TOWN OF MIDDLEBURG
HISTORIC DISTRICT REVIEW COMMITTEE
REGULAR MEETING MINUTES

Monday, January 5, 2026
PENDING APPROVAL

The regular meeting of the Historic District Review Committee was held on Monday, January 5, 2026, in the Town Hall Council Chambers. Chair Clites called the meeting to order at 5:30 p.m. Town Clerk North called the roll.

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

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

Nomination & Election of Officers

Committee Member Jenkins moved, seconded by Committee Member Lee, to nominate Tim Clites as Chair of the HDRC.

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

Chair Clites moved, seconded by Committee Member Anderson, to nominate Punkin Lee as Vice Chair of the HDRC.

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

Chair Clites opined that the HDRC worked well together in 2025, which was a good year. He advised that he enjoyed working with the Committee every month. Mr. Clites expressed appreciation for their input and for the staff keeping the Committee well informed and organized.

Public Comments

Helen Wiley asked that the Committee members turn their microphones on when they spoke.

Approval of Minutes

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

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

New Business

Chair Clites recused himself regarding the next agenda item. Vice Chair Lee assumed the Chair.

COA 25-36 (S 25-22): Projecting Sign – 200 W. Washington Street – Vintage Equestrian Club

Deputy Town Manager Moore displayed the proposed sign image and reported that it would be a carved, hand painted sign made of either black walnut or mahogany wood. He noted that the agenda packet contained the proposed location of the sign, which would be on an existing bracket that was used by the previous business. Mr. Moore reported that the sign was approximately twenty square feet and was approximately the same dimensions as the previous sign. He reminded the Committee that twenty square feet was the maximum size allowed under the zoning ordinance for a projecting sign; although, the applicant could have additional sign allotment based on the frontage of the building.

Rick Sherman, the applicant, advised that he visualized signage as something that should be artistic. He reviewed the signage that was associated with the former business and advised that the carved words on his sign only covered twenty percent of the total sign. Mr. Sherman opined that the remainder of the sign was "art." He advised that the entire sign would be carved and hand painted. Mr. Sherman noted that the image was based on an 1850s painting that was owned by his wife. He further noted that the artwork, which was huge, would be prominently displayed inside the restaurant.

In response to an inquiry from the Committee as to whether there was a meaning behind the name "Vintage Equestrian Club", Mr. Sherman advised that the word "equestrian" came about because Middleburg was an equestrian area, the word "vintage" came about because he wanted his restaurant to have that type of flavor; and, as to the word "club", his son, who would run the restaurant, came up with it. He confirmed this would not be a club in the sense of a traditional club.

The Committee agreed the sign was very striking and a great focal point. They expressed concern, however, that the word "club" would be confusing for people. They opined that visitors may not understand that the business was open to the public.

Mr. Sherman opined that once someone entered the building, they would realize it was not a club. He advised that while they would serve alcohol, there would not be a bar and they would close by 10:00 p.m. In response to an inquiry from the Committee, he confirmed the sign would be lit by two small, shielded lights that would face downward so they would be dark sky compliant.

Councilmember Pearson moved, seconded by Committee Member Jenkins, that the Historic District Review Committee approve COA 25-36 (S 25-22, a request of Rick Sherman for a projecting sign at 200 West Washington Street – Vintage Equestrian Club.

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

Mr. Sherman noted that his previous request for gas lanterns was rejected. He acknowledged the need for lights to be dark sky compliant; however, he opined that gas lanterns were dark sky compliant. Mr. Sherman advised that they also added character. He noted that some merchants placed bright white lights in their windows and opined that this went against the dark sky concept. Mr. Sherman asked that in the future, the Committee address whether gas lanterns were as bad as some people thought they were.

Chair Clites resumed the Chair. He advised Mr. Sherman that Middleburg participated in the Joint Architectural Review Board (JARB) awards and noted that it was known for having awesome, award-winning signs. Mr. Clites thanked him for adding to that.

COA 25-37: Exterior Alterations & Rear Additions – 115-117 West Washington Street – Kevin Ash

Deputy Town Manager Moore reminded the Committee of their pre-application discussion and noted that they provided the applicant and his architect with some feedback. He reported that they have submitted an updated application, which proposed a different color scheme for the former storefront for the Fun Shop and some adjustments to the rear addition behind the former Mr. Allen studio, to include changes to the cornice and cladding. Mr. Moore advised that as opposed to stucco cladding, the applicant was now proposing a cementitious lap siding to better distinguish the addition from the original portion of the building. He reminded the Committee of their comments related to the rooftop space and advised that the applicant was now proposing the use of an iron rail, as opposed to the glass one, that would not be visible from the public way, with the remainder of the roof becoming a green roof.

Kevin Ash, the applicant, advised that based on the comments from the last meeting, they were proposing to reduce the length of the pergola on the roof so it could not really be seen. He further advised that they changed the cladding on the addition to separate it from the historic building. Mr. Ash opined that it made sense to clearly delineate the two spaces. He advised that they also lowered the mansard roof to the bottom of the windows; therefore, it would be a larger mansard roof.

In response to an inquiry from the Committee, Mr. Ash confirmed they did not bring any color chips. He acknowledged that the colors being displayed on the video screen and on the printouts did not reflect the colors being proposed. Mr. Ash confirmed they were proposing to go with a Wilmington Tan color.

The Committee noted the need to see color chips.

In response to inquiries from the Committee, Mr. Ash advised that as to the changes to the mansard roof, they eliminated the dental molding and simplified the cornice detail so it would be deeper through the entire window. He further advised that they switched from a metal roof to a slate-looking shingle one. Mr. Ash confirmed the arbor on the roof was moved back by eight feet and was detailed differently so it was more boxy and contemporary. He advised that it would contain columns that would be painted the same color as the brick and would contain a wood stain. Mr. Ash noted that the bays were reduced from sixteen feet to twelve, with each bay being shrunk by four feet, for a total of eight feet. He confirmed the columns would be rounded fiberglass.

Committee Member Anderson opined that what was being proposed was an improvement over what was previously proposed.

Committee Member Littleton expressed concern about the rooftop dining and noted that it could be seen by traffic from the west. She expressed concern about the visibility of the tables, chairs, people, and umbrellas. Ms. Littleton noted that she liked the proposed railing, which was much better than the glass one. She advised that she went by the Hotel Burg in Leesburg and advised Mr. Ash that Middleburg was not Leesburg. Ms. Littleton noted that it was the HDRC's job to maintain the village atmosphere. She questioned whether both buildings would be used for restaurant use. Ms. Littleton opined that the color proposed for the 115 West Washington Street building was not a good one.

In response to inquiries from the Committee, Mr. Ash confirmed the two spaces would be used for a restaurant use. He advised that he did not know what the name of the restaurant would be at this time. Mr. Ash confirmed the public could access the bottom floor; however, only club members would be allowed on the second floor and the terrace. He confirmed there would not be an elevator so that handicapped people could access the second floor or the terrace.

Committee Member Littleton opined that it was a mistake not to have an elevator. She suggested the proposed color for the rear of the building, which was lighter, was better and questioned whether Mr. Ash would consider painting them all the same color.

Mr. Ash advised that they were gathering information from the members and trying to identify their proposal. He noted that they heard input from the Committee during the last meeting about the colors.

Committee Member Littleton opined that the proposed color was not compatible with the two adjacent brick buildings. She suggested that rather than black, a burgundy color be used. Ms. Littleton further suggested the use of a burgundy awning, as opposed to a black metal roof.

Mr. Ash noted that there were black standing seam metal roofs all over town.

Committee Member Littleton opined that the windows on the end of the Federal Street building should contain shutters.

Michael Wood, of Woodworks Architects, noted that they were double windows and explained that double windows did not typically have shutters because it was not possible to install an authentic looking one. He advised that one could be installed on each side; however, they would not cover the windows when closed.

Committee Member Littleton opined that the Federal Street view was pretty bad and noted that a lot of people would see it from the street. She questioned whether any landscaping was being proposed to break up the building. Ms. Littleton questioned where the sign would be located.

Mr. Wood advised that the Federal Street frontage would contain the parking lot. He further advised that the sign would be a separate application.

Committee Member Littleton opined that the color selections were the most important item. She reiterated her concerns that the proposed color did not complement the adjacent buildings.

In response to inquiries from the Committee, Mr. Wood confirmed the rendering depicted the existing ivy on the side of the building. He advised their goal was to have some type of greenery to help soften it.

In response to an inquiry from the Committee, Mr. Ash confirmed the plan was to have tables in front of the cottage.

Committee Member Littleton advised that she liked the color that was proposed for the rear building.

Mr. Wood agreed with the need to provide paint chips. He noted that as he was re-doing the rendering, he struggled with the color and opined that paint chips would provide a better representation.

Vice Chair Lee agreed with Committee Member Littleton regarding the color and opined that what was proposed was very urban and not rural in nature. She noted the need to see the color chips to understand what was being proposed. Ms. Lee opined that it was not compatible with the neighboring buildings. She questioned whether they were still planning to remove the chimney from the old house, to which Mr. Ash confirmed they were.

Vice Chair Lee opined that the proposed white color for the trim needed to be softened. She acknowledged the issue with putting shutters on the double windows; however, she opined that they needed to be softened as well.

Mr. Wood confirmed they could add shutters to those windows. Mr. Ash suggested the use of a folded shutter that would be half the width of the window.

Vice Chair Lee opined that the rear of the building was just as important as the front because the rear fronted on Federal Street, which got a lot of traffic.

Committee Member Wright agreed with the comments related to color and expressed a desire to see some paint chips. She opined that the proposed colors read as being very cold and not compatible with the adjacent buildings. Ms. Wright agreed that adding shutters was a great idea. She advised that she liked the change to lap siding on the rear structure, as it made it appear to be more residential in nature and separated it from the building across the street. Ms. Wright expressed concern about the proposed rooftop dining space and noted that it would be visible. She further noted that the Committee had not approved rooftop dining in Middleburg. Ms. Wright advised that she was on the fence about that; although, she liked the change in the railing, as well as the other changes that were being proposed.

In response to inquiries from the Committee, Mr. Ash confirmed there was no landscaping proposed on Washington Street. He noted that he did have flowering pots on the patio for his hotel in Leesburg. Mr. Ash advised that he was trying to focus on the building right now. He noted that he needed to submit a revision to the County for his building permit and advised that he was anxious to do so. Mr. Ash acknowledged that this was an iterative process and noted that there would be signage and landscaping associated with this project; therefore, he would be returning to the Committee. He explained that he was trying to get Phase I approved before he looked into the landscaping. Mr. Ash noted that they were trying to emulate some with the green that was shown and agreed landscaping was needed on the side of the building.

Committee Member Wright questioned whether any consideration was given to painting the two buildings the same color and just having the building in the rear being a separate color.

Mr. Ash noted that during the last meeting, he heard comments about the need to make the historic building stand out, which was why they proposed siding on the back building and another color for the cottage so it would stand out as a historical resource. He advised that they were trying to preserve that building, while modifying what was around it.

Mr. Wood noted that the cornice height was being increased by eighteen inches, which should help reduce the visibility of the rooftop dining from the public way. He reported that they could only seat forty-nine people on the roof.

Committee Member Jenkins noted that if there were umbrellas on the roof, they would be visible. She opined that the changes to the mansard roof were better. Ms. Jenkins questioned whether the former Fun Shop building contained an existing awning.

Mr. Wood advised that it was a metal roof and noted that they were only proposing to reclad it and change the color from red to black. He noted that he tried to propose colors that would make the HDRC happy. Mr. Wood advised that their goal was to try to go with a tannish stucco color, which could be seen all over the countryside of Middleburg.

Committee Member Jenkins opined that too much black was being proposed. She advised that she did not mind a black roof or black shutters; however, what was being proposed looked too heavy. Ms. Jenkins noted the black trim on the windows. She suggested that once the color chips were available, it may make a difference.

In response to an inquiry from the Committee, Mr. Wood reiterated that the capacity of the rooftop would be forty-nine people.

Councilmember Pearson advised Messrs. Ash and Wood that she was impressed with the number of apartments they were able to achieve and opined that they would be great places to live. She advised that she was glad they moved away from the charcoal gray color and looked forward to seeing paint chips for the new proposed colors. Ms. Pearson suggested the black framing and mullions on the windows made the building appear to be hard. She questioned whether the windows in the former Allen Studio would be black.

Mr. Ash advised that the Allen House had white windows, which would remain. He further advised that these historic windows would be repainted white. Mr. Ash advised that the windows in the addition would also be white. He noted that the only black windows would be on the 117 West Washington Street building. Mr. Ash advised that they were wood windows that would be painted black.

Councilmember Pearson suggested a lighter color would make the building friendlier and more inviting.

In response to an inquiry from the Committee, Chair Clites suggested the need for the Committee to work through the questions before they could determine whether to act on or table the application. He reminded the Committee that they typically agreed with the applicant that there was a list of items that needed to be returned for the next meeting, with the application being returned at that time. Mr. Clites noted that the Committee did not typically vote to deny an application simply because they wanted to see paint chips or some other detail. He opined that in an application this large, it was helpful to provide as thorough a list as possible of things the Committee needed more detail on or that should be reconsidered in order to reduce the number of design iterations as much as possible.

Committee Member Anderson opined that the members had different ideas related to the color of the buildings. He further opined that Committee Member Littleton's idea to paint the buildings all the same color was an interesting one and suggested it was worthy of a discussion.

Chair Clites opined that the Committee needed to see the paint chips. He suggested the applicant also provide a rendering showing the buildings all in the same color, as well as the multi-color version. Mr. Clites opined that the reason for the differences in colors was the pre-application discussion in which the Committee expressed a desire for wanting the historic structure to be a little unique. He thanked the applicant for hearing the Committee's input and proposing a change in colors. Mr. Clites opined that the applicant was going in the right direction and noted that the Committee was down to the real details. He advised that he had a few concerns, the first of which was the roof terrace. Mr. Clites acknowledged that the Historic District encompassed both Washington and Federal Streets, including both sides. He opined that the building was more visible from Federal Street than Washington Street. Mr. Clites suggested that while the Committee was more sensitive to what happened on Washington Street, Federal Street was part

of the community. He noted that the building in the rear of the property would, in fact, be the front of the residential portion of the building. Mr. Clites further noted that it was on a very active parking lot. He opined that the stair tower needed a lot of massaging to make it feel more compatible if it was going to remain. Mr. Clites noted that he was not sure whether the wall existed for fire separation purposes or was intended to be a parapet wall to match the front one; however, he felt the elevation, from a massing and architectural vocabulary standpoint, needed some tweaking. He noted that it was not the HDRC's job to tweak the plans, only to identify what was incompatible. Mr. Clites suggested the concept of a roof garden in a historic village seemed incompatible with everything the town was about. He advised that he was not sure the Committee was in a position to regulate that and suggested that if there was a roof deck, it needed to be as discreet as possible, so it had little to no impact on the street. Mr. Clites noted that this was the only way to maintain the character of the village, which was known for its pedestrian activity, streetscape, and scale; and, suggested an elevated roof garden terrace was more urban in nature. He reiterated his concerns about the wall and suggested the vocabulary needed work to make it more consistent with everything around it. Mr. Clites noted that there were a handful of architectural details that needed to be addressed. He opined the rear building with the clapboard siding was fine; however, he suggested the applicant consider whether brick mold was the right scale of molding or whether it should be something that was beefier.

Mr. Ash suggested that because of the shutters, the brick mold was the appropriate casing, as the shutter hinge would cover the majority of the casing.

Chair Clites advised that the need for details on this was one of the items on his list. He requested an image of the hinge and shutter dogs that would go with the shutters. Mr. Clites advised that the other detail that concerned him was on the mansard roof. He thanked the applicant for simplifying it to eliminate the dentil molding. Mr. Clites opined that the detail at the cornice was heading in the right direction; however, he was concerned about how the windows related to the roof. He noted the building across the street that contained a mansard roof and suggested the dormers and details that were three dimensional were one of the defining features of that building and made it better. Mr. Clites acknowledged that this would increase the cost of construction; however, he asked that the applicant explore this, as he felt the mansard roof was slightly top heavy in proportion to the façade. He opined that a slightly different pitch in the windows would create a rhythm of architectural detail that would make the building more successful and more substantial. Mr. Clites opined that as to the doors and windows, the applicant was after simulated, divided narrow muntins in all of them. He acknowledged that to go with a true divided light window with insulated glass would mean it would get really thick.

Mr. Wood confirmed the plan was to have divided grids, with spacers.

Chair Clites opined that this was great and noted that this was a small detail the Committee wanted to see in the final submission.

Mr. Ash opined that the Committee wanted to see a cross section of the cornice detail.

Chair Clites confirmed it did. He asked that any new details on the buildings be included. Mr. Clites advised that the Committee would be interested in seeing the details of the roof overhang on the apartments in the back, including how it addressed the siding. He reminded the applicant of the need to make sure that any light fixtures were dark sky compliant. Mr. Clites acknowledged that the existing lights were non-complaint and opined that the applicant would want to update them to be consistent with the newly finished building. He noted the need for the details of the mansard roof at the top and that the flat roof would need to pitch out and over. Mr. Clites requested details to explain how the mansard roof would finish.

Mr. Wood confirmed it would have a full smoke inside. Mr. Ash advised that it would be metal.

Mr. Clites reiterated the need to be aware of the details. He opined that the proposed dark bronze gutters and downspouts would be consistent with the town, as they suggested aged copper, and would go with the color palette that was being projected for the exterior. Mr. Clites reiterated the need to see paint samples, as well as a roof shingle. He noted that the Committee did not need to see a sample of the metal roof color and only needed to know the color. Mr. Clites reminded the applicant of the need to use a traditional folded seam on the roof. He inquired as to the details of the apartment side entry. He opined that sheet A12 needed a lot more detail, assuming the Committee was okay with a roof garden. Mr. Clites questioned whether that was something they had purview over.

Deputy Town Manager Moore confirmed a roof garden was not within their purview; however, the aesthetics were.

Chair Clites suggested it needed to be set the right distance from the front of the façade, so it did not impact the visual of the street.

Chair Clites questioned why the parapet wall was being proposed. He reiterated that there was something about the wall and noted that it felt massive and out of scale for the elevation. Mr. Clites questioned whether the metal door was an existing one.

Mr. Wood confirmed it did not look like that currently and advised that the door was a new addition. Mr. Ash explained that there was currently an exterior wood stair in this location.

Mr. Wood explained that the metal doors would be a delivery door for the kitchen. He further explained that they were trying to enclose the existing stairs to have a better egress. Mr. Wood advised that the parapet wall was to provide fire separation and would create a two-hour egress. He suggested this could be accomplished differently; however, he proposed what he thought was most appropriate. Mr. Wood noted the existing finishes on the buildings and advised that he was trying to find a way to make them better. He opined that the stucco would provide a more consistent surface; however, this was something he could look at. In response to an inquiry from the Committee, he confirmed there would be a restroom on the roof. Mr. Wood advised that the parapet wall was intended to conceal the items that were coming down to the first level. He noted that the Committee previously asked about the location of the mechanical equipment and advised where some of it would be located on the plans. Mr. Wood explained that he was trying to show it as minimally as possible and noted that they were proposing a super-efficient VRF system that would only require one outdoor condenser unit. He advised that he was trying to make its location as aesthetically compatible as possible with the surroundings.

Mr. Ash suggested there was an opportunity to widen the roof deck to pull it further back from the front. He opined that it would not be visible from Washington Street. Mr. Ash opined that part of the approval process was to listen and adapt the plans based on the comments they heard. He noted, however, that it was difficult when they were hearing different things each time they appeared before the Committee. Mr. Ash acknowledged that paint colors were still an issue. He noted the need to provide more details on how they would execute the historic component. Mr. Ash acknowledged that the Committee did not want as bright a white on the cornice and that they liked the clapboard rather than the stucco in the rear. He acknowledged that they felt the mansard roof was more appropriate but not 100% there. Mr. Ash advised that he heard the black windows and frames and wood door were a concern. He reminded the Committee that the building across the street, which also had a mansard roof, had black muntins and black bay windows. Mr. Ash advised that they would like to do those details; although, he did not mind using a lighter color. He noted that as to the proposal to paint all the buildings the same color, he would love to separate the historic building by making it a different color. Mr. Ash suggested he keep that color consistent and change the color of the other buildings. He advised that he tried to incorporate as many of the Committee's previous comments as possible. Mr. Ash advised that if they needed to tone the color down, he did not have an issue with that.

Committee Member Jenkins suggested Mr. Ash do a shade gradation, with the main building being lighter but not the same color as the historic one.

Mr. Wood suggested the use of Monroe Bisque on the front left building (former Fun Shop). He advised that the stucco color was his best representation of what existed and noted that this color was staying. Mr. Wood explained that the goal was to restore that color and just paint the trim. He advised that his goal was to go three to four shades darker for the building to the left; however, the drawings showed it more gold than was intended.

Committee Member Jenkins opined that the colors as currently depicted in the drawings were very harsh.

Chair Clites suggested the need for a sample of the color match for the existing building, with a softer white for the trim. He further suggested the applicant provide their preferred color scheme for the other buildings. Mr. Clites suggested they also bring in a color deck.

Mr. Ash noted that in Leesburg, they painted four different color swatches on the building, with the Committee then picking the one they liked the best. He advised that he was willing to work with the Committee to get the right color that everyone agreed with; however, he did not want to hold up the approval process. Mr. Ash advised that they would work on the other details and provide the Committee with a full, comprehensive package that they could hopefully approve; however, he asked that they work through the colors as a secondary step.

Chair Clites noted that the Committee had done that in the past when they got down to the issue of color scheme.

In response to an inquiry from the Committee, Mr. Wood advised that the drawing depicted his best representation of the current color of the Allen building. He further advised that Monroe Bisque was proposed for the siding. Mr. Wood confirmed that color was a creamy one.

Committee Member Littleton questioned whether it was required that the upper story apartments be handicapped accessible.

Mr. Ash advised that from a building code perspective, everything in the restaurant was ADA compliant. He explained that because the second floor and rooftop would have fewer than forty-nine people and was existing, they did not have to provide an elevator.

Mr. Wood advised that as long as the square footage was less than 2,000, it was not required to be handicapped accessible. He noted that the restaurant was the main public use and would be fully accessible. Mr. Wood advised that the two apartments on the first level would also be handicapped accessible.

Mr. Ash left the meeting, as he had a BAR meeting to attend in Leesburg.

Vice Chair Lee advised that the color would set the tone and personality of the three buildings. She opined that it was difficult for the Committee to understand what was being proposed without the color samples. Ms. Lee questioned why the applicant needed a rooftop garden and opined that all that would be seen from it was the top of the post office and the parking lot. She questioned what it would add.

Mr. Wood advised that there was a nice view from the roof. He questioned whether the Committee liked the idea of shrinking it back so it could not be seen from Washington Street. Mr. Wood suggested the rooftop garden be wider so it could have a greater setback.

Committee Member Littleton opined that it would be noisy to have fifty people on the roof.

Chair Clites noted that there were other localities where rooftop gardens were only allowed if they could absolutely not be seen from anywhere because they were not considered to be part of what the locality was like. He noted that the rooftop garden would have furniture and umbrellas and opined that this did not feel sympathetic to a historic town in the middle of the country in Virginia. Mr. Clites suggested that if there was a rooftop garden, everything be done to make sure it could not be seen. He cited Christmas in Middleburg as an example and suggested it would not feel right to have people on the roof. Mr. Clites advised that this may be expected in a city; however, it was not in a small town or a village. He opined that this seemed to be a part of the business plan and noted that the Committee could not strictly prohibit it; however, he suggested it be as contained off the main street as possible. Mr. Clites noted the need to understand the fire wall and opined that it would be difficult to address. He suggested the Committee be sympathetic to the fact that it was not on the main street and was next to the loading dock for the post office. Mr. Clites noted, however, that this was a new piece that was being added to accommodate the roof garden and suggested consideration needed to be given to its scale. He further suggested a different material may be needed and questioned how it could be made to feel compatible.

Councilmember Pearson advised that the former owner of the building said the view was wonderful at night and that there was no other view like it in Middleburg. She opined that a roof garden was a good idea; however, she noted the need to be careful about how it was approved, as it would set a precedent. Ms. Pearson reiterated the need to be careful in how it was executed.

In response to an inquiry from the Committee, Mr. Wood advised that there would not be a need for an outside fire escape in the future. He explained that this was the reason they were building the stairwell and separating it. Mr. Wood noted that they were also sprinklering the entire building.

Committee Member Anderson opined that the rooftop garden would be less of an issue if there was no permanent structure. He noted the umbrellas that would be there.

In response to an inquiry from the Committee, Chair Clites confirmed he was suggesting the applicant return with some details and noted that, typically, for large additions or new structures, the Committee was used to seeing the exterior details. He acknowledged that the architect had not gotten to those yet and explained that the reason he raised those issues was so he didn't hear about them next month.

Committee Member Anderson noted the need for the details of the mansard roof at the windows and roof from the parapet wall to below the wall, as well as the details for the windows and the details for the parapet wall on the east building.

Chair Clites noted the need for the details on the panels below the window on the east building at the entrance. He further noted the need for the details on the roof covering over the apartment entry.

Mr. Wood questioned whether the Committee could digest the black windows if they changed the trim color to something less harsh. He explained that they would prefer that the one window stay black, as he thought it worked well with the black roof and shutters. Mr. Wood suggested the brick mold could be in a different color or match the black around the window. He further suggested that if the Committee was concerned the entrance was too dark, they could stain the wood to match the door or go with a lighter paint color. Mr. Wood reminded the Committee that the front door would be stained and acknowledged that the rendering showed it as being quite dark. He advised that the proposal was for an early American stain on an oak door. Mr. Wood reiterated that they could change the under panels to be more of a stained wood. In response to an inquiry from the Committee, he confirmed the windows were wooden ones that would be painted black. He opined that the black color worked well with the branding and from a purely aesthetic perspective. Mr. Wood expressed an understanding that the entry was getting a little dark and offered a concession so it would be more of a traditional storefront entrance that was recessed and contained a reverse bay window.

Chair Clites opined that this was an option. He suggested an option was to paint the trim a different color, with only the sash being black. Mr. Clites opined that his sense was the Committee felt the quantity of black was too much and that they preferred it not be on the windows at all. He suggested there were enough black windows in town that the applicant could still have some black window sashes with the right color scheme.

Mr. Wood suggested a dark bronze window.

Chair Clites reiterated that what he heard was a concern about the quantity of black in the elevation.

Mr. Wood suggested that he bring 4x4 inch color samples to the next meeting for the Committee's review.

Chair Clites requested a sample of the roof shingle, shutter dogs, shutters, and light fixture. He noted that pictures were fine.

In response to an inquiry from the Committee, Town Clerk North confirmed the Committee needed to vote to table the application, assuming this was acceptable with the applicant.

Mr. Wood confirmed it was acceptable.

Chair Clites moved, seconded by Committee Member Jenkins, that the Historic District Review Committee table the discussion until next meeting.

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

Discussion Items

Introduction of Planner

Deputy Town Manager Moore introduced Amy Rogers, the new Planner, who started work earlier in the day. He advised that she had thirty plus years' experience in planning and zoning in both the public and private sector, most recently seven years with Fauquier County. Mr. Moore reported that she would provide staff support for this Committee in the coming months.

The Committee welcomed Ms. Rogers.

February Meeting Quorum

Chair Clites asked the members to let Town Clerk North know if they were not available to attend the February 5th meeting.

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

RESPECTFULLY SUBMITTED:

_____ _____
Rhonda S. North, MMC, Town Clerk

(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 live, Rhonda?

Rhonda North: We are live.

Tim Clites: All right. Thank you. I'll call the meeting to order for Middleburg Historic District Review Committees January 2026 meeting. It's the 5th of January, Monday. And the first order of business is a roll call.

Rhonda North: Chair Clites.

Tim Clites: Present.

Rhonda North: Vice Chair Lee.

Punkin Lee: Here.

Rhonda North: Committee Member Anderson.

Bill Anderson: Here.

Rhonda North: Committee Member Jenkins.

Virginia Jenkins: Here.

Rhonda North: Committee Member Littleton.

Margaret Littleton: Here.

Rhonda North: Committee Member Simons is absent. Committee Member Wright.

Linda Wright: Here.

Rhonda North: Council Member Pearson.

Cindy Pearson: Here.

Tim Clites: Thank you. Our next item on the agenda is nomination and election of officers. This is always the most awkward meeting of the month [laughter] because the laughter should not exist.

Margaret Littleton: However.

Tim Clites: However.

Virginia Jenkins: May I make a nomination for Chair [multiple speakers]?

Tim Clites: Yes. The floor is open.

Virginia Jenkins: Thank you. I'd like to nominate Tim Clites for Chair.

Punkin Lee: Second.

Tim Clites: All those in favor.

All Committee Members: Aye.

Tim Clites: This happens far too quickly. I apologize to the people listening. [laughter]

Virginia Jenkins: You do too good a job. [off mic]

Tim Clites: Well, we also have Vice Chair nomination. Okay. And I would nominate Punkin again, but.

Bill Anderson: I'll second.

Tim Clites: It's almost a farce. The people in the crowd are now. Actually, this is part of the process. We enjoy working together. Second, all those in favor?

All Committee Members: Aye.

Tim Clites: Any opposed? Any abstain? All right. Well, thank you all for that. I'm glad you're lighthearted about it. I'm not sure it's to my benefit, but before we go to public comments, I'll just add my own it's been a great last year working together. I just as I thought about kicking off this year, I thought it was worth saying that I really enjoy this Committee every month. I enjoy everybody's input. I appreciate the staff keeping us well informed and organized with a lot of good feedback when we go astray or forget to turn our mic on or forget to pay attention to the guidelines. So, thank you for all of that. And with that, I will open the next item for public comment. If you're here and you're on the agenda, we will take your comments at that time. If you're a member of the public and would like to give us any comments before we get into our meeting, now's the time to do so. Yes. If you're going to give public comments, we ask you to come up to the podium and state your name and address, and then you can share. It's the only reason it's formal is because there are folks that listen remotely And so they like to hear who's here. And they can hear and see you via the cameras and the online portal.

Helen Wiley: My name is Helen Wiley, and I have one question.

Tim Clites: Okay.

Helen Wiley: Do you have your mic on?

Tim Clites: I do, should I talk to it?

Helen Wiley: That's a little better.

Tim Clites: Wow. That's. Thank you.

Helen Wiley: That's better.

Tim Clites: Correction, well taken.

Helen Wiley: Thank you.

Bill Anderson: It is better.

Tim Clites: That was an easy question. It's not even supposed to be questions and answers, but good, good public comment. Thank you. Anybody else? All right. Next is approval of our minutes from the December 4th meeting. Are there any corrections and clarifications to those minutes? I move we approve as submitted.

Punkin Lee: Second.

Tim Clites: All those in favor?

All Committee Members: Aye.

Tim Clites: Any opposed? Any abstain? Motion passes. Thank you. All right. Our next item is a new business item COA 25-36 S25-22 request of Rick Sherman for projecting sign at 200 West Washington Street Vintage Equestrian Club. Although I'm not actively part of this application, I am I think only it's the right thing to do for me to step aside and let the Vice Chair take this portion of the meeting. Is that right, Mr. Moore?

Will Moore: Yes. That's fine.

Tim Clites: That's right. Yeah.

Punkin Lee: Thank you, Tim. Mr. Moore.

Will Moore: Thank you, Madam Vice Chair. You have my memo along with the application materials. A proposed image is shown on screen of what the sign would roughly look like. It is proposed to be carved, hand-painted and wood. I believe Mr. Sherman said possibly black walnut or mahogany. I think that's yet to be finally determined. You also have in the application package a few different images showing the proposed location. It would reutilize the bracket that was used by the previous business. That is Market Salamander. The proposed sign is roughly 20ft² in size four foot wide by five foot tall. If you look at, we do have an image of the sign that was previously in place for Market Salamander. That sign was approximately five foot wide, the main sign about three foot tall. And then with the rider and the space in between, you're looking at roughly the same dimensions, about a foot narrower, but roughly the same height. So that gives you an idea of approximately the size of the sign. It would be very similar to the Market Salamander sign that was there previously. As I note in the memo 20 square feet is the maximum size allowable for projecting sign, but they do have the allotment based on the frontage of the building.

Punkin Lee: Thank you. Cindy, do you want to start comments? Oh, I guess I should ask Mr. Sherman. Sorry.

Rick Sherman: Yes.

Punkin Lee: If you have comments. Add did you bring any other materials with you?

Rick Sherman: I have a few things. But first of all, thank you for putting me at the front of the agenda. There's nothing worse than following Kevin Ash. He is so articulate and knowledgeable. He's a true visionary. And a friend of mine called and said, “You know, after spending millions of dollars on your restaurant, how do you like somebody's opening right across the street from you?” And I said, it's going to be great. He's going to totally improve the West End of town, and we're not going to be the stepchild anymore. I think between our restaurant and his, it'll certainly be a nice upgrade. So, I'm excited about that. Signage is interesting and it's pretty passionate as far as I'm concerned, because in my businesses on Saint Pete Beach, Florida, we always visualize signage as being something that should be artistic. The Red Fox is a great example of a building that speaks for itself. It has a very small sign, and you don't need a large sign when you have something as stellar as the Red Fox has. I like looking back, especially because I'm old and looking forward isn't as exciting anymore. So, I brought if I could.

Punkin Lee: Here. [off mic]

Will Moore: Sure. Thank you. Thanks.

Rick Sherman: So, as Mr. Moore mentioned previously, the frontage sign on Washington was 16ft². There was also a wall sign that was 12ft². There was 24ft² of east side wall and awning signage. And on the back was 52ft² of awning on that, or signage on that awning in the back, along with the circus tent awning that was back there, for a total of 104 square foot. So, we will come in below the 20ft² by the time you put that little arch on it. But our approach to signage, as I mentioned, is very different than what McDonald's has. We're not trying to flash, you know, red and yellow. We want something that looks very nice. And if you look at the actual words, the actual sign is Vintage Equestrian Club is only about 20% of the total sign where the rest we view as art. And as Mr. Moore mentioned our desire is to have a hand-carved sign. Nothing that's done with computers. It'll be totally hand carved. Hand-painted. So, it should be a really classy sign. Somebody asked me the other day where we got the image for the sign. My lovely wife, Princess Daniella, who is sitting over there, owns a piece of art that is from the 1850s. And this sign is an exact replica of that piece of art that she owns. The artwork is literally huge. It's bigger than the sign. And that would be prominently displayed inside the restaurant. But that's where it came from. And with that, I would love to address any questions you might have.

Punkin Lee: Thank you. And sorry I jumped the gun before not asking you first. A little out of practice. Cindy.

Cindy Pearson: The sign is absolutely amazing. I'm going to ask. You can answer if you want or not. The name on the sign Vintage Equestrian Club. Is there a meaning behind that?

Rick Sherman: Well, one is equestrian area, so that's where the question aspect came. Vintage because I'm old and so we're the entire restaurant will have that flavor to it. It's something that's not new and shiny. It'll have the flavor of old leathers and all that type of thing. So that's where the vintage question came from. Our son, who's not here tonight, who will actually run the restaurant. He came up with this name a while back and added the club on it. But no, it's not going to be a club in the sense of a traditional club. Although I have to admit, at one time we thought about the concept of not being open to the general public, to just being open to residents. But then I got nervous. I said I might need more business than that.

Cindy Pearson: I don't have any further questions right now.

Punkin Lee: Thank you. Virginia.

Virginia Jenkins: I like the sign. I think it's very striking, and I think it'll stick out. Well, you know, it'll be a great focal point, so. Yeah, I like it.

Rick Sherman: Thank you.

Punkin Lee: Thank you. Linda.

Linda Wright: Yeah, I would agree. It is stunning. I think it's going to be beautiful when you have it out, particularly with the size that it is. It'll be gorgeous.

Rick Sherman: Thank you.

Punkin Lee: Thank you. Bill.

Bill Anderson: I agree with everything everybody has said. I like it too. Very nice.

Punkin Lee: Thank you. Margaret.

Margaret Littleton: I think it's very nice as well, except I think the club is confusing the word club because a person just walking down the street with their kid or stroller or whatever, are they? Oh, is that. Can I go in there? I think it's a little deceiving. But if that's what you have, then you have it. It's fine.

Rick Sherman: Okay, we'll contemplate that.

Margaret Littleton: Okay. I'm the only one. But that's all right. [laughter]

Rick Sherman: You raised the same issue. Yeah. Thank you.

Punkin Lee: I had the same question. Because that concerns me, too. Somebody just walking by can, it's a club, so I can't go in. I think in a small town, it's the word's going to get around. And club may not be what you anticipate it meaning. That was one of my concerns.

Rick Sherman: Well, I think once they enter, they will realize it's not a club, club as we all think of clubs.

Punkin Lee: Right.

Rick Sherman: We only have four bar stools, so we're not even going after the bar code. And we'll be closed by 10:00 at night, so we won't be going after the drinking crowd. But we will serve cocktails. Don't get me wrong.

Punkin Lee: That was just something to think about.

Rick Sherman: Okay.

Punkin Lee: And also, I was going to ask, “Are you going to have another sign like on the wall by the entrance door?

Rick Sherman: No.

Punkin Lee: That's going to end up being.

Rick Sherman: I really think that's all we're going to need. Yeah. We're not trying to catch the folks driving, you know, 30 miles through town to get them to slow down.

Punkin Lee: Right.

Rick Sherman: We just need something to identify who we are. So, when they do spot us, they know they came to the right place.

Punkin Lee: Right. Is there a light?

Margaret Littleton: Yeah.

Rick Sherman: Yes. There are two small, shielded lights that face down on it. So, they will be dark sky compliant.

Punkin Lee: Okay.

Margaret Littleton: Gotcha.

Punkin Lee: Yeah. Here. [off mic]

Margaret Littleton: Sorry.

Punkin Lee: Any other comments? The size is. Is there a motion?

Cindy Pearson: I make a motion to approve COA 25-36 S25-22 requests of Rick Sherman for projecting sign at 200 West Washington Street Vintage Equestrian Club.

Punkin Lee: Is there a second?

Virginia Jenkins: Second.

Punkin Lee: Thank you. All those in favor?

All Committee Members: Aye.

Punkin Lee: Opposed? Thank you. Thank you very much.

Rick Sherman: If I could make one editorial comment while I have the podium. We were rejected earlier in previous meetings on our gas lantern approach. And so that ship has sailed. And I'm not trying to request that. But I'm actually heading down to one of our hotels tomorrow, and we have a turtle enclave at our hotel. So, we're very cognizant of the need to have dark sky. Otherwise, the turtles go the wrong way. But gas lanterns are dark sky. They add so much character to anything. And as I walked through town at night and I see some people have put bright white lights in all their windows in order to get attention, and it kind of goes against the whole concept of dark sky anyway. And I know that's really an enforcement issue more than anything, probably. But sometime when you're bored, I would think you would love to address whether or not gas lanterns are really as bad as some people think they are. Also, I wanted to give you a couple shiny pictures of the signs so that you can hold me to the standard. When you say go up and say he did do it.

Punkin Lee: When do you hope to open?

Rick Sherman: You need to ask Steve, who isn't here. [laughter]

Punkin Lee: Thank you. [off mic]

Rick Sherman: They are all yours. Thank you all.

Punkin Lee: Thank you very much. [off mic] Thank you.

Tim Clites: Oh, and Rick, we appreciate the attention to signs when we do our county wide Historic District Review once a year, and they ask for submissions for projects or pieces of projects that are uniquely from Middleburg in the County of Loudon, amongst three other Historic Districts in the county wide Historic District. Our town is known as the town with the awesome signs. So, thank you for adding to that.

Rick Sherman: We'll keep that in mind. Thank you very much. Thank you.

Punkin Lee: Thank you.

Tim Clites: All right. With that we'll go to the next item. COA25-37 request of Kevin Ash for exterior alterations and rear additions at 115 and 117 West Washington Street, formerly the Fun Shop space. Mr. Moore.

Will Moore: Thank you, Mr. Chairman. First of all, I apologize. There's evidently an issue with the screens on the dais that they're not displaying properly, but I will have some materials on the large screens to the rear. If you care to swivel at some point in time, or if I'm asked to bring up a particular exhibit, it will be on the large screens behind you. So, you'll recall the pre-application discussion with Mr. Ash and his architect, Mr. Wood, last month. You gave some feedback on a number of things. They have resubmitted this updated application package. Just a few things of note, certainly not everything, but based on some feedback, you'll notice on the eastern space the former storefront of the Fun Shop a different color scheme now proposed with a shade of tan for the brick rather than the gray that was proposed last month. The rear addition that sits behind Mr. Allen's studio. Some adjustments to, I think, the detailing on the cornice but probably most noticeable a change in the cladding was not necessarily a result of the conversation last month, but to help better distinguish that addition from the original forward portion instead of stucco cladding, they're now proposing to use lap siding in like the cementitious, like Hardie Plank siding on the rear addition. And then as well there were some comments related to the rooftop space, in particular the area that would be open to the public on the rooftop was previously shown as being delineated by a glass rail. They're proposing now an iron rail or metal black metal rail to delineate that space not visible from the public way, but the remainder of the area around that public space on the roof would become a green roof. And I think those are the highlights of the updates, but I'll certainly ask the architect and the applicant to add any other comments.

Kevin Ash: Yeah. Just like to add there are two other comments that we took away from last time's meeting was reducing the length of the pergola. So, we pulled that pergola back off of Washington Street. So, you really can't see it. There's one viewpoint that you can actually see it. And then the other point was the addition. And you're right. Well, we changed the cladding of the addition to really separate because that historic building was always stucco. And I think it really makes sense to see a clear delineation between the stucco and the newer additions. But we lowered the mansard roof. We brought the mansard roof all the way to the bottom of the windows instead of halfway last time, so a larger mansard roof.

Tim Clites: Can you do a favor? Both you gentlemen name for the viewing public that's not here.

Kevin Ash: Kevin Ash.

Will Moore: Thank you.

Kevin Ash: Madison Dale.

Michael Wood: Michael Wood, Woodworks Architects.

Tim Clites: Thank you both. Okay, we got a big packet in front of us everyone. Where do we start? I normally pick. Yeah, I normally go to the right, but.

Kevin Ash: She's pointing the other way.

Tim Clites: Bill, if it's not too much for you to start, if you'd like to start with some comments.

Bill Anderson: Sure.

Tim Clites: I think knowing that it's a large package, maybe we'll just go through with whatever list of comments you may or may not have, and then we'll try to kind of regroup around that list and decide if there's certain things that are lesser a priority or a greater priority to spend our time on. But let's kind of hear everyone's comments first. Does that make sense?

Bill Anderson: Sure.

Tim Clites: All right. Bill, please.

Bill Anderson: Hi again. Did you bring color chips?

Kevin Ash: We don't have color chips here.

Bill Anderson: The reason I'm asking is the we know the images on the screen.

Kevin Ash: It doesn't really reflect exactly.

Bill Anderson: Even the images on a printout don't really necessarily reflect.

Kevin Ash: Like Wilmington Tan. What does that really look like?

Bill Anderson: Absolutely. These may be more vivid or whatever, but I think we need to see because I'm going to guess that's going to be a comment. Here is on the east structure the color. So, a chip would be pretty important. The mansard roof, could you say again what the change was on the mansard roof? I didn't bring with me the last presentation, so I.

Kevin Ash: Will's bringing it up right now.

Bill Anderson: Okay, good.

Kevin Ash: So, you remember they had that big dentil and it stopped halfway through the windows?

Bill Anderson: Yes.

Kevin Ash: So, we took the dentil out. We simplified the cornice detail and brought it deeper through the entire window. We did agree. Once we had some feedback last time that it was kind of funny looking where it was stopping. [inaudible] And so we brought it down and simplified it, and we switched it from the metal to the slate looking shingle.

Bill Anderson: I think that is a big improvement. I understand you've. How far did you reduce the arbor on the roof? How far back?

Michael Wood: It went back about eight feet or so.

Bill Anderson: Eight feet from what it was. Did it reduce in size, or did you just cut it back?

Michael Wood: I detailed it differently. So, before it looked much more kind of boxy and more contemporary, contemporary, modern. And now it has, you know, the proper columns. It's painted the same color as the, the brick would be. It has the wood stain. So, it looks a lot more accurate, which I think also helps lessen its appeal. But yeah, it's stepped back about eight feet. So, we basically took those bays before we're about 16ft and now they're about 12ft. So, we shrunk four feet on each on each bay. So, eight feet total.

Bill Anderson: And these like little Doric Columns now?

Kevin Ash: Yeah. They're round fiberglass.

Bill Anderson: Right. I think that's an improvement. I think the railing from glass to the railing that you have down on the street level is also an improvement. Those are my first comments. Next.

Tim Clites: Thank you.

Margaret Littleton: Me?

Tim Clites: Margaret.

Margaret Littleton: I was not here the last time, so I have a lot of questions, and I hope it's not a total repeat, but I want to. Let's see. I was very concerned with the rooftop. You do see it coming from the west. You do see that whole because you're higher, it's a hill. You do see the roof. And I'm just sort of worried about tables and chairs and people and umbrellas. I think you'll see it. So maybe I do like the railing. That is much better than a glass, I think. Let's see. It's about you move the floor back about 15ft, was it?

Bill Anderson: The arbor?

Margaret Littleton: The arbor? I guess I looked at it.

Michael Wood: Yeah. Eight feet for the arbor yeah.

Margaret Littleton: Okay. Yeah. All right. You are, I went by the Hotel Burg today. It's very pretty. Very pretty. But Middleburg is not Leesburg, in my opinion. And I just feel that our job is to keep a village atmosphere and, you know, seen and cozy. It's a small town. It's three streets, and Leesburg is huge, so I don't think it should be exactly like Leesburg and with the two buildings. Is it going both houses or both buildings will be the restaurant right on the bottom floor?

Kevin Ash: Yes. 115 and 117.

Margaret Littleton: I think the 115 is not a very good color. I think it should be. I mean, let me start again. Do you are you going to have two names or is the whole thing going to be Piedmont?

Kevin Ash: We don't know what the name is going to be right now.

Margaret Littleton: Well okay. But the public can go on all on the bottom floor.

Kevin Ash: Yes.

Margaret Littleton: And you have to be a club member to go on the second floor?

Kevin Ash: Yes, ma'am.

Margaret Littleton: And do you have to be a club member to go to the terrace?

Kevin Ash: During certain times?

Margaret Littleton: You do. Do you have an elevator for handicapped people?

Kevin Ash: No.

Margaret Littleton: I think that's a mistake. I sort of thought. I don't love the color. I like the color of the back building much better, it's lighter. But would you ever consider doing it all one color since it's the

same business? You can still do features. I mean, Mr. Allen's studio is very distinct and quaint and wonderful.

Kevin Ash: So, part of our process is to try to gather everybody's, you know, comments and questions and trying to consolidate it.

Margaret Littleton: Okay.

Kevin Ash: Last time we took some information and so.

Margaret Littleton: Sorry.

Kevin Ash: Yeah, we're taking more information and just trying to. [inaudible]

Margaret Littleton: Okay. I just don't think this color is compatible with the two brick buildings on adjacent to it. And I would propose no black and maybe a burgundy. If you don't want to do all one color and have a burgundy awning as opposed to maybe a roof. I just think it's just too stark, maybe cold.

Kevin Ash: Black standing seam all throughout the town.

Margaret Littleton: Well, I like black. I like black roofs. I have that myself.

Michael Wood: But that's what that is. It's a black standing seam.

Margaret Littleton: It's the entrance. I mean, you know our feelings on black. As far as Federal Street goes, I think it needs the shutters on those windows, which you have everywhere else.

Kevin Ash: On the [inaudible].

Margaret Littleton: At the end. [inaudible]

Michael Wood: Two double windows just on.

Margaret Littleton: Why can't they have shutters?

Michael Wood: Well, double windows typically wouldn't have. You can't put authentic looking shutters. We could do one on each right and left. But then authentically, it's not really able to cover the windows. So traditionally double windows don't have shutters.

Margaret Littleton: Well, it looks pretty bad. There are a lot of people that go down Federal Street, and I think there's no landscaping. Right. Have you addressed that yet at all? Just to break it up. No.

Michael Wood: That is the parking lot that's there right now.

Kevin Ash: There's a house in front of it [off mic]. Yeah.

Margaret Littleton: All right. Where will the sign go?

Michael Wood: That's another application.

Margaret Littleton: Okay. Because if you have that, I guess they had one on the top, the second floor as well as the bottom. I believe the Fun Shop, I don't remember. What else did I have on the name, rooftop? It's the color that I think is the most important thing.

Michael Wood: That's the Wilmington Tan color.

Kevin Ash: Not the other two colors.

Margaret Littleton: The front one. The first one.

Michael Wood: Okay.

Margaret Littleton: Yeah. It's just I don't know. I think it doesn't complement the, it's not compatible with the other buildings. So, I'm sorry I was not here but that's my comments right now.

Michael Wood: Do you like [off mic]?

Margaret Littleton: No.

Kevin Ash: No. [laughter]

Margaret Littleton: And what is this green thing on the is that going to be fake?

Michael Wood: That's that existing ivy that's there now. It was just rendering it in there that was existing. You know, ivy that grows at the wall now that's there.

Margaret Littleton: But you won't keep that, or you will?

Michael Wood: Our goal would be to try to have some sort of greenery.

Margaret Littleton: Yeah, I hope so. That would be great.

Michael Wood: It helps soften that [off mic] because it's pretty bare.

Margaret Littleton: And you'll have maybe tables in front of the cottage because it's only like 12ft.

Kevin Ash: Yeah.

Margaret Littleton: It looks bigger on the picture. Pictures, you know, are deceiving too. But anyway, you've done a lot of work, I know, and it's the in the back. I do like that color for the I don't remember what it's called.

Michael Wood: And I do agree with Bill. I do think paint chips or even paint samples that we paint up there would be helpful because that color is it's coming through much more.

Margaret Littleton: Gold.

Michael Wood: Darker. Yeah. We struggle. Trust me, I was struggling constantly re-rendering it going through it still not quite there but it's I do think the paint chip or a paint sample, you know, up on the wall. [multiple speakers]

Margaret Littleton: I had my whole thing. I should have brought it. But it is very different from this. Yeah. But still. Thank you.

Tim Clites: Thank you, Margaret. Punkin

Punkin Lee: I'm on the color also. I think it's hard to picture the facade of the Fun Shop not the house, but the other, because to me the coloration is very urban. It's not very rural.

Kevin Ash: Saddle Brown.

Punkin Lee: I know.

Kevin Ash: Saddle Tan.

Punkin Lee: Just the way the black and this gold. As we're looking at it here, it's hard to soften it in your head without the color chip and see what a huge difference that hopefully will make. I because that's what you see. And you think the brick on either side. I don't know it. I know it's a historic, but sometimes historic just doesn't work. Is not that appropriate with its neighbors, in my view, to be compatible. And I see on the old house you didn't put the chimney, so you're sticking with taking the chimney out?

Kevin Ash: Yeah.

Punkin Lee: Yeah.

Michael Wood: It's pretty strong and stable.

Punkin Lee: So, but I did notice that just to just to clarify and on the white, we have seen that that's so bright white and on the maybe just soften that to another one of the 500 shades of white there might be and then if you use the super white on the, on the back building, that's a.

Virginia Jenkins: [off mic] building itself.

Punkin Lee: The trim, the trim, trim color, because there's a lot on the back part of where the apartments are going to be very bright. And I think also I know about the shutters on the side facing Federal Street, but something to soften that. I mean, you still.

Michael Wood: Yeah, we can add the shutters. That's not a problem.

Punkin Lee: If you can't do shutter. I mean, just some landscaping or something that kind of, so it doesn't look like that whole end is just erupting out of the parking lot.

Kevin Ash: Yeah. I mean, I think that we would if it would be okay, I'd do a shutter that like you, sometimes you see a folded shutter that would then come. So, I'd do a shutter that would be half of the window width. So, it looked like it would, you know, cover all that. Yeah.

Punkin Lee: I think the rear is just as important to the front in this particular situation, because there's a lot of traffic on Federal and people park at the post office and the bank all day. So, it can't just be like, yeah, that's the back.

Kevin Ash: That wasn't the intent. But we can definitely put shutters in.

Punkin Lee: That's it for right now. Thank you.

Tim Clites: Thank you, Punkin. Linda.

Linda Wright: I would agree with the comments on the color too. I wish we had the chips here to look at tonight, because it does read as just very cold and doesn't like with the two brick buildings on the sides. Just doesn't quite seem compatible even with the mortar in those two buildings. So, I wish we had the color things. It would help a lot. I think adding the shutters is a great idea. I really like that you switched to the lap siding on the back, because I think it makes it look a lot more residential than what we had before, and it separates it from the building across the street. They were all about to look kind of very

much the same. So, I'm glad you did that. I do worry a little bit about the rooftop because I do the same thing. I drove around today looking at all of where it can be seen. We've never done one here, so, you know, it's just hard to know how that's going to be sort of taken by everyone else in town, whether that's they're going to think it's great and it's fun and it's colorful and whatever, or if it's going to seem like, oh God, what did we do? [laughter] So I'm a little on the fence with that, but I do like the changes with the railing and everything else that you've done. And since this is what I do is there any place in all of this site that is going to be landscaped? Is there anything green? Right.

Kevin Ash: Not in the front on Washington Street.

Linda Wright: Like we could do pots and flowers and things like that in the front on Washington Street where the in front of the Allen studio. If you're putting seating out there, would there be?

Kevin Ash: I mean, I have pots at the hotel on the patio, especially in the corners. We're really just trying to focus right now on the buildings and trying to get those.

Linda Wright: Sure.

Kevin Ash: We have a revision that we have to submit to the county once we get this done and we're work week closed and so I'm kind of anxious to get in there. We have an active building permit, so we'll be. Ready to go. So, you know this is an iterative process. You know, there will be a sign there'll be landscaping. You'll see me here more and more often. But it's really trying to hone these down to get this kind of phase one approved before I get into landscaping.

Linda Wright: I just hope there's the opportunity to put some somewhere. I know it's tight because it's narrow.

Kevin Ash: Well, that's kind of what we were trying to emulate with the green, because there needs to be landscape on that side. Clearly. So how we address landscaping and seating out front.

Linda Wright: Right.

Kevin Ash: That's going to be up to all that too.

Linda Wright: Yeah, absolutely. And then I did, even in the last meeting, and I didn't say anything since the Fun Shop building in the studio are the same restaurant. Did you even look at having the two buildings the same color and just have the building in the back a separate color? It's just a thought. Well, I mean.

Kevin Ash: The comment here collectively that we heard last time was really trying to, you know, make.

Linda Wright: It stand out.

Kevin Ash: Make it stand out. So, we were intentional on, you know, the siding in the back and then another color so that this cottage really stood out as the historical resource. So, we were trying to really preserve everything with that while we modified around it.

Linda Wright: Yeah, I get that totally. It's a great little building.

Michael Wood: And one thing on the roof, I just want to make sure, because I know Margaret mentioned it, that we are increasing that cornice height as well. So, the current roof, yes, it is viewable, but we are increasing that cornice height 18in, which is I know doesn't sound like a lot, but it is going to help from that perspective [off mic] 18in. So, it is going to help that perspective from the street level. So that whole

cornice on top to kind of make it more appropriate looking it is going to help with that line of sight as well. So, kind of putting that out there as well.

Linda Wright: So probably if you were standing up there you might be seeing, but if you were seated, you probably wouldn't be seeing because of that.

Kevin Ash: And it's only probably those front seats that would be out there.

Linda Wright: Okay.

Kevin Ash: So, once you get past that, you wouldn't see anything.

Linda Wright: Okay.

Michael Wood: And we are maxed out at 49 is our max occupant load for that for that. Yeah. So.

Linda Wright: Okay, that's all for now.

Tim Clites: Thank you, Linda. Virginia. Yeah, Virginia.

Virginia Jenkins: Okay, just to add on to what you said, but if there were umbrellas out there, they would be seen.

Linda Wright: Yes.

Virginia Jenkins: Yeah.

Kevin Ash: As I understand, it's another review.

Virginia Jenkins: I'm sorry.

Kevin Ash: That's another review.

Virginia Jenkins: I know.

Cindy Pearson: Why not.

Virginia Jenkins: Anyway, thank you for dropping the mansard roof. It does look better. Okay, now, on the Fun Shop building itself. That is an awning, right?

Kevin Ash: It's an existing.

Virginia Jenkins: No.

Kevin Ash: It's a metal roof. [multiple speakers]

Virginia Jenkins: It will be a metal awning.

Kevin Ash: Yeah, metal standing roof.

Virginia Jenkins: Okay.

Tim Clites: It's not an awning. It doesn't. It's a roof.

Virginia Jenkins: Well, that's what I'm asking you.

Tim Clites: You don't look underneath it.

Virginia Jenkins: That's what I'm asking. It just. I want to make sure. Okay.

Tim Clites: Yeah, it's a roof.

Virginia Jenkins: Okay, I forgotten. Yeah.

Tim Clites: Correct?

Michael Wood: It's what's there now.

Virginia Jenkins: Yeah, I got it.

Michael Wood: All we're doing is recladding it. There's that red.

Virginia Jenkins: I got it now. It was just memory lapse okay.

Michael Wood: Blue and yellow. Yes.

Kevin Ash: We could leave the Fun Shop the same color tone.

Virginia Jenkins: Please. [laughter]

Michael Wood: We tried to change the color. We wanted to make you guys happy. So, whatever. Whatever color is, you know that our goal was to try to go to that tan kind of stucco-ish color that you see all over the countryside of Middleburg it's not rendering great. My apologies. You know, our hope is just to get a color that you guys like, so.

Virginia Jenkins: Okay.

Tim Clites: And we will come back to color in a second. Let's let Virginia finish her comments.

Virginia Jenkins: I'm going to start on color. Too much black. I don't mind the black roof. I don't mind the black shutters, but the doors. It's just it looks too heavy to me.

Kevin Ash: So just be clear. It's probably because of the shadowing of the rendering, but the door is wood.

Virginia Jenkins: Well, and also the black trim on the windows. Et cetera. Et cetera. You know. But once we get color chips, I think it'll make a big difference. Then I'm not sure if this is in our purview, but with regard to the. You can't hear me. Sorry. With regard to the deck up top, will you stop?

Cindy Pearson: I'm sorry.

Virginia Jenkins: Anyway, I'm not sure if this is in our purview. I just want to know what the capacity is for people up there.

Kevin Ash: That's what I'm saying.

Michael Wood: 49.

Virginia Jenkins: 49. Okay. Okay. Those are all my questions for now.

Tim Clites: Thank you. Cindy.

Cindy Pearson: Thank you. Sorry, Virginia. I am so impressed with how many apartments you can get in there. I do not read plans. Well, that is not my thing in the world. That is amazing to me. They will be put to good use, I'm sure, by employees of yours or whoever the lucky person is to live there. And what a great place to be. I am so glad we do not see the charcoal color here. Thank you for going a different way. And I do look forward to seeing some chips. And I think even what Virginia was saying, I'll just say it my way, is the black framing or the mullions in the windows just makes it hard. And in the Allen part or Mr. Allen's part, are those black also there or they're white? Right. So, consistency might be.

Kevin Ash: Yeah. One thing to clarify. So, the Allen House has white windows. It's existing to remain. We're painting those historic windows white. They're replacements technically based on the survey. The back of the building that's addition that's all white windows, I know that they kind of look black, but those are actually all white windows.

Cindy Pearson: Okay.

Kevin Ash: The only black windows we have are on the 117 on the rear and the front. Those would be the black windows and those would also be painted. But so, I know sometimes with the rendering the line weight is tough to [multiple speakers] the different color.

Cindy Pearson: Right. I wish I had your program to play around with to punch some. That was because that's what I like to do. That's how I see things. But, you know, if you try it with the white windows and the lighter color, it just might look more friendly and inviting. But you guys are the architects on that. But, you know, everything everybody else has said is something to think about. But thank you.

Tim Clites: Yes.

Bill Anderson: This is we're going to vote for approval of these plans today or [multiple speakers].

Tim Clites: I think that we need to work through the questions that we have, and then the typical if I Mr. Moore can correct me, but the typical process is then either to agree to typically when there's still ongoing questions, we agree with the applicant that there's a list of things they're going to bring back for the next meeting, and we continue for that next meeting. But we don't typically vote to not approve something simply because we want to see, let's say, color chips or some other more detail. So, I think it's helpful in an application that's this big to give as thorough a list of things that we would like either to have more detail on or be considered more carefully or reconsidered so that when the applicant comes back for their approval, that there's as few of those iterations as possible. And so, does that answer your question?

Bill Anderson: It did. And I guess what I was getting to is clearly there are all these different ideas about the color of the buildings and the storefront, etc... I with that being said, Margaret brought up a point about or a question about, did they consider that it would all be painted one color? If you look on A3 and in the bottom right corner is a picture of the existing two structures as they stand now in one color. And given that we had so many different comments about the color, particularly on the East building, I thought this was pretty much what Margaret was talking about, is that the buildings are painted or excuse me, they're the same, effectively the same color, a stucco color, whether the roofs are black or red or what have you. This is, I think, what Margaret was talking about, and I think that's a very interesting idea. Instead of trying to have the standout, I'm not sure where that came from. If it was just the applicant or I know the first scheme was also two different colors, but this I think is worthy of a discussion.

Tim Clites: Yeah, well, I think so that's an example of something that I think we all know and are comfortable with. We need to see the color chips. And so if it would help us to have the applicant show us

the rendering all in one color and with this multicolor, I think part of the differences in colors had to do with our the pre-application discussion where we talked about wanting the historic structure to clearly be a little unique, not vastly unique, like there's a black box beside it that. And by the way, let me start my comments by saying thank you for hearing that. As you know, you were the fifth or sixth applicant in about three months. I was the first to try to get black in this town. So, and I'm very comfortable actually, you saw the sign application before your application. And if you've been by that building, they ended up with a very dark green that is very much kind of close to although there wasn't even complete consensus by this board that that was the green color, you know.

Kevin Ash: [multiple speakers] Coming in here.

Tim Clites: Yeah. So, so thank you for in even the pre-application process hearing our input. And seeking to kind of head to the right. I think this is looking in the right direction. I think when we start to debate whether these two buildings, which are I think these colors are tones of each other and whether they should be the same or different. I think, in my opinion, that's we're down to the real detail. So, if I can for my comments, I'd like to just back the whole way out of the project and just frame a few questions that I have concerns about. And the first one was mentioned a time or two by my colleagues, but that maybe is best seen in, well, A3 we see the roof garden or the arbor and the, we'll call it the roof terrace from main street. But in fact, our Historic District includes both of the streets that parallel main street to the north and the south, and the buildings on the other sides of those streets. So, I think given that more of this building is visible from what we affectionately call the back street, which is actually Federal Street, than the Main Street, although obviously we care about the Main Street, it's hard to say we care about it more. It's like saying you love one kid more than another that's not true. But we're more sensitive to what happens on the main street. Particularly because Federal Street, over the last series of developments before this Committee was, you know, there's some development there that maybe is less compatible with the Historic District than it could be, but that's okay. It's very functional. It's a part of our community. So, this A5 view for me looks at, we could call it the back of the building. In fact, it's going to be the front of the building for a number of these tenants that are in the residential portion of the building. The parking lot, there is very active parking lot, both for the post office and the bank and people that aren't using either but are supposed to be. And so this I just say the stair tower and the idea, even the idea of a roof deck in a village, to me, the stair tower as a design element needs some if it's to remain, I think needs a lot of massaging to make it feel more compatible with what's going on around it that kind of wall. And I'm not sure if the wall exists for fire separation reasons or the idea that there's a parapet there because the front of the building has a parapet. I haven't really dug into that directly to know where the wall came. Maybe you can answer that. But if we go to maybe A12 is a better drawing, I find that that elevation for me is the most problematic from a massing and architectural vocabulary standpoint. It's not far off, but I just think it needs some tweaking. I'm not, it's not our job to do the tweaking. It's to identify what I think is incompatible. And for me, the concept of an I'll be the outlier amongst the group, the concept of a roof garden to me in our little historic village, seems incompatible with everything that the town seems to be about. Now, I don't know whether we're in the position to regulate that or not, But I say that because I would feel that if there is a roof deck, it needs to be as discreet with as little to no impact on the street as possible, because that's the only way to maintain the character of a village, which is a very walkable community that's known for its pedestrian activity, its treescape, and the scale that says, get out of your car and walk and enjoy. And I know that's an outdoor garden space, but there's something more urban to me about having an elevated roof garden terrace that then seems consistent with the town. I'll leave that for people to chew on a little bit, with or without the roofscape, I think that elevation with the kind of demise it's almost it's like a parapet wall. It's almost like a demising wall. I think that vocabulary needs some work on this scale just to make it more consistent with everything around it. If I were to run through a detailed list, and I'll just do it quickly because I can, we can listen to the tape or go back over this in more detail. There's a handful of things then when we get into the architectural details and I'll just start with my notes and flip through them quickly. I think that the rear building with the clapboard siding is fine, except that I would ask you to consider whether brick mold is the right scale of molding and whether you don't want something a little beefier. I don't know what that something is, but you know, Hardie siding at 8.25in is going to give us, what, about a 6- or 7-inch exposure.

Michael Wood: 7 inch.

Tim Clites: Seven-inch reveal, so it's a pretty wide reveal to then have a little brick mold and without picking on my neighbors. If you look at the building beside the Exxon on the way out of town, as I understand it, before my time, that building was one of the reasons why this body exists. Because it wasn't. It was built and not deemed to be of appropriate level of detail and scale. So, it doesn't have overhangs to the roofs, you know, and it's here and it's fully occupied and it's part of our town. But I feel like we owe it to this, which is a big impact on the town to just consider like casings. Is the brick wall the right casing or is it something else? And I don't need an answer now. And like you can.

Kevin Ash: I mean with shutters everywhere, brick mold is the appropriate casing if you have a shutter, because the shutter hinge covers, you know, the majority of that casing. So, you'd only see it if the head and the sill because that hinge covers the majority of it, so it looks like it's an operable hinge.

Tim Clites: Well, yeah, I understood that with brick molds and hinges and there are different options for hinges and how much of an offset they are and how much that offsets the shutter. Right. And without getting into that minutia, it's actually on the list too. I'd love to see a sample of the hinge and shutter dogs that are going to go with the shutters. We don't need a physical sample, but maybe just an image of it. I'm glad that you're going to that level of detail. It shows that you care, and I appreciate that. It's just a question. I'm not I'm not mandating any of this. But the question is, should that be a different, potentially a different detail? The other little detail on the mansard roof. And thank you for the adjustment. I do think the simplification getting rid of all the dentil and the detail at the cornice seems like it's headed in the right direction. I get a little concerned about how the windows relate to the roof, and I understand you explained in the pre-application meeting why that happens so that the windows don't have their own little roof. However, having approved about 15 or so years ago, the building that is across this beside across the street from you, that is a three story building with a mansard roof on it, the dormers and the detail that they the three dimensional detail that they provide to that building, I think are one of the defining features of the building, and I think they make it better. Now, I understand that drives construction costs a little, but I would ask you to explore that, because I see the mansard roof as being slightly top heavy, even though it's taller height, I think proportionally to the facade is right. I think if it had a slightly different pitch in these windows, created a rhythm of architectural detail, I think the building would be much more successful, and it wouldn't feel like it's okay to do this on the back street, but it would actually feel more substantial as a building. So again, that's just my own comment looking at that. These are little details, but you mention in door and window detailing, divided light and then in other places, simulated divided light. And I think what you're after is simulated, divided narrow muntin in all of them. But I'll leave that up to you. If you go to true divided light with an insulated glass, it gets really thick. And I.

Michael Wood: And it would have just the divided grids and then have the space [off mic].

Tim Clites: Right. So, it'd be like a 7/8 muntin [multiple speakers]. So, it's all consistent. Great. That's what I figured you meant, but. Yeah, but. Okay, so we're on the same page there. Little details that I think we would want to see. Or we typically do see. Not we want to, but we typically see in a final submission, a detail through the new parapet a black and white CAD drawing, meaning it's not all black in terms of what are the little panel details around the door at the front elevation.

Michael Wood: [inaudible] Detail.

Tim Clites: What's that?

Kevin Ash: Cross section of the cornice detail?

Tim Clites: Yeah, right? Something that kind of blows that up and looks at it. And then any of the new details, like around the storefront on is this 115 [off mic] or would be helpful. And then where you have

the little roof overhang to 117, the apartments in the back, I think, you know, we're going to be interested in what does the actual bracket look like? How does it address the siding. Light fixtures you'll have to make sure the lights are dark sky compliant. I don't know that the ones that are selected are or not. No one's mentioned the lights. There may be other lighting on the front of the facade that you'll want to think about. There's some existing lighting there that's really non-compliant. And I would think we would want you to update that while you're you would want to, you'd want it to look consistent, I think, with a, you know, a kind of a newly finished building. So, there's kind of some if I remember, there's kind of some spotlights there that just have no fixture to them at all. It's just kind of a bulb screwed into a socket. When you get to the top of the mansard roof, is there a detail there? Because you're still going to have a flat roof that's going to need to pitch out and over that so that just and that can be a picture or a detail, but something that explains how that mansard roof finishes. [multiple speakers] Yeah. What's the cap? What is that?

Michael Wood: Full smoke inside.

Tim Clites: Is it metal? Is it shingle? How do you do that?

Kevin Ash: Yeah, it's metal.

Tim Clites: Is a nice detail to be aware of. I'm sorry, I'm rattling this off quick. The gutters and downspouts I noticed in elevations they say black. I made a note to suggest not black. And then I see in the details they say dark bronze with dark bronze downspouts. Personally, I think the dark bronze is more consistent with a town like ours, because it suggests copper that's aged and, you know, spend money on the copper. So, I think that also would go with the color palette that you're at least projecting for the exterior, which is a soft, you know, got some beige in it. So, I think that your detail sheet I would prefer over black downspouts. And I do like also that the gutters and downspouts match. I think that's a nice consistency. I made a note that I'd like to see paint samples. I think if you had a sample of the roof shingle, it would be nice to see that as a, you know, they have these boards at the lumber yard. I don't think we typically need samples of the metal roof color, as long as we know the color of it. And we're making sure that we use the traditional folded seam, not a snap lock or a, you know, anything with a rib in it. But what you see in town? All right. So, there I threw a lot of kind of details at.

Punkin Lee: [off mic]

Tim Clites: Yeah. So, for that, yes, I meant I think I mentioned, but detailing at the apartment side entry you know, what are the brackets? I don't know if you're going to have a gutter there if you have gutter and downspout. How does that work? This whole yeah for me a blanket statement is A12 I think needs a lot a lot more detail assuming that we're still that we're okay with the roof garden. And like I say, I don't know that we have the purview to say that we're not okay with that.

Will Moore: The short answer is the use itself no. No, it's not within your purview, but it's the aesthetics that come down to it.

Tim Clites: Setting it at the right distance from the front facade so that it doesn't. If we're worried about the impact, visually or otherwise, that it doesn't impact the street.

Will Moore: Correct.

Tim Clites: Yeah. So, I can't answer the question about this, that elevation, why that parapet wall is there. And I didn't I apologize. Well, it's not really my job to design anything and I have to hold myself back because of course, as architects, we all loved it. It's easier to critique your work than to do it myself, right? I understand that and I respect that. So, I do think that there's something about that wall with the building that I like it. It's headed somewhat in a positive direction, but it feels a little massive and out of scale for that elevation. And then yeah, the metal door. Is that metal door an existing door?

Michael Wood: It does not look like that currently.

Tim Clites: We're going to paint.

Michael Wood: The door there. Yeah. That's a new addition that's in front of what is there.

Tim Clites: It's a new addition.

Michael Wood: Yeah, it's in front of that.

Kevin Ash: Because right now there's an exterior wood stair.

Tim Clites: Oh right, right, right.

Kevin Ash: On the back.

Tim Clites: And you need a metal door there just for function.

Kevin Ash: At that door.

Michael Wood: Delivery door for the kitchen.

Tim Clites: Yeah. I mean, that's okay. I'm not against metal doors, right?

Kevin Ash: I think that's wearable. That [multiple speakers] yeah. So, we were trying to enclose that stair. And have a better egress up and down. So that was the intent here.

Michael Wood: That parapet is it is to our fire separation because it goes all the way up that basically stacks on top of that, that current back wall that goes up to delineate for that stairwell to be a two-hour egress. There might be different ways we could do it, but [off mic] masonry right on top of the existing masonry that I thought was the most appropriate option here.

Tim Clites: Yep.

Michael Wood: I wish, you know, I wish our brick wasn't already painted because then I would just, you know, to me, I could differentiate it differently. But since our brick is already painted, it's a little bit of the rear of this building is kind of a, the side is a stucco panel kind of thing. And then the back is kind of a mixture of brick and CMU block with painted. So. Finding a way to make it look a little better. I thought the stucco kind of give more consistent surface, but it's definitely something we can look at because then that shields kind of on top of the back of the roof there's the obviously the exit out onto the roof where there's storage room.

Tim Clites: Yeah.

Michael Wood: For up on the roof.

Tim Clites: There is a bathroom up there also.

Kevin Ash: Yeah.

Tim Clites: I'm sorry I missed that. All right.

Kevin Ash: So that floor plan shows you the stair and then the bathroom that's stacked on top of it. So that wall.

Michael Wood: It helps conceal the stuff that's coming up from the hood down on the first level. And I know Bill asked about some of the mechanical equipment locations. I kind of showed where some of those would be located. We're trying to do as minimal as possible. We're doing a super-efficient VRF system where we only have one outdoor condenser unit versus having ten. We're trying to keep that as minimal as possible because they're unsightly and nobody likes to look at them. So, you know, we are doing aesthetically, you know, concerned decisions to make sure that everybody and that is going on the rear of the property. [off mic] So we're trying to make it, you know, as esthetically compatible as we can with the surrounding.

Kevin Ash: And I could offer that there could be an opportunity for us to widen the roof deck and reduce it off the front to pull the roof deck back further. So, I don't I think we could, you know, if we offset the square footage to the side and pull it off the front, then it really would lend itself to where you really wouldn't be able to see it from Washington Street. But you weren't here the first time, but I was a resident here of Middleburg. Yeah, it was my first real estate transaction back in 1993 206 and 208 Locust Street. So those two on the corner there, I renovated one and built one. So, that's where I started my real estate career. So, 32 years ago. So just glad to be back. Yeah. So Yeah. And so, I think part of this process is like compartmentalizing and listening and then taking the information that we hear and adapting it. What does get difficult is hearing different things each time we come to try to appropriately respond to them. And so, part of this process, as I hear paint colors still our goal is to get to kind of an overall scheme of approval to allow him to move forward from a design standpoint, from a building code inside that nobody really sees. So, we can get the revision going. So, if I could, I heard some detailed stuff that we would absolutely love to provide more detail on how we execute those obviously the existing historic component. Nothing's really changing there. I did hear maybe not so bright of a white on the cornice. The back building I heard that the clapboard scenario was better amongst all of it rather than stucco. I also heard that the mansard was more appropriate, but maybe not 100%. Again, the front, the paint color, the black windows. Again, it is a wood door but black muntins and frames. The one that you did mention across the street, the three story that has a mansard that does have the black muntins and black bay windows. So, it is directly across the street now. So, we are we do like that detail. I mean, I don't mind a lighter color. Margaret, that thought of maybe the back building of siding and the front building being in the same color I do personally, I would love to separate the historic building as being a different color because it is from such a different, you know, age period of time. So, keeping that really consistent and maybe changing the others, I could see more fitting. I personally would not want to see it all monochromatic all the same. I think that that would really diminish that historical component, that's my view. So, we tried to incorporate as much as we heard, changing the main color from gray to more of a tan beige. But the color is probably less of an impact issue for us if we deviated from the gray. So, if we need to tone that down, I don't really have a real issue or comment with toning that down.

Virginia Jenkins: With regard to the colors scheme, what if you did just a shade gradation? Would that work?

Kevin Ash: I'm sorry, say again.

Virginia Jenkins: A shade gradation. So, you have there's a big difference between the tan and the white. But if you had it lighter. Yeah. The main building lighter but not the same color but just the shade gradation. Would that work for you?

Kevin Ash: Well, that's what I'm trying to like pull the clapboard siding back up front. So, I think people are.

Michael Wood: Well, if you use that Monroe Bisque color on the front left building, let's call it the old Fun Shop. Go into that light. The goal was just to go a couple shades darker than what is there now.

Rendering wise, it's not. You know, I'm also picking the paint color because ultimately you have to paint it. The stucco is my best representation of what's existing. You know, the color on that building is [off mic] stucco is staying. I'm assuming that they did not paint it. All they did was paint the trim. So, our goal was to, you know, restore that color and just paint the trim. So, then my goal was to go three, four shades darker for that building to the left. It turned a little bit more gold, which is kind of more like the Steelers building. And it wasn't my intent.

Tim Clites: That's what it is. We got a bunch of non [inaudible]. They didn't want to say it here.

Michael Wood: My son was devastated last night when the Ravens lost. So sad day in my household. But anyway, so it's the intent I agree going just the gradation of just four shades darker.

Virginia Jenkins: [off mic] Two to three rather than three, you know. Yeah. So. And again, you know, it's hard to tell what's renderings but the color is very harsh. And so, if you had a little lighter maybe I don't know.

Tim Clites: Let me help on the colors. I think maybe I'm helping. Maybe I'm not. It'd be great to have a sample of, you know, whatever the color match is for the existing building with a white that is a little softer, that you feel is really compatible with that, and then bring in your preferred scheme for the other buildings and bring in the color deck, because occasionally we'll sit here. I mean, it's not really like.

Kevin Ash: When we get into this, like I've done four different color swatches painted on the building for the board in Leesburg to pick which one they liked the best. Yeah. So, I mean, that's.

Tim Clites: Yeah, that's an easy thing at the end of the day. Yeah right.

Kevin Ash: And so, as we're sitting the paint chips, once you paint it and like the way the sun, it's all going to be a variable. So, you know I'm willing to work with, you know everybody to get the right color that we all agree with. I don't want to hold up the whole process for that.

Tim Clites: For that. I agree.

Kevin Ash: And so, with that, it's like, Let us take another stab at some of these other details and get you a full, comprehensive package that hopefully we can approve and then work through these colors kind of as a secondary step.

Tim Clites: And we've done that before as well, right where we've gotten down to a color schemes and occasionally either had a mockup or had someone go out and look at the, you know, final sample. But yes, Margaret, what were you going to say?

Margaret Littleton: Oh, I was I was going to ask you the, the color of Mr. Allen's building. Is it Monroe Bisque?

Kevin Ash: No.

Margaret Littleton: What is that?

Michael Wood: My best representation of what's there. Our goal is to just leave the stucco as it's [multiple speakers].

Kevin Ash: Yeah, Monroe Bisque is the siding.

Margaret Littleton: It's not yellow.

Punkin Lee: Creamy.

Margaret Littleton: It's creamy. Okay.

Michael Wood: The siding, yes. The house in the back is Monroe Bisque.

Kevin Ash: I think she's asking Monroe. Okay.

Michael Wood: [off mic]

Margaret Littleton: I was just looking at your chart.

Michael Wood: Yeah. The back building is Monroe Bisque.

Margaret Littleton: Which I think is.

Michael Wood: Mr. Allen's building is rendered as his existing color that he is now, besides the trim [off mic].

Margaret Littleton: I see.

Bill Anderson: That's what throws that off.

Margaret Littleton: Yeah, totally. And it's just black and white. And then is it. I don't want to say legal. Or is it wise not to have some sort of handicap to these upper stories? I have two very good friends who will never be able to get up there.

Kevin Ash: Yeah. So, from a code standpoint, everything in the restaurant is ADA compliant.

Margaret Littleton: Right.

Kevin Ash: And so, because it's existing and we're under 49, you don't have to have an elevator to go up there.

Margaret Littleton: Well, if you're in a wheelchair, you do.

Kevin Ash: Yeah. It's not. What was the other thing? So, I mean.

Michael Wood: 2,000ft² as well it's not required to be accessible [off mic].

Margaret Littleton: Okay.

Michael Wood: The restaurant itself is the main public use, and that will be fully accessible. Fully 5% seating will all be ADA compliant.

Margaret Littleton: Right.

Michael Wood: [off mic] Compliant portion of the bar. There'll be no access between all the levels that'll be in [off mic], which is the main use of this building is that there are the two apartments on the first level. In the back are fully type A dwelling units, so they're fully compatible with rolling showers, full turnaround space.

Margaret Littleton: And my friends don't want to live there.

Michael Wood: Those are the.

Margaret Littleton: Right.

Michael Wood: So, then the space upstairs which is the social club space.

Kevin Ash: Yeah.

Margaret Littleton: Right.

Kevin Ash: And well you know I actually have to run I apologize, but I have another BAR meeting in Leesburg that I have to go to.

Tim Clites: Well, say hello to them from us.

Kevin Ash: I will. I'll tell them.

Michael Wood: I can stay.

Michael Wood: Yeah, you can, you can beat it. Yeah.

Tim Clites: Thank you for coming tonight.

Kevin Ash: Thanks.

Tim Clites: Now, I just rambled, rattled off a bunch of stuff, but I didn't pause to let the rest of the Committee comment on any of that. Because we do understand that when we go through, we each have our own either things that we focus on or comments and they aren't always in agreement. Well, that's okay. That's part of what? Yeah, it's part of what? I mean, I don't think that's [multiple speakers].

Michael Wood: I sit on the Design Reboard the exact same way [off mic].

Tim Clites: Yeah, right?

Michael Wood: Don't worry. Right.

Tim Clites: Yes. Punkin.

Punkin Lee: I know we're beating the color to death. And because the color sets the tone and the personality of these three buildings. And to kind of think you might in your head picture what you all are talking about color wise without the color sample makes this very hard, I think, for all of us to you know, we want it softer, we want this and we want that, and these colors just drive the bus the other way while you look at them for an hour. You know, it doesn't really give us a good nor help you for anybody to come to a decision. And also on the roof garden, I mean, I'm right there. Why do you need a roof garden? Shouldn't it have a view? And all you're going to see is the top of the post office and the parking lot. I mean, it just doesn't seem, for all the effort and the money, which would be much less appropriate to be in town. I don't know, you know, what does it add?

Michael Wood: It actually is. It's actually a very nice, quiet view. But I think the option of shrinking it back. Is that something that you guys like? That way you cannot see it at all from when you're coming down the hill. Because I do agree. When you're coming down Washington Street from the West, obviously you're up more at the elevation of the top of the roof. If we shrink that back all the way behind that the gable of the Allen house and we just made it wider versus having and then, you know, have a

setback of whatever it is, 20ft, 24ft, I think could help significantly there because right now it's only set back about eight.

Tim Clites: Yeah.

Margaret Littleton: Just 50 people will be very noisy too. They could be.

Tim Clites: Yeah. I again, I'm the one maybe that's had the most comments on that. And I'm trying to remember where I ran into this before. And I want to say it was either in the old Georgetown board or one of these, you know, in Washington, DC, and I forget the exact I probably should look it up, but it doesn't. It's not in our regulations. So maybe it's not completely applicable, but roof gardens in their Historic Districts were like only allowed if you absolutely couldn't see it from anywhere because it was just considered not a part of what Georgetown is supposed to be like. Now it was interesting because I watched a number of architects get rooftop gardens approved, but after, you know, kind of very careful analysis of where it was going and was it visible, not just the garden, but the people and the activities and like some folks here have mentioned, you put furniture up there and you have an umbrella and you, you know, raise the umbrella because it's a sunny afternoon. I to me it feels it just doesn't feel sympathetic to a historic town in the middle of the country in Virginia. Right.

Punkin Lee: So, I agree with what.

Tim Clites: My question is honestly; it's more like just roof garden or not roof garden. And so, I think if we're if I'm going to be but by the way, I'm one of this group is welcome to I'm not even allowed to vote unless they have a tie and then I'm allowed to vote. So full disclosure, this is mostly my opinion. I don't know whether it's shared by my colleagues or not, but I would think if there is a roof garden, we should do everything we can to make sure that it is not seen from, well, for instance, there's Christmas in Middleburg, and to me it would be weird to be on the street with all these people and know that there's a roof garden up there. That is, it just doesn't feel right. That feels like something you might expect in a city, but not in a small town or a village. So, so work on that. And we would appreciate anything that, that you do to that regard. It does seem like it's part of the business plan and the business model, and it doesn't sound like we have anything that can strictly prohibit it. But I would want it to be as contained off of the main street in particular as possible. And then just, you know what, how that wall separates the stair from a fire separate. I understand the practical need of that. But like, yeah, that's a little bit of a tough egg to crack, right. Like, how do we make that look? I will say we should be sympathetic to the fact that we aren't on the main street with that element. It is next to the loading dock for the post office, which is a very functional space. But we're not talking about the post office. We're talking about kind of this new piece that we're adding in order to accommodate this roof garden. And so, I think that needs some more consideration into its scale. It may need a different material, although I don't want to suggest that because I think, you know, you're talented in your own right. Just thinking about how that. Right. How do you make that feel more compatible? I think is an effort worth spending time on?

Cindy Pearson: Tim.

Tim Clites: Yes.

Cindy Pearson: And I wanted to I said this last time, and Betsy was the one who said the view from the when she used to be in her office and look out the street there where this rooftop garden will be, is absolutely wonderful at night, she said. Especially if the moon's coming up. There is stars out there. There's no other view like it in Middleburg. And with the roof garden, I think it's a really good idea. Actually, I do think we need to be careful on how you approve it, because this is the first one. So, we will be setting, you know, precedents here. So, you know, we've talked about this in other. I don't know what part in the town here. It seems like I have a foot in a lot of different Committees. On how nice it would be to have a few roof gardens here in town. You know, this will be our trial one. You all are, you know, breaking the path here for this. So, we just have to be careful on the how it's approved.

Tim Clites: The execution.

Cindy Pearson: Yes, the execution. So, we're. I think we're good on it, but it just has to be looked at carefully. I think that's all I have.

Tim Clites: Thank you, I appreciate that. Anybody else?

Punkin Lee: Would there ever be a call down the road for an outside fire escape type thing from the roof garden?

Michael Wood: No, I mean. We're building that stairwell for that exact reason, and we're separating it for that exact reason. It'll be our one means of egress for that.

Punkin Lee: I'm just remembering. Remember when Joanne had the Inn, Middleburg Country Inn, and then Johnny had put that story up there, and they had to put the whole outside thing up.

Michael Wood: I was wondering what the story behind that was. I drove in and saw that recently.

Punkin Lee: Right. But they had to do it. And what is the difference with this? Because they had interior, you know, stairs to get down also. But then they also.

Michael Wood: They probably were fire separated. That's probably a bigger internal stairwell that's not separated.

Punkin Lee: Thank you.

Michael Wood: This is a dedicated.

Punkin Lee: I just kept thinking of that it's like.

Michael Wood: And we're sprinklering this whole building as well. So that is also, you know, helping with some of the building code aspects of it.

Punkin Lee: Thank you.

Bill Anderson: So, the roof terrace may be less of an issue If the [inaudible] wasn't there.

Margaret Littleton: It would be all umbrellas.

Bill Anderson: Well, yes, but you wouldn't have a permanent structure to look at. It would. When nobody's up there. Theoretically, the umbrellas might still be there, but it might be less. More acceptable? In what to me.

Tim Clites: So, yeah, we're considering. Anybody else for comments?

Bill Anderson: I have another question.

Tim Clites: Yes, sir.

Bill Anderson: Your comments are good comments, by the way, I appreciate them. Will you suggesting that the applicant and I hope this is what you're suggesting come back with some details?

Tim Clites: Yeah, I think typically for any large additions or new structure we are used to seeing, we're used to seeing basically all the exterior details. Right. The windowsill is it a thick two-inch historic sill. And that doesn't mean that we need to see the entire detail with the flashing it, but we need to see the parts of the detail that tell us what it's going to look like when [multiple speakers].

Michael Wood: Window that has all the trim, the header. Yeah.

Tim Clites: Right.

Michael Wood: Yeah. And fortunately, I haven't gotten.

Tim Clites: Oh, I know. Yeah. Understood. [multiple speakers]. But that's why I wanted.

Michael Wood: A little different. So.

Tim Clites: Right. That's why I wanted to tell you tonight. Because I don't want you to come back next month and then have us say, "Oh, we need the window you know.

Bill Anderson: That's what I was getting at. And I wanted to make sure that I didn't really hear it, but a kind of a simple section through the mansard at the window and at the roof.

Tim Clites: Yes.

Bill Anderson: From the parapet to below the window.

Tim Clites: Yes.

Bill Anderson: Not necessarily the whole wall section.

Tim Clites: It's just what we see of that.

Bill Anderson: And you also said the window. Isn't that what I heard you say?

Tim Clites: Yeah, I think the window casing on the addition we should look at.

Bill Anderson: Okay, all right.

Tim Clites: Window casing and sill.

Bill Anderson: And the parapet on the east building.

Tim Clites: Parapet on the east building.

Bill Anderson: Correct.

Tim Clites: And the panels below the window on the east building.

Bill Anderson: At the entrance.

Tim Clites: At the entrance.

Bill Anderson: Yeah. Okay.

Tim Clites: Yeah. And the roof covering over the apartment entry, that whole. Yeah. Both of those Any little roof appendages. And there's a handful of those in town. You don't have to go copy something in town, but they go from much more ornate to much simpler. Obviously, you know, your building. So, you know, just we like to know what that's going to look like when you're done, which is, you know, which is work you have to do anyway. Right. So, all right. Any other questions or comments from the Committee? All right. Any questions from you?

Michael Wood: Just one.

Tim Clites: Yes, sir.

Michael Wood: So black, the current black trim. So, for the black windows is that in? Is that something you guys can digest? But then if we change the trim color to be something that's a little less harsh around the window?

Tim Clites: What? Say what you just said again.

Michael Wood: [multiple speakers] So, the windows themselves we would prefer to stay in the black.

Tim Clites: Right.

Michael Wood: For just that one window, which kind of helped. I think it I think it works well with the black roof and the black shutters. But for the actual trim so whether that, you know, that building would have the brick mold, the brick mold might be something different, or it's matching the black around the window or the storefront entrance that's a really dark part that you guys are worried about. If we turn that all to stained wood to match the door as an example, if we went to all wood or we went to a lighter paint color, is that more what you guys are asking? So, like on that. So that is a stained wood door, it rendering quite dark, but that is a stained kind of early American stain on an oak door would basically be the intent there if we switched those under panels there, and kind of the surrounding area to be more of a stained wood, just to be like the door. Would that be more appropriate than a paint, a darker painted color?

Bill Anderson: Is your question really driven around the issue of you want the windows on the first floor of the east building to be metal?

Michael Wood: No, those are painted.

Bill Anderson: And painted black.

Michael Wood: Painted wood. Those are painted wood windows.

Bill Anderson: They are? Even the big windows.

Michael Wood: Right, yes.

Bill Anderson: Okay, so that's not driving the color like a metal window that.

Michael Wood: No, no, I just think aesthetically that I think the black works well with this, with our branding and with kind of [multiple speakers].

Bill Anderson: It's just aesthetic.

Michael Wood: Pure aesthetic. But I understand that the entryway is getting a little dark. And so if that is a color, if that is a concession of where we maybe turn that to the stained wood to make it all the stained wood kind of to be that more traditional storefront entrance that you see where they're kind of the

recessed, you know, reverse bay window, let's call it sometimes you'll see most of the time they're painted, but sometimes you can see them as a stained wood or something. At that point, it's just an idea that I'm throwing out there, because I think that black section is catching you guys off guard and making it a little darker, so.

Tim Clites: I think that's an option. I'm in a building that we historic bungalow that we painted the window sash. It's not black, black. It's I forget the exact color, but it's one of those you drive by and say it's black, but it was just the sash. And so, the you know, historic building. Then the trim was a different color, and the siding is a different color. That's not exactly what I think we're asking here. My sense from the input in the Committee is it's the quantity of black. I mean, preferably they're not be black on windows at all. It's just. But that's a preference. I think there's enough black window sashes in town that with the right color scheme, you could still have some black window sashes, but then. Yeah, what then is it a different is it pure black or is it a dark?

Michael Wood: Like a dark color as an example. A dark bronze window? That's more.

Tim Clites: Yeah. Some of those things help when you put the whole color palette together too.

Michael Wood: Okay.

Tim Clites: What I heard is it's the quantity of black in that elevation. That's a little tough. If I misspoke on behalf of my Committee Members, speak up. I don't want to run the. [laughter]

Michael Wood: Do you want, like, the bigger kind of like 4x4 sheets or, like?

Tim Clites: That'd be great if you could. Yeah.

Michael Wood: Those are. I feel like those are better than the little.

Tim Clites: Yeah. For sure.

Michael Wood: I just circle [inaudible]. Right. Okay. Yeah, that's clear.

Tim Clites: And the same. I'm thinking sample of the roof shingle, but, you know, shutter dogs and shutters and some of that, you know, light fixtures, the pictures for all that are fine. Generally, we're okay to see just photos. All right. Anything else? So, Rhonda, formally do we need to have a motion to continue or what do we do here?

Rhonda North: Assuming the applicant is okay with it to table.

Tim Clites: Motion to table if you're okay with that till next month.

Michael Wood: Yeah.

Tim Clites: Yeah. All right. So, I move that we table the discussion. Until next month.

Margaret Littleton: Second.

Tim Clites: All those in favor?

All Committee Members: Aye.

Tim Clites: Any opposed? Any abstain? Thank you. I look forward to seeing you next month.

Michael Wood: Thank you [multiple speakers].

Tim Clites: Thanks a lot. Appreciate it. Discussion items. That's enough discussion for one night. [laughter] Come on, Mr. Moore.

Will Moore: Well, everyone else had the benefit, but as you were the latest to arrive, I just wanted to introduce you, Mr. Chairman, to Amy Rogers, who is our new planner, who just started today with us.

Tim Clites: Hi Amy. Welcome.

Will Moore: Amy comes with 30 plus years of experience in planning and zoning. So, both in private sector and public sector most recently about seven years in Fauquier County, where she.

Tim Clites: That's why that name is familiar. Sure enough.

Will Moore: Yeah. So, we're very happy to have her. And she will be kind of working in to provide staff report with this Committee and many others here in the coming months.

Tim Clites: So awesome. Well, welcome. We're glad to have you on board. All right. Meeting quorum for February the 5th. Let the staff know if you can't make it. Otherwise, we'll plan to see you all then. Meeting adjourned.