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HISTORIC REVIEW BOARD
PUBLIC HEARING
Department of Land Use
New Castle Room
Tuesday, March 19, 2019
5:00 p.m.

HISTORIC REVIEW BOARD IN ATTENDANCE:

- Barbara E. Benson, Chairperson
- Karen Anderson
- John T. Brook
- John R. Davis
- Barbara Silber

DEPARTMENT OF LAND USE IN ATTENDANCE:

- Elizabeth Caulfield
- Christopher Jackson

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Mid-Atlantic Region
300 Delaware Avenue - Suite 815
Wilmington, DE 19801

Transcribed by: Michelle A. Landman

1 MS. BENSON: Okay. I'd like to
2 call the New Castle County Historic Review
3 Board of March 19th, 2019, the public hearing,
4 to order.

5 We begin with roll call. My
6 name is Barbara Benson.

7 MR. DAVIS: John Davis.

8 MR. BROOK: John Brook.

9 MS. SILBER: Barbara Silber.

10 MS. BENSON: And we have with
11 us, Elizabeth Caulfield and Christopher Jackson
12 from the Department of Land Use, and Colleen
13 Norris from the law department.

14 Okay. Old business. Rules of
15 procedure.

16 MS. CAULFIELD: I'm going to
17 read the rules of procedure for public hearings
18 conducted by the Historic Review Board.

19 This is a public hearing
20 conducted by the New Castle County Historic
21 Review Board. The purpose of these hearings is
22 to compile a record of relevant information
23 regarding each application and how the proposed
24 projects effect the county's historic

1 resources.

2 To make the most efficient use
3 of time at this hearing, the following rules of
4 order are established: Following the reading
5 of each agenda item, the applicant and their
6 representatives will make a presentation, not
7 to exceed a total of 15 minutes.

8 Board members may ask questions
9 of the applicant at the conclusion of the
10 presentation.

11 The public will then be invited
12 to speak in the following order: One, those
13 who wish to speak in favor. Two, those who
14 wish to speak in opposition. And three, those
15 who wish to offer general comments.

16 Speakers are encouraged to be
17 brief and to focus their remarks on historic
18 issues.

19 So that everyone has an
20 opportunity to be heard, all speakers are
21 limited to five minutes. Any speaker may ask
22 the Board to hold the record open for submittal
23 of written testimony if the time limit is not
24 sufficient for their needs.

1 Speakers are not permitted to
2 debate the applicant, but may ask questions
3 that the applicant may choose to answer during
4 his rebuttal period at the close of the public
5 comment period.

6 All testimony is recorded and
7 transcribed, therefore all speakers must come
8 forward to the table, one at a time, and state
9 their name, address and organization
10 affiliation, if any, before offering comments.

11 Random comments from the
12 audience will not be recognized. And the
13 public is asked to respect the applicant's
14 right to an orderly hearing.

15 No recommendations or decisions
16 will be made by the Historic Review Board at
17 this hearing today. The Board will evaluate
18 the information, testimony and comments
19 received here at a public business meeting to
20 be held at the first Tuesday of next month.

21 MS. BENSON: Thank you. And for
22 the record I want to say that Karen Anderson
23 has joined the Board. We will begin.

24 We have no old business. We

1 will begin with new business and let's review
2 the rules.

3 If you would be so kind as to
4 put your hands up if you have questions or
5 comments at the end of the presentation, you
6 can be assured I will get to you. Okay.

7 MS. CAULFIELD: All right.
8 Under new business we have a National Register
9 of Historic Places District Amendment,
10 Eleutherian Mills-Hagley Historic District, 200
11 Hagley Creek Road, Christiana Hundred, Tax
12 Parcels 07-024.00-028, 07-027.00-032,
13 06-098.00-003, 06-098.00-004, 06-117.00-001,
14 07-030.00-009, 07-027.00-061, and 07-027.00-03,
15 SE and OR zoning, counsel district 2.

16 MS. BENSON: Thank you. And I
17 congratulate you on that.

18 If the person is going to make
19 the presentation, will come forward.

20 MR. BROOK: Madam Chair?

21 MS. BENSON: Yes John?

22 MR. BROOK: It took me much
23 longer than 15 minutes to read this material.
24 And I think if the applicant requires more than

1 15 minutes to make his presentation that it
2 should be granted.

3 MS. BENSON: I'm sure he will be
4 as time effective as possible.

5 MR. BROOK: Thank you.

6 MR. EMMONS: That's right. I
7 appreciate that. I may need a couple extra
8 minutes.

9 My name is Michael Emmons and
10 I'm from the Center of Historic Architectural
11 and Design at the University of Delaware. And
12 it's my pleasure to present this updated
13 documentation and amended nomination for the
14 Hagley Museum and Library called the
15 Eleutherian Mills-Hagley Historic District.

16 The Hagley Museum first opened
17 to the public in 1957, showcased and helped to
18 make famous the ancestral home, the DuPont
19 Company and the du Pont family.

20 It was quite obvious to anyone
21 who visited the site of the old powder works
22 along the Brandywine River that it was
23 unquestionably of magical significance. So it
24 was unsurprising a few years later, in 1966,

1 when the National Register of Historic Places
2 program was established, that this birthplace
3 of DuPont Company was listed the very same
4 year.

5 In fact, it was not only listed
6 on the National Register, as it also received
7 the much higher honor of being declared a
8 national historic landmark, a very select list
9 of sites that are exceptionally important to
10 American history.

11 The DuPont Company had, after
12 all, manufactured a large percentage of the
13 gunpowder to supply at least two of America's
14 largest military conflicts. And its powder was
15 also instrumental in the construction of the
16 nation's canals, railroads and roadways.

17 With this strong pedigree, some
18 might be surprised by the focus of our newly
19 updated National Register nomination for the
20 Eleutherian Mills-Hagley Historic District.

21 While the previous nominations
22 had rightly only recognized the DuPont
23 manufacturing era of significance, the era
24 before 1921, our updated nomination recognizes

1 much highly significant history Eleutherian
2 Mills and Hagley after 1921.

3 To do so, we've also expanded
4 the area of significance worthy of recognition
5 by the National Registry.

6 As most of you know, the
7 National Register nominations must explain the
8 reasons the site is historically significant by
9 choosing from four bracket criteria, called A,
10 B, C, and D.

11 A basically means history,
12 whether famous events or important historical
13 patterns.

14 B is for famous people being
15 associated with the site.

16 C is for architecture and
17 design.

18 D is for archeological or
19 information promise.

20 Until now, the National Register
21 has only recognized Hagley's significance under
22 criterion A, for the importance of the DuPont
23 manufacturing history stopping in 1921.

24 Our updated National Register

1 nomination going much further. And as far as
2 the National Register's criteria and periods of
3 significance, would look more like this:

4 To be clear, our updated
5 documentation for the Eleutherian Mills-Hagley
6 site retains the original and obvious argument
7 that the DuPont Company was historically
8 significant. But it also argues that the
9 design of the powder works, the layout of the
10 site and the engineering of the structures to
11 process the powder is also worthy of
12 recognition, yet a large portion of the updated
13 nomination focuses on the post DuPont Company
14 era, adding two historical periods for
15 evaluation and recognition.

16 The first period, from 1923 to
17 1952, represents the Crowninshield era, when
18 the Eleutherian Mills portion of the property
19 was owned by a family descendant, Louise du
20 Pont Crowninshield, who was an important
21 preservationist, colonial revivalist and
22 gardener.

23 The second period, the museum
24 era, begins in 1952 when the idea for the

1 Hagley Museum was born, and it extends into the
2 the early 1980's when the museum completed its
3 last major exhibit area, Worker's Hill.

4 This presentation focuses on
5 these later lessor known periods of
6 significance, Eleutherian Mills-Hagley Historic
7 District.

8 The ownership era of the Louise,
9 du Pont Crowninshield and her husband Frank
10 Crowninshield at Eleutherian Mills is an
11 important chapter in it's history, since it
12 both preserved and altered the landscape that
13 would eventually become an important part of
14 the Hagley Museum and Library.

15 Clearly influenced by the
16 colonial revival movement in the early 20th
17 century, as well as the early historic
18 preservation movement in the United States,
19 Crowninshield's alteration of the Eleutherian
20 Mills left a clear stamp on the estate.

21 Several historical features at
22 the property, the formal ruin gardens, mansion,
23 barn, first office and the tree-lined driveway
24 approaching the house, are significant for

1 their creation or alteration during the
2 Crowninshield period.

3 The Crowninshield Gardens are
4 especially significant and truly one of a kind
5 to the United States.

6 Go in the ruins of the original
7 powder works, and designed as a large folly
8 that imitated ancient ruins, the Crowninshield
9 Gardens are now themselves ruinous and thus a
10 ruins of a ruin garden built upon industrial
11 ruins. If you can follow that.

12 There's unfortunately been
13 significant loss of garden features during the
14 museum era. But the surviving portions of the
15 Crowninshield Gardens represent a rare,
16 uniquely vernacular self-designed formal garden
17 complex, built as part of the country house
18 era.

19 During the country place era in
20 the United States, ranging from roughly 1890 to
21 1940, there was a proliferation of major
22 estates and gardens.

23 The two were almost bound
24 together, since formal gardens were considered

1 an integral component of most country houses.

2 The Eleutherian Mills estate may
3 have provided the perfect canvas for such a
4 movement. The mansion is perched on a hillside
5 above the ruins of the original powder works,
6 which is situated adjacent to the picturesque
7 Brandywine River.

8 With the audible roar of the
9 river's water moving over a nearby damn, one
10 could hear nature's splendor from the grounds.

11 The ruins of the old powder
12 works also created a scene that was itself
13 quite picturesque in the art historical sense
14 of the word. Combining the irregularity of the
15 ruinous structures with the wild subliminally
16 of nature reclaiming them.

17 It was the ruins of the powder
18 works that presented a significant design
19 challenge and probably shaped the unique nature
20 of the gardens.

21 The overall planning and
22 execution of the gardens seems to have been a
23 mostly homemade project -- homemade project of
24 the Crowninshields, Frank focusing on

1 architectural features and Louise on the
2 plannings. The result is highly unique in the
3 United States.

4 Few other gardens possess a
5 dramatic setting like the Brandywine Valley
6 site of the Crowninshield garden. And only one
7 other garden is known in America that was
8 created on an industrial site and that one no
9 longer survives.

10 At the Crowninshield Gardens,
11 service tunnels became secret grottos,
12 industrial caldrons became decorative urns.

13 Remanence of building walls were
14 used as retaining walls for garden terraces and
15 basements were transformed into reflecting
16 pools.

17 Further, artifacts such as
18 statuary, columns and urns were imported from
19 Italy and incorporated into the gardens
20 blending an air of established dignity that was
21 otherwise new.

22 A former landscape curator at
23 Hagley Museum, after much research, concluded
24 that the Crowninshields' creation was, quote,

1 one of the most sophisticated, appealing and
2 dramatic gardens in the country.

3 The Eleutherian Mills-Hagley
4 Historic District, due to its association of
5 Louise du Pont Crowninshield alone, is also
6 eligible for the National Register under
7 criterion B.

8 Du Pont Crowninshield's impact
9 extended far beyond Eleutherian Mills. During
10 the first half of the 20th century, she was an
11 early and influential preservationist and a
12 connoisseur of the America decorative arts.

13 She worked for decades to
14 preserve and promote many other historic homes
15 as house museums from Massachusetts to
16 Virginia.

17 Active during the colonial
18 revival movement in America, Crowninshield was
19 involved with several historic homes related to
20 George Washington including Kenmore, Woodlawn
21 and Wakefield, as well as many other historical
22 house restorations expanding the east coast.

23 Crowninshield also played an
24 integral role in the early years of the

1 National Trust for Historic Preservation.
2 Serving as a founding trustee from its
3 establishment in 1949 until she became vice
4 chairman of the board in 1953.

5 In her memory, the National
6 Trust created the Louise du Pont Crowninshield
7 Award, the trust's highest national honor
8 granted for exceptional achievement in
9 historical preservation.

10 Despite Crowninshield's
11 contribution to culture heritage in the United
12 States, much less has been written about her
13 than her brother Henry F. du Pont who founded
14 the Winterthur Museum. While Henry's
15 collecting work was made public and even famous
16 at Winterthur, Louise du Pont Crowninshield's
17 legacy was, as one art historian pointed out,
18 quote, part of the community of
19 underrepresented volunteer women whose
20 collaborative behind the scene efforts have
21 been marginalized from museum history.

22 Since Eleutherian Mills
23 represents about half of the Hagley complex
24 today, we're glad that this nomination

1 recognizes her importance at Eleutherian Mills
2 and beyond.

3 Today when you stroll through
4 the Hagley Museum's grounds, which I highly
5 recommend if you haven't been there lately, it
6 truly feels like a refined park-like
7 experience. The beautifully manicured grounds
8 nestled against the winding Brandywine River
9 might best be described now as picturesque,
10 serene, maybe even sublime. An almost sylvan
11 composition mixing foliage, stone and water.

12 How do those adjectives align
13 with the historical site recognized for being
14 industrial? Formerly loud, dirty, dangerous,
15 utilitarian, unkept and even odorous.

16 The dramatic transformation at
17 Hagley over the past century is no accident.
18 Certainly the closing of industrial operations
19 around 1920 and the site's slow reclamation by
20 mother nature played a large role.

21 With the current appearance of
22 the landscape at Eleutherian Mills-Hagley
23 complex is the direct result of its
24 establishment as an open museum.

1 After 1952, significant
2 alterations were made to transform the former
3 powder yards into a reconstructed, manicured
4 and curated museum landscape. An effort that
5 required demolition, rehabilitation,
6 restoration, new construction and extensive
7 landscaping.

8 As such, today's historical
9 landscape at the Hagley Museum and Library
10 reflects its status as an educational
11 institution. Chartered in 1952, opened in
12 1957, and now including a visitor's center with
13 exhibit, an open-air industrial museum and
14 international recognized library. The Hagley
15 Museum is thus now historically significant on
16 its own merits.

17 It is a clear product of the
18 open-air museum movement in the U.S. during the
19 20th century.

20 More locally, it reflects a
21 trend of converting former du Pont family
22 estates here in the Brandywine region into
23 culture institutions open to the general public
24 including Longwood Gardens, Winterthur Museum,

1 Hagley, Nemours and the Mt. Cuba Center.

2 The 150th anniversary of the
3 DuPont Company was the catalyst for creating a
4 museum of the industrial history at Hagley.

5 While little notice had been
6 taken of the abandoned and decaying mills at
7 Hagley for decades, it was the attention
8 brought by the anniversary celebration in 1952
9 that generated interest in preserving the
10 DuPont Company's birthplace.

11 DuPont's corporate leaders and
12 du Pont family members formed the Eleutherian
13 Mills-Hagley Foundation in 1952 with the
14 original intention of creating a public park at
15 Eleutherian Mills.

16 However, in 1954 the foundation
17 shifted their focus towards creating a full
18 fledged industrial history museum.

19 This momentous decision resulted
20 in the establishment of a world class museum
21 with a rich educational mission rather than
22 just a commemorative park that would only
23 passively preserve the mill ruins.

24 Transforming an old industrial

1 side into a museum and research institution
2 involves substantial alterations to the
3 surviving landscape over a period of several
4 decades eventually including the reuse of the
5 Henry Clay Mill building as a visitor's center
6 and museum. The construction of a large
7 library building. A new gate house for access
8 to the new library and mansion. The
9 restoration and opening of the Eleutherian
10 Mills mansion.

11 Renovating and opening the mill
12 ray shop as a second museum exhibit building.
13 The restoration of the Burkenhead Mills.
14 Moving and reconstructing Lemont du Pont
15 workshop on to the museum property.

16 Archeology and restoration of
17 the 1803 E.I. du Pont Gardens, modification to
18 the Crowninshield Greenhouses. The renovation
19 of the Bellet House on Worker's Hill. The
20 construction of the new century hydroelectric
21 plant for power and eventual museum
22 exhibitions. And an extensive infrastructure
23 of paths, roads and bridges to facilitate
24 visitor movement throughout the museum

1 landscape.

2 The reason this history museum
3 is now itself historic is it was part of what
4 we can now recognize as a historical movement
5 during the early to mid-20th century. By the
6 turn of the century, the concept of exhibiting
7 collections of buildings or historic landscape
8 in the open-air was a well-established type of
9 museum in Europe.

10 The first open-air museum
11 Skansen, was created in Stockholm, Sweden in
12 the 1890's, however in the United States it was
13 not until the 1920's that the open-air museum
14 movement gained traction.

15 The open-air museum concept
16 became popular as a result of several factors,
17 including the historic preservation movement,
18 anxieties about social change, and the
19 concentration of wealth among titans of
20 industry and banking, which gave wealthy
21 philanthropists the means and the motivation to
22 remind Americans of their historical roots.

23 The establishment of colonial
24 Williamsburg in 1921, lead by W.A.R. Goodwin

1 and funded by John Rockefeller, Jr., created
2 the first open-air museum in the country.

3 Here, Goodwin and Rockefeller
4 preserved, restored and reconstructed historic
5 buildings in the former colonial capital of
6 Virginia.

7 To create a peer vision of the
8 colonial past, more than 700 buildings that
9 were constructed after 1790 were demolished
10 while several buildings that were no longer
11 standing were reconstructed.

12 While Colonial Williamsburg was
13 the first, one of the largest and arguably the
14 most influential open-air museum in the United
15 States, its creation inspired a plethora of
16 similar museums over the next few decades.

17 This wave of outdoor history
18 museums included Henry Ford's Greenfield
19 Village in Michigan, Mystic Seaport in
20 Connecticut, The Farmer's Museum in New York,
21 Old Sturbridge Village in Massachusetts, the
22 Shelbourn Museum in Vermont, Old Salem in North
23 Carolina and Historic Dearfield in
24 Massachusetts.

1 During the second half of the
2 20th century, dozens of other open-air museums
3 would be established across the United States.

4 The goal of many of these
5 museums was to expose visitors to a simpler
6 often rural American past in which traditional
7 life ways were preserved.

8 W.A.R. Goodwin's campaign to
9 create Colonial Williamsburg, for example, was
10 fuelled by a belief that, as one historian put
11 it, Americans were in need of places that had
12 to be set aside to experience the life of
13 preindustrial America.

14 The Hagley Museum, on the other
15 hand, which focuses on -- focused on telling
16 the story of industrialization, technology and
17 thus modernization, rather than just
18 romanticizing the preindustrial past, was one
19 of the first of its kind in the United States.

20 So Hagley Museum was among the
21 first public history institutions in the U.S.
22 to acknowledge the importance of manufacturing
23 and telling America's story.

24 The leaders of the Hagley Museum

1 made their mission clear as early as 1955
2 noting that Hagley would be concentrating upon
3 the Brandywine area endeavored to show how
4 Brandywine industry represented the beginnings
5 of industry in other areas of the country.

6 Just as importantly, the museum
7 exhibits would, quote, establish the essential
8 relationship between the growth of these infant
9 industries and the growth of the nation.

10 In other words, industrial
11 history in the Brandywine story was America's
12 story.

13 The story was told by hiring
14 world class professionals to manage exhibit
15 design and by developing extensive research
16 programs to inform the museum interpretation.

17 While I won't have time tonight
18 to elaborate on those programs, mentioning them
19 does allow me to segue in to one last part of
20 the nomination I would like to highlight today,
21 which is the research library at Hagley Museum,
22 built in 1961 to help support that very
23 research mission.

24 The Eleutherian Mills Historical

1 Library is an excellent example of a mid-20th
2 century library and research institution
3 designed by Voorhees, Walker, Smith and Smith,
4 a renown New York City architectural firm.

5 The design of the library at
6 Eleutherian Mills, despite the site's rich
7 history and the museum's focus of interpreting
8 the past, was boldly forward looking built in a
9 mid century modernist style.

10 Yet the library was also built
11 to say contextually sensitive to the
12 surrounding landscape at Hagley, incorporating
13 modern materials like steel and concrete block,
14 the face with local traditional materials.

15 The building features a veneer
16 of native Brandywine Blue Gneiss, the primary
17 building material for most of the historic
18 resources on the museum's property.

19 Like other Voorhees, Walker,
20 Smith and Smith commissions, the library was
21 designed with a streamline of recta-linear form
22 lacking architectural embellishment besides the
23 stone veneer.

24 Dispute the utilitarian

1 exterior, the firm's designs were known for
2 their harmony with nature. The library is
3 nestled into the hillside overlooking the
4 Brandywine River Valley.

5 The siting of the building thus
6 affords a dramatic euchoic view over the once
7 industrialized landscape below.

8 Inside, the building was planned
9 as a state of the art research facility and
10 library, specifically designed to house the
11 newly merged Longwood Foundation and Hagley
12 Museum library collections.

13 The interior arrangement and
14 finishes, most of which survived today with
15 fantastic immaterial integrity, were designed
16 to be distinctly modern.

17 Shortly after opening, the
18 interior was described as possessing a modern
19 functional design.

20 The building was fully air
21 conditioned and as nearly fireproof as modern
22 construction would allow.

23 Many of its spaces were fitted
24 with modernist building elements like clocks,

1 panel walls and butternut wood and antique
2 floors.

3 Along the eastern elevation,
4 large rectangular bands of contiguous windows,
5 common in modernist architecture, flood the
6 spaces with natural light.

7 Today, just yards away from the
8 international significant power works formed by
9 E.I. du Pont over 200 years ago, researchers
10 can enjoy the Hagley Library's international
11 esteemed research collections on American
12 business history.

13 In conclusion, the Eleutherian
14 Mills-Hagley Historic District retains a high
15 degree of integrity, especially for the
16 exterior buildings and structures. Because the
17 long effort to transform the ruinous industrial
18 site into an open-air museum and research
19 center is historically, significant, the
20 building and landscape alterations that fall
21 within that era's period of significance, from
22 1952 to 1983, added new layers of historical
23 significance and established new benchmarks for
24 material integrity.

1 In essence, the heavily restored
2 and curated landscape that exists at Hagley
3 Museum and Library today is as much a product
4 of the museum era as the DuPont manufacturer
5 era. This makes Eleutherian Mills-Hagley
6 Historic District a complex, multilayered and
7 highly significant site representing many
8 people, building trends and events that were
9 central to American history.

10 Thank you.

11 MS. BENSON: Thank you. Very
12 interesting presentation. Now let me ask the
13 Board, do we have any questions of this very
14 complete presentation? John. Mr. Brook.

15 MR. BROOK: Yes. I think the
16 presentation was done very well and the work is
17 excellent. I can't imagine all the effort that
18 went in to it and the folks that contributed to
19 it should be congratulated and thanked for
20 their good service.

21 MR. EMMONS: Thank you. We had
22 a wonderful team working on it.

23 MS. BENSON: Ms. Silber.

24 MS. SILBER: Hi. Once again,

1 excellent background research, excellent,
2 perfect.

3 I do have a question, I know
4 that in 339, I think that's what we're --
5 CRSN339 which is the -- there is an
6 archeological site recorded there, 7NCB8 if I
7 recall. And it's not mentioned anywhere. Is
8 there any -- any sort of -- was there any
9 research done in regard to the archeological --
10 you had mentioned archeological research in
11 your presentation, but is there any plans to do
12 any archeological assessment or analysis of
13 resources within the historic district bounds?

14 MR. EMMONS: The folks here from
15 Hagley might be able to talk about any possible
16 plans.

17 As far as this nomination, it
18 probably could have been nominated for
19 criterion D, the potential to yield future
20 information. So that's a great question.

21 That tends to be an area of
22 expertise that we don't possess as far as
23 writing those nominations. Because
24 archeological arguments have to be made in a

1 way that archeologists are trained to do and so
2 you have to set up an argument for what
3 potential information might be yielded by
4 potential archeological deposits on the site.
5 So that was a road we didn't choose to go down
6 but could be pursued for sure.

7 MS. SILBER: I think the
8 question I have is, within the national
9 register form that there is no reference to
10 that number. And so I was wondering if there
11 is, you know, any way to add that number?

12 THE WITNESS: You're saying to
13 the listing resources?

14 MS. SILBER: Yeah.

15 THE WITNESS: Yeah, I think so.
16 Yeah. I think sometimes there is a reluctance
17 to list archeological resources just because
18 they are kept somewhat close to the vest as far
19 as the general public knowing where
20 archeological deposits are. But I mean we
21 certainly would have no problem adding whatever
22 resources there are out there as long as they
23 are public --

24 MS. SILBER: Right. I don't

1 know -- if I recall, I don't think 7NCB8 was
2 ever fully evaluated for, you know, historic
3 significance in regard to whether or not it's
4 intact or has that ability or information. I
5 don't know how destroyed that site is, I think
6 it was just a brief survey.

7 But I think it would be, you
8 know, a consideration in any of the National
9 Register forms, if there is a resource that was
10 documented within there, just to have it sort
11 of made note of, that it was in there, just so
12 when people do the research, they sort of see
13 it, whether or not -- I understand you don't
14 want to make any analysis of that or a
15 valuation, but if just as a reference number
16 that is recorded, that would be sort of worth
17 the documentation.

18 I was a little nervous when I
19 actually looked, because I'm like was that in
20 there or not in there? I actually pull the map
21 and was like, that was in the red map zone.

22 MR. EMMONS: Yeah.

23 MS. BENSON: Thank you.

24 Ms. Anderson.

1 MS. ANDERSON: Yes, I just want
2 to make note since this is Women's History
3 Month, I really appreciated the fact that you
4 included, was it, Francis Crowninshield and
5 also Louise du Pont in that report, so it's
6 just nice to see the contributions some of the
7 women that did a lot of significant work in
8 some of our historic places.

9 MR. EMMONS: Yeah, we were
10 excited to include that as well, because it
11 feels like an important part of the story.

12 MS. BENSON: I know that this
13 isn't a question that anyone here in the
14 audience, starting with you, can answer, but I
15 would be interested to know by the time we get
16 to the business meeting, if there is any
17 interest in committing to archeological work so
18 that we could have a very, very full national
19 register nomination? Mr. Brook?

20 MR. BROOK: Madam Chairperson,
21 wouldn't this -- wouldn't this adding the
22 archeological aspect of this be within the
23 purview of this Board? To insist that it be
24 included and say that it's included and include

1 it that letter D?

2 MS. BENSON: I don't think we
3 can insist upon it.

4 MR. EMMONS: I spoke with an
5 archeologist on the phone several weeks ago
6 about this possibility, and he explained that
7 to argue on criteria -- criterion D requires a
8 really specific approach. It would have to be
9 a section added on this nomination that
10 accomplishes several specific things and makes
11 an argument that there is evidence that there
12 are archeological deposits that would yield
13 important information about the site without
14 having destroyed that archeological evidence.

15 So it's definitely something he
16 said. I mean that whole site is pretty much an
17 archeological site probably the whole --

18 MS. BENSON: In fact that
19 surprises me, because I would think in the
20 records that work had been done -- in fact, I
21 think work had been done in the past.

22 MR. EMMONS: But what hasn't
23 been done is nobody has done an analysis of
24 like specific locations that there is clear

1 evidence that there are archeological deposits
2 that could yield future information, not digs
3 that are already completed, but digs that could
4 be completed in the future. So that's the
5 argument you have to make. You have to say I
6 have identified these sites and this is the
7 evidence that tells us there is probably stuff
8 there that would yield this important
9 information about the history of industry or
10 whatever. So it's a formula, I guess, you have
11 to do.

12 MS. BENSON: Okay. Ms. Silber?

13 MS. SILBER: Yeah, I understand
14 it's a complex situation in this case because
15 -- well, on one hand it's National Register
16 boundary, so whatever is in there is pretty
17 safe right now. But the idea of having to do
18 the archeological survey, I understand
19 completely that that's a lot of intensive work
20 there and a lot of analysis and interpretation
21 that would have to be done.

22 But I think the question is, is
23 that there is always a discourse when we have
24 these large historic districts, and there is

1 always -- if there is known sites in there,
2 what do you do with these known sites in regard
3 to how do you write about these known sites,
4 whether or not they are evaluated or not
5 evaluated within the context of the nomination
6 that you're presenting.

7 And so it is too hard to -- I
8 don't think that actually doing an
9 archeological survey and identifying and
10 evaluating for National Register significance
11 of the whole district is kind of feasible,
12 because it's huge, right. And what you might
13 end up having is a series of little sites that
14 collectively are contributing and limits.

15 So I don't think that's
16 practical at this point, but there may be some
17 way to make a note of the archeological
18 potential of the historic district.

19 MS. BENSON: How about going
20 back into the archives and noting those areas
21 that have been studied?

22 MS. SILBER: Right.

23 MS. BENSON: And what, if
24 anything, they have produced. I mean you could

1 start with the gardens.

2 MS. SILBER: And they could be
3 listed as -- whether or not you decide they are
4 contributing or not contributing is a totally
5 different thing. But they could be listed as a
6 site, you know, site whatever in here.

7 Whether it's contributing or not
8 as a site, that could be -- at least tallied
9 up, maybe. If there are any -- I think when I
10 did the map, I checked the map, I only saw one
11 official marker on the map regarding
12 archeological site.

13 But I think some ways in 7NCB8,
14 because they did a small test, in some ways it
15 just sort of -- it's a little vague of what
16 they defined as the site boundaries within the
17 district.

18 MS. BENSON: Mr. Brook.

19 MR. BROOK: Madam Chair, it's
20 clear to me that there are the potential for
21 numerous archeological sites exist in this
22 property. And I agree with my colleague that
23 they are probably very well protected being
24 included in this area. And I think if the

1 notation is made that she suggests that
2 archeological sites probably exist, that that
3 would probably be sufficient.

4 MS. BENSON: We can hash that
5 out at the business meeting when we come to
6 make decisions.

7 Okay. Any other questions? If
8 not, thank you very much.

9 MS. SILBER: Thank you.

10 MR. EMMONS: Thank you.

11 MS. BENSON: Okay. We move on
12 to the report of the preservation planner --
13 oh, public comment? I thought not.

14 So we will move on to the
15 preservation planner.

16 MS. CAULFIELD: All right. So I
17 have three updates for you. We did receive a
18 structural engineer report from one of our
19 structural engineers that code enforcement had
20 done on the abandoned Keep House, so it might
21 be coming before the board soon. Unfortunately
22 it does appear that the majority of the
23 structure is a loss based off of structural
24 analysis.

1 The second item that I have for
2 you this evening is I recently had a meeting
3 for a plan review for DuPont Country Club, they
4 are looking at demolishing their tennis courts
5 and relocating them. They are not structures
6 and there is some discussion on whether it
7 could come before the board or not. So my
8 inclination is likely not.

9 They didn't appear to be seeking
10 it, but I was looking for feedback from the
11 board, if that's something like tennis courts
12 and facilities and whatnot, if that's something
13 that the board is interested in reviewing.

14 MS. BENSON: Well, let me just
15 say that, and Mr. Brook will comment too, it
16 doesn't seem to me we need to bring those
17 before us unless of course they plan to put
18 them in an area that is historically
19 significant that it might concern us.
20 Mr. Brook?

21 MR. BROOK: Yes, my comment is
22 for this sort of thing we kind of depend on the
23 professional advice of our Preservation Planner
24 and I think the Board would probably concur in

1 this case these are not structures.

2 MS. CAULFIELD: And then the
3 third item I have for tonight is that we did
4 also receive a structural engineer report for
5 the Walden House as well as some recommended
6 repairs. So that is tentatively planned to
7 come before the Historic Review Board next
8 month.

9 MS. BENSON: And I'm sure we
10 look forward to that.

11 MR. BROOK: Yes.

12 MS. CAULFIELD: And that's all I
13 have for you.

14 MS. BENSON: Okay. Then public
15 comment? Hearing none, motion for adjournment?
16 Mr. Brook?

17 MR. BROOK: So move.

18 MS. BENSON: Is there a second?
19 Mr. Davis?

20 MR. DAVIS: Second.

21 MS. BENSON: Thank you. All in
22 favor?

23 THE BOARD: Aye.

24 MS. BENSON: Motion hearing

1 ends. Thank you.

2 (Hearing adjourned.)

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C E R T I F I C A T I O N

I, Michelle A. Landman, certify that the foregoing is a true and accurate transcript from the official electronic sound recording.

Michelle A Landman

Michelle A. Landman
Approved Transcriber

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