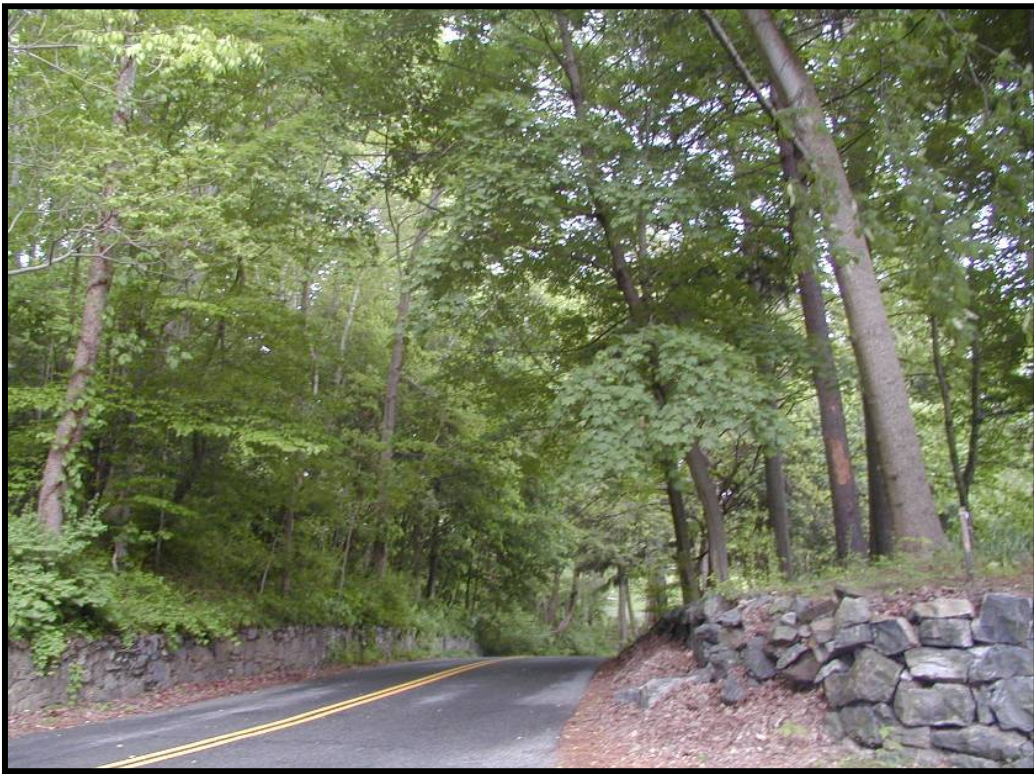


# **A MANUAL FOR NOMINATING ROADS TO THE DELAWARE SCENIC AND HISTORIC HIGHWAY PROGRAM**



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## OVERVIEW

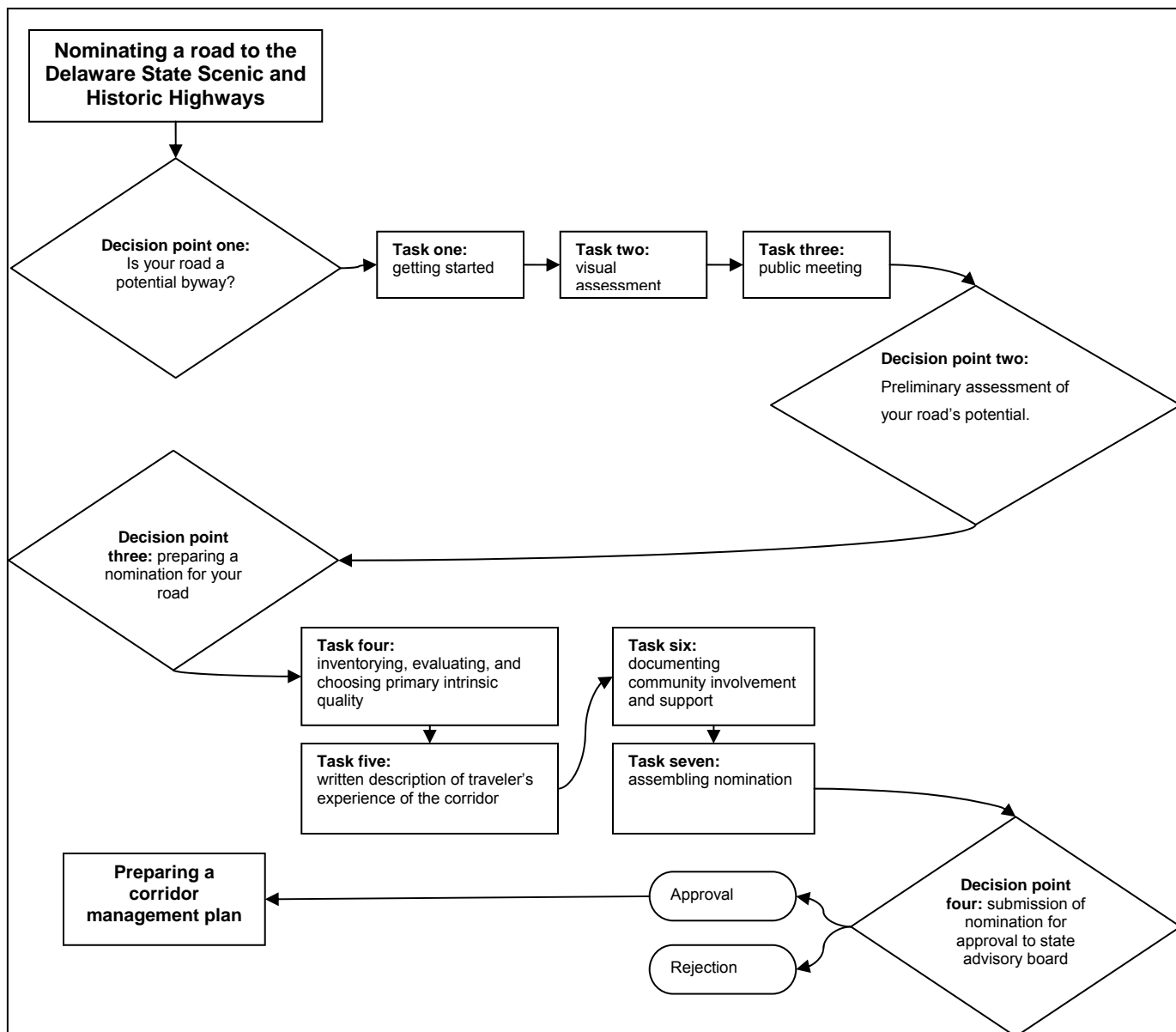
The mission of the Delaware State Scenic and Historic Highways Program is to showcase the natural beauty and unique features of the state and foster the preservation of natural, cultural and historic resources, while benefiting economic development through tourism and recreational opportunities. Any interested party can nominate a route, including individuals, local governments, counties, and tourism departments. If you are nominating a route you are known as its “sponsor.” Developing the nomination is the sponsor’s responsibility and it should be a team effort.

The publication ***Delaware Scenic & Historic Highways – Program Guide*** is the official description of the program ([www.delDOT.net/static/pubs\\_forms/manuals/scenic\\_hwys/toc.shtml](http://www.delDOT.net/static/pubs_forms/manuals/scenic_hwys/toc.shtml)). This manual supplements this program guide with more specific guidelines and background to help you prepare a nomination. Organized in two parts, Part I introduces the program, describes the nomination process, and presents several concepts and definitions about roads that are useful background for preparing a nomination. Part II explains how to develop the nomination in four steps or “decision points.”

- *Decision Point One* is determining whether your road has potential as a Scenic and Historic Road by conducting a preliminary visual assessment.
- *Decision Point Two* is taking stock of your road to see if it has a strong nomination potential. This will be done by consulting with the DeIDOT Scenic Byways Coordinator and others to get feedback and suggestions.
- *Decision Point Three* is to prepare the nomination for your road.
- *Decision Point Four* is submit the nomination to DeIDOT for review and approval.

The rationale for this approach is to get an early indication of whether your road will potentially qualify before committing to the inventory and evaluation necessary to complete a nomination. Note that although you will begin with a group of three to five people at each decision point you will be adding more people to the nomination preparation process

The following flow chart will help you understand how the decision point process will guide you through your nomination.



Although a nomination can be organized in a variety of ways, it must include the following:

1. A physical description of the route,
2. Representative photographs with a photolog
3. A map that shows:
  - a. The boundaries of the road and corridor,
  - b. The location of intrinsic qualities, and
  - c. Land uses in the corridor,
4. An intrinsic quality resource inventory,

5. A written statement that summarizes and evaluates the significance of the primary intrinsic quality for which the road merits designation and also describes the significance of any secondary intrinsic qualities present along the route,
6. A written description of what the traveler will see when traversing the corridor
7. A description of public involvement conducted to date.

To gather this information, this manual lays out a series of tasks with four key decision points. Since completing and submitting a nomination requires a great deal of work, Decision Point One is about testing the feasibility of your route as a potential Scenic and Historic Highway early on in the process. The three tasks leading to Decision Point One are first, getting organized and started, conducting an assessment of the visual and intrinsic qualities of your road, and presenting your results to the communities along your route to get their feedback and support.

Remember that the philosophy of the Delaware Scenic and Historic Highway Program is that byways are conceived by shaped and managed to serve the communities through which they pass. In other words it is a “bottom-up” program in which citizens, not DelDOT are the sponsors develop a nomination for a road. An important goal of your public presentation, as the last task, led into Decision Point One, is to built and enlist support and gain worker bees for developing you nomination.

If after the public presentation, your group feels it has a strong candidate for a scenic and historic highway, then the next step Decision Point Two is to consult with the Scenic and Historic Highway Coordinator at DELDOT, to let her know you are developing a nomination to get some feedback and suggestions about your route.

This manual assumes that developing a nomination is a learning process and consensus building and with each step you learn more about your road. In short, you must “build” the nomination. Also, the manual asks that the visual assessment be completed before moving on to inventorying and evaluating its intrinsic qualities. This is because, with rare exceptions, a Scenic and Historic Highway must be visually interesting and coherent to attract travelers. Also you can begin to get a sense of its major intrinsic qualities.

If you and your growing group are still excited about the prospects of your road as a Scenic and Historic Highway then you can move to the Tasks leading to Decision Point three, actually preparing the nomination. These include inventorying and evaluating your road’s intrinsic qualities, writing a description of the traveler’s experience of the corridor, continuing to involve the community and document their participation, and finally to put together the nomination.

Some of the work for the nomination will take place indoors – for example, meetings, computer work, and most of the research. However, much will also take place on your road outdoors, or “in the field.” This fieldwork can be divided into two primary surveys: the more qualitative visual assessment, whose direct product is the Route Description and the map, and the more data-detail oriented comprehensive resource survey, which produces the Intrinsic Quality Resource Inventory and the Primary Intrinsic Quality Description. These two surveys are not entirely separate tasks; from the visual assessment survey you also will be able to make some judgments about the intrinsic qualities of your road.

Do not worry if the terms used are not clear to you! We will explain this terminology as we go along as well as telling you how to complete each part of the nomination. Also, if you are interested in learning about the general background of Delaware roads and highways and how to do research on them you might want to look at *A History of Delaware Roads and A Guide to Researching Them* (<http://dspace.udel.edu:8080/dspace/handle/19716/2673>).

## **PART 1: THE SCENIC AND HISTORIC HIGHWAY PROGRAM, THE NOMINATION PROCESS, AND HOW TO THINK ABOUT ROADS**

Patterned after the National Scenic Byways Program, the Delaware Scenic and Historic Highways Program, administered by the Delaware Department of Transportation (DELDOT), seeks to recognize and preserve highways in Delaware that “showcase the natural beauty and unique features of the state and foster the preservation of natural, cultural, and historic resources, while benefiting economic development through tourism and recreational opportunities.”

The National Scenic Byways Program was created as a part of the Intermodal Surface Transportation Act of 1991 (ISTEA), which was the first national transportation legislation to go beyond building roads to consider enhancing the areas adjacent to roads. The Byways Program is a national effort to identify, promote, and manage the richly, diverse system of highways in the United States to create “a network of exceptional driving experiences.” (BB p.7) It is also a community-based program with the philosophy that by-ways should be “conceived by, shaped, and managed to serve the communities through which they pass.” Sharing this approach, the Delaware Scenic and Historic Highways Program Guide lays out criteria and steps that a successful nomination must meet and follow, and allows any interested party to nominate a route.

To be special enough to be designated as a Delaware Scenic and Historic Highway, a road must exhibit what are called “intrinsic qualities.”<sup>1</sup> These are visual features seen from the road that can be physically attractive or are otherwise considered representative, unique, irreplaceable, or distinctly characteristic of an area. They should relate to the road and to each other and include the special views, places, buildings and sites and other features that residents enjoy and draw tourists. For example, intrinsic qualities can range from a historic stone house to a lake or a forest to a view of the Delaware Bay. For example, the historic houses of Odessa are a unique feature that illustrates the early development of the city.

Roads “tell stories” through their intrinsic qualities or what one can see from the road. The story of a road is what you learn about an area as you travel through along the route – what you see can stimulate feelings and emotions in addition to conveying information. The idea of a road telling a story is about the experience and sensation of moving through the landscape and seeing a progression of views. Since how the road moves through the landscape influences what the traveler sees, the road itself is also a part of the story. Thus, the story is the *theme* that ties the sequence of views together. For example, resources on Route 10 from Maryland to Camden were used on the Underground Railroad. Thus the Underground Railroad becomes the theme of that road.

Different roads tell different stories and travelers differ in what they can see – or “read” – and learn from the roadside. When you think of a Scenic and Historic Highway, what image comes to mind? Most people have some picture of what a Scenic and Historic Highway should be, perhaps a highly “scenic” road that offers beautiful views of nature – such as a road winding through the hills of the Brandywine Valley under a canopy of colorful autumn leaves. This road is the prototype of the visually interesting road. Although the views from such roads vary from region to region, they offer “Oh, wow!!” scenes where the beauty, monumentality, or newness of the view alone is enough to impress the traveler.

But byways can be quiet, comfortable, favorite Sunday drives passing through familiar countryside typical of an area. Beauty is indeed in the eye of the beholder, and “scenic”



Delaware's State Route 9 may not be the most visually stunning road but its pastoral agriculture can be a pleasant escape for urban dwellers.

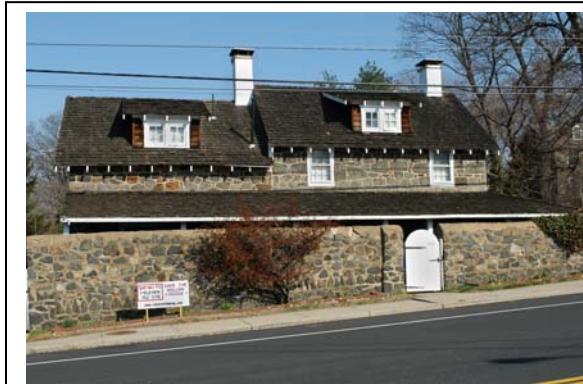
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<sup>1</sup> Any road may be eligible to become a Scenic and Historic Highway, from highways to country lanes to urban streets, so long as it meets the Scenic and Historic Highway requirements.



includes what a community finds pleasing about the views from its roads. And today, as the countryside is being invaded by large residential developments scattered across the countryside, sometimes called “sprawl,” these stretches of typical countryside are becoming increasingly rare and candidates for a byway designation.

Historic roads can have a different intrinsic quality than scenic roads. Their intrinsic qualities consist of evidence of the past as seen in landscapes, buildings, structures, and other



Philadelphia Pike is one of Delaware's oldest roads.

evidence. They usually pass through long-settled areas that are visually attractive and educational to travelers.

However, selecting a Scenic and Historic Highway is not a beauty contest. An historic road could also take the traveler through an industrial landscape of early twentieth century steel mills and workers' housing which although not “pretty” in a

scenic sense is a visually interesting and educational landscape that tells an important story about the history of an area.

In this section, a number of terms and ideas will be presented for thinking about and evaluating a potential scenic and historic highway. They may seem a little technical but don't clutch, they will become clear when we get into Part 2 on nominating your road.

### **The Anatomy of a Road**

First we need to have a vocabulary for describing roads and their characteristics.

When you begin to survey and evaluate intrinsic qualities, you are switching gears from appreciating your road to turning a critical eye on it to determine what it is that appeals to you about the road and then evaluating whether it meets the standards of a Delaware Scenic and Historic Highway. The method for analyzing your road is a way of systematically collecting evidence to make your case and, at the same time, to be sure that you haven't missed things that may detract from it.

Defining what you are looking at is the first step in undertaking your survey and evaluation. You might think of this as “speaking the same language” to ensure that everyone

involved—citizens, planners, transportation engineers—can communicate and are talking about the same thing. The vocabulary used to describe scenic and historic highways draws on transportation planning terms and adds those related to scenic evaluation and intrinsic qualities. You already know some of these terms and the ideas behind them.

Every road has three parts: the road itself, its right-of-way, and its larger setting.<sup>2</sup> The **road** is the physical construction that has been designed for and is used for the movement of people and goods in vehicles. The durable surface on top of the road, which can vary from gravel to pavement, is its most important characteristic and what people visualize as the road. The shoulders on both sides of the pavement are also a part of the road.

The **right-of-way** includes those things that are adjacent to the road. They include such things as lighting, signs, sidewalks, street trees, above-ground utilities, waysides, and overlooks.

One of the most important characteristics of the road is its **alignment**, or how it is laid out. **Horizontal alignment** is how the road curves and bends to the left and right. **Vertical alignment** is a road's movement up and down. A road that is flat and straight can be boring but one that has too many curves and hills can be confusing. Thus, while roads designed for the greatest efficiency—defined as the shortest distance between two points—are as flat and straight as possible, those designed as scenic roads are often moderately curved to provide the best views. Roads built before the introduction in the 1920s and 1930s of modern earth-moving equipment that could cut through barriers tend to follow the topography more than do modern roads.



Horizontal alignment

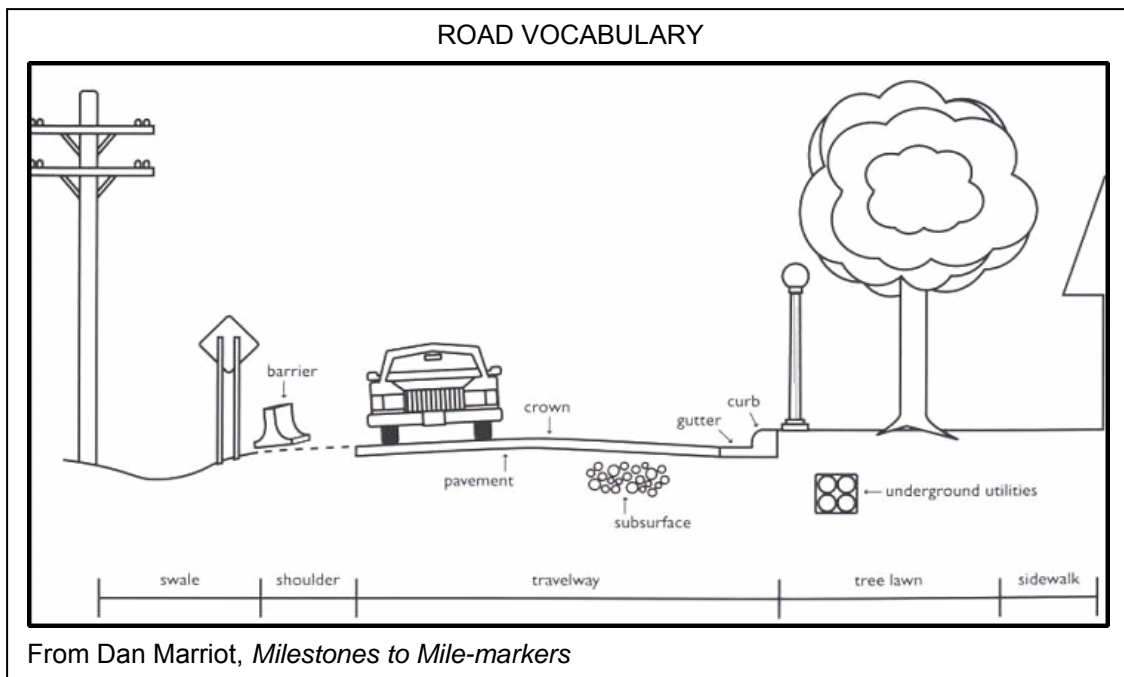


Vertical alignment

The **setting** of a road is the area beyond the right-of-way and includes roadside architecture and natural landscape features such as the topography and vegetation. The setting is the geographical and historic context in which the road has developed over time. Together these features define the character of the landscape through which a road passes. Character may be rural, urban, or suburban.

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<sup>2</sup> Much of the following is taken from two basic references on scenic and historic highways: Paul Daniel Marriott, *From Milestones to Mile Markers* (2003) and Copps, *The View from the Road*, (1995)



### Discovering Your Road's Story

Discovering and telling your road's story are the most important part of developing your nomination for your Scenic and Historic Highway but come last in the process. The story is the interesting and valuable tale that most roadways can tell about the history, culture, and environment of the surrounding landscape and communities. Every road has stories to tell. It is those stories that attract travelers and make the road a successful Scenic and Historic Highway. Indeed, the idea of a road's story distinguishes byway programs from other landscape protection or road management programs.<sup>3</sup> Your job is to find the road's stories through observation, research, and talking to people along the road. Like stories, roads have a beginning, middle, and an end. The story is what you and your community want to tell the world about your byway and surrounding area. You can think about a road's stories in several ways.

#### ***Start With Your Own Story***

The best place to start is to recall what attracted you and others to the road. What do you like about your road, and how would you describe it to an out-of-town visitor as you drive from one end of the road to the other? Of course, a story is not just the recitation of facts about a series of sites along a road. Just as the road connects the sites, a story should connect the sites and views as a theme to explain what you see as you drive along. For example, one theme might be what the road means to the community along it. Start with yourself. Why does the road appeal to you? What makes it visually interesting to you? Do you have memories of driving along the

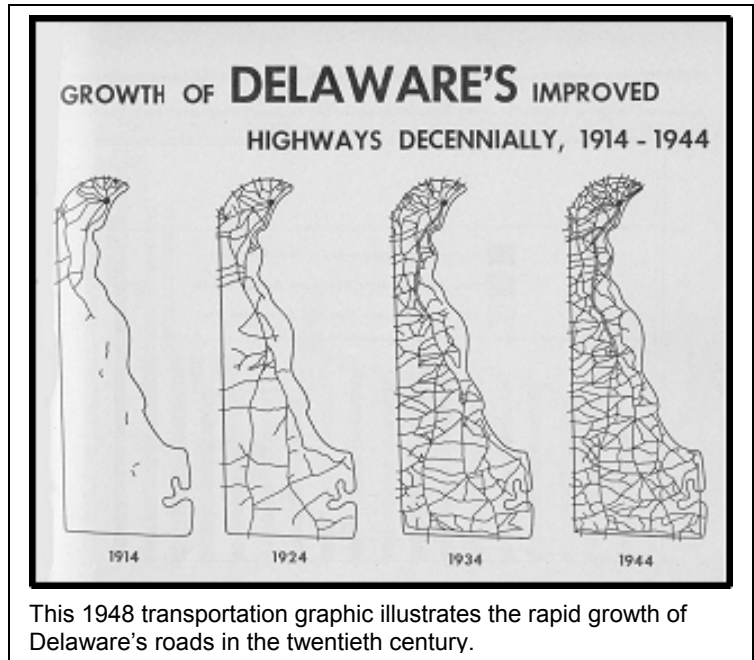
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<sup>3</sup> Byways Beginnings, p. 50

road? Is the road associated with important events in your life, such as the rush to the hospital to deliver your firstborn child? Or, if you commute to work every day on the road, is the road friendly and welcoming after a long day? What story could you put together of your experience on the road that would unfold like a movie?

### ***What Does the Road Tell you About your Community?***

You can expand this idea and ask what the road tells you about your community, or more accurately, ask what you can tell about your community from what you see from the road. We all have had the experience of driving through a community with a long-time resident who told us who lives where, when they moved in, and who used to live there. And the farm that was under that subdivision? Perhaps you can see the old farmhouse or even a barn from the road.



This 1948 transportation graphic illustrates the rapid growth of Delaware's roads in the twentieth century.

Another way to look for the road's stories is to talk to people who live along the road. How does the road figure in their understanding of local history? What is new along the road, and what used to be along it? What do they see along the road that you and your group may have missed? What are their favorite places along the road? The tapes can be transcribed and integrated into a composite community memory, or history of the road that everyone in the community can share. The next step might be to photograph people's favorite views along your road. By using their comments as captions, you will have compiled a book of the community's shared story of its road.

### ***Putting Your Road in the Context of Delaware's History***

One important method for understanding your road is placing it within the larger context of the development of transportation in Delaware. Surprisingly, in a place discovered by Europeans more than 300 years ago, improved roads in Delaware are less than 100 years old, although a few roads like Kings Highway, which north of Wilmington became Philadelphia Pike in 1813, go back to the 1600s. How can this be, you might ask, when historic atlases of Delaware show roads?

First of all, in a state with many streams draining into the Delaware Bay and Atlantic Ocean, boats provided most early transportation. Second, what shows on the historic maps as roads were not improved roads with hard surfaces as we know them today, but dirt roads, almost trails, which were impassable mud most of the winter and whenever it rained. Then when the railroads came in the 1830s and 1850s, they became the major means of transportation on North-South state trips. Finally, in 1916 when Delaware formed a state highway department, most county roads were so bad that the chief engineer decided to abandon them and construct mostly new roads. His plan was to build two major spine roads running north and south with county roads running east and west. Many of the roads you drive on today date from 80 years ago.



This c 1910 photograph of Philadelphia Pike shows the difficulty of traveling before the introduction of paved surfaces.

For a longer general overview of Delaware's transportation history see the State Historic Preservation Plan at <http://history.delaware.gov/preservation/>.

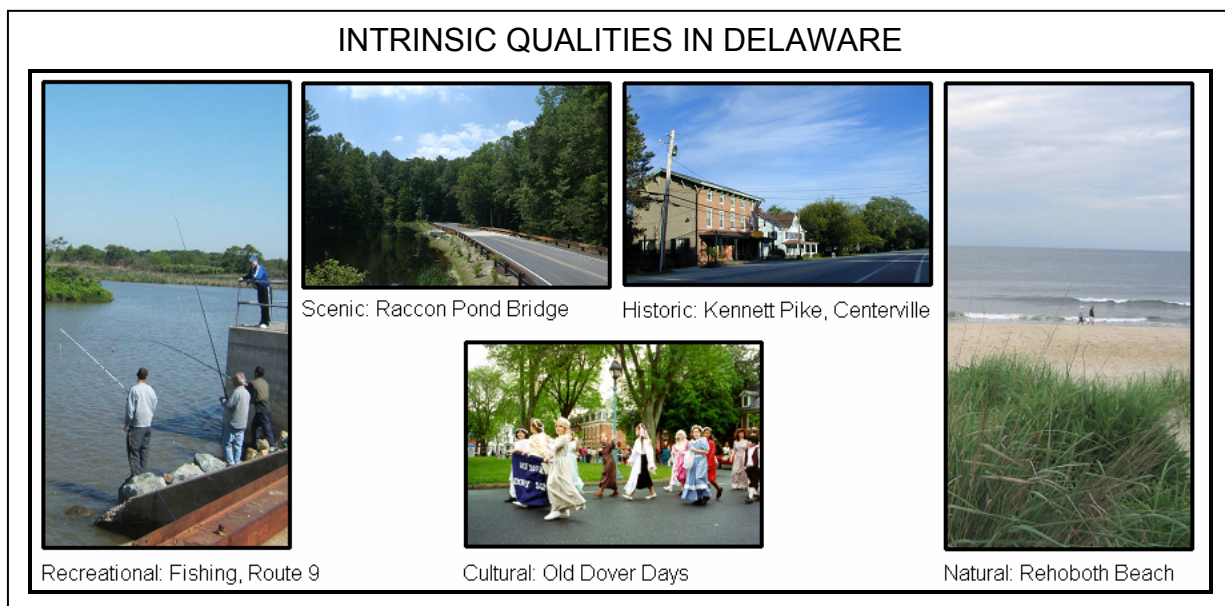
### **Intrinsic Qualities and Evaluating the Visual Quality of Your Road**

Intrinsic qualities are the visual features that the traveler sees from the road that gives the road a special quality. Their quality is measured by how distinctive, memorable, uninterrupted, and unified they are. The Delaware Scenic and Historic Highway Program sets criteria for six different kinds of visual intrinsic qualities that a road may exhibit. They are "scenic," "historic," "natural," "cultural," "archeological," and "recreational" intrinsic qualities. An inventory and evaluation of the intrinsic qualities along your road corridor will be the centerpiece of the nomination of your road to the Delaware Scenic and Historic Highway Program. To qualify as a Delaware Scenic and Historic Highway, a road must exhibit at least one of these six qualities; and most roads may exhibit more than one. They are:

- **Scenic** quality reflects natural and man-made beauty and is the heightened intrinsic visual experience derived from the view of natural and man-made elements of the visual environment.



- **Historic** intrinsic quality is found in landscape, buildings, structures, or other visual evidence of the past.
- **Natural** intrinsic qualities are ecological or natural features of an area that remain relatively undisturbed by humans.
- **Cultural** intrinsic qualities are visual evidence of unique customs, and traditions of groups and can be public art, museums, libraries, and even annual festivals.
- **Archeological** intrinsic quality is evidenced in artifacts, buildings, ruins, and trails from earlier human society such as that of some Native Americans. Although it could be an aspect of a Delaware road, this intrinsic quality is most frequently found in the American Southwest.
- **Recreational** intrinsic quality is found where the road corridor itself is used for recreation, like jogging and biking, or provides access to recreational sites like campgrounds and shorelines and the like.



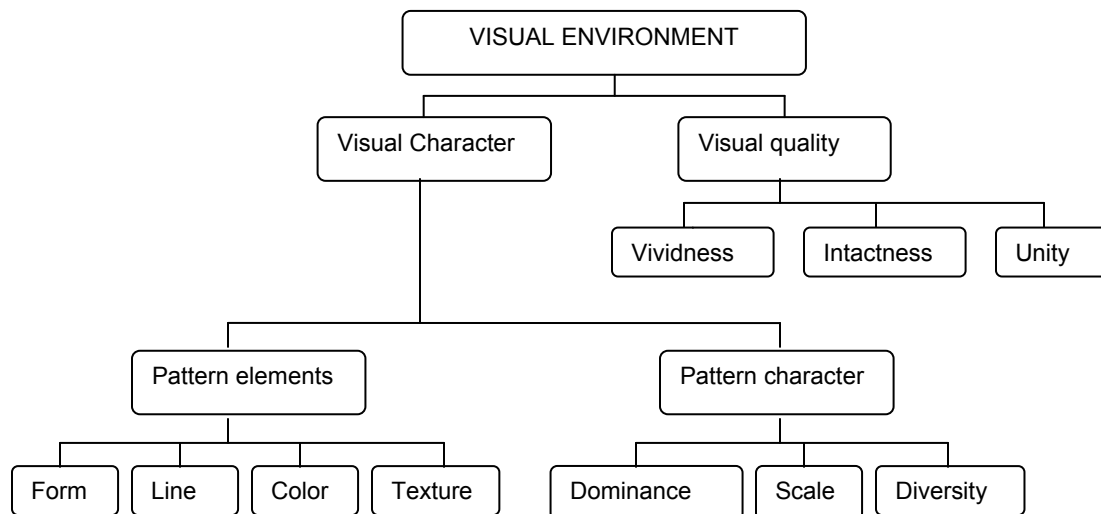
Although to be nominated as a Scenic and Historic Highway a road must exhibit one predominant intrinsic quality, these intrinsic qualities are not mutually exclusive. For example, the vegetation that contributes to scenic intrinsic quality can also be a part of natural intrinsic quality.

Whatever the intrinsic qualities, they must meet three tests. First, the qualities must be visible from the road. Second, they should represent significant features. This means that they should be representative, unique, irreplaceable, or distinctly characteristic of the area. Third, there should be a relationship between the intrinsic qualities and the road and between the qualities along the road. Ultimately, the road should tell a story through its intrinsic qualities.

At one level then, intrinsic qualities are the types of objects seen along the road – buildings, landscapes, views – at another they are the visual character of those objects.

### Understanding Visual Character and Quality

Intrinsic qualities have both visual character and visual quality. We do not simply experience the visual environment one object at a time. We experience it as an integrated whole. When we see an historic landscape that pleases us, we don't look at the buildings separately, and then at the vegetation and at then the hills in the background, we put it all together simultaneously. But there are really two aspects to the visual environment that we should understand: visual **character** and visual **quality**.



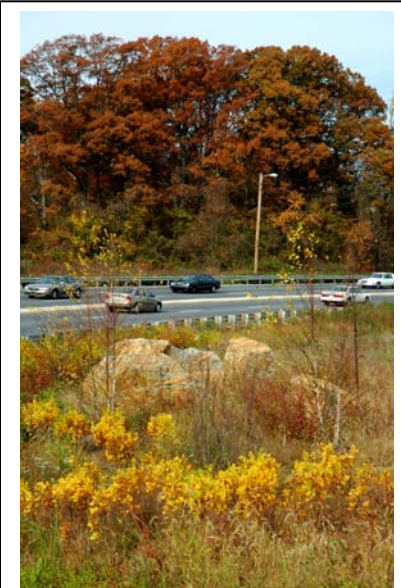
Our visual understanding is based on the **visual character** of objects and the relationships between these objects. The description of visual character is neutral and defines the visual environment in attributes that are neither good nor bad. Descriptions of visual character distinguish between what are called “pattern elements” and “pattern character.”

**Pattern elements** are the main visual attributes of objects. These elements consist of *form, line, color, and texture*.

- **Form** is the mass, bulk, or shape of an object.

- **Line** is the edges of objects or object parts.
- **Color** is the brightness, hue, and intensity of the color of an object.
- **Texture** is the visible surface coarseness of an object.

We can see these illustrated in the three visual components or layers of a landscape. The layers include topography (line and form), including water (line and color); vegetation (color and texture); and buildings and other structures (form, line and color). The topography is the surface of the land, and it sets the stage for visual character. Vegetation, from grasses to trees, is the second element of visual character and of the travel experience along a road. The vegetation in the foreground or along the streetscape is an especially important part of the visual character of a road. Low vegetation, like grasses or crops, allows open vistas and long viewsheds. Trees, on the other hand, can enclose a road, giving a tunnel effect and limiting or framing the view to the side. The visual effects of vegetation can vary by season with the view from the road being very different in the summer from in the winter. Vegetation includes both natural and planned, such as street trees and planted medians. Scenic and natural intrinsic qualities reside primarily in the topography and vegetation along a road.



The rocks and trees of Delaware's Blue Ball Road differ in form (boxy vs elongated), line (hard vs rounded), color (tan vs rust), and texture (rough vs sleek). Note how the season affects the color.

Buildings, structures, and objects are the third element of visual character. Buildings and structures can be the dominant visual element in a visual corridor as in a city or town or a minor element as in a rural or natural landscape. In a suburban landscape they may be balanced. The visual importance of buildings and structures are not just a matter of how many there are, but what they tell about a landscape or a view.

This brings us to **pattern character**, the second level of attributes of visual character. Pattern character has to do with the relationship between objects in the landscape and includes *dominance, scale, diversity, and continuity*.

- **Dominance** occurs where one landscape component dominates a view because of position (such as being close to the road), contrast, or extent.
- **Scale** is the apparent size relationship between landscape components.



- **Diversity** includes the number and variety of pattern elements in a view. Landscapes where pattern elements are intermixed appear more diverse than those where they are bunched into groups with boundaries.
- **Continuity** is the uninterrupted flow of pattern elements and relationships between directly connected or related landscape



The trees lining Route 202 seem large in scale –both because of their height as well as their close proximity – and dominate the road, while the farther off structure, although similar in scale to the nearby trees, is a less dominant presence.

elements. A road through an agricultural landscape of cornfields or forest would have a great deal of continuity whereas one through several different types of landscapes would not.

The may sound like more than you want to know but the point is whether it is a natural scene or a city skyline there are underlying visual patterns and characteristics which influence how you evaluate it.

**Visual quality** is the next level of visual character. Evaluating visual quality is more difficult than describing visual character because it involves aesthetics and is subjective, characterizing what people like. There are several different approaches. One is to ask people what scenes and views they prefer. This can be an important approach in the Scenic Highway program because one of the goals is to preserve the views valued by residents along a road.

Another approach is to use indicators of visual quality derived though research. The Federal Highway Administration (FHWA) and Scenic America Inc., a non-profit organization devoted to preserving scenic resources in the United States, have developed two of the most widely used sets of indicators of visual or scenic quality.

The FHWA criteria of visual quality are *vividness, intactness, and unity*. These are the most important characteristics that define the degree of visual quality.

- **Vividness** or the memorability of a landscape is derived from contrasting landscape components as they combine in striking and distinctive visual patterns.
- **Intactness** refers to the integrity of visual pattern and the extent to which the landscape is free from visually encroaching features.
- **Unity** is the degree to which the visual resources of the landscape join together to form a coherent, harmonious visual pattern.

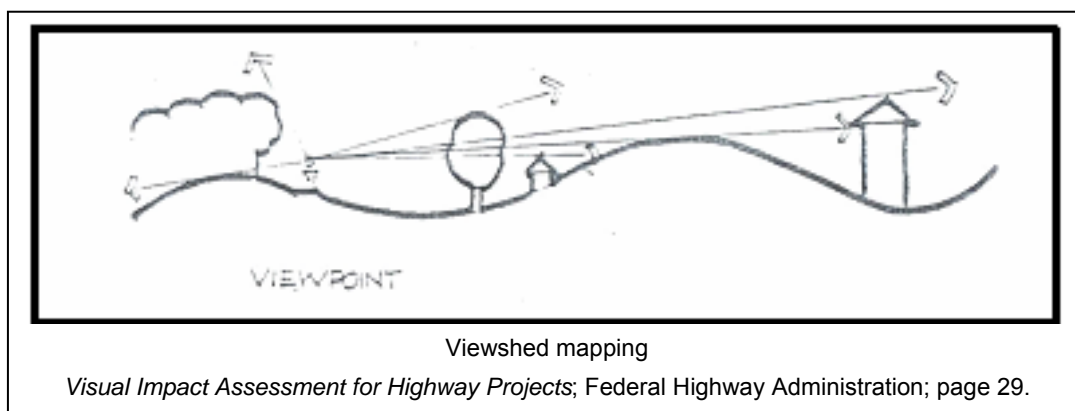


The combination of different colors and different textures makes Delaware's cypress swamp area especially vivid.

Each of the criteria is intended to evaluate one aspect of visual quality—no one criterion in itself captures visual quality. Each criteria is often scored on a three point scale of 1 for low, two for moderate and 3 for high. Because these are the most important attributes of visual quality when taken together they can indicate how much visual quality your road has.

### ***Viewsheds and the Visual Character of a Road***

The extent of view from the road and what can be seen in the view make up the **visual character** of a road. The angle of view and how far the traveler can see from the road is called the **viewshed**. It is the view from the left or right of the center line of the road. Taken together, the various viewsheds form the visual corridor of the road.



A viewshed has three parts: the **foreground**, the **middle ground**, and the **background**. The foreground is that part of the viewshed right next to the road where objects are clearly discernable or readable to the traveler. The middle ground refers to the distance beyond the foreground where large features such as trees or buildings may be recognized as individual elements, but without clear details. The far distance, the background, is where only basic forms such as hills and skylines are discernible. If all you can see as you drive is the foreground, either vegetation or buildings or both, what you see is called an **enclosed view**. If you can see directly to the **middle ground** or **background**, you have what is called an **open view**. If the middle ground and background are visible but obscured by objects along the road, it is called a **filtered view**. Where the road is enclosed by trees or buildings, the view will be very narrow. Where it is open the view will be broader.



In this view in Claymont, the grass is the foreground, the road and trees the middle ground, and the view of the Delaware River the background.



Open View



Closed view



Filtered view

In urban, suburban, and rural settled areas, streetscapes and roadsides are the most important part of the foreground. As the physical settings and structures along a road, streetscapes can be the most visually interesting part of the viewshed. Remember, however, that for the traveler, the objects in the streetscape and foreground are not standing still but “moving” past the traveler at the speed at which their vehicle is



The bright white of this house on Route 9 is eye-catching.

moving. Thus, the farther away an object is from the road, the slower it is “moving” in relation to the traveler. A critical aspect of the viewshed is the detail that catches the eye. Consequently, objects in the middle view may be more “readable” to the traveler. (Outdoor advertisers know this and make lettering on most signs big enough to be readable at least 35 miles an hour)

### ***The Visual Corridor of a Road***

When you conduct your surveys, including the reconnaissance survey, you will be surveying only the visual resources that you can see from the road—what is called the “visual corridor.” In terms of what can actually be “read” visually, the visual corridor is probably limited to the middle ground since that is as far as travelers can discern what they are seeing.

### **The Layers of Visual Character of a Road**

To be a Scenic and Historic Highway, a road must possess strong visual character that attracts the traveler. The intrinsic qualities of something along the road determine how clearly it communicates its meaning visually. When you travel down a road, you might imagine that you are traveling through a visual corridor or tunnel that is defined by how far you see.

#### ***Topography, vegetation, and buildings and other structures***

The visual character of a corridor is made up of three layers: topography, including water; vegetation; and buildings and other structures. The topography is the surface of the land, and may be the most important element of visual character because it effects how vegetation and buildings are laid. Vegetation, from grasses to trees, is the second element of visual character and of the travel experience along a road. The vegetation in the foreground or along the streetscape is an especially important part of the visual character of a road. Low vegetation, like grasses or crops, allows open vistas and long viewsheds. Trees, on the other hand, can enclose a road, giving a tunnel effect and limiting or framing the view to the side. The visual effects of vegetation can vary by season with the view from the road being very different in the summer from in the winter. Vegetation includes both natural and planned, such as street trees and planted medians. Scenic and natural intrinsic



Sussex County's mix of buildings, topography, and vegetation, give it different layers of visual character

qualities reside primarily in the topography and vegetation along a road.

Buildings, structures, and objects are the third element of visual character. Since buildings and structures are the best evidence of the history of an area, they are central to historic intrinsic quality. Buildings and structures can be the dominant visual element in a visual corridor as in a city or town or a minor element as in a rural or natural landscape. In a suburban landscape they may be balanced. The visual importance of buildings and structures are not just a matter of how many there are, but what they tell about a landscape or a view.

### ***The Road as a Part of Visual Character***

Both the road and the path it takes through the landscape affect how you see these layers. What you see from a road is a dynamic three-way process. That is, you are traveling along the road, and what you see not only depends on what is there to be seen, but how fast you are going and whether the road is curved or straight — its horizontal alignment.

You might think of your road and its visual character as a layer cake with its three layers of topography, vegetation, and buildings and structures tied together by the road. To analyze the visual character of a road, we need to try to look at each layer — topography, vegetation, and buildings — separately to determine its character and how it relates to the other layers. Then we need to put our visual layer cake back together and come to a conclusion about the overall visual character of the road and whether there are distinctive sections along it.

## **PART 2: BUILDING THE NOMINATION**

### ***Decision Point One: Is your Road a Potential Byway?***

The purpose of *Decision Point One* is to see whether the road you like has potential to meet the standards of the Scenic and Historic Highway Program.

### **Task One: Getting Started**

#### **What's Involved in Becoming a State Scenic and Historic Highway?**

You and your group must prepare a nomination which meets the criteria of the DELDOT "Program Guide for Scenic and Historic Highways." But before you dive into the work of preparing the application, you need to get a sense of whether your road has the potential to be designated.

**Familiarize yourself with Scenic and Historic Highway Program.** – The purpose of this manual is to get you started with a minimum of preparation. But you should look at a few key documents. As already mentioned, start with the Program Guide for the Delaware Scenic and Historic Highway Program. We will be referring to it throughout this manual, especially page 13 which summarizes the requirements for a nomination. The next thing to read is *Byway Beginnings* published by the National Byways Program. It can be ordered on the web at [www.Byways.gov](http://www.Byways.gov).

**Selecting a Candidate Road.** – Scenic and Historic Highway Nominations are usually started by individuals who really take pleasure in a particular road and think that it has outstanding qualities that should be preserved for the enjoyment of others. You may already have a road in mind.

A Scenic and Historic Highway can be of any length as long as it will safely accommodate automobiles. However, the shorter the road the stronger its intrinsic qualities should be.

To get started, simply pick a road you find interesting. It should have logical starting and ending points, for example based on community boundaries, cross roads, dramatic natural features, or land use patterns. Likewise, there should not be any breaks along your route. The best byways avoid loops and side trips; the drive from beginning to end should be continuous. This does not mean your road needs a single state road number. As long as roadside character is maintained you can continue your nomination from one numbered or named route to another. For example, the road through Blackbird State Park is actually two roads. You can follow the unbroken route of the park from Route 15 to Caldwell Corner Road.

**Organize a Group of Like-minded Citizens into an “Executive Committee”.** – Developing a nomination requires a group of individuals who are enthusiastic enough to commit to the amount of time and work necessary to complete the nomination. You should be working with a core group of at least three to five people. If you are working alone your first step will be to find and recruit several people to help you who are similarly enthused about the road’s potential. You should continue to recruit volunteers throughout the nomination process. Working with a team is very important, not only does it mean more hands to do the work, but many of the decisions involved in dominating are road are subjective and best reached through discussion and consensus.

## **Task Two: Preliminary Assessment of Visual Character**



The purpose of the visual assessment survey is to define the key visual resources and the relationships that define your road and its corridor – the area you can see from the road. You will drive your road multiple times, on each trip absorbing more information and detail. This is a process we call “**successive approximation.**” The four big questions to consider during this process are:

What visual qualities are thought to be valuable and worth preserving?

What visual qualities, on the other hand, detract from the visual character of your road?

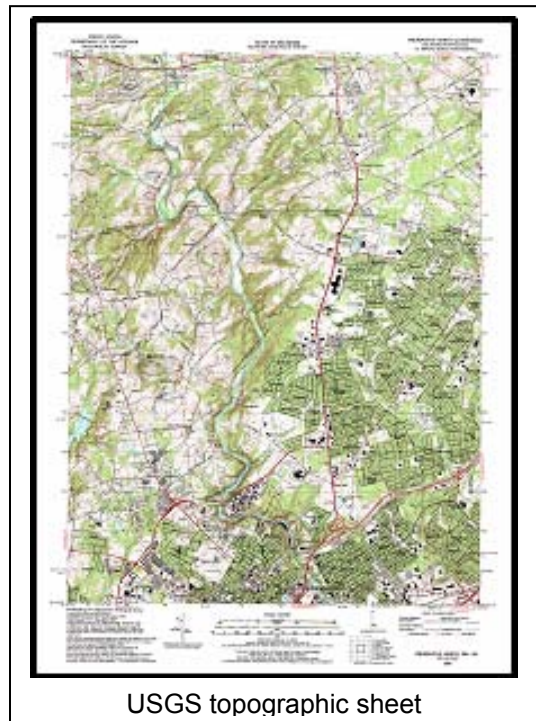
What qualities are changing, and are they changing for better or worse?

Finally, what qualities are most vulnerable to change?

### ***Preparing for the Visual Assessment Survey***

To evaluate visual character you will need at least one partner from your team, a car, notebook and pencils, a camera, and two maps. Keep careful notes on your photographs and mark where you took them on one of your maps. To easily make notes on your map you will need to attach the map to a large clipboard. Digital photography is very useful because you can take a lot of pictures and quickly review them. If you are using film, we recommend color print film because the prints can be handled, sorted, and passed around; you also multiple copies.

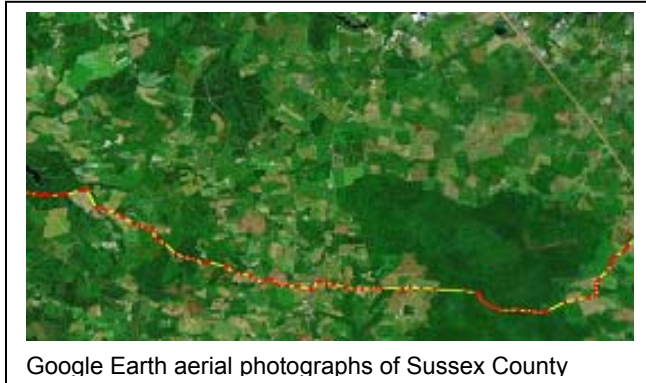
To conduct the visual character survey you will have to drive the length of your road round trip at least five times. Round trips are necessary because a road is different in each direction. On the first round trip, you will concentrate on the road itself, and then on the layers of topography, vegetation, and buildings and structures. On the final trip you will identify the viewsheds.



*Materials.* As mentioned above, you will need to bring a camera, clipboard, notebooks, pencils, and maps. There are several mapping tools you will need: a good **road map** large enough in scale to show the details of the road – but small enough to be usable for a passenger in a car; **United States Geological Survey maps** (called USGS topo sheets) that show contours and cultural features; and aerial photographs. You can obtain wonderful aerial photos with the computer program **Google Earth**, which can be downloaded for free at <http://earth.google.com>.

**CAUTION** - Although we are laying out sequential steps for a visual assessment, it is not necessarily a linear process. Rather, you are successively approximating your road over several trips. Start with the big picture view of your road corridor and continually reexamine it to reveal more and more of the story. No matter whether you are a newcomer to the area or a multigenerational resident, at each stage you will discover new aspects and stories to tell. Remember as well that since your road looks different in each direction, it is really two roads.

Find your road on the road map and highlight the route with a felt tip pen. Then find the road on



Google Earth. The program has a measuring tool, which can be accessed by going to “tools” in the upper menu or pressing ctrl+6 on the keyboard. You trace the path of your route and the program tells you the distance in miles. This is useful for both estimating the length of your road and how long it would take to drive it.

Once you have marked out your road in Google Earth print it out. To include the entire road, you may have to print the photo in sections and tape them together (called “mosaicing” in technical terms.) Although you are familiar with the road from driving it, you can get a different perspective from the maps and air photos. The value of the maps and photograph is that you can get an overall view that you can’t from driving the road.

From the maps, the team can begin to describe and discuss the road and its alignment in general terms. Horizontally, is it mostly straight? Does it curve? Vertically, is it flat? Hilly? Where does the section of the road you want to nominate begin and end?

Aerial photographs can also help you get a sense of the visual character of the area adjacent to the road – the “context” of the road. In terms of land use, does the road travel through built up areas such as towns, cities, or their suburbs or does it traverse natural areas such as forest, wetland, or rural agricultural areas?

A way to begin to map its visual character is to lay a piece of tracing paper over the aerial photo and outline the areas of land use and land cover along the road. You can begin to see what the character of the roadside is. Is the land use continuously one type, such as forestry or agricultural, or does it change? In this analysis you are using two visual character concepts we



mentioned earlier, *diversity* and *continuity*, to help you characterize the visual features of your road.

Take some time with your team to get acquainted with your road through these various mapping tools. Studying the maps and aerial photographs and physically drawing on overlays is a way of learning about the road before you get there.

### ***Visual Assessment of the Road.***

In order to become a Delaware Scenic and Historic Byway your road must not only have significant intrinsic qualities but also have a high level of visual quality. **The purpose of the visual assessment is to determine if your road has the necessary visual quality.** You will look at the components of visual character separately and analyze what makes up the road's visual character.

One goal of the visual assessment is to capture the "travelers experience" which is what is seen as you drive the route and how memorable it is. Keep in mind that the sensation of driving or riding in a car is primarily one of motion and space in which vision is the primary sense. The road makes a dynamic impression on the car's driver and passengers and spatial sequence and continuity make up an important part of the travelers experience in contrast to remembering details.

Four people in one car can represent four different audiences. The driver's view of the road and its corridor is confined to a narrow forward angle and focused on the road. Passengers are freer to look or not to look and have a wider angle of view. The habitual driver and tourist see very different things. The tourist sees the landscape with a relatively fresh eye. She has attached few personal meanings to it, but is urgently trying to orient herself to it. The habitual user, which may be you, is more likely to ignore the larger landscape in favor of activities and new objects, to say nothing of moving traffic. For these reasons it might be important to recruit a member of your assessment team who has never driven the route.<sup>i</sup>

You have done some of your visual assessment already in analyzing maps and aerial photographs of the road. Once you are familiar with the road from these maps and photographs you are ready to drive it. Do not expect too much from your first pass. Conducting a visual assessment takes many trips, each taking you further into your road's story. The steps are:

1. **Reconnaissance survey:** Familiarizing yourself with the road

2. **Preliminary assessment:** Discussion of what you have seen, what you think the landscape units are, and what you think the character defining features are.
3. **Documentation of visual character:** Documenting what you have seen and discussed with photographs, maps, and notes.
4. **Analyzing Visual Character:** Breaking down and analyzing your results; dividing the route into landscape units.
5. **Writing the Route Description:** This description will be the written analysis of your visual assessment findings.

*Materials.* Before you go out make sure you have the following: (1) the road map of your section; (2) the aerial photographs of your section; (3) a digital camera; (4) a notebook for each person.

1. **Reconnaissance Survey.** This step will help familiarize you with your road. The first survey is what is known as a first approximation, or reconnaissance, survey. The purpose of this survey is to acquaint you and your team with your road. You should concentrate on observing and absorbing the visual landscape. The goal is to afterwards, in the preliminary assessment, be able to discuss the road and make some preliminary conclusions about its character-defining features. Drive the length of the road both ways at least once.

*Familiarizing the Team with the Road.* Do not be overly concerned with documenting the road on the first trip. Observe and visually assimilate the landscape. You can jot down some notes about general characteristics or specific resources to remember, but the intent of the reconnaissance survey is to get a sense of the road. Because the road looks different in each direction be sure to survey it going both ways!

*Defining the Visual Corridor.* Although you began by defining the length of road you wanted to nominate this study area is not fixed. One purpose of the first reconnaissance survey is to set the initial boundaries of your study area or “corridor” for the nomination—its length and width. You will refine its boundary as you go along. The



Market Street, Wilmington



Route 9 near Odessa

The width of the visual corridor would be smaller for Market Street than Route 9.

beginning and end are not just points on the map but ideally where the road starts and ends visually. You start where you “know” you are on your road.

In addition, draw the boundary of how far you can see from the road – its viewshed. Pay particular attention to defining the middle ground and how far away you can discern specific objects. Make sure the length of your corridor is enough to include the roadway’s special resources and qualities. Likewise, the **width** of the corridor should include everything within the road’s viewshed.

As you know, Scenic and Historic Highways are about what you can see from the road. In addition to yielding basic information about your road, the first reconnaissance survey will also teach you and your team how to look at and evaluate the visual character of a road—how to “read” it. Part of developing a scenic highway nomination is learning to look, seeing new things, and asking the elementary questions about what is along the road: What is that? Why does it look the way it does? Why is it there? Why does it look that way? That’s called “reading” the landscape.

**2. Preliminary Visual Quality Assessment.** Once you have made these first trips you will sit down and discuss what you saw with the other team members. Each person will have their own impressions of the road. You should focus on these impressions as well as defining your road’s visual corridor and study area for the nomination and describing the visual character of the road and dividing it into manageable character areas.

Begin with the most basic element: the length of your road. You had a length in mind before your reconnaissance survey. Do your beginning and end points still make sense? Remember, you want these points to be visually logical, whether at a crossroads, a significant resource, a change in land use, or some other feature. For example, if you were surveying the agricultural landscape of State Route 24 in Sussex County you might want to choose distinctive beginning and end points such as the Lowes Crossroads and the town of Laurel. Make whatever adjustments are necessary and mark them on your map. One approach is to have everyone on the team write a one page description of what they saw, both in terms of character and the main features of the road.

Then consider what you saw. Make lists of what you noticed about the visually defining features, both the general visual characteristics of the road and its specific resources. Start at the largest scale and work your way down. What is your overall impression? What is the physical character (or characters)? Your road may have a different physical character in different places, perhaps

passing alternately through agricultural and wooded areas. If so, how well do they flow? What is the frequency of different viewshed types? Are there certain areas or features that are particularly memorable? During your discussion you will want to include how all of the following affect the travelers' experience:

- *Topography*: Is the land flat? Hilly?
- *Vegetation*: What type of vegetation is there? What types of grasses, trees, and/or crops? Is it natural? Planted?
- *Land use*: Is the land use around the road urban? Industrial? Agricultural? Forestry? Does the land use change?
- *Buildings, structures, and objects*:  
How dense is the built environment?  
How close are the structures to each other and the road? For example, the historic structures on the Dover Green are somewhat closely spaced but any sense of density is offset by the central green area. In agricultural areas, on the other hand, buildings are spaced widely apart and tend to be set back farther from the road. Other questions to ask include, what is the relationship like between structures? Is there a shared architectural theme or style? How well does the built environment relate to the natural environment? Does the built environment contribute to or detract from your road's scenic potential?
- *Viewsheds*: Where are the best views along your road? Are there primarily open, filtered, or closed views? If there is a mixture are there areas where one type dominates?
- *The road*: How well is the road integrated into its environment? Is it straight? Curved? How many lanes is it? Does it have curbing or sidewalks?



The winding road, lush vegetation, and gently undulating topography of the Red Clay Valley contribute to its pastoral appeal.

As you discuss the road with your team its visual character should become increasingly apparent in what you agree upon. Your aim is to describe the general visual character of the road corridor with an emphasis on what is seen from the road, both ahead of the traveler and to the sides. As you finish your discussion try to define what you agree are the road's character-defining features.

*Describing the Visual Character of the Road and Dividing it into Manageable Character Areas.*

You have discussed your experience of the route with the team. From this description you may discover the road breaks down naturally into visually distinct segments, or character areas. These areas can be called **landscape units**, or *distinct places*, evident both from their visual characteristics and place name. Identifying these characteristics enable you to set boundaries that are rooted in the landscape. As with the overall study area these landscape units are tentative and can be modified. The shift in landscape units can at times be subtle. If you are having troubling identifying different areas ask yourself the following questions:

- Are there sections of the road in which each layer comes together to share a common pattern?
- Do these layers form distinct landscape units?
- Do sections of your road exhibit a distinct sense of place different from the rest of the road?



These two landscape units along State Route 15 visually differ due to their different vegetation and land use.

On your map lay out the units and number them. You will also want to name them, although you do not have to do so during this preliminary assessment. When you do assign names use the road name (if your road follows different state routes), a character-defining feature, or some other inherent characteristic.

**3. Documentation of Visual Character.** Your goal in this survey is to document or record, through photography, maps, and notes, what you saw and discussed in the reconnaissance survey and preliminary assessment. You should have in mind general and specific features, viewsheds, and resources. This will be important information for writing the Route Description required for the nomination.

Set your vehicle's mileage to zero and travel the road again. Stop to photograph the elements of your road's visual character that you identified as important in the preliminary assessment. Each time you stop make a note of the number of the photograph, what you are photographing, why,

and at what mileage. These notes are essential to begin the Photolog you will need for your completed nomination. Remember, you have to travel the road in both directions so when you are noting the mileage be sure to also record what direction you are traveling! Your notes and photographs will also serve as your tools for visual analysis in the future, so make them comprehensive. In addition, you will translate your notes to a spreadsheet format in the following step so you need information for each stop.

The photographs should include not only specific features but also general views that evoke your road's visual character. Make sure to adequately document each landscape unit. Do not concentrate only on "scenic" or "pretty" areas. These photographs should be able to recreate your experience along the entire road.

*Using Digital Photography to Record Resources.* Digital photographs are ideal for road survey work. Depending on the size of your media card, you can usually take many more photographs with a digital camera than with a film camera. Relatively easy to edit on the computer, digital images are immediately available for insertion into programs such as Microsoft PowerPoint and Word.

Before you travel to your road and begin taking pictures, you must know how to use your camera equipment. If possible, bring along extra batteries and even a back-up camera if possible. Learn how many photographs your camera can store. This varies depending on the size of your memory card, along with the resolution (mega pixels) and settings (high, medium, or low resolution) of your camera. For survey work use a megapixel level of 2M which offers adequate resolution without taking up too much memory. When planning how to divide your survey work, be sure to consider how many properties you plan to visit on one trip; plan on taking one or two images per property, which may require capacity for over 100 images on a given day.

When taking pictures during the survey, remember less is more! Since the goal is to quickly capture a record of the resources along the road, you should take no more than one or two pictures of a building, property, or viewshed. A single, well-composed photograph can yield many words of description later as you tell your road's story – you may be going back later when you get to the intrinsic quality survey.



Mt. Pleasant parsonage, backlit



Mt. Pleasant parsonage, front lit

Keep in mind that *when* you shoot your photographs is as important as *how* you shoot them. Photograph whichever side is front lit in the morning and the other in the afternoon to minimize backlighting and shadows.

During the documentation survey you will also want to mark on your map the beginning and end points of the various sections as well as indicating changes in land use. Make sure your mileage is as accurate as possible. These notations will be important when you put together your map indicating the boundaries and land uses for the completed nomination.

**4. Analyzing Visual Character.** Once you have completed these surveys you have your maps, photographs, and written notes to assist your analysis of the road. As outlined earlier, to become a State Scenic and Historic Byway, your road must exhibit strong visual character. Using the photographs, maps, and notes you have gathered thus far you can analyze the visual potential of your road.

In order to do this you must be able to set up a visual analysis which is described in the following section.

*Visual Terminology.* The terms we discussed earlier in the section on visual character and quality are part of a larger group of terms that will become your means of analysis. These attributes are below. You will need to evaluate the degree to which each is found in your road.

*Pattern Elements:* The primary visual attributes of objects. Refer to our earlier discussion of form, line, color, and texture.



*Pattern Character.* This is the relationship between the pattern elements of objects in the landscape and the elements we have discussed include dominance, scale, continuity, and visibility. Additional attributes of pattern character include:

- **VISIBILITY:** An assessment of the prominence of different features, both overall as well as within the foreground, the middle ground, and the background.
- **CONTRAST:** The differences between visual characteristics such as color, physical form, or architectural character.
- **MAGNITUDE:** A measure of the “intensity” or “prominence” (in size, variety, distinctiveness, etc.) of different features.
- **ARCHITECTURAL CHARACTER:** The visual traits of the built architecture (material, form, style, etc.)
- **COMMUNITY PATTERNS:** How manmade structures are designed to relate to one another and/or the landscape.

*Visual Quality.* Attributes that define the enjoyment potential of the visual landscape. We have already discussed vividness, intactness, and unity.

- **ORDER:** The way a visual pattern is formed in the landscape, for instance, through linearity, alignment, or configuration.
- **HARMONY:** The pleasing interaction of different features, resources, or areas of the road.
- **DISTINCTIVENESS:** How unique a particular resource or feature is within the section, within the road, and within other roads in the area if known. This measure is an important comparative element that weighs how unique high levels of other visual qualities are. A scenic road must not only have visual quality, it must have distinctive visual quality.



*Visual Appeal to the Traveler.* This category estimates the current visual worth of the landscape. Its elements are draw and preference. Because these attributes measure visual inclinations you cannot measure these simply within the team. You will need to assemble a project viewer group and ask about their draw and preference to certain areas and features. The larger the group the more informative the results will be.

- **DRAW:** How popular a particular feature or area both for tourists and/or residents.



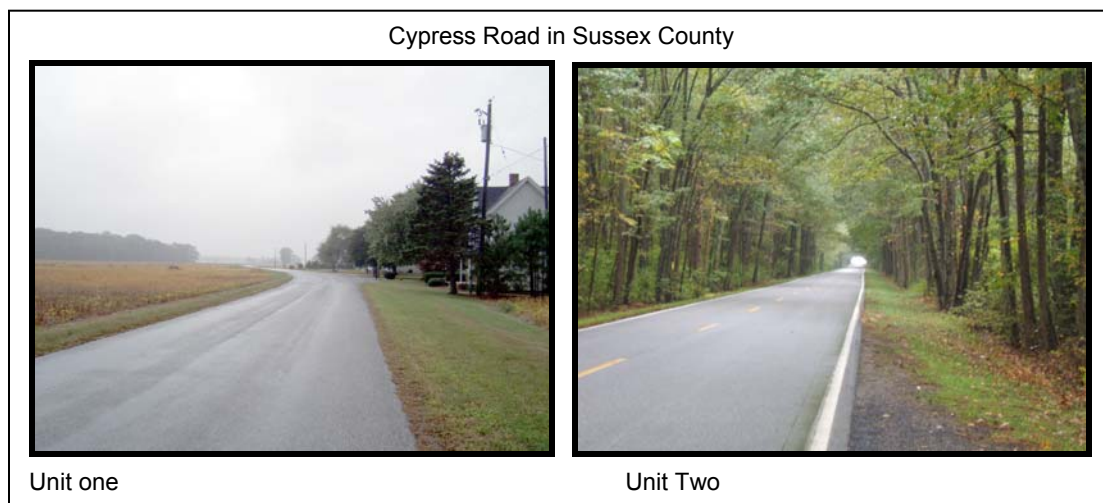
- **PREFERENCE:** How interesting a particular feature within a landscape is as compared to other features or areas of that landscape and others.

Read the definition for each attribute and make sure you understand what makes each one different. For example, scale and magnitude are related attributes, but scale deals with relative relationships between features along the road while magnitude focuses on a single feature. Only when each term makes sense to you will you be able to use it to analyze your road.

*Setting up a Visual Evaluation Spreadsheet.* Now that you understand the terminology, you are ready to create a visual analysis table. Start in Excel with a blank spreadsheet. In the left hand column list the visual attributes from the table (color, contrast, etc.). Then consider your road. During your preliminary assessment you broke it down into distinct landscape units each of which, by definition, had its own visual character. How many landscape units did you find? List these in the top row (unit 1, unit 2, etc.).

Road X Visual Evaluation Spreadsheet				
	Unit 1	Unit 2	Unit 3	....
Color				
Contrast				
Visibility				
....				

Once you have your table you can begin filling it in. Using both your documentation and your memory go through each section by attribute. Your photographs will be essential to this and it is important you have a representative spread for each section. An excerpt from a spreadsheet documenting the visual appeal of Cypress Road in Sussex County is below, along with representative photographs for units one and two.



Sussex County Road Visual Evaluation Spreadsheet		
	Unit 1	Unit 2
Color	Color is drab and attracts little notice – mostly muted greens and browns. Not much variety (exception: blue roof, which is also the exception to the low intensity of the color, photo 13)	More vivid greens & browns -- greener in lush & leafy tree areas [photo 30 compared to 31] The color of the road is more of an intrusion -- especially the yellow dividers and the road signs.
Contrast	Lots of contrasts in the sizes of trees -- in places the older (presumably natural) trees dominate the buildings [photo 42] whereas the planted trees are smaller and tend more to complement the buildings [44, 63] Contrast between expansive spaces [59] and spaces where trees are closer [42] and where they border the road to one side [47, 50, 58] Contrast between newer, well-kept-up farm buildings [46] and older, perhaps abandoned, ones [51]	Contrasts between the expansive, open view area before the beginning of the section and the closed view within. [especially noticeable when seeing the window of open space at the end of the tunnel of trees] Contrast b/t straight road [31] and undulating road [36] In some areas contrast b/t brown leaves on ground & green trees [34] -- interesting to note the possible changes that might occur with the seasons
Visibility	The structures in the farm fields are most visible because the surrounding land is flat. [the road corridor is open agricultural space sparsely dotted by farmhouses and related buildings] The cypress trees are the most prominent background feature and their visibility varies depending on their proximity.	Trees are the most prominent; more visible when the road curves and the viewer is confronted by a wall of trees [33] versus when the road is straight and the road itself remains a more important visual factor [32]

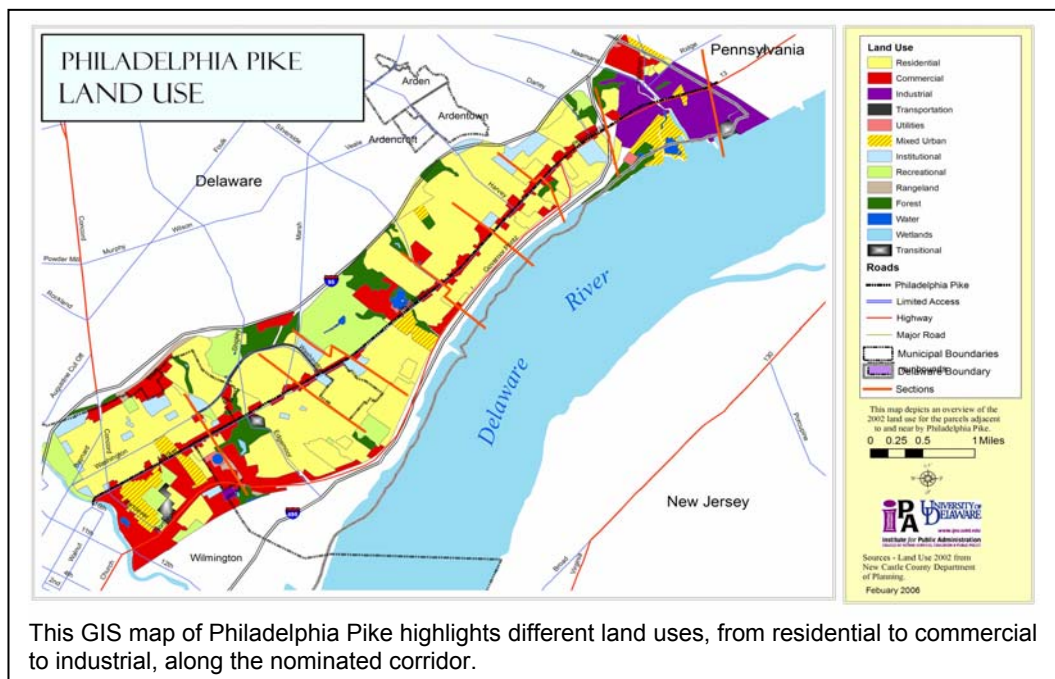
Note how the Sussex County example uses words efficiently and does not repeat its observations. Depending on the road and the section you will have more to say about different attributes. If you are writing more than three to four sentences in any one box you are being too detailed. Remember to include the negative as well as the positive attributes.

Once you have analyzed each section compare them. Where do they differ? Where are they similar? Are there things that stand out about each section? Through this comparison and analysis you will discover both the overall visual character of your road as well as its most compelling points of visual interest.

Remember, visual assessment is a qualitative process and there is no clear threshold of what “strong” visual character is. Your road’s subjective visual interest may lie in a pleasant overall experience or in several exquisite scenic moments. Either type could be a strong case. The process outlined above is a tool to help you come to understand the visual potential of your road but in the end it is up to you to judge this potential.

**5. Writing the Route Description.** Once you have filled out your spreadsheet and considered how the visual attributes work both individually and as a sequence along the road, you are ready to write the Route Description. *This description is a required element of your nomination.* This element consists of both describing the physical layout of the road (for example, the beginning and end points, overall length, and configuration) as well as an objective analysis of your road's visual characteristics. You also need to append a map of your road to the route description.

First, about the map. In the earlier steps you used and made notes on maps. Now you need to compile your notes into a single map, another *required* part of the nomination. The Delaware Scenic and Historic Highways Program states that your map must show the road's boundaries, intrinsic qualities, and land uses (the last two you may want to draw in later). Because there is a fairly high level of detail required you should not use a road map. If a team member or volunteer is familiar with GIS (Geographical Information Systems) you should use this technology. Otherwise, you will want to use a clean map that you can legibly draw on and color code, for example, a mosaic of the USGS topo sheets. On this map indicate the beginning and end points, the different landscape units, and, later, the different land uses and intrinsic qualities. Color coding your map will make the various areas and resources stand out better.



The written Route Description will begin by defining your study area and some overall visual characteristics. Use the following format:

<p style="text-align: center;"><b>Route Description for _____</b></p> <p><b>Beginning and end points:</b> What is your road? What are its boundaries?</p> <p><b>Length:</b> Length in miles (rounded to the nearest tenth of a mile).</p> <p><b>Configuration:</b> How many lanes is it?</p> <p><b>Surface:</b> Is the road asphalt pavement? Dirt?</p> <p><b>Horizontal alignment:</b> Is it straight? To what degree does it curve?</p> <p><b>Vertical alignment:</b> Is it flat? Hilly? What types of grades are there?</p> <p><b>Features:</b> Are there sidewalks, curbs, retaining walls, utility poles, etc?</p> <p><b>Landscape unit:</b> How many landscape units are there? Where do they begin and end?</p>
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You will want to accompany your route description with a map that shows the road's boundaries and landscape units and that locates the intrinsic qualities and land uses along the corridor. You may not have enough information to label the intrinsic qualities and land uses yet in which case you can complete that step after completing the Intrinsic Quality Resource Inventory (described in Task Four).

In the written introduction to your description, describe your process of documentation. Briefly discuss the boundaries of your road corridor (be sure to include what direction the narrative will be traveling in!), how this road is broken up into landscape units, and your process of surveying and visual analysis. Introduce the terminology you used in your spreadsheet. By including this terminology at the beginning and using it throughout your narrative you are giving the reader a common ground to base his understanding of your road and its segments.

The rest of the narrative should be divided into sections based on the landscape units. These clear divisions make your written description easier for the reader to comprehend as well as emphasizing the larger visual changes along the road. Before beginning your written analysis introduce each section with the following format:

**Unit # and/or Unit Title**

**Location:** On what road between what boundaries.

**Length:** Distance from beginning to end (round to the nearest tenth of a mile).

**Visual character and land use:**

Is the unit urban? Agricultural? Industrial? Are the features dense? Sparse?

Using your photographs, spreadsheet, and other documentation narrate the route. As well as describing broad changes between the visual character of different sections you also want to include the sense of chronology within each unit.

Although the spreadsheet will help you fill out your written narrative, do not feel you need to include everything. Less is more – concentrate on what most defines the visual character. Remember, your purpose is to analytically recreate the landscape. To do this, emphasize the outstanding points of visual interest and visual similarities or dissimilarities between sections where they are apparent. Such comparisons help the reader visualize the road as a whole.

Throughout your narrative you should refer to your photographs. Include photograph numbers where necessary so the reader can look up the image in your Photolog.

In conclusion, summarize the major attributes and attractions of the road. As well as describing the overall visual character of the road, highlight particularly scenic or visually interesting moments or sections. Do not simply recap what you have already written; use this opportunity to make a pointed argument about what visually makes your road special and worth preserving.

This Route Description will become an element in your application although you will update it later based on the inventory (task four).

**Make First Cut at Identifying Intrinsic Qualities with a Group Brainstorming Session**

Once you have written the Route Description is a good time to consider the intrinsic qualities of your road. Your repeated trips of the road will have left your group with some impressions and some definite ideas of what the primary intrinsic quality of your road is (for example, scenic or historic or recreational). Even when you are making your preliminary surveys keep in mind what you will need to do in future steps. Considering the intrinsic qualities at this early stage will make your eventual choice of the primary intrinsic quality (at the end of task four) easier.

Get the group together for a specific time period like an hour and a half with goal of seeing what agreement might exist about what is the overall character of your road and its intrinsic qualities. Using the idea of going from the grand to the small scale, start by asking each member how they would describe the overall character of the road and in that what are the key features. Ask them to write it out so you will have record. Is it the architectural character, the natural environment character, perhaps community patterns or something else. Ask them to be specific. Then you might want to move to more detail and what are the focal points and special places. This is an opportunity to review the slides you have taken, if only standing around a laptop computer or looking at prints. There is no “right” answer, the idea is to get everybody’s views and see what agreement there might be.

To move to discussing intrinsic qualities, everyone might be given the definitions of the six intrinsic qualities and then asked to pick the one they thought “best” captures the overall intrinsic quality of your road and explain why. This will help prepare for the Intrinsic Quality Inventory. If there is agreement that one or two intrinsic qualities are predominant that will suggest that the road has strong overall character guide your inventory. If on the other hand, several intrinsic qualities are found along the road it may be more difficult to find an overall story and theme for your road.

### **Task Three: A Public Meeting to Gauge Community Support for the Designation**

Your most important resource is the community. They know the road best, will be most affected by the road’s designation as a State Scenic and Historic Byway, and thus should become a part of the process of nominating it. A successful nomination requires the involvement of the public: the Delaware State Scenic and Historic Highways Program Nomination Application Procedures require that you document the public’s support for your nomination. The broader the public or community support the strongest your application will be. Keep in mind, the level of public involvement depends on how well you advertise what you are doing!

This public meeting will be the opportunity you have to present your findings to the larger community and get their reactions and input. It is important for you to come prepared with an organized description of your work thus far with accompanying photos (using slides, power point, posters, or some other large-scale means of display) that is easy to understand.

**Who is the Public?** The larger the community group involved the better. In order to identify potentially interested participants consider the following points:

- *Who benefits from the designation of your road as a byway?* For example, are there business owners along the road who would see increased tourism? Community groups whose area of interest (a historic site, an area of natural interest, etc) will be included in the nomination?
- *Who may see the byway designation as a threat?* There likely will be people who are concerned that making the road a byway will affect their use of the road or surrounding land in some way (for example, that there may be increased traffic or . Make sure to include these people and their concerns.
- *Who owns or manages the road and the surrounding corridor?* This category includes governmental organizations such as the local police departments, transportation agencies on both state and federal levels, and land management agencies (for example, state and national parks).
- *Who owns the land adjacent to the road?* Depending on the length of your road and the type of landscape there may be a large number of owners; try to ensure that they are aware of what you are doing. Not only may they be interested in helping but they might be able to give you some useful information!
- *Who might have expertise about your road?* If you are interested in the history of the road are their historical organizations in your area? If you want to know more about the vegetation are there botanists or environmental experts you can get involved?
- *Who uses the road?*

Ideally your group will be diverse, from home owners to business owners to members of organizations that represent broader interests (for example, the tourism board or environmental organizations). When you hold your meeting, invite anyone you think might have a potential interest.

#### *Community Involvement Before the Meeting.*

Although holding a large public meeting is a necessary and very useful way to get the public involved in your nomination it is not the most effective way to get people involved at an individual level. Many people will have memories or expertise about your road that you cannot document in a large public forum.



Use oral interviews to learn about your road and involve the community.

Before you hold your public meeting, try to meet one-on-one with certain individuals who are likely to remember or have information about the history or evolution of your road. Consider long-time residents, history buffs, local experts who might have special knowledge about one or more intrinsic qualities along your byway, or enthusiasts who might bring to the project a different perspective (for example, that of a civic concern). There are two benefits to involving these people at an earlier date: you develop a greater expertise of the road before presenting it to public concerns and questions, and you are less likely to get slowed down during the public meeting trying to assimilate various individuals' stories and knowledge.

Bring a tape recorder along to record your individual interviews. Your final nomination must include a record of public involvement so be sure to record each meeting.

Start by setting up appointments with long-time residents to talk about your road and the surrounding area. From their memories you can learn what used to be on a particular corner before the convenience store was built, and so on. Ask them what they consider to be particularly important sites or areas and how they would narrate the story of your road.

Next contact local experts or enthusiasts. The type of people you should interview will depend on your road and its resources. For example, if there is a park or nature preserve on your road, talk to botanists, park officials, or local environmental groups. Find out what you can about the pertinent resources along your road and ask if there are specific concerns that will affect the byway nomination.

Once you have recruited local residents and experts, you have the beginnings of a public constituent group that can help you throughout your process. When you have your larger public meeting, encourage these people to attend and participate.



Having visual aids is essential for any public meeting.

*Organizing a Public Meeting.* By now you know that it is important to have a high level of community involvement. Plan your meeting for a time when most people will be available, for example on a weekday evening. Advertise it well – fliers, posters, website announcements, public forums, word of mouth, and other media are all excellent ways to reach a large audience.



When people arrive it is a good idea to have a sign-in sheet. This sheet allows you to see who and how many people came to your meeting. Furthermore, the sign-in sheets from every meeting you hold are important evidence of citizen involvement. The sign-in sheets will be submitted as part of the nomination as evidence of public participation.

Having a good turnout is not enough to make your meeting successful. There will be many issues and concerns to address so you will need to structure your meeting. The structure will in part depend on the specific concerns of your byway but there are several standard items you could include:

- **INTRODUCTION:** Introduce the executive committee and any other important people who have been working with on the nomination. Briefly explain what the Scenic and Historic Byways Program is.
- **YOUR VISION:** Describe the visual character of the road, your analysis and why you think your road should be nominated. Remember, this is a community meeting and you should emphasize what you feel the road as a byway could do for the community. Make this a vision of the future. Try to anticipate possible community concerns, such as the higher level of traffic, as well as including your own concerns, for example what might happen to the road and surrounding land if does not become a Scenic and Historic Byway.
- **WORKSHOP:** The best way to get people to understand the nomination and become invested in the process is to have them participate in some way. Break down the meeting into small groups – no more than five people – and have them brainstorm about the story the road tells. Have each group put their story ideas down in print and tape them to the walls. People will get a better idea of what your task is and be better able to identify potential benefits and problems.
- **WISHES AND WORRIES:** This task is outlined in more detailed in [Byway Beginnings](#) on page 43. Your purpose in this exercise is to describe and clarify the byway's positive and negative aspects and brainstorm how each can be addressed. This technique will allow you to create a set of byway goals as well as an outline of the special qualities and potential problems of your byway.  
This is your opportunity to present your findings from the visual assessment survey and to begin a preliminary discussion of the potential intrinsic quality of your road.

You will need a flip chart, blackboard, or dry erase board. Write down the following headings: Special Places, Byway Wishes, Byway Worries, Byway Priorities, and Goals and Objectives. Then ask the larger group to address each topic.

1. Special places: What places along this road would you take a visitor to?
2. Byway Wishes: Write down each intrinsic quality then ask people to volunteer ideas and information about your road that pertain to each one.
3. Byway Worries: What fears do people associate with the byway nomination?
4. Byway Priorities: What are people's most important wishes and worries? Which address the long term? The short term? Which can be changed?
5. Goals and Objectives: List the goals – views on the direction the byway is headed – and objectives – how the byway will head in that direction. Be sure to address everything from the Byway Priorities section.

Make sure to keep the notes produced by the group workshops and the Wishes and Worries task. You will need to include these in the nomination as evidence of how you involved the community.

*Concluding the Meeting:* Before you end your meeting you will want to document your attendees in a more detailed manner than the sign-in sheet. Because this public meeting may enlarge your constituent group you will want to find out who would be willing to help in the future and if they have and special knowledge or expertise that would be of benefit. A sample form to have each attendee fill out is below:

Name: _____	Phone number: _____																				
Address: _____	E-mail: _____																				
<p>What is your interest in the byway?</p> <table style="width: 100%; border: none;"> <tr> <td><input type="checkbox"/> Homeowner</td> <td><input type="checkbox"/> Business Owner</td> <td><input type="checkbox"/> Land owner</td> <td><input type="checkbox"/> Renter</td> <td><input type="checkbox"/> Apartment resident</td> </tr> <tr> <td><input type="checkbox"/> Expert (Field: _____)</td> <td colspan="4"><input type="checkbox"/> Government Official (Field: _____)</td> </tr> <tr> <td><input type="checkbox"/> Other official (Field: _____)</td> <td colspan="4"><input type="checkbox"/> Group representative (Group: _____)</td> </tr> <tr> <td colspan="5"><input type="checkbox"/> Other (please explain: _____)</td> </tr> </table>		<input type="checkbox"/> Homeowner	<input type="checkbox"/> Business Owner	<input type="checkbox"/> Land owner	<input type="checkbox"/> Renter	<input type="checkbox"/> Apartment resident	<input type="checkbox"/> Expert (Field: _____)	<input type="checkbox"/> Government Official (Field: _____)				<input type="checkbox"/> Other official (Field: _____)	<input type="checkbox"/> Group representative (Group: _____)				<input type="checkbox"/> Other (please explain: _____)				
<input type="checkbox"/> Homeowner	<input type="checkbox"/> Business Owner	<input type="checkbox"/> Land owner	<input type="checkbox"/> Renter	<input type="checkbox"/> Apartment resident																	
<input type="checkbox"/> Expert (Field: _____)	<input type="checkbox"/> Government Official (Field: _____)																				
<input type="checkbox"/> Other official (Field: _____)	<input type="checkbox"/> Group representative (Group: _____)																				
<input type="checkbox"/> Other (please explain: _____)																					
<p>Do you have specific concerns about this byway nomination?    <input type="checkbox"/> Yes    <input type="checkbox"/> No</p> <p>If yes, what are they? _____</p>																					
<p>Would you like to help with the nomination?    <input type="checkbox"/> Yes    <input type="checkbox"/> No</p> <p>If yes, how many hours would you be willing to help? _____</p> <p>When are you available? _____</p> <p>Do you have any special expertise or interest you feel would be helpful? <input type="checkbox"/> Yes    <input type="checkbox"/> No</p> <p>If yes, what is it? _____</p>																					

*Maintaining Community Participation.* Involving the community will be a continual effort. Remember to record and/or document all of your interactions with the community. These may include more public meetings, more one-on-one interviews, or some other form of public involvement.

***Decision Point Two/Task Four: Preliminary Assessment of Your Road's Potential as a Scenic and Historic Highway.***

By now you have reached a critical stage in your nomination process. Your surveys and meetings have helped you develop an idea about whether or not your road is a good candidate for the Scenic and Historic Byways Program. This is the point at which you decide whether you have a good candidate and should go forward to complete the nomination and submit it to the Scenic and Historic Highway Program. You should consult with the Delaware Department of Transportation's State Byways office. Keep in mind, DelDOT will want to maintain an unbiased approach to your byway so do not expect official approval. Instead ask them to review what you have done and perhaps offer suggestions. Some issues where DelDOT appraisal is useful are: defining your study area, describing your road's strongest intrinsic qualities, and identifying your byway's strongest potential story. If the DelDOT office feels that there are serious problems with these or other issues they can make suggestions for your future work.

***Decision Point Three: Preparing a Scenic and Historic Byway Nomination for your Road***

Congratulations. Based in your earlier work, you have decided to move on and compete your application, Having completed the Visual Quality Assessment, written the Route Description, and come to some preliminary conclusions about the Intrinsic Qualities along your road, you are ready to undertake the four remaining tasks to complete your nomination. They are:

- Task Four: Inventory and Evaluation of the Intrinsic Qualities of Your Road
- Task Five: To Describe the Experience of the Corridor and What the Traveler Will See While Traveling Your Corridor
- Task Six: Describe and Document the Public Involvement Through the Process of Building Your Nomination
- Task Seven: Assembling the Nomination and Submitting to DELDOT

**Inventorying and Evaluating the Intrinsic Qualities of Your Road.**

*This task will produce three required parts for your nomination: 1) the Intrinsic Quality Resource Inventory 2) Evaluation and Description of the Primary Intrinsic Quality and 3) The Description of the Experience of the Corridor.*

Remember that an intrinsic quality is a visual feature seen from the road that is physically attractive or is otherwise considered representative, unique, irreplaceable, or distinctly characteristic of an area. It should relate to the road and to other intrinsic qualities and include the special views, places, buildings and sites and other features that residents enjoy and draw tourists.

The purpose of the inventory is to take a close look at your road's intrinsic qualities, to determine which of the six (historic, scenic, cultural, recreational, natural, or archeological) is your road's primary intrinsic quality by systematically surveying all of the resources or features along your road. Most of the data collected for the inventory is based on observations of the property from the field although some information may require research in public records or libraries— such as ownership or age of building.

The purpose of the evaluation is to determine the significance of the properties, what

their significance represents nationally, regionally or locally, and what theme and stories they tell about the highway. In contrast to the inventory, the evaluation of significance will require research in libraries, collections, and public files.

The steps in the inventory and evaluation tasks are:

- 1) Intrinsic Quality Resource Inventory
  - i) Preparing for the Inventory
  - ii) Conducting the Inventory:
  - iii) Analyzing and Organizing your Inventory for Inclusion in Your Nomination
- 2) Evaluation and Description of Intrinsic Qualities
  - i) Evaluation: Analyzing the results of your Intrinsic Quality Resource Inventory to determine a primary intrinsic quality (and possibly a secondary intrinsic quality)
  - ii) Researching your road and its intrinsic qualities.
  - iii) Writing the Primary Intrinsic Quality Description: introducing, describing, and evaluating the significance of the primary intrinsic quality as well as describing the importance of any secondary intrinsic qualities.

**Intrinsic Quality Resource Inventory:** The Intrinsic Quality Inventory is the foundation of your nomination. It will be used and added to throughout the life of your road as a Scenic and Historic Highway. Although you have some impressions about what the overall intrinsic qualities of your road are, the Inventory of individual properties will document the predominant intrinsic quality and other qualities that are present. It is important to remember that only those qualities that can be seen from the road can be inventoried. If, for example, there is an appealing historically important house hidden behind trees along the road, the trees may be inventoried for natural or scenic quality but the house should not be. It is also important to inventory everything along the road, even ugly things that detract from your road's intrinsic quality. This is necessary for at least two reasons. First, it is easy to overlook things that are negative which would not be a complete record of your road and be misleading and secondly one of the goals of the Scenic and Historic Highway Program is to enhance resources by reducing their negative qualities.

While there are many ways to carry out an inventory, it comes down to preparing a record that your group will be able to use to for evaluating and describing the road's significance and taking steps later to protect and enhance its resources.

#### **Preparing for Inventory**

To be prepared for the inventory, your team should have certain skills and materials.

**Useful Technology:** The following tools we discussed earlier in the section on visual assessment but you will need them for the inventory as well.

**Computer Access to the World-Wide-Web and Printer**

**Microsoft Excel**

**Digital Camera**

**Film camera (optional)**

**Maps and Aerial Photographs:** Mapping is critical because it will help you differentiate the individual properties that line your road. It will also enable you to identify how the intrinsic qualities distributed along the road relate to one another.

**Required maps:** You already used these maps in the visual assessment but you will need a fresh set for the inventory.

USGS

Road maps

Map of the Study Corridor mosaiced from various sources

### **Good to Have Optional Maps**

*Tax Parcel Maps.* Tax parcel maps from your local government can be useful for identifying the units that comprise the study area. The term “tax parcel” simply means individual property or lot. Each property in the state is assigned a unique number for purposes of tax assessment – its Property ID Number. Tax parcel maps can be accessed through DataMIL at <http://datamil.delaware.gov/> or can be found at the county planning office. DataMIL, like Google Earth, has many layers that can be turned on or off depending on what you want to see displayed. There is an aerial imagery layer that allows you to select the most current aerial imagery done by DelDot that is available on the web. This is useful to use as a comparison with the USGS quads and Google Earth imagery

These maps fit on a large drawing tablet (measure approximately 28” X 20”) on which you should write down the property ID number and address for each property. The maps also include aerial photographs that are at the same scale as the tax parcel maps and can be helpful when identifying natural and built features in the study area.

### **Aerial photographs and Google Earth**

*Aerial Photographs:* Earlier we discussed how aerial photographs can be useful for mapping your road and identifying its land uses and chronological development. Another way they can be used is to identify individual features along the road.

Google Earth has numerous layers that you can easily toggle on and off depending on what you are looking for. You can search for certain intrinsic qualities such as parks and recreation areas, railroads, cemeteries, and others.

It can also be used to identify ordinary structures such as houses and businesses. The relatively high quality of the photographs allows you to zoom in close enough to identify each separate structure along the road. Furthermore, the program allows you to easily control the altitude and angle of your view. You can quickly rotate your view 360 degrees, changing the direction in which the image is displayed.

The best way to make use of this resource is to zoom in to a degree that you can make out individual structures then print the screen. Once you have printouts for

your entire road you can use the mosaic of aerial photographs to identify, map, and label all of the resources from your comprehensive resource inventory.

### **Optional**

*Air photographs of Delaware from DATAMIL:* These maps can be accessed through DataMIL at <http://datamil.delaware.gov/>. As noted earlier, the online maps have an aerial imagery layer that allows you to select the most current aerial imagery done by DelDot. You can use aerial photographs from different periods to see how your road has developed.

**Photographs:** Digital photographs will be needed of every resource on the road. Refer to the earlier section, “Using Digital Photography to Record Resources.”

### **A Context to Date Buildings**

*Dating Buildings.* Dating buildings is important to determining the historic character of your road and whether it may possess historic or cultural intrinsic qualities. “Historic” does not simply mean “old;” historic means that a building has a link or association with some significant aspect of history. The generally accepted criteria what is “historic” are those of the National Register of Historic Places – which is our nation’s honor role of historic objects, structures, buildings, sites, and landscapes. Applying National Register criteria to properties along your road will help make it an authentic experience for travelers, but that would come later in the evaluation stage. One early step would be to contact the State Historic Preservation Office and ask if any of the properties along your road are listed on the National Register of Historic Places.



In doing the survey, estimating dates of construction are often informed “guesstimates” and determining an exact date will have to wait until you get into the research in the next evaluation phase. For the Intrinsic Quality Inventory dates can be in a fifty year range – 1700-1750, 1750 - 1800 – and still be very useful. However, periods of construction can be estimated on an understanding of historic forms of architecture. If you have somebody knowledgeable about historic architecture on your team. While dating buildings may be difficult, learning the dates of construction of the properties along your roadside is the starting point for understanding your road’s story. It establishes a chronological framework for relating properties to each other as well as to the road itself. You do if you do not know the date of construction of a building simply write “unknown”.

That said, there are two excellent field guides to architecture that you can consult: Virginia and Lee McAlester, *Field Guide to American Housing*, (New York: Alfred A. Knopf, 1991) and Gabriel Lanier and Bernard L. Herman, *Everyday Architecture of the Mid-Atlantic*, (Baltimore: Johns Hopkins University Press 1997). To establish a **confirmed date**, look for any date stones on the property (often near a corner of the foundation or in the gable near the roof). Another good source of information on the age of a structure will come from the property owner or other long-time residents; if a property owner is confident of the date (based on specific recollections, deeds, or research) record the information in the notes for each property. Historic photographs that depict buildings in your survey area can also lend a clue. An exact date can be determined during the research for the evaluation of the Intrinsic Qualities.



The date of this Ridge Road house (c 1920) can be estimated from the steep, side gable roof, half-timbering, and distinctive arched doorway, all characteristic of the Tudor style popular in the early twentieth century.

## Forms

*Intrinsic Quality Survey Form.* The goal of the resource survey is to gather basic data about all of the properties with potential intrinsic quality along the byway. Conducting the actual survey involves recording information about and photographing each tax parcel along your road. The intrinsic quality survey form like the one featured below will help you to uniformly record relevant information about these parcels. The information you will gather on the Resource Survey Form includes:

- Address – key information for any future research or description of property (Believe it or not, there is no more effective way to collect addresses and images of buildings than to visit them personally as you complete your inventory.)
- Landscape unit: In which landscape unit is the intrinsic quality located?
- ID number – this is the number you assign to properties on your survey to link information on the form and parcel map. You will also want to include neighboring ID numbers so that you can place it in a context later.
- Photograph numbers – the photograph numbers as shown on camera, including you elevation, perspective, and streetscape photographs.
- Describe the feature or resource – Is it a house, park, sign, fence, stone wall, mailbox, gas pump, etc.?
- Which of the six intrinsic qualities does this resource fall under? For some resources this will be easier than for others. Consider the definitions for each intrinsic quality we laid out earlier. If these are unclear to you read the sections on each intrinsic quality in *Byway Beginnings*, pages 10 to 33. When you are in the field if you are having a difficult time establishing a resource's intrinsic quality think of what purpose it serves. For example, a newly built church may fall under "cultural" because it is evidence of community beliefs and practices. Some resources may have more than one intrinsic quality, such as a historic farmstead that lies within a state park. In these cases mark it down under both (although you will need to decide on its primary intrinsic quality later). Other resources may not have any intrinsic quality at all – such as houses in newly built subdivisions. In this case you will want to note the reason why you did not assign an intrinsic quality. You will also want to describe why the resource fits into the intrinsic quality category you chose. Rarely do the six intrinsic qualities exist independently: in fact they often overlap. An area with strong, natural intrinsic quality may also be very scenic. Cultural, historic, and archeological intrinsic qualities may also overlap. If your team thinks a resource might represent a couple of intrinsic qualities, put them both down.



This area around Mousely Farm on Concord Pike could be considered historic, scenic, or natural.

- What is the strength of the level of intrinsic quality (scenic, historic, etc) in your resource? You will want to compare it to other resources in your survey area to determine if it is weak, fair, strong, or very strong.
- Estimated date of construction (based on style of building), or Confirmed date of construction (based on deed information, cornerstone, etc). See the above discussion on dating buildings.
- Land use – the property's current usage (residential, commercial, etc.). Note if there are multiple land uses.
- Who owns the resource? – is this person or group involved in or aware of the nomination? (if they are not at least aware they should be!) Do they maintain the resource? Keep in mind that the owner probably knows more about the resource than you do and can be helpful in describing the resource's history and development; if you are having a difficult time with a resource interview the owner.
- Condition – what is the resource's condition? Excellent, good, fair, poor? Does the condition affect the resource's value as part of your road's story?
- Does your resource appear threatened? Are there developments along the road or its corridor that could affect its existence, integrity, or experience?
- Other relevant data. Include in the notes section any pertinent details, such as whether the resource is part of a group of resources, if its visibility from the byway is impeded, etc.

INTRINSIC QUALITY RESOURCE INVENTORY FORM	
Address: _____	Landscape unit: _____
ID #: _____	Neighboring ID #'s: _____
Photo #s: _____	Elevation: _____ Perspective: _____ Streetscape: _____
Describe feature/resource: _____	
Intrinsic quality: <input type="checkbox"/> Scenic <input type="checkbox"/> Historic <input type="checkbox"/> Cultural <input type="checkbox"/> Natural <input type="checkbox"/> Recreational <input type="checkbox"/> Archaeological <input type="checkbox"/> Unclear   Explain: _____	
Describe Intrinsic Quality: _____	
What is the character defining feature (if any): _____	
_____ Strength of IQ: Weak _____ Fair _____ Strong _____ Very Strong _____	
Est. Date of Construction _____	Confirmed Date of Construction _____

Based on _____	
Name of Establishment: (if appropriate) _____	
Land use: <input type="checkbox"/> Commercial <input type="checkbox"/> Residential <input type="checkbox"/> Industrial <input type="checkbox"/> Church <input type="checkbox"/> Government <input type="checkbox"/> Community Use <input type="checkbox"/> Open Space/Vegetation <input type="checkbox"/> Open Space/Parking Lot <input type="checkbox"/> Vacant <input type="checkbox"/> Other, specify: _____	
Owner : _____	
Condition: Excellent _____ Good _____ Fair _____ Poor _____ Ruinous _____	
Threatened: <input type="checkbox"/> Yes <input type="checkbox"/> No        Explain: _____	
Notes:	

*Property Checklist Form.* After you have completed the survey a list of all the properties, as found in the Property Checklist Form, is an essential way of keeping track of what you have done.

As you do your fieldwork, use a property checklist form to make sure that you are documenting and photographing all of the parcels within your section. You will want to assign an ID number to each property as you go along. For example, a survey team on Main Street may begin with M1, M2, and so on. You will also want to keep a list of each address, and corresponding photo number (as labeled on the survey form). It can be helpful to take a few digital images of the streetscape to record both the general character of the section and to serve as a reminder of how the individual parcels correspond to each other.

Properties Check List			
ID#	Address	Photo #	Survey completed?

**Preliminary List of Properties to Inventory:** Before beginning your inventory, you will need to plan your schedules. From your notes from the Visual Assessment and Google aerals list the

properties or resources along the route and total them. After estimating the time it will take a team to survey each property, you can calculate how long it will take to complete the inventory. (These are not “properties” in the legal sense but what appear to be separate properties visually – for example, a house, farm, or viewshed.)

Once you have a rough estimate of the number of properties consider how much time each will take you to document. If you assume it will take, for example, 15 minutes to document each property you can approximate how much time, and how many people, will be needed to survey a particular area or unit.

### **Carrying Out the Inventory**

*Size and nature of survey teams.* - Survey teams should consist of at least two people and preferably three – one person to fill out the form and the second to take photographs. One reason for two people is that the team needs to discuss a property’s Intrinsic Quality. A third person is useful to break a tie. This person is also useful to talk to people along the route and run interference so the team won’t be bogged down.

**Fieldwork:** The process of fieldwork involves photographing and filling out forms for every property in your study area. It involves gathering information about and taking a photograph of every property along your road, regardless of their condition, date of construction, or apparent significance. You will then organize your documentation into the Intrinsic Quality Resource Inventory for the nomination

Remember, surveying everything means everything, including negative or ugly things that might detract from your road! This inclusiveness is important for two reasons: first, it creates a record of every property along your road at the start of the scenic byway process. Second, it encourages you to identify all of the properties that may contribute to the final nomination. Think of the resource survey as another step in the (re) discovery of your byway.

### **Protocol for the survey**

*Walking:* The survey is best accomplished by walking. Begin by organizing one or more small teams to walk the length of your road and complete the task. No matter how many times you have traveled along this road, this process will force you to see buildings, landscapes, or views previously unnoticed. Traveling the road on foot changes your perception of it; even life long residents tend to suddenly notice features like stone walls or old buildings hidden behind newer buildings.

*Making decisions:* Use your three person team to decide what is the resource’s intrinsic quality.

*Making observations:* Aside from buildings and structures, pay attention to the smaller objects within the landscape. Milestones, signs, fences, stone walls, and bridges (to name a few possibilities) can all be important to your road's story. These are also the resources most susceptible to damage or loss; the smaller or more utilitarian the resource, the greater the threat of vandalism, theft, neglect, demolition, or replacement. Identification and documentation is the first step towards protection and interpretation.

*Recording Information:* To most effectively use your time follow these steps:

1. Begin at a fixed point to orient yourself (an intersection of two streets works best). Identify the corner tax parcel on the map and on the street.
2. Record the **property ID number** on your map, then on the survey form. This ID number makes your gathered information easy to find and reference. You do this in the field rather than from an aerial photograph so that no properties are missed. Use an alphanumeric ID to designate both the landscape unit and where it appears in the landscape unit. For example, C1 would indicate the feature is the first (1) resource in the third (C) unit. Remember to designate beforehand which direction you are documenting your route in so that the units and properties occur in order!
3. Identify the property's **address** by either reading the numbers attached to a mailbox, front door, etc, or approach the property owner if they appear available. If you cannot find an address, list the numbers on either side of the property. It is a good idea to also record the address number on your tax parcel map as a cross-reference.
4. At each address, the **picture number** must also be recorded on your survey form. (Check the specific instruction manual for your camera; most offer a way of viewing a unique number assigned to each photograph after you take it). This insures that you can later connect the building's photograph with its address and other data.
5. Finish filling out the survey form.

Repeat this five step process from each parcel to the next. Be careful, however, when you reach the end of a block or encounter a fixed landmark (street, stream, etc.) to confirm you did not overlook any parcels which may not always appear obvious at street level. By looking carefully at your maps and photographs, you may find individual buildings that are "hidden" from the road, such as when separate buildings are hidden behind structures closer to the road. Other times, the missing parcel is a vacant or wooded lot. Such cases reveal the importance of the resource survey, because by using such a painstaking process, it is virtually impossible to overlook any potentially valuable resources along your byway!

*Interviewing:* The owner of the intrinsic quality may have additional information that you would not otherwise know (for example, the year(s) the intrinsic quality was built or modified). To conduct oral interviews follow the guidelines for one-on-one interviews laid out in Task Three. Use a tape recorder to record your individual interviews and be sure to document who you are interviewing, the date, and the intrinsic quality.

*Photography:* If possible you will need photographs of the front (or elevation) of the intrinsic quality, a perspective shot from either side, and a photograph of the intrinsic quality's streetscape or context. For instructions on how to take these photographs see the section on "Using Digital Photography to Record Resources."

In the end your survey material for each property should include:

- Digital photographs
- Maps: Locate your resources on a map. You may want to color code the different intrinsic qualities or general dates of construction. Maps will help you create a context for your resources.
- Property Checklist Form
- Resource Survey Form
- Any additional notes

**Measuring and Creating the Intrinsic Quality Resources Inventory:** A required element for your nomination is an Intrinsic Quality Resource Inventory that lists and describes the specific features that fall under each of the six intrinsic qualities. This inventory does not have to be comprehensive. You will want to highlight the more important resources.

At the beginning of this part of the nomination you should include a table summarizing the resources you are including. For each resource you should include the resource survey form and an intrinsic quality form which will be discussed below. Organize your forms in a coherent manner, either by ID number or address. Your introductory table should include the address, property type (house, tavern, forest, fence, etc.), ID number, and page number(s) of each intrinsic quality's forms.

Address	Property type	ID #	Page #

The table will be followed by a catalogue of each resource, including an intrinsic quality form for each. The form includes the name, ID #, landscape unit, address (if applicable), the intrinsic



quality it falls under, the dates of significance (these include the date of creation as well as the date of any significant events or modifications), and applicable themes. We will discuss your road's themes later on in "Writing the Intrinsic Quality Description." You should also include a photograph and a description, no more than half a page single spaced, about the character of your resource and its significance. In the other portions of your nomination you will not be able to discuss at length a specific resource so the inventory is where you may go into more detail.

Name:	<div>PHOTOGRAPH GOES HERE</div>
ID #:	
Section:	
Address:	
Intrinsic Quality(ies):	
Date(s): Themes:	
<div>DESCRIPTION GOES HERE</div>	

The intrinsic quality forms should be organized by date or theme. For example, if your road is historic you would want to cluster the resources for different periods of historic significance together (resources from 1800-1850, 1851-1900, 1901-1950).

### ***Choosing and Evaluating your Road's Primary Intrinsic Quality***

#### **Organizing your Documentation around Themes and Intrinsic Qualities**

After completing the resource inventory, your data should be organized in a spreadsheet which you can sort in various ways to determine what the primary and secondary intrinsic qualities are. The first thing to do is to sort your features by their intrinsic qualities.

Organizing your data in a way that illustrates your road's intrinsic qualities can be tricky because many of these qualities overlap. For example, an area with strong, natural intrinsic qualities may also be very scenic. However, it is important to define what intrinsic quality a resource exhibits and come to some agreement about how strong it is or what it says. Although you might consider a view of woods as a natural intrinsic quality, what exactly catches your eye? What is interesting about it? Do your teammates see it the same way as you do?

Different people see different things, of course, and some intrinsic characteristics are stronger than others. The intrinsic quality survey and evaluation are about deciding what is there and then how strong it is.



Is this view of a horse pasture along Ashland Clinton School Road scenic, recreational, cultural?

Once your data is entered you can see into which intrinsic qualities most (or more) of the features fall and/or the intrinsic quality under which the most important resources fall. This evaluation does not definitively determine your primary intrinsic quality – the choice should be about quality more than quantity – but it is an important indicator about the character of your road.

The other columns in your spreadsheet will include other pertinent information such as:

- Address
- Intrinsic Quality: Natural, cultural, recreational, scenic, etc. (one column for each)
- Feature representing intrinsic quality
- Strength of IQ
- Date and/or estimated date of construction (for specific buildings on property)
- Date range (period when developed)
- Land use
- Name of establishment, if appropriate
- Property type
- Condition, if appropriate
- Architectural style

Further columns you may create on this spreadsheet could deal with specific themes or historical patterns found along your road (i.e. suburbanization, country houses, workers houses, etc.).

Organizing this information into a spreadsheet or database makes it more manageable and is an important step towards completing your nomination. In addition, organizing this information will

help you to illustrate the major themes found along your road, and will help you identify the additional, more subtle stories your road tells.

### **Making Sense of Intrinsic Qualities**

Although the steps you take to evaluate your road's intrinsic qualities may vary depending on your committee and road, there are five steps to help you begin to make sense of your road's intrinsic qualities:

1. Identify a primary intrinsic quality through brainstorming and initial impressions from defining the visual corridor
2. Test your assumptions with your community members and establish a consensus.
3. Evaluate the Intrinsic Quality Inventory to see how it confirms your expectations.
4. Describe the intrinsic quality.
5. Inventory the intrinsic quality resources for interpretation and protection.

The National Scenic Byways Program describes intrinsic qualities as those features that “arise from a particular combination of resources along a byway that together define its character, interest, and appeal. These resources are the special views, places, buildings, sites, and other features that residents enjoy and that provide the byway's drawing power and interest for travelers.” Thus intrinsic qualities resources are literally the visible things such as the buildings, views, parks, and cultural institutions along your byway.



Woodland Ferry in Seaford is an intrinsic quality that contributes to the story of the area's marine history and culture.

A good scenic and historic byway embodies a unique sense of place – determining the intrinsic qualities identifies that special character and will help you tell your road's story. Think of the process of making sense of intrinsic quality as a cyclical process of identifying big themes important to your road's special character and documenting specific units that support and contribute to the theme. They are two sides of the same coin. The process is cyclical because whether you're working with individual views and buildings along the road corridor or describing your road's scenic or historic intrinsic quality, each influences the other. For example, citizens knew Route 9 along the Delaware River might be historically significant because of its coastal maritime history and agriculture. As the nomination proceeded, they identified important units

that supported these themes, including farms, colonial port towns such as Odessa, Port Penn, Delaware City, and New Castle, and even views of the Delaware estuary.

Use your inventory to choose your primary and secondary intrinsic qualities. From the completed inventory you should tabulate the number of properties in each intrinsic quality category and see how the intrinsic qualities rank. What intrinsic quality is the strongest? That probably won't surprise you, but your road may be stronger in some other areas than you thought. You should also map them so you can see how they are arrayed along the road. Most important, all of the people involved should meet to discuss the findings and decide upon the strongest intrinsic qualities. This is where having photographs of all the resources—whether color prints, slides, or digital images—is critical because you can review your evaluations as a group and begin to decide what story you want your road to tell.

You will also want to choose a secondary intrinsic quality for your road. In the example of Route 9, the road has both scenic and natural intrinsic qualities. Choosing the primary intrinsic quality is not just the most predominant intrinsic quality but the one that tells the strongest story. Although you must choose one to be your primary intrinsic quality you can still highlight the other quality's significance by making it your secondary intrinsic quality. How to choose which of your road's intrinsic qualities is most persuasive is discussed below.

### **Evaluating Your Road's Intrinsic Qualities**

Your next step is to evaluate the significance of the Intrinsic Qualities of your road's corridor and their potential attractiveness to travelers. In this evaluation, you add the inherent significance of features or properties to their visual character. Remember that the significance of Delaware Scenic and Historic Highways are evaluated in the context of the state and the larger geographic region of which it is a part. In other words, your road needs to contain features that are outstanding examples of what can be found elsewhere in the state and region, or conversely, features that are not found elsewhere.

Step back, look at, and objectively evaluate the corridor of your road as a whole. Put yourself in the shoes (car) of a national or international traveler. Don't limit your evaluation to specific sections of the corridor or to individual resources, as outstanding as they might be. Although your road may contain features of state, regional or even national significance, if they do not connect in some way to the road and to other significant intrinsic quality features along the road, you will not be able to demonstrate the significance of the whole corridor. If, for example, the primary intrinsic quality of your road is historic, what is the significance of the historic

resources along the road – the houses, landscapes and other resources? In your intrinsic quality inventory, you identified several visually interesting stone houses whose cornerstones have eighteenth century dates. How significant are they? If they are among the few remaining such houses in the state and therefore unique, they may be significant. If, on the other hand, there are still many left then their significance goes down. In terms of “natural” intrinsic quality, the Cypress Swamp in southern Sussex County along SR 54 is the northernmost stand of cypress in the US. It may be unique in Delaware, but what about in the larger region? Will people come from other states to drive through it? To determine the significance of the intrinsic qualities of the resources along your road you and your group will have to learn about it as a subject matter.

There are three basic ways to support the significance of the intrinsic qualities of your road.

1. To show how they have already been recognized in some way for the intrinsic qualities that you have identified. Part of the significance of the Brandywine National Scenic Byway, for example, was that it had long been recognized for its cultural resources.
2. Demonstrate that the resources along the road have outstanding significance. The criteria for significance in the Scenic and Historic Highway program are that features be considered:
  - Representative,
  - Unique, irreplaceable, or
  - Distinctively characteristic
3. Create an interpretive story that ties together the road and its resources to create an outstanding experience for the traveler.

The strongest justification is a combination of these. But before discussing these ways of justifying significance, let's look at the definition of Intrinsic Qualities in more detail.

### **Aspects of Intrinsic Qualities Relevant to Evaluation in Delaware**

Of the six intrinsic qualities, the strongest intrinsic qualities in Delaware along different roads are Scenic, Historic, Cultural, Natural, and Recreational. Archeological will probably not be an intrinsic quality in the state, not because there is not important archeology, but because it is not as visible from the road as in the Western United States.

**Scenic:** Is the most commonly understood, but the most complicated and difficult intrinsic quality to measure. Scenic quality is about beauty and the heightened visual experience derived from the view of natural and man-made elements of the visual environment along the highway corridor. The landscape is strikingly distinct and most of its elements – landforms, vegetation, water and built features -- are present. The resources are scenic features primarily view or vistas or element of design such as the roadway.

**Natural:** These are natural ecological features or complexes associated with the region, – including geological formations, fossils, landforms, water bodies, vegetation, and wildlife – that predate human population and that are relatively undisturbed by humans. “Natural” intrinsic qualities are complicated in Delaware because – except for geology -- little predates human contact or is undisturbed or original. Because of a long history of agriculture and logging, nearly all vegetative landscapes, regardless of how natural they look, are in some stage of succession. As well, there are a great number of invasive exotic plants in Delaware’s plant cover. If you are considering natural as an important Intrinsic Quality on your road, it would be necessary to have someone with expertise in plants and ecology on your team or consult with the Delaware Nature Society. The first priority is on the significance of the natural resources themselves. Natural intrinsic qualities can also be the basis of Scenic intrinsic quality.

**Historic:** Landscapes, buildings, structures, or other visible evidence of the past that are of such historic significance that they educate the viewer and stir an appreciation of the past. It must be something that is seen – not just the site of something that *used* to be there. Historic significance is the association with important historical events or trends, persons, and constructions of the past including settlement patterns. As has been said earlier with a 300 hundred year history, most aspects of Delaware landscape are historic. However, because so much is historic, this makes it more difficult to demonstrate the outstanding significance of historic features, especially in terms of being unique or distinctive.

**Cultural:** Cultural intrinsic qualities are visual evidence and expressions of the unique customs, traditions, folklore, or rituals of a distinct group of people. They can be cultural activities along a road or the built and natural landscape through which the road travels, Cultural resources along a byway can include distinctive communities such as ethnic groups or concentrations of craftspeople and events, traditions, food, or music. Because cultural qualities are not necessarily expressed on the landscape, measuring these attributes is a challenge. Cultural institutions along a road, such as museums, contribute to cultural intrinsic qualities. Cultural overlaps with historic and because historic is associated with the built environment and cultural intrinsic qualities are more amorphous and dispersed, it would be very difficult to make the case for culture as the primary intrinsic quality of a road.

**Recreational:** Defined quite broadly, recreational intrinsic qualities encompass all sorts of outdoor recreational activities that are dependent on natural or cultural elements of the corridor and where the road corridor itself used for recreation like jogging, biking, roadside picnics, or direct access to recreational sites like campgrounds, water resources.

**Archeological:** Visual evidence of the unique customs, traditions, folklores, or rituals, of a no-longer existing group.

Research on the intrinsic quality features should focus on what their features are, and how unique, representative, irreplaceable, or distinctly characteristic of the area they are. For further suggestion about research, you are referred to p. 60.

### **Criteria for Evaluating Intrinsic Qualities: Making the Case**

In the evaluation phase, the byway group now faces the difficult question of significance. The evaluation needs to cover the entire corridor. Once you have decided on the primary Intrinsic Quality define what you think the character defining features of your corridor are.

Do not limit your evaluation to only separate corridor segments or individual resources. Your byway may contain a feature of regional or national significance or a feature recognized as a unique or outstanding examples of its type. But if this feature does not connect in some basic way to the road or other significant features along the road, you will not be able to demonstrate its significance.

### **Demonstrating Significance by Mapping and Evaluating the Relationship of Intrinsic Qualities to the Road**

A proposed Scenic and Historic Highway corridor should be able to demonstrate that it contains a combination of resources that are significant in their own merit and that together constitute a coherent whole along the road. Three of the most important components of your application are 1. The evaluation of intrinsic qualities, 2. The map of intrinsic qualities along the road. The map is critical because it shows the succession and combination of intrinsic qualities along the road and how the story unfolds; 3. The description of what the traveler will see as she travels the road. In this it is very useful to start by listing the intrinsic qualities in the sequence they are encountered along the road

Mapping can be done in a way and at a level of detail that is easy. If the resource's location can be precisely determined—like in the case of a building or a bridge—show it on the map with a symbol. If it is more extensive such as a marsh, an agricultural landscape, or a view show it with shading or circle it on the map. Don't get "paralysis of the analysis" by going into too much detail. But do take care to be clear and accurate in your notes.



After locating the intrinsic quality features on the maps, you will want to evaluate their *frequency* or *continuity*, their *intactness*, their *relevance*, and finally, the *distinctiveness* or uniqueness of the travel experience along the road.

***Frequency and continuity of intrinsic qualities along the road.*** The best Scenic and Historic Highways provide the traveler with a rich, coherent, sequential form, with continuity and development. The key to continuity and frequency are the number of intrinsic qualities and the distance between them. Part of determining the overall intrinsic quality for your road is that the features should be frequent enough so that the traveler is almost continually experiencing it. This is a basic way in which the Intrinsic Qualities relate to the road. Mapping shows us how the intrinsic qualities are distributed along the road and how they relate to one another. Are intrinsic qualities of one type bunched up in one place or uniformly spread along the road? Are different intrinsic qualities interspersed or together in a clump? Remember, your strongest quality should be continuously present. Relating to the road is about the sequence of views that unfolds as you travel. Recall that an intrinsic quality must be visible from the road, be significant, and contribute to understanding the road and its corridor.

***Intactness and integrity.*** This refers to both the integrity of visual pattern and the physical object. Historic properties maintain their integrity if they look like they did when they were built or during the period for which they are significance. In the same way, ecological intactness means that a intrinsic quality feature is largely undisturbed from its natural state. However, this isn't just a set of individual features, but features tied together by the road and mapping shows how they may form a sequence, or a coherence whole, and tell a story.

***Distinctiveness.*** Demonstrate that the road offers a travel experience through its intrinsic qualities that is unique or outstanding in Delaware and the larger region. It is the combination of intrinsic qualities along a road that makes it unique and significant. As you analyze and discuss the intrinsic qualities along your road, look for ways to combine them in distinctive ways. What are the aspects unique to your road? If you have one or two unique aspects can you tie other qualities to them?

***Relevance or draw.*** Describe those aspects of your road that have the greatest relevance to both the traveling public and to local residents. Relevance is basically about why travelers will find your road interesting.

### **Researching your Primary and Secondary Intrinsic Qualities**

By now you have thoroughly documented each resource along your road and selected its primary and secondary intrinsic qualities. Your next product should be the Primary Intrinsic

Quality Description. Before you are ready to write this description you need to place the resources and qualities in a context. You will likely need to do further research to be able to create this context.

**Researching your Road:** So far we have emphasized the visual qualities of the road and its corridor. We haven't talked about researching your road. However, our appreciation of what we are viewing is tied to knowing the significance of what we are looking at as well as its visual qualities. That is, we look at things differently if we know their significance. So you need to undertake research on your road to determine its significance and what you see from the road that isn't self-evident and needs interpretation. For example, what you see when driving through the Cypress Swamp in southern Sussex County is visually very arresting, but you may appreciate it more when you know its environmental significance: that it is the northernmost stand of cypress trees in the United States. In northern Delaware, you experience striking natural scenic views when you drive among the hills on winding roads under leafy canopies. What research can reveal to heighten the experience is that northern Delaware has one of the greatest diversities of tree species per square mile in the United States because it is on the border between the northern and southern climatic areas. Research can serve as a powerful explanatory tool.

Some resources just look significant. In contrast, other areas may give few visual hints that anything is significant or important. But the traveler who has learned what went on there may experience the area very differently than someone who has not learned what went on there. The Underground Railroad provides an example. Central Delaware was one of the main trails along the Underground Railroad that escaped slaves used as they moved north to find freedom before the Civil War. Since its success required secrecy, the Underground Railroad left no visual trace. Yet,

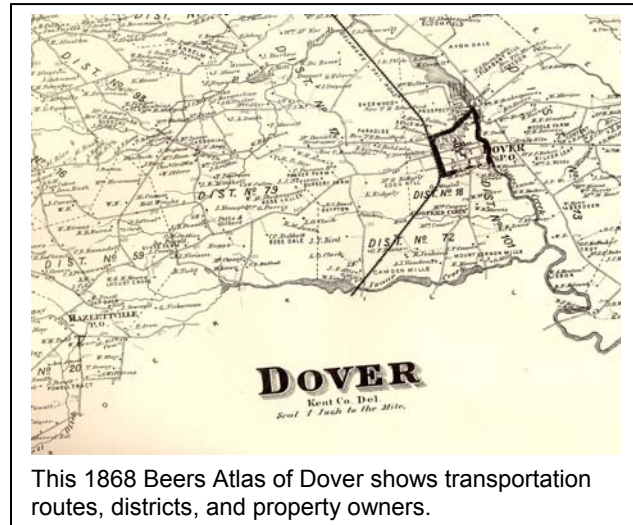
knowingly traveling the same route used by hundreds of escaping slaves can be a very moving experience—and part of the intrinsic quality of a site. In cases like this, appreciating the intrinsic quality requires interpretation for the viewer. Research helps you understand what you are seeing and may reveal new and significant features you may not have considered.



The town of Sandtown may not be visually arresting but it was one of Harriet Tubman's stops when she was conducting freedom seekers northward. How does your research change the way you view certain areas or features of your road?

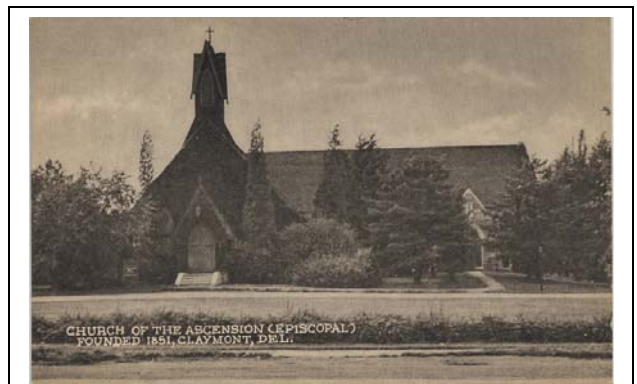
Remember, the extended manual on how to research your road, *A History of Delaware Roads and A Guide to Researching Them* can be found online at [www.TOBEDETERMINED](http://www.TOBEDETERMINED). While we will introduce below a few basic research tools if you plan on any in-depth investigation you should read the research manual.

There are a number of resources you will want to utilize during your research. Many of them focus on the history of your road but are useful whatever your road's intrinsic quality. For example, if your road is recreational you can discover how the recreation uses developed. Some tools you may have already used but you may find that taking a closer look at this stage can reveal more.



This 1868 Beers Atlas of Dover shows transportation routes, districts, and property owners.

- *Maps*: Maps give your road and its history a “place” and suggest how a road may have looked at a particular moment in time. If you want to explore how your road developed maps will be most useful when they are studied in conjunction with one another. Delaware’s main historic maps include Rea and Price (1849), Beers (1868), and Baist (1898). It is possible to find these at the University of Delaware Morris Library, the Historical Society of Delaware, Hagley Library, and the State Archives.
- *Aerial photographs*: Like maps, aerial photographs over a succession of time can show how your road developed. We discussed how to use the tax parcel maps from DataMIL. DataMIL also has aerial photographs of Delaware from multiple years over the past century continuing all the way up to the present. There is an aerial imagery layer that allows you to select the most current aerial imagery done by DelDOT that is available on the web. By comparing aerial photographs of your road over different time periods you can examine the changes in landscape to determine how land use or settlement patterns developed.
- *Historic photographs and postcards*: Photographs and postcards, like historic



This postcard of the Church of the Ascension in Claymont does not only illustrate how the church formerly appeared; it also is evidence that the church was one of the features prior residents valued most.

maps, will show what your road looked like and how it developed. If possible you should find out when the photograph was taken, who by, and for what reason. Historic photographs can reveal the purpose of your road, the traffic it was meant to handle, who lived along it, and what its character was (for example, residential, industrial, etc.)

- *Historic newspapers and journals:* Articles can help capture the community's viewpoints on topics that might either be about your road and its use or pertain to your road's evolution. Be careful about what you assume from these articles; the viewpoints offered can be biased and unrepresentative. The largest collections of microfilmed newspapers are found at the University of Delaware's Morris Library and the Delaware Public Archives.
- *Road papers and road books:* These documents record the detailed story of your road from the 1700s to the 1900s, including the creation of new roads and changes in and maintenance of old ones. These are found at the Delaware Public Archives.
- *Road contracts:* Delaware's earliest road contracts date to 1918. These documents record the construction and maintenance of roads and can include text, drawings, owner names, building locations and types, and other pertinent information. You will have to contact the Delaware Department of Transportation to see these contracts.
- *The Internet:* While computer-based information should not comprise a large part of your research web searches can be helpful in getting you started and identifying groups or individuals who may know more about your road and its resources. Be wary about the information you get from the Internet – much of it can be pure myth or speculation!
- *The community:* You have been working with the public all along to document the road and therefore should have a good start on community research. Oral history is an essential method of research. Contact any individuals who may have localized knowledge. Remember to document all of your interactions for the nomination!
- *National Register Nominations:* The National Register of Historic Places is the Nation's official list of cultural resources eligible for preservation. You may find that resources along your road have already been researched for the national register. Delaware's National Register Nominations can be found at <http://www.cr.nps.gov/nr/research/nris.htm>.
- *State Historic Preservation office (SHPO) Cultural Resource Surveys (CRS):* These surveys are of Delaware's historically significant properties and are more numerous than National Register Nominations. To learn more contact SHPO at (FIND THIS).
- *Local organizations:* both public – such as local historical societies – or governmental – such as park stations or historic preservation offices. Some organizations that may

be helpful include: The Federal Highway Administration Roadside Vegetation Program ([www.fhwa.gov](http://www.fhwa.gov)), the National Park Service ([www.nps.gov](http://www.nps.gov)), the American Planning Association ([www.planning.org](http://www.planning.org)), the Environmental Working Group ([www.ewg.org](http://www.ewg.org)), the National Trust for Historic Preservation ([www.nationaltrust.org](http://www.nationaltrust.org)), and the America's Byways Resource Center ([www.bywaysonline.org](http://www.bywaysonline.org)).

- *Experts:* People who have specific knowledge about areas, resources, or types of resources along your road. These include planners, university professors, park rangers, and other professionals.

**Discovering the History of Your Road:** Even if you don't consider your road "historic" the fact that your road is in Delaware lends it a natural history. You can discover your road's greater significance by examining its historical context. Offered below is an overview of the development of transportation in Delaware.

Delaware's recorded history dates to 1600, extending back long before Europeans discovered it. Thus everything and every road may be historic. Nearly everything in the state, including its natural and ecological environments, have changed and evolved over time: little is original. Even the open pine forests discovered by the first European settlers were the result of generations of burning by Native Americans. The tall marsh grasses in the wetlands along Route 9 that look so natural are actually invasive Chinese fragmites, the seeds of which arrived perhaps 150 years ago in a shipment of china plates to Wilmington.

Starting to look for the story of your road in its history is also a good idea because the history of your area may well start with the history of your road or another road. Land could not be developed without access to it. This access is usually provided by a road, although in Delaware, streams also provided access. From its discovery by the Dutch, Swedes, and English, Delaware's landscape went through several stages of settlement and development, and the stages progressed differently in different parts of the state. Your road's corridor has a unique history that depends upon its location in the state. The Delaware State Historic Preservation Plan, located online at <http://history.delaware.gov/preservation>, divides the state's



Kirkwood Highway, c 1920



Kirkwood Highway, 2005

The development of Kirkwood Highway over the past century illustrates how changes in automobile and road technology have influenced the transportation landscape.

history into five general periods: Exploration and Frontier Settlement from 1630 to about 1730; Intensified and Durable Occupation from 1730 to about 1770; Early Industrialization from 1770 to about 1830; Industrialization and Early Urbanization from 1830 to about 1880; and Urbanization and Early Suburbanization from 1880 to 1940. It is helpful to think of each period of history as leaving a distinctive layer of development. But new layers of development do not always obliterate everything in the old layer, and much may survive from earlier periods, especially in rural areas.

There are really two questions you want to ask about the history of your corridor: How are the periods of development reflected in my corridor? What are the most significant themes in that development that explain the development of my corridor?

### **Discovering the Future of Your Road**

Although explaining why the road currently appears the way it does is your primary concern you should also research your road's future. Some potential concerns you might already be aware of from your earlier research. If you have not done so already you should contact the following agencies to discuss possible future plans they have for your road and its corridor:

- Local visitor and tourism bureaus
- Delaware's Division of Historical & Cultural Affairs
- Natural resource management agencies such as state parks, the USDA Forest Service or the Bureau of Land Management.
- The Delaware Department of Transportation or other local transportation agencies.
- City, community, or county planning offices

Any of these groups may have plans that would affect your vision of the road and should be accounted for in your narrative.

### **Further Research**

Depending on the intrinsic quality you have chosen there may be different areas you want to research. The following sections will offer suggestions for where to continue your research on the road's intrinsic quality resources.

*Historic Intrinsic Quality:* You should have already completed a significant amount of research on your road's history. There are, however, ways to think about its history that you have perhaps not considered. An excellent resource for those wishing to nominate their road as historic is *From Milestones to Mile-Markers: Understanding Historic Roads* by Paul Daniel Marriot published by

America's Byway Resource Center (get web address) and the National Trust for Historic Preservation . This manual discusses how to break down the road the historic elements of your road, including setting, cultural landscape, streetscape, materials, construction, and appearance. Each category contributes something to your road's history.

If you are using historic as your primary intrinsic quality your road should either be associated with a specific set of events, such as a former trail used by Native Americans or the route of an army's movements, or it should be an evolving historical story that links together your road's resources, such as the development of chicken farming in Delaware. There must be a thematic link between your road's historic resources and it is this historic theme that you will use to frame the text of your Description of the Primary Intrinsic Quality.

*Natural Intrinsic Quality:* Understanding the natural intrinsic quality along your road requires as much research as understanding historical or cultural intrinsic qualities. Indeed, much of what we think of as "natural," meaning undisturbed by humans has been changed by human action. The National Scenic Byways Program defines "natural quality" as undisturbed features that predate the arrival of human population. Although geology can remain undisturbed, vegetation is constantly changing in response to changing environmental conditions and human actions – in a process called succession. If you have a natural area along your road that is visually interesting, undertake research to determine if there are undisturbed original elements or ecological zones. Also, try to understand, with some expert help, what the process of succession was that created the present natural area. This can be a part of the story told by this intrinsic quality how humans and nature interacted to create and distinctive natural/cultural quality.

### **Writing the Primary Intrinsic Quality Description**

Once you have evaluated and researched your road's resources and decided on your road's primary intrinsic quality you are ready to write one of the required components of the nomination: the Primary Intrinsic Quality Description. This task involves introducing, describing, and evaluating the significance of the primary intrinsic quality as well as describing the importance of any secondary intrinsic qualities.

In your introduction state your road's primary and secondary intrinsic qualities. Then explain the significance of your road and why you chosen the primary and secondary intrinsic qualities. You should have an overarching theme. For example, if you are designating your road as scenic you will want to present the overall scenic character. A description of a scenic route might begin "this byway's primary intrinsic quality is scenic. The scenic nature of this roadway is evident from the pleasing visual effect of the alternation of forest, agriculture, and historic architecture."



The rest of the text should be broken into different thematic units. In the above example your sections might be forestry, agriculture, and architecture. If your primary intrinsic quality is historic you may want to divide your description into time periods. If it is natural, you could use different types of natural resources, such as trees, streams, and plains.

Within each section you will want to first summarize the significance of the thematic context then include any relevant resources. If there are secondary intrinsic qualities that fall within the thematic context you will want to also introduce them, explain their importance, and describe their resources. For example, if your primary quality is historic and the section is based on the history of your road from 1900 to 1950 you should begin by explaining the significance of this time period within your road's history. Then you would describe the associated historic resources. It is a good idea to group these resources into smaller thematic units, such as farmsteads, mills, taverns, and industrial centers.

When you describe a specific resource you should mention its ID number. This allows the reader to use your resource inventory photographs and notes as a reference.

After you have completed your description of the primary intrinsic quality themes and associated resources you can introduce your secondary intrinsic quality. Organize it as you did your primary intrinsic quality section, by first describing the relevance of this intrinsic quality along the road, then breaking down the resources into thematic sections, describing each theme's significance and listing the related resources. Because your secondary intrinsic quality should have fewer resources you may need fewer sections.

#### **Task Five: Written Description of Traveler's Experience of the Corridor**

One part of your completed nomination will be your narrative of the Experience of the Corridor. This portion is meant to describe what a visitor would see traveling your road and will be accompanied by representative photographs. But this component is not purely visual. Visual character is merely the means for discovering the deeper significance of your road. Frame your description as an unfolding of the road's story.



The story of Red Clay Valley is told through its exceptionally preserved natural resources.

*How does your road “tell a story?”* Earlier we talked about ways you can think about your road’s story. Remember, what the traveler sees along your byway can relate information about the history and character of the areas through which they pass. The story is what you can learn about an area as you travel through it and it should be both informative and enticing.

### **How to Narrate Your Road’s Story**

Begin with an introduction of no more than two pages. Include the following points.

- Why did you want to nominate your road in the first place? Explain your choice of this road. If you wanted to bring more travelers to the area or protect a set of resources highlight these ideas.
- What is the theme of your road’s story? For example, “the significance of this roadway lies in its ability to trace the development of this area over the past 300 years.” Remember that your road needs to be the focus of this statement of significance; simply highlighting the importance of a certain region does not explain why your road is valuable.
- How does your road tell its story? Include the history of the road and its corridor and the way the aspects of visual character – topography, vegetation, and buildings – impart elements of the story.
- How do you envision the future development of the road? This could include both how the road’s designation as a byway could effect positive changes as well as how current problems or concerns pose a potential threat to the byway and/or its corridor.

The rest of your text, like that of the Route Description, will be organized by character area. Unlike the Route Description, however, the Experience of the Corridor is about the subjective experience rather than objective analysis. There are two purpose for these character area descriptions: to describe what the traveler sees and to illustrate the section’s overall character.

Begin each section description by defining where it begins and ends. Then relate the visitor’s experience as they travel along the road, pointing out the importance views and resources in order of where they appear. Include photo and ID numbers to refer to the images in the Photolog. Summarize the importance of certain resources and how they create the area’s character.

Here is an example of a character area description along Philadelphia Pike.

**Section 6: Claymont**

Claymont occupies a gently sloping plateau between Grubbs Landing and the cut of I-495. Vegetation consists of both coniferous and deciduous trees grouped together on residential properties. The visual character of the section, however, is dominated by its architecture. Properties along Philadelphia Pike sit back from the road providing an open view through the town center. Buildings also tend to occupy large lots, creating a low-density streetscape with many intermediate viewsheds. Perhaps the best viewshed through this section is at the intersection of Governor Printz Boulevard, which offers a broad view of the Delaware River.

This section's southern end is marked by the Catholic Church of the Holy Rosary and its northern boundary is anchored by the Episcopal Church of the Ascension. In between one finds a diversity of architecture, characteristic of Claymont's transition from an small village along the B&O railroad to a community center supporting heavy industry along the Delaware River. Bungalow and four-square houses stand together with a number of historically significant early twentieth century gas stations (Joe and Tony's, Puroil, Standard Oil). Claymont is also remarkable for its institutional properties, such as the Stone School, Claymont Fire Company, Archmere, and United Methodist Church of the Atonement.

**Task Six: Documenting Community Support for the Nomination\***

You have been conscientiously documenting public support and community involvement throughout this process. Remember, you need to have physical evidence of every interaction you have had with the community. This may include sign in sheets, group notes from meetings, audio tapes, and volunteer forms. Now you need to organize this documentation.

In an introductory section explain the ways you involved the public, for example, through public meetings, individual interviews, volunteer opportunities, and consultation with groups or experts. These will form the organizational categories in which you will include your various notes and forms.

At the beginning of each section include a list describing at least the date of every interaction in that category. For example:

PUBLIC MEETINGS		
Date	Purpose	Number of attendees
3/10/06	First public meeting	25
5/12/06	Update on the intrinsic quality survey	16

Then include your documentation for each event in order of where it appears in the list. Some may not be able to be included in the paper portion, such as audio tapes, in which case you should note what and where that documentation is.

INDIVIDUAL INTERVIEWS				
Date	Interviewer	Interviewee	Document type	Location
3/15/06	Mary Johnson	Mark Smith	Audio tape	Tape 01 in tape appendix (TA)
3/17/06	John Wu	James Collins	Notes; audio tape	Following section; tape 02 in TA

Depending on the types of public interaction you have had you will have different types of documentation and you must decide how they are best organized. No matter your format this section of the nomination should be clear and comprehensive.

### **Task Seven: Assembling the Nomination**

You have created all of the required components for your nomination. Now you need to organize them in a coherent manner. Your nomination should follow the order outlined by the Delaware Department of Transportation:

1. Sponsor Contact Information
2. Route Description
3. Intrinsic Quality Resource Inventory
4. Primary Intrinsic Quality Description
5. Experience of the Corridor
6. Public Involvement and Support
7. Appendix 1: Map of the road's boundaries and its intrinsic qualities and land uses.
8. Appendix 2: Photolog

If you want to review the specific requirements of each section the more detailed list can be found at [http://www.deldot.net/static/pubs\\_forms/manuals/scenic\\_hwys/scenic\\_historic\\_nom\\_app.pdf](http://www.deldot.net/static/pubs_forms/manuals/scenic_hwys/scenic_historic_nom_app.pdf).

Although the above list includes all of the required components there are additional elements you should include to make your nomination read smoothly. You will need a title page, preferably including a representative photograph, the title of your nomination, the date, and the contact information for your group (name, organization if applicable, address, phone, fax, and e-mail).

The next page should be a table of contents including the page number of each required element. Each element, with the exception of the appendices, should form its own chapter.

Begin the text of your nomination with a project overview. This introduction includes the boundaries of your nomination, why you chose your road, and its overall significance. This introduction should be no more than two pages.

Then include the required elements in order. Make sure to number your pages! In addition there should be a header on all of the pages that includes the date (month and year are sufficient), the nomination title, and the title of the section. For example:

May 2005	Blackbird Forest Scenic Byway Chapter One: Route Description
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When you reach the appendices remember that organization is key. If you have multiple maps you will want to introduce their order at the beginning of your map appendix and explain what each one depicts and contributes.

Likewise, you may want to separate your Photolog into two different sections: the visual assessment photographs and the resource inventory photographs. Organize the former by photo number and the latter by ID number. Make such to label each photograph with the photo number or ID number so the log is easily navigable.

You do not have to include all of your photographs. If there are too many the images lose their power. Concentrate on those that are particularly representative or that depict a resource you discuss in your text. Remember, one to two photos for each resource should be sufficient.

There are two options for how to include your photographs: you can arrange them in Microsoft Word or another computer program and print them out on a high quality color printer, or you can include the actual photographs. If you choose the latter option make sure to label the back of each photograph and insert them into clear photograph dividers.

Before you turn in your nomination make one last check to make sure that everything is clear and complete. Remember, presentation is important! The nomination should be organized and professional looking.

***Decision Point Four: Submission of Nomination for Approval or Rejection by Scenic and Historic Byways Advisory Committee***

Congratulations! With all your hard work you are now ready to submit your nomination. Keep in mind that preparing the nomination for a Scenic and Historic Highway may be just your first step. If your road is designated a Delaware Scenic and Historic Highway, the next task will be to develop a management plan for preserving it.

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<sup>i</sup> Paraphrased from Kevin Lynch, *City Sense and City Design*, (Cambridge: MIT Press, 1990)