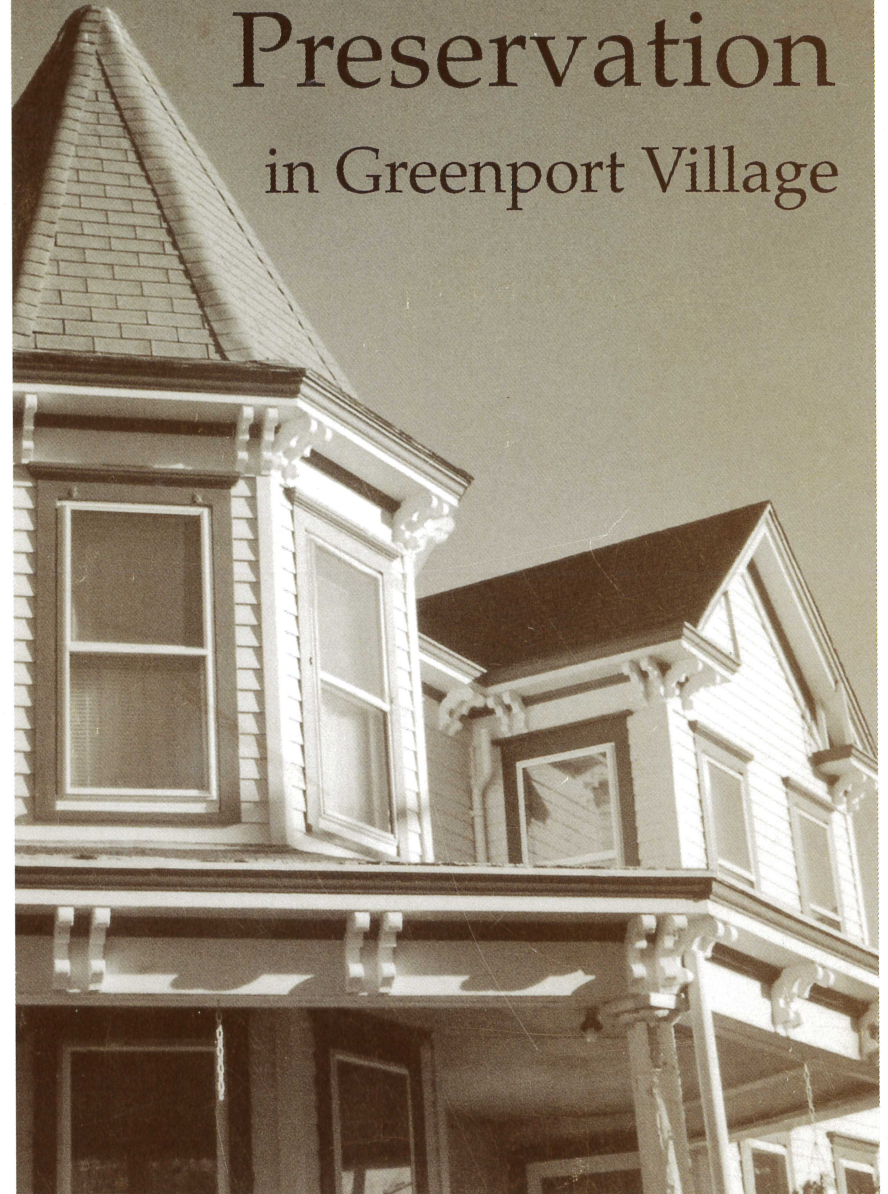


# A GUIDE TO Historic Preservation in Greenport Village



This booklet has been funded in part by a grant from the  
New York State Department of Parks, Recreation and Historic  
Preservations Certified Local Government Program  
through the National Park Service.



PREPARED BY THE GREENPORT VILLAGE HISTORIC PRESERVATION COMMISSION  
M M I I



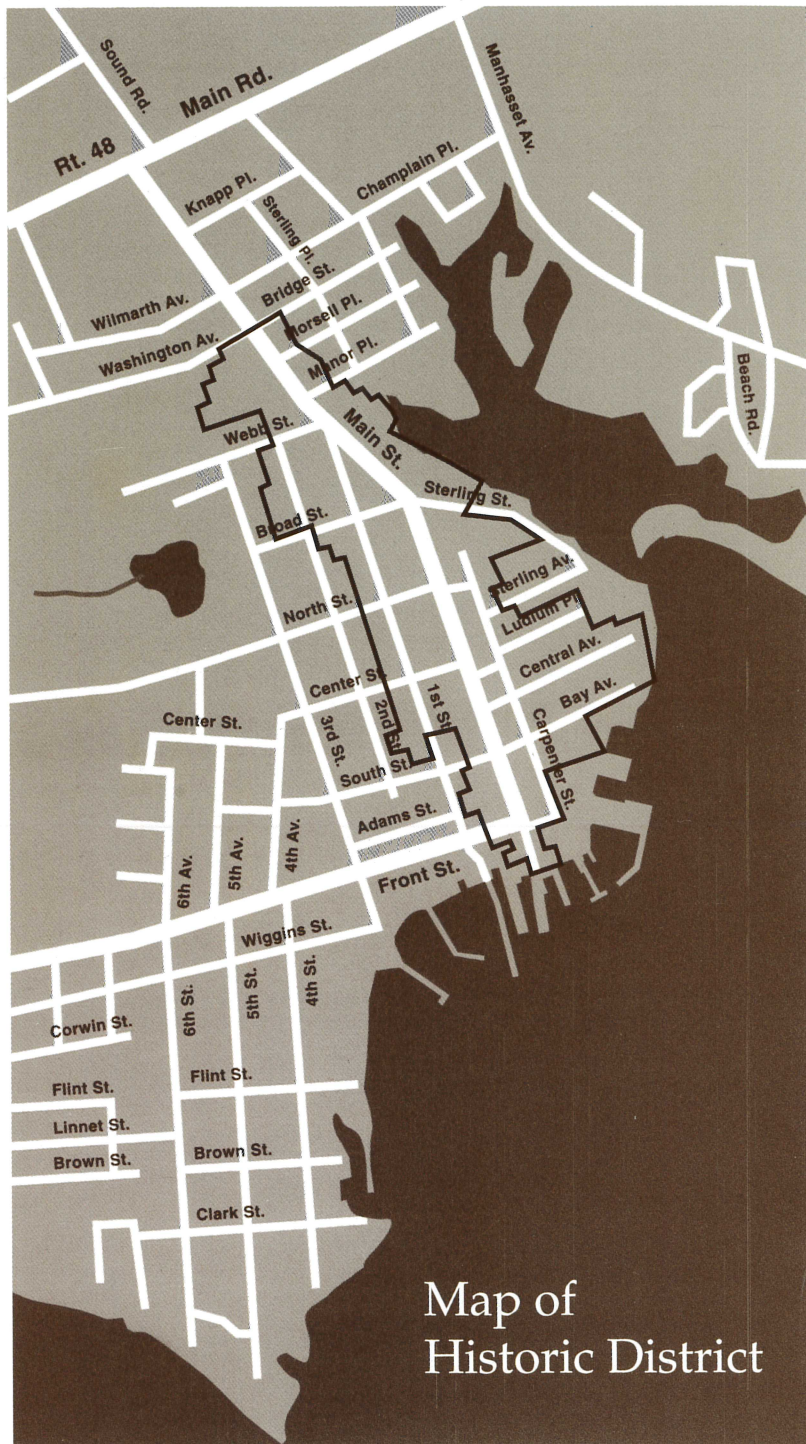
# SUMMARY OF THE Greenport Historic Preservation Commission's RECOMMENDATIONS FOR HOMEOWNERS

## A HOMEOWNER SHOULD:

- Determine the historic style of your house and evaluate its condition.
- Make a list of renovations and repairs and prioritize them in terms of their urgency.
- Consider the scale, surrounding properties and architectural styles of the neighborhood when considering changes (renovations, additions; restoration) to your house.
- **Retain or restore** original features.
- **Keep the original style** of your house in mind when considering new additions.
- Restore original siding, trim, windows, and doors or replace them with wood, not vinyl, counterparts in an historically appropriate style for your house.
- Use an historically appropriate paint color.
- Remove chain link fences; install wooden or cast iron, not vinyl, fencing.
- Retain or restore original entrances and windows.
- Retain, restore or replace decorative trim with wood, particularly on porches.
- Preserve original roof features such as cupolas, cornices, and patterned shingles.
- Consider using roofing materials such as tin, slate and cedar shingles if these are the materials originally used on your house.
- Retain original masonry and mortar, or duplicate old mortar in composition, color and texture if making repairs.

## A HOMEOWNER SHOULDN'T:

- Change the exterior of your house without presenting your plans to the Historic Preservation Commission for review, if you live within the Historic District.
- Use vinyl siding, windows, doors or fencing.
- Remove any original architectural features (including windows, doors, weathervanes, cupolas) from your house without proposing these changes to the Historic Preservation Commission prior to removal.
- Add skylights, antennae, satellite dishes, or other intrusions that are visible from the street.
- Use frosted or decorative, beveled glass panels in doors.
- Use vinyl or aluminum storm windows or doors.
- Use metal or plastic shutters.
- Paint masonry without consulting with the Historic Preservation Commission.



Map of  
Historic District

# **A GUIDE TO HISTORIC PRESERVATION IN GREENPORT VILLAGE**

Prepared by the  
Greenport Village Historic Preservation Commission  
MMII

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# INTRODUCTION



Greenport's architectural living history is under greater pressure today than ever before, despite the Village's recent status as a Certified Local Government. (Certified Local Government status means the Village Historic Preservation Commission is recognized by the State of New York as an agency through which grants and other technical assistance in Historic Preservation can be made available to the Village of Greenport.)

Renovation and new construction intensifies each year and this potentially endangers the Village's charm and character. While some of the historic buildings in Greenport pre-date the mid-to-late 1800's, the majority are of that eclectic era, giving the Village a remarkable diversity of architectural styles.

Unfortunately, the quality of many of the original homes has been degraded by renovation and repair work not entirely sensitive to the refinements of the original designs. This includes eliminating divided lites in replacement windows and doors, replacing wood siding with vinyl, aluminum and asbestos siding, and removing brackets and other detail items entirely. In some cases, additions and renovations have ignored the original roof slopes, massing, and proportions of the basic style of the house.

Some of the actions can be attributed to economic concerns; our industrial and post-industrial society by its nature makes attention to labor-intensive detail costly and inconvenient. Now, thanks to our Certified Local Government status, as well as other State and Federal programs, there are opportunities for tax relief as well as technical assistance for preservation projects.

Our intention with this brochure is not to create an atmosphere that would stifle growth and creativity, but to engender an environment of understanding and therefore respect for the character of the historic buildings in our Village.

# THE HISTORIC PRESERVATION LAW



In the 1970s, it became clear that Greenport was losing many of its architectural treasures – the 18<sup>th</sup>, 19<sup>th</sup>, and early 20<sup>th</sup> Century homes and commercial buildings that gave this seaport village its essential character. Some buildings were destroyed by fire or deteriorated because of neglect; other buildings disappeared due to the inevitable march of progress and the desire for something newer and presumably better to replace the old.

The Village of Greenport adopted a historic preservation law in 1988. Its purpose was to conserve and protect the buildings and districts of special historic significance, whether because of their maritime character, antiquity, or unique architectural construction which led to the establishment of the Historic District.

Greenport's preservation law provides procedures to identify, preserve and enhance the Village's architectural heritage within the Historic District. It created the Historic Preservation Commission to prevent design and appearance incompatible with the historic or architectural characteristics of the Historic District and to ensure that the growth of the village is consistent with its historic integrity.

The Historic Preservation Commission consists of five members, all Greenport residents appointed by the Mayor and approved by the Board of Trustees. The Commission conducts public meetings for which notice must be given. The Board meets monthly to review all exterior modifications of buildings within the historic district for which a building permit is required.

No person may alter the exterior of a building, demolish a building, construct a new building, or move a building within the Historic District without first obtaining a Certification of Appropriateness from the Commission.

The Commission operates with certain principles in mind, among them:

- Any alteration of an existing property shall be compatible with its historic character or with the character of the surrounding historic district.
- New construction shall be compatible with the historic district in which it is located.
- The scale of the proposed alteration or new construction shall be in relation to the property, surrounding properties and neighborhood.
- Texture, materials, and color shall be consistent with the historic character of the building and other properties in the neighborhood.
- Visual compatibility with historic character and with neighboring properties in public view must be maintained, including the proportion of the property front façade, proportion, and arrangement of window and other openings within the façade, roof shape, and the rhythm of spacing of properties on streets, including setbacks.

### **The Design Review Process**

Owners doing work within the Historic District that requires a Building Permit are required to submit their plans to the Historic Preservation review process. Owners submitting for Historic Review must:

- Complete a form specifying the nature of the work.
- Attach appropriate drawings with particular attention to the exterior elevations. While the drawings do not need to be professionally drawn, they must be accurate.
- Submit samples of material to be used in any renovation. This includes roofing and siding materials, photos, or drawings of windows and doors, and color samples for exterior paint.
- Failure to submit appropriate drawings and material samples will result in delays in the approval process.
- Most applicants choose to appear before the Historic Preservation Commission, or to send their representatives, when their application comes under consideration. This will help create a dialogue and usually helps to speed up the review process.



# BASIC RULES OF HISTORIC PRESERVATION



## Guidelines

The following guidelines are intended to aid homeowners who are preparing to come before the commission in making decisions about a broad range of issues that affect the exterior appearance of their old houses. For further assistance, homeowners should consult the many publications listed in the Resources section of the booklet, which are available at the Floyd Memorial Library in Greenport.

Homeowners might best begin with a careful inspection of the house to determine the style, the modifications made over the years, and the existing condition of all component parts. Pieces stored in attics or outbuilding should not be overlooked. Old photographs, if available, will be helpful. Historic documentation of every building in the Village was completed in 1977 and updated in 1998. Property owners can obtain a copy of the documentation from the Village Administrator.

Next, a plan of action establishing priorities should be drawn up. The plan might take the do-it-yourself owner years to complete or might require appropriate professional (architect and/or contractor) assistance. Sketches or photographs at various stages of the work will help keep track of progress.

The key principle of a preservation plan is, whenever possible, *retain or restore original features*. This usually has the most desirable long-range aesthetic and economic benefits.

## The Overall View: The House as an Element in Streetscape

Owners can gain a new perspective on their house by walking three houses away and viewing it as an element in the streetscape. How do the large elements, the house form, set-back, and lot size, together with the smaller elements, the texture of the façade, fences, walkway

and planting, create a unified streetscape?

The rich visual texture in turn-of-the-century Greenport streetscapes was the result of the functional and aesthetic use of the common building materials of the day. Using wood, brick, stone, and cast iron, craftsmen created ever-varying angles to delight the eye. While some of this work has disappeared, the charm of present day Greenport stems from preservation of this original material.

Owners are encouraged to identify and retain through reasonable maintenance, the original elements on their property and to carefully plan additions to their house and lot so as not to disturb the integrity of the landscape.

### **Exterior Siding**

The original siding materials of Greenport's wood frame houses were clapboard and cedar shingles. Owners are urged to retain and maintain these materials since their visual texture largely defines the character of the house.

To lower the cost of maintenance, some owners chose to cover the original surface with a new siding. In the 1930s and '40s, asbestos shingles were applied to many houses, and from the 1960s to the present, vinyl and aluminum siding have been used. While the visual effect of the original siding was lost, usually other important design features and trim (such as brackets at the roof line, projections over and molding surrounding windows and doors) remained. Homeowners may find that if these coverings are removed, the clapboard underneath is in good condition, and the visual effect is greatly improved by restoring the original siding.

The US Department of the Interior and the NY State Office of Parks, Recreation, and Historic Preservation strongly recommend against the use of aluminum and vinyl siding, and Greenport's Historic Preservation Commission will not approve their use for the following reasons:

- It too often involves covering up or removing original architectural details.
- The claimed economic advantages of aluminum and vinyl siding should be weighed against visual damage to the house and the possible deterioration due to unseen moisture, insect attack, and dry rot.
- It greatly compromises the innate historic and architectural value of an old house with wood siding.
- Vinyl siding emits highly toxic fumes during fires.

Under some conditions, however, alternative siding materials, other than aluminum and vinyl, may be considered by the Commission.

### **Choosing a Color**

A good coat of paint or stain is the appropriate defense against weathering for clapboard and cedar shingles. The selection of colors is important. In choosing the colors, a good place to start are the lines of Historic Colors made by the major paint companies. Many of the books in the Resources section will also guide you in the choice of authentic historic colors.

If a house has been covered in asbestos shingles, sometimes an historic paint color over asbestos shingles can improve the appearance of the house until the asbestos can be removed. Also, if maintenance of wood is an issue, sometimes staining wood can be an alternative to painting. Some stains are as opaque as paint, and since they do not crack and chip, they can involve less maintenance than paint.

### **Fences**

In general, existing historic fences should be repaired, and new fences should be modeled after existing historic ones — chosen to complement the historic style of the house. With regard to cast iron fences, note that many suppliers are now reproducing 18<sup>th</sup> and 19<sup>th</sup> Century ironwork, so matching pieces may well be available. Many



appropriate historical designs for wooden fences are also available as stock designs.

Chain link and vinyl fences are incongruous in a historic setting and should be removed if possible. If it is necessary to retain existing chain link fences, they can be concealed with climbing vines or hedges.

### **Openings: Entrances and Windows**

Greenport has a rich variety of doorways, from six-paned doors with sidelights and transoms to massive Late Victorian double doors. (See the publication: "The Doors of Greenport".) Original doors and hardware should be retained and used. Owners should forego an aluminum storm door on the front entrance. If effective weather stripping cannot keep out the cold, choose a wooden storm door with an ample glass panel that can be screened in warm weather.

The existing entrances and windows should be retained: modernizing living space should not alter the original openings, particularly on the front façade. The scale and proportion of the façade is destroyed when openings are moved, enlarged or reduced. Proposed changes to the openings on the sides and rear of buildings will be reviewed on a case-by-case basis.

Peculiar to each style of house is a characteristic window type. The oldest styles – the Greenport Vernacular and the Greek Revival – tend to have smaller panes, and most windows are double-hung with six panes per sash. As the technology of glass advanced, window panes grew larger, and so most windows from the Victorian era (Italianate, Second Empire, etc.) are double-hung with two larger panes per sash. (See later sections on each of the Greenport styles.)

If necessary, deteriorated sashes can be replaced with similar ones. If windows are replaced, all new windows should be wood, with either true divided lites or simulated divided lites (SDL's) with milled wood muntins on both sides of the glass, and a metal spacer in between. Doors with frosted or beveled decorative panels are to be

avoided, as they were not used historically.

Storm windows should be unobtrusive and painted the same color as the trim. Vinyl and aluminum storms or screens should not be used. Operable slatted wood shutters should be retained; narrow metal or plastic shutters, too narrow to cover the windows, are inappropriate. Replacement wood shutters are available and greatly contribute to the historic appearance of an old house. Glass, lintels, sills, architraves, pediments, hoods and all hardware, should be retained and repaired, wherever possible.

## **Porches**

Porches were an integral part of many residential building styles. The original design and decorative trim of porches (lattice work, brackets, columns, balustrades, railings and steps) should be retained. However, since porches are exposed and vulnerable to decay and insect attack, they warrant frequent and careful inspection. Small, deteriorated members can be replaced easily.

If massive deterioration has occurred and the porch must be replaced, many manufacturers mill replicas of historic wooden elements, so close matches to the original detailing should be available. A designer or builder sympathetic to old houses could assist the owner in designing a replacement using stock, available components.

Porch floors are typically made of rot-resistant wood, historically fir. The commission will review alternative materials on a case-by-case basis.

## **Roofs**

All the architectural features which give the roof its essential character, such as dormer windows, cupolas, cornices, brackets, patterned shingles, chimneys, cresting and weather vanes, should be preserved. Since these features are subject to the damaging effects

of weather, they should be inspected periodically. Original roofing materials, especially with varied and intricate shingling patterns, are also important visually, and should be preserved wherever possible.

Moreover, original roofing materials are sturdy and long lasting. A cedar shingle roof, properly flashed, will last fifty years with minimal maintenance. Tin and slate roofs, properly sealed and/or repainted will last a hundred years.

The use of asphalt shingles will be reviewed on a case-by-case basis. Intrusions such as antennae, satellite dishes, ventilation, skylights, and solar panels should be inconspicuously placed, preferably at the rear, and will be reviewed on a case-by-case basis. Such intrusions, if they are visible from the street, will generally not be approved.

## **Masonry**

Retain original masonry and mortar, whenever possible. When re-pointing, duplicate the old mortar in composition, color and texture. Repair stucco with a stucco mixture that duplicates the original as closely as possible in appearance and texture.

Clean masonry only when it's necessary to halt deterioration. Remove graffiti, stains, and paint chemically.

In general, masonry should not be painted, as the paint will trap moisture and cause the masonry to deteriorate. If, however, a paint or clear sealant must be applied, it is essential to use a quality masonry paint or sealant which allows the masonry to breathe. Consult the experts on the choice of paint or sealant.



# GREENPORT'S HERITAGE<sup>1</sup>



In the early colonial era, the land that would become Greenport was part of a tract of several hundred acres granted in 1662 to Colonel John Young, the son of Southold's first pastor. The northern part of what became the village was known as "The Farms", while the creek area to the east was known as "Winter Harbor" because, unlike the harbor in Southold, it did not freeze over in the winter. Several years later, the western area near Long Island Sound on King's Highway (Route 25) was renamed Stirling after William Alexander, Lord Stirling, one of George Washington's most trusted generals and one of his closest friends. During the same general time period, another tiny settlement known as Greenhill sprang up on the Peconic Bay.

Development as a community was slow. In the years following the Revolution, Sterling Street evolved as a southern arm of King's Highway along the west side of Sterling Creek. (Note that the spelling of Sterling changed over time.) It proved to be a busy thoroughfare with a small cluster of houses and an inn, long since relocated to Orient, that Washington was reputed to have visited. Throughout these early years, the Sterling Street Wharf was an important way station for exotic goods from the Caribbean and South America.

Main Street, the principal commercial street, was cut through in 1827, and the Green Hill Wharf was constructed at its lower end. Another wharf, on Central Avenue, completed in 1838, was in high demand with shipments of sugar, molasses and rum from the West Indies. Because of these wharves, the village became a key whaling port with over two dozen whaling ships which made over one hundred voyages between the 1790s and the Civil War.

1 Adapted from Thomas Monsell's introduction to "Greenport in the Camera's Eye: Images of Greenport's Past."

Since there were other settlements named after Lord Stirling, in a public meeting held on June 23, 1831, it was decided to call the village "Green Port". By the time the Village of Greenport was incorporated in 1838, it was a place of considerable commerce. Its deep-water harbor accommodated large ships, and many whaling and fishing vessels were outfitted here. Boat building became an industry, and numerous shops accommodated the growing maritime industry.

By 1857, the village was composed of 250 houses, sixteen stores, and five churches – Baptist, Methodist, Presbyterian, Congregational, and Catholic. There were several prosperous hotels, three shipyards, and four wharves. Apple orchards abounded, and the streets were lined with cherry trees.

Two of Greenport's best-known businesses were established in the late 19<sup>th</sup> Century: Claudio's in 1870 and S.T. Preston in 1880. Greenport had the largest and most handsome public building on the East End of Long Island—the Auditorium (now Goldin's Furniture), used for operas and for touring stock companies. Many of the houses and other buildings in Greenport today date from the end of the 18<sup>th</sup> Century to the middle of the 20<sup>th</sup> Century.

# STYLES OF GREENPORT HOUSES



Because of its long, continuous history, Greenport has an unusually broad range of historic styles dating from the Colonial era right up through World War II. They include Greenport Vernacular, Greek Revival, Italianate, Second Empire, Queen Anne, Late Victorian, Shingle Style, and Bungalow. Understanding the evolution of Greenport's architecture is an important step toward appreciating the character of the Village.

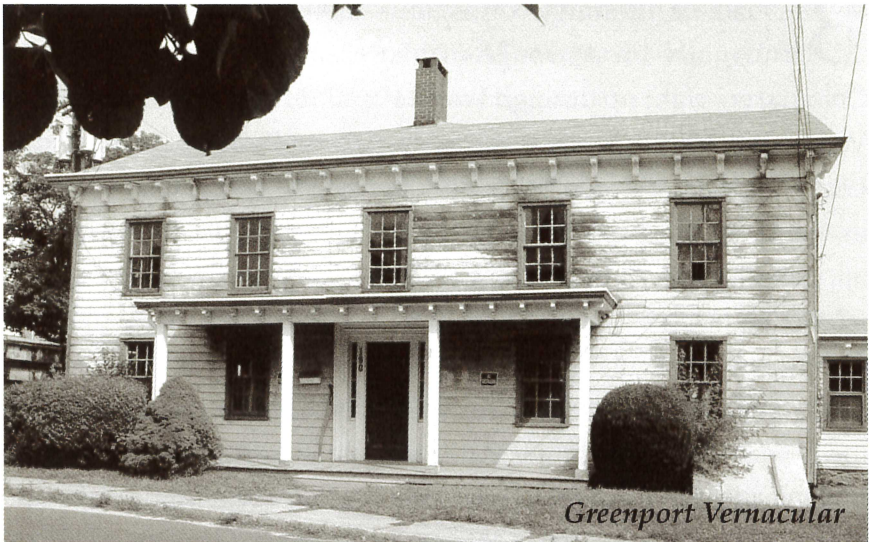
## Greenport Vernacular (1750 - 1820)

In the late 18<sup>th</sup> century and early 19<sup>th</sup> century, the common house form was a simple, small scale, two-story half house, so called because the windows stand on one side of the door. Many one-and-a-half, two, and two-and-a-half story versions survive on their original sites on Main and First Streets others were moved to make room for later styles. This vernacular house is a relative of the New





England Colonial half house, and has Federal (1780 – 1820) elements, such as a plain façade, painted clapboard, doorways with sidelights and transom and six-over-six pane windows. The roof ridge is



parallel to the street, and there is often a row of horizontal windows just below the eave.

But while the architects of the Federal style sought to embody “simplicity and moral appropriateness” in their buildings, the ship’s carpenters and craftsmen who built Greenport’s unpretentious vernacular homes achieve these ideals with less calculation and, perhaps, more success. Essentially unadorned and plainly functional, the straightforward design of the vernacular houses was a result of common sense construction rather than conscious imitation. Yet the builders were far from naïve, utilizing not only Federal style features, but also incorporating Greek Revival and Italianate embellishments, as they became available.

#### Greek Revival (1820-1860)

Greenport has several fine examples of the Greek Revival style, ranging from the grandly columned Townsend Manor Inn, to the



diminutive house at 636 Main Street, with its hand constructed window and door heads.

In Greenport, as in Sag Harbor, the Greek Revival period coincided with the whaling era, and some of Greenport's more prosperous men of the sea, such as Captain Cogswell of the Townsend Manor and Captain Tuthill of 138 Central Avenue, perhaps found the grandeur of the Greek Revival style well-suited to their own





lifestyles. But the Greek Revival was quickly popularized by building handbooks, and humbler uses of the style appeared.

The Greek Revival form can be either cubic or in the shape of a Greek temple, with the gable end facing the street. Adaptations of the classic Greek temple front, with low-pitched pediments abound. Typically, the cornice outlines the triangular shape of the pediment. Frequently, an entablature, consisting of an architrave, a frieze and cornice (in that order from bottom to top) rests on decorative corner posts known as pilasters. The entablature may extend across the façade, or may be abbreviated, leaving the pediment open at the bottom. Pediment-shaped window heads sometimes reiterate the pedimental idea, just as pilasters suggest columns. Small pilasters often frame the doorway, supporting either a simple mantel or an entablature. Further framing the door within these pilasters are, frequently, slender engaged piers or colonettes flanked by sidelights. Sidelights are often leaded, as is the rectangular window or transom above the door, which often occurs.

#### Italianate (1840 – 1880)

Inspiration for the original Italianate style, the Italian villa, comes from the picturesque, informal farmhouses of Tuscany, with their





square towers and L- or T-shaped floor plans. There is only one example of the villa style in Greenport – 350 Main Street. But if you subtract the tower and the asymmetrical floor plan from the villa, you have the essential elements of the Italianate mode that flourished in Greenport: a rectangular two-story house with a flat roof, wide eave, large bracketed cornice, and tall, thin first floor windows, often arched, and invariably two-over-two paned. The formal arrangement of bays complements the simple shape of the house, which is set off by a profusion of detail best described as picturesque: pronounced moldings, scrolled and pendants brackets, paneled fascia, and shadowy, single-story porches.

Another dramatic feature of some Italianate houses is the cupola. Cupolas, like porches, were meant to be both picturesque and functional. They were as useful to the Greenport seamen, who were fortunate enough to possess them, as they had been to the Venetian seamen who had preceded them in using this feature. Perched in their cupolas, captains could watch their ships without leaving the privacy of their homes, and their wives could watch for their husbands at sea – as the term, widow's walk, implies.



## Second Empire (1850- 1890)

The Second Empire style had its origins during the reign of Napoleon III (1852-1870), when large sections of old Paris were razed to accommodate the new French architecture. Imposing symmetrical structures with heavy ornamentation, such as deep, bracketed cornices, arched and pedimented windows, dormers, and classical moldings characterize Second Empire buildings. They are distinguished, above all, by their mansard roofs. Concave or convex, but always steeply pitched, mansard roofs are usually covered with



*Second Empire*

tin plates or multi-colored slate tiles in the fish scale pattern; chimneys are tall with decorative caps. Besides its aesthetic function, the mansard roof provides a full-story at the attic level.

Although the Second Empire style lent itself readily in the United States to civic and commercial buildings, museums, hotels, colleges and even factories, its usage in Greenport was limited to private houses, most of which line Main Street. In adapting the style for domestic use, architects satisfied practical requirements and an increased demand for the picturesque: the tall, projecting central pavilions of the commercial and public Second Empire buildings were replaced in private homes by stately verandas, and with the addition of wings and ells, the symmetry of the original style gave way to asymmetrical massing.



### Queen Anne (1880 – 1900)

While there are few full-fledged Queen Anne houses in Greenport, the many houses with Queen Anne characteristics attest to the vast popularity of the style. The Queen Anne style was modeled after Medieval and early Renaissance features of England's rural architecture during the reign of Anne Stuart (1707 – 1714). Variety and asymmetry are the hallmarks of this exuberantly decorative style.





A playful effect is often achieved by the haphazard arrangement of diverse, even contradictory, elements.

Variety extends from textures and material to forms and colors: clapboard, shingles, brick, and stone may all be used on the same exterior, and shingles and clapboard are often arranged in arresting decorative patterns. Conical-roofed towers or polygonal turrets and tall chimneys are juxtaposed with multi-gabled and multi-paned roofs with various shaped dormers, finials, and sunbursts in the gable ends, and the roof pitches tend to be quite steep. Encircling verandas with turned columns and balusters vie for attention with projecting bays and pavilions. Recessed porches on upper stories may complement these projecting elements, adding to a pervasive multidimensional quality.

Likewise, many kinds and shapes of window can be found in the Queen Anne house: oval or diamond-shaped windows (often stained glass) compete openly with arched or peaked cathedral windows, usually set in gable ends; tri-part Palladian windows contrast with Queen Anne windows, which combine large plate-glass panes with small mullioned panes, with or without stained glass.

Late Victorian (1880 – 1910)

One of the most common adaptations of the Queen Anne style is





*Late Victorian*

what might be called Greenport's Late Victorian Farmhouse. Possessing the obligatory bay window, decorative wood shingle, a wrap-around porch and turned or jig-sawn balusters and Queen Anne windows, the Late Victorian farmhouse is differentiated by its balanced cross-gable construction. The gable front, always situated facing the street, may be adorned with cathedral windows and brackets or "gingerbread". These decorative and stately houses usually have three-bayed facades with clapboard siding, and they are noticeably devoid of the turrets and towers that help create the asymmetrical compositions of their Queen Anne cousins.

#### Shingle Style ( 1880-1900 )

Called "The Architecture of the American Summer" these relaxed, capacious houses of the end of the last century flourished in the seaside resorts of the northeastern states, and they constitute one of America's greatest architectural inventions. In these houses, simple





prismatic forms are combined with a loose playfulness that seems the architectural equivalent of Jazz. Typically sheathed in an even skin of shingles, this style does not emphasize decorative detailing at doors, windows, cornices, porches, or on wall surfaces. Instead it aims for a complex sculptural shape enclosed within a smooth surface, which unifies the irregular outline of the house. Features such as towers, porches, hooded dormers, and loggias abound, but they are often expressed partially, rather than as fully developed



elements, since they are usually subjugated to the overall play of sculptural form.

Since Greenport was primarily a working town rather than a resort, there are only a few examples of this exuberant style in the village.



#### Bungalow (1890 – 1940)

The Bungalow style, which is also known as the Craftsman Style, stems from the way-stations with verandahs that were used by travelers in British India in the late 19<sup>th</sup> Century. The American adaptation of the bungalow is a one-story house of simple



construction and modest size, typically featuring wide, gently sloping gables. The gable end usually faces the street, preceded by an open or screened-in front porch with flared piers and often a broad flattened arch above. Large shed dormers are common, as are exterior chimneys. Rafters and ridge beams frequently extend beyond the walls and roofs. Often these bungalows were purchased as kits or were pre-fabricated.

Typical exterior surfaces, sometimes used in combination, are brick, stucco, and wood shingles, which are left natural or stained in earth tones. Visible structural members and trim, in contrast, are usually painted.



## ❧ RESOURCES ❧

While alterations to properties in the Historic District must be approved by the Historic Preservation Commission, all property owners in the Village are encouraged to keep historic standards in mind when making changes to the exterior of their building. The Historic Preservation Commission is happy to meet with owners who need guidance and will direct them to appropriate sources for help.

All buildings in the Village of Greenport have been documented – first in 1977 by the Columbia University preservationists (funded by the Cultural Resource Center, NY State Certified Local Government Program), and then updated in 1998 through the efforts of the Greenport Historic Preservation Commission. On request, the Village Administrator will provide property owners with information on the history and architectural significance of individual houses and other buildings.

The Floyd Memorial Library in Greenport has books on the history of Greenport and a collection of books on historic restoration. Some of the restoration books are:

Historic Preservation: An Introduction to Its History, Principles, and Practice, by Norman Tyler; WW Norton and Co.; 2<sup>nd</sup> Ed., Oct. 1999  
ISBN: 0393730395

Caring for Your Old House: A Guide for Owner and Residents (Respectful Rehabilitation), by Judith L. Kitchen; Preservation Press; Jan., 1996  
ISBN: 0471143715

Renovation, by Carl-Alexander Von Volborth  
ISBN: 0806997753



Caring for Your Historic House, by Fisher, Charles E. (Edt), Bock, Gordon (Edt), US National Park Service (Cor), National Heritage Preservation Inst. (Cor), Heritage Preservation (Cor); Harry N Abrams; Oct 1998

ISBN: 0810940876

What Style Is It?, by John C. Poppeliers; John Wiley and Sons; June 1995

ISBN: 0471144347

A Field Guide to American Houses, by Virginia and Lee McAlester, Alfred A. Knopf, New York, 1989

Materials can also be obtained from the National Trust for Historic Preservation Commission, 1785 Massachusetts Ave., NW, Washington, D.C., 20036.