TOWN OF MIDDLEBURG
HISTORIC DISTRICT REVIEW COMMITTEE
REGULAR MEETING MINUTES

Thursday, April 3, 2025
PENDING APPROVAL

The regular meeting of the Historic District Review Committee was held on Thursday, April 3, 2025, in the Town Hall Council Chambers. Chair Clites called the meeting to order at 5:30 p.m. Town Clerk North called the roll.

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

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

ABSENT: Linda Wright (excused)

Approval of Minutes

Chair Clites moved, seconded by Committee Member Jenkins, that the Historic District Review Committee approve the March 6, 2025 Regular Meeting Minutes as presented.

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

Old Business

COA 25-02: Accessory Structure – 5-7 North Jay Street – Michael A. Pappas

Deputy Town Manager Moore reminded the Committee that they last discussed this application with Mr. Pappas in February and advised that subsequent to their meeting, he was able to engage with a local architect, who provided him with some assistance based on the Committee's comments. He noted that many of those comments were related to the form of the roof. Mr. Moore reminded the Committee that the roof was constructed as a shed roof with a corrugated metal cover and reported that the revised application included extensive changes to the structure, the most significant of which was to replace the shed roof with a gable roof. He advised that it would be open on the north end and would be filled with lattice on the south end facing toward Washington Street. Mr. Moore reported that the windows would also be changed to be elongated to match the height of the shutters, which would drop down a bit, and would have trim around the top and bottom of the window opening to match the trim on the main structure. He advised that some batten siding would be applied to the current plank siding and the structure would be painted a dark Yorktown Green. Mr. Moore distributed a paint color sample. He

reported that a band board and cap would be installed around the bottom of the roof so it would be trimmed and not have an unfinished look. Mr. Moore advised that the structure would remain open on three sides and noted that the applicant was seeking to keep the existing posts. He reminded the Committee of their previous discussion in which they expressed a desire for a more finished look for the posts and advised that the architect pointed out that due to the orientation of the structure, there would be very little visibility, if any, to that northern elevation. Mr. Moore noted that not all of the wood would be painted dark green and advised that some would be stained a dark brown. He advised that the application now contained a landscaping plan that would implement additional screening for the neighboring properties and would dress up the property in general.

Michael Pappas, the applicant, expressed his gratitude to the Committee and noted that his intent was to make this the best project it could be and for it to be compatible with the Committee's desires. He opined that the best thing he did was to enlist the services of Ms. Burns, who was able to come up with some great ideas.

In response to an inquiry from the Committee, Chair Clites noted that the application stated that the lattice would be painted the deep green.

Councilmember Pearson expressed concern that the green was as dark as it could get before becoming black. She questioned whether it would be possible to see through the lattice.

Chair Clites confirmed it would; however, it would likely be darkened in the shadows. He advised that the rafters would be visible from the north elevation; however, he did not believe there was a location in the public right-of-way where they could be seen.

Mr. Pappas noted that they would only be visible from the north elevation. He advised that the architect thought it would add interest to have them triangulated; however, he was not married to that.

Councilmember Pearson opined that the green was very dark. She noted that the Committee had been having discussions about dark green and black colors because they were such harsh colors. Ms. Pearson noted the landscaping plan and reminded Mr. Pappas that when fruit trees were planted on a property line, the fruit tended to land in the neighbor's yard and may not be welcomed. She suggested they be planted further into his yard.

Committee Member Jenkins agreed with Councilmember Pearson with regard to the color. She advised that she preferred either Tarrytown Green or Lafayette Green, but preferred the latter as it had more of a green feel. Ms. Jenkins opined that it would be more attractive.

Mr. Pappas advised that he was amenable to any green and explained that the idea was green would allow the building to blend in.

Deputy Town Manager Moore advised that the architect took inspiration for the color from the building located at 70 East Federal Street because she was using a similar batten style for the cladding of the shed.

Vice Chair Lee agreed with the comments on the color and advised that she preferred the lighter one. She noted that the shed was in a backyard that was very shaded and opined that the lighter color would allow it to pop. Ms. Lee thanked Mr. Pappas for proposing the changes. She opined that the proposed plantings would make a nice screen and would create privacy for the neighbors.

In response to an inquiry from the Committee, Mr. Pappas advised that the roof would be a light gray to be consistent with the main structure.

Committee Member Anderson thanked Mr. Pappas for proposing the changes and opined that the most significant was the roof. He advised that he had no comments beyond those that had already been stated.

Chair Clites echoed the appreciation for Mr. Pappas' changes in an effort to be sympathetic to the area. He advised that he liked the details of the house that were picked up in the design. Mr. Clites opined that having the windows in proportion to the shutters made a big difference in the feel of how authentic it was. He advised that all of the subtle differences added up to make a collective that made a difference for how the HDRC and neighbors saw the shed. Mr. Clites opined that the gray roof was more on the darker side than a lighter gray.

After some discussion, the Committee agreed they preferred the Layfette Green color.

Deputy Town Manager Moore noted that Mr. Pappas was amenable to the change in color.

In response to an inquiry from the Committee, Chair Clites confirmed the lattice would be painted the same green color.

Chair Clites moved, seconded by Vice Chair Lee, that the Historic District Review Committee approve COA 25-02 as submitted, with the clarification that the green color shall be Lafayette Green (HC 135) including the lattice.

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

New Business

COA-RS 25-01: New Single-Family Dwelling – 1 Foxtrot Knoll Lane (Middleburg Residents Lot 38)
– Castlerock Enterprises

Deputy Town Manager Moore noted that this was the third home the Committee had seen in The Stables section of the subdivision, which contained the larger lots. He reviewed the location in relation to the existing homes. Mr. Moore noted that the Committee had not seen this exact elevation in the past.

Gretchen Yahn appeared before the Committee representing the application. She advised that this was a lot like the house constructed by Sheila Johnson, except they added a wing to the right side. Ms. Yahn advised that from the rear elevation, she added a secondary type of reverse gable in order to elongate the master bedroom. She noted that it would have a walk outside, a stone main box, stucco on the wings and, a two-car garage - all in Rockport Gray.

Committee Member Anderson questioned whether there were any other changes to the design of the floor plan that would result in significant changes to the elevation, including the selection of materials.

Ms. Yahn confirmed it would be very similar to the stone and stucco house on Lot 17 in The Vineyards section. She confirmed the stucco and colors would be the same.

Councilmember Pearson noted that the windows in the left elevation contained shutters that were down and questioned whether this was new.

Ms. Yahn confirmed she had used them on a couple of garages and noted that sometimes the shutters went to the side and sometimes they went down. She explained that the idea was to not interfere with the indent for the stair hall area. Ms. Yahn confirmed they came up like an awning. She noted that there was another on the rear elevation.

Deputy Town Manager Moore advised that they were also on the garage elevation.

Chair Clites noted that a number of windows on the left elevation did not have shutters because it would make no sense to have them. He questioned whether there should be shutters anywhere. Mr. Clites acknowledged it was a matter of preference. He noted that only five windows out of fifteen had shutters. Mr. Clites advised that if the applicant wanted them and the Committee was okay with them, he had no objection – it was just that they seemed less authentic than a more traditional arrangement.

Ms. Yahn advised that it did not matter to her. She reminded the Committee that this shutter was used on The Vineyards houses.

Chair Clites suggested Ms. Yahn start without them and then decide if she wanted to add them, to which Ms. Yahn agreed. She advised that if this were the case, she would take them all off.

Committee Member Anderson opined that the shutters added some interest to the house and took away from the flatness and large scale of the elevation.

In response to an inquiry from the Committee, Ms. Yahn clarified that the color was Nightfall, which was on the house on Lot 13. She advised that it complimented the Rockport Gray nicely and had a little hint of a deep green color.

Councilmember Pearson agreed with Committee Member Anderson that the shutters added interest.

Committee Member Jenkins questioned whether Nightfall was in the approved color selections.

Chair Clites confirmed it was not; however, he noted that the Committee did not exclude any colors.

Ms. Yahn reiterated that it had been used on Lot 13.

Councilmember Pearson moved, seconded by Committee Member Anderson, that the Historic District Review Committee approve COA-RS 25-01, a request of Castlerock Enterprises for a new single-family dwelling at 1 Foxcroft Knoll Lane (Middleburg Residences Lot 38).

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

Chair Clites recused himself, as he had a conflict of interest with the next agenda item. Vice Chair Lee assumed the Chair.

<u>COA 25-08:</u> Exterior Changes – 200 West Washington Street – Diamondback Hospitality

Deputy Town Manager Moore noted that the Committee had the revised application and reported that there was not much difference between it and what they saw last month. He advised that the changes were primarily in the proposed colors. Mr. Moore reported that the proposal was for the lower level, which was previously proposed to be black, to be Essex Green and for the upper level to be Baby Fawn. He advised that the shutters were proposed to be Black Forest Fancy, as opposed to the Cooper Black that was previously presented. Mr. Moore noted that the application contained additional details for some of the architectural detailing that would be applied to the façade.

Tim Clites, of Clites Architecture, advised that the agenda packet contained slightly rendered elevations. He acknowledged the conversation during the last meeting about colors and noted that he did not try to match the colors in the renderings. Mr. Clites explained that he was trying to show the detail of the panels, columns and architectural details, which would all be in the darker color. He further explained that the stucco above would be in the lighter color. Mr. Clites noted that the roof color would remain the same and that the roof on the back that would replace the awning would be black.

Committee Member Anderson inquired as to how far the engaged columns were from the existing façade.

Mr. Clites confirmed they were fairly minimal. He noted that the stone base they were adding would match the existing stone; however, he did not expect it to be thick. Mr. Clites advised that the stone and cap would project two and a half to three inches, and that the column would only be an inch or an inch and a quarter. In response to an inquiry from the Committee, he advised that they would all be square.

Committee Member Anderson questioned whether the lattice would remain at the rear elevation.

Mr. Clites noted that this was currently an awning and explained that they intended to remove it and replace it with a metal roof. He explained that the note that referenced the lattice was referring to a vertical panel behind the corner of the building that screened the garbage enclosure. Mr. Clites noted that the goal was to pick up the color of the other lattice and paneling.

Committee Member Anderson opined that the proposed awnings looked great. He questioned the inspiration for the color scheme.

Mr. Clites reported that the colors were selected by his client, following the Committee's discussion during their last meeting, at which time, they expressed a desire for a green color.

In response to an inquiry from the Committee, Mr. Clites confirmed the window mullions would be painted black.

Committee Member Littleton expressed concern that this would not be in keeping with the Historic District. She suggested the building be painted Lafayette Green and the mullions be painted the cream color.

Committee Member Anderson advised that he could not recall a façade that had this many columns, despite the fact that they were engaged and subtle. He agreed there was more of a flat pilaster behind the columns. Mr. Anderson suggested that if the columns went away, the building would be more consistent with the other buildings on the street, which were opposite the bank. He opined that a lot of columns were being proposed.

Committee Member Littleton advised that she liked the details – it was only the color that caused her concern.

Councilmember Pearson opined that the proposed color was as close to black as possible. She expressed concern about having black trim on the windows and noted that this did not exist in the Historic District. Ms. Pearson opined that it was not appropriate.

Committee Member Jenkins advised that she was not opposed to the green. She suggested the mullions be the same color as the plaster color.

Mr. Clites noted the former Highcliffe Clothier façade, which contained dark trim and windows of the same color. He advised that they did not want to have the windows be the trendy black color that was seen a lot now. Mr. Clites explained that he was trying to redefine the pedestrian base of the building. He noted the columns and suggested the building would be more consistent if everything was painted the

same monochromatic color. Mr. Clites advised that he hesitated to make the windows pop out in a lighter color, as he was concerned they would feel disjointed. In response to inquiries from the Committee, he advised that the mullions would be the dark green color that would be used on the rest of the facade. Mr. Clites confirmed there would be tables on the outside of the building under the roof area where they have historically been located. He explained that his only reference to the Highcliffe building was in regard to the windows. Mr. Clites agreed it did not have columns; however, he noted that it had a lot more glass due to the retail nature of the use. He reminded the Committee of the proposed vestibule that would be added and advised that the door and windows in it would be treated the same as the windows. Mr. Clites advised that they had not yet reached the point of signage and noted that the business did not yet have a name.

Rick Sherman, the property owner, advised that he respected everything the Committee was saying and respected the community. He further advised that he did not intend to come into the community and try to force something that was not appropriate. Mr. Sherman noted that a dark green color was Committee Member Littleton's idea during the last meeting and explained that he used the green color from the Town's business cards, as he believed it was "Middleburg green". He further explained that the green that was proposed was from the Benjamin Moore Historic Color Collection and was described as a "deep, rich green that was derived from the county of Essex in England – the original hunt country – with the color often portrayed as inspiring thoughts of historic estates overgrown with ivy and lush green landscapes, creating a timeless and classic look." Mr. Sherman advised that he thought it was the perfect color; however, he would not take offense if the Committee did not like it. He explained that he was trying to create something that was classic, stately and upscale. Mr. Sherman advised that in looking at the adjacent buildings, he through the darker color was classic.

Vice Chair Lee advised that she liked the proposed green. She acknowledged that the window mullions would be the same color. Ms. Lee advised that the color change on the awnings was also nice. She opined that black was not fitting for the building, which was still a country house. Ms. Lee opined that the new color choices were good.

The Committee held additional discussion regarding the proposed green color.

Mr. Clites clarified that the window mullions on the second floor would be painted the Baby Fawn color to match the stucco. In response to an inquiry from the Committee, he confirmed the paint would be more of a satin finish and would not be a high gloss finish.

Committee Member Jenkins moved, seconded by Councilmember Pearson, that the Historic District Review Committee approve COA 25-08, a request of Clites Architecture, PC for exterior changes to 200 West Washington Street – Diamondback Hospitality.

Vote: Yes – Committee Members Lee, Anderson, and Jenkins, and Councilmember Pearson
No – Committee Member Littleton
Abstain – Chair Clites
Absent – Committee Member Wright

Chair Clites resumed the Chair.

COA 25-09: Demolition & Rebuild of Northwest Addition – 204 East Washington Street – The Boyd Bed & Breakfast

Deputy Town Manager Moore reminded the Committee that they held a pre-application discussion of this item during their last meeting. He further reminded them that the small one-story addition on the northwest corner of the building was heavily infested with termites to the point where it was not salvageable. Mr. Moore advised that the plan was to demolish the addition and rebuild it in the same

footprint and mass. He noted, however, that due to some interior improvements in the flow, the door would be moved to the north side and some windows would be added. Mr. Moore reminded the members that they previously discussed the proportion of the windows and reported that the applicant submitted a faux casement window instead.

Steve Simons, of Veritas Contracting, appeared before the Committee representing the application. He advised that he took the members feedback and changed the windows to faux French casement windows by Marvin. Mr. Simons reported that the fenestration would be elongated, as opposed to rectangular in a horizontal format, which would better represent the existing casement windows in the rest of the building. In response to inquiries from the Committee, he confirmed the windows would not work in this part of the building; however, they would on the remainder of the building. Mr. Simons advised that with a faux casement window, there was a crank that allowed only one leaf to open out. In response to a comment from the Committee, he advised that the original double hung windows in this section of the building and those on the east side of the building were the only ones that were of that type. Mr. Simons advised that the remainder of the windows were changed in the 20s.

Chair Clites moved, seconded by Committee Member Jenkins, that the Historic District Review Committee approve COA 25-09 as submitted.

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

Mr. Simons questioned whether the Committee had a preference as to the outdoor luminaries, which must follow the dark sky ordinance. He questioned whether the luminaries had to come from the very top of the fixture or whether turtle accessories could be used to point the light straight down. Mr. Simons explained that a turtle accessory was a cylinder that went around the lamp itself and contained the light so it only pointed in a downward direction. He confirmed it was contained within the light fixture itself. Mr. Simons confirmed the globe would not be lit and that the light would only reflect downward.

Deputy Town Manager Moore confirmed this would meet the Town's outdoor lighting standards, as long as whatever shielded the light did not allow any to skate horizontally, and as long as the light source was above the horizontal plane of the bottom of the shield. He noted that the Committee would still have to review the aesthetic of the fixture.

Mr. Simons noted that he presented a lighting package during the approval process for the exterior plans for the building. He advised that he needed to add three more fixtures to the outside based on the building code related to door openings. Mr. Simons noted that he wanted to make sure he selected the correct version of that fixture. He advised that he would likely propose the ones that contained the luminary in the top of the lamp to match the other ones.

Chair Clites noted that he missed having the small candelabra bulbs in town. He opined that there would be a sense that what was being proposed was a carriage light; and suggested it was probably more sympathetic to what the Committee was used to seeing. Mr. Clites noted that Mr. Simons emailed him the information on the light and suggested the Committee should discuss it during their next meeting regardless of whether Mr. Simons returned with it as an applicant. He further suggested the Committee should decide whether they liked the idea of a turtle accessory so that when the question arose in the future, they would already have an answer.

Mr. Simons confirmed he would submit both options for the Committee's discussion during the next meeting.

COA 25-10 (S 25-05): Projecting Sign – A Place To Be – 4 West Federal Street

Deputy Town Manager Moore reported that this application was for a second projecting sign, with the first one for the Village Backsmith being located on the first floor. He advised that an additional scroll bracket would be added above that sign for a new six square foot projecting sign for A Place To Be. Mr. Moore reported that the sign material would be Extera and that it would contain carved lettering. He noted that the color scheme was located in the agenda materials.

Tom Sweitzer, the applicant, opined that the proposed placement going sideways made a lot of sense.

Vice Chair Lee noted that the Village Backsmith's sign was located on the thicker part of the column. She expressed concern about the location of Mr. Sweitzer's sign on the thinner portion given the wind the town had been experiencing. Ms. Lee advised that, otherwise, the sign was great.

Committee Member Littleton expressed concern about the proposed bracket and advised that she preferred the one that was used for the Village Backsmith's sign. She opined that it would be disturbing to have two different brackets.

Deputy Town Manager Moore advised that the two brackets matched. He opined that the lack of color on the bracket was simply a lack of coloring on the drawing. Mr. Moore suggested the Committee could clarify in their motion that the bracket must be black to match the one below it.

Mr. Sweitzer agreed it would look odd if it was white.

Committee Member Littleton moved, seconded by Committee Member Jenkins, that the Historic District Review Committee approve COA 25-10 (S 25-05), a request of A Place To Be for a projecting sign at 4 West Federal Street, with a black bracket to match the bracket below.

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

In response to an inquiry from Mr. Sweitzer regarding signage for the parking spaces, Chair Clites recommended he discuss that with Deputy Town Manager Moore and explained that some signage was handled by the staff.

Discussion Items

Annual Report to Council

Chair Clites noted the Committee's report to the Town Council, which was due in May. He suggested the members be prepared to discuss it during their next meeting. Mr. Clites asked that Town Clerk North resend the form to the members and asked that the members complete and return it to her.

It was noted that one member had already submitted their Town Committee Assessment form to the staff; however, it did not have a name on it. Committee Member Littleton confirmed she submitted it.

May Meeting Quorum

Chair Clites asked the members to let Town Clerk North know if they found they were unable to attend the May 1st meeting.

There being no further business, the meeting was adjourned at 6:43 p.m.

RESPECTFULLY SUBMITTED:

_____ _____
Rhonda S. North, MMC, Town Clerk

HDRC Meeting Transcript – April 3, 2025

(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: Hi. Welcome everyone. We will bring the meeting to order for Middleburg Historic Review District Review Committee's April 3rd, 2025 meeting. The first order of business is a roll call.

Rhonda North: Chair Clites.

Tim Clites: Present.

Rhonda North: Vice Chair Lee.

Punkin Lee: Present.

Rhonda North: Committee Member Anderson.

Bill Anderson: Present.

Rhonda North: Committee Member Jenkins.

Virginia Jenkins: Here.

Rhonda North: Committee Member Littleton.

Margaret Littleton: Here.

Rhonda North: Committee Member Wright is absent. Council Member Pearson.

Cindy Pearson: Here.

Tim Clites: Thank you. The next item is public comments. And I apologize. Last month, I wasn't as clear as I could have been. So, for public comments, if you are the applicant or with the applicant, we will get to your item in our agenda. If you're a member of the public that would like to give us comments on an application before we get into our regular business, we'd welcome that now. Okay. Thank you. We will move into our next item, which is approval of our minutes from the March 6, 2025 meeting. Any comments or clarifications on the meeting minutes? Seeing none, I move that we approve the minutes as submitted.

Virginia Jenkins: Second.

Tim Clites: All those in favor?

Cindy Pearson: Aye.

Virginia Jenkins: Aye.

Punkin Lee: Aye.

Margaret Littleton: Aye.

Tim Clites: Any opposed? Any abstain?

Bill Anderson: Abstain.

Tim Clites: Thank you. Motion passes. Next is action item. Old business COA 25-02. Request of Michael Pappas for an accessory structure at five and seven North J Street. And I'll look to Mr. Moore to bring us up to speed.

Will Moore: Thank you, Mr. Chairman. You last discussed with the applicant, Mr. Pappas. This particular application at your February meeting subsequent to that meeting, Mr. Pappas was able to connect with local architect Bonnie Burns to provide some assistance based on the comments that the committee had given. Many of those comments, but not all related to the form of the roof. So, it was constructed with kind of a shed roof with the corrugated metal covering. There were a number of comments related to that. With the assistance of the architect of the applicant has submitted a new package for your consideration, which would involve some pretty extensive changes to the structure. Probably most significant would be the removal of the shed roof and replacing it with a gable roof. It would be open on the north end, on the south end, facing toward Washington Street. It would be filled in with lattice in that area. There were also some changes that are proposed to be made to the window openings. They would be elongated, would match the height of the shutters, which would drop down a little bit, and then there would be some trim around the both top and bottom of those window openings to better match or look similar to the trim that is on the main structure surrounding the windows. They would obviously they would also apply some batten siding to the current plank siding that's on it. Would paint the structure a dark green, Yorktown Green. I'm passing that sample around to you at this moment as well. And there would also be some work around the bottom of the roof with a band board and a cap. So, it would be trimmed in a little more nicely and not have such an unfinished look. It would remain open on mostly on three sides. They are requesting to keep the existing posts. There were some comments about maybe a desire to wrap those posts to give them a little bit of a more finished look. In discussions with the architect, she did correctly point out the orientation of the structure and where it is located on the site gives very little visibility, if any, to that northern elevation of the structure. So, the desire is to keep those posts without applying any additional wrapping to them. However, the wood all the wood that is not to be painted the dark green would be stained a dark brown as well. I think I've captured most of the proposed changes. There's also a landscape plan that is proposed to go along with this that would be implemented to give some additional screening to some of the neighboring properties and just to dress up the property in general as well.

Tim Clites: Thank you. I assume everybody's had a chance to look at the package, but I'll just give you a second. If the applicant would like to give us any comments, you're not required. But you're, I notice you're here, and you're certainly welcome to come up to the podium and your name and address for the record and any additional comments after Mr. Moore's download for us.

Michael Pappas: Michael Pappas 3806 Hemlock Way, Fairfax, Virginia 22030. And just to express my gratitude for the last couple of meetings with the board and how you know, my intent was to make this the best project that we could, compatible with this town's desires. And I think one of the best things that we did was, of course, enlist the services of Bonnie Burns, who is not only I think very accomplished person, but she thinks out of the box, shall we say, and was able to come up with some great ideas that I'm hoping will be consistent with what everybody was thinking for and forth that's all I have to say. Thanks.

Tim Clites: Thank you. Well, Cindy, do you want to start at your end? Just I know Bill is just probably still getting up to speed or maybe were you here in February?

Bill Anderson: No. No. So.

Tim Clites: All right, so let's start with you.

Cindy Pearson: Thank you, Tim.

Tim Clites: You're welcome.

Cindy Pearson: You're so kind. I do have you're going to have to give me just a second. So, on the lattice work that is under the roof, what color is that going to be? I don't see that answer to that.

Tim Clites: I saw some lattice to be painted the deep green. It's shone lighter. If you look under the little lattice in the middle of the page where it says lattice and it shows the stain.

Cindy Pearson: Yep.

Tim Clites: Yeah. It's to be painted the green.

Virginia Jenkins: That's this green.

Tim Clites: Yes.

Cindy Pearson: Whoo! That's as dark as you can get green to get before you get to black. Right?

Tim Clites: Get ready. We got more to come. I know one project at a time.

Cindy Pearson: I know, I hear, I know, so am I seeing this correctly? Sorry, I'm not an architect, so I don't read these.

Tim Clites: That's all right.

Cindy Pearson: So, behind the lattice will be nothing. It's you'll be able to see through and you'll see those rafters that are shown. Oops. I keep trying to get yours and that does not work. [laughter]

Tim Clites: That's correct. Through the lattice at certain times, remembering that it's likely darkened in shadow in there. So, they won't they won't be glaring.

Cindy Pearson: Right. But from the front view, they this picture that's in the middle on that I guess it's page two.

Tim Clites: Yeah.

Cindy Pearson: You will not see those rafters like that or will you.

Tim Clites: From the north elevation you will see them. I think what we heard from the applicant, and I think the site plan is consistent. I don't know that there's anywhere in the public way that you could see that and see that elevation that faces north.

Cindy Pearson: Can you come up?

Tim Clites: Is that correct?

Michael Pappas: Yeah.

Will Moore: So, while Mr. Pappas is coming up, I'll just I'll zoom in on this shot, which gives you pretty much the [multiple speakers].

Michael Pappas: I totally get what you're saying. And what you're thinking about is that the last picture, those were those rafters that were going this way and that way. Those actually were from the elevation on the other side, not the elevation. So those were the elevation. What shall I call it facing?

Tim Clites: The north.

Michael Pappas: Facing south? No. North? No.

Tim Clites: They call it the north. You have to.

Michael Pappas: Okay.

Tim Clites: You have to have your back to the north, looking south to see the north elevation. [multiple speakers] Architects like to make people confused.

Michael Pappas: Yeah, that's exactly what I'm doing. That's the north elevation that's the north elevation. And Bonnie had thought that that would add some interest to have those triangulated like that. I'm not married to it.

Tim Clites: Cindy, I think it would help. Look at what Mr. Moore has zoomed in on the screen. The one photo you can see, the angle at which you would see that above the white car, that picture is a good photo there. See how much of that where from the street and how much of that you would see, just to be aware.

Cindy Pearson: Okay. Okay. And You know that is a very dark green that's as close to black as you can get. And we've been having discussions about black and greens in the. I just wanted to state that we're having those discussions because it's such a harsh color. Let's see. All right. And so, it was the rafters I was asking about in the lattice. And the one other thing, when you get to the plantings you're going to do, I know that's a bit out of our purview here, but remember, when you have fruit trees on your property line that the fruit falls on the neighbor's yards and that's a mess. It is quite a sore spot for neighbors have fruit falling on their yard, so just wanted to remind you of that. So, if they do plant fruit trees, then plant them more in your yard than that they will grow over the neighbors.

Michael Pappas: Makes great sense. Thank you.

Cindy Pearson: Okay, that's all I have for right now.

Tim Clites: Thank you, Cindy. Virginia.

Virginia Jenkins: I don't really have anything to add other than I'm in agreement with Cindy regarding the color. I would prefer either of the other colors, the Tarrytown Green or the Lafayette Green, which has more of a green feel to it, particularly the Lafayette. I think that would be much more attractive. Which is the lightest of all of these on the? [multiple speakers]

Michael Pappas: My standard go to was Hunter Green, and I don't even know if that's there, but that's what I have always worked with all my life. But we're amenable to any green. The idea with the green would be that it would be more blending.

Virginia Jenkins: Well, this is almost a Hunter Green, wouldn't you say? The top one.

Cindy Pearson: Closer than the bottom. Yeah.

Will Moore: And I don't want to try to represent Miss Burns too much in her absence. She did send her apologies. She had a trip pre-planned during this time, but I think she was taking inspiration from this building that you see on screen now at on 70 East Federal Street. This is where the Willow Salon is

located. Because she was using a similar batten style on the cladding of the shed, I think she was taking inspiration from that particular building.

Tim Clites: Thank you, Virginia. Anything else? Or we can come back. I don't want to. [off mic] That's okay. Thank you. Punkin.

Punkin Lee: I agree about the Greens too. I think the lighter one, because you're in a very shaded backyard, so it might give it a little pop, but we thank you for going to the trouble and coming back with a nice plan, change in the roof line and more detail on your structure.

Michael Pappas: We had adult supervision.

Punkin Lee: And I think your plantings on the east side will be nice screening.

Michael Pappas: Yes.

Punkin Lee: For your privacy as well as the neighbors on the other side as they mature.

Michael Pappas: So yeah, I'm a still a young gardener and I love gardening and just haven't gotten around to doing anything but mowing out there, and it really calls for a considerable more vegetation.

Tim Clites: Thank you, Punkin. Margaret.

Margaret Littleton: What color? I'm sure it's here, but I don't see it. What color is the roof?

Michael Pappas: It's going to be a gray.

Margaret Littleton: Dark gray, Light gray?

Michael Pappas: It's going to be a lighter gray, very much consistent with the main structure.

Margaret Littleton: And what is the purlin? My stupidity. A purlin bearing with metal. What does purlin mean?

Bill Anderson: Construction. [off mic]

Margaret Littleton: Oh. Thank you that was just a curiosity.

Michael Pappas: I didn't know I wasn't going to be able to answer it. [off mic]

Margaret Littleton: Thank you.

Michael Pappas: You're welcome.

Tim Clites: Okay. So, to answer your question, if you go down to the next picture where they show [inaudible] composed, and you look at the interior of that space, the little on page three, bottom left corner that would show you, I think, what she's referring [off mic] Okay. Thank you. You don't see that? But except when they're inside.

Margaret Littleton: Yep. Got you.

Tim Clites: You're welcome. Margaret, thank you. Bill.

Bill Anderson: Thank you again for going ahead and considering the changes and going to make it. I think the significant part is the roof shape that was made. Other than that, I don't have any other things to add other than what was already said.

Michael Pappas: Thank you all.

Tim Clites: Thank you, Bill. And thank you. Yeah. I don't have any comments. I would echo appreciation for the effort to be sympathetic to the area that you're in with the pitch grooves. And I like the little detail picking up on the detail in the house, even though that one is stucco, and the other is board and batten. I think that's a nice little kind of connection. And the windows proportion to the shutters, I think, make a big difference in the feel of how authentic it is. So those subtle little differences do make they add up to a collective, I think big difference in what we and the neighbors and you will have and enjoy. So, thank you. To answer the question about the metal roof, it says it's to be gray to match the existing house. So that would tell me it's a that's all right. I'm just helping everyone. Yeah. And I think that's a fairly dark. It's more on the dark than the light gray side, if I recall. The picture suggests that at least in the bottom left corner of page one. So, I don't have any further comments to add either. So, I'll pause for a second and see if anyone has any follow up questions or comments. Margaret, how do you feel? How do you feel about the color?

Margaret Littleton: I think it's much better than the blue green.

Tim Clites: The green, green.

Margaret Littleton: The Lafayette I like.

Tim Clites: Okay.

Margaret Littleton: I don't like the blue green, which is Yorktown.

Bill Anderson: I don't have a comment.

Tim Clites: Margaret.

Margaret Littleton: Then Lafayette is the lightest?

Tim Clites: Green shirt doesn't have a comment? No, I'm with you.

Bill Anderson: [off mic] Let's pause, just for a moment. So.

Virginia Jenkins: You're saying the lowest one is on that [off mic].

Tim Clites: Turn your mic on. Yeah. Yes.

Margaret Littleton: Yeah. And it's green. [laughter]

Virginia Jenkins: Yeah. I did earlier. Nobody heard me, so I turned it off.

Tim Clites: Well, now they heard you. It's all recorded, and we can listen to it when we get home. [multiple speakers]

Will Moore: Mr. Chairman. The applicant is amenable to the change in color. So, if you wanted to condition that to the Lafayette Green that's acceptable.

Tim Clites: Thank you. Yes, Cindy.

Cindy Pearson: Can I just ask, is it noted in here that the lattice will be painted the same color as the house? I don't see that.

Tim Clites: As the structure.

Cindy Pearson: As the structure.

Tim Clites: It is. If you look on page one in the center of the page, it shows the lattice, and it says lattice to be painted deep green.

Cindy Pearson: Okay.

Tim Clites: And we can clarify that's the same color as the green the Lafayette Green we're going to approve.

Cindy Pearson: I'm going to be just a little. For a moment you can use whatever word you like. But I just wanted to make sure it's not painted the same color as the lattice on their house and or their deck, because that color does not work with this. Okay. Thank you.

Tim Clites: You're welcome. Any other comments? All right. Well, in the spirit of moving along again with a thank you to the applicant for putting together this very clear and easy to understand package. I move that we approve COA 25-02 as submitted with the clarification that the green color be the Lafayette Green. What number is that Mr. Moore?

Will Moore: HC135.

Tim Clites: HC135.

Punkin Lee: And for the lattice.

Tim Clites: And that includes the lattice. Thank you.

Punkin Lee: Second.

Tim Clites: All those in favor?

All of Committee: Aye.

Tim Clites: Any opposed? Any abstain? Motion passes. Thank you.

Michael Pappas: Thank you all very much. And I think we'll have [off mic] down there. We'll take care of that. Otherwise, it's on the house. I'll take it consistent with that. I understand what you're saying. Thank you. Thank you.

Tim Clites: You're welcome. Thank you. All right. Next, we have action items. New business COA RS 25-01, request of Castle Rock Enterprises for a new single-family dwelling at one Foxtrot Knoll Lane, Middleburg residences, lot 38. Mr. Moore.

Will Moore: Thank you, Mr. Chairman. You have the report within. Just to reiterate this is the third application now for a home in the stables, which is the larger lot section of the development. You see on screen here, the location within the development relative to the two here on the right side that have already been approved. A slightly new design for you. This stables hybrid. So, you've not seen this exact elevation before? But otherwise, I have nothing additional to add to the report.

Tim Clites: Thank you. And I'll actually applicant is here. Welcome to add anything to that. And that gives everybody a little chance to get caught up with the drawings.

Gretchen Yahn: Basically, it's like Lot 49 was Sheila's. What we did is we added a wing to the right side, which is what you're seeing in that reverse gable to the right. And then from the rear elevation, what we did is we added a secondary type of reverse gable to the back in order to elongate. Sorry, I've been really sick. Elongate the master bedroom. So basically, two changes that were on this. It does have a walk outside and it will have a stone main box, stucco on all the rest of the wings and the two-car garage, all in Rockport Gray.

Tim Clites: Thank you. Cindy says she liked Bill to start this time.

Bill Anderson: There we go. Just curious, is this the largest of the units we've ever seen? It seems like it might be. It's not important, and I'm just curious.

Gretchen Yahn: Yes.

Bill Anderson: Can you tell me if there's other than the design of the floor plan and the resulting elevations, are there any significant, any changes whatsoever to the selection of the materials or the palette of materials and colors?

Gretchen Yahn: No, this will be very similar to the stone and stucco one that we did in the vineyards, Lot number 17.

Bill Anderson: Stone is the same.

Gretchen Yahn: Stucco is the same. Colors are the same.

Bill Anderson: Okay. Okay. Other than that, I don't really have at this point any questions about the elevations. I might want you to come back, but I only looked at them briefly before this. It's a big house.

Tim Clites: Well, and the anticipation in that zone of this development was that's where the larger homes would go.

Bill Anderson: Yes. And this is a corner lot too, though. Yeah. Which is interesting.

Tim Clites: Thank you, Bill. Margaret.

Margaret Littleton: I don't have anything else to say.

Tim Clites: Thank you. Punkin.

Punkin Lee: I don't either. It is a big house though.

Tim Clites: Thank you. Virginia.

Virginia Jenkins: I have nothing to add.

Tim Clites: Thank you. Cindy.

Cindy Pearson: On the left elevation, those windows that has the shutter down instead of, is that something new. We haven't seen that before, have we?

Gretchen Yahn: We've got it on a couple of the kind of garages and the like. Sometimes they go to the side, sometimes they go down. It just all depends this way. We did it so that it didn't interfere with the indent for the stair hall area there.

Cindy Pearson: On the left elevation, they're there. And because you have the three on the side and then the two down, it looks like you're playing a game where you're trying to slide them to the right spot. But.

Tim Clites: Okay.

Gretchen Yahn: Yes.

Cindy Pearson: Yeah. I don't know. What would they come up?

Gretchen Yahn: They'd come up. Yeah. Like an awning style.

Cindy Pearson: Interesting. All I see one on the rear, too on the that front window.

Gretchen Yahn: The rear elevation. Correct.

Will Moore: They're on the garage elevations as well.

Bill Anderson: Okay. Okay.

Cindy Pearson: But you say you have used them on other. Okay. I just didn't remember.

Tim Clites: Thank you. Yeah. My only I don't recall, but I didn't go back and look. So, I trust that we did use them somewhere else. I guess my question was for the shutters was a slightly different one when I looked at the left elevation. Given how many of those openings can't have shutters just because it would make no sense at all. My mind went to should we have shutters anywhere? But I guess that's a preference thing. So, if the applicant likes the idea of shutters, I guess in my mind I wondered whether the shutters were there, because the guidelines kind of considered that there might be shutters or is it something you actually want to do? In other words, are you doing it because we're reviewing it, or are you doing it because you like it and want to do it?

Gretchen Yahn: No.

Tim Clites: Because I almost look at that elevation and think with or like there's what, five windows out of 15 that have shutters. You could almost live without them anywhere. But I guess that's a decision you can make. And if you like the shutters and everyone on the committee is okay with them. They just seem a little less authentic than, you know, more traditional arrangements. And I'd be okay without them. But that's just me. Versus I think the sliding barn doors around the front elevation tend to feel like whether they move or not, they at least seem consistent with what you might have seen historically somewhere. Okay. So, any other comments?

Margaret Littleton: I think that I agree with you. I think they I don't think they'd ever be used.

Tim Clites: No, they won't be.

Margaret Littleton: Perfectly. I mean, they're just decorative.

Tim Clites: Yeah. What do you think? I mean, do you six of one, half dozen of another.

Gretchen Yahn: It doesn't matter to me. It just at the end of the day, we have that kind of shutter configuration on the vineyards. If you look at the elevation up there. So.

Tim Clites: Well, that's why I was wondering it. Right. Are we just doing it? Because that's what we've always done. But then you kind of look at it and you think, well, you could go without it. And so, if the committee doesn't care, I guess we could make that optional. And you certainly could start without them and decide whether you want to add them or not.

Gretchen Yahn: I agree. It's whatever suits you guys.

Punkin Lee: Then if you opted to take them off, then would you also remove the one on the rear elevation that's on there?

Gretchen Yahn: Yeah, I would take all of them.

Punkin Lee: Yeah.

Gretchen Yahn: Because it's kind of an all or nothing.

Punkin Lee: It would look like it was just left hanging.

Gretchen Yahn: Yeah, I agree.

Tim Clites: What do you think though? Does that seem like a comfortable approach for you?

Bill Anderson: I think the shutters on, particularly on this elevation, add some interest and take away from the flatness and the large scale and the, you know, the boring nature of that elevation. So, you know, having it so it's different is to me.

Tim Clites: Oh, sorry.

Cindy Pearson: Time to wake up.

Bill Anderson: I don't see.

Tim Clites: Worse than that.

Bill Anderson: I don't see taking it away just makes it more vanilla large elevation with it on it takes your eye to something more interesting, depending on the color too, of course.

Tim Clites: Yeah. Well, yeah. The color is clarified [off mic].

Gretchen Yahn: The color is called Nightfall. It's what's also on the Rockport Gray. The house that's on lot number 13. So, it's not a it is a very nice complementary color to the Rockport Gray. It's got a little hint of very deep, deep green in it. So, it looks very nice instead of just being black.

Tim Clites: Yeah.

Cindy Pearson: No, I agree with Bill that it does give it some interest there. Okay. It's just I have no idea why I'm going to say this. I you know me and saying things. It looks like something in the old slave quarters from a million years ago where they would lock people up and they couldn't get out. [laughter] I guess that's why it drew my interest. But I.

Gretchen Yahn: [multiple speakers] drill holes in it.

Cindy Pearson: It would look.

Virginia Jenkins: I have a question on The Nightfall, which is for the shutters right? It's not on the schedule list. Has that? Have we? [multiple speakers] Was that in the original?

Will Moore: I'm not sure that you've seen Nightfall before I did.

Gretchen Yahn: It is?

Virginia Jenkins: Did we have approved colors?

Gretchen Yahn: It's on lot 13.

Will Moore: Is it okay? Okay.

Tim Clites: It's that they were just using for their?

Will Moore: Yeah.

Tim Clites: Palette. But we didn't exclude other colors.

Virginia Jenkins: No, I know we didn't Exclude. But I just don't remember hearing about this color before.

Gretchen Yahn: It is on an application which is 013.

Tim Clites: Okay. Any other input? Is there a motion?

Cindy Pearson: I'll make a motion to approve COA RS 25-01 request of Castle Rock Enterprises for a new single-family dwelling at One Foxtrot Knoll Lane, Middleburg Residence, lot 38.

Bill Anderson: Second.

Tim Clites: All those in favor?

All of Committee: Aye.

Tim Clites: Any opposed? Any abstain? Motion passes. Thank you.

Gretchen Yahn: Thank you.

Tim Clites: Thanks, Gretchen.

Gretchen Yahn: You'll have a lot next month.

Cindy Pearson: Thank you.

Tim Clites: I'm going to excuse myself and Punkin. Yes. Before I do that, yes.

Bill Anderson: I want to consider doing this [off mic].

Tim Clites: Yeah, there's folks with me. Well, they're not all with me. Some of them wouldn't admit to that even if they were. But yeah. Thank you. If I was by myself, I would definitely do that. Thank you.

Punkin Lee: Mr. Moore, do you want to bring us up to date, please?

Will Moore: Sure. So, you have the revised materials? There's not a ton of difference from what you saw last month, I think primarily you've seen some changes in the proposed colors. So, for the lower level of the building, which was previously a black. It is now proposed to be the Essex Green. The upper level is a still an off white, but a different version of an off white that's this Baby Fawn. And then you have a newly proposed material for the shutter. It's the Black Forest Fancy, as opposed to the Cooper Black that you saw last month. There are some additional details on the final page regarding some of the architectural detailing that would be applied to the facade. It gives you some greater detail than what you had last month.

Punkin Lee: Thank you. Go ahead.

Tim Clites: Tim Clites Middleburg. Virginia. The other thing that we added, just to try to help clarify a little bit in the package, are the slightly rendered, I'm sorry, the slightly rendered elevations. There was some discussion in the last meeting about where the dark color did and did not go. And so, we're not trying to match the color in the renderings. Obviously, we want to show you the detail of the panels and the columns and the architectural detail, but this gives you a sense of the datum below which we're considering it all one color, which is the darker color. And then the stucco above is the lighter color with the awnings the roof color will stay the same, and the roof on the back, which is now the awning, will also be the color of the existing roof.

Punkin Lee: Thank you. Bill, shall we start with you?

Bill Anderson: Sure. I generally I think it's a nice a nice change. What I couldn't understand, though, from the sections was how far off the existing facade are the engaged columns? I couldn't get an impression of what the depths were of the facade treatment.

Tim Clites: So, we think that's going to be enough that you notice it, but fairly minimal, because the stone base that we're adding, we're going to match the stone that's there, but we don't expect it to be particularly thick. So, if the stone and the cap project two and a half or three [inaudible] the column would be an inch or an inch and a quarter. Proud of the panels.

Bill Anderson: Okay. All right. So, all these columns and all set off the adjacent facade material about an inch.

Tim Clites: Right?

Bill Anderson: They're vertical, and there's no in that side dimension. There's no, you know, tilt on the columns.

Tim Clites: No, [inaudible] since it's all square. Yeah.

Bill Anderson: On the rear. And I'm looking at just looking at the rear elevation. And I just want to make sure it says the and I guess I could see this from the roof plan, but the lattice is to remain. So, when we're looking at that rear elevation, you're looking at the roof beyond the lattice, just for everybody else that's looking at it. In other words, the lattice is up front. You really don't see it in this elevation other than in the little section.

Tim Clites: There actually is a lattice up near the front. There's another panel of lattice near the rear of the building and between those two panels of lattice is all the mechanical. So that lattice off of.

Bill Anderson: I meant the rear elevation has a lattice over there. Wasn't there a lattice over the seating area or that's just porch?

Tim Clites: That's just porch. Now it's an awning fabric. It used to be a pergola. And then Salamander added aluminum frame and an awning fabric, which we're going to take off and frame it and put a metal roof. And so, the little note that refers to the lattice is a vertical panel kind of behind the corner of the building there to screen. There's also, just to be clear, there's lattice around the garbage enclosure that's at the back corner of the property, and the goal is to pick out the color of this other lattice and paneling.

Bill Anderson: And just one last thing. I think the awnings look great. Be real interesting. Tell me how you came up with the exact the color the dark color green. What's your thinking?

Tim Clites: What was I thinking?

Bill Anderson: Yeah, I didn't say it that way. [laughter]

Tim Clites: Well, Bill, you're an architect. And you know what do architects have? They have clients. And so last week. And our clients are here, by the way Rick and Sean Sherman. And last meeting, we started with black, which we looked at a lot of precedents for black. We loved it. And I think the committee's clear recommendation was to go with something a little with a little color, preferably green. So that it was consistent with Middleburg. And that resonated with us because I think the black images that we were looking at were in slightly more urban contexts than not in kind of a small town. And so that's why we came back with a different awning color and then a different, slightly different color scheme, still quite dark, but in the green palette and in the sunlight that green is obviously green. It's not black.

Bill Anderson: Okay. That's all I have.

Punkin Lee: Margaret.

Margaret Littleton: In your rendering, I love the architecture. I think all of the additions and the awnings and it's great porches and all. The mullions in your rendering, are they going to be painted black?

Tim Clites: Yeah. Yes. We didn't get that detail, but yes. Don't worry, we won't leave them the [inaudible] color.

Margaret Littleton: We are the Historic Review Committee, and I don't think that this is historical to have this for Middleburg. I think it'd be great somewhere else. I care. I don't I'm not supposed to say I don't like it, but I just don't think it fits the town. And I've looked up and down the street and nothing else is like it. So, you are setting a precedent, and I wish that the mullions could be the cream color. And I picked out the Lafayette Green. Unfortunately, that perhaps. I think it's Lafayette. Wait a minute. Yes, the Lafayette Green, which is I think you're going to think this is on a dark day is black again. I think it's it doesn't show green to me at all. So that's my comment.

Tim Clites: Thank you.

Bill Anderson: Can I mention something?

Punkin Lee: Bill.

Bill Anderson: I understand where you're coming from because that was my first reaction. And if there is not that I can remember seeing something that has on its facade this many columns, even though the columns are engaged and subtle.

Punkin Lee: Right.

Bill Anderson: You know, especially when they're all painted out the same color. I agree with you. And I think it's the columns, not necessarily how the facade is broken up with the let's say there's more of a flat pilaster behind the column. If the columns went away, I think it's more consistent with what's just down at the next street on the other side of opposite the bank. But it's the columns. And I would agree with you that was my first reaction. Why don't we have all these columns? Take the columns away, have a flat you know, pilaster behind it. And then I think it even fits into the Middleburg thinking. And I was just going to pull up that elevation. I was going to show you anyway. A lot of columns.

Margaret Littleton: It's the color [off mic].

Bill Anderson: Oh, it is the color, not the details.

Margaret Littleton: No, I like the details.

Tim Clites: You two arm wrestle for a bit.

Bill Anderson: Oh, I misunderstood, I'm sorry.

Punkin Lee: Thank you. Cindy.

Cindy Pearson: I'm going to go with that's as close as to black as I could find myself. But as you do, tip it to the black you can see a little deep, dark green in there, but I still think it's a bit dark for there. But my one biggest point is for the black around the windows. We don't have any of that in our Historic District yet that I'm aware of, and I don't think it's appropriate in the Historic District. You can see what it does to the buildings when you go out to Salamander, because all of theirs are black. I know it is the now thing to do, because in a lot of buildings, wherever you go, you see the black around the windows now. But for our Historic District and I'm sorry I didn't pull that up in there, but I'm sure there's something that'll quote it. I'll go back to it when others are talking and see if I can find anything. And I'll leave the rest of the architect up to you guys because you speak it better than I do.

Punkin Lee: Thank you. Virginia. Okay.

Virginia Jenkins: I am not opposed to the green. I know we discussed it the last time as a matter of fact, I think I suggested the dark green. It doesn't matter. But. I'm not even sure I may have mentioned Charleston Green, which does have more of a green cast to it, but I'm not opposed to this at all. And now, with the Mullions, the way the rendering is done, I like it. And if we could keep it, the mullions sort of the same as the plaster color. I think you'd be better.

Tim Clites: I hear all that. I would only ask, maybe that we look at the closest building that I can think of that has a dark palette, like this is the former High Cliff Clothier facade, and I believe that's dark trim and the windows are the same color, which is our thought not to have the windows be the kind of trendy black windows that we see a lot now, but actually have this kind of redefine the pedestrian base to this building. And I mean, honestly, I would say I'm open to the columns where my idea kind of being aware that in a dark color they're going to disappear more. One of the pieces that I places that I saw them and is on the front of the Reuter building with the antique shop, has they've got that little bay window that sticks out and there's columns there. And the thing that I didn't like about that there's also a dark green column is they picked out individual pieces of the column. So, the necking and the base and the capital, and they painted them a different color. And to my eye it looked very busy. And it seemed like a more consistent way to paint everything was to make it more monochromatic. I think the building would still be successful. This idea of creating a base to the building would be successful without the columns. But that's a discussion you all can debate between you. I hesitate a little more to think about taking the windows and popping them out in a light color, because I'm concerned that, well, it'd be like taking mystique's windows and putting them into High Cliff Clothier's facade. I think that would look a little disjointed.

Virginia Jenkins: Okay, Tim.

Tim Clites: Yes.

Virginia Jenkins: Would the mullions be this color or black?

Tim Clites: No, that color.

Virginia Jenkins: Oh, okay.

Tim Clites: Yeah. The same color as the rest of that facade? Yeah.

Virginia Jenkins: Okay. I'm not opposed to that. And actually, I like the columns. I mean, I'm.

Cindy Pearson: Oh, I do have a question. Is the where the columns are, is that for eating outside or is that just a distance to walk through? There will be tables outdoors on any of that outside area.

Tim Clites: Just the area that there has been historically. So just under the roof area. Yeah. On the back. Yeah.

Margaret Littleton: You're comparing it to Highcliffe. But Highcliffe has it doesn't stand alone, and it has, you know, border buildings. And I think that makes a big difference.

Tim Clites: And my only reference to Highcliffe was around the windows. Right not saying that, I mean, that's a very stylistically a very different building for sure. What it does also have is if I can see that correctly, it doesn't have columns, but just kind of flat trim on trim. A lot more glass than we have, but it's a different use, right, that you want the glass in that case because of the retail nature of that storefront. So likewise, you see, the door there is dark, And we would the little vestibule that we're in. Sorry Rick, the little vestibule that we're adding. We would the door and the windows there with the glass there would be treated the same as the other windows.

Margaret Littleton: Where will your sign be?

Tim Clites: We haven't got to that yet. It may. Yeah. I think we have to pick a name first. But I shouldn't put the client on the spot. I'm just kidding. [laughter]

Rick Sherman: Just had the urge to say a couple of quick things. First of all, my name is Rick Sherman. We live over on Atoka Road. We've only been in the community for two years. We came from Vermont. So, we certainly respect everything that you're saying and everything that you respect in your community. So, it's not my community, and we don't intend to come into your community and try to force something that isn't appropriate. So, we did take, I believe it was Margaret's idea to have something with the green tones in last month, if I remember correctly. Not the color in particular, but the idea of having something green. And ironically, I was looking at Mr. Moore's business card and I said, wow, that's a dark green.

Tim Clites: Is that why that was?

Rick Sherman: Yeah.

Tim Clites: So, I was like, why do you have.

Rick Sherman: So, I actually included his business card. And then as I was pulling out of town, I noticed the back side of the Middleburg sign as you're going home. And I saw that same dark green, and I said, oh, okay. So that's Middleburg Green. And so, as I was talking with the designer, we did come up with

the exit screen and I just wanted to read real quickly here. It's part of the Benjamin Moore Historic color collection. The brochure describes it as a deep, rich green and is derived from the county of Essex in or the county of Essex in England. The original hunt country. The color is often portrayed as inspiring thoughts of historic estates overgrown with ivy and lush green landscapes, creating a timeless and classic look. So that's exactly what Ben Moore does in their description. So, we're thinking, oh wow, hunt country from England, Middleburg Green. We thought we came up with the perfect color. So please don't take offense if you don't like it. We are trying to create something that is classic and stately and upscale. And as I was sitting on the or standing on the porch, I was looking over at our restaurant next to us, the Red?

Punkin Lee: Horse.

Rick Sherman: The Red Horse Tavern, correct, and then across the street to the former toy store. And I saw those bright colors and everything. I'm thinking, you know, the darker color is really classic. I mean, I don't wear a dark suit very often, but if you're thinking about, you know, when you go out, sometimes dark colors are nice. I appreciate what we're saying, though, that we don't want to look like New York City, and we're not trying to look like New York City, that's all I got.

Tim Clites: Thank you. You got it.

Punkin Lee: Thank you. I like the green, and I'm glad it changed. And I'm glad to know the mullions are going to follow suit and not be black.

Tim Clites: Yeah. Sorry, we'll color between the lines the next time. Yeah.

Punkin Lee: So, I think it's very nice. I think the color change is nice with the awnings. It's going to dress up with the changes, for sure, but I don't think the black was fitting for that. Still a country house. So, I think it's facelift. Will be nice in the color choices are good in my opinion. Bill, do you have anything else?

Bill Anderson: No. I think it looks nice.

Tim Clites: Thank you.

Punkin Lee: Margaret.

Margaret Littleton: One more thing. Did you consider Chrome Green? That to me is Hunter Green.

Tim Clites: It is.

Margaret Littleton: And you don't like it?

Tim Clites: Well, I'm just worried that that's a real. It's a little bright when I think about the quantity of it that would go on the facade.

Margaret Littleton: [off mic] Not being shiny that's just the only [off mic].

Tim Clites: Yeah.

Margaret Littleton: Okay. Thank you.

Punkin Lee: Thank you. Cindy.

Cindy Pearson: Needless to say, Tim, whatever you usually whip up, as you do with your magic, whatever you use. I mean, it turns out great. Yes. The green around the windows is much more. When I thought black, I'm going. Oh, please don't. [laughter] Don't do that to us. And I should have known you wouldn't, but.

Tim Clites: And I'm sorry to interrupt you. To be clear, the second-floor windows will be painted the color of the stucco, not the dark green. So, the only dark green is. That's why we rendered. It's just the bottom portion. Yeah. Just to clarify that it's not the sash of the second floor. They're going to be the color of the whatever the off-white kind of Muslin as color is.

Cindy Pearson: Thank you for that. So, look forward to seeing it when it's all done. Thank you.

Punkin Lee: Virginia.

Virginia Jenkins: Baby Fawn is the color.

Tim Clites: Baby Fawn. I forgot the name of it. There you go.

Virginia Jenkins: Very appropriate.

Punkin Lee: Any other comments?

Virginia Jenkins: No, I don't. I think the rendering is terrific. And so, if the building. Is just like that, I think it'll be really good looking.

Tim Clites: Thank you.

Bill Anderson: One of the comments, I assume the in the green that the finish will be as on the sample, which is to me much more important than the light color, a finish.

Tim Clites: The sheen.

Bill Anderson: Yes.

Tim Clites: Yeah. I don't remember exactly talking about that, but more of a matte to satin, not a high gloss.

Bill Anderson: It's a I would it's not on the sample, but I would call it a satin. Would you?

Virginia Jenkins: Yeah.

Tim Clites: Yeah.

Rick Sherman: That is correct, a satin.

Tim Clites: Yeah, a satin.

Virginia Jenkins: All right.

Tim Clites: Thank you for clarifying that.

Punkin Lee: Any other comments? Do we have a motion?

Virginia Jenkins: Okay. Give me a second. I'll make a motion to approve. COA 25-08 request of Clites Architect PC for exterior changes at 200 West Washington Street. Diamondback Hospitality. Do I need to add anything more to that?

Punkin Lee: I don't think so. It went with everything.

Cindy Pearson: Second.

Punkin Lee: All those in favor?

Cindy Pearson: Aye.

Virginia Jenkins: Aye.

Punkin Lee: Aye.

Bill Anderson: Aye.

Punkin Lee: Opposed?

Margaret Littleton: Opposed.

Punkin Lee: Abstain. Motion passes. Thank you.

Tim Clites: Thank you. [off mic] Thank you. All right. Our next item is COA 25-09 request of Veritas Contracting for demolition and rebuild of the northwest addition at 204 East Washington Street. The Boyd Bed and Breakfast. Mr. Moore.

Will Moore: Thank you, Mr. Chairman. You had kind of a pre-application discussion with Mr. Simons last month. Just to catch Mr. Anderson up on that since he was not here. This small one-story addition on the northwest corner of the building was discovered to be heavily infested with termites to the point where it was not salvageable. So, the plan is to demolish it, rebuild it in the same footprint and the same mass. But while doing so to make some interior improvements to the flow such that the door would no longer exitpain to the east side but would exit to the north. And you can see that on the floor plans how that kind of improves the interior flow. There would be some windows added as a result. The windows were the main subject of discussion last month. Feeling that the windows that you saw last month might have been a little bit squat or not properly proportioned. So, Mr. Simons has resubmitted now and is proposing a faux casement window instead of what you saw last month. And you do have a separate detail on that casement in your package as well. The elevation view is on screen right now.

Tim Clites: Thank you.

Steve Simons: Steve Simons, Veritas Contractor, Middleburg, Virginia. Any questions I can answer?

Tim Clites: Anything to add?

Steve Simons: No. We took the feedback from the March meeting change those double hung windows over to these faux French casement windows by Marvin. And so, the fenestration in there is, is elongated instead of rectangular in the horizontal format, which we think is a better representation of the existing casements that are on the building today on the rest of the building.

Tim Clites: Thank you. Bill.

Bill Anderson: Now, I think this I did review the documentation. And I think it's very straightforward. I don't see any issues with it.

Tim Clites: Thank you. Margaret.

Margaret Littleton: I agree, I have no issues.

Tim Clites: Thank you. Punkin.

Punkin Lee: I just one question. Do the shutters work?

Steve Simons: The shutters will not work on this part of the building. The shutters on the rest of the building do work. But they have a mechanical gear system that opens and closes those shutters. It's quite elaborate.

Punkin Lee: I think the change is quite nice. Thank you.

Steve Simons: Thank you.

Tim Clites: Thank you. Virginia.

Virginia Jenkins: I just have a question. It's just my ignorance. What is a faux French casement as opposed to French casement?

Steve Simons: That's a great question, Virginia.

Margaret Littleton: I mean, because I have French casement. I thought were French casement windows, maybe they're faux. So, this is truly a.

Steve Simons: Well, a typical French casement, except the architects, correct me if I'm incorrect about this. Is usually two leaves that push out.

Virginia Jenkins: Yeah. Oh, okay.

Steve Simons: This is faux in that it has a crank that cranks the window out, and it's only one leaf.

Virginia Jenkins: Mine pushes out, so I have a real one.

Cindy Pearson: Okay.

Tim Clites: She feels better. She has a real one. [laughter] And I think yeah. That's fine. And the that is a solution out of our comments in the last meeting about trying to get the proportions of the glass right. This would be a double hung and that really the math wasn't ever really going to work, right?

Steve Simons: Yeah. The original double hungs that were in this section of the building where there was only one other example, and that's on the east side of the building, but it's behind the fence and you don't see that publicly. But the rest of the building was changed in the 20s to put in the case the rest of the case. So [multiple speakers]

Tim Clites: Thank you. Cindy.

Cindy Pearson: Yeah. No questions. Thank you.

Tim Clites: Well, I don't have any questions either. We did review this and had the opportunity and the discussion in the unofficial discussion session, last meeting. So, I'm going to pause for a second. And if there's no further input, I move that we approve COA 25-09 as submitted.

Punkin Lee: Second.

Tim Clites: All those in favor.

All of Committee: Aye.

Tim Clites: Any opposed? Any abstain?

Cindy Pearson: Aye.

Tim Clites: Thank you.

Steve Simons: Thank you. Can I ask one additional question unrelated to this application? As far as, as luminaries for outdoors following the dark sky ruling or the ordinances. Is there a preference whether those dark sky luminaries are from the very top of the fixture, or can you use those turtle accessories that keep the light pointed straight down? Is there any thought on both of those acceptable, or is there a preference for either version?

Tim Clites: So, you have to describe for the committee how the turtle works?

Steve Simons: It's basically a cylinder that goes around the lamp itself and contains the light to only pointing in a downward direction, versus the luminary being at the very top of the fixture. So, you don't see any kind of lamping. Okay.

Bill Anderson: Does it stick out the bottom?

Steve Simons: It's contained within the light fixture itself.

Tim Clites: So, imagine a glass carriage fixture and you have the light bulb in the middle of it. And this is a coffee can. I'll call it that goes over it. That only allows the light to spill out the bottom.

Steve Simons: Correct.

Tim Clites: So, when the lights on at night, the globe would not be lit, or it would be lit? Does some of the light go up and?

Steve Simons: The light only really reflects downward.

Tim Clites: Straight down.

Steve Simons: Yeah.

Tim Clites: Well, I think that meets the requirements, right? Is that correct, Mr. Moore?

Will Moore: Correct. As long as whatever is shielding the light, whether it's up in the hood or whether it's down here, as long as whatever is shielding does not allow any light to skate horizontally. And as long as the light source is above that horizontal plane of the bottom of that shield, then it meets the requirement. Now the esthetic of it, you would still need to review the esthetic of the fixture. But as far as meeting our outdoor lighting requirements that would work. Yeah.

Bill Anderson: I'm sure a lot to have to do with the fixture itself, because it might defeat the purpose of having light come out from the fixture itself, as well as containing it to dark skies. So, it depends on the fixture, I guess. Yeah, but the concept is, I mean, as Will said, I think that's straightforward.

Steve Simons: We did have a lighting package during the one of the first HDRC approvals of the exterior plan for the building, we have to go back and add three more fixtures to the outside based on codes for door openings and where those happen to be located. So, the I just wanted to make sure we select the correct version of that fixture. We'll likely do the ones that are up in the top of the luminary so that they're matching the other ones that we have, but I just wanted to know if that was an option.

Tim Clites: Yeah, I guess I would say on balance, the one thing that I've always liked about going through the town is the at night is the seeing the light, as opposed to just having it on the surface of where you're walking. So, I actually kind of miss the small candelabra bulbs, but that's just me. And it's a zoning ordinance issue that then gets trickled down, as I understand it, to historic. So, I think up in the fixture allowing as the light comes out, there is some rough reflection through the glass, and you get this sense that it's a carriage lantern, I think is probably more sympathetic to what we're used to seeing. Although and I know you passed this by me, so I'm talking as if I haven't seen this side. You sent me an email asking the question, but I want the whole committee. I think maybe I should bring that to the next meeting. Just as a committee discussion item, whether you, as the applicant, want to come back in for that or not. So, we can decide whether we like the idea of this turtle or whether we. So that when it comes up again, we have an answer.

Steve Simons: We'll like to submit for those in the April meeting, and I'll submit for both so that you can see the differences between the two.

Tim Clites: Great that would be awesome.

Steve Simons: Yeah, sure.

Tim Clites: Yeah. Even if you decide to go with the other one, if you could share.

Steve Simons: A representation of that. Yeah.

Tim Clites: Perfect. Thanks.

Steve Simons: Okay. Thank you very much. Appreciate it.

Margaret Littleton: Thank you.

Tim Clites: All right. And last Mr. patience COA 25-10 S25-05. [multiple speakers]

Tom Sweitzer: I don't have any turtles.

Tim Clites: Easy. You got to let me run through my little spiel here because it's going to be a long one. We got, you know, request of A Place To Be for projecting sign at 4 West Federal Street. Mr. Moore.

Will Moore: Thank you, Mr. Chairman. You have the materials on this. This would be a second projecting sign applied to the elevation of this building. The Village Backsmith sign is located on the first floor, so this would add an additional scroll bracket above where the Backsmith sign is placed, and then a new six square foot projecting sign for A Place To Be at this location. This is a, it's a Quail Run sign. It's the typical material, the exterior with the carved lettering. And then you have the color scheme is contained within the specs as well.

Tim Clites: Thank you. Hello.

Tom Sweitzer: Hi.

Tim Clites: We have to be official name and address for the record.

Tom Sweitzer: Yep. Tom Sweitzer from A Place to Be.

Tim Clites: Thank you. Anything to add?

Tom Sweitzer: No.

Tim Clites: Okay.

Tom Sweitzer: I think this is the second time I saw it, but, yeah, my concern was, my concern was that it was maybe too white. But then when she showed me that picture of what it looked like, it looked like it was fine. We're just happy to if we can have a sign there up there. And I think going sideways like that, like he has, it makes a lot of sense.

Tim Clites: Yeah, it's easier than the passerby, for sure. Yeah.

Tom Sweitzer: Yeah.

Tim Clites: Thank you. Cindy.

Cindy Pearson: I was trying to come up with, like, a hundred questions just to keep him here. [laughter]

Tom Sweitzer: I'll answer any.

Cindy Pearson: How high is it? No. I'm kidding. I have no questions.

Tim Clites: Thank you. Virginia.

Virginia Jenkins: I don't have any questions either.

Tim Clites: Thank you. Punkin.

Punkin Lee: I just have a comment. Since I look at this at my window every day. Is that Backsmith's sign is on a more thicker part of the column, and yours is up near the top with all the wind we've been having.

Tom Sweitzer: Yeah. I don't think it would matter.

Tim Clites: I think the column is probably square at the top. Just that last little bit like it is at the moment.

Punkin Lee: Yeah. I mean, it changes size.

Tim Clites: You're just worried about the amount of wind.

Punkin Lee: The wind right was what I was thinking of, but that was the only comment I have. The sign is great.

Tim Clites: Thank you. Margaret.

Margaret Littleton: My only comment is the bracket. It doesn't. I prefer it to the Backsmith, but I think it's just disturbing to see the two different ones.

Will Moore: I think it matches.

Tim Clites: The question that I have is, is the bracket supposed to be white, like the picture, or is it supposed to be black like the other bracket? [off mic] Yeah.

Tom Sweitzer: I think it looks very odd.

Tim Clites: And that's when you said too much white. That was my interpretation of what you said.

Tom Sweitzer: No. What was it exactly? [off mic] What do you all think?

Tim Clites: Let's get Bill's comment. Then we'll have everybody. That's all right. No that's good. You raised a good question.

Bill Anderson: No, I agree. I would look I think much better. Other than that, I have no comment.

Tim Clites: And so, I've zoomed in maybe page two. Mr. Moore, can you zoom in to that? Because I know there's some snow on the white or on the bracket that's there now, but it looks to me like that is a scroll bracket, and they're proposing the exact same bracket.

Will Moore: I think that was the intent. I think the lack of color was just they just didn't color it. But I think if you were willing to just clarify in a motion that it would be a black bracket to match the one below, that would be fine.

Tim Clites: Because it is a little detailed, but I think my take is it would be odd to have two different brackets.

Tom Sweitzer: I think it would look odd too.

Tim Clites: On the same post.

Will Moore: Yes sir.

Margaret Littleton: He has brought up the Backsmith bracket and it looks like it is scrolled. Yeah, so once it's painted black, it'll be fine.

Tim Clites: It'll be fine. All right, all right. So, I think we're. Yeah. All right. Any other comments? Take a motion. [off mic]

Punkin Lee: Thank you. Speak up.

Margaret Littleton: I make a motion on COA 25-10 S25-05. Request of A Place to Be for projecting sign on 4 West Federal Street with a black bracket.

Virginia Jenkins: Second.

Cindy Pearson: Do we want to add to that to match the bracket below?

Margaret Littleton: Well, if you look at it, it is squirrely. Okay. It's just because it's been painted.

Cindy Pearson: Okay.

Tim Clites: Black to match the bracket below. And there's a second by Virginia. Did I hear that right? Thank you. All those in favor?

All of Committee: Aye.

Tim Clites: Any opposed? Any abstain? Thank you.

Tom Sweitzer: Thank you.

Tim Clites: You're welcome.

Tom Sweitzer: Did she talk to you at all about the parking spaces?

Tim Clites: We're not that is way out of our expertise.

Tom Sweitzer: I was so excited to stay here longer. We have the five parking spaces there, and I asked if we could have, because everybody parks there. And no matter what you put down, you have to put, you know, this is A Place to Be parking. So, is that something I work with her?

Tim Clites: Talk to Mr. Moore. I think there's a certain signage below which size. You can just work with staff to resolve issues like that.

Tom Sweitzer: Okay, great. Thanks, everybody.

Tim Clites: Thank you. Good to see you.

Tom Sweitzer: You too.

Tim Clites: Appreciate it. All right. Do we have any discussion items? Yeah. Our report. Today. Yeah. And I know. So, our Vice Chair is reminding the chair that he's at least one month behind. We were supposed to talk about the Council report. It's due in May. I'm going to go to the Council to submit it. And so, I apologize. Maybe we could focus on that by the next meeting. I'll send out through Rhonda a little. I think maybe you already did this, but we'll make sure everyone has the last report that we did. So, you can back to just Rhonda. So, we're not having a meeting online with any comments, and then she could collect them for our next meeting, and we could discuss them. And I think one meeting is probably enough, and I apologize for not being prepared tonight. [off mic] You say you did yours.

Margaret Littleton: You wanted to fill out.

Rhonda North: Yeah, I know we received at least one.

Tim Clites: Okay.

Will Moore: Okay. Yeah. It didn't have a name on it, so.

Tim Clites: Well, Margaret, we know who the next chair is. I can't wait. This is going to be great. We vote in January. No, thank you, Margaret, for doing that. All right, so everyone else. Yep. We'll get to it. She says. Yes, ma'am. All right. Meeting quorum in May on the first is the first day of the month and it's a Thursday, so we'll kick the month off with Historic. All right. Meeting's adjourned. Thank you all.