

In The Matter Of:
Sullivan's Island Design Review Board

In re: Public Hearing
August 21, 2013

A. William Roberts, Jr. and Associates
We're About Service...Fast, Accurate and Friendly
(800) 743-DEPO
www.scheduledepo.com



A. William Roberts, Jr. & Associates
court reporting | videography | trial presentation | nationwide scheduling
scheduledepo.com | 800-743-DEPO

Original File Design_Review_Board_Sullivan's_Island_-_130821.TXT

Min-U-Script® with Word Index

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

SULLIVAN'S ISLAND DESIGN REVIEW BOARD

HEARING BEFORE: DESIGN REVIEW BOARD

DATE: AUGUST 21, 2013

TIME: 6:00 PM

LOCATION: Town of Sullivan's Island Town Hall
2050-B Middle Street
Sullivan's Island, SC

REPORTED BY: MARIA D. DEMPSEY, Registered
Professional Reporter

A. WILLIAM ROBERTS, JR., & ASSOCIATES

Fast, Accurate & Friendly

Charleston, SC Hilton Head, SC Myrtle Beach, SC
(843) 722-8414 (843) 785-3263 (843) 839-3376

Columbia, SC Greenville, SC Charlotte, NC
(803) 731-5224 (864) 234-7030 (704) 573-3919

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

APPEARANCES :

- PAT ILBERTON, CHAIRPERSON
- STEVE HERLONG, BOARD MEMBER (RECUSED FOR 1908 MIDDLE STREET)
- MARK HOWARD, BOARD MEMBER
- RHONDA SANDERS, BOARD MEMBER
- JON LANCTO, BOARD MEMBER
- BILLY CRAVER, BOARD MEMBER
- JOE HENDERSON, ZONING ADMINISTRATOR
- KAT KENYON, PERMIT TECH

1 MR. ILDERTON: All right. Let's get
2 started. Six o'clock, close enough. The Design
3 Review Board of Sullivan's Island, 21st of August.
4 And the members in attendance are Pat Ilderton,
5 Steve Herlong, Mark Howard, Rhonda Sanders, and Jon
6 Lancto. The Freedom of Information Requirements
7 have been met for this meeting.

8 The first item on the agenda is approval
9 of minutes. Motion to approve?

10 MR. HOWARD: I'll make a motion.

11 MS. SANDERS: Second.

12 MR. ILDERTON: Everybody in favor?

13 DESIGN REVIEW BOARD: Aye.

14 1909 THEE STREET - APPLICANT: EE FAVA ARCHITECTS

15 MR. ILDERTON: Great. All right. Joe,
16 1908 Middle Street.

17 MR. HENDERSON: Yes, sir. Mr. Fava,
18 Fava Architects is the applicant here, requesting
19 approval of an on-site structure relocation and
20 reorientation.

21 MR. ILDERTON: Hang on one second.

22 MR. SELVITELLI: The address you called
23 out, what I think was the second application. It
24 doesn't matter to us, but...

25 MR. HENDERSON: Actually, we changed --

1 we changed the agenda.

2 MS. KENYON: It's 1909. The address
3 hasn't changed.

4 MR. ILBERTON: Well, number one on here
5 is 1908.

6 MS. KENYON: Okay. Yeah, this is the
7 old one.

8 MR. ILBERTON: Okay.

9 MS. KENYON: Is 1905.

10 MR. ILBERTON: Great, they're doing that
11 one first.

12 MR. HENDERSON: Oh, I'm sorry.

13 MR. ILBERTON: All right. Correction.
14 We're 1905 Thee Street.

15 MS. SANDERS: 1909?

16 MR. HENDERSON: Well, that -- all right,
17 let me explain this. 1905 Thee Street was changed
18 to 1909. That was an address change, and so we'll
19 go with that one first.

20 MS. SANDERS: See, we are paying
21 attention.

22 MR. ILBERTON: 1909 Thee Street. All
23 right.

24 MR. HENDERSON: Okay. 1909. Okay.
25 Sorry for the confusion.

1 MR. ILBERTON: Good deal.

2 MR. HENDERSON: So Fava Architects,
3 requesting approval of an on-site street structure
4 relocation, reorientation on the property. This is,
5 in addition to that work, a new construction of
6 several additions are requested.

7 This is at, again, 1909 Thee Street.
8 The historical significance for this property is
9 that it's a traditional island resource.

10 According to Section 21-98, moving or
11 relocating any traditional island resource or any
12 historic structure, either inside a national
13 registered historic district, or outside, requires
14 the review and approval by the DRB.

15 In addition to this relocation, the
16 applicant is also requesting a 50 percent exemption
17 for building coverage, impervious coverage, and also
18 principal building square footage, and also
19 requesting setback relief.

20 After running the calculations, we at
21 staff feel as though he is meeting all of these
22 exemptions, and in compliance with the ordinance
23 sections.

24 So at this point, I'll yield to the
25 applicant to make his presentation.

1 MR. PARKER: Yeah, so my name is Scott
2 Parker, and I will be the owner of this house. And
3 if it's okay, I just wanted to do a little
4 introduction, if that's okay, and I'll turn it over
5 to Eddie. And actually, I want to -- well, let me
6 sort of go through these, not to steal your thunder,
7 Eddie. I just want to give you a little bit of the
8 background from the standpoint of us, what we were
9 hoping to achieve.

10 So this is the property as it exists
11 today. This being the beach at this location, and
12 Thee Street in this location, and the existing house
13 as it sits today. And this is a piece of property
14 that my wife and I are -- a house, actually, that my
15 wife and I have looked at for many, many years as
16 we've walked up and down the beach, and I've always
17 loved it. And we're very fortunate to be able to
18 come into ownership of it. And we've always loved
19 the way it looked from the beach, and that's been
20 very important to us.

21 So as we thought about how we might
22 inhabit this home in the future, the thing that was
23 most important to us was that it retain its
24 appearance from the beach that it has today.

25 So as Joe mentioned, we are looking to

1 relocate the house on the property itself. The
2 house is quite small. We are looking to downsize,
3 as our children are moving out of the house and --
4 but as my wife and I have sort of gone through it,
5 we, as much as I would like to downsize to that
6 size, she's not quite ready to do that yet.

7 So we are going to look to add on to it
8 a little bit. But what we're looking to do is to
9 actually pull it forward, and to make the additions
10 on the back of the house, so that when somebody does
11 walk up and down the beach, you'll basically see, in
12 the future, what you see today.

13 The other thing that we really liked
14 about the house, as we got to know it a little
15 better, is that currently, it doesn't have any
16 heating or air-conditioning, and so it enjoys really
17 nice breezes. And part of the reason the breezes
18 work is because the house is so narrow, and the
19 breezes just flow right through the house. And
20 that's something that we also wanted to hopefully
21 have as we move forward.

22 So you'll see in the presentation that
23 Eddie's done, the additions are done to either side
24 in a series of wings, and they're done in such a way
25 that hopefully, we'll be able to get breezes blowing

1 through them, so that we don't have to run the
2 air-conditioning all the time, and we're able to
3 take advantage of that. Thus, the request to have
4 some -- some variance on the setbacks.

5 The other thing is, we wanted to keep as
6 much of the house as one story as possible. So
7 you'll notice that one of the wings is one story.
8 The other one has a little bit of a two-story piece.
9 I've talked to Eddie about whether we're going to be
10 able to see that two-story piece from the beach. We
11 haven't totally determined that yet. We're hopeful
12 that you're not really. That you're really going to
13 see just the one-story piece as it pulls forward.

14 The other thing that, as we thought more
15 about the house -- and this is something we
16 obviously want your consideration on -- there's a
17 fairly high dune on this portion of the lot. So we
18 really like the idea of keeping the dune. And what
19 I mean by that is, as we pull the house forward, we
20 want that dune to remain under the body of the
21 house. And so we're not going to regrade that away.
22 And we actually like the idea, if you look at the
23 house today, it sits up on piles, and you literally
24 can see right underneath of it. And we sort of
25 would like to be able to still have that condition as

1 we move forward. You wouldn't see that from the
2 beach because of the dune. And as you pull it
3 forward, the house would sit maybe like three or
4 four feet above the height of that dune as it is
5 today.

6 So, and there isn't a street here.
7 There is a right-of-way, but the street, the paved
8 portion of the street ends at the edge of the lot.
9 So it's not like there's really a streetscape that
10 we need to design to, in the normal way that you
11 would have a streetscape for most of the lots on
12 Sullivan's Island, if I'm making sense. I think
13 when Eddie shows some pictures, it will help, help
14 you see that.

15 So we don't -- what we'd like to do, the
16 word we're using is sort of like retro. We want it
17 to feel like an old-timey Sullivan's Island beach
18 house that's sort of up on piles with the breeze
19 going underneath, and really retaining as much of
20 the character of the existing house as possible.

21 So that's what we've charged Eddie with,
22 and we'll see how well you like what he came up
23 with. Thank you.

24 MR. ILDERTON: Great.

25 MR. FAVA: Thank you all for looking at

1 this with us this evening. And just by way of
2 introduction, we had done work with Scott and Anne
3 before over the years, and they currently own one of
4 the Officers' Quarters houses, which they've just
5 maintained beautifully, and anything we did to that
6 was very sensitively done.

7 So we were very pleased when they came
8 to us and talked about this house. And it's
9 unusual, particularly in this day and age, that
10 somebody wouldn't want to blow it out and do
11 something completely huge, which was nice. The
12 thing that they charged us with, again, was respect
13 this house as much as possible, and that view from
14 the beach, which is so awesome and everybody speaks
15 to.

16 And in order to do that, we felt like it
17 was appropriate to move the house forward, because
18 although it may be a natural place to do an addition
19 towards the front, it would have obliterated the
20 best part of the house.

21 So just by way of introduction, again,
22 the house orientation with the beachfront is, this
23 side sits here. And then from the perspective on
24 the beach, you can see it in the distance, which is
25 here, so it comes forward slightly. And our goal

1 is, you won't see much more than that when all is
2 said and done, and much of that is maintained. The
3 existing house presently is -- it's covered in vinyl
4 siding, porches, and structurally is not in the
5 greatest of shape. But again, with everything we're
6 doing, we put it back with the wood siding and a
7 metal roof, porches just as they are. And then the
8 additions would happen off of the rear. So very
9 much respect the character of what is there
10 presently. And in your packet, and what you see
11 here, there's some photos of that area as it sits
12 now with the house.

13 New construction is going on at a house
14 right next door. So this is a view from that beach
15 path towards -- and in Scott's -- which again, will
16 move forward slightly. And one thing that we did
17 want to do here differently, with their blessing and
18 sensitivity too, is not necessarily plow all that
19 away, but literally just let the new house and the
20 existing present house just sit on top of the dune
21 that's there as it speaks, which also diminishes the
22 height of it.

23 So very much taking cues from all the
24 houses we know around the island, and I think
25 everybody likes so much, and the original character

1 of it.

2 So ground level, and again, across the
3 street over here is Carl Smith's house. This is the
4 lot we're speaking of. And again, the street is
5 kind of a dead end. This is town-owned property
6 here, and presently a house going in here.

7 So again, Scott and Anne's desire is to
8 keep it very much in character with what's there.
9 But as much of this is open as below as possible,
10 and again, the area that's sitting above the dune,
11 literally just sits on top of it rather than plows
12 in front of it there.

13 This shows a house plan -- the plan of
14 the property on the site, and the area attached is
15 the body of the existing house. Where the most
16 modifications have been, have been to the rear, and
17 so that's where we took advantage of these two
18 additions, and to Scott's point, the idea of two
19 wings allowing ventilation and reducing the mass of
20 the property.

21 The two areas that we're asking
22 respectfully for your input and relief on, are this
23 side setback. We meet the critical one, 15 each
24 side. We just want to go in slightly into the area
25 that would typically be required of a 10-foot

1 setback. But again, with this not being a
2 residential property and town-owned lot, have had no
3 objections from anybody who we've spoken to. And we
4 did meet at length the other day with Carl Smith and
5 his wife, and they had no problems and were very
6 supportive of what we were doing.

7 The other item would be the -- excuse
8 me -- required setbacks, and then our building
9 coverage. With the lot size and the historic house
10 rule, we're allowed 3,279 square feet. And with the
11 increase that you're allowed to grant us, the
12 20 percent, that could go to 39. We're just asking
13 for 35. So we're not asking for any more than we
14 think we need, but what we think it does is, it
15 affords us to maintain a character that's true to
16 the original house and kind of respectful of the
17 neighbors here.

18 So the main body of the house, just
19 quickly walking through the plans is, the main area
20 is living area with the small wing for a kitchen.
21 And Amelia, their daughter's bedroom, off the back.
22 The master wing is off the other side. Again, very
23 modest in size, as you look at it.

24 There's an external stair that would
25 take you up to the second level, which is only on

1 this section above, with two very small bedrooms, as
2 you can tell from their scale, that just sit above
3 there. And off that area, a little bit of a roof
4 deck. So as Scott's point in there, they very much
5 desire that this not be as visible as possible from
6 the beach. The only area that's two levels is that
7 section, far from the facade on the beach.

8 This one, we'll show you again, beach --
9 just for orientation purposes and allowed us to fit
10 on one page -- is at the top of the page, of the
11 house that's being planned next door. So we're set
12 back beyond that. And footprint-wise, the area
13 that's darkened, as compared to what's next door,
14 with this being the town-owned property, and again,
15 kind of a dead end street. So if you'd like, that
16 is done rather sensitively again.

17 Blowup of the plan, and I won't go into
18 detail with this, unless y'all would like us to
19 answer some questions if you look at it. But just
20 the small section level. And the roof plan, this
21 section being of the two-story part, so all of the
22 rest of this is one level. And the elevation.

23 So from the beachfront, seems very much
24 like what you see presently. In the distance is the
25 two-level section. On the right here is the

1 existing master portion, which again, is at the
2 level of the current house. This is the side that
3 faces the town-owned property, which is just a
4 master bedroom area and porch, main house that's
5 being relocated towards the front.

6 And the street side, again, with the
7 internal kind of courtyard with very kind of typical
8 for the area landscaping. Low maintenance with
9 something with plants that work with the area, and
10 something Scott is obviously well-versed in; that's
11 his business.

12 So I'll leave it at that. And if there
13 are any questions, I'm happy to answer.

14 MR. ILBERTON: Great. Thank you.
15 Steve, do you want to start?

16 Oh, excuse me, public comment on this?
17 I'm sorry. No public comment. Public comment
18 section is closed. Joe, anything they need to add
19 or subtract?

20 MR. HENDERSON: No, sir.

21 MR. ILBERTON: All right, Steve.

22 MR. HERLONG: No, I think this is a very
23 appropriate way to handle one of the historic
24 structures on the island. I think it's been done
25 before. We've had other structures, that are

1 historic, removed, replaced toward the public view,
2 which is the ocean view. So nothing unusual there,
3 that I see.

4 And as far as the setback relief, it's
5 being requested on the side where there is a
6 one-story portion of the home, and it's being broken
7 up in its mass and scale. And I think it's great
8 that it's being kept very simple. It's just nice to
9 see something like this. Really nice to see
10 something like this on the ocean. Ocean side of the
11 island.

12 MR. ILBERTON: All right. Thank you.
13 Mark?

14 MR. HOWARD: It seems -- seems very well
15 done. The optional painted wood screen around, is
16 that optional to the sense that you may not put in
17 there?

18 MR. FAVA: Yes, sir. And Scott alluded
19 a little bit to that. What they actually would
20 prefer is, I think much as we're probably showing in
21 this version of it, is if they can have it more open
22 on the ground floor, they prefer so. All the
23 mechanical equipment will be hidden. It's not going
24 to be exposed ducts or anything like that. So kind
25 of much in the character of how that is.

1 I think the preference is they'd rather
2 not do that -- I mean rather not have to screen it,
3 but we figured we'd ask for your consideration of
4 both of those options because, you know, if further
5 down the road they elected to, that it was okay to
6 do so, but would like to start off with it more open
7 as possible. So again, for breezes, ventilation,
8 and just the actual views, because unlike where it
9 sits now, as this house moves forward, it will be
10 very close to the top of the dune there, so it won't
11 sit very high, and then it will come down, and it
12 just allows all that to happen a lot better without
13 having a screen that's maybe short and then a little
14 bit tall. And then so that just keeps it much more
15 in character with what we're --

16 MR. HOWARD: What do you mean if the
17 dune comes up that you're not -- you're talking
18 about a retaining wall of some description, as the
19 dune goes under the home?

20 MR. FAVA: No, sir, not necessarily. I
21 mean, there is an area, plan-wise, that allows for
22 that, but the way -- when the house slides forward,
23 again, the higher elevation is right here, that it
24 would just literally sit right on top of it, and
25 then the dune folds down underneath it. So that's

1 definitely --

2 MR. PARKER: So sand will blow all over
3 the place, and we're cool with that.

4 MR. HOWARD: And you're cool with that.
5 So you're not planning -- there's no hard pavement
6 underneath the home.

7 MR. PARKER: Well, we're thinking maybe
8 on this one side we might put a -- yeah, so on this
9 side, we might have like a wood deck or something
10 under there, that we could do something along this
11 side. Eddie's written, enclosed garage. I mean, we
12 really don't think we want an enclosed garage, but
13 we might have like a piece of concrete there that
14 you could do something on. Just on that piece.

15 But this piece right here, the dune
16 would just be right there. So we don't want a whole
17 bunch of space under the house that we've got to
18 deal with.

19 And, you know, he was talking about the
20 landscape. There's not going to be any turf, no
21 nothing. I mean, it's just going to be the dunes.
22 So the whole idea here is that it's just -- this
23 cottage sitting in the middle of the dunes.
24 Literally feeling as much like the beach as
25 possible.

1 MR. HOWARD: Well, it does help with
2 the --

3 MR. PARKER: Keeping the same.

4 MR. HOWARD: -- ambience of the
5 simplicity of the island. Yeah, I like it.

6 MR. FAVA: Thank you.

7 MR. ILBERTON: Rhonda?

8 MS. SANDERS: I think it's great, and
9 I've been drawing on for a while.

10 MR. ILBERTON: Jon?

11 MR. LANCTO: Which status of approval
12 are you requesting?

13 MR. FAVA: Well, we put down conceptual,
14 but I know when talking to Kat and Joe, they said
15 depending on what level of drawings here, y'all
16 might be willing to grant further than that. So
17 whatever you're comfortable with, if we could work
18 with staff on details, we're happy to do that.

19 MR. HENDERSON: Fine.

20 MS. SANDERS: Yeah, I agree.

21 MR. LANCTO: Great, great presentation.
22 It's a great design.

23 MR. ILBERTON: Billy?

24 MR. CRAVER: I've got two things to say,
25 and I sort of have to degress because I've got Eddie

1 in the sights here.

2 MR. FAVA: Yes.

3 MR. CRAVER: Eddie, I've got to tell
4 you, the job you did on the Hyman's house was
5 incredible.

6 MR. FAVA: Oh, thank you.

7 MR. CRAVER: And the contractor, we
8 walked through that house every week as they were
9 building it.

10 MR. FAVA: Yes, sir.

11 MR. CRAVER: And I swear, one of the
12 damn contractors, he must have been an accountant,
13 because there was a bean counter mentality to the
14 organization that went into that, and it was
15 incredible. I've never seen anything like it.

16 MR. FAVA: Thank you.

17 MR. CRAVER: I mean, great design. Good
18 job. Scott and I spent a year going to public
19 hearings enacting this ordinance.

20 MR. FAVA: Yes, sir.

21 MR. PARKER: And I will say, I never
22 thought I would be coming before you. I wanted to
23 explain that.

24 MR. CRAVER: But I will say this, I
25 believe the design that y'all have brought here is

1 true to the spirit of what we were trying to
2 accomplish, in spades. I mean, it's a great design.
3 I really like what you've done. I'm all for it.

4 MR. FAVA: Thank you very much.

5 MR. ILDERTON: I think it's a great
6 design. I have one question. Does it line up
7 pretty much with that thing going next to you, the
8 new house?

9 MR. FAVA: Left to right?

10 MR. ILDERTON: The new -- the new
11 structure. I guess y'all have to be sort of in -- I
12 mean with the law the way it is, y'all have to be
13 sort of lined up or not viewed forward farther than
14 that, which I doubt you are.

15 MR. FAVA: They are a little further
16 forward.

17 MR. ILDERTON: Yeah, I figured they were
18 probably a little bit more further forward.

19 MR. PARKER: I think they maxed it out.

20 MR. ILDERTON: Yeah.

21 MR. FAVA: I want to say we're about
22 four, five feet behind that, the face of it. Now,
23 the mass, I think, they're building is here, but
24 kind of degrades as it steps forward. But all of
25 this has the feel of porches. But it's a little bit

1 further back in there.

2 MR. ILDERTON: Yeah, I think it's a
3 great design. Great design.

4 MR. CRAVER: Good job.

5 MS. SANDERS: Very nice.

6 MR. FAVA: Thank you.

7 MR. ILDERTON: Do I hear a motion?

8 MR. CRAVER: I move we approve, give
9 final approval without exception. I don't -- I mean
10 anything to be accepted, based on the application.

11 MR. ILDERTON: Second?

12 MS. SANDERS: Second.

13 MR. LANCTO: Second.

14 MR. ILDERTON: Discussion?

15 Everybody in favor?

16 DESIGN REVIEW BOARD: Aye.

17 MR. ILDERTON: Great. Thank you.

18 MR. FAVA: Thank you.

19 1908 MIDDLE STREET - APPLICANT: HERLONG & ASSOCIATES

20 MR. ILDERTON: Okay. Now we have 908
21 Middle Street? Is that the right?

22 MR. SELVITELLI: 1908.

23 MR. HENDERSON: 1908, yes, sir.

24 MR. HERLONG: I am going to recuse
25 myself.

1 MR. HENDERSON: Okay. Mr. Chairman,
2 1908 Middle Street. This is Herlong & Associates.
3 Applicant is requesting approval of exterior stair
4 alterations. This includes an enlargement of a rear
5 entry porch way, essentially making it more wide.

6 Did you have something to say?

7 MR. HOWARD: Wide or length?

8 MR. HENDERSON: Well, the width, if
9 you're looking at the facade, the rear facade.

10 MR. HOWARD: Okay.

11 MR. HENDERSON: So increasing depth of
12 the porch and also the width.

13 MR. HOWARD: Oh, so increase the depth?

14 MR. HENDERSON: Yes, sir. Yes, sir.

15 Just an addition of the existing depth,
16 right?

17 MR. SELVITELLI: Yeah.

18 MR. HENDERSON: Also included in this
19 request is a construction of a covered area near the
20 pool deck. This is to cover a grill, a grill area
21 in that location. Historical significance is that
22 it is -- there is a traditional island resource on
23 the front portion of this property fronting Middle
24 Street. The historic structure was granted a
25 special exception by the Board of Appeals in

1 November of 2005. This allowed the historic home to
2 be used as an accessory dwelling unit. According to
3 the ordinance, any modification to this special
4 exception that's granted has to receive your
5 approval. It doesn't specifically say it, but our
6 staff interpretation was that even the new
7 construction should be reviewed for architectural
8 compatibility because of that special exception.

9 There is some -- actually, there is no
10 requested flexibility requested for impervious
11 coverage, so there are no increases required of
12 this. And I'll yield to your presentation.

13 MR. SELVITELLI: Hi, there. I'm James
14 Selvitelli. I'm an architect at Herlong &
15 Associates, and here for project 1908 Middle Street.

16 The historic structure that
17 Mr. Henderson just spoke about is here at the front
18 of Middle Street, and the project that we're
19 focusing on is a two-story house in the back.

20 So here is a view. Basically what these
21 shots tell you is there's a lot of landscaping.
22 This is the historic structure. To the very back,
23 that's the chimney of the two-story house, which is
24 way back in here. So you're really not seeing much
25 of anything from Middle Street. These are two shots

1 from Central Avenue. This is the existing stairway,
2 which we'd like to change. And this is the pool
3 area in the back of the house.

4 So what we're doing at that porch on the
5 Central Avenue side is adding an extra bay on each
6 side, and then changing the stair configuration from
7 the existing stair, which is sort of a very steep
8 stair and fairly wide. It doesn't have a landing,
9 it just comes straight down. So the client just
10 wants something that's a little bit safer.

11 We're proposing a stair that comes out
12 on both sides, that are flanking, we find a little
13 more welcoming. And because it has a landing and
14 because we're adding one more tread, it's a bit of a
15 shallower stair, so it should be easier for them to
16 go down.

17 On the sort of pool side of the house,
18 there's an existing porch. And what we want to do
19 is just take this porch roof and turn the corner
20 with it to enclose what's an existing grill area.
21 That is the porch roof, one-story, and we just want
22 to close right back in here over to where they
23 currently have a grill.

24 Saying earlier, this is heavily
25 landscaped on both sides from Middle Street. Also,

1 a lot of landscaping in here, as well as from
2 Central Avenue. There's an existing row of Palmetto
3 trees between the neighbors in there. So we are
4 increasing the lot coverage by one percent, from
5 24.2 percent to 25.2 percent, and we're not
6 increasing anything else.

7 MR. ILBERTON: All right. Thank you.
8 Public comment?

9 Public comment section is closed. Joe?

10 MR. HENDERSON: Actually, referring to
11 the lot coverage increase, we felt as though the
12 increase occurred right around where the step treads
13 came down. We determined that -- is that right?

14 MR. SELVITELLI: Yeah.

15 MR. HENDERSON: There was a slight
16 increase there. We didn't think that would --

17 MR. SELVITELLI: Most of those would be
18 considered -- I think would be considered
19 impervious.

20 MR. HENDERSON: Right.

21 MR. SELVITELLI: Because they're lower
22 than six feet and they don't even -- kind of a
23 setback.

24 MR. HENDERSON: I was going to make the
25 point that it was -- we considered that pervious, a

1 pervious portion. So even a step tread coming out
2 wouldn't impact the overall impervious coverage.

3 MR. ILDERTON: Great.

4 MR. HENDERSON: Just to clarify that.

5 MR. ILDERTON: Billy?

6 MR. CRAVER: I don't have a problem with
7 it at all. I think it's fine.

8 MR. ILDERTON: Okay. Jon?

9 MR. LANCTO: Good. Good to go.

10 MS. SANDERS: Good.

11 MR. ILDERTON: Mark?

12 MR. HOWARD: Yeah, no problem.

13 MR. ILDERTON: No problem here it.

14 MR. CRAVER: Move for approval.

15 MR. LANCTO: Second.

16 MR. ILDERTON: Everybody in favor?

17 DESIGN REVIEW BOARD: Aye.

18 MR. ILDERTON: Rock and roll. We are
19 adjourned.

20 (The Hearing was concluded at 6:27 PM.)

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

CERTIFICATE OF REPORTER

I, Maria D. Dempsey, Registered Professional Reporter and Notary Public for the State of South Carolina at Large, do hereby certify that the foregoing transcript is a true, accurate, and complete record.

I further certify that I am neither related to nor counsel for any party to the cause pending or interested in the events thereof.

Witness my hand, I have hereunto affixed my official seal this 30th day of August, 2013, at Charleston, Charleston County, South Carolina.

Maria D. Dempsey, RPR
My Commission expires:
October 13, 2019

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

I N D E X

	Page	Line
OPENING REMARKS	3	1
1909 THEE STREET - APPLICANT: EE FAVA ARCHITECTS	3	14
1908 MIDDLE STREET - APPLICANT: HERLONG & ASSOCIATES	22	19
REPORTER CERTIFICATE	28	1

<p>A</p> <p>able (5) 6:17;7:25;8:2,10,25</p> <p>above (4) 9:4;12:10;14:1,2</p> <p>accepted (1) 22:10</p> <p>accessory (1) 24:2</p> <p>accomplish (1) 21:2</p> <p>According (2) 5:10;24:2</p> <p>accountant (1) 20:12</p> <p>achieve (1) 6:9</p> <p>across (1) 12:2</p> <p>actual (1) 17:8</p> <p>Actually (8) 3:25;6:5,14;7:9;8:22;16:19;24:9;26:10</p> <p>add (2) 7:7;15:18</p> <p>adding (2) 25:5,14</p> <p>addition (4) 5:5,15;10:18;23:15</p> <p>additions (5) 5:6;7:9,23;11:8;12:18</p> <p>address (3) 3:22;4:2,18</p> <p>adjourned (1) 27:19</p> <p>advantage (2) 8:3;12:17</p> <p>affords (1) 13:15</p> <p>again (18) 5:7;10:12,21;11:5,15;12:2,4,7,10;13:1,22;14:8,14,16;15:1,6;17:7,23</p> <p>age (1) 10:9</p> <p>agenda (2) 3:8;4:1</p> <p>agree (1) 19:20</p> <p>air-conditioning (2) 7:16;8:2</p> <p>allowed (4) 13:10,11;14:9;24:1</p> <p>allowing (1) 12:19</p> <p>allows (2)</p>	<p>17:12,21</p> <p>alluded (1) 16:18</p> <p>along (1) 18:10</p> <p>alterations (1) 23:4</p> <p>although (1) 10:18</p> <p>always (2) 6:16,18</p> <p>ambience (1) 19:4</p> <p>Amelia (1) 13:21</p> <p>Anne (1) 10:2</p> <p>Anne's (1) 12:7</p> <p>Appeals (1) 23:25</p> <p>appearance (1) 6:24</p> <p>APPLICANT (6) 3:14,18;5:16,25;22:19;23:3</p> <p>application (2) 3:23;22:10</p> <p>appropriate (2) 10:17;15:23</p> <p>approval (9) 3:8,19;5:3,14;19:11;22:9;23:3;24:5;27:14</p> <p>approve (2) 3:9;22:8</p> <p>architect (1) 24:14</p> <p>ARCHITECTS (3) 3:14,18;5:2</p> <p>architectural (1) 24:7</p> <p>area (17) 11:11;12:10,14,24;13:19,20;14:3,6,12;15:4,8,9;17:21;23:19,20;25:3,20</p> <p>areas (1) 12:21</p> <p>around (3) 11:24;16:15;26:12</p> <p>ASSOCIATES (3) 22:19;23:2;24:15</p> <p>attached (1) 12:14</p> <p>attendance (1) 3:4</p> <p>attention (1) 4:21</p> <p>August (1) 3:3</p> <p>Avenue (3) 25:1,5;26:2</p>	<p>away (2) 8:21;11:19</p> <p>awesome (1) 10:14</p> <p>Aye (3) 3:13;22:16;27:17</p> <p>B</p> <p>back (10) 7:10;11:6;13:21;14:12;22:1;24:19,22,24;25:3,22</p> <p>background (1) 6:8</p> <p>based (1) 22:10</p> <p>basically (2) 7:11;24:20</p> <p>bay (1) 25:5</p> <p>beach (15) 6:11,16,19,24;7:11;8:10,9;2,17;10:14,24;11:14;14:6,7,8;18:24</p> <p>beachfront (2) 10:22;14:23</p> <p>bean (1) 20:13</p> <p>beautifully (1) 10:5</p> <p>bedroom (2) 13:21;15:4</p> <p>bedrooms (1) 14:1</p> <p>behind (1) 21:22</p> <p>below (1) 12:9</p> <p>best (1) 10:20</p> <p>better (2) 7:15;17:12</p> <p>beyond (1) 14:12</p> <p>Billy (2) 19:23;27:5</p> <p>bit (10) 6:7;7:8;8:8;14:3;16:19;17:14;21:18,25;25:10,14</p> <p>blessing (1) 11:17</p> <p>blow (2) 10:10;18:2</p> <p>blowing (1) 7:25</p> <p>Blowup (1) 14:17</p> <p>Board (5) 3:3,13;22:16;23:25;27:17</p>	<p>body (3) 8:20;12:15;13:18</p> <p>both (3) 17:4;25:12,25</p> <p>breeze (1) 9:18</p> <p>breezes (5) 7:17,17,19,25;17:7</p> <p>broken (1) 16:6</p> <p>brought (1) 20:25</p> <p>building (5) 5:17,18;13:8;20:9;21:23</p> <p>bunch (1) 18:17</p> <p>business (1) 15:11</p> <p>C</p> <p>calculations (1) 5:20</p> <p>called (1) 3:22</p> <p>came (3) 9:22;10:7;26:13</p> <p>can (4) 8:24;10:24;14:2;16:21</p> <p>Carl (2) 12:3;13:4</p> <p>Central (3) 25:1,5;26:2</p> <p>Chairman (1) 23:1</p> <p>change (2) 4:18;25:2</p> <p>changed (4) 3:25;4:1,3,17</p> <p>changing (1) 25:6</p> <p>character (7) 9:20;11:9,25;12:8;13:15;16:25;17:15</p> <p>charged (2) 9:21;10:12</p> <p>children (1) 7:3</p> <p>chimney (1) 24:23</p> <p>clarify (1) 27:4</p> <p>client (1) 25:9</p> <p>close (3) 3:2;17:10;25:22</p> <p>closed (2) 15:18;26:9</p> <p>comfortable (1) 19:17</p> <p>coming (2)</p>	<p>20:22;27:1</p> <p>comment (5) 15:16,17,17;26:8,9</p> <p>compared (1) 14:13</p> <p>compatibility (1) 24:8</p> <p>completely (1) 10:11</p> <p>compliance (1) 5:22</p> <p>conceptual (1) 19:13</p> <p>concluded (1) 27:20</p> <p>concrete (1) 18:13</p> <p>condition (1) 8:25</p> <p>configuration (1) 25:6</p> <p>confusion (1) 4:25</p> <p>consideration (2) 8:16;17:3</p> <p>considered (3) 26:18,18,25</p> <p>construction (4) 5:5;11:13;23:19;24:7</p> <p>contractor (1) 20:7</p> <p>contractors (1) 20:12</p> <p>cool (2) 18:3,4</p> <p>corner (1) 25:19</p> <p>Correction (1) 4:13</p> <p>cottage (1) 18:23</p> <p>counter (1) 20:13</p> <p>courtyard (1) 15:7</p> <p>cover (1) 23:20</p> <p>coverage (7) 5:17,17;13:9;24:11;26:4,11;27:2</p> <p>covered (2) 11:3;23:19</p> <p>CRAVER (10) 19:24;20:3,7,11,17,24;22:4,8;27:6,14</p> <p>critical (1) 12:23</p> <p>cues (1) 11:23</p> <p>current (1) 15:2</p> <p>currently (3)</p>
---	---	---	--	---

<p>7:15;10:3;25:23</p> <hr/> <p style="text-align: center;">D</p> <hr/> <p>damn (1) 20:12</p> <p>darkened (1) 14:13</p> <p>daughter's (1) 13:21</p> <p>day (2) 10:9;13:4</p> <p>dead (2) 12:5;14:15</p> <p>deal (2) 5:1;18:18</p> <p>deck (3) 14:4;18:9;23:20</p> <p>definitely (1) 18:1</p> <p>degrades (1) 21:24</p> <p>degress (1) 19:25</p> <p>depending (1) 19:15</p> <p>depth (3) 23:11,13,15</p> <p>description (1) 17:18</p> <p>Design (12) 3:2,13;9:10;19:22; 20:17,25;21:2,6;22:3, 3,16;27:17</p> <p>desire (2) 12:7;14:5</p> <p>detail (1) 14:18</p> <p>details (1) 19:18</p> <p>determined (2) 8:11;26:13</p> <p>differently (1) 11:17</p> <p>diminishes (1) 11:21</p> <p>Discussion (1) 22:14</p> <p>distance (2) 10:24;14:24</p> <p>district (1) 5:13</p> <p>done (10) 7:23,23,24;10:2,6; 11:2;14:16;15:24; 16:15;21:3</p> <p>door (3) 11:14;14:11,13</p> <p>doubt (1) 21:14</p> <p>down (9) 6:16;7:11;17:5,11, 25;19:13;25:9,16;</p>	<p>26:13</p> <p>downsize (2) 7:2,5</p> <p>drawing (1) 19:9</p> <p>drawings (1) 19:15</p> <p>DRB (1) 5:14</p> <p>ducts (1) 16:24</p> <p>dune (12) 8:17,18,20;9:2,4; 11:20;12:10;17:10, 17,19,25;18:15</p> <p>dunes (2) 18:21,23</p> <p>dwelling (1) 24:2</p>	<p>essentially (1) 23:5</p> <p>even (3) 24:6;26:22;27:1</p> <p>evening (1) 10:1</p> <p>Everybody (5) 3:12;10:14;11:25; 22:15;27:16</p> <p>exception (4) 22:9;23:25;24:4,8</p> <p>excuse (2) 13:7;15:16</p> <p>exemption (1) 5:16</p> <p>exemptions (1) 5:22</p> <p>existing (12) 6:12;9:20;11:3,20; 12:15;15:1;23:15; 25:1,7,18,20;26:2</p>	<p>felt (2) 10:16;26:11</p> <p>figured (2) 17:3;21:17</p> <p>final (1) 22:9</p> <p>find (1) 25:12</p> <p>Fine (2) 19:19;27:7</p> <p>first (3) 3:8;4:11,19</p> <p>fit (1) 14:9</p> <p>five (1) 21:22</p> <p>flanking (1) 25:12</p> <p>flexibility (1) 24:10</p> <p>floor (1) 16:22</p> <p>flow (1) 7:19</p> <p>focusing (1) 24:19</p> <p>folds (1) 17:25</p> <p>footage (1) 5:18</p> <p>footprint-wise (1) 14:12</p> <p>fortunate (1) 6:17</p> <p>forward (15) 7:9,21;8:13,19;9:1, 3;10:17,25;11:16; 17:9,22;21:13,16,18, 24</p> <p>four (2) 9:4;21:22</p> <p>Freedom (1) 3:6</p> <p>front (5) 10:19;12:12;15:5; 23:23;24:17</p> <p>fronting (1) 23:23</p> <p>further (5) 17:4;19:16;21:15, 18;22:1</p> <p>future (2) 6:22;7:12</p>	<p>5:1;20:17;22:4; 27:9,9,10</p> <p>grant (2) 13:11;19:16</p> <p>granted (2) 23:24;24:4</p> <p>Great (16) 3:15;4:10;9:24; 15:14;16:7;19:8,21, 21,22;20:17;21:2,5; 22:3,3,17;27:3</p> <p>greatest (1) 11:5</p> <p>grill (4) 23:20,20;25:20,23</p> <p>ground (2) 12:2;16:22</p> <p>guess (1) 21:11</p>
	<p style="text-align: center;">E</p> <hr/> <p>earlier (1) 25:24</p> <p>easier (1) 25:15</p> <p>Eddie (7) 6:5,7;8:9;9:13,21; 19:25;20:3</p> <p>Eddie's (2) 7:23;18:11</p> <p>edge (1) 9:8</p> <p>EE (1) 3:14</p> <p>either (2) 5:12;7:23</p> <p>elected (1) 17:5</p> <p>elevation (2) 14:22;17:23</p> <p>else (1) 26:6</p> <p>enacting (1) 20:19</p> <p>enclose (1) 25:20</p> <p>enclosed (2) 18:11,12</p> <p>end (2) 12:5;14:15</p> <p>ends (1) 9:8</p> <p>enjoys (1) 7:16</p> <p>enlargement (1) 23:4</p> <p>enough (1) 3:2</p> <p>entry (1) 23:5</p> <p>equipment (1) 16:23</p>	<p style="text-align: center;">F</p> <hr/> <p>facade (3) 14:7;23:9,9</p> <p>face (1) 21:22</p> <p>faces (1) 15:3</p> <p>fairly (2) 8:17;25:8</p> <p>far (2) 14:7;16:4</p> <p>farther (1) 21:13</p> <p>FAVA (20) 3:14,17,18;5:2; 9:25;16:18;17:20; 19:6,13;20:2,6,10,16, 20;21:4,9,15,21;22:6, 18</p> <p>favor (3) 3:12;22:15;27:16</p> <p>feel (3) 5:21;9:17;21:25</p> <p>feeling (1) 18:24</p> <p>feet (4) 9:4;13:10;21:22; 26:22</p>	<p style="text-align: center;">G</p> <hr/> <p>garage (2) 18:11,12</p> <p>goal (1) 10:25</p> <p>goes (1) 17:19</p> <p>Good (6)</p>	<p style="text-align: center;">H</p> <hr/> <p>handle (1) 15:23</p> <p>Hang (1) 3:21</p> <p>happen (2) 11:8;17:12</p> <p>happy (2) 15:13;19:18</p> <p>hard (1) 18:5</p> <p>hear (1) 22:7</p> <p>Hearing (1) 27:20</p> <p>hearings (1) 20:19</p> <p>heating (1) 7:16</p> <p>heavily (1) 25:24</p> <p>height (2) 9:4;11:22</p> <p>help (3) 9:13,13;19:1</p> <p>HENDERSON (20) 3:17,25;4:12,16, 24;5:2;15:20;19:19; 22:23;23:1,8,11,14, 18;24:17;26:10,15, 20,24;27:4</p> <p>Herlong (6) 3:5;15:22;22:19, 24;23:2;24:14</p> <p>Hi (1) 24:13</p> <p>hidden (1) 16:23</p> <p>high (2) 8:17;17:11</p> <p>higher (1) 17:23</p>

<p>historic (9) 5:12,13;13:9; 15:23;16:1;23:24; 24:1,16,22</p> <p>historical (2) 5:8;23:21</p> <p>home (5) 6:22;16:6;17:19; 18:6;24:1</p> <p>hopeful (1) 8:11</p> <p>hopefully (2) 7:20,25</p> <p>hoping (1) 6:9</p> <p>house (48) 6:2,12,14;7:1,2,3, 10,14,18,19;8:6,15, 19,21,23;9:3,18,20; 10:8,13,17,20,22; 11:3,12,13,19,20; 12:3,6,13,15;13:9,16, 18;14:11;15:2,4; 17:9,22;18:17;20:4, 8;21:8;24:19,23; 25:3,17</p> <p>houses (2) 10:4;11:24</p> <p>Howard (11) 3:5,10;16:14; 17:16;18:4;19:1,4; 23:7,10,13;27:12</p> <p>huge (1) 10:11</p> <p>Hyman's (1) 20:4</p>	<p>12,16</p> <p>increases (1) 24:11</p> <p>increasing (3) 23:11;26:4,6</p> <p>incredible (2) 20:5,15</p> <p>Information (1) 3:6</p> <p>inhabit (1) 6:22</p> <p>input (1) 12:22</p> <p>inside (1) 5:12</p> <p>internal (1) 15:7</p> <p>interpretation (1) 24:6</p> <p>into (4) 6:18;12:24;14:17; 20:14</p> <p>introduction (3) 6:4;10:2,21</p> <p>Island (10) 3:3;5:9,11;9:12,17; 11:24;15:24;16:11; 19:5;23:22</p> <p>item (2) 3:8;13:7</p>	<p style="text-align: center;">L</p> <p>Lancto (6) 3:6;19:11,21; 22:13;27:9,15</p> <p>landing (2) 25:8,13</p> <p>landscape (1) 18:20</p> <p>landscaped (1) 25:25</p> <p>landscaping (3) 15:8;24:21;26:1</p> <p>law (1) 21:12</p> <p>leave (1) 15:12</p> <p>Left (1) 21:9</p> <p>length (2) 13:4;23:7</p> <p>level (6) 12:2;13:25;14:20, 22;15:2;19:15</p> <p>levels (1) 14:6</p> <p>liked (1) 7:13</p> <p>likes (1) 11:25</p> <p>line (1) 21:6</p> <p>lined (1) 21:13</p> <p>literally (5) 8:23;11:19;12:11; 17:24;18:24</p> <p>little (13) 6:3,7;7:8,14;8:8; 14:3;16:19;17:13; 21:15,18,25;25:10,12</p> <p>living (1) 13:20</p> <p>location (3) 6:11,12;23:21</p> <p>look (4) 7:7;8:22;13:23; 14:19</p> <p>looked (2) 6:15,19</p> <p>looking (5) 6:25;7:2,8;9:25; 23:9</p> <p>lot (10) 8:17;9:8;12:4;13:2, 9;17:12;24:21;26:1, 4,11</p> <p>lots (1) 9:11</p> <p>loved (2) 6:17,18</p> <p>Low (1)</p>	<p>15:8</p> <p>lower (1) 26:21</p> <p style="text-align: center;">M</p> <p>main (3) 13:18,19;15:4</p> <p>maintain (1) 13:15</p> <p>maintained (2) 10:5;11:2</p> <p>maintenance (1) 15:8</p> <p>making (2) 9:12;23:5</p> <p>many (2) 6:15,15</p> <p>Mark (3) 3:5;16:13;27:11</p> <p>mass (3) 12:19;16:7;21:23</p> <p>master (3) 13:22;15:1,4</p> <p>matter (1) 3:24</p> <p>maxed (1) 21:19</p> <p>may (2) 10:18;16:16</p> <p>maybe (3) 9:3;17:13;18:7</p> <p>mean (10) 8:19;17:2,16,21; 18:11,21;20:17;21:2, 12;22:9</p> <p>mechanical (1) 16:23</p> <p>meet (2) 12:23;13:4</p> <p>meeting (2) 3:7;5:21</p> <p>members (1) 3:4</p> <p>mentality (1) 20:13</p> <p>mentioned (1) 6:25</p> <p>met (1) 3:7</p> <p>metal (1) 11:7</p> <p>Middle (10) 3:16;18:23;22:19, 21;23:2,23;24:15,18, 25;25:25</p> <p>might (5) 6:21;18:8,9,13; 19:16</p> <p>minutes (1) 3:9</p> <p>modest (1) 13:23</p>	<p>modification (1) 24:3</p> <p>modifications (1) 12:16</p> <p>more (10) 8:14;11:1;13:13; 16:21;17:6,14;21:18; 23:5;25:13,14</p> <p>most (4) 6:23;9:11;12:15; 26:17</p> <p>Motion (3) 3:9,10;22:7</p> <p>move (6) 7:21;9:1;10:17; 11:16;22:8;27:14</p> <p>moves (1) 17:9</p> <p>moving (2) 5:10;7:3</p> <p>much (20) 7:5;8:6;9:19; 10:13;11:1,2,9,23,25; 12:8,9;14:4,23;16:20, 25;17:14;18:24;21:4, 7;24:24</p> <p>must (1) 20:12</p> <p>myself (1) 22:25</p>
<p style="text-align: center;">I</p> <p>idea (4) 8:18,22;12:18; 18:22</p> <p>ILDERTON (36) 3:1,4,12,15,21;4:4, 8,10,13,22;5:1;9:24; 15:14,21;16:12;19:7, 10,23;21:5,10,17,20; 22:2,7,11,14,17,20; 26:7;27:3,5,8,11,13, 16,18</p> <p>impact (1) 27:2</p> <p>impervious (4) 5:17;24:10;26:19; 27:2</p> <p>important (2) 6:20,23</p> <p>included (1) 23:18</p> <p>includes (1) 23:4</p> <p>increase (5) 13:11;23:13;26:11,</p>	<p style="text-align: center;">J</p> <p>James (1) 24:13</p> <p>job (3) 20:4,18;22:4</p> <p>Joe (5) 3:15;6:25;15:18; 19:14;26:9</p> <p>Jon (3) 3:5;19:10;27:8</p> <p style="text-align: center;">K</p> <p>Kat (1) 19:14</p> <p>keep (2) 8:5;12:8</p> <p>keeping (2) 8:18;19:3</p> <p>keeps (1) 17:14</p> <p>KENYON (3) 4:2,6,9</p> <p>kept (1) 16:8</p> <p>kind (8) 12:5;13:16;14:15; 15:7,7;16:24;21:24; 26:22</p> <p>kitchen (1) 13:20</p>	<p style="text-align: center;">L</p> <p>line (1) 21:6</p> <p>lined (1) 21:13</p> <p>literally (5) 8:23;11:19;12:11; 17:24;18:24</p> <p>little (13) 6:3,7;7:8,14;8:8; 14:3;16:19;17:13; 21:15,18,25;25:10,12</p> <p>living (1) 13:20</p> <p>location (3) 6:11,12;23:21</p> <p>look (4) 7:7;8:22;13:23; 14:19</p> <p>looked (2) 6:15,19</p> <p>looking (5) 6:25;7:2,8;9:25; 23:9</p> <p>lot (10) 8:17;9:8;12:4;13:2, 9;17:12;24:21;26:1, 4,11</p> <p>lots (1) 9:11</p> <p>loved (2) 6:17,18</p> <p>Low (1)</p>	<p style="text-align: center;">M</p> <p>main (3) 13:18,19;15:4</p> <p>maintain (1) 13:15</p> <p>maintained (2) 10:5;11:2</p> <p>maintenance (1) 15:8</p> <p>making (2) 9:12;23:5</p> <p>many (2) 6:15,15</p> <p>Mark (3) 3:5;16:13;27:11</p> <p>mass (3) 12:19;16:7;21:23</p> <p>master (3) 13:22;15:1,4</p> <p>matter (1) 3:24</p> <p>maxed (1) 21:19</p> <p>may (2) 10:18;16:16</p> <p>maybe (3) 9:3;17:13;18:7</p> <p>mean (10) 8:19;17:2,16,21; 18:11,21;20:17;21:2, 12;22:9</p> <p>mechanical (1) 16:23</p> <p>meet (2) 12:23;13:4</p> <p>meeting (2) 3:7;5:21</p> <p>members (1) 3:4</p> <p>mentality (1) 20:13</p> <p>mentioned (1) 6:25</p> <p>met (1) 3:7</p> <p>metal (1) 11:7</p> <p>Middle (10) 3:16;18:23;22:19, 21;23:2,23;24:15,18, 25;25:25</p> <p>might (5) 6:21;18:8,9,13; 19:16</p> <p>minutes (1) 3:9</p> <p>modest (1) 13:23</p>	<p style="text-align: center;">N</p> <p>name (1) 6:1</p> <p>narrow (1) 7:18</p> <p>national (1) 5:12</p> <p>natural (1) 10:18</p> <p>near (1) 23:19</p> <p>necessarily (2) 11:18;17:20</p> <p>need (3) 9:10;13:14;15:18</p> <p>neighbors (2) 13:17;26:3</p> <p>new (7) 5:5;11:13,19;21:8, 10,10;24:6</p> <p>next (4) 11:14;14:11,13; 21:7</p> <p>nice (5) 7:17;10:11;16:8,9; 22:5</p> <p>normal (1) 9:10</p> <p>notice (1) 8:7</p> <p>November (1)</p>

24:1 number (1) 4:4	overall (1) 27:2 own (1) 10:3 owner (1) 6:2 ownership (1) 6:18	15:9 plan-wise (1) 17:21 pleased (1) 10:7 plow (1) 11:18 plows (1) 12:11 PM (1) 27:20 point (4) 5:24;12:18;14:4; 26:25 pool (3) 23:20;25:2,17 porch (7) 15:4;23:5,12;25:4, 18,19,21 porches (3) 11:4,7;21:25 portion (6) 8:17;9:8;15:1; 16:6;23:23;27:1 possible (7) 8:6;9:20;10:13; 12:9;14:5;17:7;18:25 prefer (2) 16:20,22 preference (1) 17:1 present (1) 11:20 presentation (4) 5:25;7:22;19:21; 24:12 presently (4) 11:3,10;12:6;14:24 pretty (1) 21:7 principal (1) 5:18 probably (2) 16:20;21:18 problem (3) 27:6,12,13 problems (1) 13:5 project (2) 24:15,18 property (12) 5:4,8;6:10,13;7:1; 12:5,14,20;13:2; 14:14;15:3;23:23 proposing (1) 25:11 public (7) 15:16,17,17;16:1; 20:18;26:8,9 pull (3) 7:9;8:19;9:2 pulls (1) 8:13	purposes (1) 14:9 put (4) 11:6;16:16;18:8; 19:13	requesting (6) 3:18;5:3,16,19; 19:12;23:3 required (3) 12:25;13:8;24:11 Requirements (1) 3:6 requires (1) 5:13 residential (1) 13:2 resource (3) 5:9,11;23:22 respect (2) 10:12;11:9 respectful (1) 13:16 respectfully (1) 12:22 rest (1) 14:22 retain (1) 6:23 retaining (2) 9:19;17:18 retro (1) 9:16 Review (5) 3:3,13;5:14;22:16; 27:17 reviewed (1) 24:7 Rhonda (2) 3:5;19:7 right (23) 3:1,15;4:13,16,23; 7:19;8:24;11:14; 14:25;15:21;16:12; 17:23,24;18:15,16; 21:9;22:21;23:16; 25:22;26:7,12,13,20 right-of-way (1) 9:7 road (1) 17:5 Rock (1) 27:18 roll (1) 27:18 roof (5) 11:7;14:3,20; 25:19,21 row (1) 26:2 rule (1) 13:10 run (1) 8:1 running (1) 5:20
O	P		Q	
objections (1) 13:3 obliterated (1) 10:19 obviously (2) 8:16;15:10 occurred (1) 26:12 ocean (3) 16:2,10,10 o'clock (1) 3:2 off (5) 11:8;13:21,22; 14:3;17:6 Officers' (1) 10:4 old (1) 4:7 old-timey (1) 9:17 one (21) 3:21;4:4,7,11,19; 8:6,7,7,8;10:3;11:16; 12:23;14:8,10,22; 15:23;18:8;20:11; 21:6;25:14;26:4 one-story (3) 8:13;16:6;25:21 only (2) 13:25;14:6 on-site (2) 3:19;5:3 open (3) 12:9;16:21;17:6 optional (2) 16:15,16 options (1) 17:4 order (1) 10:16 ordinance (3) 5:22;20:19;24:3 organization (1) 20:14 orientation (2) 10:22;14:9 original (2) 11:25;13:16 out (6) 3:23;7:3;10:10; 21:19;25:11;27:1 outside (1) 5:13 over (5) 6:4;10:3;12:3; 18:2;25:22	packet (1) 11:10 page (2) 14:10,10 painted (1) 16:15 Palmetto (1) 26:2 PARKER (7) 6:1,2;18:2,7;19:3; 20:21;21:19 part (3) 7:17;10:20;14:21 particularly (1) 10:9 Pat (1) 3:4 path (1) 11:15 paved (1) 9:7 pavement (1) 18:5 paying (1) 4:20 percent (5) 5:16;13:12;26:4,5, 5 perspective (1) 10:23 pervious (2) 26:25;27:1 photos (1) 11:11 pictures (1) 9:13 piece (7) 6:13;8:8,10,13; 18:13,14,15 piles (2) 8:23;9:18 place (2) 10:18;18:3 plan (4) 12:13,13;14:17,20 planned (1) 14:11 planning (1) 18:5 plans (1) 13:19 plants (1)		Quarters (1) 10:4 quickly (1) 13:19 quite (2) 7:2,6	
			R	
			rather (4) 12:11;14:16;17:1,2 ready (1) 7:6 really (11) 7:13,16;8:12,12, 18;9:9,19;16:9; 18:12;21:3;24:24 rear (4) 11:8;12:16;23:4,9 reason (1) 7:17 receive (1) 24:4 recuse (1) 22:24 reducing (1) 12:19 referring (1) 26:10 registered (1) 5:13 regrade (1) 8:21 relief (3) 5:19;12:22;16:4 relocate (1) 7:1 relocated (1) 15:5 relocating (1) 5:11 relocation (3) 3:19;5:4,15 remain (1) 8:20 removed (1) 16:1 reorientation (2) 3:20;5:4 replaced (1) 16:1 request (2) 8:3;23:19 requested (4) 5:6;16:5;24:10,10	
			S	

<p>safer (1) 25:10</p> <p>same (1) 19:3</p> <p>sand (1) 18:2</p> <p>Sanders (9) 3:5,11;4:15,20; 19:8,20;22:5,12; 27:10</p> <p>Saying (1) 25:24</p> <p>scale (2) 14:2;16:7</p> <p>Scott (6) 6:1;10:2;12:7; 15:10;16:18;20:18</p> <p>Scott's (3) 11:15;12:18;14:4</p> <p>screen (3) 16:15;17:2,13</p> <p>Second (8) 3:11,21,23;13:25; 22:11,12,13;27:15</p> <p>Section (8) 5:10;14:1,7,20,21, 25;15:18;26:9</p> <p>sections (1) 5:23</p> <p>seeing (1) 24:24</p> <p>seems (3) 14:23;16:14,14</p> <p>SELVITELLI (8) 3:22;22:22;23:17; 24:13,14;26:14,17,21</p> <p>sense (2) 9:12;16:16</p> <p>sensitively (2) 10:6;14:16</p> <p>sensitivity (1) 11:18</p> <p>series (1) 7:24</p> <p>set (1) 14:11</p> <p>setback (5) 5:19;12:23;13:1; 16:4;26:23</p> <p>setbacks (2) 8:4;13:8</p> <p>several (1) 5:6</p> <p>shallower (1) 25:15</p> <p>shape (1) 11:5</p> <p>short (1) 17:13</p> <p>shots (2) 24:21,25</p> <p>show (1) 14:8</p>	<p>showing (1) 16:20</p> <p>shows (2) 9:13;12:13</p> <p>side (15) 7:23;10:23;12:23, 24;13:22;15:2,6; 16:5,10;18:8,9,11; 25:5,6,17</p> <p>sides (2) 25:12,25</p> <p>siding (2) 11:4,6</p> <p>sights (1) 20:1</p> <p>significance (2) 5:8;23:21</p> <p>simple (1) 16:8</p> <p>simplicity (1) 19:5</p> <p>sit (5) 9:3;11:20;14:2; 17:11,24</p> <p>site (1) 12:14</p> <p>sits (6) 6:13;8:23;10:23; 11:11;12:11;17:9</p> <p>sitting (2) 12:10;18:23</p> <p>Six (2) 3:2;26:22</p> <p>size (3) 7:6;13:9,23</p> <p>slides (1) 17:22</p> <p>slight (1) 26:15</p> <p>slightly (3) 10:25;11:16;12:24</p> <p>small (4) 7:2;13:20;14:1,20</p> <p>Smith (1) 13:4</p> <p>Smith's (1) 12:3</p> <p>somebody (2) 7:10;10:10</p> <p>sorry (3) 4:12,25;15:17</p> <p>sort (10) 6:6;7:4;8:24;9:16, 18;19:25;21:11,13; 25:7,17</p> <p>space (1) 18:17</p> <p>spades (1) 21:2</p> <p>speaking (1) 12:4</p> <p>speaks (2) 10:14;11:21</p>	<p>special (3) 23:25;24:3,8</p> <p>specifically (1) 24:5</p> <p>spent (1) 20:18</p> <p>spirit (1) 21:1</p> <p>spoke (1) 24:17</p> <p>spoken (1) 13:3</p> <p>square (2) 5:18;13:10</p> <p>staff (3) 5:21;19:18;24:6</p> <p>stair (7) 13:24;23:3;25:6,7, 8,11,15</p> <p>stairway (1) 25:1</p> <p>standpoint (1) 6:8</p> <p>start (2) 15:15;17:6</p> <p>started (1) 3:2</p> <p>status (1) 19:11</p> <p>steal (1) 6:6</p> <p>steep (1) 25:7</p> <p>step (2) 26:12;27:1</p> <p>steps (1) 21:24</p> <p>Steve (3) 3:5;15:15,21</p> <p>still (1) 8:25</p> <p>story (2) 8:6,7</p> <p>straight (1) 25:9</p> <p>STREET (23) 3:14,16,4;14:17, 22;5:3,7;6:12;9:6,7, 8;12:3,4;14:15;15:6; 22:19,21;23:2,24; 24:15,18,25;25:25</p> <p>streetscape (2) 9:9,11</p> <p>structurally (1) 11:4</p> <p>structure (7) 3:19;5:3,12;21:11; 23:24;24:16,22</p> <p>structures (2) 15:24,25</p> <p>subtract (1) 15:19</p> <p>Sullivan's (3)</p>	<p>3:3;9:12,17</p> <p>supportive (1) 13:6</p> <p>swear (1) 20:11</p> <hr/> <p style="text-align: center;">T</p> <hr/> <p>talked (2) 8:9;10:8</p> <p>talking (3) 17:17;18:19;19:14</p> <p>tall (1) 17:14</p> <p>THEE (6) 3:14;4:14,17,22; 5:7;6:12</p> <p>thinking (1) 18:7</p> <p>though (2) 5:21;26:11</p> <p>thought (3) 6:21;8:14;20:22</p> <p>three (1) 9:3</p> <p>thunder (1) 6:6</p> <p>Thus (1) 8:3</p> <p>today (6) 6:11,13,24;7:12; 8:23;9:5</p> <p>took (1) 12:17</p> <p>top (5) 11:20;12:11;14:10; 17:10,24</p> <p>totally (1) 8:11</p> <p>toward (1) 16:1</p> <p>towards (3) 10:19;11:15;15:5</p> <p>town-owned (4) 12:5;13:2;14:14; 15:3</p> <p>traditional (3) 5:9,11;23:22</p> <p>tread (2) 25:14;27:1</p> <p>treads (1) 26:12</p> <p>trees (1) 26:3</p> <p>true (2) 13:15;21:1</p> <p>trying (1) 21:1</p> <p>turf (1) 18:20</p> <p>turn (2) 6:4;25:19</p> <p>two (7)</p>	<p>12:17,18,21;14:1, 6;19:24;24:25</p> <p>two-level (1) 14:25</p> <p>two-story (5) 8:8,10;14:21; 24:19,23</p> <p>typical (1) 15:7</p> <p>typically (1) 12:25</p> <hr/> <p style="text-align: center;">U</p> <hr/> <p>under (4) 8:20;17:19;18:10, 17</p> <p>underneath (4) 8:24;9:19;17:25; 18:6</p> <p>unit (1) 24:2</p> <p>unless (1) 14:18</p> <p>unlike (1) 17:8</p> <p>unusual (2) 10:9;16:2</p> <p>up (10) 6:16;7:11;8:23; 9:18,22;13:25;16:7; 17:17;21:6,13</p> <p>used (1) 24:2</p> <p>using (1) 9:16</p> <hr/> <p style="text-align: center;">V</p> <hr/> <p>variance (1) 8:4</p> <p>ventilation (2) 12:19;17:7</p> <p>version (1) 16:21</p> <p>view (5) 10:13;11:14;16:1, 2;24:20</p> <p>viewed (1) 21:13</p> <p>views (1) 17:8</p> <p>vinyl (1) 11:3</p> <p>visible (1) 14:5</p> <hr/> <p style="text-align: center;">W</p> <hr/> <p>walk (1) 7:11</p> <p>walked (2) 6:16;20:8</p>
--	--	---	---	--

walking (1) 13:19	4:9,14,17 1908 (7)			
wall (1) 17:18	3:16;4:5;22:19,22, 23;23:2;24:15			
wants (1) 25:10	1909 (7) 3:14;4:2,15,18,22, 24;5:7			
way (10) 6:19;7:24;9:10; 10:1,21;15:23;17:22; 21:12;23:5;24:24	2			
week (1) 20:8	20 (1) 13:12			
welcoming (1) 25:13	2005 (1) 24:1			
well-versed (1) 15:10	21-98 (1) 5:10			
what's (3) 12:8;14:13;25:20	21st (1) 3:3			
whole (2) 18:16,22	24.2 (1) 26:5			
wide (3) 23:5,7;25:8	25.2 (1) 26:5			
width (2) 23:8,12	3			
wife (4) 6:14,15;7:4;13:5	3,279 (1) 13:10			
willing (1) 19:16	35 (1) 13:13			
wing (2) 13:20,22	39 (1) 13:12			
wings (3) 7:24;8:7;12:19	5			
without (2) 17:12;22:9	50 (1) 5:16			
wood (3) 11:6;16:15;18:9	6			
word (1) 9:16	6:27 (1) 27:20			
work (5) 5:5;7:18;10:2; 15:9;19:17	9			
written (1) 18:11	908 (1) 22:20			
Y				
y'all (5) 14:18;19:15;20:25; 21:11,12				
year (1) 20:18				
years (2) 6:15;10:3				
yield (2) 5:24;24:12				
1				
10-foot (1) 12:25				
15 (1) 12:23				
1905 (3)				