TOWN OF MIDDLEBURG
HISTORIC DISTRICT REVIEW COMMITTEE
REGULAR MEETING MINUTES

Thursday, February 5, 2026
PENDING APPROVAL

The regular meeting of the Historic District Review Committee was held on Thursday, February 5, 2026, in the Town Hall Council Chambers. Chair Clites called the meeting to order at 5:30 p.m. Deputy Town Manager Moore called the roll.

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

STAFF: William M. Moore, Deputy Town Manager
Amy Rogers, Planner

ABSENT: Virginia Jenkins (excused)

Chair Clites welcomed Steve Simons to the Committee and noted that it was nice to have someone serving on the HDRC who had a different perspective.

Approval of Minutes

Chair Clites moved, seconded by Committee Member Littleton, that the Historic District Review Committee approve the January 5, 2026 Regular Meeting Minutes as submitted.

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

Old Business

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

Planner Rogers reminded the Committee that this was an application for exterior alterations and rear additions at 115-117 West Washington Street. She further reminded them of their pre-application discussion in December and application discussion in January. Ms. Rogers noted that most of the conversation in January revolved around the color selections, rear façade, and compatibility of the rooftop deck in the Historic District. She reported that the applicant submitted revised drawings for the Committee's consideration and opined that there were a lot of improvements. Ms. Rogers advised that they proposed a total redesign of the rear façade, with the stair tower now matching the apartment

complex; a change in colors on the storefront from black to bronze; and a change in the metal awning to a standing seam copper one for 115 West Washington Street. She further advised that they proposed to add shutters; change the downspouts; and change the awnings from black to copper for 117 West Washington Street. Ms. Rogers noted that they also provided details on the drawings and brought paint chips for the Committee's consideration.

Kevin Ash, the applicant, advised that he and the architect focused on the rear view from Federal Street to make it look more cohesive and simplified. He expressed hope that the Committee would feel the new proposal would blend more harmoniously. Mr. Ash displayed the paint chips.

Michael Wood, the architect, reviewed the colors, which included Monroe Bisque for the body, White Dove for the trim and bronze. He noted that the wood oak door would be stained in Early American. Mr. Wood advised that the roof, light fixtures, and gutters would be copper. He noted that everything was proposed to be one color, as suggested by the Committee, and opined that this worked well. He advised that the only color variation was for the front façade of the more commercial building. Mr. Wood explained that they went with the bronze trim to differentiate that building, with the trim on the other buildings being white.

In response to a comment from the Committee, Mr. Ash advised that the last two pages of the plans contained the details for the mansard roof, the light fixtures, the other materials, and the colors.

In response to inquiries from the Committee, Mr. Wood confirmed the shutters on the building to the rear would be half the width of the windows, with the ones on the very rear elevation being double bi-fold shutters.

In response to inquiries from the Committee, Mr. Ash advised that the apartment building would be a three-story walk-up, with nothing on the roof. He further advised that the mechanical equipment would be located on the ground and noted that they were all split systems. Mr. Ash confirmed they reduced the rooftop dining area and explained that the purpose of the pergola was to provide shade during the summer. He noted that it would cover the deck. Mr. Ash advised that outdoor spaces were sought during nice weather and noted that this parcel only had a small patio on the main level. He opined that additional outdoor space would be desired by their guests. Mr. Ash noted that they pulled it all the way back on the roof.

Committee Member Littleton advised that she liked the proposed color scheme and opined that it worked very well. She noted that the copper would patina over time. Ms. Littleton further opined that the changes to the entrance (restaurant) were good. She advised that she still had major concerns about the rooftop dining and questioned whether there would be umbrellas on the roof, to which Mr. Ash confirmed there would be. Ms. Littleton opined that people would still be able to see the pergola from the public street. She expressed concern about the nighttime lighting, which would be visible.

Mr. Ash advised that they were proposing to have toe kick lighting, as well as lights on the tables. He further advised that there would be a door light fixture that would be the same as the one proposed for the main level. Mr. Ash confirmed the bulbs would not be shielded.

Committee Member Littleton opined that approval of this would set a precedent for Middleburg, which was a concern. She acknowledged that the applicant had done their best to improve it.

Vice Chair Lee thanked the applicant for changing the colors and adding the shutters on the residential unit. She inquired as to whether any details were provided for the pergola and noted that it would be visible from the street.

Mr. Wood advised that he would provide a more detailed drawing. He noted that the design would be Tuscan.

Vice Chair Lee opined that the pergola would be visible from different angles and opined that its design should not be left on its own.

In response to an inquiry from the Committee, Mr. Ash confirmed the roof would be a green one. He noted that he found that having grasses on the top of the Hotel Burg (in Leesburg) lent itself to a nice, soft environment. Mr. Ash confirmed the terrace would be Ipe, which was like a mahogany that would weather gray.

Mr. Ash advised that the pergola at Hotel Burg contained a beam box under the rafters that was cedar. He further advised that the only thing that would be painted would be the Tuscan fiberglass columns, with everything else being wood.

Mr. Wood confirmed the horizontal members would be cedar and would naturally weather like Ipe.

In response to inquiries from the Committee, Mr. Ash confirmed the Hardie siding would be a smooth product. He further confirmed the mansard roof would contain an asphalt shingle and the other sloped roofs would be standing seam metal ones. Mr. Ash advised that the roof shown on the A11 drawing would be the same asphalt shingle.

Mr. Wood explained that what was proposed was an asphalt shingle that would look more like slate than anything else. In response to inquiries from the Committee, he confirmed the awning roofs would all be copper. He advised that the fence around the front of the contributing structure was to separate the dining space from the sidewalk.

Councilmember Pearson opined that the revised application looked great. She thanked the applicant for making the changes.

Chair Clites thanked the applicant for clarifying the materials for the pergola. He advised, however, that he still found it to be inconsistent with the village, in that it would be visible. Mr. Clites noted that he walked around the site earlier in the day and suggested that if the pergola was rotated ninety degrees and went along with the element that came up into the third story, it would make it less visible from most places in town. He agreed it would be impossible to make it entirely invisible because of its height and geometry.

Mr. Ash acknowledged the heartburn the Committee was having over the pergola and advised that he would be amenable to removing it, as he was going to have tables with umbrellas. He opined that it was a great attribute to have on a roof deck; however, they could remove it for now and work through the other options. Mr. Ash suggested that if the Committee wanted them to work more on the roof deck and pergola, they could corbel it off. He noted that they would have growing vines on the roof to create more of a green scape and reiterated that he did not mind removing the pergola from the application at this point.

Chair Clites opined that, even if the overall concept was satisfactory to the Committee, there would be a list of items that the applicant must return with. He noted that this was common for a project of this magnitude. Mr. Clites advised that the Committee understood that time mattered. He noted the brick wall at the bottom of the bay window at the entry to 115 West Washington Street and questioned whether paneling would be applied to that or whether the brick would be removed.

Mr. Wood advised that he proposed to remove the brick and make that area more like a traditional wood storefront. He opined that this would be more historically appropriate.

Chair Clites noted the need for the Committee to see those details. He further noted the materials options and opined that the Committee would be sensitive to wanting to see something that was more traditional and would resonate with what the applicant was trying to accomplish. Mr. Clites reiterated the need to see more details; however, he noted that this should not delay the approval if the rest of the project was acceptable to the Committee. He noted that he liked the change to the copper roof and agreed it would patina nicely and bring out some of the bronze. Mr. Clites opined that the architect added a little detail on the bottom of the parapet wall on the top of 115 West Washington Street and advised that he would like to see the details in order to understand the moldings and how they would be capped. He opined that there would be some kind of flashing there that would be seen. Mr. Clites noted the details on the windows in the mansard roof. He expressed an understanding of why they looked the way they did; however, he opined that it seemed odd, from a traditional vernacular, to have the windows not actually be an element in the roof, as opposed to having the roof over the windows. Mr. Clites opined that this would be more historically sensitive and successful if they looked more like the windows in the building that was across the street.

Mr. Ash noted that this was a non-contributing structure in the Historic District and was located in the back of the building.

Chair Clites explained that he wanted this on the record because it was important. He advised that he would feel more strongly about it if this building was on the main street. Mr. Clites noted that the windows across the street were massaged in every detail because they were on the main street. He opined that what was proposed was a huge improvement over what existed. Mr. Clites acknowledged the Committee's comments about having lights on the roof. He questioned, with regard to the parapet wall on the second floor, as to whether it would butt up against the building that had the black shingles. Mr. Clites further questioned whether that element should have white trim.

Mr. Ash noted that they prepared the drawings quickly and did not have enough time to finish the details. He explained that they wanted to bring the mansard roof all the way down so it would stop at the corner. Mr. Ash further explained that the roof would enfold the entire addition.

Chair Clites advised that he did not have an answer as to whether the color should be darker. He noted that it would be visible from the parking lot; although, it would not be as visible from the main street. Mr. Clites suggested this was a question of consistency.

Mr. Ash agreed the parapet should be consistent with the front one. He suggested it should be bronze as well.

Committee Member Anderson suggested it would be helpful to the Committee to have a roof plan so they could understand the details being proposed, as they were not clear.

Mr. Wood reviewed the details with the Committee. He noted that the proposal was to extend the mansard roof to the corner. Mr. Wood advised that the mansard would stop at the back of the stair portion and noted that bringing it out for the whole addition would eliminate the flat side that faced the east. In response to inquiries from the Committee, he reiterated that the mansard would stop at the corner and would then wrap so the structure of the roof would tie into it.

Mr. Ash opined that this would provide for a clean finish and would look the same all around.

Mr. Wood noted the break between it and the apartment building. He explained that the idea was to have it align with the apartment building, with it just being a step higher.

Chair Clites noted the need for the Committee to see the details of what was being proposed.

Mr. Wood noted that he was working on the construction documents and figuring out these issues.

Chair Clites expressed appreciation for the proposed changes and noted that it helped to not have three different things going on in the rear. In response to a comment from Mr. Ash as to how this level of detail was handled in Leesburg, he explained that Middleburg did not have a dedicated preservationist on its staff.

In response to inquiries from the Committee as to whether there was a reason that brackets were not proposed for the roof above the service door, Mr. Ash explained that they wanted that door to blend in, as it was not an accessible point for the building. He confirmed the roofs would be copper, as they were small and would tie into the copper downspouts. Mr. Ash opined that this would blend with the color palette.

Chair Clites suggested the need for the Committee to see the details of the door, side lights, and transom. He opined that the expectation was that the muntins and transom would be consistent; however, they did not show like that. Mr. Clites suggested the sidelight should be more traditional. He opined that there were details that could be reviewed later. Mr. Clites suggested that what was shown was inconsistent with a lot of the rest of the plans. He advised that the flashing detail was of interest and questioned whether the applicant wanted to have two pieces of flashing at the head trim.

Mr. Ash advised that what was shown was just to identify the cornice around the windows. Mr. Wood explained that there should just be one piece on the top.

Chair Clites opined that it was one on the top right, with the top casing sitting on the side casings.

Mr. Ash advised that the top was actually metal flashing. He explained that it would just be the headpiece on the top.

Chair Clites acknowledged that this was a minor detail. He advised that he liked the look given that this was not a historic building. Mr. Clites noted that he did not feel strongly about this one way or the other. He advised that he liked the painted brackets.

Committee Member Littleton expressed hope that the applicant would have taller greenery on the roof.

Mr. Ash confirmed they would articulate that, as they had plans for pots and vertical plants.

Committee Member Littleton continued to express concern about the rooftop dining. She noted that she was happy they were willing to return for a discussion on the pergola.

Mr. Ash opined that Chair Clites had a good idea about rotating it. He expressed a desire to have greenery that would grow up it so it would be out of the public view.

Committee Member Littleton noted that the lighting would also be important.

Vice Chair Lee noted the need for the applicant to return with the lighting. She further noted that a wall sconce was included in the packet. Ms. Lee advised that some of the images contained different lights.

Mr. Wood reminded the Committee that he originally proposed the light shown in the rendering; however, the members had comments about the exposed bulb during their last meeting. He noted, however, that what he proposed was the exact same light as was used on the Town Hall Project. Mr. Wood advised that he proposed a gooseneck one because it hid the bulb and was dark sky complaint. He suggested the need to work through the lighting selections.

Mr. Ash noted the limited lighting selections available with regard to shielding the bulb. He advised that copper light fixtures were beautiful; however, they did not meet the ordinance. Mr. Ash questioned whether it was possible to paint the upper half of the bulb so the light would not go up.

Deputy Town Manager Moore explained that the light source had to be above the horizontal plane of the shielding; therefore, it could not drop below that at all. He reminded the Committee that the ordinance gave them the ability to approve fixtures that did not meet the standard. Mr. Moore noted that years ago, the Committee did that as there was a limited source of such fixtures; however, a few years ago, they decided they did not want to exercise the option in the ordinance. He confirmed the Committee had the ability to approve a fixture that did not meet the ordinance standard if they felt it was appropriate in a particular location. Mr. Moore noted that it had been a while since the Committee discussed this and advised that at that time, they felt that every fixture in the Historic District should meet the standard.

Chair Clites noted that the discussion included the difficulty in monitoring or assessing things like what limiting the wattage of a bulb actually meant. He further noted the question of how that could be managed on an ongoing basis. Mr. Clites reminded the Committee that they have had heard from recent applicants about this and suggested the need to take it up again. He noted that people had also commented on how the downtown was feeling darker.

Mr. Ash advised that he could see the point of not having light pollution in residential neighborhoods; however, he did not on the main street, where there was already light pollution. He suggested the need for better lighting from a business perspective, particularly at the front door.

Mr. Wood noted that he sat on the historic board in Reston and advised that they limited the color temperature of the light bulb to 2,700 Kelvin. He opined that the bulb color was the most important thing.

Mr. Ash noted that he would like to go with a gas lantern, which would only produce a couple of candle foots.

Chair Clites suggested the need to be clear about the items the Committee would like to see more detail on in order to have a clearly defined motion so the applicant could proceed with the parts that were ready.

Committee Member Simons questioned what would happen on the gable ends of the third story addition. He further questioned how those would intersect with the backside of the mansard roof. Mr. Simons questioned whether there were any windows there and noted that this could not be seen in the aerial views.

Mr. Ash explained that behind the contributing historic gable was a sloped roof that was twelve feet away from the residential building addition. He confirmed this was existing and would remain. Mr. Ash advised that they were only repairing the existing metal roof.

Chair Clites summarized the need for the following: (1) the details for the panel below the windows for the front entry of 115; (2) the details through the parapet wall; (3) the pergola either needs to disappear or look at rotating it 90 degrees so the Committee could see the impact from the street; (4) the Committee was comfortable approving the color palette; (5) in looking at the rear of 115 where the stair tower comes up to the roof deck, look at how to wrap the mansard roof and integrate that structure with the "penthouse" on top of 115, including colors; (6) a more detailed drawing of the main entry door to the residential unit; (7) all of the lighting; (8) the window details of the flat stock at the clapboard; (9) a physical shingle sample; (10) options for screening the walk-in cooler; (11) the color, location and quantity of the umbrellas; (12) the details of the plants and planters, if they can be seen from the street; and (13) the details for screening the mechanical unit on the ground.

Deputy Town Manager Moore advised the applicant that a site plan would be required, which would include a landscape plan. He noted that this would show how the parking would be delineated. Mr. Moore advised that while the Committee could look at the landscape plan, the Streetscape Committee assisted the Planning Commission in the review of the landscape plan elements of a site plan. He reminded the Committee that Vice Chair Lee and Committee Member Wright also served on the Streetscape Committee.

Planner Rogers noted the need for details of the screening for the walk-in cooler, which would have mechanical equipment on top.

Chair Clites agreed with the need to see the screening for any mechanical equipment.

Chair Clites moved, seconded by Councilmember Pearson, that the Historic District Review Committee approve COA 25-37 as submitted with the list of additional items the Committee just discussed as a condition of final approval.

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

New Business

COA 26-01 (S 26-01): Wall Sign – 4 W. Marshall Street – Town Duck

Planner Rogers reported that this was a request for a sixteen-square-foot carved and painted wall sign at 4 West Marshall Street. She noted that the sign location, materials, and size were similar to the existing sign. Ms. Rogers reminded the Committee that in 2021, they approved the existing sign, with the trim to match the background color and the sign to not obstruct the archway. She advised that the lettering on this sign would be carved, the background would be white, and the lettering and logo would be gray, yellow, and white. In response to inquiries from the Committee, she confirmed the background would be white, which was the same as the existing sign. She further confirmed the white would match the trim color on this sign.

John Ralph, of Quail Run Signs, confirmed the proposed sign was the same in terms of dimensions, holes, and location.

Chair Clites moved, seconded by Vice Chair Lee, that the Historic District Review Committee approve COA 26-01 as presented.

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

COA-RS 26-01: Revisions to Approved COA-RS 25-01 – 1 Foxtrot Knoll Lane – Castlerock Enterprises

Planner Rogers reported that upon the review of the structure for the occupancy permit, it was discovered that some of the items were not as approved by the Committee when they approved the certificate of appropriateness in 2025. She advised that the pergola that was shown on the plans was removed at the request of the owner. Ms. Rogers noted that this was not a required item and was an optional feature to connect spaces. She advised that the exterior trim and panel on the public street side was constructed as a three panel one instead of a five panel one. Ms. Rogers further advised that the brackets for the awning above the window and a couple of trim pieces below it were also not installed.

In response to an inquiry from the Committee, Deputy Town Manager Moore explained that the pergola was to run along the northern elevation of the home and then head back toward the garage. He explained that it was one pergola; however, it was shown on different elevation drawings.

The Committee agreed they had no issue with the changes.

Chair Clites moved, seconded by Vice Chair Lee, that the Historic District Review Committee approve the changes to COA-RS 26-01 as submitted.

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

Discussion Items

COA 25-37 (continued)

Vice Chair Lee inquired as to how people would access the stairs and opined that they appeared to be in the kitchen.

Councilmember Pearson advised that they would be located in one of the smaller bars.

Vice Chair Lee suggested that if people were going to use the back door, there should be brackets on the roof overhang to make it more appealing.

March Meeting Quorum

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

Asbury Church Project

Planner Rogers reminded the Committee that the plans for the restoration of the Asbury Church and the Oral Histories Project videos would be presented during the Americas 250 Celebration to be held on February 11th at the Middleburg Community Center. She noted that the design plans would come before the Committee in the future and encouraged the members to attend the celebration.

There being no further business, the meeting was adjourned at 6:34 p.m.

RESPECTFULLY SUBMITTED:

_____ _____
Rhonda S. North, MMC, Town Clerk

HDRC Meeting Transcript – February 5, 2026

(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: All right. Welcome, everyone. We'll call our meeting to order for this month. This is Thursday, February the 5th, 2026. And this is the Middleburg Historic District Review Committee's monthly meeting on a regularly scheduled evening. We'll start with a roll call.

Will Moore: Chairman Clites.

Tim Clites: Present.

Will Moore: Vice Chair Lee.

Punkin Lee: Present.

Will Moore: Committee Member Anderson.

Bill Anderson: Here.

Will Moore: Committee Member Jenkins is absent. Committee Member Littleton.

Margaret Littleton: Here.

Will Moore: Committee Member Wright.

Linda Wright: Here.

Will Moore: Committee Member Simons.

Steve Simons: Here.

Will Moore: Council Member Pearson.

Cindy Pearson: Here.

Tim Clites: Thank you. I see someone coming, but it doesn't look like they're for public comments. We normally have public comments. It looks like everyone that's here is here for something on our agenda. So, I'll pause and welcome Steve to our Committee. We're excited to have a seat that's been empty for a long time and have someone with an added and different perspective to our Committee, so welcome. If you get out of line.

Steve Simons: Thank you Chair [multiple speakers]

Tim Clites: Cindy will jab you under the. You'll know right away. And also, Amy, I'm going to have a tough time now because like, I do this Mr. Moore thing, but I use first names for everyone else, so we'll try Miss Rogers, if that's alright.

Amy Rogers: That's perfect. Thank you.

Tim Clites: All right. And I'll mess it up all the time. But welcome also. I know you were here last month, I think, but this is your first month helping us out, so. All right. First order of business approval of

our meeting minutes from the January 5th meeting 2026. Is there any clarifications or changes to the meeting minutes? Seeing none, I move that we approve them as submitted.

Margaret Littleton: Second.

Tim Clites: All those in favor?

Bill Anderson: Aye. [multiple speakers]

Tim Clites: Any opposed? Any abstain?

Cindy Pearson: Aye.

Tim Clites: Steve?

Steve Simons: Aye.

Tim Clites: Aye. Yeah. Or you could abstain because you weren't here. Either way, it's fine. Yeah. And thank you for the reminder to try to speak into these microphones. I did listen to another meeting online recently, and it makes a huge difference for people listening in. So, we'll do our best. All right. Next is action item old business COA 25-37 request of Kevin Ashe for exterior alterations and rear additions at 115 and 117 West Washington Street, formerly the Fun Shop space. Miss Rogers.

Amy Rogers: Chairman Clites, Members of the Committee. This is for exterior alterations and rear additions to 115 117 West Washington Street, the former Fun Shop property zoned C2. We have a noncontributing structure, at 115 West Washington and a contributing structure at 117. A pre-application meeting was held on this project in December. The applicant brought back amended drawings in January to be seen by the Committee. There were numerous conversation at the January meeting. Most of the conversation revolved around color selections about the rear facade along Federal Street and about the compatibility of the rooftop deck with the Historic District. The applicant has submitted revised drawings for your consideration. There were a lot of improvements made with this application. They did a total redesign of the rear facade of Federal Street for the stair tower matching the apartment complex proposed apartment complex that included change materials and a change of roof type. They also changed some trim colors and colors on the storefront from the black to a bronze as well as changing the metal awning to standing seam copper instead of black, so made some suggestions that the Committee had recommended. And on the 117 West Washington Street apartment complex, they added the shutters as requested as well as change downspouts and awnings from black to copper. They also added numerous details to the drawings as requested, and I believe brought color chips in for you all to look at this evening. Are there any questions about this application?

Tim Clites: Thank you for that reintroduction and reminder of where we've been and where we are. Applicant's here, perhaps they'd like to come up and say hello. And I know it's a process, but name for the record. So, people listening that maybe weren't listening.

Kevin Ash: Kevin Ash.

Tim Clites: Previously.

Michael Wood: Michael Wood.

Tim Clites: The Architect.

Michael Wood: Yeah.

Tim Clites: Thank you. All right. Anything to add to that?

Kevin Ash: No, I think that was a good recap. I think Michael and I worked well, you know, worked on, you know, really focusing in on the back view from Federal Street to really tie it all in to make it look more cohesive. I think it simplified it. Yeah. There it's kind of the best direct view from Federal. And I would agree with Tim. You know, it was kind of an odd shape when you look at it from back there. And I think that I hope the Committee feels that this blends in more harmonious with the intent. And then it's still even from the screen view and computer view, it does still look off and looks a little more yellow. So, we wanted to bring the actual paint samples and yeah, it, you know, computer screens. And as hard as Michael works to try to get it to match, you're always tweaking it.

Michael Wood: And I painted this. So, I worked both ways. This is so. This is the Monroe bisque in the flesh.

Kevin Ash: Yeah. [off mic] Yeah. Oh, yeah. I'll pick it up.

Tim Clites: Awesome.

Kevin Ash: You guys can pass it around. Yeah. No, it was really fun.

Michael Wood: And then the top trim is the white dove trim, which would be the white trim. That's part of the project everywhere. And then the bronze color is the one below that. And then obviously this is our stained wood oak with the early American. And then it's a copper just the [off mic] copper roof, the copper light fixtures. This is the copper gutters. It is. So now every so everything is now one color, which was kind of a suggestion that we got last meeting potentially. And I actually think it worked well. I think that came from Mr. Anderson about potentially kind of cohesively making the whole quote unquote addition and noncontributing structures all one color. Which is basically what we did. The only color variation is on the front facade of the more commercial building. We went with the bronze trim to kind of differentiate that building. The rest of it though but the rear of that building will match the apartment building, which would be all white trim, but not we before had the dark trim back there. We switched that to be all one kind of colored elevation back there when you view it from Federal Street.

Tim Clites: Thank you. Bill, can we start with you?

Bill Anderson: I think most of these changes were very responsive to the comments. I was just still looking at the detail. I hadn't seen that before. So.

Kevin Ash: Yeah, the last page whoever's steering.

Michael Wood: Yeah. So that shows the mansard detail and.

Kevin Ash: Yeah, those are the. So, yeah, these last two pages show more detail. The mansard detail and then the previous one. Light fixture and other materials and colors.

Bill Anderson: Are the shutters on the building to the rear is a shutter half of the window width?

Michael Wood: Yes.

Bill Anderson: Okay.

Michael Wood: And then the rear toward the very rear elevation in the next page towards Federal those are the.

Bill Anderson: The bifold.

Michael Wood: The double bifold shutters.

Bill Anderson: Do you anticipate any type of, like, penthouse structure on the roofs? Roofs.

Kevin Ash: Those are a three story walk up. So, there is no elevator overrun or anything like that?

Bill Anderson: Just mechanical equipment.

Kevin Ash: Mechanical equipment is on the ground. Okay. Yeah, it's all split systems, mechanical equipment on the ground.

Bill Anderson: I see that. And I read that you reduce the I guess it was called the dining or the area on the roof. What is really the purpose of the pergola?

Kevin Ash: Just a sunshade. An area, you know, during the summer. That structure that covers part of the deck. Okay. It's just in an urban area we just, you know, outdoor spaces really sought after, you know, nice weather. And, you know, this parcel doesn't it really just have that small patio down on the main level. So having additional outdoor space is really desired by guests. So, we pulled it all the way back.

Bill Anderson: That's all I have right now.

Tim Clites: All right. Thank you, Bill. Margaret.

Margaret Littleton: I like your color scheme. I think that works very well. And I like the copper. I mean, yeah, it is copper which will turn brown.

Kevin Ash: Yeah. Pulling from the sporting museum where that copper bay down the street. I mean, this will obviously patina over time, but I think it.

Margaret Littleton: Right. And the entrance is good. I still have a major concern with the rooftop. I'm sorry. You will have tables out there. You will have umbrellas?

Kevin Ash: Yes.

Margaret Littleton: And you will have the pergola, and the street people will see it still, I think. And have you. My other concern is nighttime your lighting, which I know that isn't part of what's right now, but it'll be you'll definitely see it at night. Correct?

Kevin Ash: See it at night.

Margaret Littleton: You'll have to have light.

Kevin Ash: We have toe kick light up there. We have lights on tables. There probably will be a door light fixture, the same as that we've proposed down below. But that's.

Margaret Littleton: You're not going to wrap little bulbs around them? [laughter]

Kevin Ash: No, ma'am.

Margaret Littleton: Right. I just I feel it's still sets a precedent for Middleburg. And that does concern me. But I think you have, you know, certainly done your duty to try and improve it.

Kevin Ash: Thank you.

Margaret Littleton: So, it is what it is. I'm sorry. Thank you.

Kevin Ash: Thank you.

Tim Clites: Thank you, Margaret. Punkin.

Punkin Lee: Again, the colors. Thank you. That's slowing them down nicely. And the shutters, I think on the back, are very nice. I have is there any detail of the pergola since you can see it from the street? I mean, I didn't see one, but I didn't.

Michael Wood: No, just more than what that is on this drawing. I can definitely provide a more detailed drawing of it.

Punkin Lee: I mean it.

Michael Wood: There's going to be more detailed drawings. Yes. At the moment right now, No. They're Tuscan.

Punkin Lee: You can see it from a lot of different angles. So, I don't think it's, it should be left to its own devices to just pop up. Thank you.

Tim Clites: Thank you, Punkin. Linda.

Linda Wright: What will the terrace material be? And you know what's shown as is grass. Is that going to be truly grass? Is there going to be fake turf or what will those?

Kevin Ash: Green roof.

Linda Wright: Green roofs. Okay.

Margaret Littleton: A green roof and a tray system. So, it's really a succulent.

Linda Wright: Yeah. Succulent roof.

Kevin Ash: We have found grasses on top of Hotel Burg. So, it really lends itself to a nice, soft.

Linda Wright: Nice.

Linda Wright: And then the terrace itself. Have you decided yet or.

Kevin Ash: Yes. Ipe.

Linda Wright: Ipe, okay. Other than that, those are my only questions.

Kevin Ash: Michael tried to draw like the Ipe. It's like a mahogany, but it will weather gray.

Michael Wood: It will weather gray.

Kevin Ash: It weathers a lot more gray than that.

Michael Wood: Yeah, over time, for sure.

Kevin Ash: And back to Punkin. We were discussing this just the other day, you know, the pergola detail that we have at Hotel Burg. The underneath the rafters, the box beam is actually cedar, so it's the only thing that's painted are the Tuscan fiberglass columns. Everything else is wood.

Michael Wood: So, this is incorrectly showing it being wrapped, which you would prefer Cedar for that horizontal member. So, all the horizontal members would be wood basically, which would be cedar. And it would, you know, naturally weather just like Ipe would. Okay.

Tim Clites: Thank you. Thank you. Linda. Steve.

Steve Simons: A couple questions. And I'm sorry if these are redundant because I wasn't at the last the last meeting. The Hardie siding you're proposing to use on the back of the building is that the Cedar Mill product, or is that their smooth product?

Kevin Ash: Smooth.

Steve Simons: Smooth?

Kevin Ash: Yeah.

Steve Simons: Thank you. All of the areas that have the asphalt shingles on them. Once I get through the mansard roofs and then the proposed third story addition, will that all be the asphalt materials on those roofs at that, [multiple speakers].

Kevin Ash: All the mansard is the asphalt shingle, the other sloped roofs and are all standing seam.

Steve Simons: Okay, it looked like in the one, the one drawing here on A11, it looks like that proposed third story over the existing addition that looks like a shingle, is that?

Kevin Ash: It's all the same shingle.

Michael Wood: It's like it's the slate line asphalt shingle. So, it actually looks more like slate than anything but.

Steve Simons: But not metal to match the historic house in the front.

Kevin Ash: No.

Steve Simons: Okay. And then all the awning roofs that are over. Those are the copper sections. Correct.

Michael Wood: Yeah.

Steve Simons: Okay. Okay. Just curious. The fence that's around the front of the contributing building. What's the purpose of that iron fence on the ground level?

Kevin Ash: Just really to kind of, you know, separate out a dining space seasonally versus the sidewalk.

Steve Simons: Okay. Okay. Thank you. That's all I have. Thanks.

Tim Clites: Thank you. Steve. Cindy.

Cindy Pearson: I just say from the first application to this one looks great.

Kevin Ash: This is an iterative process. [laughter]

Cindy Pearson: It is a process.

Kevin Ash: Gathering input and comments and trying to apply it to the best of our ability.

Cindy Pearson: And thank you for all the process to get here, but I don't have any other questions. Thank you.

Michael Wood: Thank you.

Tim Clites: Thank you. Well, I don't always want to be the long winded one in this Committee, but I may have a few things that I'll be a little long winded about, and they might be more questions for my colleagues than statements of, like, a request. So just bear with me for a minute. First, I'll start. I'll just flip through my set. Thanks for clarifying the pergola being natural with just the columns being painted. I think that will help. I personally still find it to be kind of inconsistent with this village that we have that we can see the pergola. And so, I walked around the site today and kind of looked up and tried to get a sense of like, where exactly is it? And, you know, from your side of the street I don't think you'd see it at all. From the other side of the street, I think we'd see more of it than perhaps like the cover sheet suggest. And so, I just had a question that came up in my mind, and I'll share it and keep moving, because I'm not looking for an answer. And the question is, would it be better if the pergola were rotated 90 degrees and went along that element that comes up into the third story, and you may have some functional reason why that doesn't work, but it was a question that crossed my mind as I tried to envision how to make it less visible from most places in town. I think it will be impossible to make it invisible just because of the height and the kind of geometry over top of the post office. So that was one question.

Kevin Ash: I mean, I guess, I mean, really hearing the, you know, the kind of the heartburn over this pergola. I mean, I would be amenable, you know, to remove it, you know, because I am going to have tables with umbrellas up there. And now that we've shrunk the space, I think it's a really great attribute to have on a roof deck or we could just remove it for now and work through other details and other options as maybe a supplement to this, because I hate to have the tail wagging the dog and like most everything is done. So I mean, if we want to work more on this roof deck and pergola and other because the other thing we could, you know, we could corbel it off of that, like we have other corbels, because the other part of it is to have, you know, growing vines and kind of make, you know, more of a green scape. So, I don't mind like removing that from the application at this point to move it forward and really start dealing with just that specifically, if that kind of helps the Committee.

Tim Clites: Yeah. And I again, I won't speak for the rest of the Committee, but my sense is there will probably if the overall concept is satisfactory to the Committee, there's probably still going to be a little laundry list of things like, okay, you're approved, but come back for the following things like, we'll often do that on a project of this magnitude, because it's hard to kind of get it all figured out.

Kevin Ash: Oh yeah. Yes.

Tim Clites: And we understand that, you know, time matters. So that was one question that I had. And then the next question was around this entry for 115, the noncontributing structure, there's a little brick wall at the, at the bottom of the bay. And I guess to when I drove by and looked at that, I couldn't get a good sense of, is this paneling getting applied to that or is that all coming out? And it will be in place of. So, it sits back and the brick, it'll be kind of taking the brick off.

Michael Wood: Yes. So, I'd be kind of taking the brick off. And then making it more of a more traditional wood storefront. And it would be a little bit more historically appropriate.

Tim Clites: Right.

Michael Wood: That was kind of the thought process.

Tim Clites: Yeah. And I think that's the kind of thing that we would want to see the detail for that because you know, I think there are places in town where it's like the Old MDO or just the smooth Hardie and you tack the molding on. But I think now the Committee is a little more sensitive to wanting to see something a little more traditional, and that seems to resonate with what you're trying to accomplish.

Michael Wood: Yeah.

Tim Clites: So, I would think we want to see a little more detail on that. That shouldn't hold us up if the rest of the project is acceptable to the Committee. I do like the change of the copper roof. I think the raw copper will patina nicely and bring out some of the bronze.

Kevin Ash: On the inside.

Tim Clites: It looks like this parapet at the top of 115. You added a little detail at the bottom. I'm not sure. I don't remember it from the last time. Again, I would that I would still like to see a detail there just to understand what are the moldings and when it's capped, is it capped with some kind of a piece of metal? Is that like black metal? Bronze medal? Probably not copper.

Kevin Ash: No.

Tim Clites: Right.

Kevin Ash: Just like Bronze [multiple speakers] medal.

Tim Clites: Bronze. Yeah. Like or the color of the standing seam roof that you're using maybe.

Kevin Ash: For which parapet?

Tim Clites: The top of 115.

Michael Wood: Oh, the added parapet.

Tim Clites: Just the little cap.

Kevin Ash: Yeah.

Tim Clites: Right, there's some kind of flashing up there which we'll see. And then.

Kevin Ash: Yeah.

Tim Clites: I know this may just be me I still find. And now seeing the detail through the windows of the mansard. I understand why they look the way they look. I would go on record as saying it seems odd to me, from a traditional vernacular, to have the windows not actually be an element in the roof, as opposed to the roof kind of over the windows. We don't have a lot of that detail in town, but where we do have it, I think it's historically more sensitive and successful when it looks more like the building across the street from you all the three-story building that's right next to the coffee shop between the coffee shop and the Red Horse and.

Kevin Ash: Well, I mean, I guess if I may, I mean, this is kind of a noncontributing addition. It's in the back of the building. I mean, you're really looking several hundred feet to even see [multiple speakers].

Tim Clites: I understand. Right. I'm not falling on my sword yet. I'm just saying I'd like to be on record because it's important. I think on the main street, I would feel more strongly, I think when we reviewed that project that. [multiple speakers]

Kevin Ash: The other one is across from you on the sidewalk.

Tim Clites: Yeah. And they really massaged every detail because it was very much part of the main street. I mean, this is obviously a huge improvement to what's there. I walked around the back today and I was like, please, let's get this started. Right? Like a big. Yeah, yeah. So then thank you. One of whichever of my colleagues mentioned the lighting on the roof. Let's go to that axonometric of the roof, because I do have a couple of questions, pergola aside, and the question was or were on a building with a parapet on the second floor, and then we have this little element that's I know further at the back, but it butts up to a building that has black shingles. And I just wondered, should that element not have white trim? That seemed to jump out at me as being a little odd. I don't know if it should have black trim or if it should all be black or white, but it's kind of it just looks.

Kevin Ash: Tim, you'll get this. So, when we were looking just at this like two days ago, I don't think Michael had enough time to finish the detail. I think we wanted to propose bringing that mansard further down all the way to it.

Tim Clites: Yeah, I would agree.

Kevin Ash: And then stop at the corner. And so that roof kind of all, you know, enfolds that whole addition.

Tim Clites: Right. Right. I think that would improve it.

Kevin Ash: Yeah, I think.

Tim Clites: And then I don't have any answer to whether it should be a darker color. I don't know. I think you'll yes that end that faces to the east you will see from the parking lot. You won't see as much of what we'll call the wall that faces the main street.

Kevin Ash: Yeah.

Tim Clites: Although it is a consistency question. [multiple speakers]

Kevin Ash: The parapet should be consistent with the front parapet I would think would be bronze as well.

Tim Clites: Yeah. Okay. And. Yes. Please interrupt me while I'm flipping pages here.

Bill Anderson: Well, that's I'm having a hard time following that last roof issue with the mansard.

Tim Clites: Yeah.

Bill Anderson: So, if I'm having a problem with it, I'm sure other people are, too.

Tim Clites: So, let's go back.

Bill Anderson: One of the things I'm missing is a roof plan too that would help us understand that, but you might want to go over it again because it's not clear.

Tim Clites: Okay. Yeah. Let's go over that again. Do we have a perspective from Federal Street looking that direction, or do we only have?

Kevin Ash: I think this is probably the best view.

Tim Clites: Best view.

Michael Wood: You guys have a pointer for. [off mic] Doesn't show up. It's kind of that side that you see the.

Kevin Ash: Yeah. There you go.

Michael Wood: So, they're extending that mansard right there up to the corner. So, see how the mansard stops back at the stair portion of the bringing that mansard out for that whole addition. And then we get rid of that flat side and faces the east.

Tim Clites: Does everybody see that?

Bill Anderson: Okay. What happens behind the vent wall? And does that all go into the mansard?

Michael Wood: No, no. The mansard stops at the corner. And so then.

Bill Anderson: We have a pointer.

Michael Wood: Who is right there? So over right there. Yeah. The mansard stops at that corner.

Kevin Ash: He's on the other side.

Bill Anderson: Okay. After that portion of the rectangular roof building. Right. And now this one. What happens there?

Michael Wood: The mansard wraps. [off mic]

Bill Anderson: Okay, so this this structure of the roof ties into the mansard.

Kevin Ash: Correct.

Bill Anderson: Okay.

Kevin Ash: Yeah. Those two touch.

Bill Anderson: Yeah. It's hard to tell.

Kevin Ash: Yeah. This gives us, like, a clean finish.

Bill Anderson: I understand. Okay.

Kevin Ash: And then it looks the same all the way around.

Michael Wood: I think there's a rear elevation that shows that a break right there. [off mic] Is that condition talking about [off mic]

Bill Anderson: Oh, it is right.

Michael Wood: Yeah. So, the idea is that it's in line with the apartment.

Will Moore: Sorry, Michael, could you just make sure you're. Thank you.

Michael Wood: Yeah. Sorry. Yeah. So here that mansard is going to align with the apartment building and be a step up higher.

Bill Anderson: Okay. Yeah.

Tim Clites: So that speaking for myself is an example of something where volumetrically if we're okay with what's happening there, that's a detail we could.

Kevin Ash: That's a detail. Absolutely. Yeah. Yeah. Tim, just.

Michael Wood: We're working on the construction documents, like, right now. So, me and my team are working on it right now. So, we're figuring through and running into these issues, you know, right, on a day to day.

Tim Clites: And I didn't say it. Another of my colleagues did. But I should say I appreciate all the work on the back there, too. I think it helps just we don't now have kind of three things going on. [multiple speakers] We have kind of one.

Kevin Ash: And so, with the BAR in Leesburg, like some of these details, you know, ordinarily we'd get to this point and then like staff would, it would go down to staff level approval. So, we'd have a list of, you know, 6 or 8 things that we'd bring back of final detail.

Tim Clites: Yeah.

Kevin Ash: But obviously it's different. So, we're just learning.

Tim Clites: Yeah, we're smaller. So, I wouldn't say we're staff. Our staff does a great job for us, but we don't have dedicated preservationist here.

Kevin Ash: Yeah, I understand.

Tim Clites: So that makes some of us seem more grumpy maybe, but we're not really. [laughter] Let's go to.

Kevin Ash: I think it was nice but a little more.

Tim Clites: Let's go to.

Kevin Ash: Because you all don't have, like, an intermediate work session, right?

Tim Clites: We don't.

Kevin Ash: And so that's the other thing is, like, usually we're dealing with these details, you know, interim work session every two weeks, every time there's a meeting every month, and then every two weeks there's a work session. So. Yeah.

Tim Clites: Right. The little service door roof. I know this is like, back of the house. It's really a wrong spot to ask maybe, but any reason not to put brackets there? I guess you're trying to downplay that as compared to the other door. Is that the thought? Just keep it. [multiple speakers]

Kevin Ash: Yeah, just kind of blend it in, because that's not really a, you know, an accessible point.

Tim Clites: And so, is the rendering right, that you would put copper on those two roofs, or would you do black or dark bronze on those two?

Kevin Ash: Copper on those.

Tim Clites: Copper on those.

Kevin Ash: Yeah, they're pretty small. And that was the tie in with the copper downspouts. Yeah. Got it with the copper lighting. Right. And that's posing as well.

Tim Clites: So that all weathers [inaudible]. Yeah. Great.

Kevin Ash: That's where this color palette kind of all blends with that.

Tim Clites: Okay. I would say I don't know what [inaudible] wants. Sorry. I printed these out, and I didn't. I missed the. Yeah. Page 13 maybe. The door and the side lights and the transom. I would want to see kind of a more final rendition of that because, you know, I think you're expecting, but it doesn't show that, you know, the muntins and the transom would be consistent. There'd be some month in perhaps on the sidelight to make it more traditional. So that's a detail I think we can cover later. It might even be like a shot drawing you're getting when you're ready to order it, but it just looks a little inconsistent with a lot of the rest which seems nice and consistent. And then my last question, and this is almost one for our newest member, Steve, as much as it is for me, the last page, this little flashing detail was of interest to me. A, because I don't think I've ever seen it, but more importantly because I wonder if esthetically that's what you want to do. Do you want to have two pieces of flashing at that head trim?

Kevin Ash: Yeah. This was just really to identify the cornice around the windows.

Michael Wood: Yeah. It should just show one on the top.

Tim Clites: One on the top right. And then your top casing sits on your side casings.

Kevin Ash: The top is actually metal flashing.

Michael Wood: Right. [off mic]

Tim Clites: At the top only. Not the other piece.

Kevin Ash: Not a piece of trim.

Tim Clites: Okay.

Kevin Ash: Yeah, yeah, yeah, it would just be the headpiece on the top. Not I don't know. I apologize for the inter bearing piece between the side jambs and the.

Tim Clites: That's alright.

Kevin Ash: Yeah. You're just cutting and pasting.

Tim Clites: And this is a minor detail. It doesn't matter to me, but I personally I like the look of as opposed to the rip down five quarter sail on an angle. Just the they number of these companies make this historic sail, which is kind of a nice beefy sail. But I don’t, given that this is not a historic building, I don't

feel strongly one way or the other. If that's easier for you, I think it would be. I like the brackets that no one commented on those they would be painted even though it's shown as a [inaudible].

Kevin Ash: Picture was hopefully showing that what they were. [multiple speakers]

Tim Clites: The finish.

Michael Wood: Yeah, but that would be with a copper roof on the painted bracket with the painted fascia.

Tim Clites: Yep. All right. Well, that is all my comments. With that, I'll pause for a minute and let the rest of the Committee. As opposed to going down through the group again, I'll just see if anyone else has any further comments. Margaret, please.

Margaret Littleton: Sorry. I would hope that maybe you could use a lot of greenery again on the roof pots or taller.

Kevin Ash: Yeah, we can articulate that because we do plan on having pots and vertical, [multiple speakers] you know, vertical plants. We have a lot of boxwoods on our roof right now.

Margaret Littleton: I'm still concerned about it there. And I'm very happy you all are willing to come back with the mansard discussion.

Kevin Ash: Yeah.

Margaret Littleton: I mean the pergola.

Kevin Ash: Yeah. And I think, you know, Tim had a really a really good idea, as trying to rotate that and maybe just have it come off of that. And, you know, once you come off of that at a lower height, because you really do want that greenery to grow up and around that than it, you know.

Margaret Littleton: The planters.

Kevin Ash: I think if we turned it, it gets almost out of public view.

Margaret Littleton: We hope. And lightning I think will be very important when that time comes.

Kevin Ash: Yeah.

Margaret Littleton: Thank you.

Tim Clites: Thank you. Any other comments? Punkin.

Punkin Lee: You'll come back with additional lighting. What styles because the pictures you know, it's got the wall sconce. But then some of the images under the little overhangs have different looking lights with them.

Michael Wood: Yeah. So, I originally proposed that the one that you see in the rendering. Then I got feedback that that does not meet your guys' lighting with the exposed bulb. But then I was walking in the building here, and I saw the exact same light that I actually picked, and there is a bulb exposed. So, I don't know what exactly we would prefer the one that's on the rendering over the gooseneck, but we propose the gooseneck because it hides the bulb and it's down dark sky compliant. So, I think that's something we just need to work through with you all on the lighting selections.

Kevin Ash: Yeah, it really does just from this standpoint, the design, like if you start looking at what's available for lighting, it's really limited to have a bulb. And I mean a lot of the copper light fixtures that are so beautiful, you know, they don't meet that ordinance so.

Tim Clites: Yeah, we know.

Kevin Ash: I mean, I've seen it where we.

Tim Clites: We know both as an applicant and as a [inaudible].

Kevin Ash: What about the bulbs that are painted on the upper half so you can get bulbs now that are, that don't allow light to go up, but it's from a light bulb but not necessarily the light fixture.

Tim Clites: Yeah. The way Mr. Moore's kind of our resident expert on this, the way it's written, the light can't have any. What's the word, horizontal trespass?

Will Moore: Correct. The light source has to be above the horizontal plane of the shielding, so it cannot drop below that at all. Now, I'll bring this up. We've had this discussion in the past. The way the ordinance is written does give the Committee the ability to approve fixtures that do not meet that standard. Many years ago, this Committee would do that on occasion because the sourcing of those types of fixtures was so limited. But at some point, in time, a few years ago, there was a discussion amongst the Committee, and you decided you did not want to exercise that option but that option, that does exist in our ordinance. So, you have the ability to approve a fixture that doesn't meet that ordinance standard. If you think the fixture is an appropriate one in the particular location where it's being proposed. So, it's been a while since we've had that discussion, but when we had that discussion last the majority of the Committee said you did not want to ever exercise that option. You thought every fixture, even in the Historic District, should meet that standard.

Tim Clites: Yeah. And as I recall, the discussion that not to get sidetracked on that, but the discussion included the difficulty in monitoring or assessing whether if we limited a bulb to a certain wattage or lumens, what does that actually mean? And how do you manage that? How do you, the staff, manage that on an ongoing basis? That was part of the difficulty of kind of opening that Pandora's Box. Right. It's like now what is the defining criteria for we allowed this fixture, but we didn't allow that fixture? I do think we've heard, and even from other recent applicants we've heard enough comments that maybe that's something we could take up as a Committee. Because I've also heard that people that have been here a long time are finding that downtown is feeling darker, whatever that means. But that means we don't have the nice little sconces with the twinkling light that is the kind of charming feature that you think about when you think about a little old historic town. Anyway, I'll not [multiple speakers].

Kevin Ash: Charleston and like some of the light fixtures that have, you know, along their streets. And I can see the point like more in a residential neighborhood where you don't want light pollution but like on Main Street where there's already a lot of light pollution. Yeah. It just brings from a business standpoint to have better lighting, you know, at your front door rather than just straight down to illuminate. Yeah.

Michael Wood: Yeah. We and I sit on the board in Reston for, and we deal with lighting a lot there. And what we limit is 3,000 Kelvin for color temperature is really the most important thing that affects it from an exposed bulb is color.

Tim Clites: Right.

Michael Wood: You know, some people will go by the 4,000 or 5,000 Kelvin and then it's bright, it's blue. And that's I know what you guys don't want, right? 2,500.

Tim Clites: Reston is a young town. We're an old town. We like 2,700.

Kevin Ash: Okay we can go 2,700 Kelvin too. 2200 Kelvin, right? Yeah. I want to go with a gas light like the other guy. [laughter]

Tim Clites: Yeah, exactly. Yeah, that's part of it.

Kevin Ash: A couple of candle foots.

Tim Clites: If I could ask the Committee to help me recap, I think there we should be clear about the things that we would like to see more details on so that if we were to have a motion that could be clearly defined so that the applicant could proceed with the parts that are both getting ready for us. But the other parts then were stating that we're approving. Does that seem like the right approach this evening?

Steve Simons: Can I add?

Tim Clites: Please.

Steve Simons: One more thing to that list?

Tim Clites: Yeah.

Steve Simons: I just have a quick question. It's not clear what happens with that third story addition on the gable ends. How does that intersect with the backside of that mansard? What happens on those gable ends? Are there any windows in there? Because we lose it in some of the aerial views of it. You don't see that third story?

Kevin Ash: Which on the apartment block or the stair?

Steve Simons: No, on the addition behind the contributing building.

Michael Wood: That's a stair. No, he's saying the addition by the contributing building, so that's the apartment building. So that's what you're seeing. It's all. It's all the mansard.

Kevin Ash: [multiple speakers]. No, no, no. Remember, there's a gap for the.

Michael Wood: Oh, that's existing. Yeah, yeah.

Kevin Ash: So, what would happen is so behind the contributing historic gable, there's a low sloped roof behind it. It's like 12ft away from.

Tim Clites: You can see it in an aerial perspective.

Kevin Ash: Yeah. Can you see it? Right. Yeah. The historic house actually stops. I think it's like 12 or 15ft before you get to the addition. And that's all existing. That's the way it is now.

Steve Simons: Okay. Yeah. Yeah.

Kevin Ash: So, we're keeping that. We're just fixing the roof.

Steve Simons: Yeah. [multiple speakers]

Kevin Ash: The existing metal. Yeah.

Steve Simons: Thank you.

Tim Clites: Thank you. Any other comments? Questions. Punkin do you want to do a recap?

Kevin Ash: Do you want us to maybe? Maybe we can go with Michael's notes and anything that he misses that you might add to.

Margaret Littleton: Yours is the best.

Kevin Ash: Okay, just so that we make sure we heard it clearly.

Tim Clites: You watch your notes. I think the front entry of 115. We need the detailing for the paneling below the windows.

Michael Wood: Yep.

Tim Clites: And I'd like to see detail through the parapet, although the scale of it seems appropriate. I would like to see either the pergola disappear or I think it's worth looking at. It rotated 90 degrees. So that we can see the impact of that from the street, which is our primary concern. I think that I heard the color palette is.

Kevin Ash: Approved.

Tim Clites: We are comfortable approving that tonight. We're going to look at the rear of 115, where the stair tower comes up to the roof deck, and we're going to and we're going to ask you to look at how to wrap the mansard roof and integrate that structure with what I'll call the penthouse that's on top of 115, for lack of a better term.

Kevin Ash: Correct. Yep.

Tim Clites: Including some maybe color some look at the colors.

Kevin Ash: I think we turn the cornice there at that flat portion of the Bronze. [off mic] So to match the front of the parapet.

Michael Wood: Yeah.

Tim Clites: And then we're going to see a more detailed drawing of that main entry door to the residential. And the lighting, I think just all of the lighting is something we would like to look at again.

Kevin Ash: As we do. [off mic]

Tim Clites: And the window details. Not that I'm worried about getting this wrong, but the window detail of the flat stock at the clapboard, we'll just have flashing at the top of it. Is there anything else that anyone on the Committee would like to see additional details on?

Punkin Lee: On these columns on the front of the. What is that?

Tim Clites: I understand that the historic building 117 will get restored and repainted, but we're not going to add any detail. We're not going to take any away.

Kevin Ash: Correct.

Michael Wood: Correct.

Tim Clites: Yeah. That may be a tough thing to render in the software. Who knows right? Like I get it.

Kevin Ash: The goal is it's all the paint is peeling right now. So, they're going to clean it and then paint it all the white dove.

Tim Clites: Yeah.

Punkin Lee: Thank you.

Steve Simons: Could we see a proposed sample of the shingle to be used? Is that possible?

Kevin Ash: It's in the last sheet. But we could bring it a true sample.

Steve Simons: Physical sample.

Kevin Ash: Yeah.

Michael Wood: It's not something they like stock. Not many people use it, so I just need to order it. Yeah, I'll just get a sample board from.

Steve Simons: Not a critical thing. I was more looking, trying to figure out what the texture of it actually looks like. I mean, we see a lot of those architectural types out there, but.

Michael Wood: Yeah.

Kevin Ash: Grand manner has one. Yeah.

Tim Clites: Any other comments? Yes, Bill.

Bill Anderson: On 812 we all know what the cooler looks like. So, this is a painted walk-in cooler. So, I would suggest maybe that could be clad because it's going to look like a painted walk-in cooler behind a restaurant.

Tim Clites: Is that is it possible to clad it?

Bill Anderson: Sure, it's possible. I mean, anything's possible. [multiple speakers] You put something in front of it, or you attach, you glue it to it. I don't know it.

Michael Wood: But I know typically they require, like, a two-inch air space on those panels. I know that's for when it's interior, so I know we're building, like, a wall around it. Something like that. [multiple speakers]

Tim Clites: Well, take a look. See if you can give us an option for cleaning. Yeah. While we're. Thank you, Bill. I had not noticed that.

Bill Anderson: It's since I'm looking at the plan since it's actually recessed slightly. Something in front of it. So, it doesn't look just like wood.

Kevin Ash: How about some bushes? Some Leyland Cypress on either side of the door.

Bill Anderson: Well, it's your residential building too, you know?

Kevin Ash: Yeah. No, it's but it is tucked in there.

Bill Anderson: But. Yeah. Right to the right of your entrance.

Kevin Ash: Yeah, but honestly, I do think you could landscape to conceal that.

Bill Anderson: In the parking lot.

Kevin Ash: Well, it's not all.

Michael Wood: Asphalt to the building, basically, but I don't think we're going to be able to use that as part of the parking. So, the parking.

Kevin Ash: Is going to be all parallel.

Michael Wood: We could make a little strip.

Kevin Ash: Yeah, we could.

Michael Wood: The building.

Kevin Ash: It should soften the apartment building and make an L-shaped strip, a little two-foot planting strip for Boxwoods and some Leyland Cypress.

Tim Clites: And then I have one last thing, because you mentioned this roof garden having umbrellas and plants. And those are two things that Mr. Moore would have to help me with. I know we have some requirements in our ordinance for the color of outdoor dining chairs and tables that are on the sidewalk. But the question I just I don't want to leave that stone unturned. About whether I assume we would be able to look at and approve the color and location and quantity of umbrellas, even if they're movable. And the same thing with plants. And I'm just going to say, because and I don't expect you to do this, but were you to sell the building and the next person decides, it's great to put. And if we can't regulate it, there's a lot that can go on a deck that could really be detrimental to what we're trying to do, which is to allow a roof top garden in a place where we really don't want to see it. So, is that part of our can that be part of our conditions or review? I mean, I know we've reviewed awnings and other applications. The restaurant in Billy Dews former office, we reviewed the color of those awnings, I believe.

Will Moore: Yes. Not awnings umbrella.

Tim Clites: I'm sorry umbrellas. No. No, no.

Will Moore: Yes. Yes. So, if it is visible from the street, then you will have review authority over that.

Tim Clites: Okay. So, I would add those to anything that is visible.

Kevin Ash: Anything like any planters that I think would be a vertical plant?

Tim Clites: Anything that we can see from the street? [multiple speakers]

Kevin Ash: Umbrellas clearly.

Michael Wood: Overall rooftop design basically with all the elements. Yeah. I don’t mind. Yeah. Lighting for sure.

Tim Clites: Lighting and umbrellas and plants. [off mic]. Yeah. Yeah, that's what I would say. Right. We and I think there because of the applicant and their business type and the colorfulness of the umbrellas.

We were more adventurous than we might be on a rooftop where we're trying to have things disappear, right?

Kevin Ash: Yeah. I mean.

Tim Clites: And again, that's important that we state that so that in the future when other people come in.

Kevin Ash: Sure. [multiple speakers]

Tim Clites: We can be clear about why we accepted something and not something else.

Kevin Ash: I mean, I think it's white umbrellas that are going to have like a bronze stanchion. So, you either get black, white, or bronze.

Tim Clites: Yeah. Well, they were not black, white, or bronze down the street.

Kevin Ash: No, it's going to.

Tim Clites: But all right. So, I'd like to add that to the list. Is there anything else anyone would like to add to the list? So that's the list of things we'd like to see further information on. Does staff have any recommendations for something we are missing that we should add to that list?

Amy Rogers: Screening of mechanical. There's nothing shown on the plan.

Tim Clites: For screening of mechanical.

Amy Rogers: Mechanical equipment.

Kevin Ash: On the ground.

Tim Clites: That is on the ground. Yeah.

Will Moore: Yeah. So, this this brings up a point. And, Kevin, you and I should have a conversation sooner than later. There will be a site plan portion of this that will be required. So, at that point in time, that's where you would typically see a landscape plan that covers all the ground level landscaping. So, we would be looking for that as part of the site plan. That's going to show how they're going to lay out and delineate parking.

Kevin Ash: Yeah. Like an architectural site plan right.

Will Moore: Probably it's going to depend on, you know, are you disturbing in excess of 5000ft²?

Kevin Ash: No. So, it's all the existing parking lot. We're actually removing impervious area.

Will Moore: Yeah. So, we can have that conversation offline. But just for the Committee's purpose, that that landscaping plan will be ground level landscaping will be part of that. So, we can look at, and we would typically not necessarily have that before this body, but typically the Streetscape Committee assists the Planning Commission in reviewing the landscape plan element of a site plan.

Tim Clites: Well, good point. Yeah. Thank you for that reminder and that. Well, we have some landscape expertise here too, so we can decide whether we need that for the rooftop garden or not. But all right.

Will Moore: And just a reminder that Vice Chair Lee and Committee Member Wright are on the Streetscape Committee, so there's some crossover there for that.

Tim Clites: Great. Thank you. Anything else?

Amy Rogers: Well, there is mechanical on top of the walk-in cooler. So that was not mentioned about any kind of screening on that.

Tim Clites: Yeah. So, well yeah. We'll look at the screening for the cooler and whatever mechanical [multiple speakers] is there. Thank you for picking up on that.

Michael Wood: It's not a mechanical unit though. It's a louver right. No, it's a makeup [off mic]. Oh, yeah. It's got to sit up there. No, but we can.

Tim Clites: So, we don't need the answer today. That's just something that we want to continue to have a conversation about. All right, so with that, with that list now we made the list. That list is what would I say is the condition for my motion, which is to approve COA 25-37 as submitted with the list of additional items that we just discussed as a condition for final approval. Did I say that right?

Cindy Pearson: Okay, I'll second that.

Tim Clites: I have a second. Any other comments? All those in favor?

Steve Simons: Aye.

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

Michael Wood: Great.

Tim Clites: Thank you. We look forward to working with you.

Kevin Ash: [multiple speakers] Yeah. Yep.

Tim Clites: All right. We're going to skip over Castle Rock. They're not here this evening. We'll come back to that. Mr. the next applicant I believe Mr. Ralph is here for. So, let's go to COA 26-01 S26-01 request of Jeanne-Marie Tufts for a wall sign at four West Washington Street. Town Duck. Mr. Rogers.

Amy Rogers: Chairman, Members of the Committee this is a request for a wall sign at 4 West Marshall Street. This is a contributing resource in the Historic District. They're requesting a 16-square-foot carved and painted wall sign to be placed above the front door. The materials and size of this sign are similar to the Courtney Kennedy sign that is currently there. In 2021, the HDRC recommended the background match the trim on the sign and the sign, not obstruct the archway. This sign is carved with lettering. The sign does have a white background as the previous sign. The lettering logo a gray, yellow and white. In a duck motif. Are there any questions about the proposed sign?

Tim Clites: Thank you. And thank you for the reminder of what we were focused on the last time we looked at this building, that's actually helpful. Cindy.

Cindy Pearson: Yes. It looks fine. But you did say it is white, correct? The background of it is that white?

Amy Rogers: White.

Cindy Pearson: And the one on Courtney Kincaid Kennedy. Is that white also, or is that a cream color?

Amy Rogers: Yes.

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

Tim Clites: Thank you. Steve.

Steve Simons: No questions. Thank you.

Tim Clites: Thank you. Linda.

Linda Wright: No, I think it's fine.

Tim Clites: Thank you. Punkin.

Punkin Lee: I think it's fine too.

Tim Clites: Thank you. Margaret.

Margaret Littleton: It's perfect. And they have a store in Warrenton already. And it's the same sign.

Tim Clites: Save you the trip, huh?

Margaret Littleton: That's right. They're wonderful. You're all going to love it. Right.

Tim Clites: Thank you. Bill.

Bill Anderson: Yeah. That's fine. Thank you.

Tim Clites: And just to be clear, you said or did we say the white will match the trim on this sign as well? That's the idea.

Amy Rogers: Yes, sir.

Tim Clites: Mr. Ralph, I'm sorry. I assume you're here for this application. Is there anything you didn't want to talk about the previous project? No. [laughter] Just anything to add?

John Ralph: I don't think so.

Tim Clites: All right.

John Ralph: Exact same dimensions, same hole, same location.

Tim Clites: And no need for additional lighting there or anything? Nope. Great. All right. I move that we approve COA 26-01 as presented.

Punkin Lee: Second.

Tim Clites: All those in favor?

Cindy Pearson: Aye. [multiple speakers]

Bill Anderson: Aye.

Tim Clites: Any opposed? Any abstain?

Steve Simons: Aye.

Tim Clites: Motion passes. Thank you. All right. Let's go to back up, then to our list. RS 26-01 request of Castlerock Enterprises for revisions to an approved COA at one Foxtrot Knoll Lane Middleburg Residences, lot 38. We all hopefully have had the chance to review this the clarifications. But, Ms. Rogers, you want to run it through, run us through it quickly?

Amy Rogers: So. Sorry. Got distracted there for a second. So, the Committee approved a COA for a single-family residence on April 3rd of 2025. Upon review at occupancy, it was discovered that a couple of the items were not as approved by the Committee. The one item was that the pergola that was shown on the plans was removed. It was removed at the request of the owner. This type of addition is not required in the review design guidelines for. It's used for an optional feature to connect spaces. And the other item was that the exterior trim. I'll show you some pictures. The exterior trim and panel at the five-pane window on the public street side. The panel below it was constructed as a three panel instead of a five panel. The brackets that hold up the awning above the window were not put there. And there's a couple of trim pieces below the window that were not constructed. Are there any questions?

Tim Clites: Thank you. Bill, any?

Bill Anderson: The way I read this is actually there are two places that the pergola has been deleted. Am I correct? One was at the garage structure, and one is at the house. [off mic] Okay, second up, with regards to.

Will Moore: Sorry, if we could just clarify before we move on, Mr. Anderson, the pergola was to run along the right or northern elevation of the home and then head back toward the garage. It was one pergola, but it was picked up on a couple of the different elevation drawings, but it was just it's one pergola that was proposed and not constructed.

Tim Clites: So, it shows up on the garage drawings, but that's actually attached closer to the house intended originally.

Will Moore: Correct.

Tim Clites: Got it. Understood.

Bill Anderson: I understand I [inaudible] without a site plan. Okay. With regards to the changes on the elevation, I don't have a problem with it being three panels instead of five. It's unfortunate, but I don't think it's anything just like the brackets. To me, it's unfortunate that it was deleted, but I don't think it's so critical that it has to be put back.

Tim Clites: Thank you. Margaret.

Margaret Littleton: I don't have any comments.

Tim Clites: Thank you. Punkin.

Punkin Lee: I think it looks fine with the changes. Especially the left elevations, got a lot going on maybe a little less helped it.

Tim Clites: Yeah, perhaps. Thank you, Punkin. Linda.

Linda Wright: Yeah. No other comments. It's fine.

Tim Clites: Thank you. Steve.

Steve Simons: I think the change in the panels from 5 to 3 actually works well with the window configuration. I would have liked to see him kept the brackets on the bottom. I think it kind of adds some additional weight to that on a very plain kind of facade there, but I guess it's done. So that's my comments.

Tim Clites: Thank you. Cindy.

Cindy Pearson: I don't have any questions or comments.

Tim Clites: Great. You've all expressed the comments that I would have if any. So, and this is not a primary elevation for this structure either. So, I move that we approve the changes to COA RS 26-01 as submitted.

Punkin Lee: Second.

Tim Clites: All those in favor?

All of Committee: Aye.

Tim Clites: Any opposed?

Steve Simons: Aye.

Tim Clites: Any opposed? Any abstain? All right. Any discussion items?

Punkin Lee: I have a question. Going back to the Fun Shop. When you look at the floor, I was trying to figure out, looking at the floor plan, that if you were to walk in the front door in the restaurant, and then the next thing is the kitchen and then a storage room, and the steps are back there to get to the top, wouldn't you? Is this back door that we took thought the brackets were, okay? Is that going to be how you access instead of going through the kitchen to get to the stairs?

Cindy Pearson: I looked at that too, Punkin.

Punkin Lee: Oh, thank you.

Cindy Pearson: There is a bar that's in the other place that's open to get to it. It took me a while to find it.

Punkin Lee: I got hung in the kitchen.

Cindy Pearson: And I was like; I got I'm going. How are you going to get up there? But yes, there is another way to get there. [off mic]

Punkin Lee: It's got three bars in it.

Cindy Pearson: Yes. And it's those smaller bars [off mic].

Tim Clites: And I guess those internal logistics are not part of our overview. So hopefully it works.

Punkin Lee: No, they aren't. But I was thinking if you use the back door, then the bracket should go on the overhang.

Tim Clites: Oh, right to make it more appealing.

Punkin Lee: Right. That's why I was. [off mic]

Margaret Littleton: More inviting. Thank you.

Tim Clites: Well, presumably, if they're exclusive guests were to be using that door, they would make it nice, right? I mean, that's what they're in the business of. You never know.

Punkin Lee: Never assume.

Tim Clites: Great. Any other discussion items? Meeting on March the 5th. If you have an issue, please let the staff know.

Amy Rogers: Chairman Clites, if I can add a discussion item.

Tim Clites: Please.

Amy Rogers: Next Wednesday night, the 11th is the Asbury Church presentation for the 250th Anniversary of the country. And it is, of course, Asbury Church will eventually come in front of the HDRC. So just want to make you aware of that presentation next week in case any of the members would like to attend.

Steve Simons: Could you repeat that? Could you repeat the date of that?

Amy Rogers: The 11th of February? Wednesday.

Will Moore: 5 p.m...

Tim Clites: Awesome.

Amy Rogers: Yep. At the Community Center.

Tim Clites: At the Community Center. Great. Thank you for that reminder. Hopefully, there's folks listening online to the meeting and they'll attend as well. It's an interesting project that you all have.

Margaret Littleton: Excuse me.

Tim Clites: Anything else?

Margaret Littleton: No.

Tim Clites: I move, we adjourn.