



Deposition of:
Historic Review Board Hearing
7.16.2019

July 19, 2019

In the Matter of:
DE Audio - NCC Department of Land
Use

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BEFORE THE HISTORIC REVIEW BOARD
COUNTY OF NEW CASTLE
OF THE STATE OF DELAWARE

BUSINESS MEETING) JULY 16, 2019
)
)

BEFORE :

BARBARA BENSON
PERRY PATEL
JOHN DAVIS, ACTING CHAIRMAN
BARBARA SILBER
KAREN ANDERSON

STAFF PRESENT :

BETSY CAUFIELD
CHRIS JACKSON

Transcribed by: Nicole Yawn

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P R O C E E D I N G S

CHAIRWOMAN BENSON: Hello, everyone. I want to call the New Castle County Historic Review Board public hearing for July 16th, 2019 to order. It is 5:01, by the Chair's watch, and we begin with roll call.

I'm Barbara Benson.

MR. PATEL: I'm Perry Patel.

MR. DAVIS: John Davis.

MS. SILBER: Barbara Silber.

MS. ANDERSON: Karen Anderson.

CHAIRWOMAN BENSON: Thank you.

Betsy -- oh, and we also have with us from the Department of Land Use, Ms. Caufield and Mr. Jackson, and now, Betsy will read the Rules of Order.

MS. CAUFIELD: This is a public hearing conducted by the New Castle County Historic Review Board. The purpose of these hearings is to compile a record of relevant information regarding each application and how the proposed projects affect the county's historic resources. To make the most efficient use of time at this hearing, the following Rules of Order are established.

1 Following the reading of each agenda
2 item, the applicant and their representatives will
3 make a presentation, not to exceed a total of 15
4 minutes. Board members may ask questions of the
5 applicant at the conclusion of the presentation. The
6 public will then be invited to speak in the following
7 order. One, those who wish to speak in favor; two,
8 those who wish to speak in opposition; and, three,
9 those who wish to offer general comments.

10 Speakers are encouraged to be brief and
11 to focus their remarks on historic issues. So that
12 everyone has an opportunity to be heard, all speakers
13 are limited to five minutes. Any speaker may ask the
14 Board to hold the record open for submittal of written
15 testimony if the time limit is not sufficient for
16 their needs. Speakers are not permitted to debate the
17 applicant, but may ask questions that the applicant
18 may choose to answer during his rebuttal period at the
19 close of the public comment period.

20 All testimony is recorded and
21 transcribed. Therefore, all speakers must come
22 forward to the table, one at a time, and state their
23 name, address, and organization affiliation, if any,
24 before offering comments. Random comments from the

1 audience will not be recognized, and the public is
2 asked to respect the applicant's right to an orderly
3 hearing.

4 No recommendations or decisions will be
5 made by the Historic Review Board at the hearing
6 today. The Board will evaluate the information,
7 testimony, and comments received here at a public
8 business meeting to be held the first Tuesday of next
9 month.

10 CHAIRWOMAN BENSON: Thank you.

11 We begin with old business.

12 Would you read it into the record,
13 please, Betsy?

14 MS. CAUFIELD: All right.

15 Our first application this evening is
16 Application 2018-0674-S, 2675 and 2531 Pulaski
17 Highway, located on the North side of Pulaski Highway,
18 East of the intersection with Le Grange Parkway. Text
19 Parcel 11-026.10-202 and 11-026.20-002. Exploratory
20 Major Land Development Plan with rezoning for La
21 Grange 10-acre Commercial to rezone the property from
22 S to CR, to extinguish the parcel created for future
23 pump station construction and cross-access easement,
24 and to construct 38,579 square feet of retail space

1 with other associated improvements. S zoning and H
2 zoning, council district 11.

3 CHAIRWOMAN BENSON: Thank you.

4 Will the applicant please identify
5 himself or selves?

6 MR. HOFFMAN: Certainly. Good
7 afternoon, Madam Chair, members of the Board. Michael
8 Hoffman, of Tarabicos Grosso, here this afternoon on
9 behalf of the applicant. With me at the table is the
10 applicant's representative, Kurt Hudder (ph), as well
11 as the project architect, Steven Beattie, and the
12 project engineer, Ted Williams.

13 CHAIRWOMAN BENSON: Thank you.

14 MR. HOFFMAN: Good evening, members of
15 the -- good afternoon, members of the Board. We are
16 here about the La Grange ten-acre commercial property.
17 We were here, if you recall, about three months ago.
18 I think actually three months to the day. I think it
19 was April 16th of this year, first introducing the
20 project.

21 During the business meeting, the Board
22 had some requests for us to go back and think through
23 some tweaks to the plan, based on comments, which we
24 have done. We've been working closely with the

1 department and are pretty encouraged by the revisions
2 that we've made and are hopeful that the Board is
3 supportive. So I'd like to walk through those first,
4 and then I will certainly take any questions from the
5 Board.

6 Just to reorient the Board, we are
7 talking about the approximately ten acres that's
8 located along Route 40. We are not talking about the
9 Samuel Black parcel. That is a separate property that
10 is not associated with this project or this proposal.
11 It is just the ten-acre piece that you see highlighted
12 on the screen.

13 This is the La Grange residential
14 community that was previously approved and
15 constructed. The property is located within an
16 historic zone. We are proposing to rezone this ten-
17 acre parcel to CR, to be consistent with the zoning
18 pattern along Route 40, and we are -- just take a step
19 back. This was the plan that was before the Board
20 three months ago.

21 And so, as you can see, it does embrace
22 some of the prior comments before we even proceeded as
23 the applicant, focusing on kind of the more of a
24 village-like feel, multiple buildings, trying to kind

1 of -- instead of a strip center with parking, which we
2 did do that. When we went through and spoke to the
3 department, there were a few tweaks that were made.
4 And so, I'll toggle between the two screens so you can
5 see what changes. This is what it was, and this is
6 what it is today.

7 One of the most noticeable changes --
8 this building over here has actually been moved down
9 here, and this bank building over here has been moved
10 over here. Square footages have been tweaked a little
11 bit as well, but that's generally where those
12 buildings have gone. This plan had kind of this
13 terminus point being an open community gathering area.
14 After discussing it with the department, the thought
15 was is that that really didn't have the impact,
16 aesthetically, that it could have, and we weren't
17 certain that this would really get a lot of use
18 anyway. And so, by adding a building here, you have
19 that true kind of terminus point on the building.
20 When we go through the elevations, you'll see how it
21 actually does dramatically improve that boulevard
22 entrance.

23 The daycare building went from an L-
24 shape to more of a rectangle, and this would be the

1 play area over here, and the fast casual pad remain
2 the same. So those are the changes in the layout.
3 You still have the heavy tree line being preserved.
4 As you can see, you still have the landscaping being
5 bolstered with street trees and really kind of an
6 emphasis on allowing the landscaping and the
7 architecture to create a unique sense of place on this
8 site.

9 As far as the aerials, this was the
10 prior plan. You'll recall this. I think this was our
11 Disneyland or Disneyworld building that there was some
12 criticism about, and this, recall, was moved down here
13 with the building here.

14 The new layout -- everything maintains
15 that federal style. The materials and the colors and
16 the brick kind of more of a consistency in the
17 architecture, and again, you can see the terminus
18 point being the building on the center instead of that
19 open community green.

20 Walk you through some of the other
21 bird's eye elevations. Again, you notice the
22 preserving the tree line and then trying to have the
23 buildings oriented in a way that promotes kind of this
24 more village, separate building feel.

1 As far as looking down the boulevard,
2 another critique from the Board really kind of
3 centered on these buildings here. If you remember,
4 the past elevations were pretty bland. So we've tried
5 to incorporate elements that make them more of a front
6 façade, as you're going down the boulevard, so that
7 they don't look like you're in a tunnel of the rear
8 area. And again, you see the terminus point over
9 here.

10 This is interior looking towards the
11 food fast casual pad, and this is Route 40, and this
12 would be making a right into the main entrance
13 boulevard.

14 And again, peak to roofs, the Board
15 asked us to avoid flat roofs. So those elements have
16 been incorporated. This is still designed to be an
17 accessory structure, but it's not that green accessory
18 structure that we had before. So this is targeted for
19 an auto service center, and that use is kind of more
20 of an accessory use to try to hearken back to the
21 agrarian style of the property. I should say tenants
22 are still in flux, and so, you know, it's being --
23 tenants are targeted, but we don't have tenants lined
24 up for every building.

1 And then, this was that building on the
2 left side of the boulevard entrance coming in. Some
3 of the 2-D renderings -- you can see again, materials
4 being the brick style, federal style, trying to match
5 in consistency with the colors, and then you can see
6 the accessory structure here.

7 This building here is that left portion
8 of the boulevard, and so, this second elevation is
9 what you see on the boulevard. Again, it looks more
10 like a front façade now, as opposed to what it was
11 before.

12 This is on the other side, and again,
13 the second elevation is what you see from the
14 boulevard with those front façade elements.

15 This is the main, that central
16 building. And so, in talking with the department,
17 there was a thought, if we're going to have a building
18 there, it could be more -- it could break up the
19 monotony if it was actually a second story building.
20 And so, what we're asking the Board to approve is an
21 optional elevation that includes a second story. So
22 it could either be an 8,000 square foot building,
23 which we would envision having 4,000 square feet of
24 office on the second floor, 4,000 square feet retail

1 on the first floor, or it could be the 4,000 square
2 foot retail building.

3 And we're requesting approval, in the
4 alternative -- and just depending on where tenant
5 interest is. It can help us really have a staple
6 piece at the terminus point on that boulevard. And
7 so, both elevations are included in your packet.

8 As far as the fast food, we do have a
9 tenant, a preliminary tenant, which is why you
10 actually see the logo here, but you can see where that
11 use looks. I think it's a pretty attractive Taco
12 Bell, frankly.

13 And this would be the daycare building
14 that you see in front of you on the screen right now.

15 Regarding signage, we did submit some
16 information to the Board. I want to point out a
17 couple of things. Steve and his team put together
18 some design guidelines, and you should have those in
19 front of you. These are being proposed as guidelines,
20 not, you know, mandatory codes.

21 Basically, these would be on file and
22 would be approved as part of the packet, and they
23 would serve as a basis for when we come back for
24 building permits, for example. Then the Board would

1 be able to see the guidelines. The applicant would
2 see the guidelines and have a general sense of where
3 we go. Again, these are proposed as guidelines.

4 There were -- since we had submitted
5 the guidelines in your packet, there were some
6 changes. So what I'd like to do is -- in the packet
7 that I'm passing around right now, we actually
8 highlighted what those changes, so you can clearly and
9 specifically see what we did for when you deliberate,
10 and certainly, this is being submitted for the benefit
11 of the Board, as you deliberate in the next month.

12 For purposes of my 15 minutes here
13 today, I'll just briefly point out as you look through
14 the packet of material, there will be very bright red
15 boxes that highlight exactly what the changes are, and
16 we are requesting that the Board agree to these
17 revisions. Just very preliminary, we were adding --
18 they're pretty self-explanatory. I think the one big
19 thing to clarify is, under the signage section, we
20 clarified that this last bullet point is for building-
21 mounted signs, so for the wall signs, separate from
22 the pylon signs, because there is the two types of
23 signage being proposed. And to more clearly clarify
24 that point, we added language about the pylon signs

1 into the design guidelines, so you can compare and
2 contrast that. So again, we submit that for the
3 benefit of the Board.

4 The other discrepancy that I should
5 highlight is that there was a disagreement between the
6 department, as we were kind of going through. We
7 actually, I think, agreed on a lot, and I think we
8 made a lot of headway. I think there was one point
9 where we disagreed, and it pertains to this second
10 ground sign. So there is a main pylon sign proposed.
11 Then there is the second ground sign.

12 We are proposing eight foot by eight
13 foot for the sign panels, and again, this -- to be
14 candid, it allows the site to be more marketable to
15 tenants. Tenants expect signage, and that's what they
16 ask for when you go through the process. And so,
17 having these signage panels will allow us to provide
18 that requested signage.

19 The department would like the whole
20 sign to be eight feet foot by eight foot. We're
21 requesting this to be eight foot by eight foot and
22 just adding these kind of architectural elements to
23 the base. Having the additional base allows it to be
24 elevated. It ties in the materials, and it kind of

1 makes it more of an attractive element, as opposed to
2 just these signs on the small -- without the larger
3 base and the architectural elements.

4 So we submit and request the sizes that
5 you see here, which we're proposing, approximately 11
6 feet wide and the 14 foot tall for that second ground
7 sign. We are in agreement with the department as to
8 the main pylon sign. So I should mention that.

9 The other -- there is actually also a
10 discrepancy between what is on the screen and what was
11 in your packet and then what is in the design
12 guidelines, and it also pertains to the ground signs.
13 The wall signs are proposed to be all externally lit,
14 and that we are adamant about and comfortable with.
15 When it comes to the pylon sign, we are requesting
16 those to be internally lit, and the reason for that
17 is, in order to have external lighting on a pylon
18 sign, particularly the main pylon sign, to have the
19 gooseneck lighting and -- it would just be very
20 difficult to do well and to have it look nice and have
21 it be effective. And so, we are requesting that these
22 signs -- and proposing that these signs be internally
23 lit, but again, the walls signs would be all
24 externally lit.

1 And so, to summarize for the record,
2 there are three areas where we are requesting relief
3 that's a little bit different from what we
4 preliminarily discussed with the department, and the
5 first one is pertaining to the design guidelines that
6 are before you and highlighted. The second one is the
7 size of the second ground sign, and the third area is
8 the internal lighting for the -- for the grounds.
9 That's it. And with that, I'm happy to answer any
10 questions.

11 CHAIRWOMAN BENSON: Questions?

12 MS. ANDERSON: Yeah.

13 CHAIRWOMAN BENSON: Karen?

14 MS. ANDERSON: The signs are going to
15 be externally lit.

16 MR. HOFFMAN: Yes.

17 MS. ANDERSON: Are those down -- angled
18 down, the lighting, to minimize that light pollution?

19 MR. HOFFMAN: I'll let Steven speak to
20 that.

21 MR. BEATTIE: Yeah, all of the building
22 signage --

23 CHAIRWOMAN BENSON: Name? I'm sorry.
24 We have to give your full name.

1 MR. BEATTIE: Thank you. Oh, yeah,
2 sure. Steven Beattie, Larson Design Group.

3 All of the building signage would be
4 lighted with gooseneck lighting. So that would be
5 pointed down, like we say that.

6 MS. ANDERSON: Yeah, okay, uh-huh.

7 MR. BEATTIE: Yeah, and each building
8 would carry that same theme.

9 MS. ANDERSON: The internal lighting
10 for the ground sign is just the whole sign would just
11 be lit?

12 MR. HOFFMAN: It would be here. So
13 these panels -- and correct me if I'm wrong, either
14 Kurt or Steve.

15 These panels would be lit from the
16 inside, so that they're illuminated in the evening.
17 The only thing I didn't mention and that I should also
18 mention, certainly, the purpose of the sign is for it
19 to be visible from the road, and so, you -- you know,
20 things such as glare, such as making sure you can
21 clearly see the sign is critically important when
22 you're dealing with ground signs. That's why a lot of
23 ground signs, especially pylon signs, do have that
24 internal lighting. It's consistent. It's clear.

1 It's crisp, and it serves its purpose.

2 UNIDENTIFIED SPEAKER: So it'll glow
3 through a translucent plastic, you know, which is
4 pretty standard nowadays, and Mike is right, in terms
5 of the way a lot of these signs, if they were
6 externally illuminated. They would -- they would have
7 shiny spots, and there would be lots of shadowing that
8 would be difficult proposed to see the sign at any
9 time.

10 MS. ANDERSON: My other comment is I
11 think that the changes that were done are very nice.
12 Definitely appreciate the elevation changes as you
13 come in to those two side building. Those break that
14 -- you guys kind of heard us, and I think that, by
15 moving the building and creating the other building
16 right there along the entry actually makes for a nicer
17 little plaza entrance. So I think the changes that
18 were done were well-through-out.

19 UNIDENTIFIED SPEAKER: Thank you.

20 CHAIRWOMAN BENSON: Any other
21 questions?

22 We have no one.

23 UNIDENTIFIED SPEAKER: (Indiscernible).

24 CHAIRWOMAN BENSON: Oh, no, wait.

1 Now I'm going to ask for comment from
2 the audience. First, those who are in favor.

3 If anyone's in favor, put their hand
4 up, please.

5 Anyone who is not in favor, opposed?

6 Please, you have to come up and give us
7 your name, and then you may speak for up to five
8 minutes.

9 MR. WOODS: Okay, it's really just a
10 quick question that I have. I noticed it's not
11 something that would --

12 CHAIRWOMAN BENSON: First, I need your
13 name.

14 MR. WOODS: My name is John Woods.

15 CHAIRWOMAN BENSON: Thank you.

16 MR. WOODS: I noticed on the plans that
17 there is a -- some sort of a connection, whether it's
18 a road or something that goes into the La Grange
19 housing development behind where this is proposed to
20 be built. What is it, and is it even necessary?

21 UNIDENTIFIED SPEAKER: I believe it's a
22 pathway that connects to the (indiscernible) footprint
23 (ph).

24 MR. WOODS: I mean, I think that can

1 potentially be more of a detriment than an asset with
2 people going in. I think that can really open up a
3 gateway to increase theft within the community, and I
4 think it would be better if it was kept totally
5 separate.

6 There's a good buffer of trees. I'm
7 glad to hear that that is being preserved. I think
8 that's very important, but I don't think the community
9 would make much use of a pathway going in to here, but
10 potential theft could.

11 CHAIRWOMAN BENSON: Okay. Thank you.

12 MR. WOODS: Thank you.

13 CHAIRWOMAN BENSON: Any other
14 individual who wishes to speak in opposition?

15 Yes, please, come forward. Give us
16 your name.

17 MS. WOODS: Yes, Dorinne Woods. Also I
18 have a question regarding the building design. I know
19 that, on the picture, it has brick. But what is the
20 other building components? I wasn't clear on if the
21 second part of it -- what is that? A building
22 construction --

23 CHAIRWOMAN BENSON: Let me see if we
24 can answer that question for you.

1 I believe it's siding. Isn't it kind
2 of siding that they put those (indiscernible)?

3 We can have -- we can ask the
4 applicant. I think I'll just do it now, rather than
5 have him come back.

6 MR. HOFFMAN: Madam Chair, what I'm --
7 we're all taking notes. I'm happy -- in a rebuttal,
8 I'm happy to walk through responses to all the
9 questions, if that's easier, just for the sake of
10 consistency or if you want now. I'm happy to defer to
11 the Chair.

12 CHAIRWOMAN BENSON: I think why don't
13 you just tell us what the other materials are?

14 MR. HOFFMAN: Sure, we can do that.

15 Very simply, just -- Steven can you
16 say, for the record, your name and then answer?

17 MR. BEATTIE: Steven Beattie. The
18 secondary materials are cement siding, painted cement
19 siding, such as the Hardy Boy siding, and then, you
20 know, the roofs are shingled roofs.

21 MS. WOODS: Okay. I think I'm also
22 thinking about color, because the whole area is
23 historical, and the La Grange community is very
24 consistent with the colors. We have the doors, where

1 you're not allowed to paint the doors, aside from, I
2 think, five colors. It's very historical, and people
3 are very aware of the importance of the area. So I'm
4 concerned about that this is going to get into the
5 whole setting, what people envisioned for our
6 community.

7 And I also have to say about the trees.
8 The trees were a wonderful buffer, and if you could
9 keep those trees, because of the tallest trees, and
10 they have a wonderful aviary. They have wonderful
11 birds in the Backrin (ph) and Medal (ph), and the
12 trees are a wonderful buffer, and I know behind La
13 Grange, there are -- the Pencater (ph) area, I think,
14 took down trees, and there's a little noise problem.

15 Some of the community is now facing a
16 noise problem, because of taking down trees. So I
17 would just be very concerned about that for the whole
18 community. And as my husband had said, that walkway
19 -- the proposed walkway -- who would manage that? Who
20 would keep it clean? Who would mow the lawn in that
21 area?

22 And I also don't think it's going to be
23 an area where the parents would want the children
24 going up to those stores. It's a very community-

1 minded area with a lot of children. Thank you.

2 CHAIRWOMAN BENSON: You're welcome.

3 Any others to speak in opposition or to
4 raise -- yes, ma'am. Come forward, please.

5 MS. DUKE-ELLIS: Hello, I'm Debra Duke-
6 Ellis, and I'm also a resident of La Grange, and I'm
7 going to piggyback on that. I thought those -- you
8 took some of my questions, but I also was concerned
9 about the signage, the color of the signage of those
10 stores, whether they'll be consistent or whether or
11 not each -- you know, each store would be able to do
12 their own color, and also the backdrop of that
13 signage, whether that would be consistent. That'd be
14 it.

15 CHAIRWOMAN BENSON: Okay, thank you.

16 We don't have any of those answers for
17 you. So I can't give them to you.

18 If we have no other people who wish to
19 speak, then we will ask the applicant to come back and
20 answer, as he can, the questions that have been raised
21 that we can't answer.

22 MR. HOFFMAN: Certainly, thank you,
23 Madam Chair and members of the Board. Michael
24 Hoffman, Tarabicos Grosso, on behalf of the applicant.

1 Yeah, so a couple points on the
2 interconnection. This is the age-old debate when you
3 propose development. From a planning standpoint,
4 planning prefers and promotes interconnection.
5 There's a lot of benefits just from walkability, from
6 having an opportunity for people to, you know, be able
7 to access retail without getting in their cars and
8 driving all the way around. So certainly, that was
9 echoed in the plus comments from the State and just as
10 a general planning.

11 It was also a goal, as I understand,
12 from the residential approval as well, that there
13 would be an interconnection from the La Grange
14 residential community. I have a note to verify that
15 point, and I can work with the department to verify
16 that as well. But as far as responsibility,
17 certainly, anything on our property would be our
18 responsibility to maintain, but certainly, as this is
19 a requirement of the residential approvals as well, it
20 would be part of their open space, but again, we will
21 verify that point with the department, but that's my
22 understanding.

23 We had addressed the building
24 materials, and you know, our intention is, again, to

1 maintain, as you've seen in here, the tree buffering
2 and then also to bolster it with additional plantings
3 and landscaping as well. So understand the point
4 about the trees and respect that.

5 Signage -- signage is also always a
6 difficult balancing act. On the one hand, in order --
7 we want the property to be successful. And so for it
8 to be successful, we have to be able to attract
9 tenants and retain tenants. The tenants, in their pro
10 formas, all have kind of expectations in terms of
11 signage. We can guide them, and that's certainly what
12 we're doing with the guidelines.

13 But when it comes to logos and the
14 opportunity, you know, certainly, that it's an
15 important component of any retail establishment. With
16 the external lighting, it will go a long way to making
17 sure that you mitigate the impact of that, and we
18 certainly respect the concerns.

19 One thing that I should mention, for
20 the benefit of those in attendance here today as well
21 -- and it's clear in the packets -- the Code allows
22 certain signage for individual wall signs that we are
23 voluntarily restricting. So we are agreeing, in our
24 packet that we submitted, to wall signs that are

1 smaller than the Code would otherwise allow, which
2 should also go to mitigating impacts of signage as
3 well.

4 With that, I believe it would address
5 the concerns that were raised. Happy to answer any
6 other questions.

7 MR. PATEL: Thank you. I just have one
8 quick question.

9 MR. HOFFMAN: Uh-huh.

10 MR. PATEL: Mr. Patel, Perry Patel. My
11 question was in terms of aesthetically, I know you are
12 trying to match the color of the La Grange and the
13 buildings and the requirements of the (indiscernible).
14 How is that being the (indiscernible) or used into
15 your planning of the color schemes?

16 MR. HOFFMAN: Certainly, so the -- as
17 the Board is aware, the Historic District encompasses
18 the entire 227 acres, of which a main component of
19 that really is the Samuel Black House and the farm
20 fields in the area around that. The Samuel Black
21 House is a federal-style structure with brick
22 materials and kind of from that historic component.
23 So the historic character and, in working with the
24 department, really kind of focuses on that. So what

1 we've done is we've taken the architectural style,
2 colors, schemes from the Samuel Black House and then
3 incorporated that into what you see before you here
4 today. That's why you see a lot of the bricks and a
5 lot of the federal style.

6 MR. PATEL: Great, thank you.

7 CHAIRWOMAN BENSON: Okay, thank you.

8 MR. HOFFMAN: Thank you.

9 And just, for the benefit of the Board,
10 I also have a copy of the PowerPoint that I can submit
11 just to make it easier as well.

12 CHAIRWOMAN BENSON: Thank you.

13 MR. HOFFMAN: It's consistent with your
14 packets.

15 MR. PATEL: Thank you.

16 MR. HOFFMAN: Thank you.

17 CHAIRWOMAN BENSON: Okay, moving on to
18 new business. All right.

19 MS. CAUFIELD: Our next application for
20 the evening is Application 2019-07836, 407 Boxwood
21 Road, located on the North side of Boxwood Road West
22 of the intersection with North Avenue. Christiana
23 Hundred, Text Parcel 07-042.40-180. It's a demolition
24 permit to demolish a single-family dwelling

1 constructed circa 1800, NC-5 zoning, council district
2 1.

3 CHAIRWOMAN BENSON: Thank you.

4 Will the applicant give us his name?

5 MR. BROWN: Yeah.

6 CHAIRWOMAN BENSON: You're already up
7 here. Thank you.

8 MR. BROWN: How are you doing? My name
9 is Jeff Brown. I'm the owner of record of the
10 property at 407 Boxwood Road, and we purchased this
11 about a month-and-a-half ago, and we are looking to
12 demolish it because of the state that it's in right
13 now. It had a fire probably two years ago, and the
14 inside -- I believe it was -- the lady must have been,
15 quote, unquote, "a hoarder," because it's full from
16 top to bottom with all kinds of just junk.

17 Now, it's been getting wet for the last
18 periods of time during the rain, because there's a
19 hole in the roof. All the pipes have been removed,
20 and really, it seems more of a hazard to be there
21 standing. So it just doesn't seem to be feasible to
22 rehab. the property. It wouldn't be worth what the
23 area would bring, if we tried to do any type of rehab.
24 work to the -- to the property.

1 But we have -- do you have the pictures
2 that we (indiscernible) on the property?

3 CHAIRWOMAN BENSON: Uh-huh, yes, I need
4 to see your --

5 (Pause)

6 UNIDENTIFIED SPEAKER: Forgive some of
7 it. It was dark in there.

8 MR. BROWN: Yeah.

9 UNIDENTIFIED SPEAKER: Sorry. These
10 were taken on my phone.

11 MR. BROWN: Yeah, it was dark and
12 pretty unsafe in some spots.

13 UNIDENTIFIED SPEAKER: (Indiscernible)
14 one.

15 MR. BROWN: I think that's the attic
16 there.

17 (Pause)

18 CHAIRWOMAN BENSON: All right. Let's
19 go to questions.

20 John?

21 MR. DAVIS: How big is the lot?

22 MR. BROWN: The lot is a -- it's 125
23 wide by 192 deep.

24 (Pause)

1 MR. DAVIS: And you've owned this house
2 for how long?

3 MR. BROWN: Two months, I believe.

4 MR. DAVIS: Two?

5 MR. BROWN: Yeah.

6 MR. DAVIS: So it's a recent purchase?

7 MR. BROWN: Two, three months, yes, it
8 was, yes.

9 MR. DAVIS: Yeah.

10 MR. BROWN: Yeah, we were approached by
11 the people that own it, because they were getting
12 violations from the county and requests to do
13 something with it, and they just didn't have the means
14 to do anything. The shape that it's in -- I mean,
15 it's got a couple of those old additions -- or newer
16 additions on the back, which is a garage and a porch
17 and some stuff to the roof, which is not part of the
18 historical aspect of the building, per se. So we
19 really -- yeah, so --

20 MR. DAVIS: So where did the fire
21 occur? Did it occur on the original portion of the
22 building?

23 MR. BROWN: Well, there was two
24 separate -- it's hard to tell. I think it was two

1 separate buildings. One was newer than -- one was
2 before the other. The fire was on the left-hand side.
3 Yeah, that side. I believe it was in the upper
4 bedroom.

5 UNIDENTIFIED SPEAKER: Uh-huh.

6 MR. BROWN: So that whole area, and the
7 roof above it was cut into by the -- by the responding
8 firefighters, and that has been open ever since,
9 allowing all the rain to come in, and all the windows
10 on the upper floors are still open. The bottom floors
11 have been boarded up and secured to the best it can
12 be.

13 MR. DAVIS: Are the contents that we
14 see in the photos still in the house?

15 MR. BROWN: Oh, yeah, yeah, 100
16 percent. Yeah, it's --

17 MS. SILBER: Are there any --

18 CHAIRWOMAN BENSON: Ms. Silber?

19 MS. SILBER: Barbara Silber. Are there
20 any outbuildings on this parcel?

21 MR. BROWN: There's three metal sheds
22 in the back that have no significance, really.
23 They're just sheds that were put up to put more stuff
24 in, yeah. Yeah, I don't think anything that ever went

1 in that house ever came out, to be honest with you.
2 It's filled, and it's all just trash now. It's --
3 people have been going in there, it looks like, and
4 rummaging through. They took all the wires and the
5 pipes and everything out of it at some point before we
6 got it. So it is -- yeah, that whole back section is
7 just -- I don't know when that was put on, but that's
8 newer, you know, not historic of any significance,
9 really, to the building.

10 CHAIRWOMAN BENSON: John?

11 MR. DAVIS: And what are your plans for
12 the property, if you were granted a demo. permit?

13 MR. BROWN: We would demolish it and
14 probably subdivide it into two building lots, which
15 would be probably roughly around 12,000 square foot
16 each building lots, which the requirement is 5,000 in
17 that area. So it'd be bigger than, over twice more
18 bigger than they require in that area, and it would be
19 set back off the road a little bit farther, probably
20 than what the actual setbacks are required by the
21 county, just to give it a little more distance between
22 the road and the new houses, make it more appealing.

23 CHAIRWOMAN BENSON: Barbara?

24 MS. SILBER: Hi. On the lawn -- right

1 now, it's lawn? Is it grass?

2 MR. BROWN: Yeah.

3 MS. SILBER: Are there any noticeable
4 dips or anything, you know, sort of underlying like
5 topography in this -- in this lot?

6 MR. BROWN: I don't believe so. I
7 mean, I walked around, didn't really notice anything,
8 no, not to speak of. If referring to --

9 MS. SILBER: You know, I mean, do you
10 see anything sort of like depressions or sort of --

11 MR. BROWN: No, nothing, nothing to
12 speak of. We see where the old septic is, but that's
13 all, but there was nothing --

14 MS. SILBER: Right.

15 MR. BROWN: -- nothing indicating any
16 type of place where they would dump things or anything
17 like that, if that's what you were thinking.

18 MS. SILBER: Yes.

19 MR. BROWN: People I've heard from they
20 say it was mostly just that was the original farm land
21 right there. So it's not -- they said the soil is all
22 good around there is what they were saying. It's kind
23 of up a little bit higher than the sidewalk and the
24 road, yeah.

1 CHAIRWOMAN BENSON: Any other questions
2 of the applicant?

3 MS. ANDERSON: I have a question.

4 CHAIRWOMAN BENSON: Karen?

5 MS. ANDERSON: So you're saying that
6 the plan is to demolish it, subdivide into possibly
7 two lots?

8 MR. BROWN: Yes, ma'am.

9 MS. ANDERSON: What style of housing
10 would go on to those two lots?

11 MR. BROWN: I mean, we build a house
12 that's kind of typical of a colonial style house, more
13 or less, double hawk (ph) windows, a lot of just basic
14 vinyl siding, a couple -- we've done some houses in
15 that development already in the Richer's (ph) Park
16 neighborhood. So it'd be more of that style.

17 (Pause)

18 CHAIRWOMAN BENSON: All right, hearing
19 no more questions, I want to thank the applicant and
20 ask if there's anyone in the audience who wishes to
21 speak in favor of the project.

22 In opposition to the project?

23 CHAIRWOMAN BENSON: Okay, all right.

24 All right, now, we move on to the next.

1 MS. CAUFIELD: All right. And then our
2 next application for the evening is a National
3 Register of Historic Places nomination for Parker's
4 Dairy Palace, located at 2 Jay Drive, New Castle
5 Hundred, Tax Parcel 10-013.40-123, CN zoning, council
6 district 7, and this is also a certified local
7 government grant project from the past year.

8 (Pause)

9 CHAIRWOMAN BENSON: All right, if we
10 can have your name, please?

11 MS. SHELL: My name is Kimberly Shell
12 (ph). I'm here with the Center for Historic
13 Architecture and Design in the University of Delaware.

14 (Pause)

15 CHAIRWOMAN BENSON: Hi.

16 MS. SHELL: Buildings of the mid-20th
17 Century are among the least documented and most
18 understand-represented historic resources in the state
19 of Delaware. These relics of the recent past have
20 suffered from what noted architectural historian,
21 Richard Longstreth, has explained as the I can't see
22 it, I don't understand it, and it doesn't look old to
23 me effect. With increased passage of time and
24 national popular interests and emphasis on these types

1 of properties, efforts are now underway to identify,
2 document, and list the best of writing (ph) examples
3 in Delaware as the National Register of Historic
4 Places.

5 Towards fulfilling this goal of a
6 state-wide historic preservation plan and in
7 collaboration with New Castle County, CHAD has had the
8 opportunity over the past few months to document and
9 prepare a national register nomination for the iconic
10 Parker's Dairy Palace, which is being nominated under
11 Criteria A and C. Built in 1954 on Route 141, across
12 from the county airport, this drive-in soft serve ice
13 cream stand is a prime local example of mid-20th
14 Century commercial roadside architecture, a category
15 of businesses and building types that developed in
16 response to automobiles.

17 Originally opened as a Daily Queen
18 franchise, this building also represents an early
19 archetypal form constructed for the chain from the
20 late 1940s through the early 1960s, retaining a high
21 degree of historic integrity. Roadside architecture
22 is ephemeral, by nature, and of the category least
23 likely to be preserved, as transitioning businesses
24 that fill these sort of spaces are out to alter the

1 appearance for visual read. Due to their inherent
2 close proximity to major roads, these commercial
3 buildings are intrinsically threatened by the creation
4 of additional travel lanes, road realignment, the
5 expansion of roads into highways, and thereby, the
6 construction of highway interchanges.

7 In fact, intersections and major roads
8 were among the most prime locations for commercial
9 roadside buildings, easily accessible and conspicuous
10 to a greater number of motorists. Unfortunately,
11 their location along the busiest thoroughfares has
12 posed a preservation challenge, as heavy traffic
13 routes have required expansion to meet the demands of
14 increased vehicular traffic, resulting in frequent
15 demolitions of vulnerable roadside sites. Business
16 owners often felt the need to modernize to stay
17 competitive and relevant. Franchise owners of
18 roadside chains would also inevitably face pressures
19 from parent companies to modernize and redevelop older
20 buildings to meet evolving specifications.

21 While some commercial roadside examples
22 withstand the passage of time and redevelopment
23 pressures, many are lost. In fact, Joy and Vince
24 Parker, original owners of the Dairy Palace, separated

1 from Dairy Queen in 1970 and began their independent
2 ice cream business as a direct result of company
3 pressures to modernize the building, which ultimately
4 preserved its historic integrity.

5 In the course of one decade between 1950 and
6 1960, the population of suburban New Castle County
7 nearly doubled with an increase of more than 100,000
8 residents. As people migrated from the city to the
9 suburbs, new businesses sprang up to serve their
10 needs, including all manner of stores, automobile
11 service stations, and eateries. Parker's Dairy Palace
12 is a surviving product of the post-World War II
13 automobile-driven suburbanization of New Castle
14 County, which dramatically altered the landscape of
15 northern Delaware.

16 Before this era, during the earliest
17 suburban development in the first part of the 20th
18 Century, new settlements were mostly limited to street
19 car suburbs that go on a few trolley lines extending
20 from the city of Wilmington. However, from 1940 -- or
21 between 1940 and 1957, automobile ownership in the
22 United States had doubled from about 27 million to 54
23 vehicles owned. The post-World War II years witnessed
24 a tremendous expansion of housing into rural areas

1 which had previously been out of practical reach for
2 most people. Many of these new suburbanites were
3 veterans and their families buying homes on the G.I.
4 Bill. This, along with other New Deal-era mortgage
5 reforms, furthered the national post-war urban access,
6 creating demand for new housing and new commercial
7 enterprises to serve the growing and mobile suburban
8 populations.

9 Roadside food stands were one of the
10 first and most common types of commercial ventures to
11 appear on the landscape as the result of increased
12 ownership and dependence on the automobile. The
13 earliest forms tended to be basic wooden sheds set up
14 by farmers selling their produce on the side of the
15 road and traveling motorists. As road networks grew
16 and motoring increased, more and varied dining options
17 develop along the roadside to meet consumer needs,
18 including family-style dine-in restaurants, and drive-
19 ins.

20 Roadside dining options were typically
21 less formal than their counterparts downtown, while
22 offering speedier service and, perhaps most
23 fundamentally, off-street parking for customers who
24 are now automobile-reliant. Dairy Palace is

1 illustrative of this roadside dining trend, serving
2 both pass-through motorists and local customers in the
3 developing suburban neighborhoods nearby.

4 The design and special layout of the
5 Dairy Palace property, though of a fast food type
6 highly familiar to us today, employed a relatively new
7 approach to arranging commercial space and attracting
8 customers. One of the biggest differences for new
9 roadside businesses along highways, versus the
10 traditional types found on downtown main streets, was
11 the prioritized accommodation of the automobile.

12 While parking had often been a challenge for densely
13 settled Main Street business districts, the
14 developments along new roads and highways offered
15 plenty of off-street parking space, whether it's
16 service stations, motels, or restaurants.

17 The design of roadside architecture was
18 often as much about the site layout and visibility as
19 the actual architecture of the building. The average
20 size of commercial lots grew substantially to
21 accommodate at least the drive for it, an optional
22 large parking lot, with most businesses able to offer
23 customers ample parking alongside or behind their
24 buildings and ultimately, changing the way Americans

1 shopped and ate. A report on early roadside
2 architecture from the Delaware Department of
3 Transportation highlights the sudden pervasiveness of
4 the car in American culture, especially after World
5 War II, as evidenced by the stunning speed with which
6 the automobile was integrated into architectural
7 designs.

8 The architecture found on these new
9 automobile-friendly roadside lots tended to be forward
10 looking and modernistic, but also economical and
11 pragmatic. Historian, Chester Liebs, in Main Street's
12 a Miracle Mile, American Roadside Architecture, notes,
13 "The programmatic imperative of curbside architecture
14 to attract and then accommodate as many cars as
15 possible, in varying climates, for the lowest possible
16 investment led to the development of a distinctive
17 drive and restaurant building type, consisting of
18 rectangular or circular building capped by a giant
19 sign or illuminated pylon, around which customers park
20 their cars like spokes radiating from the hub of a
21 wheel.

22 Dairy Queen architecture, like most
23 post-World War II chain restaurants, started to
24 combine the above features, resulting in ice cream

1 stores that were accessible, visible, and modern.
2 This model incorporated specific design tactics for
3 roadside businesses. Strategic sighting (ph) and
4 building placement increased parking, flash-through
5 signage, and shifts in the overall construction and
6 form of the buildings, including a new feature called
7 the visual front.

8 An informal survey of early Dairy Queen
9 buildings revealed that those built in the late 1940s
10 into the early 1960s were of an archetypal form, of
11 which Parker's Dairy Palace is a prime example. The
12 building design, sighting, and specific features,
13 modest and straightforward that the package may seem
14 makes for quintessential mid-century roadside
15 architecture. While there is some variation among the
16 earliest post-war Dairy Queen buildings, the initial
17 caretake (ph) resulted from fairly precise
18 specifications circulating within the Dairy Queen
19 company by the late 1940s. An announcement for the
20 opening of a 1948 sale in Oregon location declares,
21 "All the buildings are on the same specifications, and
22 all are of the drive-in type." Plans for a Dairy
23 Queen in Greenville, Pennsylvania in 1952 called for a
24 building 20 by 34 of the usual Dairy Queen style and

1 noted that the remainder of the 75 by 100 foot lot
2 will be blocked out.

3 In 1952, a newspaper article explains
4 that the franchise owners invest a certain amount of
5 capital to put up the buildings to specifications.
6 When a Lumberton, North Carolina store opened the same
7 year, the local newspaper published an article noting
8 that the building was erected to specifications of the
9 National Association and incorporates many of the best
10 features of other buildings of the chain. Variation
11 that did exist among the earliest buildings was
12 usually settled.

13 For instance, some featured grounded
14 overhanging eaves, while others were squared. This
15 inconsistency can likely be attributed to the local
16 builder responsible for any given location, which
17 underscores the vernacular nature of these structures,
18 even while corporate specifications guided the overall
19 aesthetic. While first and foremost oriented towards
20 the road, an essential characteristic of commercial
21 roadside architecture, there's another discernible
22 pattern in the sighting of early Dairy Queens.

23 Most of those discovered during
24 informal survey were located in front of suburban

1 residential developments, either early streetcar
2 suburbs or, like Dairy Palace, in front of mid-10th
3 Century subdivisions. They were also typically
4 sighted not merely along the road, but specifically on
5 a large corner lot at an intersection, increasing
6 their visibility and accessibility among motorists who
7 must pause at a stop sign or traffic signal. Location
8 was key. Sighting these buildings adjacent to
9 residential neighborhoods also encouraged a target
10 audience operating vehicles of another sort, children
11 riding bicycles as well as walk-up pedestrian
12 business.

13 In addition to selecting a prime
14 location oriented towards the road, a fundamental
15 component of commercial roadside architecture was the
16 presence of a parking lot. Every identified extant
17 example and advertisement found for the early Dairy
18 Queen model features a parking lot, which generally
19 surrounded the building on all elevations, except for
20 the front service windows. Surviving examples often
21 have concrete bollards or metal railings as a safety
22 feature in order to physically separate the space
23 between vehicles and the customer service area.

24 Store advertisements and newspaper

1 articles commonly highlighted parking availability in
2 the earliest days of the franchise when consumers were
3 not yet familiar with the chain. And while the drive-
4 in concept was still in its nascent stage, the
5 guarantee of parking convenience was a necessary part
6 of the pitch. Company advertisement from the era also
7 typically depicted parked vehicles alongside the
8 prototypical store with happy customers enjoying soft
9 serve cones adjacent to the parking lot.

10 The neon rooftop Dairy Palace sign is
11 another example of an integral component of commercial
12 roadside architecture. Shifts in modes of
13 transportation directly impacted the ways in which
14 merchants advertised their business through signage.
15 As commerce developed along expanding roadways outside
16 of city centers during the early 20th Century,
17 customers traveling by automobile, as opposed to on
18 foot or by carriage or even trolley, had only a short
19 period of time to notice and interpret business signs.
20 As a result, commercial establishments had become more
21 creative in their marketing, often with bigger, more
22 colorful, yet succinct messages, what Historian,
23 Chester Liebs, describes as perfect texture (ph) for
24 speed reading.

1 He notes that, "All wayside
2 entrepreneurs face the same formidable commercial
3 challenge. As long as the customer is enclosed in
4 fast-paced vehicles, the roadside merchant need not
5 only to grab the attention of the speeding motorist in
6 a very short period of time, but also to prompt the
7 crucial decision to stop and purchase."

8 Large and rectangular, with red and
9 white neon lights, the Dairy Palace sign rests on the
10 roof perpendicular to the façade, positioned
11 specifically to attract vehicular traffic approaching
12 from both the North and South along Route 141. Its
13 large, tilted ice cream cone reaches out over the roof
14 invitingly and is a clear indication to passersby
15 about what is for sale. This type of Dairy Queen sign
16 appears predominately in newspaper advertisements and
17 company marketing during their early building period
18 and seems to have become mostly standardized by the
19 early to mid-1950s.

20 The Parkers altered their original sign
21 after severing ties with Dairy Queen to distinguish
22 themselves from the chain covering Queen with Palace
23 in a different font and flipping the trademark curl
24 from the tip of the ice cream cone. They also painted

1 over the embossed Dairy Queen and DQ symbols on the
2 cone, which are still visible upon close inspection.
3 Despite these modifications, the sign continues to
4 convey its original message as a thinly veiled
5 vernacular adaptation of the original Dairy Queen
6 sign, still beckoning those along its route to stop
7 for a treat.

8 In keeping with its representation as
9 commercial roadside architecture of the mid-20th
10 Century is the Dairy Palace's visual front. As
11 described by Liebs, a visual front was created by
12 completely glazing the front, and sometimes the sides,
13 of a commercial building so that the interior of the
14 structure, especially when lit at night, would provide
15 visual appeal for the exterior. The glass was
16 sometimes canted inward to cut down on glare and
17 provide visual variety.

18 The effect literally allowed the
19 interior functions and operations to be featured at
20 the exterior, drawing attention and creating interest.
21 This visual display of interior space was, in itself,
22 an advertisement for the business. Incorporating the
23 visual front into design is evident in all manner of
24 mid-century commercial roadside architecture, from

1 early fast-food drive-ins and full service
2 restaurants, like Howard Johnsons, to coffee shops,
3 gas stations, and supermarkets.

4 The rectangular and utilitarian
5 concrete walk design of the early Dairy Queens, simple
6 as though it may seem, is a trademark mid-century
7 modern commercial roadside architecture. The use of a
8 flat roof in the construction is itself a deliberate
9 departure from pre-war colonial revival architectural
10 stylings, borrowing some characteristics of the
11 streamlined moderne while introducing an even more
12 modern façade. The intentional plainness along the
13 side and rear elevations focus attention towards the
14 wrap-around visual front, where the interior operation
15 was necessarily on display, while the large neon
16 rooftop sign allowed vehicle traffic to easily
17 identify the nationally-known and locally-owned ice
18 cream brand.

19 The simple boxy building would have
20 also enabled franchise owners to keep construction
21 costs relatively low, with the parking lot serving
22 double duty as a dining room. While store size varied
23 somewhat, likely dependent on the specific size of any
24 given property, they were modest. Dairy Palace

1 measured in at just 21 by 30 feet. The archetypal
2 early Dairy Queen is highly illustrative of form
3 following function, a coalescence of style and
4 utility.

5 Departure from this largely
6 standardized early form began in the first part of the
7 1960s, with the introduction of the country fresh
8 prototype, a design influenced by American bucolic
9 imagination. Dairy Queen franchisees were encouraged
10 to upgrade old buildings or build new ones with
11 prominent, red all aluminum, front-facing gambrel (ph)
12 roofs, roofs reminiscent of the classic red barn of
13 America's heartland. It was this later model that the
14 Parkers resisted, leading to their divorce from Dairy
15 Queen and ultimately the preservation of the Dairy
16 Palace's early architecture.

17 The Dairy Queens' and Dairy Palace's
18 early design features, including its one-story
19 concrete block building, flat roof with overhanging
20 eaves, visual front, and large neon ice cream cone
21 sign, oriented for visibility to passing motorists,
22 clearly influenced other early soft serve companies
23 and seems to have informed the design of mid-20th
24 Century ice cream stands nationally. Tastee-Freez,

1 another soft serve franchise, was formed in 1948 and
2 constructed its earliest buildings in a similar form,
3 one story of concrete block with an angular visual
4 front, though its center façade's set forward. A
5 later adaptation featured a flat roof with an upper
6 pitch of the façade. The most striking similarity is
7 perhaps its rooftop sign, blue rectangular of Tastee-
8 Freez in neon lights in a cone of soft serve tilting
9 outward. An exceptional example survives in
10 Milwaukee, Wisconsin and now operates as Tastee Twist,
11 sign altered accordingly.

12 Carvel, yet another soft serve
13 franchise, opened its first stand in Hartsdale, New
14 York in 1936, developing soft serve at the same time
15 as yet independently of Dairy Queen's founders. In
16 the 1950s, Carvel also began constructing its
17 buildings in a similar forum, comparable and matching
18 (ph) with Dairy Queen, though with a more exaggerated
19 angled visual front. This form was patented by
20 founder, Thomas Carvel, in 1953.

21 Dairy Delight and Dairy Isle are two
22 additional soft serve chains that clearly took a page
23 from Dairy Queens' book in designing their earliest
24 buildings. Dairy Isle appropriated their rooftop sign

1 with its cone concept and extended it full height
2 through the center façade of the building, projecting
3 through the roof. Defending (ph) clearance (ph) of
4 shane (ph), this was also patented first in 1952, with
5 the revised design that followed in 1957.

6 Independent ice cream stands also
7 adopted this national ice cream architecture. In
8 Tacoma, Washington, Frisko Freeze, built in 1951, is a
9 1-story concrete block ice cream stand with angled
10 visual front and low brick foundation wall at the
11 façade, bearing strong resemblance to the early Dairy
12 Queens.

13 In Fredericksburg, Virginia, national
14 register listed Carl's Frozen Custard is also a one-
15 story rectangular concrete block building featuring an
16 overhanging flat roof, topped with a similar
17 rectangular neon sign and filled custard cone. Its
18 façade sets forward from the main block of had
19 building and showcases a wrap-around visual front.
20 These two examples are representative of the many
21 independent soft serve retailers who have designed
22 their buildings with a nod to the model set by Dairy
23 Queen. Indeed, Dairy Queen seems to have inspired an
24 immediately recognizable and nationally standardized

1 architecture for ice cream stands across the U.S., and
2 the Parker's Dairy Palace preserves and embodies that
3 design and with it, the spirit of a distinct moment in
4 American history when the automobile, a booming post-
5 war economy, and a new leisure culture made stopping
6 for ice cream cones a family tradition and a national
7 pastime.

8 CHAIRWOMAN BENSON: Thank you.

9 MS. SHELL: Thank you.

10 CHAIRWOMAN BENSON: Do we have any
11 questions?

12 Samples?

13 UNIDENTIFIED SPEAKER: I guess not.

14 (Laughter)

15 CHAIRWOMAN BENSON: Sadly, no.

16 Is there anyone who wishes to speak?

17 I understand the owner, owners, are
18 here.

19 UNIDENTIFIED SPEAKER: I want to say
20 she did a wonderful job.

21 UNIDENTIFIED SPEAKER: Yes.

22 MS. SHELL: Thank you. Thank you.

23 CHAIRWOMAN BENSON: Well, then thank
24 you.

1 MS. SHELL: Thank you.

2 CHAIRWOMAN BENSON: Now, with this one,
3 of course, we are going to adjourn,. So we'll come
4 back and have the business meeting.

5 All right. So to finish up this
6 agenda, the report of the preservation planner.

7 Do we have --

8 UNIDENTIFIED SPEAKER: You guys all
9 received a copy of the letter from the State Historic
10 Preservation Office saying that Taylor's Bridge has
11 officially been listed on the National Registry of
12 Historic Places. It's been -- it's been officially
13 listed, which is speaking of CLT (ph) grant
14 applications as well. So that's -- I'll share it with
15 you guys.

16 And then the other item I have under
17 report of the preservation planner, just to keep you
18 guys apprised, is last night or last -- yesterday
19 afternoon, we attended the Historic Preservation
20 Working Group meeting. This is the second meeting
21 that has been held by Councilwoman Durham (ph) and
22 Councilman Jordan Cartier. Just some of the things
23 that we discussed were potential changes to the
24 language around the nine-month hold on demolition

1 applications. Potentially pursuing historic overlay,
2 zonings, record plan status, and then there was also
3 discussion over -- brief discussion over share sale
4 properties and how historic properties that go up for
5 share of sale are treated. So that's -- I believe
6 we're going to be holding more meetings, and there's
7 some talk of potential subcommittees for language and
8 outreach and other historic preservation activities.

9 CHAIRWOMAN BENSON: Okay, thank you.

10 UNIDENTIFIED SPEAKER: Thank you.

11 CHAIRWOMAN BENSON: Is there any public
12 comment?

13 Hearing none, motion to adjourn?

14 UNIDENTIFIED SPEAKER: I motion that we
15 adjourn.

16 CHAIRWOMAN BENSON: Is there a second?

17 UNIDENTIFIED SPEAKER: Second.

18 CHAIRWOMAN BENSON: Thank you.

19 All in favor?

20 (A chorus of ayes)

21 CHAIRWOMAN BENSON: Motion carries.

22 All right, I turn the page, and it says
23 a business meeting is to follow immediately after the
24 hearing. Oh, perfect.

1 Okay, we begin this business meeting --
2 let me -- yes, we'll get to roll call.

3 CHAIRWOMAN BENSON: I'm Barbara Benson.

4 MR. PATEL: Perry Patel.

5 MR. DAVIS: John Davis.

6 MS. SILBER: Barbara Silber.

7 MS. ANDERSON: Karen Anderson.

8 CHAIRWOMAN BENSON: Thank you.

9 Next on the agenda is old business. We
10 do not have any.

11 New business?

12 Okay.

13 MS. CAUFIELD: Before I read in new
14 business, I'm just going to read in Rules of Procedure
15 for business meetings.

16 CHAIRWOMAN BENSON: Oh, yes.

17 MS. CAUFIELD: This is a business
18 meeting conducted by the New Castle County --

19 (Audio ends in progress)

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

I, Nicole Yawn, certify that the foregoing is a true and accurate transcript from the official electronic sound recording.

Nicole Yawn
Approved Transcriber

Dated: July 22, 2019

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