo, and it was during the installation of the pavers that she confirmed that the original insulation she had had a contractor install the gazebos and that he did indeed install footings with them, so

they are anchored. Again, those were the two takeaways that we passed on to the applicant. The request for the site sketch and the information on whether or not they were accurate from last month so that is all the new information in [off mic]

Tim Clites: Thank you for that clarification. As I recall in the last meeting, I don't know if we formally approved, but we did seem to have consensus around the fence being okay. Do we need to re approve that as part of any work [multiple speakers]?

Will Moore: I think that was just discussion. Like you said, you had consensus, but we just tabled the item as a whole. So any motion for approval should include all the items. [multiple speakers]

Tim Clites: Should include that as well. Ok, well, so that we can stay orderly, and particularly for those that might be listening to this meeting remotely. I'll start and go around the room and ask for any comments and we'll start with Cindy.

Cindy Pearson: I have no comments. Thank you.

Tim Clites: Thank you, Cindy. Margaret.

Margaret Littleton: I think it looks lovely. I like it and I love the fence, so I approve.

Tim Clites: Thank you, Margaret. Linda.

Linda Wright: I like the fence as well. I think it's sort of quaint and charming and kind of nice and different in town. I still wish the roofs on the gazebos actually were the same height. They're awful little, but due to the ground and what's there, maybe that's not possible. But that would be my only comment if they could level it up, so they look the same. [off mic]

Tim Clites: Yeah, given that they're already firmly anchored, that might be a little. [laughter]

Linda Wright: Might be a little difficult.

Tim Clites: Yeah. Thank you. Virginia.

Virginia Jenkins: No, I like the fence the last go around and I think she's answered all of our questions adequately.

Tim Clites: Thank you. And the only additional comment or question, I feel like we might have discussed it in the last meeting. And if not, then I'm sure we discussed it when we were discussing the lighting ordinance for the town. And I noticed this old picture had the kind of string light. Is that? I didn't walk down there in the evening to see, is that still in place, Will?

Will Moore: I believe the lights are still hanging. But it's my understanding that she only uses those on the odd occasion that she had used it for an outdoor event. Yeah. So I can confirm whether they were, [inaudible] they're not part. There's no approval for those as part of this application, so we can clarify with her that the lights are not appropriate if that's the finding of the committee.

Tim Clites: Well, I just I think now's the opportunity for us to discuss it because I know it's come up before and if they're there and I mean, I think the consensus was that they aren't really consistent with the kinds of lights that we approve in town. Although we do, you know, seasonally people do put up decorative lighting and so, you know, an outdoor space like this, especially as you get into the winter months, there might be times where the business is operational, and they need the light. And in fact, that would be the only light in these spaces. So as I thought about it a little, my only maybe additional thought

was that if there was some way for us to clarify that if they're going to stay, they're only allowed to be on when the space is in use and not after hours. Because in fact, you would need some kind of lighting there or maybe we should [multiple speakers] not approve something that's not normally approved and.

Will Moore: Correct, I think maybe the best approach would be for me to just clarify to the applicant what the regulations are around lighting, which do allow for, as you said, seasonal type lighting that otherwise would not conform with our ordinance requirements for shielding of the lights. And if it were her desire to do a more permanent solution for a light that could be maybe recessed underneath of each of the gazebos than we if that would be visible, we can go through the [off mic]. But I can certainly clarify the requirements of lighting.

Tim Clites: Without us needing to add it to this application.

Will Moore: Correct.

Tim Clites: Okay, fine. I think that.

Virginia Jenkins: Tim.

Tim Clites: Yes, Virginia.

Virginia Jenkins: May I make a comment?

Tim Clites: Sure. Absolutely.

Virginia Jenkins: With regard to these lights, I mean, these are just strung lights. Perhaps if it was suggested to her to string them on the inside of the beam, then it wouldn't be an issue at all.

Tim Clites: Right. Yeah, it would certainly help a lot. Yeah. Great. Thank you, Virginia.

Virginia Jenkins: You're welcome.

Tim Clites: All right. I'll just look around the room quickly for any other comments. And if we have none, I'm happy to entertain a motion.

Cindy Pearson: I'll make that motion to approve COA 2124 request of Jenn. And how do you say the last name?

Will Moore: Pineau.

Cindy Pearson: Pineau. For two gazebos and a fence at 12 S Pendleton Street. Nature Composed.

Virginia Jenkins: Second.

Tim Clites: Thank you and by Roll Call, [off mic]. I'm sorry, turn on my mic. By Roll call if we can have a vote.

Rhonda North: Committee Member Jenkins.

Virginia Jenkins: Yes, I approve.

Rhonda North: Committee Member Littleton.

Margaret Littleton: I approve.

Rhonda North: Committee Member Wright.

Linda Wright: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approve.

Tim Clites: Thank you all the motion passes. The next order of business is new items COA 21-27 (S 21-15) request of Alfred Pollard for a wall mounted sign and repainting the entry at 18 South Madison Street. Rosemary is the business. Is there someone here representing?

Alfred Pollard: Good evening.

Tim Clites: Good evening. If you could state into the microphone for the viewing audience your name that would be [inaudible].

Alfred Pollard: I'm Alfred Pollard. We moved to Middleburg about a year and a quarter ago, actually we live on Snake Hill Road, but this is the property at 18 South Madison. Ms. Covington had approval for the work on the structure. I'm the tenant.

Tim Clites: Yep. And before us this evening, your application is for two signs, one mounted above the entry door?

Alfred Pollard: No, that was modified in the [inaudible]. It's xed out. I only want one sign, we don't need two signs that, and we kept the picture with that sign done by our friends at Quail Ridge, because the door is in that picture, which is currently yellow. So they asked me to bring a paint sample, so I thought I'd overdo it. Here it is.

Tim Clites: That's great.

Alfred Pollard: You remember this? This was the paint sample for the color, which you're sitting in front of as well so.

Tim Clites: Very good.

Alfred Pollard: Now I'm not going to leave this with you. [laughter]

Tim Clites: And so to clarify, the door would be painted that color, and that is the same color for the sign?

Alfred Pollard: Exactly. It's the same color. I think it would be a lot to me, a lot nicer than. Yeah, I was requested. I asked about that. And so I was happy [multiple speakers] yeah.

Tim Clites: Ok, well, let's go around the room in the same order, then again. Cindy, do you have any comments?

Cindy Pearson: No. Welcome.

Alfred Pollard: Thank you.

Cindy Pearson: And no I have no comments on that. Thank you.

Tim Clites: Thank you, Cindy. Margaret.

Margaret Littleton: Where does the arrow go?

Alfred Pollard: Back to these people? I took it from them because I asked for a paint sample, and this is what they handed me.

Margaret Littleton: Perfect. I have that color on my shutters. I think it's lovely.

Alfred Pollard: I was afraid if I asked them for more, I might end up with a half of a building, so I decided [inaudible].

Margaret Littleton: I just didn't know which way.

Alfred Pollard: Yeah.

Margaret Littleton: Thank you.

Alfred Pollard: Thank you.

Margaret Littleton: It looks very nice.

Alfred Pollard: And I would add that the staff made quite clear to me the important parts of sidewalks as a tenant as opposed to an owner of what the rules are. I've read the rules, I've read the revised documents you've prepared. So I'm familiar with what I'm not supposed to do as well as what I can do.

Tim Clites: Well, we appreciate your doing that. It makes the staff's job a lot easier. So thank you, Linda. Do you have any comments?

Linda Wright: I like the sign as well. I was just wondering why so far out is that for visibility that it's all the way out to the end rather than centered over the window?

Alfred Pollard: Two reasons, one there are competing signs as you look down. I can't remember the names, the consignment shop.

Linda Wright: Consignment Shop right.

Alfred Pollard: So at a certain angle, you won't see it at all. And as you move forward, it's but it's also a junction box or something there as well, which this just fit the right amount of space and the right amount of visibility. And the lettering on this is only going to be this big, but it's white. Most of the signs that I've seen that I liked were gold, but the white will stand out. Help us a little bit better, I think, than the gold.

Linda Wright: All right. Well, then I'm fine with where it is.

Tim Clites: Thank you, Linda. Virginia.

Virginia Jenkins: I'm fine with it, and I like the color green. Out of curiosity, what is Rosemary?

Alfred Pollard: My grandmother was Rose. My mother was Miriam. And eventually they owned the largest wholesale antique dealer shop in the southeast in Savannah, Georgia, where I was born.

Virginia Jenkins: So you're going to be an antique shop?

Alfred Pollard: Well, somebody told me the other day, there's too many antique shops here, so I'm going to be a print document and select antique. [multiple speakers] It'll be an eclectic, very tiny space. As you may know from the drawings, I will have prints. I will have legal documents. I will have French Antiques. I will have Rustic American. I'll have two pieces that are museum. They'll be, I don't think, anyone's ever seen tables they're Palace pieces.

Virginia Jenkins: Wow.

Alfred Pollard: One of them is a Table 41 with marble hand-painted French. In the 1890s, they reproduced everything from the 1790s after Napoleon and everything else. So there's a lot of pieces that are, I mean, they're like antique reproductions, so they are actually antiques themselves.

Virginia Jenkins: They're very antiques at this point, yeah.

Alfred Pollard: Yeah, but this is going to be just a little bit of that, a little bit of Rustic American, and I'll have an interesting refrigerator. And by the way, there will be no water, no, nothing more than electric plugs in the place. There's no I'm not undertaking framing or any chemicals or anything, just it's just there. It's very narrow space. I did have somebody build. I don't think all these people want to hear all this. The crates that you flip, the pictures or the prints in and did a very good job and whatever. So hopefully it'll be attractive and in and of itself.

Virginia Jenkins: Well Great. Good luck.

Alfred Pollard: Thank you very much.

Tim Clites: Welcome to Town. My only comments if I can have a few and maybe there are more questions than comments. Now that I understand we don't have I saw it was crossed out, but I didn't understand that that was instead of because on that long front elevation, I actually liked the little brackets or they're not really dentals, they're more than dentals, but the little kind of almost rafter tails. I think it's a nice feature of that elevation. We see a little bit of that on the side. The junction box does kind of ruin it. I just wonder how we all feel about this glass box coming up. And this sign, if you look closely, is actually going to a piece of it is going to kind of hang out like that. And it would feel better to me. Well, I thought the same thing. Let's center it but didn't zoom in enough to see that there's a junction box there. I would still prefer just from this elevation that it be centered, but otherwise I wonder if there's a way to scale it such that it doesn't stick out just that last three or four inches.

Alfred Pollard: Yeah, I would appeal to you on this one that it's a very small sign. The signage, as I said itself, the actual lettering is very small, and when you say it goes out a bit, it does go out a bit. But on the other side, when you're looking at the dentals from the other side, which I don't think I could get a good picture for you, you actually don't. I didn't see where the back of the sign would be that visible. I'm not saying it doesn't come out when you look straight on it, but I think on the other side, the dentals are clear they won't have a sign on them. If I'm phrasing that right architecturally. So I would plead for a variance, whatever you'd like to call it, simply because I think otherwise, we're going to get to a point where we'll have such a small sign, and I don't want a big one [off mic].

Tim Clites: So is there any way to have if we keep the sign the same? Is there any I can't really tell, is there any way to have it cover that junction box?

Alfred Pollard: It then would be out away, and I don't know about the mounting and wind and everything else that might happen. I appreciate what you're saying. I think we can. [multiple speakers]

Tim Clites: Because it's not particularly attractive when you think about the whole like façade in this invitation to your business. And even if it slid over, it looks like it's about four inches enough to have the sign be in front of that, I think it just feels a little disheveled right. It's like it's not quite.

Linda Wright: If it could shift a little bit would be nice.

Tim Clites: Personally, I think to me, that dimension feels like that dimension. And if it were right here, right, if the leading edge were in line with the corner and there were and it was even if it had to stick off of the façade a little bit to cover that, I think it would look better. Essentially, we're talking about four inches or something.

Linda Wright: If it could be done, yeah. [off mic]

Tim Clites: Mr. Ralph, I noticed you in the back sitting quietly, is there any chance you could shed any additional light on what we're discussing?

John Ralph: I actually don't. I've never even seen this application because the customer is handling it himself, but I did design it. I will tell you I'm responsible for that junction box.

Tim Clites: Oh [laughter]

John Ralph: [inaudible] had a lit sign when they were there, and their sign hung in front of the junction box.

Tim Clites: So it's possible to cover it?

John Ralph: Yes.

Tim Clites: Okay, thank you. I'll run around the committee. Any other. Cindy, any other comments?

Cindy Pearson: No, I understand what you're saying, and that's probably [off mic] little bit better. No, I have no other comments.

Tim Clites: Thank you. Margaret.

Margaret Littleton: I think you should keep the sign over the front door if you're walking down Madison Street. I used to have a shop right across. People do go there and their restaurants, they turn there. How are they going to know?

Alfred Pollard: Well, we have the inside of that show window that goes beyond the property has a green. She's painted it the same color. And we probably will have wording up in there. So it would be visible through the windows, but not on the window.

Margaret Littleton: Okay. I think that would help you.

Alfred Pollard: Well I understand.

Margaret Littleton: But it's very nice. Thank you.

Alfred Pollard: Thank you. Thank you.

Tim Clites: Thank you. Linda.

Linda Wright: I think it would be nice if the sign could shift and line up off the trim of the window just shift over enough. So it isn't overhanging the dental on the front if that is doable.

Tim Clites: Thank you. Virginia. Any further comments?

Virginia Jenkins: I have none.

Tim Clites: Well, if there are no further comments, someone could craft a motion.

Virginia Jenkins: Well, I don't know what you want.

Linda Wright: How about I'll just try. I make a motion to approve COA 2127 S21-15 for request of Alfred Pollard for a wall mounted sign at 18 South Madison and would request, if possible, the sign be move to the right. So the left side lines up with the window trim, if possible, if you can get past the junction box or over it. Does that make sense?

Tim Clites: Mr. Moore was that clear enough?

Will Moore: Sorry, just [off mic]. It's clear in that of the way it is phrased, it is a request, which means the applicant could look into the possibility. But if determined that it's not possible, he would still have the option of mounting it as shown. So that's the way it's been. It's being phrased as a request rather than a condition. So if that is okay with the committee, then that's the way I would interpret the motion as it was made.

Tim Clites: I just want to clarify, is that your intention or would you like it to be aligned with the corner?

Linda Wright: I would prefer it was aligned with the corner.

Tim Clites: I think you ought to put the motion, you ought to say it clearly, if your motion is to approve it at that location, you should say that.

Alfred Pollard: If I could speak as a lawyer.

Tim Clites: Sure, absolutely.

Alfred Pollard: As a lawyer who does these things. I would appreciate it'd be something like all reasonable efforts, which means a good faith effort to do it. But if this is going to involve some major expense, either from Ms. Covington or me or the sign is going to get so small that they can't even see it at all, I'm not going to act in anything but good faith.

Tim Clites: Sure.

Alfred Pollard: But the way I'd rephrase it, I think you could say, is all reasonable efforts, which is I got to make an effort right. Not just you'd like it to change, it's I have to make an effort, and that's a step further. I'm not trying to write it for you but having. [multiple speakers]

Virginia Jenkins: I think that's a very feasible. [multiple speakers]

Linda Wright: No that's very feasible. Yeah. Okay, well, let's start again. Make a motion we approve COA 21-27 S21-15 request of Alfred Pollard for a wall mounted sign and repainting the entry at 18 South Madison as submitted. And then I'm going to get the wording wrong with every effort.

Virginia Jenkins: Reasonable.

Linda Wright: Reasonable effort to move the sign to the right and cover the junction box and line up with the outside trim of the window.

Alfred Pollard: Right.

Virginia Jenkins: Second.

Tim Clites: Thank you, both. Can we have a roll call?

Rhonda North: Committee Member Jenkins.

Virginia Jenkins: Approve.

Rhonda North: Committee Member Littleton.

Margaret Littleton: Approve.

Rhonda North: Committee Member Wright.

Linda Wright: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approve.

Tim Clites: Motion passes, thank you, sir.

Alfred Pollard: Thank you.

Tim Clites: Welcome to town.

Alfred Pollard: Thank you. [laughter] [inaudible]

Tim Clites: All right, our next action item is COA 21-28 S21-16 request of John Ralph to repaint all shutters and door and to replace BB&T signs with Truist branded signs.

John Ralph: Good evening.

Tim Clites: Mr. Ralph, good evening. Is there anything beyond the obvious in front of us that you'd like to tell us about?

John Ralph: I don't think so. This is it's lifted out of the brand book for the Truist rebranding. So really, none of it is our design. It's just finding the things that fit on this building in this town. So it's the purple, the white and the gray are their colors, the shapes, the sizes, the fonts. There is no creativity on our part. It's basically their branding.

Estee LaClare: And here is the [off mic] color samples.

Tim Clites: Maybe we'll go around the room in reverse order, Virginia, do you have any comments?

Virginia Jenkins: Absolutely none.

Tim Clites: Well, that was definitive. [laughter] Linda, do you have any comments? And remember we're looking at just to be clear, we're looking at all of the signage. [multiple speakers] The doors, the shutters, the signage, including the wayfinding signage at the end of the submission.

Linda Wright: No, I think I'm good with all of it as submitted.

Tim Clites: All right, I'll skip myself. Margaret.

Margaret Littleton: The doors are the gray. Is that right? Going up and down. They're not purple.

John Ralph: No doors and shutters gray.

Margaret Littleton: No, I think it looks fine.

Tim Clites: Thank you. Cindy. I caught her mid drink. Perfect timing. [laughter]

Cindy Pearson: Can you hear me? There you go. John [inaudible] front. I understand BB&T is less letters. Is that sign a lot bigger than the BB&T [off mic] out front?

John Ralph: No, actually, it's the same, it's the same profile, I believe it's less tall just because the Truist logo doesn't have the height. So the BB&T actually has taller letters because it's only got three.

Cindy Pearson: And then the next picture of [off mic]. Those look really big in the picture is that so? They look a lot larger than the other [off mic] huge.

John Ralph: Okay. I mean, honestly, I can say it's a judgment we picked the size that we felt looked appropriate on that open wall space. It could certainly be reduced if that's a concern. It's not a highly visible sign, obviously there.

Cindy Pearson: Is that the back or is that the side?

John Ralph: That's the back. You really only see it from the parking lot.

Tim Clites: And it's a parking lot that you by destination, you already know where you are, right.

John Ralph: It's their parking lot. Exactly.

Tim Clites: Cindy, just to help clarify the size if you zoom in to the BB&T sign, the letters are about four bricks high and the letters of the Truist sign, although it's a bigger picture, are also about four bricks high. So the letters are the same height. They're spaced a little more far apart, which is, I'm sure, part of their graphics. And of course, the logo above it adds to the amount of signage that you see.

Cindy Pearson: Right. Okay. I don't know, it just looks so from this picture, even though I know there's more words [off mic] graphics, so they're huge [off mic]

Tim Clites: Thank you. My only comments actually would match Cindy's because you're already at the back of the building and you know where you are. I wondered if that whole assembly of things. I don't know if the logo has to be in proportion to the sign or if it all could. [multiple speakers]

John Ralph: That's locked. But it is a locked proportion. We have a lot of whole number increments we can choose from.

Tim Clites: Okay.

John Ralph: So these are 12 inch. I mean, if the concern was to scale it down a little bit, we could go to a 10 inch, which would just make everything, what is that sixteen-point six percent smaller?

Tim Clites: My opinion is that would help, but I'll leave that to the rest of the committee to weigh in. And then the only other comment that I had, and it has to do with the wayfinding signs, which are all if I understand how you ended up here, it must be that the logo being a perfect square became the shape for the way signing, which are also squares, even though the text on them is fairly minimal.

John Ralph: They have a ridiculous amount of negative space and that is their brand.

Tim Clites: That is?

John Ralph: That is their brand. Even if it has one line of copy, it is that shape.

Tim Clites: And so for scale, so that everyone on the committee understands when you look at the exit sign, it's two feet tall and two feet wide and it says exit. [off mic] Just as right as a comparison to maybe what's there.

John Ralph: So it's less width than existing, but much taller.

Tim Clites: How important do you think the brand is to the minor secondary wayfinding signs?

John Ralph: On the level of hierarchy in this, I would imagine it's pretty severe.

Tim Clites: Well, only because the front sign hanging off something that's back from the sidewalk also has a totally different proportion [multiple speakers].

John Ralph: The front sign is Middleburg exclusive.

Tim Clites: Really you didn't say that?

John Ralph: No, but it is actually the only one in the [inaudible]. We're doing a lot of these, and it's the only one that's like that. It's not in the brand book because they realized they weren't going to get what they wanted on Main Street in Middleburg.

Tim Clites: Yeah. Well, I guess if [multiple speakers]

John Ralph: As Will can attest, everything they originally tried to do was illuminated, so we've had to work backwards a lot. Yeah.

Tim Clites: I guess I would say understanding if you started with the square signs that are the wayfinding as your main sign, that would have kind of been, yes, somewhat of an awkward proposal for that location. My opinion is the wayfinding signs which are part of something we see as we walk the sidewalks and drive the town are prominent enough to me, they would look better as a proportion like that main sign. I don't think they need the border; they don't need the logo. They don't need to call out more than just their intention, which is to be a very kind of small. Just help you be aware of where the parking and the drive thru are. To me, it seems overstated to have this big block of a color.

John Ralph: I think I could sell that, and I can certainly try. It would be my preference that we, if that's your feeling that we approve that, or if that's what the committee would want to approve so that hopefully I can then just get it blessed and not have to see you again on this topic.

Tim Clites: Understood. Thank you. Well, those are all my comments, so I'll do a look around the committee to see if anyone has additional comments. After all of their peers have been. Anybody, then if there's no comments, I would entertain a motion if and when someone's ready.

Margaret Littleton: [off mic]

Tim Clites: Ok? Take it one item at a time.

Margaret Littleton: I make a motion to approve COA [off mic] 21-28 S21-16 request of John Ralph to repaint all shutters and doors to replace BB&T signs with Truist branded signs. And with the exception, with a suggestion, maybe I should say.

Tim Clites: No, I would state what you are approving no suggestions.

Margaret Littleton: Ok with the.

Will Moore: The word condition.

Margaret Littleton: Condition.

Tim Clites: Thank you.

Margaret Littleton: In the picture of 12, the size of those letters be 10 inch rather than 12.

Tim Clites: That's at the rear façade, right.

Margaret Littleton: Is that right?

Tim Clites: Yes, that's at the rear.

Margaret Littleton: And that the drive-thru be somewhat smaller too.

Tim Clites: I'm not asking you to agree with what I said.

Margaret Littleton: No, I do agree with you. [multiple speakers] there's so many of them I can't focus.

Tim Clites: If then instead of saying smaller, the way I would define that is it should be rectangular and only as large as the text requires.

Margaret Littleton: Ok. Should be rectangular and only as the text requires. That's [off mic]. Make any sense? [laughter]

Tim Clites: Thank you [off mic].

Margaret Littleton: So to your point going down the street, it's big.

Tim Clites: I don't mind.

Margaret Littleton: Right.

Tim Clites: Well, we're in the middle of motion, so we'll come back. But yeah.

Virginia Jenkins: Ok, second.

Tim Clites: Thank you, Virginia. Can we have a roll call?

Rhonda North: Committee Member Jenkins.

Virginia Jenkins: Approve.

Rhonda North: Committee Member Littleton.

Margaret Littleton: Approve.

Rhonda North: Committee Member Wright.

Linda Wright: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approve.

Tim Clites: Motion passes. Thank you.

John Ralph: Awesome. Thank you all.

Tim Clites: Thank you, Mr. Ralph.

Rhonda North: Have a good evening.

Estee LaClare: And I'll follow up with you in regards to [inaudible] request for the change in [inaudible].

John Ralph: Okay. Yeah, I will follow up. And I'll let you know whether we need to come back. Thank you.

Margaret Littleton: Sorry it was [off mic]

Tim Clites: Don't apologize. Thanks for doing the motion.

Margaret Littleton: Ok.

Tim Clites: Next order of business. COA21-29. Request of Graze Wozniak. I'm sure I said that wrong.

Grace Wozniak: No.

Tim Clites: And I apologize, for replacing shingle roof at 402 West Washington Street. Good evening.

Grace Wozniak: Good evening.

Tim Clites: State your name for the record.

Grace Wozniak: Yes, Grace Wozniak, the homeowner.

Tim Clites: Welcome. And I think your application is pretty straightforward, but is there anything you would like to pass on to us?

Grace Wozniak: No, and I don't think I forgot to put it on there. We may or may not do snow guards. We have not decided, but they would be the same look and feel as everyone has. I've only ever seen one style of snow guards, so and we would do them staggered.

Tim Clites: Thank you for clarifying that. I'll start again with Virginia.

Virginia Jenkins: I like standing seam, much more than asphalt, so I think it's great.

Tim Clites: Thank you, Linda.

Linda Wright: I would agree with that statement, and I would highly recommend you put the snow guards on or you're going to lose all your landscaping in the front when the snow comes off.

Grace Wozniak: Thank you. [laughter]

Tim Clites: Thank you, Linda. Margaret.

Margaret Littleton: I think it looks lovely. I'm still looking for the color of the roof.

Grace Wozniak: Matte Black.

Margaret Littleton: Thank you. You probably said it.

Grace Wozniak: Yeah.

Margaret Littleton: I think it looks fine.

Tim Clites: Thank you, Margaret. Cindy.

Cindy Pearson: I have no comment. Thank you.

Tim Clites: Thank you. I have no comment, either.

Grace Wozniak: Great.

Tim Clites: The roof is. Thank you for being clear about not only the width of the pan and height, but the fact that the ridge won't be [multiple speakers].

Grace Wozniak: I saw that in the guidelines.

Tim Clites: It's kind of one of those important level details for us. So we appreciate it.

Virginia Jenkins: Do you want a motion?

Tim Clites: Sure.

Virginia Jenkins: I make a motion to approve COA 21-29 request of Grace Wozniak for replacing a shingle roof at 402 West Washington Street with a standing seam metal roof in matte black. I think [multiple speakers].

Tim Clites: As presented. Thank you. Is there a second?

Linda Wright: Second.

Tim Clites: Thank you, Linda. Roll Call, please.

Rhonda North: Committee Member Jenkins.

Virginia Jenkins: Approve.

Rhonda North: Committee Member Littleton.

Margaret Littleton: Approve.

Rhonda North: Committee Member Wright.

Linda Wright: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approve.

Tim Clites: Motion passes, thank you.

Grace Wozniak: Great. Thank you very much.

Tim Clites: Thank you for coming.

Grace Wozniak: Thank you.

Tim Clites: Next item of business COA 21-30 S21-17 request of Robert Wagner for projecting sign at 111 East Washington Street Ship Shape Consulting LLC. Good evening.

Robert Wagner: Hi, how are you?

Tim Clites: Great. How are you?

Robert Wagner: Good.

Tim Clites: Name please for the record.

Robert Wagner: Robert Wagner.

Tim Clites: Welcome. Thanks for your patience, we don't normally have a big agenda like this.

Robert Wagner: Yeah, no worries. [laughter]

Tim Clites: So any comments you'd like to share with the committee?

Robert Wagner: No, I don't think so. If you're kind of looking to figure out where this is in town, it's where the Village Backsmith sign used to be, and it should be the same size and using the same hanger as his was.

Tim Clites: Good. Okay. Thank you. Margaret, any comments?

Margaret Littleton: No, I like it.

Tim Clites: Thank you. Cindy, any comments?

Cindy Pearson: No comments at this time. I'm just curious, what is the little? Is that an octopus? [off mic]

Robert Wagner: It's a little unclear. It's kind of an octopus, but like an octopus face, kind of like Davy Jones from, like Pirates of the Caribbean or something. But yeah, more or less an octopus. [laughter]

Tim Clites: It's to make people ask questions. It works. Very cool. Thank you, Cindy. Virginia.

Virginia Jenkins: No questions.

Tim Clites: Linda.

Linda Wright: No, I'm good with it.

Tim Clites: And I am too. Thank you for this application. We see a lot of signs and I like the way this very clearly shows us what is raised and each little piece of it. And I don't know that I've ever seen this little 3-D digital mockup. It's great. It's really kind of helpful. I have to just make sure that I'm saying this. I have no comments either. I guess the one thing I wanted, I thought, I double checked, but I'd like to just check one more time. What is the actual Board made of?

Robert Wagner: Sintra foam I believe.

Tim Clites: It's like I saw it somewhere. It's like an inch and a quarter or inch or inch and a quarter. [multiple speakers] Inch and a half. Okay.

Robert Wagner: Yeah.

Tim Clites: Great. Oh, there it is. I thought I'd seen that perfect. I have no comments either, so I'm happy to entertain a motion.

Linda Wright: I make a motion, we approve COA 21-30 S21-17 request of Robert Wagner for a projecting sign at 111 East Washington Street Ship Shape Consulting as presented.

Virginia Jenkins: Second.

Tim Clites: Thank you both. And roll call, please.

Rhonda North: Committee Member Jenkins.

Virginia Jenkins: Approve.

Rhonda North: Committee Member Littleton.

Margaret Littleton: Approve.

Rhonda North: Committee Member Wright.

Linda Wright: Approve.

Rhonda North: Council Member Pearson.

Cindy Pearson: Approve.

Tim Clites: Motion passes, thank you all. Welcome to Town.

Robert Wagner: Thanks.

Tim Clites: Thank you for coming tonight.

Robert Wagner: Yeah.

Tim Clites: Appreciate it. All right, man, we are. You all are doing good. Thanks for keeping this moving along. Discussion items. We have Residences at Salamander. We've got details to look at. There's been PDFs submitted. I actually printed out a larger version. It looks like the applicant's here with perhaps some mockups for us to look at. [multiple speakers] While, yeah, absolutely, while you're getting that ready, if I could ask either Estee or Will, just to refresh us on, refresh me on the process of where we are and there is a point in time at which we will be approving like the detailed package so that the applicants come before us we're not looking [inaudible] details. But I see this as a discussion item, so I just want to make sure the committee knows the framework within which we're engaging this discussion, so we don't get sidetracked.

Will Moore: So eventually, for each home in the development, you will receive an application for a certificate of appropriateness. You will evaluate each of those applications based on the design guidelines that you have adopted for the residences, the steps that we are going through now, are kind of an intermediate step in between the development of the guidelines and the individual COA submittals with. And there's no formality to this necessarily. But the goal I think of Gretchen and her team is to present the basic elevations of each of the different models, there were a few different models that would be considered and to present all the different details and the colors so that you can gain some consensus on those. And then when it comes time for each individual [inaudible] it will be a review of the minutia of each of those applications because you will already have been presented with these details. You've been engaging in this discussion over the last several months [inaudible]. That's kind of the idea right now is that if you do these [off mic] [inaudible] comments on those individual details that you've been offering to her with the idea that [inaudible] how that particular model fits on the individual's [inaudible]. So there's no real formality to this. This is by proffer. This development came under your purview, but not with the same guidelines as the historic district, so we're kind of creating the process as we go. So there's no set answer to what we're doing right here now. I'm not necessarily envisioning a formal approval necessarily of the details or the elevations. You're just kind of working through this conversation to get to a point of comfort so that once the individual COA applications come rolling in you're not having to go into this quite level of detail other than understanding how that package fits on that individual lot.

Tim Clites: And just to clarify so that everyone and myself, most importantly, stays in the framework of the last time we looked at just details and decided that instead of developing four elevations times, four sets of material pallets, we would look at one elevation across all four material pallets to understand and give input. But just again, I want to make sure people understand when the first stucco home comes, we will see all four elevations. When the first siding home comes, so we are going to get an opportunity to see all of that. That's not the intent of tonight.

Gretchen Yahn: That's not the intent. But I do believe that we do need from the formality of what we're talking about. I do believe that we do need to have this part of the pattern book. You know, in terms of the I think these details and the like, you know, I think need to be.

Tim Clites: I mean, I think that's probably. And you know, that's a detail you all can decide if you want to add that as an addendum to the pattern book, I don't see an issue with that. I just want to make sure that

no one tonight feels uncomfortable around the fact that we're only seeing one elevation of each of these material pallets because essentially, right, there are three other elevations and there is another whole plan style in this particular part of the development. So what we're really looking at is for a stucco home with this pallet of details, are we comfortable and can we provide any input with what we see? Does that make sense?

Gretchen Yahn: In some ways Tim? In another way, I mean I hate to liken this to like a clue game, but I mean, it's kind of like Ms. Scarlett in the parlor because you know, these details are going to be what's going to be taken out there. I mean, this whole thing was generated because of Mr. Anderson. Ok, so it is fine. I don't mind. I'm just saying we've got to understand that the details that you see are the details that will be on the four sides of the residences when they're submitted. So in that regard.

Tim Clites: That's what I think I just said.

Gretchen Yahn: Yeah, but it was I mean, I do want to walk away from this process. And whether it's a process that takes one more month or whatever that, you know, what we have is what's going to be out there. Okay.

Tim Clites: I just want to make sure that we all understand that. And you're understanding that we're not missing the fact that I agree, but we're not going to. I'm not. I don't think we're going to take the stucco one elevation tonight and say, oh, that's approved, and we don't need to see the whole house, and I don't think that was the intent when we talked about it the last time. [multiple speakers].

Gretchen Yahn: Then what's the intent of doing this then?

Tim Clites: Well, the intent was. [multiple speakers]

Gretchen Yahn: Let me finish, I let you finish. So let me finish. The intent is, is that we're taking this and putting this into the pattern books. We have gone. I listen to all your comments, went through those if we've got to make another revision to them. But at some point, we do have to say this is what we're doing. I don't understand why we would say here's a stucco elevation. Here's the details that go with that stucco elevation. I'm going to be guided by that to do the rest of the elevations. Why would we not walk away ultimately, with this being what's going to be for stucco elevation? What's going to be for board and batten? Again, I don't want to make a meeting to make a meeting. I mean when we come in on the ARB with these and the four elevations. I did this so that Mr. Anderson could see it. That was the request, and I did that. Your request was not to do four. We decided we were going to do that and then we would do the four that came in when we did the ARB.

Tim Clites: That's right.

Gretchen Yahn: OK. For the certificate of appropriateness. [multiple speakers] So at some point, what I'm hearing from you is we're never going to get an approval. And if then I go and be guided by these guidelines to then do the four elevations. I expect it to be approved.

Tim Clites: I didn't suggest at all that you were never going to get an approval. What I wanted to try to do before we started looking at the details is make sure that the committee, I was speaking to the committee that they understand that it's not our intention tonight like we shouldn't be expecting to see four elevations to stucco. Because the last time we talked about this, we agreed. And you did, I think fairly precisely what we agreed, which was to take one elevation, study all the four pallets and add additional details and clarifications to the details. So that you and your design team didn't have to do four elevations times four pallets and then have us give you input that would require four times the work. So I think it was a collaborative agreement. I just wanted to make sure that we're saying the same thing around what the expectations are. So that there's not a misunderstanding with the committee, but maybe I started by trying

to clarify and made it murkier. So why don't we stop for a second. Why don't you walk us through? It looks like you brought some more samples, and why don't you walk us through any samples and any updates you have? And then we can, as a committee, decide whether we want to individually give input or whether we want to kind of talk about the details one at a time.

Gretchen Yahn: I'll start with the samples then. The four colors are the four colors that we had before the historical colors. I brought this sample tonight of stone for texture, OK, and color only. If it was fine with the committee, then the next meeting I was going to have a full mockup done, but I wanted to take a baby step and just be like, OK. So the process that we like to do is one that would be kind of the inspiration is on the Red Fox Inn. You know, in terms of kind of this kind of more linear type of look. It's got a quasi-grapevine joint on it. Sometimes it's a little I don't like to start out with the huge grapevine joint. I like to. So when we really lay it, we probably lay it a little tighter so that our joint gets a little bit wider as from where the two stones come together. So this is only for color and texture because this is what we would be. This is what we would be proposing out there. I thought that it really picked up and I spent a lot of time looking for this stone. That we could get enough that I thought it really picked up nicely the earthiness of this. I'll come from behind. The kind of contrast, but yet we would have something like this a little bit more of a less grayish but more of a kind of off white at old colonial kind of less snow yellows. This looked beautiful in terms of bringing in the grays. When you start to bring it by and then this had a nice kind of soft feel to it. So this is what we're proposing for the texture and the feel of the stone. If it was everybody liked it, I was going to move it on to a full-blown sample mockup for you guys. So you want to have comment on that first? And I don't know. Cindy can't really see this.

Tim Clites: Yeah Cindy [multiple speakers]. Well, but you would have that probably over at your. [multiple speakers] Yeah. Cindy could stop by and see it.

Gretchen Yahn: And so. Yeah, so that was kind of, but the intent, the lay and the kind of the mortar patterning is very traditional, very kind of what you'd see inspired by Red Fox.

Tim Clites: And you're holding it this way. But you're saying linearly, [multiple speakers] it would be more.

Gretchen Yahn: I didn't want to cover this sample.

Tim Clites: Perfect. Yeah, no. It's great. [multiple speakers]

Gretchen Yahn: So it's getting some stones similar to tan similar to gray. You know, so finally found the source, we were going to get enough that we can actually feel good about my supply chain on the stone.

Tim Clites: Just out of interest. Where would you take them on mortar color?

Gretchen Yahn: Where like?

Tim Clites: What Mortar? When you think mortar color would you do?

Gretchen Yahn: [multiple speakers] it would be a little. On the sample I'm going to do two different these two and I want to see what looks best. But you know, there's a part of it that wants to be more like cementitious, you know, in terms of. And there's these may want to be a little more buff, but I got to play it. I maybe a kind of a hybrid on the mortar between the two. So I'm just going to play with the mockups and the mortar and see what kind of brings out the best in all the four colors.

Tim Clites: But you're thinking to try to get down to one mortar or might you have a light dark version?

Gretchen Yahn: I have a feeling that salamander doesn't want us to do a different color kind of mortar, so I think it's going to be a hybrid blend between like a buffish and a grayish.

Tim Clites: Yeah.

Gretchen Yahn: You know, if you look even at and I may experiment a little bit with some, you know, gloving on here of kind of on the stones to make give it that old kind of resonance on the stone.

Tim Clites: Yeah, it's a tough thing because like when you hold it up against some of those, I think a buff would be too warm. But on like that one and the one two over it would be great. So it's an interesting thing to try to [inaudible]. Like here it might be a little too contrast. Yeah [multiple speakers]

Gretchen Yahn: But this is beautiful with it. And I will tell you, this has been extremely popular, which I've been surprised like people that I never thought would be going darker. They're like, oh my gosh, I love that. I'm like, OK, you know, so and I love Kendall Charcoal, but it's kind of a very kind of popular. I don't want to bring out any yellows, so there's not going to be anything in the flamingo kind of mortar part. But I'll make some flamingo borders and some different things to kind of get what I think is going to be a nice blend with all of them because I'd like to keep the mortar the same just because I think it'll bring that kind of together.

Tim Clites: Yeah.

Gretchen Yahn: So is everybody kind of fine with this [inaudible]

Virginia Jenkins: Yeah, I love that.

Gretchen Yahn: And like I said, my intent is going to be very linear, I don't do a lot of angular stuff, but I'm trying to get little [inaudible] pieces in here that we can give some interest to some in and out textural part of it.

Tim Clites: And it has a nice range to it, too so much of that thin stones. You just have a hard time getting the warms right, the grays and the warm colors in the same mix so.

Gretchen Yahn: This is nice because this is actually cut at the quarry.

Tim Clites: Right.

Gretchen Yahn: They do a cut stone there, which is good because again, for the quantity that we need, it's going to be. It makes us double the tonnage. You know, I mean, double the square footage with tonnage I mean. All right. So I'll get a mockup of that. Is anybody having any issues with the colors?

Tim Clites: Cindy. Any comments around the colors?

Cindy Pearson: No, it looks good. I don't have any issues.

Gretchen Yahn: OK.

Tim Clites: What about the rest of the committee? I think we saw them last time [off mic].

Margaret Littleton: I think they're nice, I don't [off mic] it's the most popular.

Gretchen Yahn: It's very popular. I mean, this was Ben Moore's color of the year last year. Kendall Charcoal. It is beautiful when it's up. I've been surprised people that I didn't think we're going to pick it

were like, oh, I want that [multiple speakers], drama. It's kind of where some of the designs going right now. I'm a [multiple speakers]

Tim Clites: It's where design is right now.

Gretchen Yahn: I just did a house in this, and it's absolutely spectacular. Bruton White, which is a colonial Williamsburg color. So these are historical [off mic], the [inaudible] Colonial Williamsburg. All right, so I'll get guided by that. And the reason I show these Margaret in the two is that we will be doing the same trim color as we are. If somebody picks stucco, this would be the stucco we had all the stucco matched. This would be the trim color. There's no contrasting white trim.

Margaret Littleton: And the windows will be dark [off mic]?

Gretchen Yahn: The windows are black, your favorite. All of the roofs are black, so there will be no other all standing seam, but it'll all be matte black. [off mic]. Yeah, it's been popular. I mean inside. Like I said, they may do black or white, whatever they want to do. All right, shutters. This is kind of we wanted to see kind of a full mockup.

Gretchen Yahn: So Randy my able-bodied assistant. So this is a company we've utilized for quite some time. We like it because it's a Azak put on and they actually run. So you can see Tim from here. It's solid on the back. Ok it's heavy [inaudible]. [laughter] The difference on the barn door's the barn doors will be there. It will be made by the same company. I forgot the barn door hardware this morning. So I'll bring it the next meeting. But we have not a V groove on those. Ok, we have a flat panel on those, so there's some differences with regards to the barn doors. Some of you know, in terms of which, we may have flat panels on some when we bring it into ARB and there'll be some that have V groove, they will be attached. [off mic] Pardon.

Virginia Jenkins: Those are the shutters?

Gretchen Yahn: Yes, ma'am. Whoops. So these will sit to the back and let you kind of because you're being better at it than me.

Randy Hoffman: Yeah, I mean, you really will only see.

Margaret Littleton: [off mic] that they'll work.

Gretchen Yahn: That much. [off mic] They can work, but they're not going to.

Randy Hoffman: There going to look like it.

Gretchen Yahn: And then these will be for sake of being down below. But these will be if I was flipping this over, these will be kind of the pull mechanisms that will be on them as well.

Tim Clites: Can you shutter dogs or you're just going to do the pull [off mic]?

Gretchen Yahn: We'll do a hook on the back. I'm just I don't know. I'm just not a shutter dog kind of girl.

Tim Clites: No, I don't know. [multiple speakers]

Gretchen Yahn: Yeah, I'm going to get little grapes and dogs that are on the bottom. Is that, OK? No I'm joking. I think it'll be a cleaner, that kind of more modern farmhouse. But I did want to give the wink in the nod. This is a company out of Pennsylvania. We've used a lot. They make really nice stuff. It's not

stamped in China, you know, so it's actually made. So it's not molded. And these we just have had no problems with regards to these in terms of mold rot. You know, they're just forever kind of shutters.

Margaret Littleton: I think that's who John uses for his sign.

Gretchen Yahn: He does.

Virginia Jenkins: What was your question?

Margaret Littleton: The Azek or whatever.

Randy Hoffman: Yeah, this is Azek.

Gretchen Yahn: Yes, it's all Azek. [off mic] [multiple speakers]

Virginia Jenkins: Excuse me.

Margaret Littleton: John uses the same for signs.

Gretchen Yahn: Oh, they just don't fall apart.

Tim Clites: Similar. [multiple speakers]

Gretchen Yahn: His is like a five [inaudible] kind of molded. I would call it more injected kind of plastic. But the technology is the same. I mean, I want you to see that in terms of it's got a nice depth and kind of feel to it. It's obviously heavy and that'll be our intent with regards to the shutters. And the shutters will also be painted the same color as the house, just again trying to keep things in that same kind of genre.

Will Moore: Would you mind spinning it just for a second so Cindy can get a view.

Randy Hoffman: Sure.

Tim Clites: [off mic] Dark colors that actually [off mic] [multiple speakers]

Virginia Jenkins: [off mic] Totally monochromatic?

Gretchen Yahn: But they'll be maybe a slight shade, but not much. You know, the sheen, even in and of itself, gives enough of a contrast. And I know it sounds crazy, but even like, you know, not that these are flat, but I'm just saying, you know, just a flat wall to a semi-gloss trim. Same color gives enough of a contrast.

Virginia Jenkins: [off mic] I'm thinking the dark gray that you're using in with the dark gray shutter [off mic]. Yeah, this is a personal.

Gretchen Yahn: Yeah. Well, what we're trying to not have, which I'm not trying to pick on other things to make mine right. But you know, these houses that you see coming out 50 that have these white contrasting corner boards and it's a jigsaw puzzle?

Virginia Jenkins: I agree. Yeah, I understand.

Gretchen Yahn: So it's just, you know, we're trying to make it a little more subtle than a wink and a nod to it. I mean, if anything, and we're going to look at that as we start to get it, and obviously, I'll submit it

that way. But if it's got to shade differentiation just either lighter or darker, you know, in some of these cases of these lighter colors, that's going to be enough of an [inaudible] to get it. And I will be honest, stucco has been kind of the favorite right now. Yeah.

Tim Clites: [off mic] I like that because [off mic] I'm interested in textures.

Gretchen Yahn: Yep. Yeah.

Tim Clites: [off mic] Very differently than all of the [off mic].

Gretchen Yahn: That's been the most popular. We've got a couple that are in the horizontal and not many takers on the Board and Batten. [multiple speakers] Because I just think it looks a little contrite you know, it's contrived. I mean, it's but who knows, we're getting down to the finals with [inaudible] people and stuff. But stucco has been the more predominant one right [off mic]. Which would be nice.

Virginia Jenkins: I have a question. [off mic] The front doors, people's front doors, are they going to have choices or are they going to have to be.

Gretchen Yahn: No, everything is French doors on the front.

Virginia Jenkins: No, I meant color wise.

Gretchen Yahn: Oh no, everything's black. [off mic] That's true. [off mic] yeah, no, we were just talking about the doors. [off mic] Yeah, yeah. Everything. So the front door is the kind of difference here is everything except for these side doors are a French door or a glass. So the only thing that has any kind of like panel configuration to it is going to be just the side door and everything. So your typical kind of front door scenario with, you know, big and wood and things, just it's a little different here in that regard. All right. So those are those I'll bring the barn door hardware with me next time. Do I need to bring a matte black roof sample for [inaudible]? [off mic] Ok. All right. So I got bigger. Do you guys want bigger things of this, [inaudible]? Okay. So let's start with some of your comments.

Tim Clites: [off mic]

Gretchen Yahn: Yes, I'm going to. I've got tons of copies here. Yeah. So all right, so let's we'll start where you want to start. Tim, I was thinking maybe starting on the exterior siding kind of detail. So exterior details, I mean.

Will Moore: If I can actually interject before you move on on the subject of roofing, I'm just looking through the guidelines. I'm not seeing anything in the salamander guidelines regarding the ridge. In our historic district guidelines, you have the the statement that the ridge caps are not appropriate and should be crimped.

Gretchen Yahn: We'll do that. Yeah, I mean, our [inaudible] there's going to be no ridge vent or anything like that.

Will Moore: Ok, just wanted to get that. Yeah.

Gretchen Yahn: Thank you. And I'll state that on there. Ok, so what I did first is put together at the very top the different types of window trim details that you would have with each different type of siding or stucco component. So it may be kind of helpful. I don't know if you can do it on your computer screen, but I'm going to do it here with paper where I kind of do the window trim and then I do the elevation that corresponds with it. I feel like I'm turned to Cindy. I'm sorry. Okay, so I'll start with the first one and we can go through stucco details if you'd like first. We have a window trim with stucco and then if you look

at your left side elevation, you'll see that in full scale on that elevation. So particularly, we have a five quarter by eight header. We will pack it out to make an inch and a quarter so that it reads a little bit further out from the plane of the two sides. And obviously the plane of the stucco. So stucco being three quarters of an inch, our side jams will be ever so slightly in front of that and then our header will be ever so slightly in front of that. So it has a little bit of a textural kind of it's all not in the same plane because we want the header to feel a little bit more significant than the sides. To the bottom, we did a three five quarter by four-inch apron that does match the side trim an inch and a quarter by two sill, and then it's represented in scale on the side elevation to give a look see at that. [off mic] Do you want me to put that?

Tim Clites: I mean, I assumed it was. But then it's like, sometimes you see this [inaudible].

Gretchen Yahn: Everything you see here is [inaudible].

Randy Hoffman: I don't even know [inaudible] does that.

Gretchen Yahn: No, think [inaudible] is the only one that does that.

Randy Hoffman: They have it on one side.

Gretchen Yahn: But I'll make a note of smooth. And while I'm on the side elevation of the stucco, you'll note that for our discussions before all the sills that were for any of the barn doors we've taken off, that'll be a typical detail as well. I'm going to move on and stay on to the stucco in terms of the soffit detail. If you go to detail number 12 on A14, this will be the detail for siding, shingles, and stucco. We did a one by eight fascia board, a one by eight soffit, a five quarter by eight freeze. And then we would either have the stucco, the shingle or this or the lap siding underneath of that detail. Overall, overhang is eight and a half inches.

Tim Clites: [off mic]

Gretchen Yahn: I mean, we can move that up.

Tim Clites: [off mic]

Randy Hoffman: We would drop that.

Tim Clites: The reason I ask is because if it drops down, then [inaudible].

Gretchen Yahn: All right. So I'll drop that down. I think that's his drawing.

Tim Clites: [off mic]

Gretchen Yahn: We'll drop it.

Randy Hoffman: It's usually no more than an inch, three quarters,

Tim Clites: [off mic]

Gretchen Yahn: And we went much smaller at the soffit for the board [inaudible] and I mean, in terms of, excuse me, on the rakes going up, which we'll talk about in a minute. So we have no obviously, we'd have no outside corner for the stucco, but we would, as you see in the next detail, the rake for the stucco, we pretty much. I was up in Lewis, Delaware, and started looking at a few of these very kind of compacted kind of scenarios. So we brought this in Board, not in Board, but in much more so that we would have this blockade and have it be pretty much the five quarter by eight running up the right which

is then depicted on the side elevation. And then the other thing that we did is the return detail again inspired by [inaudible], I cut it. So it was pretty much flush with where they instead of bringing a bird box kind of return over. So it's a little detail, but it's just kind of a nice little. The Whalers House

Tim Clites: [off mic] It's a pretty wide board to have all monochromatic like I look at it, I think if could just add another and maybe another five quarter by 4 something to just layer them a little, but that may be trying to make more detail than you want. And I only thought about it that way, because in the other one, when you have an overhang, we actually have a [inaudible] this kind of layered look. And I wonder, as opposed

Gretchen Yahn: You know, I'm doing that on a house right over here on [inaudible] Court over and we're doing this staggered. My only thing is is that it does ramp up the next kind of level of I don't know, you know. Level. I just think it needs to be a little.

Tim Clites: [off mic]

Gretchen Yahn: But yeah, I mean, like I said, we're doing it there, but it is. It does add a little bit more formality, not a lot. It's just a very subtle kind of difference out there. I mean, I've been inspired a lot more by the just kind of more shaker ish salt box, just type of things that I've, you know that you see more in the New England kind of style as opposed to just, you know, the next.

Tim Clites: Just follow with me. [inaudible] and what we see in the detail of the soffit beyond there's actually a [inaudible] coming. So does it turn the corner and stop [inaudible].

Gretchen Yahn: It stops under the return there? [off mic] No, it'll stop with the return. [off mic] And I can detail that if you'd like me to.

Tim Clites: [off mic]

Gretchen Yahn: Yeah, you'd have this like end grain looking at it now, it would return with it. So I will bring in a sample, we have a full-size mockup of all of the veneers at the sales center. I mean, I can bring it to the next meeting and see if I can disassemble it and bring it here. But I mean, I just I can do that, or I can bring pictures it's one or the other. [off mic] Yeah, we could do it. Go to the sales center and see it. [off mic] Yeah. And yeah, so we've got everything. We've you go to one side and there is siding, and you go to another side there's board and [inaudible]. You go on the other side so people can see these different kinds of things. Okay. We'll also have a sample here of the shiplap. But again, that'll be [inaudible]. Right now, we're showing a nine and a quarter inch shiplap just so we can get a little bit bigger feeling not feeling so Ding, ding, ding, ding ding. Especially since that would kind of contrast on the left sided houses, so it doesn't seem all the same. Let me see if there's anything else in this. there's a side dormer finish detail on the stucco houses. Obviously, it's going to be stucco and we've done the dormer detail on the exterior detail sheet. [off mic] [inaudible] At the dormer.

Tim Clites: [off mic]

Gretchen Yahn: We can elaborate on these on sheet SUP too. We can elaborate on that and show that on [inaudible]. I mean, he can kind of spin it and do some different details. I understand it's hard to envision kind of the isometric of it.

Tim Clites: [off mic]

Gretchen Yahn: I'll elaborate that on SUP 2. I'll stay on stucco for a moment in terms of typical stucco water table detail. So you have that detail 10 on A14. This will have if it's stucco, obviously, it's going to continue up, and then if we have our lap siding, it'll come down in terms of or any of the other sidings,

it'll come down over that stucco. If somebody selects the stone ledge, the water table will again be received underneath of any of our veneer materials. In the case of stucco, it'll pretty much run right into it. I'll move on to the Board and Batten if you go to window trim detail number three on A14 before we had what was called a double cross. We clean this up to again to a little bit more simplicity. We're going to have a five quarter by one and a half inch cap. We're going to have we're going to again pack out a five quarter by eight to have that sit out slightly [inaudible]. We'd have our Board and Batten. And then we would have our casing the five quarter by four, very similar to what we had on the stucco. Same detail, the sill, same detail at the apron. So that'll be the same detail for shingles and or board and batten. And if you look at the detail, the second detail on the Board and batten we have the Board and batten. This is scaled to the [inaudible] Board and batten, which is like a five quarter by three. We have well, we don't want to have any seams in our Board and batten. So we've been working very much in terms of the to not have any seams in this. And this does represent this window. Detail does represent what you're seeing scaled in the version here on this elevation. So just a slight difference from the stucco, but not to drastically different, so we still have a wink and a nod on the sides of the top and to the sills on the bottom. Same soffit detail. Same bracket details, as you see over detail, 15 on A14. I'll leave the porch for last. So the next one is on SUP one, this is the shingle siding left elevation. This this also has a similar detail to what the Board and Batten had for the windows. And then the rake on the board and batten the shingles and the siding that is detailed on A14 and there we're doing a one by six with a one by three with a five quarter by three and then either bringing up the Board and batten or the siding or the shingles. This has this very small overhang on the rake. It isn't flat like the stucco, but it gives a little bit of a different kind of textural and dimensional nod to being a very different kind of siding versus the stucco.

Tim Clites: Again, kind of the same question for you about that whole [inaudible] how much [off mic].

Gretchen Yahn: Ok, I'll clarify that. Ok. Then again, on the shingle, we have the same window detail as we do on the Board and Batten when you go to the lap siding. We did a little bit more of a wink to the traditional, you know, not too fussy, but also not to. I would call this a little more kind of a federal clean but three quarter by three quarter, this is a cap. It's actually an [inaudible] piece that they make, which is a crown which they call this AZM crown. And if you'd like to see it, I can get it. But again, what we're doing is we're packing out to make the header ever so slightly out from the side. So a typical kind of scenario that you see with each one of these is that the heads will be slightly packed out from the sides. Seven-inch lap siding five quarter by four and kept the same type of side and apron and sill. So again, we have the same type of everything below the head is the same. Everything above the head is kind of slightly just a very slight difference between them. And then on our outside corners, the only difference on our outside corners is our Board and batten. We went to two and a half inch by two and a half inch, slightly smaller than what we would do as a corner board for the shingles and siding, which are three and a half by three and a half. Mainly so that we could get kind of a little bit better look on the sides and not too big on the Board and batten and kind of match the [inaudible] as close as we can. I mean, the best would be that we would get the batten to lay out exactly right and we wouldn't have any corner board. But that never happens. [laughter] And all of on the board and batten and the lap siding houses we would have lap siding on the dormers on a shingle house. We would have shingles on the side of the dormers and then on stucco we'll have stucco. So there's again, a feel of consistency, but just a little slight difference. Both texturally, both in its kind of feel and intent, but nothing gets a little too fussy. Everything kind of starts to stay in that. And our mockup this, like I said, I'm going to look at that a little bit further on the staggered rake. I just don't know my gut is just staying more simple. And then I'm gonna let Randy talk about the porches and columns because he's Mr. porch and column guy. [laughter]

Randy Hoffman: Well, I think from the last time where you do set the bulkhead up at the top would change the columns back for like eight and three quarters. Originally, we had 11 and a quarter to shrink all of that. And we took that, the [inaudible] hold on. Yeah, says the [inaudible] the AZM 6934. That's a solid crown piece. Then we tucked that back inside of the bulkhead somewhat to make all of this look somewhat smaller. The foot total height would pretty much need that because of the headers and then trim

and, you know, the actual structural headers. So if the one foot maybe can float a little bit less depending on which span, but it's going to be pretty close.

Gretchen Yahn: I mean, we might get 11 inches, but I mean, we're pretty much in that realm there.

Randy Hoffman: Keep the same over the eight-inch overhang there. Use a one by eight nickel siding for the porch ceilings. We'll do a crown and one before detail around the inside of the porch.

Gretchen Yahn: And we'll have a base.

Randy Hoffman: And I like to keep it simple at the base with just a one by eight and the cove below the crown up top, we will wrap it with a little bead mold to give it just a little bit more look.

Gretchen Yahn: And then it's depicted on the elevations, so that typical column detail is depicted on the elevations. Scale. [off mic] I think if we get too fussy with the number of houses, it's going to start to get a little crazy. I mean, it's hard because some of these people are asking for things and the answers are, no, you know, I mean, it's just [off mic] yeah, well, I blame it on Sheila. [laughter] Now, well, you need samples of flagstone. Just because I actually got flagstone, I found flagstone. That matches this, which I can bring. I can bring a piece in. But again, anything that's out there is going to be flagstone. Anything that is like all the pool covers are all going to be gray. Everything. I mean, everything outside.

Tim Clites: You're saying flagstone, you're talking about.

Gretchen Yahn: Veneer for the porch. [multiple speakers] That's correct. I actually found I found material that's, you know, the grays and blues that they have are very much like this. So I'll bring a piece with me.

Margaret Littleton: Do you have all these samples in the show room?

Gretchen Yahn: We will. Yeah. I mean, I've got a ton of stuff already in the showroom there. Ok. [off mic] Yeah, there's a lot of stuff in the showroom.

Tim Clites: My mind always says the detail is more accurate than the elevation [off mic].

Gretchen Yahn: Yeah, I need to I need to have him add one more here because on the vineyard, it'll just be plain this should say stable barn door detail.

Tim Clites: So just then that comes back around, one of the few things in the in your guidelines was this comment about things should look authentic and to me that there's something about that. It looks like it's two doors, but then [inaudible] that way. So I would just either go one door and maybe forget the [inaudible] and I don't know, there's something about it that doesn't work.

Gretchen Yahn: We'll make it one. It shouldn't have the seam You're correct. [multiple speakers] There's not supposed to be a seam there. You are correct. It's just one door.

Tim Clites: If you want to do that interior [inaudible].

Gretchen Yahn: Yes. The thought was to keep the vineyards again since we've got them close to each other. [inaudible] with the outside. So I'll add one more barn door detail for that. And then the stables since they were a little spaced more apart was to take the barn doors and then have a, you know, a Z scenario and we could do Z. But I just.

Tim Clites: [off mic]

Gretchen Yahn: Yeah, and you're correct, it's not supposed to be two doors, it's supposed to be one. So I'll take that out, and then the lattice we'll make on site. You know, I do a lot of living wall lattice on a lot of things, and it's very popular and it just actually again gives a dimensional kind of contrast to the rest of the structure. Tim, do you have any more comments on the porches that will be flat panels in that area, as you see in the elevation? I know that sometimes the stucco is it flat.

Tim Clites: [off mic] So where is that flat panel. Is it?

Gretchen Yahn: Behind it.

Tim Clites: It's behind the [inaudible], but obviously, [inaudible].

Gretchen Yahn: Yes. No. [multiple speakers] Yeah, it sits behind. Yeah, definitely. I'll tell him to show the flashing, so that's very clear, but it would be, yeah, it's a little flashing strip on it and straight across because again, we want that kind of built up in between, you know, kind of.

Tim Clites: [off mic] much improved from the last time we saw that this is the kind of traditional [inaudible]. I do think they do best when the shaft of the column and the face of the beam are aligned. I know that's not a detail that you like for reasons that I understand, but I think [inaudible] looks. And the other question I had the columns are just simple squares, the corners [off mic].

Randy Hoffman: Nope. It's an [inaudible] wrap. Yeah.

Gretchen Yahn: No beads, no champers. No nothing.

Tim Clites: [off mic]

Cindy Pearson: No, I appreciate that. [inaudible]

Tim Clites: Anybody else? [off mic]

Gretchen Yahn: We're making it out of cast stone. So we've got a cast stone and we're actually getting them fabricated and then they'll be pinned and then they'll be set on top. So you won't see any, you know, the intent here is, is that you're not going to see any because these are, you know, these are like Birmingham wood burning fireplaces, but it's a wood burning insert, so to speak. So the intent is, is that that would be black and then it would sit back in the shadow of this, this detail. But I've got the detail. I can add it to the plans as well.

Tim Clites: [off mic]

Gretchen Yahn: I'll send a picture of that, and I'll detail it on here, but we're getting them made. They're all pinned. You know, we have to make the part. We get the pieces cast and then they're all pinned in epoxy and put together so that it sits down over it. And then we're literally [inaudible] in place. Each one of them.

Tim Clites: [off mic]

Gretchen Yahn: I'll make a note of that. [off mic] Yeah, he doesn't have it on his elevation though. And I'll also have the details for the lights, for the next meeting as well.

Will Moore: Touch base with me on the lights before [inaudible] I'm seeing like a potential red flag.

Gretchen Yahn: Well, now we had to change it because you guys change your ordinance. I'm now having to change it, so you don't see the bulb. Yeah, that was before that was pre, that was pre hidden bulb. I've changed it. Yeah. So I'm going to leave some sets here for you. And feel free to comment.

Tim Clites: [off mic]

Estee LaClare: I was wondering for our different committee members, what are the hours of operation for the [inaudible].

Gretchen Yahn: So we are there by appointment during the week and then on the weekends we're there from noon until 5:00. And I'll gladly meet you and anybody that wants to come over. Just blows me with an email or something. [off mic]. I'm in Middleburg everything. If somebody wants to just come by themselves, it's totally fine. [off mic]. All right, thank you.

Tim Clites: [off mic] [multiple speakers] Next order of business is a quorum for November the 4th meeting. Everybody seems like we're all right, Cindy, you OK for November 4th? [off mic] Thank you, Cindy. I saw the head nod. Great. Well, with that, we will adjourn. Thank you all.