VILLAGE OF GREENPORT  
COUNTY OF SUFFOLK  STATE OF NEW YORK  
----------------------------------------X  
HISTORIC PRESERVATION COMMISSION  
REGULAR SESSION  
----------------------------------------X  
Third Street Firehouse  
Greenport, New York  
October 1, 2018  
5:07 p.m.  
Before:  
STEPHEN M. BULL - Chairman  
DENNIS McMAHON - Member  
SUSAN WETSELL - Member  
CAROLINE WALOSKI - Member  
ROSELLE BORRELLI - Member  
KRISTINA LINGG - Building Department Clerk
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FLYNN STENOGRAPHY & TRANSCRIPTION SERVICE
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CHAIRMAN BULL: Hello. This is the meeting of October the 1st at -- starting just slightly after 5:00 p.m. of the Village of Greenport Historic Preservation Commission. I am Stephen Bull and I am the Chairperson. And to my right.

MEMBER WETSELL: Susan Wetsell.
MEMBER McMAHON: Dennis McMahon.
MEMBER WALOSKI: Caroline Waloski.
MEMBER BORRELLI: Roselle Borrelli.

CHAIRMAN BULL: So we are all present and excited to work on tonight's agenda.

The first item is 138 Bay Avenue. Discussion and possible motion on the application of Cameron Brien. Thank you.

The applicant proposes exterior renovations to include sidings, windows and trim; for the property located at 138 Bay Avenue. SCTM# 1001-5-2-18.1.

Is the applicant in the house?

MR. BRIEN: I am.

CHAIRMAN BULL: Please go to the

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podium and tell us about who you are and where you are from. That is to say what is your local address or anywhere. And then what is your story?

MR. BRIEN: I am Cameron Brien. I reside in Manhattan and I own the property at 138 Bay. We bought the home in the beginning of 2017. We did some interior work to the home. And this year we would like to do some exterior -- oh, there we go -- do some exterior work to remediate some issues with the home.

The property itself, the siding right now is fairly rotten. It is wood siding and it was actually hidden underneath vinyl siding that we removed to check what was going on. We found a large amount of rot and from what we can ascertain the way that the home was originally modified, rather than to put on new clapboard or to fix it they just put vinyl siding over it. So the rot -- at this point we propose putting wood siding on the home rather than -- than vinyl. And we are going to make some -- hopefully
some changes to upgrade the insulation and then replace the windows.

So I will hand it over for one second to our architect.

MR. SCHWARTZ: Marc Schwartz. I am Cutchogue architect. I was brought in to just try to help out the permit situation here. What the intent is -- we gave you some samples to replace in-kind the windows, the same style. The two divided lights, two over two windows, double hung, historic sill, flat casing to match what was there. And the wood -- cedar shingles, pre-stained shingle. So pretty much replace in-kind and upgrade -- certainly upgrade the look and upgrade the siding.

CHAIRMAN BULL: So the cedar shingles will be five inches to the --

MR. SCHWARTZ: That sounds about right.

MEMBER McMAHON. That varies. That varies according to where your windows hit. Sometimes you expand the -- but that is the general idea.
MR. SCHWARTZ: Yeah, but I don't think it will be more than five. Maybe four and a half. Somewhere in that range.

MEMBER McMAHON: Right. Right.

Yeah. You try to hit a window. You try to hit the window perfect and then expand or contract.

CHAIRMAN BULL: I do that all the time. Its an issue. Sometimes I do and sometimes I don't.

MEMBER McMAHON: Just looking over the window schedule and whatever, it appears to be everything we love to see. True divided light with a spacer. And that is exactly where we head with this. So that is all good.

Anything to say about whatever else, it is a pre-dipped shingle, most likely.

CHAIRMAN BULL: So we got an asbestos report. Is that -- that isn't really our concern.

MR. BRIEN: We had a professional abatement company come and remove that in August I believe, July. There wasn't much
left on the building but from what we can
tell it had been covered up by the vinyl.
So we had that removed. So from a prepper
prospective we are all ready to do work.

CHAIRMAN BULL: Good. Okay.

Well, I make a motion that we --
because we are working with these
guidelines in the Village of Greenport, we
have this approval criteria. And that is
part of our code 76-6. And the properties
when they are being renovated often need
to contribute to the character of the
Historic District. And your restoration
of it in-kind by putting cedar shake on it
will be within keeping with that and the
replacement of the windows in the same
way. And you are maintaining the general
design and character of the building. And
so that is also something that is within
the code that is important.

So I make a motion that we approve
the application for Certificate of
Appropriateness for the property at 138
Bay Avenue.

Anyone to second?
MEMBER WETSELL: I'll second.

CHAIRMAN BULL: All in favor?

MEMBER McMAHON: Aye.


CHAIRMAN BULL: You're in business.

MR. BRIEN: Thank you very much.

MEMBER McMAHON: Get busy.

CHAIRMAN BULL: Thank you.

MEMBER WALOSKI: Somebody is leaving --

CHAIRMAN BULL: Welcome to the neighborhood.

MR. BRIEN: Thank you.

CHAIRMAN BULL: Okay. So Item number 2 at 714 Main Street. Discussion and possible motion on the application of the Townsend Manor. The applicant proposes the removal and replacement of the existing porch located at 714 Main Street. SCTM# 1001-2-3-10.

MEMBER WALOSKI: Exactly what of the existing porch are they removing?

CHAIRMAN BULL: The architect is
not here. So --

MEMBER WALOSKI: I would need to see any of this filigree.

CHAIRMAN BULL: Well, the statement that was made by the architect is that, removal and replacement of existing wood porch. And on the submitted photographs, if you look at those you will see, south side of building, existing condition of deck and patio. Proposing to replace in-kind.

So I take that to mean that every piece of Gingerbread or what we see will be there when this work is finished.

MEMBER McMAHON: Yeah. I don't even think they are touching that. I think they are pointing out and they have circled in their drawing -- do you have a circle?

CHAIRMAN BULL: Yes. I think that is the other item you want to look at.

MEMBER McMAHON: They have blown it up to show the rot and everything.

CHAIRMAN BULL: No. I think what they are showing us in this particular
image here is they have two entrances
which have steps.

MEMBER McMAHON:  Right.

CHAIRMAN BULL: They are going to remove one entirely.

MEMBER McMAHON: Right.

CHAIRMAN BULL: And that is this one.

MEMBER McMAHON: Yes. Which is in terrible condition.

CHAIRMAN BULL: This one. And then they are going to -- well, do whatever porch work needs to be done on the other one. I don't think that -- in my opinion that the removal of one of those is going to change the character of that porch.

MEMBER McMAHON: No. It is going to clean it up. I mean they have been very good about approaching us on everything they do there.

CHAIRMAN BULL: Yep.

MEMBER McMAHON: They have been before us probably three times maybe total. And they just bring to our
attention because it is such a massive project. And it is several buildings actually and -- that they shout out us to us every time that they, you know, do a little bit more work.

CHAIRMAN BULL: Yes. It is certainly an important --

MEMBER McMAHON: I can't imagine that they are touching anything above.

CHAIRMAN BULL: Yes.

MEMBER WETSELL: I hope not.

MEMBER McMAHON: No. They would never. They would never do that.

MEMBER WETSELL: It would be very hard to replicate.

MEMBER McMAHON: They would never do that. I just know them.

CHAIRMAN BULL: Okay.

MEMBER McMAHON: They have been very good about -- yeah.

CHAIRMAN BULL: Yes.

MEMBER McMAHON: So it is circled and then it is blown up on the next page.

CHAIRMAN BULL: Yep.

MEMBER McMAHON: To show you
exactly the rot and the issues in front.

CHAIRMAN BULL: I am a little confused by this. Actually I don't think I walked this site. This piece they have got circled, this doesn't even connect to the porch. It just goes over the roots of that tree. Is that right? I mean you can see that there is a fence that goes across. There is no even entrance.

MEMBER WALOSKI: Yeah. It looks -- there isn't any entrance there.

CHAIRMAN BULL: What is that?

MEMBER McMAHON: It is a porch to a porch.

MEMBER WALOSKI: But there is no entry.

CHAIRMAN BULL: There is no entry available.

MEMBER McMAHON: There is a door. There is a door behind the circle with a porch lamp above.

MEMBER WETSELL: Right, but you can't get to it from these steps.

CHAIRMAN BULL: But the top platform does not connect.
MEMBER McMAHON: Do you see the second set of rails back inside?

MEMBER WETSELL: Yes.

CHAIRMAN BULL: I don't see one connecting -- I don't see rails from this thing connecting to the porch.

MEMBER WETSELL: This one. This one he is referring to.

CHAIRMAN BULL: Yes. That actually takes you to a higher --

MEMBER McMAHON: Excuse me. The caption reads, circled area existing is to be removed and replaced with nothing.

CHAIRMAN BULL: Yes. That is very clear what that is. Okay.

MEMBER BORRELLI: I also see, if you look at the drawing here because here there is one thing I dislike. I mean it is just a matter of aesthetics, but that wrought iron railing on that wooden Gingerbread porch. It seems that it says here, proposed wooden handrails. So that is really nice that they are going to put wood back.

MEMBER McMAHON: Yeah. Because
that didn't belong.

MEMBER BORRELLI: Right.

MEMBER WALOSKI: You see how it is strapped on?

MEMBER WETSELL: Do you see, they have --

MEMBER McMAHON: Yeah. I believe --

MEMBER WETSELL: I hope they are not taking --

MEMBER McMAHON: No. They would never touch that. They couldn't. They can't.

MEMBER WALOSKI: We have to make sure in our language that they don't touch that.

MEMBER McMAHON: Make it clear.

CHAIRMAN BULL: Should we postpone this to a time when they can come back?

MEMBER McMAHON: Well I think we can pass it and we can just mention that none of the Gingerbread or any of the other -- any of the patch materials are in this project.

MEMBER WALOSKI: We can say --
MEMBER McMAHON: Nothing to be removed --

MEMBER WALOSKI: The thing to be removed is that little thing that is going over the tree.

MEMBER McMAHON: Yes.

CHAIRMAN BULL: Yes. Well you can see in this porch floor plan that that thing that goes up over the tree's roots does not even appear anymore. It is gone.

MEMBER McMAHON: We do have to read on. It says existing root structure to remain existing, existing columns to remain, repair as necessary. So I think we are looking at a rail, a rail and a porch system is all we are looking to replace. 36 inch wooden handrail to code. So that is where they are headed with the project. But we can certainly put it in our notes that --

MEMBER WALOSKI: The drawings don't show.

MEMBER McMAHON: No. And it is a lot to draw.

CHAIRMAN BULL: Yes. Where are
the minions when you need them? They are
doing something else too.

If you look here on this drawing
here. It is a closer view. This set of
stairs has been removed on the plan. You
know they are actually going to close the
porch in that direction and leave the
stairs on the other side as working.

MEMBER BORRELLI: Although I do
see stairs over there on the side. Do you
see the bottom rise, 6 and 1/2. You can
see them on the bottom south elevation.

CHAIRMAN BULL: Yeah. Yeah.

Yeah.

MEMBER WETSELL: There are stairs
here.

MEMBER McMAHON: There are two
sets of stairs.

CHAIRMAN BULL: There is plenty of
stairs. I just note --

MEMBER WALOSKI: I don't
understand that. How -- where is --

MEMBER McMAHON: There are two
different elevations on that deck --

CHAIRMAN BULL: Yeah.
MEMBER McMAHON: -- is what you have.

CHAIRMAN BULL: Right. That is correct. You have kind of an upper deck.

MEMBER WETSELL: This also looks like it is not going anywhere.

CHAIRMAN BULL: No.

MEMBER WALOSKI: It doesn't look like it is going anywhere. Yeah.

CHAIRMAN BULL: That is an interesting question.

MEMBER WETSELL: Maybe we should --

MEMBER WALOSKI: I think we should --

MEMBER McMAHON: Well, you have to look at -- we have to have the ability to examine the drawings in front of us and understand them. I think our concern really is the aesthetics that we need to remain. Elevations of the deck are really not of importance to us. They are not changing anything. They are removing and they are replacing. You know what I'm saying?
MEMBER WALOSKI: Is there -- yeah, but there is -- on this drawing here it looks like steps that are going to nowhere.

CHAIRMAN BULL: Yes, I have to --

MEMBER McMAHON: It is an elevation change. That is all we are looking at.

CHAIRMAN BULL: No. I think this is a little bit of a confusion.

MEMBER WALOSKI: It is.

CHAIRMAN BULL: The steps are being moved here on this side. And there is steps that have been added here on this side. And if we look at -- I mean for instance, this elevation change -- you see here this elevation on this part of the porch here looks equal to this elevation here.

MEMBER WETSELL: It looks as though this railing isn't -- is going to be farther forward but it doesn't show it. It doesn't show on the drawing.

CHAIRMAN BULL: So I think that --

I make a motion that we --
MEMBER McMAHON: You are looking at the second set --

MEMBER BORRELLI: Can I -- can I

MEMBER McMAHON: -- of rails.

CHAIRMAN BULL: No. No. When I am looking at this end --

MEMBER McMAHON: In this drawing here this rail here is this rail here. This set here is this set here. See those are different. You are looking through the drawing.

CHAIRMAN BULL: Right.

MEMBER McMAHON: Okay.

MEMBER WETSELL: It is hard to tell the perspective here.

MEMBER McMAHON: Right.

MEMBER WETSELL: This set here is this set.

MEMBER McMAHON: Correct.

MEMBER WETSELL: And the other set is farther down.

MEMBER McMAHON: That is correct. And that is the breaking point there. That is that set. This is an elevation change going into the building. There is
the door.

MEMBER WALOSKI: Oh, I see.

MEMBER McMAHON: Okay.

MEMBER WALOSKI: I see it. It sticks out.

MEMBER McMAHON: Correct.

MEMBER WALOSKI: This sticks out.

MEMBER WETSELL: So --

MEMBER McMAHON: Yeah. There is nothing changing here. They are removing this ugly piece of steps in front. You have an entryway onto the porch. Then you have an entryway from this elevation, which is the low elevation, the skinny elevation, up into this little porch area to your extreme right where the entry door is. Okay? So that is three steps going to the upper porch. Three steps down to the main porch. Two -- one, two -- two entryways up to the main porch and a third going up to the upper elevation and then an elevation from the lower porch up to the extreme porch to the right.

MEMBER WALOSKI: You have to look at the bird's eye view.
MEMBER McMAHON: Yeah. Yeah.

MEMBER BORRELLI: Can I just say something? Can I just say something?

MEMBER McMAHON: Yes.

MEMBER BORRELLI: If you look at the last page that says column section and porch section. They way it is written -- and just because it is the Townsend Manor and I would get a little nervous but it says if we were to approve this -- and I understand all the take the steps away and whatever -- if we were to say, okay, we approve it, they can say -- it says right here, existing roof structure to remain. Existing columns to remain. Repair as necessary. Wooden handrail to code. Okay, everything looks great, but nowhere does it say -- it says they are going to remain the columns but nowhere does it take into consideration the gingerbread or all the details.

MEMBER McMAHON: We will put that in our --

MEMBER BORRELLI: If I approved it that way I would be scared.
MEMBER McMAHON: Yeah. No. No. we just -- we mention it. We simply mention --
MEMBER BORRELLI: Yeah. Just leave the gingerbread.
MEMBER McMAHON: They are not out to pull the wood over our eyes.
MEMBER BORRELLI: Exactly.
MEMBER McMAHON: They are very touchy about their building.
MEMBER BORRELLI: If they would just say --
MS. LINGG: You can't talk over each other. The stenographer can't get everything.
MEMBER McMAHON: Sorry.
MEMBER BORRELLI: Just say that they are going to leave the gingerbread and its fine.
MEMBER WETSELL: Yeah.
MEMBER BORRELLI: But it doesn't say that anywhere.
MEMBER WETSELL: No, it doesn't.
MEMBER McMAHON: Let's approve it according to the plan in regards to the
Gingerbread and everything and decorative
details that obviously will not be
touched.

CHAIRMAN BULL: Okay. So in
looking again at the approval criteria of
76-6 this building, this structure has
important character which we find in the
Gingerbread, in the development of the
columns and the treatment around the porch
itself, you know underneath the eaves of
the building. And I make a motion that in
this particular case we give a Certificate
of Appropriateness on the condition that
the columns remain as is in the
photographs that has been supplied. That
the Gingerbread remains as is in the
photographs supplied and all other porch
decoration above the actual porch level
itself.

MEMBER BORRELLI: Perfect.

MEMBER WALOSKI: Makes sense.

CHAIRMAN BULL: So if I -- so a
Certificate of Appropriateness on the
condition that they are just replacing the
porch and they are removing some existing
set of stairs that are not actively a part
of the porch --

MEMBER McMAHON: Correct.

CHAIRMAN BULL: It would be
something that I feel that we make a
motion to approve in a Certificate of
Appropriateness.

MEMBER McMAHON: I will second it.

CHAIRMAN BULL: All in favor?

MEMBER WETSELL: Aye.

MEMBER BORRELLI: Aye.

MEMBER WALOSKI: Aye.

CHAIRMAN BULL: Aye.

Okay. Thank you.

MEMBER McMAHON: You can see what
they are talking about.

CHAIRMAN BULL: Let's move on.

MEMBER WETSELL: Its beautiful.

CHAIRMAN BULL: How did I do?

MEMBER WALOSKI: You did good.

CHAIRMAN BULL: I did good?

Now Item Number 3: Discussion and
possible motion of the Board to begin the
development of appropriate policies for
specific Historic Preservation Commission
criteria on such commonly considered items
as: Windows, doors and fences in this
Historic District.

So, I came up with this notion
after a visit to Nantucket where they
spend a lot of time on these issues. And
also because in many of the applications
that are made before this Board they talk
about fences. They talk about windows.
My goal is to provide for the Building
Department a guide to what else is going
on in Greenport, in the Historic District.
And that this guide would suggest the
kinds of development or the kind of
materials that can be used or applications
of materials to create the windows, the
doors and the fences.

So my first -- this is not
something that we will act on tonight but
this is sort of the beginning of that
discussion. So to that end, I toured the
Village of Greenport and took a number of
photographs of -- and just to start on the
fences. I have in these photos some
fences which I felt were appropriate. So
I share with you this photograph of -- I didn't print everyone a photograph because I think we can share. On this photo that you are looking at now you will see actually three fences at work at the same time. You see a rail fence, a fence on this porch and then you see a fence in the distance. One of the things I will ask you to notice about these fences and the fences in Greenport and I am going to continue to present -- is the fences have a lot of openness to them. They set the boundary, which is appropriate to how fences are supposed to serve neighbors. But they also create a sense of openness in the -- in allowing it to both appreciate the architecture of what is behind the fence. But also to kind of talk a little bit about the spirit of community of Greenport itself, which is welcoming.

So this is one example of a fence that I think if we put appropriately in a guideline we can talk about how all of these are working together in harmony so
that these two houses can sort of
connected and this would be the kind of
appropriate fence that a person or a
developer or homeowner could consider. So
that would be that first item that I would
show you as an example.

This item here, this next one is
another fence in the Historic District.
And you can see in this particular fence
here that the -- that it is a very simple
fence. Again, you see the openness. And
you see just a little bit of the design
there to give the fence some character.
So this I would consider to be another
fence.

Here is an example of a fence that
is not working, in my estimation. There
is no openness.

MEMBER WALOSKI: You mean the part
to the left?

CHAIRMAN BULL: The part to the
left does not work with the part to the
right. There is no consideration of the
fact that these two will connect. Plus if
you look in greater detail --
MEMBER WETSELL: Is that two different properties?

CHAIRMAN BULL: Two different properties. If you look in greater detail you will see the fence on the left is actually starting to collapse in the background. Now that is something -- of course in the design of a fence and maintenance of a fence. And I think that might be something we should also discuss that one of the criteria should be -- or can it be -- that the owner needs to maintain a fence if they put a fence in place.

MEMBER McMAHON: Is that stockade part of a dumpster cover up?

MEMBER BORRELLI: That's what I'm saying.

CHAIRMAN BULL: It is part of a dumpster cover up.

MEMBER BORRELLI: What you need to ask is: What is behind the fence?

CHAIRMAN BULL: Can you guess what is behind this fence? What they did here, I believe, is they put paint over a fence.
that was already looking pretty shabby.
And you can see that there are parts of
the fence that are falling apart.

    MEMBER BORRELLI: Yeah, but Steve, if it is a stockade fence on the front of
something and it is hiding a dumpster on a
commercial property or ugly things behind
it, I might not have an issue with a
stockade fence.

    CHAIRMAN BULL: Well, that is what
I want to have this discussion go into.

    MEMBER WALOSKI: I agree.
    CHAIRMAN BULL: I think that there
are other options --

    MEMBER BORRELLI: It is prettier
to hide it.

    CHAIRMAN BULL: -- to having a
simple stockade fence. There are fences
that can look like this on the front,
right. And then they can have a parallel
set of other elements right behind it on
the other side. So it both has a -- with
a kind of --

    MEMBER McMAHON: A facade.

    CHAIRMAN BULL: A facade, but it
is also working in keeping with this other fence. This fence is clashing.

MEMBER WETSELL: Is that higher than the --

CHAIRMAN BULL: That fence is higher than the allowed fence and it is on Carpenter Street. So that -- so -- but we need to provide businesses and homeowners with some direction --

MEMBER WETSELL: Yes.

CHAIRMAN BULL: -- in order to give them solutions that -- because when you have a fence that is a little bit more open the homeowner almost automatically has an obligation to maintain what is on the other side of the fence rather than fall to ruin or hiding things. It creates a more sanitary condition, if nothing else. So this would be an example that we could publish, this is what we don't want to do going forward.

Here is a fence, another fence. It is a nice example of three different fence types. We have this fence here. We have this rail fence which is -- it that a
MEMBER McMAHON: The Arbor.

MEMBER WETSELL: The arbor.

CHAIRMAN BULL: Arbor and it has its own kind of fencing.

MEMBER WETSELL: And it is all on one property, right?

CHAIRMAN BULL: It is all one property. But the thing that is interesting about this one is that this is one property and because of the way it was developed over time it integrates three fences very well, in my opinion.

MEMBER WALOSKI: It is very Victorian in nature.

CHAIRMAN BULL: Yeah. So here is my next item that I would like to show you is this fence here. And the thing about this fence here is that it is actually on the end of a hard packed driveway. These, by the way, are all street views. Which is important for our consideration. And so by creating again that openness but having that grid there they secure both the privacy -- which they have also added
to with some planting behind it. Yet they suggest a certain amount of openness. It is not as if they are trying to hide anything. So this I would say would be another good example.

Here is another example of a fence in Greenport, in the Historic District. And the thing that is interesting to note here that again it has this entranceway here. And it is right next to a chain link fence. And they are not clashing at this point. I don't think we are talking about using chain link fences as a solution to -- in the creation of the neighborhood, but this particular fence is in the style of this. This could be -- it is not a requirement, as I understand it, that a person has to have a three foot high fence in the front and a five foot high fence in the back. It is just those are the maximum. So this kind of guidelines as to what looks nice and could be presented to homeowners and developers.

MEMBER WETSELL: This is my house.

CHAIRMAN BULL: And similarly this
is a house that has a very nice fence.

MEMBER WETSELL: I know it well.

CHAIRMAN BULL: And notice the integration of the two fences. The fence here and the fence on the porch. So this is another good example of integration of fences in Greenport in the development of a property and preservation of a property that we like.

In this image you see two fences. You see the fence in the background, which to my eye is clearly a modern open lattice work fence. And a fence in the foreground which is a more traditional stake fence. And the fence in the back looks to be five feet tall. And yet it presents a very welcoming street view with a tree and some plantings behind it. So this would be another example of it -- to put in a booklet and with arrows saying why this works and why this would be something to consider for the homeowner.

Here is another person who has similarly put in a single fence here, but because of the nature of the planting and
also by the way there is a second fence on
the porch here itself -- is a more modern
fence which looks almost five feet. Maybe
it is four. It is hard to tell. It is a
more modern fence but both provides a
sense of welcomeness. It also serves as a
gait to give privacy and lack of access to
-- for strangers to the rest of the house.

So given the nature of Greenport
and the Historic District, I think these
are the kinds of fences that we could put
in a guide.

And here is another fence.

MEMBER WETSELL: Do you know that
fence?

MEMBER McMAHON: Yes.

CHAIRMAN BULL: Now here is an
eexample of a more modern -- looks more
than five feet tall fence. Which to my
eye is sort of working because of the way
it is weathered. It has the lattice work
on top of the -- of -- which allow for at
least a sense of the openness that the
bottom is taking away because the fencing
material is so closely spaced. So these
would be notes about what would work and
what doesn't work. Maybe we do show this
or this will be -- serve as some of our
criteria for evaluating so this would be a
guide for people coming in who would put
these fences in.

Here is another fence or two
fences actually. There is one behind the
car. And there is one here along the
side. Now this side fence is a fence that
is of a kind of which we often approve to
divide two properties. And the back one
is just a simple -- looks like a very
simple stockade fence. Totally stockade
fence. This is a solution that is used
here but I think that it is a little bit
more consideration -- a more nuanced
approach could have been made rather than
this least expensive approach.

And I understand that for the
homeowner money is an object in the
development of their property but the
appearance and the street view to the
visitor, which like to wander around is
also important.
Here is another example of a more modern constructed fence of the kind that we like to approve. I am not particularly excited about the lack of privacy that comes from the choice of materials but the owner or the developer clearly made some attempt to make it a little bit interesting. A little bit architectural. A little bit thought out and it still has a bit of that openness at the top. So this would be one for our consideration that we might say in a certain case -- and you can see that is in the Historic District.

Now here are two photographs of the integration of two properties. You can see in this view the house is blue. And in this it is this cream colored house behind it. And they have two different approaches to the stockade fence. And they are -- they don't seem to be done with any consideration of one fence connected to the other. They lack the openness. The fence in front of the three foot --
MEMBER WETSELL: It is terrible

CHAIRMAN BULL: -- looks not to be
three foot but it is actually inside out
you might say.

MEMBER WETSELL: Yeah. It is
facing the wrong direction.

MEMBER BORRELLI: That is because
they have -- they used to have huge like
arborvitaes in the front. So it was done
on purpose with the good side in because
you didn't see the bad side out because it
was covered with huge bushes that were
over like eight -- eight, ten feet high of
arborvitaes. But they are going to take
that fence down. And they want to bring
the fence up to the front. And I think we
did approve the wrought iron fence for
that already.

CHAIRMAN BULL: Okay.

MEMBER BORRELLI: They are going
to have a wrought iron fence brought out
to where the rubble -- not the rubble, but
where the little stones are.

CHAIRMAN BULL: So I bring this up
as an example where when I think we are
considering fences going forward we also
want to consider how they connect to the
fences of other properties that are right
next door. Because diversity is not a
problem in my mind. Because I have showed
you examples where you could have a number
of different kind of fences at the same
time. So in the case of this image here
of these two images here, this
entranceway, which is clearly another kind
of fencing material and -- you know there
is kind of a lot going on here which is a
little uncomfortable to look at or I
think, To my eye, Especially given we are
trying to maintain a certain look in the
Historic District.

I now show you another fence here
which we all agreed on. Which is the --
that of the subject property which is
associated with the church. And I find
that this minimal fence that was there and
is still there -- I think we could have
proposed perhaps or they could have -- we
could have asked them to consider other
possibilities, shown them other -- because
the person who is the owner of this property when he purchased it -- I am not exactly sure -- I know -- I believe we approved this fence but I don't know who put it forward.

MEMBER BORRELLI: Olinkowicz.

CHAIRMAN BULL: Yes. This should be a fence or something that we should be perhaps a little bit more careful about in the future in terms of -- I know that the developer had the need to be able to clear to find the edges of the property. And I know that the owner clearly wants to develop the property but I think that we might think of other possible interim solutions that would both serve the need to show the separation line of the property but also add value to the property and for the look to people who pass by.

MEMBER BORRELLI: I think once the house is built you are not going to see -- you know you are not going to see the whole back of the fence. And --

MEMBER WALOSKI: And they will
have plantings.

MEMBER BORRELLI: Yeah. I am sure --

CHAIRMAN BULL: Well, one of the things it talks about in the criteria of the Historic District is -- we don't spend much time on it nor I am -- we should figure out what that -- that is why I think we should have Joe Prokop working with us in the development of these ideas. That we are also responsible for the backside of the property, for the inside. Even though it is not a street view we need to take that into consideration. Even though someone is going to come in and do some sort of, you know, development of that landscape the people on the backside, you know, it is also the backside to somebody else's house.

MEMBER McMAHON: Yeah. Being on the other side of it I probably wouldn't object to it but I think this fence was clearly put up to define that property.

CHAIRMAN BULL: So if that is the case we want to help define the look or
the feeling of the openness of the
community. So we can respect the need for
the owner -- this is sort of a
demonstration of the maximum that would be
needed in order to meet the owner's desire
to sell the property, to make the property
saleable. And it doesn't really fit our
needs.

MEMBER McMAHON: No. I get it.

But again if you do -- when you do put a
house in there I wouldn't doubt that they
would on each side yard connect the
fences. So that fence -- if they have an
animal or kids or that sort of thing that
that would be exactly the sort of thing
that they would want.

CHAIRMAN BULL: There is ways --

MEMBER McMAHON: Yeah. There is
different styles.

CHAIRMAN BULL: Unless it is a
small rabbit you don't want to have you
know gaps between your --

MEMBER McMAHON: For me it is a
little inhibitive --

CHAIRMAN BULL: Yeah.
MEMBER McMAHON: In regards to a breeze or something. To each their own. Our criteria says that we want it to be wood. We want it to be a plank that is actually a fairly nice design when done properly. It doesn't have decorative caps.

MEMBER WALOSKI: I have --

MEMBER McMAHON: -- too much to make it look appropriate.

CHAIRMAN BULL: But we have criteria that is appropriate to the neighborhood. What happens is -- what is happening here I believe -- is we are changing the definition of what the neighborhood is about in our choice of materials. You don't see that in Colonial Williamsburg. You don't see that in --

MEMBER McMAHON: That is something

CHAIRMAN BULL: It is something that I think we should think about as part of our mandate to preserve the Historic District and also preserve the character.

MEMBER BORRELLI: Have you only
brought wooden fences?

CHAIRMAN BULL: I did not bring steel. Iron fences are another to discuss.

MEMBER BORRELLI: Historically we should be talking about wrought iron fences.

CHAIRMAN BULL: Yes, but I am talking about this now because this is a little --

MEMBER McMAHON: Yeah. You can't ask somebody to do that.

MEMBER WETSELL: If he just put little --

MEMBER WALOSKI: He has --

MEMBER WETSELL: -- it would improve it greatly.

MEMBER BORRELLI: -- it on the other side.

CHAIRMAN BULL: It would have helped.

So here is the next candidate. In this next image, in this next candidate, you see that they took a use of materials in creating horizontal members of this
fence and in their choice of materials they left a certain amount of openness. And the choice of materials actually gives it kind of a modern appearance. It goes very well with the siding of the house. So in this case I would be on -- myself personally I would be a little bit on the fence to say that I would not approve this fence because it has what I deemed to be the openness. It has a tiny little bit of openness and it has thoughtful consideration about how it integrates with the house. So I think --

MEMBER WETSELL: But it doesn't have too much thought or consideration of how it integrates with the age of the house.

CHAIRMAN BULL: That may be so. So this would be a fence that would provoke more discussion and consideration on our part as to why we would want to give a Certificate of Appropriateness to this.

MEMBER McMAHON: Yeah. I mean I think you have to be open minded in
regards to some sort of a contemporary feel with traditional material.

CHAIRMAN BULL: I agree with you.

MEMBER McMAHON: It is a clean look. Not everything has to have a million pieces and a finial on top.

CHAIRMAN BULL: I agree with you.

MEMBER McMAHON: This could have used that extra going over but I totally agree with that look. I love that.

MEMBER BORRELLI: I was going to say it looks like shiplap to me, shiplap fence in a beachy environment.

CHAIRMAN BULL: So this is an example that we would need to have to give people because it has some people on this committee excited. So that may work for a majority of them and it is an option.

Then here I have for you -- I see I am missing an image but that is alright. And again I highlighted a particular area that is next to a car. Because here is again to me an example of an old designed fence that is weathering very well. That is to say that most of the paint is gone
in the background. Yet it looks very well
with another fence that you know it seems
to be on the same property -- a much more
affordable fence and it works together as
a good choice of fence or fencing, fencing
material that doesn't restrict the owner
to have to recreate something that has far
more ornamentation and cost to construct
and maintain that is otherwise needed.

So that is my beginning. What I
would like to do is take these and provide
a little more bit of a mark up and show
them -- you know, continue this discussion
and as -- I think windows will be easier
to work with because we have already some
guidance there in some materials that have
already been suggested. And then we have
the other item which is also here to do
with doors.

MEMBER WETSELL: That's good.

CHAIRMAN BULL: We have kind of an
understanding of what doors are to us and
what our needs are.

MEMBER WETSELL: That is
important.
CHAIRMAN BULL: But these are the three things that come to my mind. So that is my report.

MEMBER BORRELLI: Very nicely done.

MEMBER McMAHON: Very good report.

CHAIRMAN BULL: So motion to continue the discussion.

MEMBER WALOSKI: Yes.

MEMBER BORRELLI: Yes.

MEMBER WALOSKI: I second the motion.

CHAIRMAN BULL: Okay. All in favor?

MEMBER WETSELL: Aye.

MEMBER WALOSKI: Aye.

MEMBER BORRELLI: Nicely done, Steve.

CHAIRMAN BULL: Thank you.

Now we move on to item number 4. discussion and possible motion of the Board to nominate the Greenport Auditorium to the Preservation Long Island's 2019 Endangered Historic Places Program.

I passed both of you this
application that we made last year on --
this is about the auditorium. And we did
not get approval last year from the State
Society on this auditorium. So I was
approached by the Long Island people to
just basically take the same application
and put it in for the auditorium with very
little changes to the application. You
know because it is a new form, but the
principles of the application are the
same.

I approached the owner of the
auditorium about this to see if he
continued to have some interest in this.
And he acknowledged that he did have
interest in it. He would welcome hearing
sensible solutions to -- to hopefully
maintain that structure.

MEMBER WALOSKI: Isn't that --
that is Andy. Isn't it owned by he and
his sister and they don't really see eye
to eye.

CHAIRMAN BULL: No.

MEMBER WALOSKI: No?

CHAIRMAN BULL: No.
MEMBER WALOSKI: This is the auditorium?

CHAIRMAN BULL: It is the auditorium but it is owned, as I understand it by two brothers.

MEMBER WALOSKI: Oh, I thought --

CHAIRMAN BULL: Andrew.

MEMBER WALOSKI: Yeah, but there is a sister also.

CHAIRMAN BULL: I don't know about the sister. He has never talked to me about the sister. I have only been talking to --

MEMBER WALOSKI: She is a writer and I spoke to her. I know she still owns a portion of it but she is -- she has a different view than Andy about the building.

CHAIRMAN BULL: Okay, but that doesn't change our focus, I think.

MEMBER WALOSKI: No. No. It may be more complicated than you think.

CHAIRMAN BULL: Well, that was one of the questions that Andrew brought to me, well, what exactly is this going to do
for me? And it is a very good question. And I said to him in a way it is a little bit like a listing, a real estate listing. In this case what happens is the listing goes out to all the people on Long Island who might be inspired by the listing and might be able to give him an approach to preserving this building, which is in the interest of this commission and give him an exit strategy to a business that he understands that he has which has changed for him. It is -- people do their shopping elsewhere. He provided a vital service to the community in terms of carpeting and the floor coverings and the ottomans and the furnitures and beddings that he provided. But that world has changed a little bit. I think he needs or he is excited about getting -- not excited. He is interested to find out if an offer can come forward. And I said to him I thought this was a good way to present the challenge to the general public.

MEMBER WALOSKI: Have you spoken
to some of the people who were trying to
buy it from him previously in the past?

CHAIRMAN BULL: No. It is not my
interest to do so.

MEMBER WALOSKI: Okay. John
Costello at one point had tried to
purchase the building to restore it and
offered him another space. This is all
hearsay. This is what people have been
telling me. Because I wasn't here at the
time. He had offered Andy another space
somewhere on Route 48 and Andy turned it
down.

CHAIRMAN BULL: Yes. I don't
think Andy wants to be in the business of
selling furniture anymore. But he is -- I
only would like the approval of this.

MEMBER WALOSKI: Oh, I would
definitely approve it.

CHAIRMAN BULL: To -- for me to
fill out the application and submit it --

MEMBER WETSELL: Absolutely.

CHAIRMAN BULL: -- on behalf of
the Historic Preservation Commission.

MEMBER WALOSKI: Absolutely.
CHAIRMAN BULL: Does anyone want to second the motion?

MEMBER BORRELLI: I second the motion.

CHAIRMAN BULL: All in favor?

MEMBER WETSELL: Aye.

MEMBER WALOSKI: Aye.

MEMBER BORRELLI: Aye.

CHAIRMAN BULL: Aye. Okay. So that is the end of number 4.

Item number 5 motion to accept the minutes of the August 6th, 2018 meeting.

All in favor?

MEMBER McMAHON: Aye.

MEMBER WETSELL: Aye.

MEMBER WALOSKI: Aye.

MEMBER BORRELLI: Aye.

CHAIRMAN BULL: Item number 6, motion to approve the minutes of the July 9th, 2018 meeting.

MEMBER McMAHON: I'll second that.

CHAIRMAN BULL: All in favor?

MEMBER WETSELL: Aye.

MEMBER WALOSKI: Aye.

MEMBER BORRELLI: Aye.
CHAIRMAN BULL: Motion to schedule the next HPC meeting on November the 5th, 2018 at the Third Street Fire Station where we now reside.

MEMBER McMAHON: I'll second that.

CHAIRMAN BULL: All in favor?

MEMBER WETSELL: Aye.

MEMBER WALOSKI: Aye.

CHAIRMAN BULL: Item number 8 motion to adjourn.

MEMBER WALOSKI: Thank you.

CHAIRMAN BULL: Thank you.

MEMBER McMAHON: Aye.

(Whereupon, the meeting was adjourned at 5:54 p.m.)
CERTIFICATION

STATE OF NEW YORK
COUNTY OF SUFFOLK

I, Barbara D. Schultz, a Notary Public within and for the State of New York, do hereby certify:

The witness whose deposition is hereinbefore set forth, was duly sworn by me and that such deposition is a true record of the testimony given by such witness.

I further certify that I am not related to any of the parties to this action by blood or marriage; and that I am not in any way interested in the outcome of this matter.

IN WITNESS WHEREOF, I have hereunto set my hand.

________________________________________________________________________________________

Barbara D. Schultz

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