TOWN OF MIDDLEBURG
HISTORIC DISTRICT REVIEW COMMITTEE
REGULAR MEETING MINUTES

Monday, October 6, 2025
PENDING APPROVAL

The regular meeting of the Historic District Review Committee was held on Monday, October 6, 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
Virginia Jenkins
Margaret Littleton
Linda Wright
Cindy C. Pearson, Council Representative

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

ABSENT: William Anderson (excused)

Public Comment

Bundles Murdock, 609 Blue Ridge Avenue, appeared before the Committee in support of COA 25-32 for renovations to the Chronicle of the Horse building. She advised that the National Sporting Library & Museum was voted the top museum in Virginia and was on the list of the top fifty-one museums in America. Ms. Murdock explained that because of this, people wanted to donate artwork to the museum; however, they have run out of space. She reported that the Board of Directors looked at many different options and decided that with the Chronicle of the Horse moving, they would simply renovate that building for the storage of artwork.

Approval of Minutes

Chair Clites moved, seconded by Vice Chair Lee, that the Historic District Review Committee approve the September 4, 2025 Regular Meeting Minutes as submitted.

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

Old Business

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

COA 25-18: Revisions to Approved Exterior Changes – 200 W. Washington Street – Diamondback Hospitality

Deputy Town Manager Moore reviewed the history of the application and noted that the applicant was requesting revisions to omit the longer panels on the front elevation between the second story windows and the bay windows on the first floor. He explained that the panels were in conflict with the roof line for the new vestibule, as well as the porch roof. Mr. Moore advised that the angled panels to match the roof lines would also be omitted. He noted that the remaining rectangular panels would remain. Mr. Moore reported that the applicant was also seeking to remove a window on the east elevation and to replace it with paneling. He further reported that they were also seeking to remove and infill a window on the rear elevation. Mr. Moore advised that lastly, the rear door was being proposed for replacement with one that would match the style of the doors on the vestibule.

Tim Clites, of Clites Architects, appeared before the Committee representing the application. He advised that the roof on the bay window on the front elevation was steeper than they originally estimated and explained that if they left the panel in place, it would be very narrow. Mr. Clites opined that it would be better if it was left flat and suggested it could be a potential location for signage. He advised that as to the side elevation, they felt that having little triangular panels would be too busy and opined that the building would be quieter if they were removed. Mr. Clites noted that as to the two windows, they were blanked out on the inside and suggested they be removed from a balance perspective. He advised that as to the door, it did not currently match the other doors and suggested it be changed.

The Committee opined that the changes made sense and looked fine.

Mr. Clites opined that given the dark color of the building, the panels would not have provided as much contrast as the drawings made them look. He noted that there was still a fair amount going on with the building. Mr. Clites reiterated that the windows that were proposed for removal were closed off from the inside, as they were located in a restroom and kitchen area; therefore, the thought was simply to remove them.

The Committee advised that they liked the idea of leaving the area in the front elevation flat for future signage.

Committee Member Jenkins moved, seconded by Councilmember Pearson, that the Historic District Review Committee approve COA 25-18, a request of Clites Architects for revisions to approved COA 25-08 for exterior changes at 200 West Washington Street – Diamondback Hospitality.

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

Chair Clites resumed the Chair.

COA 25-24: Mechanical Units – 19 South Madison Street – Bonnie Burns, AIA

Deputy Town Manager Moore reviewed the history of the application. He noted that the mechanical units were pulled from the original application and advised that the applicant was now returning with them. Mr. Moore reported that the proposal was to add four mini-split exterior HVAC units to the property, the first of which would be located close to the rear of the building, near the entrance to the parking lot on Federal Street, on the lower level. He advised that the second would be adjacent to the porch on the rear elevation, also on the lower level. Mr. Moore noted that both units would be screened with lattice work. He reminded the Committee of the existing lattice that screened other utilities and advised that it would

be replaced, and an upper level added to screen the HVAC unit. Mr. Moore reported that the applicant was proposing two options for the location of the third unit on the second-floor level – one which would be more visible from the street. He opined that the location on the west elevation of 2 East Federal Street would allow it to be tucked back more from public view. Mr. Moore reported that the fourth unit would be around the corner on the north elevation, behind the chimney. He advised that there would be no screening for the two upper floor units.

Bonnie Burns, the architect, advised that the application contained information on landscaping that they hoped to use to hide some of the screening. She noted that it was for informational purposes only, as she could not guarantee it would happen. Ms. Burns noted that she also provided photos of other mini-split systems in Middleburg. She advised that it was difficult to find locations for the proposed units that met the fire code and allowed for servicing of the units. In response to an inquiry from the Committee, Ms. Burns reiterated that there was no way the third unit could go on the other side of the building due to the location of an existing unit and electric meters. She noted that there would be a fifth unit; however, it would not be visible from the street. Ms. Burns opined that her proposed locations would show the units less than others.

The Committee opined that Ms. Burns had done a good job of squeezing the units in. They expressed hope that some plantings could be installed to make the screening disappear.

In response to comments from the Committee, Ms. Burns confirmed the screening would be painted the same color as the building, which should help make it disappear. She opined that there was a lot to draw the eye away from the units on Madison Street. Ms. Burns advised that the one unit was tucked behind the chimney as much as possible and would be installed as low as possible. She noted that there was not enough room to put two units in that location. Ms. Burns explained that the reason for multiple units was to have redundancy for the upstairs apartment by installing two two-ton units, as opposed to one four-ton one.

Chair Clites opined that unit three would be more hidden from view from the right-hand side of the East Federal Street location.

Vice Chair Lee moved, seconded by Committee Member Littleton, that the Historic District Review Committee approve COA 25-24, a request of Bonnie Burns, AIA, for mechanical units at 19 South Madison Street, as presented with the lattice to match the building.

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

COA 25-27 (S 25-15): Replacement Front Door – 10 N. Pendleton Street – MainStreet Bank

Deputy Town Manager Moore reviewed the history of the application. He reminded the members that the replacement door was originally proposed to be a full light one; however, the members expressed a preference for something along the lines of a three-quarter light door, with divided lights. Mr. Moore noted that they also asked to see the proposed stain color and door hardware. He reported that the applicant was returning with their proposal and noted that they would like to replicate the door on the building of their Fairfax City location, which was a three-quarter light door with a pattern of division. Mr. Moore advised that the applicant was proposing door hardware that had a direct angle and would be in an antique brass finish. He noted that the door would be Capella Mahogony.

Frank White, of W&S Construction, appeared before the Committee representing the application. He advised the members that they took their comments from the last meeting and met with the owner of the bank to identify a door. Mr. White further advised that the proposed door received approval from Fairfax's Historic District Review Committee, which was why they were recommending the Prairie style. He confirmed it would be in the same mahogany wood, with antique brass hardware. He displayed samples of finish colors and noted that the President of the bank preferred the middle color. Mr. White advised that there would be two coats of stain and two coats of clear finish on the door. In response to a comment from the Committee, he confirmed the glass would be clear.

The Committee agreed they liked this door better than the one that was originally proposed. They agreed it fit better with the building. It was noted that the door hardware style would be Saturn, in the antique brass finish. The Committee held some discussion of the proposed stain color.

Chair Clites moved, seconded by Vice Chair Lee, that the Historic District Review Committee approve COA 25-27, only for adding a door to what was approved, as submitted with the clarification that the stain was to be American Oak with two coats of a gloss or semi-gloss finish, with clear glass, and with an antique brass finish Saturn handle.

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

New Business

COA 25-28 (S 25-16): Replacement Signs – 1 S. Hamilton Street – Veritas Contracting

Deputy Town Manager Moore reported that the applicant was proposing to update three signs for his business as a part of a rebranding and advised that the new signs would replace the existing ones at their current locations. He reported that they would be black and white and would be made of Extera materials. Mr. Moore advised that the lettering would be carved and there would be a border around the outside edge of the sign. He noted that the signs to be replaced were a wall sign, a projecting sign, and a replacement panel on a directory sign. Mr. Moore advised that the panel sign would be made of Di Bond.

Steve Simons, the applicant, opined that the application was pretty straight forward. In response to comments from the Committee, he confirmed there would only be two black lines around the sign. Mr. Simons confirmed this was based on his new logo.

Chair Clites moved, seconded by Committee Member Littleton, that the Historic District Review Committee approve COA 25-28 as submitted.

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

COA 25-29 (S 25-17): Replacement Wall Sign – 112 W. Washington Street – TCF Afield

Deputy Town Manager Moore reminded the Committee that they recently approved a sign at this location; however, the applicant decided to change the wordmark from "TCF Loft" to "Afield." He

confirmed the sign would be at the same location and of the same materials, with only the name change. Mr. Moore advised that the letters would be slightly taller than what was previously approved; however, the overall square footage of the sign would only increase minimally as there would be less letters. He confirmed it would be within the allotted sign area for the building.

Philip Miller appeared before the Committee representing the application. He confirmed the change was simply to reflect the name change for the store. Mr. Miller noted that the design was the same as their existing award-winning sign. He explained that the name change reflected the change in their location from a loft, which no longer had relevance. Mr. Miller advised that they believed the new name fit better with their strategic direction for the store and for their location now being in Middleburg. In response to an inquiry as to the increase in the height of the lettering, he advised that it was based on the recommendation from Quail Run Signs.

Chair Clites noted that the spacing was different than what was previously proposed, with less space between the letters. He questioned whether it would feel better with more kern.

Nicole Madden, of Quail Run Signs, opined that what was proposed would maximize the signage and use all of the available allotment.

Mr. Miller reminded the Committee that the sign was being reduced down to one word. He opined that moving the letters closer together to make it more easily readable made sense.

Committee Member Littleton moved, seconded by Vice Chair Lee, that the Historic District Review Committee approve COA 25-29 (S 25-17), a request of Philip Miller for a replacement wall sign at 112 West Washington Street – TCF Afield.

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

COA 25-30 (S 25-18): Projecting Sign – 111 E. Washington Street – Thomson & Cooke Architects

Deputy Town Manager Moore reported that the new owner of the building was proposing to install their projecting sign on the existing bracket on the east side of the building. He further reported that the existing tenant's sign would remain and would simply be moved to an existing bracket by the west entrance.

Nicole Madden, of Quail Run Signs, appeared before the Committee representing the application. She advised that there would be no pinstripe and explained that the black line was intended to show where the edge of the sign would start to round. Ms. Madden confirmed there would be no black on the side of the sign.

Committee Member Littleton opined that the sign needed a black frame. She suggested the lettering was not large enough.

Ms. Madden advised that the applicant would like a very simple design, with text only. She further advised that they did not want other elements that would distract from the lettering.

The Committee agreed that what was proposed was clean, simple, and quite an understated design. They held some discussion of the sign's color.

Ms. Madden advised that it was based on the company's brand and was in their colors.

Chair Clites noted that the seventy inch placement height was not an issue because the sign was not being installed above a walking surface.

Chair Clites moved, seconded by Vice Chair Lee, that the Historic District Review Committee approve COA 25-30 as presented.

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

COA 25-31 (S 25-19): Wall Sign – E. Federal Street – Middleburg Memorial Cemetery

Deputy Town Manager Moore reported that the proposal was to install a sign into the inset of the stone wall by the entry to the cemetery. He further reported that the sign would be black with gold leaf lettering and noted that it was similar to the signage updates for the Emmanuel Episcopal Church and Parish House on West Washington Street.

Nicole Madden, of Quail Run Signs, advised that they were trying to keep the sign historic.

The Committee agreed the sign as proposed was clean and understated.

In response to inquiries from the Committee, Ms. Madden confirmed the gold lettering would be naturally reflective at night; however, it would not be too bright. She confirmed it matched the sign at the Parish House. Ms. Madden noted that it had been up for two years and had survived well.

Chair Clites moved, seconded by Vice Chair Lee, that the Historic District Review Committee approve COA 25-31 as presented.

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

COA 25-32: Exterior Renovations – 108 The Plains Road – Chronicle of the Horse

Deputy Town Manager Moore reported that this application was for a fairly extensive renovation project to the Chronicle of the Horse building. He advised that there were a couple of primary goals – to improve accessibility to the building and to accommodate the repurposing of the building for the storage of valuable artwork. Mr. Moore advised that while the Chronicle of the Horse would retain a few offices in the building, it would no longer be their headquarters. He reported that a good bit of work was proposed to improve the envelope of the building so it could be conditioned on a consistent basis, as was necessary for the storage of artwork. Mr. Moore opined that the architect had done a good job of annotating the proposed changes on the plans. He noted that some of the changes were not within the purview of the HDRC, such as the relocation of accessible parking and the creation of a ramp; however, they were things that were good to know. Mr. Moore advised that the path would be modified to conform to ADA requirements. He noted that the existing porch would be enclosed to create a new entry vestibule and a new porch would be constructed that would be ADA accessible. Mr. Moore advised that in addition to

being ADA accessible, the new entry would allow larger pieces of art to be brought into the building. He reported that the window replacements would be in-kind and would match the existing material in terms of material and color. Mr. Moore further reported that the new porch roof would match the existing standing seam metal roof on the building, as would the half round gutters and round downspouts. He noted that the existing vertical wood siding would be replaced with Boral, a poly ash material, and advised that this would also be used on the window frames and some of the detailing. Mr. Moore reiterated that the existing wood materials would be replaced with a substitute material and opined that because this was more recent structure from approximately 1997, the Historic District Guidelines about not replacing traditional materials did not apply. He noted that the substitute material would help achieve a consist conditioning of the building, which was needed for the storage of artwork.

Chuck Swartz, of Reader & Swartz Architects, advised the Committee that he was hired to make the building useful again and noted that it was currently sitting empty. He explained that they needed to keep the parts of the building that would hold artwork at a constant temperature and 50% humidity year-round, which meant they needed to change the way the walls worked. Mr. Swartz reminded the Committee that the building was not old; however, it had suffered considerable deterioration during its life. He presented photographs of some of the deterioration and advised that the windows had failed. Mr. Swartz noted that because they were going to pump humidity into the building, the building needed to be done right or it would eat itself. He reminded the Committee of the stone ledge that ran around the building and noted that it stuck out further than the frame construction. Mr. Swartz advised that over the years, the frame construction had deteriorated, which was the reason they were proposing to change the building materials. He advised that there were two kinds of windows in the building – aluminum storefront windows and residential wood windows – and reiterated that they planned to replace them with windows that contained thermal breaks. Mr. Swartz noted that they were also proposing to install shades on the insides of the windows to reduce the amount of daylight coming into the building and to provide consistent humidity, heating, and cooling. He advised that they were proposing no changes to them from a design perspective. Mr. Swartz explained that for the portion of the building that they were turning into art storage, they planned to remove the drywall on the inside and spray foam the walls. He advised that they would also add continuous foam insulation to the outside of the walls, to which they would add the replacement siding. Mr. Swartz noted that this would increase the thickness of the walls slightly; however, they would still be able to keep the existing soffits and fascia. He advised that in order to allow larger artwork into the building, they were proposing to install an elevator behind the staircase, which would also make the building accessible. Mr. Swartz noted that this was the reason they were adding the porch to the rear of the building. He acknowledged the need to pay attention to the detailing and advised that they planned to replace the existing doors with a solid door that would match the old entry door; however, it would consist of two doors instead of a single one. Mr. Swartz noted that they were proposing to take some space from the entry to the second level of the building to allow for larger deliveries directly in that way. In response to comments from the Committee, he advised that his clients liked the building and wanted it to continue to be like it was. Mr. Swartz noted that it just needed to work better. He confirmed the stone would remain in place as it was and advised that they were just going to change things above the stone. Mr. Swartz noted that the only place they would have new stone was at the base of the new porch.

The Committee opined that in the end, people would not realize anything was done to the building. They further opined that the new porch fit in with it. The Committee opined that Mr. Swartz had been sensitive to making it look the same and noted that everyone liked the building.

In response to an inquiry from the Committee, Chair Clites explained that Boral Ash siding was a cementitious mixture that was similar to Hardie plank siding.

Mr. Swartz explained that it was basically fly ash. He noted that it would not absorb water, would hold paint and would not rot. Mr. Swartz further noted that animals did not like it. He advised that once painted, it was difficult to tell it was not wood. Mr. Swartz advised that companies now took this product and milled it into historic cornices and things like that. He noted that it could be sanded and changed by a woodworker to make it fit.

Chair Clites advised that he looked at the proposed details and opined that Mr. Swartz listened to the Board of Directors.

In response to inquiries from the Committee, Mr. Swartz advised that it was difficult to say whether the original wood was painted or stained and noted that he was proposing to paint everything. He reiterated that they would match what existed and advised that if there was anything that he needed to return to the Committee to discuss, he was happy to do so. Mr. Swartz confirmed the new wood door would be stained to match the existing one.

Councilmember Pearson noted that the plans indicate there was a well on the property. She further noted that the Town tried to close abandoned wells.

Mr. Swartz advised that he worked off an old site plan that showed the well, which had always been there. He noted that they were not proposing to do anything with it.

Deputy Town Manager Moore advised that the Town staff was aware of the well.

In response to inquiries from the Committee, Mr. Swartz confirmed the louvers would not have an impact on what they were doing, as they were sealing the building lower than their level. He confirmed the attic mezzanine was not part of the 50% humidity envelope. Mr. Swartz advised that they would be left in place, as they were in great condition. He noted that they were also not touching the roof, as it was recently replaced. Mr. Swart advised that they were also not touching the gutters. He noted that he had not contemplated lighting and opined that new lighting would be needed at the new porch. Mr. Swartz advised that he would return with that. He noted that they would also remove the "Chronicle of the Horse" lettering from the building.

Chair Clites moved, seconded by Vice Chair Lee, that the Historic District Review Committee approve COA 25-32, a request of Reader & Swartz Architects for exterior renovations to the Chronicle of the Horse building at 108 The Plains Road as submitted.

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

COA 25-33: Replacement Fencing – 12 N. Madison Street – Middleburg Museum Foundation

Deputy Town Manager Moore reminded the Committee of their pre-application discussion of this request, which was unchanged from that presentation. He further reminded them of the proposal to replace the existing picket fence with a four board one, that would be between four and five feet high, on the western edge of the property, with there being some variation in the height due to the topography. Mr. Moore advised that the last stretch of the fence would transition down to a thirty-inch height and would consist of a two board fence with a cap. He noted that it would remain this height for the rest of the property line on the west, then go along the Marshall Street frontage, and would wrap onto the Madison Street side up to the entry walkway on the north side of the building. Mr. Moore noted that the fence would no longer be gated but instead turn inward. He advised that there would be no fence on the south side of the building, but rather there would be a hitching post.

Ed Moore appeared before the Committee representing the Middleburg Museum Foundation. He expressed hope that the details displayed the amount of research that went into their recommendation for a fence that was historically accurate but did not necessarily reflect a particular time period. Mr. Moore

opined that what was proposed reflected the Museum Foundation's mission to collect and share Middleburg's history with visitors and the community, while also providing community space. In response to an inquiry from the Committee, Mr. Moore advised that the reason for the drop in the fence on the west elevation was to make the transition and keep it level in the back.

The Committee agreed they liked the proposed fence. They thanked the Museum Foundation for their presentation.

Chair Clites noted, for the viewing audience, that the Committee had a pre-application discussion of the application last month, which was very helpful in getting the Committee comfortable with the direction the Foundation was pursuing. He noted the tie into a painting by a local artist of the Pink Box, which was assumed to have captured what existed at the time it was painted. Mr. Clites advised that he liked the step down in the rear elevation and opined that what was proposed was a good break. He further opined that the entries would make the sidewalk more inviting.

Chair Clites moved, seconded by Committee Member Jenkins, that the Historic District Review Committee approve COA 25-33, a request of Charlotte deButts for replacement fencing at 12 North Madison Street, Middleburg Museum Foundation, as presented at tonight's meeting.

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

Discussion Items

Electronic Participation in Meeting Policy

Chair Clites noted that the Committee previously discussed the draft policy related to electronic participation in the meetings. He suggested this be an item on the next meeting agenda. Mr. Clites requested that Town Clerk North email a copy of the draft policy to the members for their review in advance of the meeting.

JARB Awards Ceremony

Chair Clites reported that he and Vice Chair Lee attended the JARB Awards ceremony and noted that Middleburg once again showed its colors and signage. He advised that JARB offered a Blue Ribbon Award for work done on historic buildings that were not located in a historic district and opined that this was something the HDRC did not promote enough in the community. Mr. Clites explained that the only items needed to make a nomination were some pictures and a recommendation.

Vice Chair Lee noted that Blue Ribbon award winners received a plaque or some type of recognition.

In response to inquiries from the Committee, Chair Clites advised that anyone could submit a nomination to the awards committee. He opined that the easiest way to do it would be to bring a recommendation to the HDRC so the HDRC could connect them with the JARB representative. Mr. Clites confirmed that in this case, the recommendation would not come from the HDRC since it would not be in the Middleburg Historic District. He reiterated that anyone could submit a nomination – the property owner, the builder, or the architect. Mr. Clites advised that the JARB committee would then review the nominations to determine whether an award should be granted.

Vice Chair Lee cited the examples of Huntland and Farmer's Flight, which were old homes that were restored, that could be submitted for a Blue Ribbon award.

Chair Clites noted that the restoration did not need to be to a house and just needed to be to a building. He explained that the interest was in acknowledging historic preservation in Loudoun County.

November Meeting Quorum

It was noted that the next meeting would be held on November 6th. Chair Clites asked that the Committee let Town Clerk North know if they could not attend.

There being no further business, the meeting was adjourned at 7:00 p.m.

RESPECTFULLY SUBMITTED:

_____ _____
Rhonda S. North, MMC, Town Clerk

HDRC Meeting Transcript – October 6, 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: Are we okay to start Rhonda?

Rhonda North: Yes, sir.

Tim Clites: We didn't ask if you wanted to start. We asked if you were just kidding. Welcome, everyone. Middleburg Historic District Review Committees meeting for Monday, October the 6th, 2025. Our first order of business will be a roll call.

Rhonda North: Chair Clites.

Tim Clites: Present.

Rhonda North: Vice Chair Lee.

Punkin Lee: Here.

Rhonda North: Committee Member Anderson is absent. Committee Member Jenkins.

Virginia Jenkins: Here.

Rhonda North: Committee Member Littleton.

Margaret Littleton: Here.

Rhonda North: Committee Member Wright.

Linda Wright: Here.

Rhonda North: Council Member Pearson.

Cindy Pearson: Here.

Tim Clites: Thank you. The next item on our agenda is public comments. If you're here for something on our agenda, you can wait until then. Or if you need to provide public comment so you can leave early you can provide them now. State your name and address for the record, please.

Bundles Murdock: Good evening, Mr. Chairman. Good evening. Thank you very much for letting me have a word. Bundles Murdock. Did you get the full address? 609 Blue Ridge Avenue Middleburg.

Tim Clites: Start the timer. No.

Bundles Murdock: No, I just want to I'm here supporting. I'm just going to get it right here. COA 25-32 for the renovation of the Chronicle of the Horse Building. Just I'm on the board with Punkin, we're Advisory Board Members. This project is near and dear to our hearts. I'm sure it is to Punkin's too. Just as you know, the museum and National Sporting Live Museum has been voted the top museum in the state of Virginia and on the list of the 51 museums in America. We are so proud. I mean, Middleburg should be so proud. All that comes with people wanting to give us paintings and donations and sculptures, and we've run out of space. The board looked very carefully at many different options. Building a building

behind, buying another building, all that. The Chronicle moved away. We were getting money from them and then we met. We decided, why not use what we have. Don't disrupt the earth and build a new building. Leave it the way it is and just make a few adjustments for entryway. So that's what it is. And I think it's a slam dunk for you all because it's positive for us, for the town. That's what I have to say.

Tim Clites: Well, thank you. Thanks for your comments and thanks for coming tonight. Anyone else for public comments? Alright, we'll close public comments. Next, we'll go to approval of the minutes from our September the 4th, 2025 regular meeting. Are there any clarifications to the minutes? Hearing none, I move, we approve them as submitted.

Punkin Lee: Second.

Tim Clites: All those in favor?

All Committee Members: Aye.

Tim Clites: Any opposed? Any abstain? Motion passes. All right. Next, we go to action items. Old business. The first is an item that I need to step away from the dais for.

Punkin Lee: The first one is COA 25-18. Request of Clites Architects for revisions to approve COA 25-08 for exterior changes at 200 West Washington Street. Diamondback Hospitality. Will.

Will Moore: Thank you, Madam Vice Chair. On screen, you see a copy of the approved elevations for the project. As you're aware, you've seen this a couple of times before. There was a pre-application discussion, approval of the initial COA and then some minor revisions a couple of months ago. The applicant is returning with a couple of additional minor revisions to the project. I'll advance here. Just kind of highlighting the areas on which the revisions are proposed on screen. So, on the south or the front elevation that is along West Washington Street underneath the second story windows, there's this row of panels that are to be applied. The request would be to omit the longer panels that are above the bay windows. The remaining three rectangular panels there would remain on the east elevation, which is along the Pickering Street side. Those panels wrap around onto that side as well, underneath those second story windows. The request would be to omit the panels that are in the areas where there's kind of an interface with the roof line of the new vestibule, as well as the porch roof here. So those that would be the angled panels to match the roof lines would be omitted as well. The remaining rectangular panels on that level would remain. Kind of underneath the porch on that elevation toward the rear is a window there's a blow up of it at the bottom here. The request would be to remove that window and infill that area with paneling. And then on the rear elevation similar in a similar fashion. There is a window under the porch in that area that would be proposed to be removed and infilled with paneling. And then finally the rear door is proposed to be replaced with one to match in style, that is, with light divisions similar to the front and rear doors on the vestibule. So again, here's the proposed plan. You see on the south elevation where those panels would be omitted above the bay windows, east elevation. The omission of those panels above the roof lines underneath the porch, the infill of panels, including where the window was removed, the north elevation infill of panels where the window was removed, and the replacement of the door. On this actual drawing, you do see the rear of the vestibule, and you can kind of see the matching of the style. It is a different size door that is width, but it would still be a six-light door to match in the style of the vestibule doors.

Punkin Lee: Thank you.

Tim Clites: Thank you. Tim Clites, 109 West Marshall Street, Middleburg. Thank you. Will, that was a good description. A couple of little things of clarification that the try as we might in our last rendition, the little existing roof on the bay, windows on the front if we start with that elevation, were actually steeper than we had projected originally. So, when the construction crew got up on the ladder and could give us an accurate kind of angle to that it would have left us with a very narrow panel. And when we discussed

that with the owner, they thought perhaps it's a better place to think about potentially having it just be flat and then some signage that would be potentially they haven't finished their signage plan, but so we thought it looked better without a panel as opposed to a narrower panel and having multiple sizes of panel at that kind of top entablature band, if you will. And then following that line of thinking when we turn the corner or in balance, the little triangular panels seem to add to the busyness. Not in a way that it misapplied on the elevation, and we'll never really see the building that way. And so, we thought that it would be kind of a quieter rendition to remove the little triangular panels as where they relate to the pitched roofs. The two windows actually right now are pulled up on the inside or blanked out and so on balance, as opposed to keeping them. The owner requested us looking at the option of just removing them and having the paneling under that porch be consistent paneling. And again, the final little question was why not have the doors match? Because the rear doors, not the existing rear doors, not significant in any way.

Punkin Lee: Thank you. Cindy.

Cindy Pearson: Gee thank you. Punkin. I'm sure the changes all make sense, except I always wonder why you want to take a window out for natural light, but that's what they like, so I don't really have any comment at this point.

Punkin Lee: Thank you. Virginia.

Virginia Jenkins: Looks fine to me. I don't have any questions.

Punkin Lee: Linda.

Linda Wright: No, I would agree. I think it cleans up what it looks like and takes some of the small detail away that maybe takes away from it. So, I'm good with what you've changed.

Punkin Lee: Margaret.

Margaret Littleton: I agree as well. I think your revisions are right on.

Punkin Lee: I agree, I think the taking, removing some of those panels makes it a lot less busy because there's a lot going on all the way around on this building so.

Tim Clites: I think with the dark color, it's not going to be as contrasted as the drawing makes it look, but it still has a fair amount going on. And to the windows I would agree, if they were into a space that the one is actually the one on the side that faces Pickering is actually there's a bathroom behind it, so it's completely it's been boarded up for a long time. And the one on the rear porch is closed off because it looks into a like the service area. So, they're kind of like, you're not going to see in or out anyway. And so, the thought was just to remove them.

Punkin Lee: But I had the same thing about the window that Cindy brought up. You know, why cut natural light. But it makes sense. Are there any other comments? Any questions? Margaret.

Margaret Littleton: I like the leaving the panel flat so that you could use it for signage. I like signage on the buildings.

Tim Clites: Yeah, it wasn't my idea, but I thought it was a good one. And yeah, reminiscent of some of the other signage we see actually along that street as we head towards the main street.

Margaret Littleton: I think that would be very nice.

Tim Clites: Yeah. Thank you.

Punkin Lee: I noticed the panels up today. Have you been by?

Tim Clites: Oh, yeah. No.

Punkin Lee: It looks good.

Tim Clites: Thank you.

Punkin Lee: Anybody else? Comments? Is there a motion?

Virginia Jenkins: I'll make a motion. Make a motion we approve. Coa 25-18 request of Clites Architects for revisions to approve COA 25-08 for exterior changes at 200 West Washington Street, Diamondback Hospitality.

Punkin Lee: Thank you. Is there a second?

Cindy Pearson: Second?

Punkin Lee: All those in favor?

All Committee Members: Aye.

Punkin Lee: Opposed? Motion passes. Thank you.

Tim Clites: Thank you. Thank you. Next item is COA 25-24 request of Bonnie Burns AIA for mechanical units at 19 South Madison Street, Mr. Moore.

Will Moore: Thank you, Mr. Chairman. You'll also recall this property from a couple of months ago. So, Miss Burns was here at that time seeking approval for repainting of the building as well as a replacement of a number of the exterior doors. That original application before you saw it did include the addition of some mechanical units, but it was pulled before that application actually came before you. But now she is returning with this proposal. The proposal would be to add four mini split-style exterior HVAC units to the property. The first of which would be located closer at the rear of the building. The rear of 19 South Madison, kind of close to the Federal Street entrance to the parking area. The second would be adjacent to the porch that is also on the rear elevation of 19 South Madison. Both of those would be on the lower level of the building. Both are proposed to be screened with lattice work. There is an existing lattice screen that you see kind of down here that covers up some other utilities that would be removed and reconstructed as kind of a two level a lower level to replace the existing screen and an upper level to conceal the HVAC unit. Again, the one that would be adjacent to the porch would be screened with lattice as well. The remaining two would be higher up on the building on the second level. There are two options for what she's referring to is as unit number three. One would probably be a good bit more visible, and that is if it were on the second level at the rear of 19 South Madison. I think the preferred option, if it is feasible, is along the second level. The west elevation of what's known as 2 East Federal Street. This building it's tucked back in a little more from public view. And then the fourth is kind of tucked in near around the corner on the north elevation behind the chimney that you see here from this view along Madison Street. So, no additional screening proposed for those two on the upper level. But again, the screening for those that would be closer to the Federal Street elevation on the lower level.

Tim Clites: Thank you. Hello.

Bonnie Burns: Hi. Bonnie Burns, 106 Walnut Street. Thank you, Will, for your great explanation. And I don't have much to add, except there is a third page that has lots of flowers and things that we would hope in some ways would be able to be helped to hide some of the screening. Although that's for information

only, because I can't guarantee that that would happen. And just some other shots of where there are many splits or HVAC systems sitting around town. So, it was a really difficult way to find different places for these units. There's one unit for the Middleburg Bookstore that is in the very back of the property and is basically they took the only slot that could be for these units. The alley behind the building is only two feet wide, which would not allow for mechanical units, for fire code or for servicing. And yeah. So, I, we had really no other option but to put them in places that could be exposed. So, I apologize in advance for that.

Tim Clites: Thank you for that additional explanation. Cindy.

Cindy Pearson: Tim.

Tim Clites: You're on the roll.

Cindy Pearson: Thank you.

Tim Clites: So why don't you just start at yours?

Cindy Pearson: Hi Bonnie. On unit three, is there no way that can go on the other side of the building where the balconies are?

Bonnie Burns: Where the balconies are?

Cindy Pearson: That's kind of behind the restaurant.

Bonnie Burns: That's what I was just saying, for one you can only extend those lines. But so far and for two Middleburg Books took the only slot that is in that where it says brick wall, wood deck, gravel, that area. There's also the electrical meters there and there's some other things to work around. And we were actually looking for the basement apartment under that deck as an option for that basement apartment, but I didn't. So that's actually five units. But I didn't show you that fifth unit because it's not at all visible from the street because it's all fenced. So no, I apologize. There's really. And thinking about double stacking the Middleburg Book one. But then you're encroaching on, it's already bad enough if you're sitting on that deck on the first floor, but then you've got then you would have a unit right in your face. Right now, it's below your deck level. But yeah. So, it's super tight.

Cindy Pearson: Yeah. I did go back and look, and it is super tight, but there is a little room and of course the one for unit four on the let me go to the picture from South Madison. Is there anything to? There really isn't anything that you could put up there to hide that after it was up a little bit?

Bonnie Burns: No. In some ways, though, if you look at the last sheet.

Cindy Pearson: Draws more.

Bonnie Burns: And you see the public restrooms rooms. It's somewhat of an honest approach to that.

Cindy Pearson: We're not comparing that because that's not apples to apples here that's a whole different spot where the public restroom is that's hidden back in.

Bonnie Burns: Well, I think this will show even less. Currently, there's a through wall air conditioner, so it will basically replace that. And for me to get that photograph I had to work really hard.

Cindy Pearson: I'm sure you did. Is that a window air conditioner in that now?

Bonnie Burns: Right there.

Cindy Pearson: Yeah.

Bonnie Burns: It is yeah.

Cindy Pearson: Yes. Okay. Okay. I don't have any other questions right at this moment.

Tim Clites: Thank you, Cindy. Virginia.

Virginia Jenkins: I don't have any questions.

Tim Clites: Thank you, Virginia. Linda.

Linda Wright: I think you've done a pretty good job of trying to squeeze these in anywhere. [laughter] It's very difficult. And I hope as you were saying, with some of these, if you can squeeze out a little space to possibly plant something to help with some of the screening of, that would be terrific. And I hope the ones up high will just disappear and you really won't be able to see them very much. So, I don't think you have a whole lot of other alternatives, so good job for finding those.

Tim Clites: Thank you, Linda. Punkin.

Punkin Lee: I agree with Linda. This is quite a puzzle with nowhere to go to really address the issue in a pleasant way. And I think you'd probably found every nook and cranny you could to get them in there, so I don't know what else you could do.

Tim Clites: Thank you, Punkin. Margaret.

Margaret Littleton: You did the best you can. Is the are they going to sort of go away when you paint? Well, they're going to be the same color as the building, I assume.

Bonnie Burns: That would not be a wise idea to paint the fabricated finish because it wouldn't hold up as much as well as the color that comes from the factory, but it will be an off white. So, hopefully it'll be close.

Margaret Littleton: And the building will be [multiple speakers].

Bonnie Burns: Yeah. They'll remember the building is going to be the same color as it is of one of the five first.

Margaret Littleton: In your picture it looks yellow.

Bonnie Burns: Oh, the screening will be painted the same and the same sheen. I thought you're talking about the sorry, the split back unit itself. Sorry about that.

Margaret Littleton: The screening.

Bonnie Burns: Yeah. Yes. The screening will be the same color as the buildings to help that disappear as well.

Margaret Littleton: With a flower or two, maybe. Thank you.

Tim Clites: Thank you. Welcome to an interesting puzzle. Thank you for coming and asking for permission instead of putting them up and asking for forgiveness. We appreciate that. And actually, I appreciate the extra effort to try to put lattice and screen them. Not everybody might have even started

there, so I think that's worth acknowledging. I do have a question, particularly around the, let's say, the unit three and four locations is the thought that they would also have lattice, or they would just be mounted to the wall. And so, then I have a follow-up question to that. In your opinion, would you prefer to see units at both of the number three locations or one at the number four and one hidden? I assume that you prefer the number four where it is, even though you'll see it a little bit from a more prominent street.

Bonnie Burns: Right. But I'm not sure you really will, because.

Tim Clites: You might not even see that one.

Bonnie Burns: Right.

Tim Clites: Yeah.

Bonnie Burns: There's so much more to draw your eye on that side of Madison.

Tim Clites: That's a good point. Yeah.

Bonnie Burns: And it's tucked behind that chimney as much as it can be. And we'll put it as low as we can with clearance of the roof. Unfortunately, there's not space to put both of them there, and the idea is to have redundancy in that upstairs apartment. So.

Tim Clites: Yeah.

Bonnie Burns: To do two, two-ton units instead of one four-ton unit, which would be as big as the two-ton unit anyhow. So, might as well divvy them up and make them smaller and smaller places.

Tim Clites: Yeah. Thank you. So, then I would just my comment, maybe the rest agree. Or happy to have the committee chime in is the unit three and the more hidden I'll call it view from East Federal Street on the right-hand side. So up against the little building in the back is more discreet. Right. And that seems to be a preference.

Bonnie Burns: We will definitely [multiple speakers]. Yeah.

Tim Clites: Would be again, there's more going on there too. Right. You have the little front entry; you have the lower end. You kind of have three entries and some.

Bonnie Burns: And we'll be getting signage next month. Yeah.

Tim Clites: Perfect. Well, I don't have anything else to add. I think it's as nice a resolution as we could ask for, so I'm happy to entertain a motion unless there's further comments from the committee.

Punkin Lee: Ready? I'd like to make a motion that we approve. COA 25-24 request of Bonnie Burns, AIA, for mechanical units at 19 South Madison Street.

Tim Clites: As presented. With the color to match the color of the paint to match the building.

Punkin Lee: Right. Yes, with the lattice to match the building.

Tim Clites: We have a second. All those in favor?

All Committee Members: Aye.

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

Bonnie Burns: Thank you. And thank you for speaking into your microphones, because I do listen to your meetings every month, so.

Tim Clites: Well, thanks for listening in. We didn't know this was so exciting. All right, next request of Main Street Bank for projecting sign, wall sign, and replacement front door. This is COA 25-27 S25-15 Mr. Moore.

Will Moore: Thank you, Mr. Chairman. So, you'll remember this from last month. You did approve the associated signage but had some comments on the proposed door. The originally proposed door is shown on screen right now, which would have been a full light door. The committee had some comments about that related to potential color of the door as well as the proposed full light configuration. With the comments ranging from most preferring to see something along the line of a three-quarter light door and also that it would be of a divided lights of some fashion. You also requested to see the proposed stain and the hardware. So, the applicants returning this month they've included this photo from their upcoming old Fairfax City location, and they are trying to kind of replicate the door that you see on that building. And the proposal is for this the door that you see here. So, it would be a three-quarter light door with this pattern of division. And there are some additional details, including the section in here provided as well as the hardware. This is simply the line of the proposed hardware. It's this particular lever which has the more direct angle to the lever than the previous photo. And that would be proposed in antique brass. So again, it's this proposed door now which would be proposed this one listed is showing it in fur, but it's my understanding that it's actually proposed in the Capella mahogany for the material. And I understand that the gentleman with the representing the application has a sample of the stain to share with you as well.

Tim Clites: So awesome. So, thank you, Mr. Moore. Anyone from the applicant? Yes.

Frank White: Frank White with W&S Construction, who's doing the work for the bank for Main Street. And we also have the facilities manager for Main Street on board with that. As you can see, we took some of your comments from the last meeting referring to the style of the door. And then we met with the owner, the president of the bank, and he mentioned something about one of the other doors that he had and got approved from a Historical Review Committee in the city of Fairfax. And that's why this is the Prairie style. Same finished the mahogany and the antique brass hardware is just like what we have there now, and it's what's throughout that facility. The other question was I mean, those are the really the big changes, the door style. And we'll come back. And then we talked about this is actually physical sample of the door itself, construction of that door. I think this this is the mahogany. And then we met with the owner, and he came up with a couple of color samples that we talked about with better sample. That's this one. [off mic]

Tim Clites: That's your preferred sample in the center? That's the preferred. All right. If you can. Yeah. Start that at one end and just pass it down. [off mic]

Will Moore: If you don't mind. Leave that with them. And then.

Tim Clites: Yeah, people listen in and love to hear everybody's comments, so.

Frank White: Good. Thank you.

Tim Clites: So just to clarify.

Frank White: So anyway, that's the preferred choice from the President of the Bank. He picked that.

Tim Clites: And to clarify what I just heard. When you look at the sample, this is the color. It doesn't have a finish on it yet.

Frank White: You're correct. It'll be two coats and two coats of finish.

Tim Clites: Yeah.

Frank White: That has a stain.

Tim Clites: Kind of like a semi-gloss or something that will bring the color out more.

Frank White: Correct. Because it's going to be exterior. So, it's got to have a pretty hardy finish on it or the sun stuff will melt that. And that is on the species of wood.

Tim Clites: That is on the Sapele that you're looking to make the. [multiple speakers]

Frank White: Correct. Correct. Right. And this is also Sapele, this is the same species of that wood too.

Tim Clites: Yeah. And that you can see even from a distance what the finish does. If everyone takes a look at that, what the finish does to enliven the character of the wood.

Frank White: Correct.

Tim Clites: Thank you.

Frank White: And the good thing about that mahogany is it's going to last. Right?

Tim Clites: Right.

Frank White: It's a softer wood. So those are the changes that we propose.

Tim Clites: All right.

Frank White: And in response to what you said.

Tim Clites: Yeah, we appreciate it. Thank you. Cindy.

Cindy Pearson: I don't have any comment.

Tim Clites: Thank you. Virginia.

Virginia Jenkins: I just want to clarify. You're using the clear glass, not the?

Frank White: Clear glass yeah.

Virginia Jenkins: The Clear.

Frank White: Yeah. Yes.

Virginia Jenkins: Okay. Thank you.

Tim Clites: Thank you. Linda.

Linda Wright: I like the door much better than the first one. I think this is a much better choice.

Frank White: That's good.

Tim Clites: Thank you. Punkin.

Punkin Lee: I agree, I think the change of door is much nicer. Fits the house better.

Frank White: Good.

Punkin Lee: And with the clear glass. Thank you.

Frank White: Yep.

Tim Clites: Thank you. Margaret.

Margaret Littleton: Saturn you're using for the handle?

Frank White: No. It's chop chosen down the bottom. Yeah. It's the.

Margaret Littleton: [off mic] It's.

Frank White: It's exactly like what's there? It's the antique. It's not Saturn. Oh.

Tim Clites: I'm sorry.

Frank White: Oh, it's the type or the finish.

Tim Clites: No flip the page. And Punkin can show you. That's not the finish. Flip the page.

Will Moore: Saturn is the style of handle. So just not in that finish.

Margaret Littleton: So, it is Saturn?

Will Moore: Yes.

Frank White: Yeah, Saturn yeah.

Margaret Littleton: Okay. All right. Yeah.

Frank White: Because this door. So, for security reasons it's a bank like that. This is going to be a, you know, punching with a card push out. So, these handles on the outside aren't going to be turned. And they're not big locks.

Margaret Littleton: Right.

Frank White: They're just used to pull it. And the Saturn choice is the one that comes in the finish that we like that matches the other finish. If you look at one of the other ones it doesn't come in that finish.

Margaret Littleton: It's the antique, right?

Frank White: Correct. The antique brass matches what's there.

Margaret Littleton: That's good. Thank you.

Tim Clites: Thank you. All right. Well, I have no additional comments beyond what we've heard. Thank you for listening to our earlier comments and bringing not only an option, but the samples. I appreciate

that it helps us. Did we get the sample, the color sample passed around, and are there any comments from anyone on the committee related to the color sample?

Margaret Littleton: Personally, I prefer the one to the far left that doesn't have quite as much red in it.

Tim Clites: Okay. You want to hand that back down? Cindy, please.

Margaret Littleton: I'm fine. With what you picked too.

Frank White: Yeah. That's fine. I mean, like I said, he, the President of the Bank, [inaudible] when he set it up next to the. We took it to the building. He goes, that mostly fits in some of the variety of colors. So that's why he chose that. And probably based on some of the comments that were made from before.

Margaret Littleton: Right.

Frank White: Yeah. And it'll stand up. It'll stand up to, the finish will stand up to the weather.

Margaret Littleton: It's just too much red. And the rocks aren't red. Anyway. I think you've done a very good. The door looks great. I like it very much.

Frank White: Thank you.

Margaret Littleton: It's a good choice.

Frank White: Thank you.

Tim Clites: Thank you. I think there's some notes on the color. So, if we make a motion if someone could. When we do that, we will list the as opposed to the sample with the color in the corner, center or whatever will actually we can list there's a name here and we'll add that.

Frank White: I can tell you what the name is of that, that color you proposed.

Tim Clites: Yes. All right. [off mic]

Frank White: The same color. The one that we're proposing is American Oak.

Tim Clites: Thank you. All right. Well, someone whispered in my ear I should make the motion. So, I move that we approve COA 25-27. Tonight, we're only adding the door to what's already been approved, so we won't go over the previous approval as submitted, with the clarification that the stain would be American Oak with two coats of a gloss or semi-gloss finish.

Frank White: Correct.

Tim Clites: And clear glass as submitted.

Margaret Littleton: [off mic]

Tim Clites: With antique.

Frank White: Brass.

Tim Clites: Brass finish.

Frank White: Correct.

Tim Clites: Saturn handle.

Punkin Lee: Second.

Tim Clites: All those in favor?

All Committee Members: Aye.

Cindy Pearson: There you go. Aye.

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

Frank White: Thank you very much. Appreciate your time.

Tim Clites: All right, now we're in the new business. First new business COA 25-28 S25-16 request of Steve Simons for replacement signs at one South Hamilton Street, Veritas Construction, Contracting. I'm sorry, Mr. Moore.

Will Moore: Thank you, Mr. Chairman. You have the application materials. This is a fairly straightforward update of three separate signs that Mr. Simons has for his business at the property. He's doing kind of a rebranding, a new logo for the business. So, replacing signs in their current locations going to this black and white sign the typical material of Extera that you see a lot used by Quail Run Signage carved lettering and then also a border around the outside edge. So, you have the wall sign here, the projecting sign that would be replaced, and then the replacement panel on the directory sign, this would be in Di Bond as opposed to the exterior, on the directory sign would be in Di Bond.

Tim Clites: Thank you. Good evening.

Steve Simons: Good evening Mr. Clites.

Tim Clites: Anything to add?

Steve Simons: No. It's pretty straight forward.

Tim Clites: All right, if you're going to add something, I'd ask for your name and address. Otherwise, we'll just look at you and smile. All right. Thank you. Cindy.

Cindy Pearson: No comment. Thank you.

Tim Clites: Thank you. Virginia.

Virginia Jenkins: Pretty straightforward. No comment.

Tim Clites: Thank you. Linda.

Linda Wright: I think it looks fine.

Tim Clites: Thank you. Punkin.

Punkin Lee: I think it's fine. Clean and simple.

Tim Clites: Thank you. Margaret.

Punkin Lee: I think you should put the black around the exterior like you had in your old sign.

Steve Simons: I'm sorry. What part?

Margaret Littleton: Border it with black.

Steve Simons: It is so the.

Margaret Littleton: Oh, okay.

Steve Simons: Well, you mean the solid black line around there?

Margaret Littleton: Yeah.

Steve Simons: Yeah. You know, the.

Margaret Littleton: They don't want to do that.

Steve Simons: The design folks designed it.

Margaret Littleton: It just says black and white. So, I just wanted to make sure that that was black. Just around.

Steve Simons: Just the two black lines that go around the side?

Margaret Littleton: Okay. Two black lines.

Steve Simons: Okay. That's how it's actually constructed that way. So, you see the cutout?

Margaret Littleton: I see what you are saying. Yeah. Just looks kind of pale.

Tim Clites: And this is part of a rebranding that you all are doing.

Steve Simons: Yeah.

Tim Clites: So yeah. All right. Any other comments? I move that we approve COA 25-28 as submitted.

Margaret Littleton: Second.

Tim Clites: All those in favor?

All Committee Members: Aye.

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

Steve Simons: Thank you.

Tim Clites: Thank you. Next COA 25-29 S 25-17. Request of Philip Miller for a replacement wall sign at 112 West Washington Street, TCF Afield, Mr. Moore.

Will Moore: Thank you, Mr. Chairman. So, this is a fairly recent sign, but a decision has been made to change the wordmark that is on the wall sign portion of the signage. You'll recall that there's also a projecting sign that has the dimensional letters TCF on it that would remain unchanged. So, it's simply replacing with the same material in the same location, going from saying TCF Loft on the wall sign to

Afield the letters would be slightly taller. But the overall square footage of the sign would be just a very minimal increase and still well within the allotted sign area for the building. Again, it's a slightly taller letter, but with fewer letters. It's basically a wash on the sign area.

Tim Clites: Thank you.

Philip Miller: Good evening. Thank you all. So, this is.

Tim Clites: Name and address.

Philip Miller: Philip Miller. Do you want my home address or the address [multiple speakers]?

Tim Clites: Whichever you like to give us.

Philip Miller: 112 West Washington Street.

Tim Clites: Thank you.

Philip Miller: This is just to reflect the change of name for the store. We wanted to keep it as simple and as easy as possible. Keeping the same design of the existing award-winning signage. So, this is just to reflect the fact that we've changed the name of the actual location from loft, which is something that was a legacy of being in the upstairs of the old Marshall location that no longer has relevance to the location in Middleburg. So, we believe that this fits better with the strategic direction of the store and with the strategic direction of being in Middleburg, this fits better. So, it's just a very simple change.

Tim Clites: Awesome. Thank you, Cindy.

Cindy Pearson: So that was going to be my question.

Philip Miller: I knew it was Cindy. [laughter]

Cindy Pearson: Afield. What is Afield? Are you in Afield or is there any?

Philip Miller: Just use theater of the mind. It is whatever you think it is. [multiple speakers]

Cindy Pearson: It's just it's whatever you think it means.

Philip Miller: That's right.

Cindy Pearson: You're just not in a loft anymore.

Philip Miller: That's right. We're not upstairs in a loft.

Tim Clites: Afield.

Philip Miller: That's right.

Cindy Pearson: Thanks. No, I don't have any questions.

Tim Clites: Thank you. Virginia.

Virginia Jenkins: No questions.

Tim Clites: Thank you. Linda.

Linda Wright: No questions. I think it looks nice.

Tim Clites: Thank you. Punkin.

Punkin Lee: I just have a question of why you made the letters larger when from across the street or right in front of it. The current size looks fine. Has a little more background. Just a question. It looks fine like it is.

Philip Miller: That recommendation came from Quail Run as they did the renderings. So, we just decided to go with what they recommended.

Punkin Lee: It looks good.

Philip Miller: Yeah.

Tim Clites: Thank you. Margaret.

Margaret Littleton: I'm always the devil's advocate. It's a little confusing if you buy something. What are you going to write your check at TCF or Afield?

Tim Clites: That's a problem he probably wants to deal with. Yeah. [laughter]

Margaret Littleton: It's just a little confusing. I think it's lovely. I think a field is a wonderful name.

Philip Miller: And we're happy to hear that. And you can make your check out to TCF Afield.

Margaret Littleton: Okay. All right. And I do think the letters are a little large, but it's whatever you want.

Tim Clites: Thank you.

Margaret Littleton: It's not ugly. It's beautiful.

Philip Miller: Thank you.

Tim Clites: Thank you. My only question really was more for the sign people than you all. Because you probably don't care one way or the other does relate to the lettering. I noticed more the spacing of TC loft. It has like a wider kerning. There's more space between. So, there's just. But it's fine the way it is. But when I look at it, I feel like if it had a little more kern is that the right word? I'm not even sure I'm using the right word.

Nicole Madden: Nicole from Quail Run Signs. It is personally, I'm actually not the contact for TCF, but I was actually here to help represent TCF, so I appreciate you being here today, but I think my comment on this is probably just to maximize the signage allowance that we've had for this sign. And make sure that we still use all that that is available. Yeah. I think in terms of kerning.

Tim Clites: We're splitting hairs one way or the other, right?

Nicole Madden: Yeah. To me, it to me personally, I feel like TCF Loft was actually a little bit wide. But I mean, again, to me, I mean, it's up to the design which that wasn't myself. So yeah.

Philip Miller: It's also going from it's also going from TCF Loft to one single word. So, bringing it all closer together, making it more easily readable as one word makes sense.

Punkin Lee: Just to throw something else in, I had a lady in the shop today asking me where Tri-County was. So now she's walking down the street. She ain't going nowhere. Tri-county is because it says Afield and she's on the other side of the street. I'm just saying that, you know, it struck me as that could be a question for other people.

Philip Miller: I understand and share in that confusion. But this is the direction for Tri-County and TCF.

Punkin Lee: Oh yeah, it's fine.

Tim Clites: Awesome. Any additional comments from the Committee? Motion. I don't call people out. Well, I do sometimes, but I'm not in this case.

Margaret Littleton: Okay. I make a motion that we approve COA 25-29 S 25-17 request of Philip Miller for a replacement wall sign at 112 West Washington Street TCF Afield. Right.

Punkin Lee: Second.

Tim Clites: All those in favor?

Margaret Littleton: Aye.

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

Philip Miller: Thank you.

Tim Clites: Thank you. Next 25-30 S 25-18. Request of Neal Thomson a projecting sign at 111 East Washington Street. Thomson and Cooke Architects. Mr. Moore.

Will Moore: Thank you, Mr. Chairman. You have the materials in your packet. So, a new owner and occupant of this building, Thomson and Cooke Architects, so they are proposing to install their projecting sign on this existing bracket. The existing tenant I think Ship Shape Holdings will remain and they will be on the existing scroll bracket on to the west of the building entrance that you kind of see in the distance here. So that projecting sign will remain, but Thomson and Cooke would take this bracket, which is closer to the corner on the east elevation of the building.

Tim Clites: Thank you.

Nicole Madden: I don't really have any comments to be honest with you right now.

Tim Clites: All right. Thank you. Margaret, you want to change it up and start with you?

Margaret Littleton: I can hardly see that little black pinstripe that's going around. I think it should be bolder to frame it.

Nicole Madden: So that's understand that. So, it's actually a little detail. It's not actually going to be black. It's just to show where the edge is going to start rounding. So, you'll have a rounding edge on the edge there. So, there's no black on the side.

Will Moore: It's just rounded.

Margaret Littleton: I still think it needs a frame of black, but it just looks kind of lost when you go by. Maybe the Thomson and Cooke Architects isn't large enough.

Nicole Madden: They would like a very simple design to show, you know, the text only they didn't want it to be in overly detail or have other elements to distract from the lettering.

Tim Clites: Thank you. Punkin.

Punkin Lee: I think you achieved that to keep it understated. [off mic]

Nicole Madden: It is quite understated. Yeah.

Punkin Lee: It's nice. I mean, it's somebody dared to do something different, so I think it's nice.

Tim Clites: Thank you, Punkin. Linda.

Linda Wright: Yeah, I have no other questions. As clean and simple and understated. I'm fine with it.

Tim Clites: Thank you. Virginia.

Virginia Jenkins: I'm totally in agreement with Linda. I like it very much. And I like the background color, too. It's not green.

Tim Clites: Thank you. Cindy.

Cindy Pearson: It's not green. It's brown.

Nicole Madden: And I did go down a little.

Cindy Pearson: Not the stone.

Nicole Madden: Not black.

Cindy Pearson: We're good. But I did go down and look at the stone. And nowhere does that blend with that color in that stone when you go down there.

Virginia Jenkins: But what does the sign have to?

Cindy Pearson: Well, it's just because here it looks like a I can't come up with what at first, I was going to use a milk chocolate bar. But it's not. It's lighter. It's.

Virginia Jenkins: [off mic] No signage [off mic]

Cindy Pearson: No, it doesn't. It is not complementing it in my eyes, but it's what they want. It's their.

Nicole Madden: It is their brand.

Cindy Pearson: It's their color.

Nicole Madden: I'm limited too.

Cindy Pearson: And do they use the brown on their other stuff there like cards or whatever?

Nicole Madden: Sorry.

Cindy Pearson: Is that is that brown their color?

Nicole Madden: Yeah. It is. Yeah. Yeah. Sorry.

Tim Clites: One question for Mr. Moore 70 inches is not just to clarify. In case anyone's watching remotely and or listening and observing the 70in is not an issue because it's actually not above a walking surface. Is that correct?

Will Moore: Correct. Yes, sir.

Tim Clites: All right. Thank you. With that clarification, I think I heard only positive comments. So, I move we approve ZBA 25-30 as presented.

Punkin Lee: Second.

Tim Clites: All those in favor?

All Committee Members: Aye.

Tim Clites: Any opposed? The motion passes. Thank you. All right. Next request of Gene LeCouteur. I'm sorry if I said that wrong, for a wall sign at Middleburg Memorial Cemetery and Emmanuel Church Cemetery on East Federal Street. Mr. Moore.

Will Moore: Thank you, Mr. Chairman. You see the proposed location. So, there is a current inset I think, where there may have historically been a sign on this stone wall on the east side of the entry drive. So, the proposal is to fit this sign into that inset the color scheme, the black with the gold leaf is the same that was used on the fairly recent update to the Emmanuel Church, and the Parish House signs along West Washington Street. So that's where the inspiration for the color and the style came from.

Tim Clites: Thank you. Any additional updates?

Nicole Madden: Any further comments? Just trying to keep it historic, but obviously it's not a metal plaque, it's exterior. So, keeping that in mind.

Tim Clites: Thank you. Margaret.

Margaret Littleton: I think it's fine. Thank you.

Tim Clites: Thank you. Punkin.

Punkin Lee: I do too, thank you.

Tim Clites: Thank you Linda.

Linda Wright: Again, clean and understated. It looks great.

Tim Clites: Thank you. Virginia.

Virginia Jenkins: Fine with me.

Tim Clites: Is everybody getting tired, or are we? I'm just kidding. Cindy. No no no no. I appreciate that. We could say a lot if we wanted. That's why I'm.

Cindy Pearson: I was going to say. I could say a lot. I could say it's got that gold that. [off mic] No. Well, it probably does a little bit. But the lights at night reflect off of it strangely but looks good.

Tim Clites: Thank you.

Margaret Littleton: It'll fade, won't it?

Tim Clites: Alright. Well, hearing no.

Margaret Littleton: Does it fade, the gold?

Nicole Madden: So, when the light goes on, it is naturally reflective. So, if there's any nearby streetlights, it will shine nicely. It won't be too bright.

Tim Clites: Stay out of the cemetery after dark.

Nicole Madden: It's not like reflective vinyl won't be in your face screaming at you, so to speak.

Punkin Lee: It matches the ones on the front of the Parish House. So.

Nicole Madden: Yeah.

Punkin Lee: Which look like they've survived well. It's very nice.

Tim Clites: Yeah.

Nicole Madden: I think they've been there for about 1 or 2 years now. Two years.

Punkin Lee: At least two.

Tim Clites: At least two.

Nicole Madden: Yeah.

Tim Clites: Yeah. I move we approve COA 25-31 as presented.

Punkin Lee: Second.

Tim Clites: All those in favor?

All Committee Members: Aye.

Tim Clites: Any opposed? Thank you. Sorry. Didn't mean to step on you. Yep. Okay. Motion passes.

Nicole Madden: Thank you.

Tim Clites: Next request of Reader Swartz Architects for exterior renovations to the Chronicle of the Horse Building at 108 The Plains Road. Mr. Moore.

Will Moore: Thank you, Mr. Chairman. This is a fairly extensive renovation project to the Chronicle of the Horse Building. Miss Murdock spoke to it a good bit earlier. But as I understand it there are kind of a couple of primary goals here. One is to improve accessibility to the building. So, both on the site and the entryway to make all floors inside as well, although that's outside of your purview accessible but also to accommodate the repurposing of the building. So, it's no longer the headquarters for the Chronicle of the Horse publication. They will retain a few offices. That is, the owners will retain a few offices in the building, but a lot of it will be used for storage of some valuable artwork. So, there's a good bit done here into improving the envelope of the building so that it can be conditioned year-round on a consistent basis.

As is necessary when you're storing the artwork in that fashion. So, kind of just looking at the site they've done a good job of annotating the proposed changes on this plan view. Again, there are some site modifications that are not necessarily in your purview but are good to know that there'll be relocating the accessible parking and creating a ramp. They will be widening the path and modifying it so that it would be conforming to Ada requirements. It's on this corner here where they would be closing in an existing porch and then adding a new porch that would be accessible. So, you could that would be an accessible entrance. The closed end porch would then form a new entry vestibule. There would also be widening of the pathway along this side enlargement of a door on this side that would both accommodate accessibility, but as well as making it a space where they could bring in larger pieces of work and then again, in a large door on the existing porch on the rear. I won't steal Mr. Swartz's thunder when it comes to walking through all of the kind of different elements of the proposed renovations. Just to note that many of the in fact, I believe all of the window replacements are essentially in-kind, that is, matching the existing material for material and color. On the new porch that would be created, they would match the existing standing seam metal roof on the building on that porch, as well as match the half round gutters and round downspouts. And then one of the notes that I included in the memo was that it does have this existing vertical wood siding surrounding the building. The proposal is to replace all of that with a poly ash material. Boral is the brand name that material would also be used on some of the window frames as well as some of the detailing. the fascia, the rake frieze. Those elements that are currently would be replaced with the substitute material. Your guidelines speak to the use of substitute or imitative materials. This is a little bit of an odd application in that usually when those materials are being proposed to be replaced, it's on an historic structure or a structure that's contributing to the district. This is a more recent structure. It's from approximately 1997. So, the guideline that speaks to not replacing traditional materials on historic buildings does not necessarily apply directly to this, but nonetheless it should be noted for the committee that the existing building does have that traditional material, and it is being proposed to be replaced with Boral that would be in a similar size and profile. So, it would still be the vertical to kind of replicate what was there. But I think a good bit of that is not only because it's a more durable material, but it also helps to achieve that that consistent conditioning of the building, which is needed for the storage of the artwork.

Tim Clites: Thank you. Mr. Swartz, welcome.

Chuck Swartz: Hi, I'm Chuck Swartz. I'm from the other side of the mountain in Winchester that we're at the Plains Road. I'm happy to be here today. We were hired to basically make this building useful again because it's currently sitting empty. So, like Will said, it's going to have offices in it, and but we're also making it for art storage. So, what that means if you there's some drawings in there that are fairly technical. What that means is we need to keep the parts that hold the art at a constant temperature and 50% humidity year-round all the time. So, what we're actually going to end up doing some changing the way the walls work. We are also charged by the board with not changing the building, or they'd have our hides. So, what we're proposing for you today is basically the building's curious. It's, you know, it has a certain look to it, but it was completed about the same time as the first Men in Black movie. So, it's not old. It has suffered considerable deterioration in its teenage life, or. I don't know how you'd say it. I brought some photographs of the deterioration. Basically, the windows, some of the windows have failed. We're working with a building scientist on this project because we can't make, we can't do this wrong. When you pump 50% humidity in a building all the time with positive pressure. The building can eat itself if you don't do it right, so we don't want that to happen. We also don't want to mess up the art. So, the other condition that this building has is it has a stone ledge that runs around the building, and the stone ledge sticks out further than the frame construction. So, what has happened over the years is that it has deteriorated and it's just getting worse. Can I exhibit a? [off mic] So what happens is water splashes on the wood, snow lays on it, ice lays on it. And so, the wood's just coming apart. So that's the reason for switching. One of the reasons to switch to borrow. So, the wall sections are so all the. Let me start with the windows. There are two kinds of windows in this project. There are aluminum storefront windows that are the two inch by four inch, and they're also residential wood windows. I have no earthly idea why they did that, but we got particularly lucky because the areas where we're going to put the art storage are where the 50% humidity is pumped 24 hours a day, seven days a week. So, by doing a like for like basically replacement, but with thermal breaks on the windows and things like that. And with then shades

on the insides of the windows, we can keep the building looking as it does now, but knock the daylight down, and provide the consistent humidity and heating and cooling. So, we're proposing no changes to the windows from a design standpoint and then deciding where we think that it's best to go ahead and look at the burl on a rain screen. So, what we're doing for those of you that are familiar with those expensive coolers, you know that. What are those? It doesn't matter, but they're very heavy. And everybody puts stickers on their windows. We're basically turning part of this building into that, which we're pulling the drywall off the inside. We're spray foaming the walls, and then we're coming and actually adding on the outside of the building a continuous foam insulation. And then we have to put the new siding on. So, the siding that's on the building is we have to take it all off in order to repurpose the building. So that's why it becomes a choice between burl and the wood. Not why don't you leave the wood on the building? Because actually, the building the outside walls are going to grow by about that much. We're still keeping all of the soffits and fascias and the like that's why we showed you those details. So, the building just adds a few pounds after high school. In order to basically keep the humidity in the right places. I'm happy to answer anything. There's a lot here. We are the doors, oh, I should probably talk about the doors. So, what's happening now is we have the doors that go into the building are three foot at the moment. And in order to get larger things in, we need to be able to accommodate that. The also the building, for whatever reason, was not accessible when it was constructed. So, it's actually on six levels. It's so by putting the elevator where we've placed it, which is behind a staircase we can lace four of the levels together. The top two levels are actually defined as a mezzanine anyways. And they're they don't have any real use other than as an office. So, by placing the elevator where we did, we can now make the building accessible. But it also allows us to move art up and down. And that's why we're adding the porch on the rear is that when we put the elevator in, we need more space for people getting on and off the elevator and coming into the entrance. So that's why we've added that. That's why we filled in the porch and then added essentially this sort of arbor like porch. And we try to behave ourselves with the detailing and also the addition is where we close in the porch. It's basically a wood windows or aluminum cladding on them with the mullions that you see in the thing and then the existing doors the existing main door on the Chronicle of the Horse is a solid door. And because we have all these mullions and things on our new employee entrance from the parking lot coming in. We opted to make the doors, the new door match, the old Chronicle of the Horse entry door. And then just to be clear, we're taking the old Chronicle of the Horse single door and changing it into two doors so that we can bring a truck up and load sculpture into that. What is actually the second level of the building on the gable end that has the sort of chamfered edge what we're trying to do is just steal a few more inches so that we can deliver large things directly in that way. All right, I'll stop.

Tim Clites: Perfect. Thank you. That was very helpful. We appreciate it. Even if we don't understand it, we appreciate. Yeah. The building signs you definitely. It's nice to. Well, I'll go around the room first. I think it's nice to see a result that has a kind of fairly technical, challenging problem. And the end result is if you put a fresh coat of paint on the whole building, most of us might not know anything happened. So, for those of you that look at all these details and say what is going on. So, the window trim is still going to match. You're going to use like a burl for the new window trim. Everything will like the dimensions.

Chuck Swartz: They love the building. Our clients love the building, and they want it to be like it is. It just needs to work a lot better.

Tim Clites: Right, right. So that was my take on it, right? Like we're almost I mean, there are some obvious additions. The little porch at the back the extra glazing widening the doors. I think those are things that if anybody has any questions, they should feel comfortable to ask them. That's why we're here tonight. And so, with that, I'll start with Cindy. Doesn't look like she's ready. Margaret looks like she's ready. Margaret.

Margaret Littleton: I can read a floor plan, but I certainly am not qualified to do all that you've done, and it sounds wonderful. I think it's fabulous. And moisture is the enemy of all art. So.

Chuck Swartz: Yes.

Margaret Littleton: You've got to do it. And I'm really happy you're going to keep stone. You're going to repair it, pull it down and put new stone up I assume.

Chuck Swartz: No, the stone will stay in place as it is.

Margaret Littleton: Those pictures, they just looked like you were going to.

Chuck Swartz: Oh, no. We're going to leave the stone base. We're just changing the things above it. We're considering the stone on just a given. So, we won't change that at all. The only place where we're going to have any new stone is at the base of the new porch. And because it has a whitewash on it, it makes it easy on us.

Margaret Littleton: No, you did that.

Chuck Swartz: I don't know whether they thought about that when they did it.

Margaret Littleton: They did? Yeah. So, I think it's going to be wonderful. So well presented. Thank you so much. I've learned.

Tim Clites: Thank you. Punkin.

Punkin Lee: I think when all is said and done, people look at it and not even realize that anything has been done, which is obviously the desire of the NSLM. And that little porch is nice. It fits right in. And that interior is nothing but a rabbit run. I mean.

Chuck Swartz: Yes.

Punkin Lee: Good luck.

Chuck Swartz: Yes. [laughter]

Punkin Lee: But the presentation was amazing. Thank you.

Tim Clites: Thank you, Punkin. Linda.

Linda Wright: Yeah, I would agree with everything Punkin just said. I think you've been very sensitive to doing something very technical and still making it look the same, because we all do very much like that building. So, I think you've done a great job.

Tim Clites: Thank you. Virginia.

Virginia Jenkins: I agree with what everybody said, but I have one question only because I'm ignorant on this. Is Boral ash just like a composite or like whatever that? What's another siding?

Tim Clites: You've probably heard people come in here and talk about Hardie Siding. Hardie. It uses a different mixture that's a cementitious.

Chuck Swartz: Has no wood in it.

Virginia Jenkins: Yeah. Well, I figured that.

Chuck Swartz: It's basically fly ash. And so, it doesn't absorb water. It holds paint, it doesn't rot. And then out here, at least where we are, the squirrels don't like it, and birds don't like it either. And honestly,

like we use a lot of this product and a lot of things. And when you paint it, sometimes I get confused as to whether it was wood or boral. I know, Mr. Clites, whether you've had that where you go, didn't we say this, was this and then look, and that's what it is. So, it's a actually there are companies now that take this material and mill it to make historic cornices and brackets and things like that. And one of the reasons that we don't want to sound like an advertisement is when you use prefinished materials, you can't tool them. So, all you can do is butt them and caulk them. But this stuff, if it doesn't align, you can sand it and make it, you know, like the way a woodworker would make something fit.

Virginia Jenkins: Thank you. Thank you. I'm learning.

Tim Clites: Thank you, Virginia. Cindy.

Cindy Pearson: I don't have any comments. Thank you.

Tim Clites: Yep. I don't have anything to add. I did go through and look at all of the details and where you have new things, like the columns you're matching the chamfer on the columns that are here and, and I think you listen to the board and it's almost like they knew what we would say, but we don't have to. So, thank you. And you're going back with; I presume the wood. Was the wood painted or is it a heavy stain?

Chuck Swartz: I believe it's painted, but sometimes the difference between an opaque stain and paint are hard to discern.

Tim Clites: Hard to but obviously with burl, you're going to paint everything.

Chuck Swartz: Yes. And so, what we'll do is this may sound overly simplified, but we're just going to match what's there with everything, you know? So.

Tim Clites: Yeah, but that's important for us to acknowledge because we look at paint colors and if.

Chuck Swartz: And I'm happy to come back with from my hour or so here I've learned that you guys have attention to detail. So, if there's anything I need to come back for, I'm happy to do it, you know?

Tim Clites: Awesome. I have no comments. I do want to pause and make sure everyone I know some of you feel less comfortable sometimes looking at drawings. So, I want to make sure that if you there are any questions, we address them. The door in the glass. The new door with the glass surround says new wood door to match the style of existing. So that would be a stained door?

Chuck Swartz: Yes, sir.

Tim Clites: Stained door to match the existing. Everything else would be painted to match the existing. Yes, Cindy.

Cindy Pearson: I'm going to ask one off the wall question, because this doesn't have to do with the building. But I see you have the word, well here. Is that a closed Well that is on it’s between the paths to the southwest of the building.

Chuck Swartz: Oh yeah, at the bottom there on?

Cindy Pearson: In the middle here. Yeah.

Tim Clites: That's just the site plan.

Chuck Swartz: Oh, no I'm sorry. That's what this is, is that we are working off of an old site plan in order to illustrate things. That's a I think that's a well, that's always been there. We're not proposing to do

anything. It's actually somebody marked that on the drawings before we ever got it. We worked off the 1997 drawings.

Cindy Pearson: We had just worked through another committee to make sure the wells were abandoned.

Chuck Swartz: Yeah, I can't speak.

Cindy Pearson: Never mind. I'll let.

Chuck Swartz: I can't speak to that.

Will Moore: We're a well, we are aware of [laughter] a well being on the site of the sporting library museum. Thank you.

Tim Clites: Come on, say that fast, Will, let's hear it.

Will Moore: I couldn't even say it slowly.

Tim Clites: We really, really are aware of it. All right. Thank you all. Yeah. And the site plan comments like we heard from Mr. Moore aren't particularly in our purview, although they are nice to see. And I'm sure doing the zoning review; you'll want to see those kinds of things. The louvers, are they actually going to be vents? Are they going to get sealed up as part of this? This is just out of general interest, not because there's a right or wrong answer.

Chuck Swartz: The louvers don't have any impact on what we're doing, because we're actually sealing the building lower than that. The actual sort of attic mezzanine is not part of the 50% humidity envelope. Okay. So, we're leaving them, they're in great condition. And we're also not touching the roof because it was reroofed recently. We're not touching the gutters. Yeah.

Tim Clites: Great.

Punkin Lee: I had one question. Is there any change or additional lighting that will be added later?

Chuck Swartz: We have not contemplated that. I think that we'll have to have lighting at the, at our new porch.

Punkin Lee: Right.

Chuck Swartz: But we And I'd be happy to come back when that time comes, we're.

Punkin Lee: I think we have to.

Chuck Swartz: Yeah.

Punkin Lee: Yeah, that'd be great. I just noticed I'm like, I don't see any fixtures.

Chuck Swartz: No, we haven't. Our scope of work doesn't really have anything to do with the site lighting right now.

Punkin Lee: Thank you.

Chuck Swartz: And we'll take this Chronicle of the Horse letters off of the building, too.

Tim Clites: All right. Any other comments from anyone? I move that we approve COA 25-32 request of Reader and Swartz Architects for the exterior renovations to the Chronicle of the Horse building at 108 the Plains Road.

Punkin Lee: Second.

Tim Clites: As submitted. Thank you. I have a second. All those in favor?

All Committee Members: Aye.

Tim Clites: Any opposed? Any abstain? Motion passes. Thank you. Thanks for spending some time with us this evening. All right. And we're down to our last item. Request of Charlotte deButts for replacement fencing at 12 North Madison Street, The Middleburg Museum Foundation. Mr. Moore.

Will Moore: Thank you, Mr. Chairman. You'll recall this from a pre-application discussion last month. It the request is essentially unchanged from what you will walk through. But just as a refresher kind of in plain view, here to the top of the screen would be the West. So, Safeway would be beyond just the top of the screen. So, they would propose to replace the entirety of the existing picket fence that surrounds the property. Along this west edge of the property adjoining Safeway for the majority of the length would be proposed to be a four-board fence. It would be in between 4 to 5ft high. There might be some variation in the height due to topography. The desire is to keep the top edge of the fence level. So, there will be some variation in the height. But the last stretch, though, along the west is where it would transition down to a 30-inch height, which is the same height as the existing picket fence. This would be a two-board fence with a cap rail. So that would be along the rest of that property line on the west and then going around the corner, transitioning along to on the Marshall Street side. When you reach the pathway with the existing gates, there would be a turn in of that two-board fence, but it would no longer be gated. It would just be an opening that would extend the remainder of the Marshall Street side wrap around onto Madison Street up to where the entry walkway is on the north side of the building. And again, you would have the turn in there of the two-board fence. And then finally to the south of the building there would be no replacement of the fencing, but there would be this one section where you would have the hitching, hitching post added or hitching rail. So, some details that were included in the drawings. This is a detail of the two-board fence with the cap rail. There's kind of a similar example that was provided here, which is on the Red Fox property. This is the front elevation, again, showing the hitching rail to the south of the building. And then where the two board fence north of the building would pick up. And then this elevation, which includes the rear, showing the four-board fence along the majority of the property where Safeway is. And this is the transition down to the two-board fence. And then finally there was reference when Ms. deButts presented to you last month of a piece of artwork by Madeline Hughes. That kind of showed at least an artistic rendering of the Pink Box in the late 50s. And as she notes within the narrative that's in your package, it does depict the pink box at that time with having a board fence including four board and two board sections. Now, again, this is an artistic rendering. Whether or not that fencing was actually in that exact configuration we're not is not known, but it was just some supporting material for the idea of the board fence at that location.

Tim Clites: Thank you for that recap. Appreciate it. Anyone here on behalf of the applicant. Welcome.

Ed Moore: Thank you. Appreciate it. I'm Ed Moore, thank you, Mr. Moore, for the excellent presentation. Upperville, Virginia. That's where I'm from. I hope that the details here really display the amount of work and research that went into something that was historically accurate for not necessarily a particular time period, but a poignant time period and Middleburg history. I really feel like this reflects part of our mission, you know, to collect and share our history with visitors and with the community and provide a community space, which is what we've been working on in the back there for a while. So happy to field any questions.

Tim Clites: All right. Thank you. Margaret, we'll start with you then if you have a question. You're up.

Margaret Littleton: I may have misunderstood Will, but is it two boards on the west side for the Safeway or four?

Ed Moore: It's four board. And then transitions to two toward the north side.

Margaret Littleton: Around the corner, right? I thought you had said two boards back there, and I think it needs four.

Will Moore: Well, there is a section. So, on the one that you see on screen here. The black is depicting the four board which runs the majority of the property. But there is a portion on the rear here where it transitions to two before you go around the corner.

Margaret Littleton: Right. I understand.

Will Moore: Okay. Thank you. Yes, ma'am.

Tim Clites: Thank you, Margaret. Punkin.

Punkin Lee: Why does it go to two on the backside of the Safeway? Why don't you just stay four on that whole?

Ed Moore: I believe that's just to help transition to the front there. We do have an elevation on the north side.

Punkin Lee: Right.

Ed Moore: That is actually as a drop down. So that's part of that transition. And as what was mentioned is to keep that level in the back there. So, we don't really want to do an elevation change on that fence in the back. So, it helps it transition into the two board on the front.

Punkin Lee: Thank you.

Tim Clites: Thank you. Linda.

Linda Wright: I like it all very much. And this is one of the nicest presentations. I don't know who did all this for you, but it's very nice.

Ed Moore: I actually have Vicki Lewis on the line here. She's listening in, and she did an excellent job.

Linda Wright: Yeah, she did a great job. It's beautiful. So. No, I like everything you've done.

Tim Clites: Thank you. Virginia.

Virginia Jenkins: Actually, I think those should be framed and put up in the office. I have no more. I don't have any other questions at all.

Tim Clites: Thank you. Cindy.

Cindy Pearson: I have no questions. Thank you.

Tim Clites: Awesome. Well, it was helpful to get a for those that may be listening tonight that didn't see this before, we did have a what was the term kind of an off the record, an introductory.

Will Moore: A Pre-application discussion.

Tim Clites: Pre-application Meeting where we discussed this at length, I think was that just last month?

Will Moore: It was.

Tim Clites: Yeah. It was. And that was helpful, I think, for me at least, to get comfortable with the direction. And it was a very nice to see the tie in to, presumably when you look at that painting and you look at some of those other buildings that the artist was capturing it at the time that it was being painted. So, I have nothing to add to the look of the fence of the proposal. I do like the little step down that last elevation in the package where it shows the transition from, can you zoom into that a little bit, Mr. Moore? I think that you know, you look at the two scale of the trees, one on this side of the fence and one on the other. I think that the difference in fencing, which was discussed the last time, is just kind of a nice break. I think it will make the walk along the sidewalk kind of more inviting. Right, that you won't walk along. [off mic] Well, part of it was the tree and the roots. Yeah, I think so. So, I have nothing further to add either. I'll pause for a minute in case there's any other comments or questions. Or in case someone wants to make a motion.

Cindy Pearson: I don't know.

Tim Clites: All right, I move that we approve COA 25-33 request of Charlotte deButts for replacement of the fencing at 12 North Madison Street, which is the Middleburg Museum Foundation as presented in tonight's meeting.

Virginia Jenkins: Second.

Tim Clites: Second. All those in favor?

All Committee Members: Aye.

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

Ed Moore: Thank you so much. Appreciate it.

Punkin Lee: Thank you.

Tim Clites: Discussion items. We don't have any listed. We did talk in our last meeting about reviewing the process by which we would, could, if we decide to do so have remote participation under very limited circumstances. So just before the meeting, I mentioned that to Rhonda. Again, I think her and Will put that if I can ask them to put that in an email even before the next package, so people have time to review it and ask the staff any questions. I did get a like I mentioned the last meeting. I got an introductory review to it first. I think it's kind of straightforward, but it's important that everyone be comfortable with what that will allow and not allow. And then I think we should have it on the docket to discuss and potentially vote on in our next meeting if that's all right with staff. All right. Anything else we need to? JARB Awards? Oh, yeah. Thank you, Punkin. Punkin and I went to the JARB Awards. They were, of course, happy to have Middleburg show its colors and its signage again. And it was a really nice evening. There were a couple of nice projects that were in the county. The one thing I would say I guess probably I mentioned it to Punkin on the way back, but I think that the Blue-Ribbon Award, which is an award for work that's done on historic buildings, not in historic district, I think that's something that we don't promote as a community enough. And so, I just say that out loud, either for the folks that are here that might be aware of something that's getting renovated or restored in the county that's not in a historic district. All it takes is a couple of pictures and a recommendation, and I think that the committee would be thrilled to see more of that. Anyway, that's just a little side comment. Punkin, do you have anything to add to the evening or?

Punkin Lee: What was the is that the Blue Ribbon that you get the plaque or is that was Loudoun Preservation? I can't remember what that was.

Tim Clites: Yeah. I think.

Punkin Lee: Something else.

Tim Clites: Loudoun Preservation.

Punkin Lee: Yeah.

Tim Clites: Yeah. The community Blue Ribbon. I don't know that it gets any more recognition. That's interesting. I'm not sure about that.

Virginia Jenkins: Well, who would do the nominations?

Tim Clites: Anybody can. Anybody can do it.

Virginia Jenkins: Anybody in Town?

Tim Clites: Anybody.

Virginia Jenkins: To whom would they?

Tim Clites: They owe to this awards committee? The easiest way to do would be to bring it to this committee. And or we can connect people with the folks in Leesburg.

Virginia Jenkins: So, it wouldn't just be from Middleburg an award from Middleburg.

Tim Clites: It wouldn't be right.

Virginia Jenkins: If it's not in Middleburg that would go there.

Tim Clites: Right. If it's not in our Historic District, we don't have to nominate anybody. Yeah, anybody could. The builder, the architect, the owner, anyone that was aware of it. It's more of an awareness thing. I think these things happen and folks don't know that there's some chance to get recognized.

Virginia Jenkins: Shouldn't it go through the town or just, you know, [multiple speakers] willy nilly?

Tim Clites: Yeah. People kind of willy nilly. And people have done that. And then the committee has reviewed it in years past said, well, that feels a little willy nilly. Maybe we shouldn't award that one an award because it doesn't capture the spirit of historic preservation.

Virginia Jenkins: Okay.

Punkin Lee: Could be something like Huntland or Farmer's Flight. Yes, those two came to mind. Those old houses that were restored.

Tim Clites: Somebody restores the old house, or an old barn or an old spring house. Really? It doesn't have to be a house or [inaudible] even a well-known, you know, a building. It's more about. I think they're interested in acknowledging historic preservation in the county.

Virginia Jenkins: City limits. Right?

Punkin Lee: Somebody who actually took a structure and stuck to the rules and put it back like it was because I think what they appreciate. Yeah.

Tim Clites: All right. Anything else for discussion items from the committee.

Punkin Lee: Quorum.

Tim Clites: Quorum for November. I said I asked this the last time, and I didn't even look at my own calendar and said, yep, I'll be here. And then I wasn't, so I apologize. Thank you all for rescheduling this. See us Thursday.

Margaret Littleton: It would be a Thursday.

Tim Clites: Would be a Thursday. And it is a Thursday 6th of November. Let the staff know if you can't make it. Meeting is adjourned.