SECTION IX

SCENIC RESOURCES POLICIES #24-25

A.   INTRODUCTION

The Town of East Hampton has an extraordinary endowment of coastal scenery, vistas of the slender isthmus of Napeague stretching to Hither Hills, soft-edged coastal ponds, sinuous saltmarsh shorelines, puffs of spring shad bloom undulating over Montauk's moorlands, towering hoodoo ocean bluffs west of Montauk Point. The visual quality of the coast is part of the Town's natural wealth and its cultural heritage. Panoramic views of the water and esthetic issues are important not only because they deeply affect the way people feel about living in the community, but because scenic values play a vital part in attracting visitors, residents, and businesses to East Hampton. Certain esthetic values are deeply embedded in our culture and value systems, among them the passion for visual proximity to the water.

Like people everywhere, East Hampton's residents have grown accustomed to their surroundings and tend to lose sight of the visual glory amidst their lives. Too often scenic resources are taken for granted and given short shrift until spectacular views have been marred by inappropriate development, dunescapes cluttered with boxy condominium rooflines, or the lines of dunes and bluffs broken by multi-storied homes thrust skyward for water views.

With its untreed openness, the visual integrity of the Atlantic Ocean shore is easily disrupted and the most vulnerable to impairment from development. The scenery of the more wooded Peconic Estuary coast is more forgiving and in places can better conceal residential construction. However, in the open areas surrounding the harbors, on sandy spits like Sammy's Beach, Gerard Drive and Lazy Point, and in dune areas like Promised Land and Napeague, houses obtrude in the visual landscape, especially when seen from the water. Along both Town coasts more care is needed to preserve existing views before careless development permanently disfigures them. Besides scenic values, it is important is to consider the economic and cultural consequences of public views and to prevent their further deterioration. Visual resources are a source of community pride and enhance the quality of life for residents and visitors alike.

Too often esthetic issues are dismissed by the claim that they are too subjective or a matter of individual taste. This is not true. There are proven and objective ways of dealing with esthetic issues, and the Town can take positive action to protect its visual heritage. A comprehensive inventory and analysis of Town scenic resources is envisioned in the *Scenic and Visual Resources Survey and Protection Program*, outlined in **Projects**, with subsequent development of implementing local laws. Ideally, this would be accomplished in conjunction with a parallel effort by the New York State Department of State to designate Scenic Areas of Statewide Significance (SASS) throughout the East End of Long Island (see **Policy #24**). State designation would add consistency, credibility and an added layer of protection to Town scenic resources which surely rank with the most spectacular in the State.

The Town's scenic resources can be described in terms of their physical and cultural characteristics. Physical character considers land form, vegetation, shoreline configuration, water features and land use patterns. The cultural character includes the cultural and historical elements of landscape, the design of structures and landscapes, the state of upkeep, the symbolic value and meaning of the landscape and the negative impacts of discordant or unattractive landscape features. The scenic

quality of the Town results from the interaction of these components in the landscape. High scenic quality results from a variety of contrasting components that blend well together in a unified setting. Scenic quality is also reflected through the ability of the public to view the landscape and its components and in their recognition of the values of the landscape components.

The physical character of the Town's coastal area incorporates broad vistas of the south shore Atlantic Ocean beaches, coastal ponds, the cliffs of Montauk and the Montauk Lighthouse, and the varied terrain of the northern bay shores with its rolling morainal land forms, harbors, creeks, beaches and bluffs, wooded areas and expanses of open saltmarsh. The wide variety of land and seascapes and natural vegetation hides visually incompatible development better in some areas than others. Land uses are primarily residential, commercial, and open space, interspersed with remnants of the Town's agricultural past.

The cultural character of the Town centers on the defined hamlets, of which Montauk is the only one entirely within the coastal area. The developed harbor waterfronts of Montauk and Three Mile Harbor have their own distinctive scenic character, as do the undulating wetland edges of the more pristine creeks and harbors, Northwest Creek, Hog Creek, Accabonac Harbor and Napeague Harbor. Montauk Highway is the main linking artery through the Town, and east of Amagansett it provides the most spectacular vistas of the coast.

Overall, the scenic quality of the Town is excellent, despite areas of incompatible development which affect its esthetic character. In some areas commercial and residential development is obtrusive and incongruous, with design and location of structures, site lighting, and signage out of harmony with the historic land use patterns and rural character of the Town. The preservation of the esthetic, historic, and scenic character of the Town is critical to its continued attraction as a waterfront resort community. Substantial effort is justified in order to balance growth and development with the integrity of the scenic landscape and cultural character of the Town. Development should be guided and regulated through the use of site plan, architectural review and other constraints to achieve this goal. It is important to protect these positive visual resources and to improve the quality of deteriorated areas.

In order to assess the scenic quality of the Town's coastal area, identify the important scenic components, locate the main viewpoints and to place East Hampton's scenic resources in a regional, state and national perspective, the Town recognizes the need to undertake a detailed scenic assessment. Ways of achieving this goal are discussed below and in **Projects**.

In recognition of the scenic value of the coast, the State Coastal Management Program provides for protection of Scenic Areas of Statewide Significance (SASS) and the general scenic quality of the coast. The New York State Department of State has embarked on a program to identify, evaluate, and recommend areas for designation as a SASS. NYS DOS has developed a scenic assessment methodology to determine the scenic quality and esthetic significance of the coastal area. It identifies the scenic quality of the components of coastal landscapes and evaluates them against criteria for determining esthetic significance. The scenic assessment methodology is outlined in

detail in the "Technical Memorandum: Identification of Scenic Areas of Statewide Significance in New York State" (NYS DOS, 1992).

To facilitate the determination of landscape quality, the landscape of the coastal area is divided into three categories of landscape components which are divided further into sub-elements of the landscape, as listed below:

Physical character: land form, vegetation, shoreline configuration, and water features

Cultural character: land use, ephemeral characteristics, historic character, symbolic value/meaning, architectural character, landscape character, state of upkeep, and discordant features

Views: coastal viewshed, length of views, breadth of views, background, composition, and focal points

To determine esthetic significance, the composition of the landscape as a whole is evaluated. All the landscape components are rated for scenic quality and are evaluated against the criteria that determine esthetic significance. These are:

·   the variety, unity, contrast and uniqueness of scenic components
·   the lack of discordant features in the landscape
·   the degree of public accessibility and recognition of a landscape.

The components are then described according to three levels of quality and significance:

·   distinctive, of statewide significance
·   noteworthy, of regional and local significance
·   common

The first application of the scenic assessment methodology has been in the Hudson River Valley coastal region, where six Scenic Areas of Statewide Significance have been designated. The Draft Long Island Sound Coastal Management Program has identified that this approach could easily be applied in the Long Island Sound coastal region. The Town of East Hampton is part of this coastal region and a regional scenic assessment would help place the scenic resources of the Town of East Hampton in a statewide perspective, providing recognition to the landscapes of the Town that are of statewide significance and that are important to the community character and sense of place of the East End of Long Island.

B.   INVENTORY & ANALYSIS OF SCENIC RESOURCES

Lacking a detailed survey of the Town's scenic resources, the Planning Department has compiled a list of general criteria for types of views considered scenic in the coastal zone, and criteria for types

of unattractive views or qualities that detract from scenic values, in Table IX-1, page IX-5. Since it is the large number as well as the quality of attractive views that contribute to the Town's status as one of the premier resort and recreation areas of the east coast, this report has not in this document attempted to inventory every scenic vista in detail. In Table IX-2, beginning page IX-6, the Town has listed examples of the types of views that constitute East Hampton's scenic wealth and currently exist in each reach.

Artists are a prime source for scenic values, and are perhaps most keenly and intimately aware of them. In some measure artists were the first to realize and popularize the scenic attractions of East Hampton. Two major movements in American art history have had deep associations here: Childe Hassam, William Merritt Chase and the members of the Tile Club summered here and produced some of their memorable work in East Hampton in the 1880's; and in the 20th century, major artists of the Abstract Expressionist movement, including Jackson Pollock, Willem de Kooning, Franz Kline, Adolph Gottlieb, Robert Motherwell, Stuart Davis, etc. found a haven and painted here beginning in the 1940's. These artists were inspired by the scenic qualities of East Hampton's coastal landscape, as evidenced by their journals, the extensive literature about them, and above all, their artwork.

Artists continue to contribute substantially to the present day economic and cultural life of the town. The local East Hampton Artists' Alliance has over three hundred members who are practicing artists or working in related fields. More than a dozen galleries show and sell artwork in the Town, many featuring landscape painting of local scenes. Commercial advertising and fashion photographers often utilize the open spaces of the Town as backgrounds for their work. Many movies have been filmed here, beginning perhaps with Rudolf Valentino's "Desert Sheik" in the early 1920's, to contemporary work ranging from an environmental TV series, "Earth Journal", to recent feature films like "Last Summer in the Hamptons". While they produce extensive economic and cultural benefits to the town and state, art related activities generally have minimal impact on the environment or on scenic resources themselves.

Table IX-1: TYPES OF SCENIC OR VISUALLY INTERESTING VIEWS /UNATTRACTIVE VIEWS

SCENIC VIEWS	UNATTRACTIVE VIEWS
Panoramic views: scenic overlooks, views of the shoreline from the water or points on land, views of the ocean	**Crowded manmade views:** crowded buildings, congested roads, crowded parking lots, overcrowded anchorages
Water views: bays, harbors, inlets, coastal ponds, virtually any body of water	**Items that detract from the existing landscape:** objects of color, shape or size that draw attention to themselves, e.g. garish colored or outsize signs, inappropriate architecture in an historic district
Open spaces: uninterrupted stretches of dunelands, farmland, meadows, maritime grasslands, downs, moorlands, wetlands, beaches, points for viewing sunrises and sunsets	**Structures or objects that block or interrupt a vista:** telephone lines, overhead wires, billboards, fences, berms, walls, or hedges in front of a view; buildings too close together; oversized buildings; buildings isolated in surroundings, or that physically block sight-lines
Woodland views: views from woodland trails, from roadsides looking at, into, or over forested areas, wetland vegetation, swamp thickets, scrub forests, pine, beech or oak groves	**Monotonous manmade views:** grid subdivisions, expanses of pavement, series of identical structures
Unique natural features: gardens, wildflowers, wildlife, large or specimen trees, large dunes, bluffs, big boulders (glacial erratics), kettleholes, sandspits, unusual shoreline formations	**Clutter, litter, trash:** unkempt areas, structures with graffiti, discarded junk or vehicles, merchandise or furniture on streets, haphazardly parked vehicles, exposed trash containers
Existing prominent features of the landscape: silhouettes, skylines, high points	**Lighting pollution:** large lighting installations which emit skyglow, fixtures which shine into neighboring properties or are visible for long distances, unshielded or improperly aimed fixtures, broad-spectrum or overly powerful light sources, from ballfields, parking lots, interior lit signs, illuminated signs, billboards
Views which evoke feelings of nostalgia: traditional nautical views such as harbors or lighthouses, rural landscapes, historic structures and areas, landmarks, farm buildings and animals	
Scenic roads and byways: roadways and street ends that provide scenic views of water and coastal terrain, native flora, and generally enhance the rural character of the Town	
Views of natural diversity: multiple ecological communities, successions of different geologic and other natural formations, interfaces between marine and upland habitats, etc.	

Table IX-2:   VIEWPOINTS, VISTAS AND SCENIC ROUTES

Reach 1 - Northwest

Barcelona Neck - coastal ponds, west side trail, overlook from bluffs of Northwest Harbor

Northwest Creek - views from County Dock, sand spit on east side, Cuffee's Landing and point of Barcelona Neck on west side

Old Northwest Road - scenic road, historic settlement area, access to trails, dogwood and other spring flowering trees

Mile Hill Road end - views of Northwest Harbor/Cedar Point, beaches east & west, walk to mouth of Alewife Brook

Grace Estate - trails, view from Kirks Park, shoreline

Cedar Point Park - Alewife Brook and Alewife Brook Pond, view from bluffs in park of Northwest Harbor and Gardiners Bay from trail along Hedges Bank, Cedar Point and Cedar Point Light

Reach 2 - Three Mile Harbor/Hog Creek

Hedges Bank - view of Gardiners Bay from bluff

Sammy's Beach - views of saltmarsh inside Three Mile Harbor, interior trails and bay beach, views of harbor and bay from interior dunes, view of boat channel from east end and breakwater

Hands Creek - views across Three Mile Harbor, natural saltmarsh, osprey and other bird life

Three Mile Harbor - sunset views from east side of harbor, including from Town Dock, Commercial Dock at Gann Road, Harbor Marina, Harbor View Drive, etc.; views of boats at marinas, commercial fishing boats at Gann Road

Maidstone Park - bay view from athletic field, back dunes and scrub adjoining beach, sunset view from east breakwater, view of wetlands from old fishing station

Flaggy Hole Road/Camp Blue Bay - view of Gardiner's Bay

Hog Creek - view of ponds to west of Creek entrance, views of Hog Creek and Gardiners Bay from either side of Creek entrance, boat marinas

Reach 3 - Accabonac

Fireplace Road end - view of Gardiners Island and Bay

Gerard Drive - scenic road, views of Accabonac Harbor saltmarsh and Gardiners Bay, bird and seal watching along beach, sunset views of harbor

Louse Point - views of harbor, boat anchorage, Wood Tick Island, fishing activities at launch ramp area, shorebirds on mud flats across channel, sunset views of harbor, sunrise views of Gardiners Bay

Barnes Landing - panorama of Gardiners Bay/ Gardiners Island/ Cartwright shoal from top of Accabonac Cliff, [sunrise] view of Gardiners Bay from Barnes Landing Road end, view of bay and ocean from Bell Estate stairway

Fresh Pond/Devon - interior view of pond, views of Gardiners Bay and Promised Land from Fresh Pond and Abrahams Landing Road ends

Reach 4 - Napeague North

Bendigo/Cranberry Hole Roads - scenic roads with views of wetlands, dunelands and bay, old fish factory at Promised Land

Old fish factory/Promised Land/Cherry Point - views of Gardiners Bay, back side of Gardiners Island, sunset view, ruins of old fish factory

Lazy Point - views of saltmarsh, salt ponds, osprey and other bird life, dune lands, Napeague Harbor, boat anchorage, Hicks Island and Gardiners Bay

Napeague Meadow Road - scenic road, views of saltmarsh and dune lands, Napeague Harbor

Art Barge (D'Amico Art Institute) - panorama of Napeague Harbor from upper deck

Walking Dunes/Goff Point - Napeague Harbor views, sunset views, back dune wetlands and Walking Dunes, panoramic views from heights of Walking Dunes

Reach 5 - Hither Woods/ Fort Pond Bay

Fresh Pond - coastal pond, unspoiled natural beach

Napeague overlook - panoramic view of bay and ocean

Quincetree Landing - natural beach, concentrations of driftwood and flotsam

Hither Woods - extensive trail system, variety of glacial topography

Rocky Point - eroding rocky headland, views of Gardiners Bay, backside of Gardiner's Island, Fort Pond Bay

Montauk Mountain - views of Fort Pond Bay and Fort Pond

Fort Pond - pond shores, scenic route along Second House Road, Second House historic museum

Fort Hill - panoramic view of Fort Pond Bay, Fort Pond to Montauk business district, and ocean, sunset views, historic Native American burial site, Council Rock, view of Montauk Manor (similar vantage point)

Hotel Montaukett - view from bluff overlooking Fort Pond Bay, legendary sunset view

Culloden Point - eroding headland with variety of natural shoreline textures

Reach 6 - Montauk North Side

West jetty - views of harbor entrance, Block Island Sound, working harbor waterfront and Coast Guard Station

East jetty - views east to Shagwong, sunset views over Block Island Sound, harbor entrance

Coonsfoot Cove/Star Island - Town commercial docks, marinas, restaurants, retail stores and fish markets, view of south end of Lake Montauk from Star Island causeway

Stepping Stones Pond/Old West Lake Drive - pond to south and Lake Montauk to north

South Lake Drive - view of south end of Lake, nearby tributary streams and wetland areas

Big and Little Reed Ponds - views of ponds, fringing marshes, dreen into Lake Montauk

Montauk County Park - dunelands, Block Island Sound along Gin Beach

East Lake Drive/Indian Field - Native American burial ground, views of Lake Montauk

Third House - views of Deep Hollow/Indian Field Ranch, views of Lake Montauk from hill above, wetlands and pond

Reach 7 - Oyster Pond/North Montauk Point

Oyster Pond - pond shores, rocky beach on Block Island Sound, seals and migrating shorebirds in fall and winter

Montauk Point and Lighthouse - panoramic views stretching to Block Island in clear weather, historic lighthouse, surf fishermen on rocks, extraordinary views from lighthouse of bluffs and rocky shoreline to west

Reach 8 - Montauk Bluffs

Turtle Cove - views of lighthouse, shoreline, bluffs extending to west

Camp Hero - hoodoo bluffs along shore, rocky shoreline, interior trail to Old Montauk Highway, views from bluffs along shore

Montauk Point State Boulevard (Rte 27) - [overgrown] Deep Hollow overlook has views to Oyster Pond

Indian Field Ranch - views of cow/horse pastures and barns

Warhol Estate TNC Preserve - views of rocky shoreline, bluffs, downs and moorlands ecosystems, coastal pond

Reach 9 - Hamlet of Montauk

Rheinstein Park - views of Shadmoor bluffs to west

Kirk Park, north side - walkway to Fort Pond

Kirk Park, south side - municipal beach, views of downtown Montauk and ocean beach from walkway over dune

Old Montauk Highway - coastal scenic route from Montauk business area to Hither Hills State Park

Town overlook, Old Montauk Highway - views of ocean beach, Benson reserve

Reach 10 - Napeague South/Amagansett

Montauk Highway/Rte 27 - scenic highway through Napeague to Bluff Road, views of dunelands, pine barrens

Navahoe Road - views of ocean beach, dunelands from over dune walkway

White Sands/Atlantic Drive - ocean beach

Whaler's Lane - interior double dune landscape

Napeague Lane - ocean beach

Atlantic Avenue - ocean beach, Double Dunes Preserve (USFWS + TNC), old Coast Guard buildings (overlook at Bluff Road/Atlantic Avenue)

Bluff Road - scenic alternate route, views of ocean, double dunes, traditional summer cottages

Indian Wells Highway - ocean beach, double dunes

Further Lane - scenic road

Reach 11 - Wainscott

Rte 27 State access to Georgica Pond - views of pond, scenic approach for canoe/kayak tours

Beach Lane - ocean beach, access to Georgica Pond at ocean gut

Wainscott Main Street - scenic road through Wainscott hamlet, farm fields, community buildings, views to dunes

Wainscott Pond - views from Wainscott Main Street, pond with ocean in background, Community Hall to north

Town Line Road - ocean beach

Reach 12 - Gardiners Island (no public access)

Bostwick Pond/Point overlook - views of north end of island, to Fort Tyler (the Ruins)

Whale Hill - WWII observation bunker atop 100' bluff, panoramic views to east and north

Tobaccolot Pond - pond views and views to Napeague Bay on backside of island

Air strip - broad vistas of southern sector of island, much of it still mowed for hay or pasture

Cartwright Spit - south end of island, extending sandspit, nesting gulls and other shorebirds

Manor House and restoration of manor buildings - some original and some rebuilt/restored buildings from the early days of the Gardiner manorial estate, including family cemetery

Gardiner Windmill - restored and maintained, one of very few on Long Island still in reasonable repair, navigation landmark from the water

C.   SCENIC RESOURCES POLICIES

POLICY 24   PREVENT IMPAIRMENT OF SCENIC AREAS OF STATEWIDE SIGNIFICANCE, AS IDENTIFIED ON THE COASTAL AREA MAP. IMPAIRMENT SHALL INCLUDE:

(i)   THE IRREVERSIBLE MODIFICATION OF GEOLOGICAL FORMS, THE DESTRUCTION OR REMOVAL OF VEGETATION OR STRUCTURES THAT ARE SIGNIFICANT TO THE SCENIC QUALITY OF AN IDENTIFIED RESOURCE;

(ii)   THE ADDITION OF STRUCTURES WHICH BECAUSE OF SITING OR SCALE WILL REDUCE IDENTIFIED VIEWS OR WHICH BECAUSE OF SCALE, FORM, OR MATERIALS WILL DIMINISH THE SCENIC QUALITY OF AN IDENTIFIED RESOURCE.

Explanation of policy:

This policy is not applicable in the Town of East Hampton because Scenic Areas of Statewide Significance (SASS) have not been identified. No Scenic Areas of Statewide Significance have been identified in the Town's coastal area because the designation procedure has not been completed by the State.

As a premier resort community, the Town almost certainly contains scenic resources of statewide significance. The Town intends to undertake a comprehensive inventory and analysis of its scenic resources to identify potential sites. See *Scenic and Visual Resources Survey and Protection Program* in **Projects**. In order to implement this policy the Town recommends that a parallel regional effort be carried out by the New York Department of State to designate Scenic Areas of Statewide Significance for the entire East End of Long Island.

POLICY 25   PROTECT, RESTORE OR ENHANCE NATURAL AND MAN-MADE RESOURCES WHICH ARE NOT IDENTIFIED AS BEING OF STATEWIDE SIGNIFICANCE BUT WHICH CONTRIBUTE TO THE OVERALL SCENIC QUALITY OF THE COASTAL AREA.

Explanation of policy:

The goal of this policy is to protect and restore or enhance the Town's scenic resources, and to avoid creating views that are unattractive. Although no scenic resources of statewide significance (**Policy #24** above), have not yet been designated here, the Town hosts a remarkable spectrum of coastal scenery that attracts many visitors. Visual interest stems from both the natural beauty of the shore

and from man-made landscapes of harbors and historic structures, such as the Cedar Point and Montauk Lighthouses.

Since the late 1800's, when it first became a mecca for visual artists and a fledgling summer resort, East Hampton's existence as a community has been intimately tied to its coastal scenery. While sometimes intangible, the scenic values of the shore are an essential underpinning of the Town's economic well-being. The openness of the sea, the multiplicity of textures in beaches, dunes, wetlands, bluffs and woods that frame sky and water, are intrinsic to East Hampton's quality of life. An intimate encounter with nature, infinite vistas of the sea, the power of coastal storms, changing seasons of saltmarsh and beach, contribute to a sense of place, and serenity of the human spirit. When scenic views are broken up or intruded upon by inappropriate development or landscaping something precious is lost for citizens and visitors alike. Some vistas that made East Hampton special will never be seen by future generations.

On first examination scenic values seem subjective. However, techniques have been developed to systematically categorize and quantify the value of scenic elements and views, using public input to characterize favorite viewpoints, vistas and scenic routes. Neither the Town or State has undertaken a comprehensive inventory and analysis of East Hampton's scenic resources. The Town has expressed its intention to do so in the *Scenic and Visual Resources Survey and Protection Program* (see **Projects**) referred to in **Policy #24**. This project will conduct a visual inventory of the coastal area, including identification and mapping of coastal viewsheds, key viewpoints, and visual subunits; a survey to rate public interest and reaction; describe areas suitable for SASS designation; develop design guidelines for managing future development within scenic areas; and recommend guidelines, local laws, regulations and planning procedures to protect scenic and visual resources.

Pending completion of the *Survey* and implementation of its results, in the inventory and analysis section of this section the Town has identified areas and types of views in the coastal zone considered scenic or attractive. Guidelines for siting structures and facilities in these areas to fulfill this policy include, but are not limited to, the following:

(1)   Structures and development in general including highways, power lines and signs, should be set back from public view points such as roads, parks, and especially shorelines, kept out of sight-lines to scenic views, and sited in inconspicuous locations to maintain the attractive quality of the shoreline and to retain views to and from the shore.

(2)   Structures and lots in subdivisions should be clustered or oriented to retain views, save open space, and provide visual harmony. *Visual compatibility*, the degree of congruity or "fit" between the visual elements of a project and the setting in which it is located, should be considered in the planning process to minimize the visual impacts of development.

(3)   Existing scenic structures (especially historic structures) should be incorporated into new development so that views of and from these structures are preserved. Neighboring structures within public view should be visually integrated with the historic or scenic structure[s].

(4)   Unattractive elements should be removed when they deteriorate or become degraded. Scenic elements should likewise be restored when they deteriorate. See Table IX-1 for examples.

(5)   Original land forms and historic landscapes, including natural landscapes, farms, gardens, and specimen trees, should be maintained or restored wherever possible.

(6)   Areas of vegetation, especially native vegetation, should be maintained or added to through scenic and conservation easements, or landscaping plans, and used to provide interest, encourage the presence of wildlife, blend structures into the site, and obscure unattractive elements, except when selective clearing creates views of coastal waters from public lands. Road shoulders, to the maximum extent possible, should be planted or allowed to grow in with native species only.

(7)   As a last resort appropriate materials other than vegetation should be used to screen unattractive elements.

(8)   Buildings and other structures should be on an appropriate scale, and use forms and materials to ensure they are compatible with and add interest to the landscape. Compatible colors and materials and sensitive design can help integrate development into the landscape.

(9)   When development is unavoidable in a prominent scenic location, approval by the Planning Board for site plan review, and by the Architectural Review Board should be required to maintain the existing scenic quality of the area.

(10)   Light pollution of the night skies should be avoided by encouraging use of least-polluting light sources. All fixtures should be properly shielded and aimed at the ground. Municipal lighting installations for street lighting, parking lots, ball fields, etc. should comply with these standards. Improvements in lighting control regulations for localized sources should be considered and better enforced.

(11)   A Town-wide survey of both scenic and unattractive sites should be conducted to identify and map scenic and unattractive areas and elements, incorporate historic research, a survey of residents and tourists, provide photo-documentation, and develop further guidelines for protection, restoration or enhancement of visual resources. See **Projects**.