RECAPTURING A CULTURAL LANDSCAPE:

THE PAST AND FUTURE CHARACTER OF THE HALLER GARDENS

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Abstract

Recapturing a Cultural Landscape:

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Cultural landscapes are vital community repositories because they provide opportunities for learning about history of a place and cultural heritage of the people. Today (2016), visitors to cultural landscapes are looking for experiences that will most accurately present the character associated with the time period. Curators of cultural landscapes are tasked with balancing design of historic spaces with maintenance and budget feasibility for the property owners. This thesis aims to show how to tie a residential historic landscape to a house museum.

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Thank you to Sarah Aldrich, archivist of the Island County Historical Society, for generously offering background information, access, and photographs of the Haller property and historical Whidbey.

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Finally, I am indebted to my family and friends for their support and encouragement during this process.

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"History cannot give us a program for the future, but it can give us a fuller understanding of ourselves, and of our common humanity, so that we can better face the future."[1]

Robert Penn Warren

"Men have a curious habit of stamping their personality on the clothes they wear, the team they drive, the house they live in, and all their property, real or personal. In a most complete sense the grounds a man lays out, takes care, of and enjoys, become like himself, or rather, in a very precise way, gives us glimpses of his nature, and hints of his possibilities." [2]

Charles Howard Shinn

CHAPTER I: INTRODUCTION

This thesis presents a design scheme for an 1860s-era garden at the Haller House property in the town of Coupeville on Whidbey Island in Washington State. Coupeville has evolved from a small pioneer town in the mid-1840s when the first European-American settlers arrived to a modest farming community. Today, tourists and locals visit and shop in the restored and rehabilitated buildings from the mid-1800s to the early 1900's. However, the Haller property has not been occupied since 2004. In 2013, the property, located in Penn Cove within Ebey's Landing National Historic Reserve, was included on the Washington Trust's Most Endangered Properties list.

The Haller House occupies a site of .31 acres, presenting a landscape tapestry that provides glimpses into over one hundred years of tenant cultivation, plant life cycles, and remnant architectural features. Although the Haller House has not changed much since the Haller family lived there, little remains on the property of the landscape from the period when they developed the gardens around the house. Historic Whidbey, a non-profit organization is leading the effort to save the 150-year-old house. The organization is planning to restore and convert the Haller House to a house museum with complementary interpretive gardens.

The preservation of the Haller property raises three questions focused on the development of the Haller House landscape for use as interpretive historic gardens for a visitor in 2016. First how can the property be treated so that the viewer in 2016 can experience the authentic lifestyle and environment of wealthy European-American pioneer settlers in the Puget Sound region? Second, how can the authenticity of a period of time be maintained without allowing significant economic pressures and contemporary expectations to shape the design? And finally, can the property be developed to depict the Haller tenure accurately with access to only limited historical data? Through analysis of the Haller House landscape, research of comparable case studies, and exploration of theories of authenticity in historic preservation, this thesis proposes a design scheme that confronts these three questions.

After his retirement from the United States Army in 1862, Colonel Granville Haller moved to Whidbey Island with his wife Henrietta and his children. The family resided in the Haller House from the period of 1866 to 1879. The Haller House consists of two portions: a single-story portion built in 1859 known as the Brunn portion, and a two-story portion built in 1866 known as the Haller portion.

Figure 1.2. Haller House North View. Accessed March 23, 2016. Historic Whidbey image.

COUPEVILLE, WHIDBEY ISLAND.

HALLER HOUSE.

Figure 1.2. Haller House Location. Accessed April 25, 2016. Historic Whidbey image.

Colonel Haller became a successful Whidbey Island land investor. Henrietta also invested in land on Whidbey Island. In addition, Henrietta was an avid gardener with interest in ornamental gardens. In her garden, she planted popular non-native and native plants as did her neighbors most likely. During the family's tenure at the Haller House, the property included the family residence, a family owned and operated mercantile store, and land where the family planted fruits and vegetables for their consumption. Today, this property reveals some of the patterns of their lives; however, much of the site no longer reflects the Hallers presence.

The intent of this thesis is to develop a design scheme that presents the landscape of the Haller House at the time they lived and gardened at the home. The goal of the design is to show what may have been there during the Haller residency for visitors to experience as close as was possible to an authentic garden of that era. The focus of the design is on the cultural landscape of the Haller House in the physical context of Coupeville in the period of significance of 1859 to 1879. This time period of significance for this project begins when the parcel was first settled by European-Americans (in 1859) and later by the Haller family, and ends when the Haller family sold the property to move to Seattle (in 1879).

There are two challenges to completing this design. First the limited information available about the Haller House property landscape. The only information available is from the writings by the Haller family and locals from that time, as well as second-hand accounts by family decedents, photographs, and plant lists. Differentiating facts from nostalgia in the available data is necessary to framing a respectful and historically accurate design. Second a primary challenge has been to present an authentic design of the Haller House landscape realizing that while the house remains intact, the landscape, plants, and surrounding context have changed significantly in 150 years. This thesis utilizes the landscape that remains as well as the available documents (such as letters and photographs) in order to present an authentic design that focuses on the visitor experience of this place. To have an authentic design framework is important for creating a place where the values and history of the people from that time can be shared with people today. Residents of and visitors to Coupeville will be interested in this project because the interpretive depiction of the cultural landscape will illustrate and educate about the unique cultural heritage and history of the Haller family and the town.

This thesis presents the following design stages: 1) an examination of the historical data to understand the historic context of the house and the Haller family residency, 2) an analysis of the existing site conditions to identify the character defining features and the items that can be retained and reused, 3) a consideration of the natural forces on the site and how these will influence the design, 4) an exploration of two alternative preliminary landscape design ideas to test schemes for the property, and 5) the development of a proposal for a design scheme that depicts an 1860s-era Coupeville garden, representative of the property owned and used by the Haller family.

The proposed design is significant for the following reasons:

- It preserves a mid-1800s to late-1800s Coupeville cultural landscape of the pioneer settler era.
- It provides Historic Whidbey with a design approach and implementation process to historic preservation for achieving authentic interpretive period gardens at the Haller property.
- It gives visitors the opportunity to experience a distinct period garden not found at other House Museums in the area.
- It revitalizes this overgrown and neglected landscape located at the entry in the historic waterfront community.

This thesis presents the research, planning, and design processes that were considered for developing an authentic depiction of the Haller garden. Chapter II examines historical data about the Haller family, the Haller House property, and the existing conditions at the site. Chapter III and Chapter IV discuss the historic preservation approaches used for landscapes of two comparable case studies located in the Puget Sound region. Chapter V explores theories about authenticity as they relate to the design of historic places and how the modern-day visitor might experience the site. Chapter VI analyzes the conceptual and schematic diagrams to develop the final design. Chapter VII presents the final design drawings and images of the proposed Haller House landscape. The document concludes with a summary and makes recommendations for phasing in the implementation stages of the project.

NOTES

[1]Robert Penn Warren http://www.goodreads.com/quotes/656593-history-cannot-give-us-a-program-for-the-future-but. Accessed May 4, 2016.

[2] Diane Kostial McGuire. Editor. *American Garden Design: An Anthology of Ideas that Shaped Our Landscape*. New York: Prentice Hall/McMillan. U.S.A. 1994.

CHAPTER II: THE HALLER FAMILY AND THE HALLER PROPERTY

The Granville and Henrietta Haller House, built in the 1850s, is located in Coupeville, on Whidbey Island, Washington (Figure 1.2).[1] The Haller House was the family home of Colonel Granville Haller and his wife Henrietta from 1866 to 1879 (Figure 2.1). Located in the Central Whidbey Historic District within Ebey's Landing National Historic Reserve, the house is one of Coupeville's oldest residences.[2] The House is listed on the National Register of Historic Places (NRHP) as a contributing building to the Historic Reserve.[3] Although the Hallers once owned approximately 2 1/8 acres, the Haller House parcel and two contiguious project parcels today consist of approximately .38 acres square feet on the northwest of the original parcel, at Front Street and Main Street overlooking Penn Cove.[4]

In the 137 years since the Haller family built and resided at the site, the property has had multiple owners, but the house has remained largely unchanged from its original design. Today (in 2016) the privately owned home is unoccupied, in disrepair, and the grounds are overgrown with numerous volunteer plants.

Figure 2.1. North View of Haller House, Coupeville, Washington. Historic Whidbey image. Accessed January 2016.

In 2013, the house was added to the Washington Trust for Historic Preservation list of the Most Endangered Properties in Washington State. Historic Whidbey, a non-profit organization, hopes to acquire the house and repurpose the Haller House landscape to depict a 1860s-era Coupeville garden, representative of the property owned and used by the Hallers. This property was selected for historic preservation to highlight a prominent Coupeville pioneer family from the Washington Territorial period.

Family and House History

Colonel Granville Owen Haller (1819-1897) was born to a middle class family in York, Pennsylvania, on January 31, 1819. In 1839, after graduation from York County Academy, Haller was appointed 2nd Lieutenant in the U.S. 4th Infantry Regiment. About 1847, he was promoted to captain, and by 1852 he had attained the rank of major. He served in the military from 1839 until 1863 when he was charged with disloyal conduct. After a successful appeal in 1879, Haller was elevated to colonel, reinstated, joined the 23rd Infantry and served again until 1882. His military career spanned the Seminole Wars (1841-1842), the Mexican-American War (1845-1847 including Battle of Monterrey (1846), the Battle of Veracruz (1847) and the Battle of Mexico City (1847)) the Yakima War (1855), the American Civil War (1861); including the Peninsula Campaign (1862), Maryland Campaign (1862), and the Gettysburg Campaign (1863)). In 1852, Haller was deployed by the 4th Infantry Regiment from New York to Fort Dalles, Oregon. Between 1852 to 1862, he served in various locations around the Pacific Northwest: Fort Dalles in Oregon; Columbia Barracks on the Fort Vancouver Military Reservation in the Washington Territory; Fort Townsend (south of present day Port Townsend); San Juan Islands; and finally back to Port Townsend where he was discharged.[5]

Colonel Haller's wife, Henrietta Maria Hamilton Cox Haller (1824-1910) was the daughter of an Irish aristocrat father and a wealthy American mother. She was born at a Manor House in Dunmanway, County Cork, Ireland, on September 20, 1824. When she was two years old her father died. Two years later, her mother returned to York, Pennsylvania, leaving four year old Henrietta in Ireland to be raised by her aunts. When she was twelve, Henrietta moved to Pennsylvania to live with her mother. At seventeen, she returned to Ireland where she lived for a year before returning to the United States. It is unknown if Henrietta attended school, but her autobiographical notes and letters (accounts of her day-to-day family life and surroundings) indicate she was well read.[6]

On June 21, 1849, Colonel Haller and Henrietta married in York, Pennsylvania. In 1852, when Haller was deployed with his regiment to Oregon he was accompanied by Henrietta and their two young children. The Hallers had five children, four of whom survived to adulthood (Figure 2.2-2.7). Colonel Granville Owen Haller died May 2, 1897 in Seattle, and Henrietta Marie Haller died May 28, 1910 in Seattle. From all accounts, the Hallers were socially active and influential in the commercial development of Coupeville.[7]

In 1864, as noted earlier, after dismissal from the United States Army, Colonel Haller moved with his family to Whidbey Island's Crescent Harbor where the family settled on Meadowside farm. Henrietta had inherited money from her family and owned stock in the York Bank. In her journal, Henrietta described loaning money to her husband to establish businesses and to buy properties in nearby Coupeville: "As I had lent money to Col. Haller to carry on his business Morris arranged with his father to turn over to me several of his farms for payment," in another journal entry Henrietta wrote: "Volcano Point Maj. Haller bought with some of my Irish money."[8] According to the author J.J. Cook, Haller operated a general merchandise store in Port Townsend. He made loans to many of Coupeville's early settlers and is credited with helping to save their livelihood and land claims. Haller also served as the Coupeville Postmaster in 1868 and as a county treasurer in 1870-71.[9]

In 1864, Henrietta sold her York Bank stock to buy the property now known as the Haller House, and she invested the rest in mortgages.[10] The property then included the Brunn House and an adjacent mercantile store. This store, located at the corner of Front Street and Main Street, became a branch store to the family's Port Townsend mercantile store. Sometime later, Haller sold the Port Townsend store but continued to operate the Coupeville

Figure 2.2.–2.7. Top left to right: Major Granville O. Haller, Henrietta M. Haller, AliceMai, Charlotte, George, and Theodore.

store. The Brunn House was incorporated as a part of the larger house the Hallers built.

What became the Haller property had previously changed hands many times. The first European-Americans to the Penn Cove area on Whidbey Island encountered Skagit Indian Tribes and sub-tribes.[11] They lived there before the arrival of the first Euro-American explorer expedition in Penn Cove in 1841. The Oregon Donation Land Law of 1850 encouraged settlers to migrate to the Pacific Northwest where they could claim land with occupancy.[12] In 1852, when Captain Thomas Coupe, one of the earliest land claimants arrived on Whidbey Island, he claimed 320 acres. (The town of Coupeville is located on this claim.) According to the author J.J. Cook, whose book documented the history of old houses in Coupeville, in 1859, Captain Coupe sold two and one-half acres of land on the northwest corner of the claim to Fowler & Co. and Raphael Brunn. In 1860, Fowler & Co. sold their interest to Isaac Darlington Jones. At that point, the property included a store, wharf, warehouse, residence, and outbuildings. The property was foreclosed in 1861. Subsequent property owners included Robert Abrams (1864), then the partnership of Captain Edward Barrington and Charles C. Phillips (1864). After this partnership dissolved, Phillips sold his portion of the property to Henrietta Haller.[13]

In 1866, the Hallers began building the two-story north portion of the house, adjacent and connected to the Brunn house, which had been constructed in 1859. The family moved into the Haller house in 1866. The Hallers retained and operated the existing mercantile store that was a part of the property. There, they sold merchandise brought from Seattle, San Francisco, and Vancouver. Like many of their contemporaries, the Hallers cultivated orchards of fruits and gardens of vegetables for family consumption. Common crops grown in the area included apples, pears, peaches, potatoes as shown in figure 2.8.[14] Family letters and a plant list made by a subsequent owner show that Henrietta was an avid gardener with interest in English gardens (Table 2.1-2.2). It is likely that one portion of the Haller property was dedicated to subsistence farming and another to the ornamental garden.

In 1879, after 13 years, as Colonel Haller was reinstated in the U.S. military, he sold the property to Daniel Pearson and moved his family to Seattle.[15] In 1886, Pearson divided the property and sold the northwest portion and the store to O. A. Dresser. This northwest portion was altered and changed hands: in 1889 Island County Road crews sliced through and removed the west side of the store to widen Main Street; and in 1889, the remaining portion of the store failed and was demolished. The property went through

another series of owners: A. H. Ludington (1892), Ira Todd (1903), G.F. Hesselgrave (who built a hardware store on the northwest side of the house at the southeast corner of Front and Main streets (pre-1909)), Ira Todd and C.F. Coates who formed Whidbey Mercantile (1913), R.M. Hastie (1918), and Hesselgrave (who bought the existing store and converted it into a cinema (1926)). The building, the town's only cinema, operated as the Circuit Theatre until 1954 when it was torn down by family heirs. The house was damaged by fire in the early 1940s and remained vacant for nearly a decade. Stanley Willhight purchased the house in 1952 and resided there until 2004. In 2006, Willhight's son sold the property to D. Wolf and M. McPherson of Coupeville. Today (spring 2016) the Haller House property is owned by the McPhersons.

When the McPhersons listed the Haller House property for sale in November 2012, community members in Coupeville committed to protecting and promoting historic sites founded Historic Whidbey, a nonprofit organization. The organization incorporated in Washington in 2013. They received 501 (c) designation from the IRS in May 2014. The McPherson family leased this property to Historic Whidbey. Since signing the lease agreement, Historic Whidbey has campaigned to purchase the property.

In 2014, Historic Whidbey retained the services of Artifacts Consulting, Inc., a Tacoma company specializing in documenting historic sites and structures for preservation. Artifacts Architectural Consulting prepared the Haller House Historic Structures Report (HHHSR).[16] This document is an important reference for this thesis because it provides pertinent architectural and historic preservation information about the property.

The Existing House Conditions

The Haller House is located at 1 NE Front Street, a prominent intersection of Front Street and Main Street in commercial downtown Coupeville. The house is historically significant according to Artifacts because of the following:

- It is representative of 19th century Washington Territorial era homes of wealthy Euro-American pioneer settlers in Coupeville.
- It juxtaposes three unique construction period styles: the Brunn portion framed in the vertical plank style; the kitchen expansion utilizing a combination of the vertical plank style and tongue and groove horizontal wood siding details, and the Haller House built framed in the western platform style.

The Brunn House was built in 1859 by Raphael Brunn. The house is a rectilinear floor plan with single-story vertical

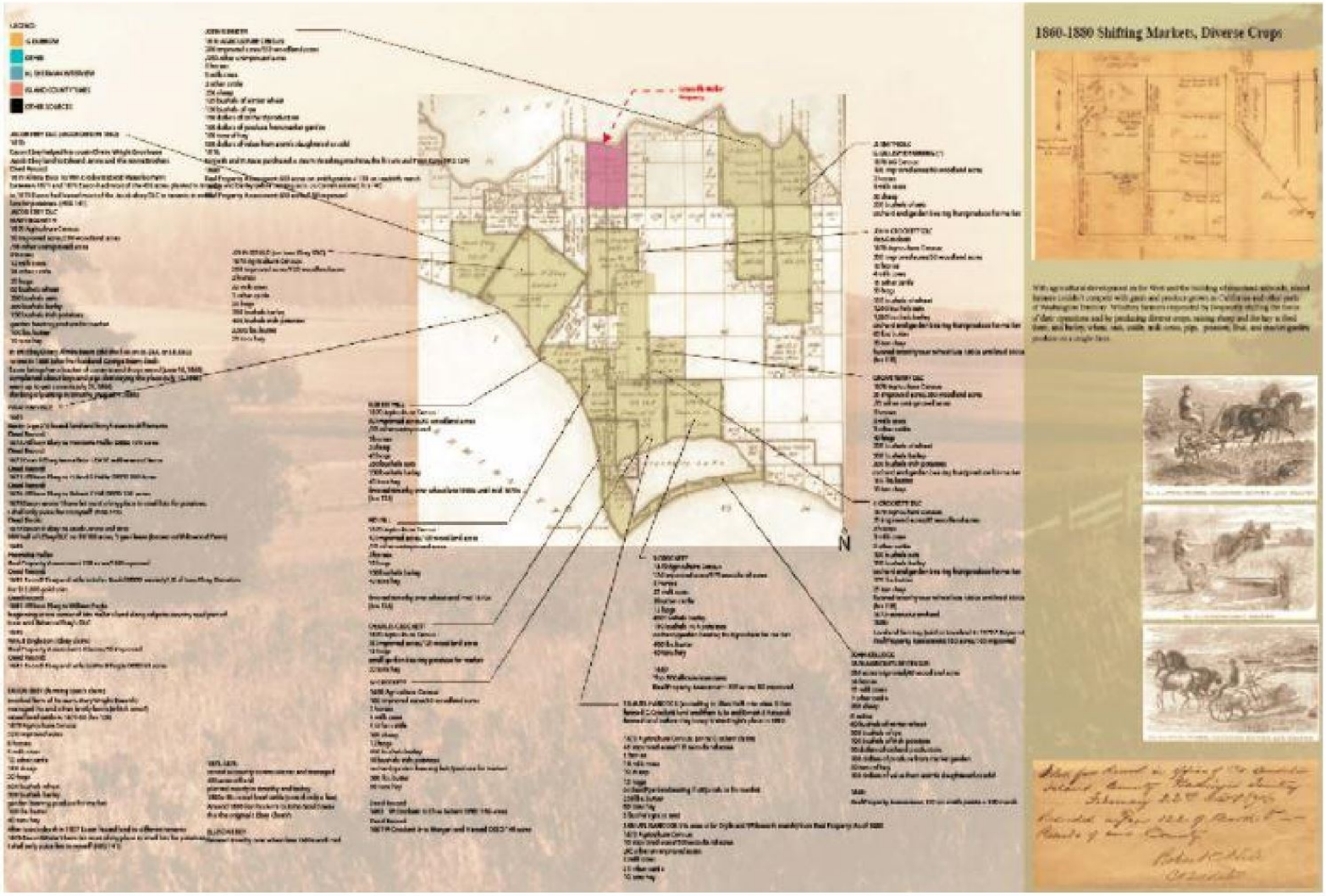

Figure 2.8 Agriculture on the Prairies of Ebey's Landing National Historical Reserve, 1860 – 1880. [i]

[i] Rottle, Agriculture on the Prairies

plank framing, painted horizontal siding, case windows and case doors. The interior space of the Brunn House includes two large rooms on the west side, a small room addition on the south side, a kitchen on the east side, a room the southeast side (a former porch enclosed in the 1930s), and an open attic over the house (Figure 2.10). The Brunn House is accessed through the front north entrance, a rear south entrance, and a side east entrance. Today the west wall, which once had a conservatory attributed to the Hallers, has fixed sash windows.[17] The windows overlook the side yard. The house has a side gable roof with wood gutters connected to added metal downspouts. The Brunn portion stands on a post and pier foundation. According to the HHHSR, this portion of the house is in poor condition overall.

The kitchen is located in the northeast section of the Brunn House. There is no cooking or heating chimney in the space. Contemporary uses, added cabinets, and electricity established the space as a kitchen.[18] A north doorway was cut through to connect this rectangular volume in the Brunn portion to the Haller addition. According to the HHHSR, the door on this portion of the house shows extensive deterioration.

The main Haller House was built in 1866 by Colonel Haller and his wife Henrietta. The house is a two-story structure abutting the north wall of the Brunn House. Exterior access to the Haller portion is through a north doorway at the central covered porch, overlooking Penn Cove (figure 2.9). This was presumably the original main entrance to the Haller House. A northwest facing doorway located below a covered side porch also provided access to the house on a dirt path from the sidewalk on NE Front Street. An interior door and a pass-through provide access between the Haller and Brunn portions. The rectilinear plan includes: a first floor with an entry vestibule, vestibule closet, front main. In the HHHSR, Artifacts Architectural Consulting identified two primary entertaining spaces for the Haller House: the west room and the front main room. The firm noted the west room features a paired set of windows on the north wall opening to views to Penn Cove and another paired set of windows on the west wall with views to the side yard. The front main room features a large bay window (Figure 2.11 and 2.12) on the north wall with views to Penn Cove and the front yard, and the south wall bay window with views to a private back yard. The bedrooms, which are located on the second floor, also provided views to Penn Cove and the various portions of the yard. The east bedroom features a paired set of windows on the east, north and south walls; the north bedroom features fixed windows on the north and south walls; and the west bedroom features a paired set of windows on the west, north and south walls.

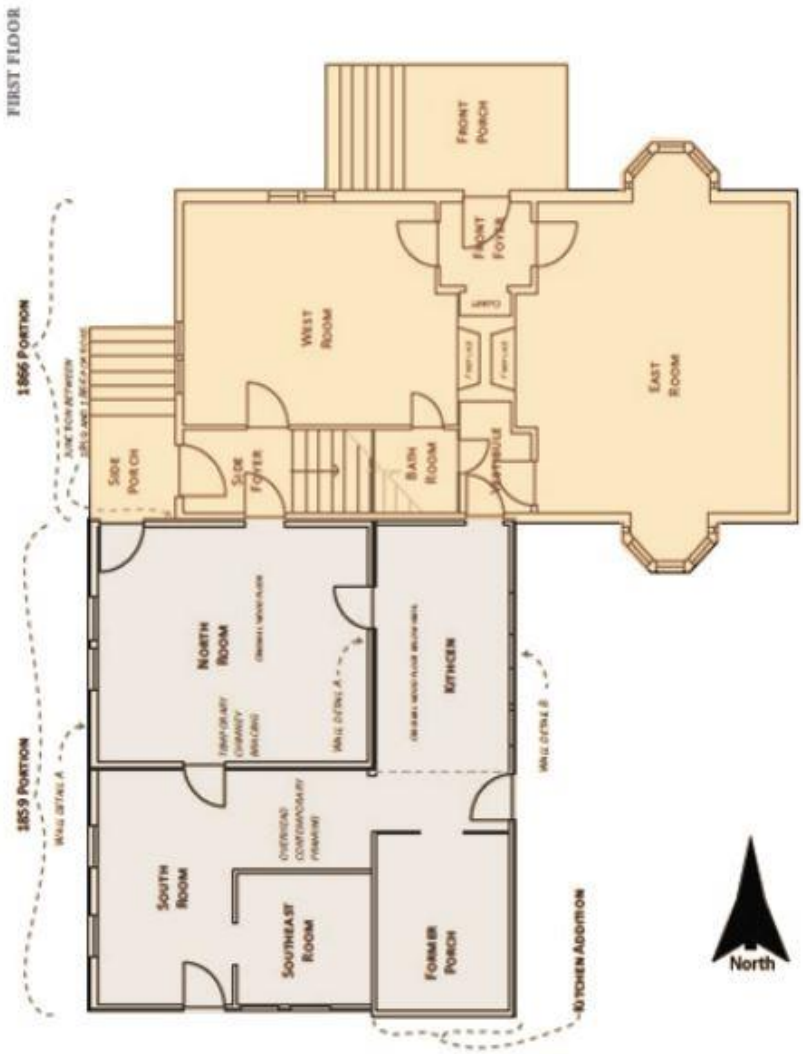

Figure 2.9. Haller House First Floor Plan. HHHSR. 2014. 98.

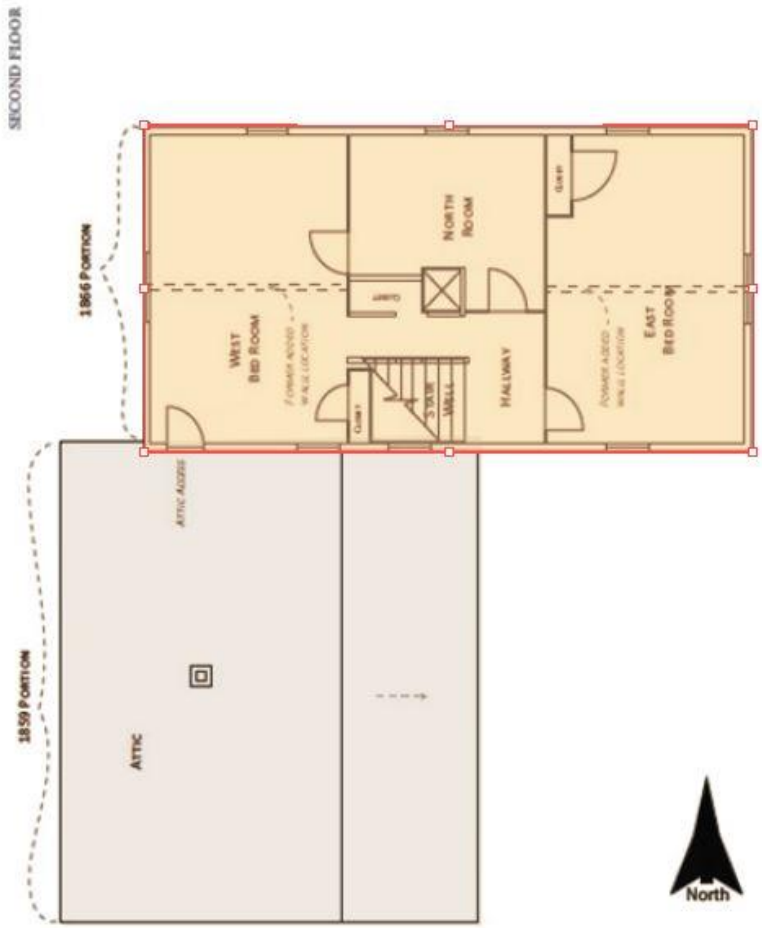

Figure 2.10. Haller House Second Floor Plan and Roof Plan of Brunn Portion. HHHSR. 2014. 99.

According to the HHHSR, the character-defining features of the Haller House foundation include, granite piers, masonry fireplace foundation, and wood beams and girders. The Haller House wood shingle covered gable roof has wood gutters running along the north and south sides. A crawl space is located under the entire Haller portion footprint.[19] According to the HHHSR, the Haller House overall is in fair condition. However, because of the sloped site and the non-existent site drainage systems, storm water flows beneath the house from south to north.

Artifacts Architectural Consulting (AAC) recommended the time from 1859 to 1879 for the period of significance for the property. The firm examined the existing conditions of the house and consulted with Susan Dolan a landscape historian with the National Parks Service about the conditions of the existing landscape. AAC prepared a historic structures report for the Haller House in which they recommended a restoration treatment for the house; pruning and or removal of overgrown vegetation in the landscape; and water deflection from the house foundation. This thesis seeks to add an analysis of the landscape to augment the architectural report.

Figure 2.11. View of North Bay Window and Front Porch. December 2015.

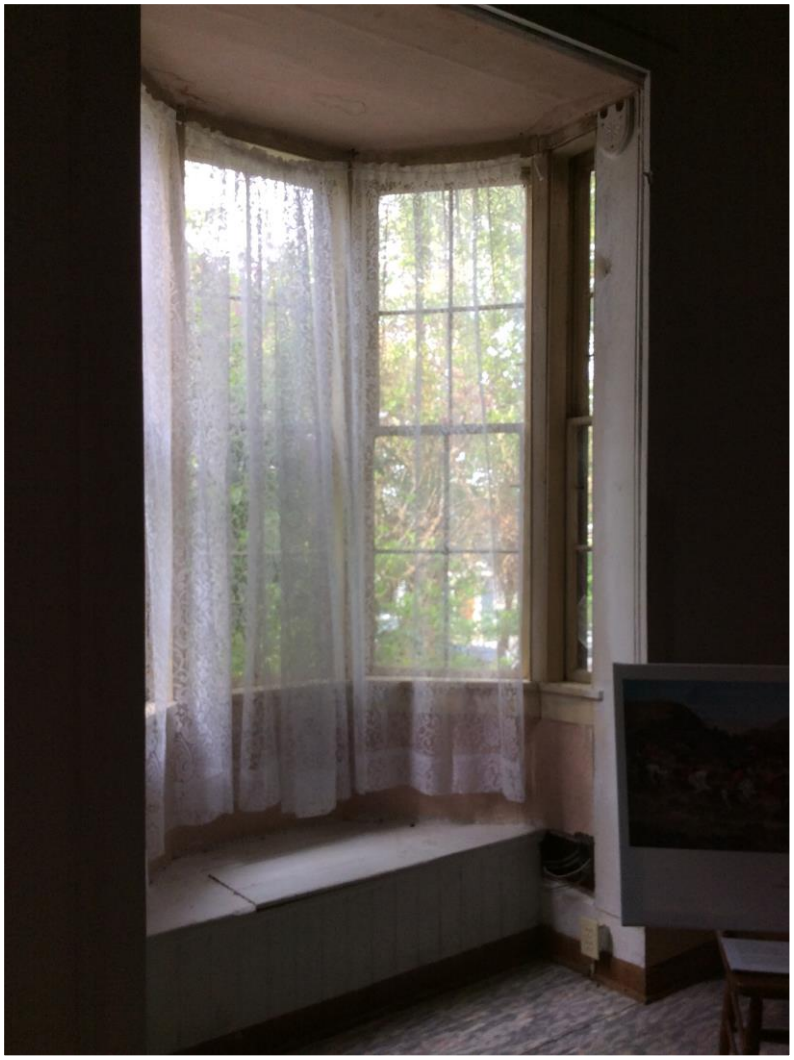

Figure 2.12. Interior View of North Bay Window. December 2015.

Historic Landscape

The present Haller landscape presents a cumulative record of the changes to the property over the last 150 years. The construction and demolition of auxiliary buildings, the growth and decay of plant species, and their replacement with planned and invasive species have altered the landscape. Inspite of this evolution, the landscape has retained remnants of historical plants associated with the Haller tenure and the later owners. After her tour of the Haller yard, Susan Dolan, historical landscape architect with the National Park Service, stated "the plant selection and the arrangement of plantings all speak to a distinct period in rural domestic landscape history in the Pacific Northwest."[20]

Henrietta Haller enjoyed gardening as evidenced in her letters to family and friends, where she described her family day-to-day living and her enjoyment of plants in the garden. Examples of the plants she cultivated are listed in Table 1. The bay windows and the conservatory may have been added to the house for Henrietta to enjoy the views of her garden. The following are examples of quotes from Henrietta's letters:

- "My flowers are coming up all but sweet pea and nasturtium, but the chickens pick there. We have

had radishes and lettuce this spring, and sprouts from the garden ever since February." [21]

- "I'd like to have some mignonette seeds, but we can have no flowers here in winter."[22]
- "We have had a very early and beautiful spring… quantities of flowers. There are abundance of wild roses here…very sweet but single."[23]

In a biography about his great grandmother, author Martin N. Chamberlain, wrote about Henrietta Haller: "She loved gardening, especially raising flowers. Her extensive vegetable garden enabled variety in meal planning and saved money."[24]

Photographs taken of the property during the 1870s show the landscape around the Haller property was well-tended. However, the Haller family documents do not indicate where Henrietta obtained her plants and seeds, how she laid out the garden, or what materials she used for path surfaces. During her youth at the Manor House in Ireland and at her mother's home in York, Pennsylvania, Henrietta had seen many English gardens. In 1862, when Henrietta relocated to the Pacific Northwest, nurserymen and seed catalogues were the prevalent sources for plant grafts and seeds used by settlers. It is possible that Henrietta had read emergent garden design literature popularized by the American Horticulture movement of the early 1800 to 1850s as the literature was readily available in both magazine and book form. In fact a number of books were oriented specifically to women including those by Jane Loudon, Henry W. Cleveland, William Backus, and Samuel D. Backus.[25] It is also possible Henrietta purchased plants from Victoria, BC as the town was accessible by boat.

Table 2.1. Sample of plants mentioned in Henrietta's letters.

COMMON NAME	BOTANICAL NAME	TYPE OF PLANT
Chinese Passion Fruit	*Passiflora edulis*	Perennial herbaceous
Golden Lily of Peru	*Alstroemeria*	Perennial herbaceous
Mignonette	*Reseda*	Perennial herbaceous
Nausturtium	*Tropaeolum*	Perennial herbaceous
Sky Blue Immortelles	*Helichrysum italicum*	Perennial herbaceous
Sweet Pea vine	*Lathyrus latifolius*	Perennial herbaceous

Colonel Haller was an influential Coupeville businessman. The Haller property, including the mercantile store and family residence were located on a prominent town site. Coupeville pioneers and their families purchased provisions from the mercantile store. Anyone passing on Front Street or Main Street to get to the wharves or mercantile store would have passed the Haller house and garden. Status was probably important for the design of the house and even the garden setting.

The photographs of the Haller yard reveal portions of transformation of the property from 1870s to 1930s. Changes are visible in photographs showing: rows of fruit trees, which no longer remain; tree saplings now fully matured; spatial relationships altered by plant growth or removal; a field of ornamental plants replaced with lawn; and a movement away from an organic (free-flowing) landscape to one that is structured.

Figure 2.13. Presumably Colonel Haller at the steps on the northwest entry way. It is not known if the plants and boundary fence existed before the Haller tenure. 1870. Island County Historical Society.

Figure 2.14. The northwest view shows the Haller House on the left. The conservatory addition on the west side of the Brunn House portion was added by the Hallers. A cultivated backyard extended to the end of the block at present-day NE 9th Street. A well-tended side garden is visible in the side yard. Presumably, the mercantile store is the building visible at the far left edge of this photograph. Circa 1890. Island County Historical Society

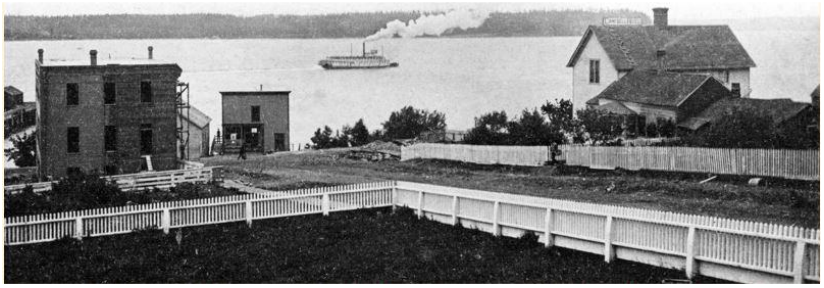

Figure 2.15. The debris at the corner of the Haller property was probably from the mercantile store demolished in 1889 following the expansion of Main Street. The conservatory provided views to the side and rear yard. Circa 1890. Island County Historical Society

Figure 2.16. View of downtown Coupeville from Front Street. A boardwalk on Front Street was located on the north adjacent to the Haller property. 1890. Island County Historical Society

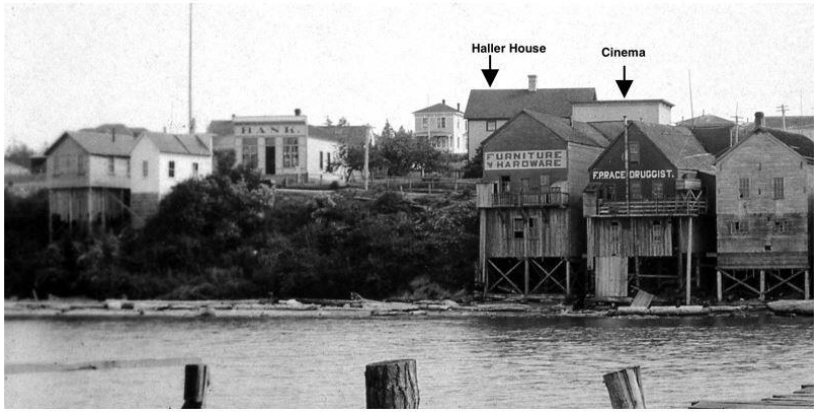

Figure 2.17. The Haller House and Circuit Cinema are visible from the Robertson wharf on Penn Cove. Taken between 1926 and 1930. Historic Whidbey.

Figure 2.18. The conservatory overlooking a garden with assorted plants Historical Society. 1900. Historic Whidbey.

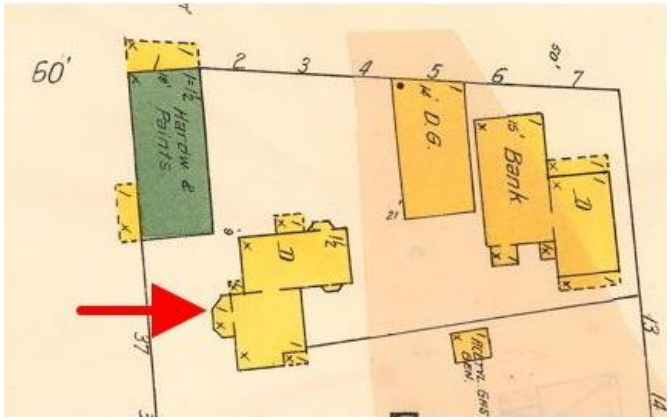

Figure 2.19. Sanborn Map of Haller Property, 1914. A rebuilt store was located at the Northwest corner. Historic Whidbey image.

Figure 2.20. Sanborn Map of Haller Property, 1930. The store was converted to a cinema. Historic Whidbey image.

Figure 2.21. In this north view of the Haller property, the front yard sloped down to the boardwalk on Front Street. On the photo right, a dirt path leading to the side entrance, the conservatory is visible in the rear, and a cinema stands on the right picture edge. The yard included some grass, a tree and ornamentals around the foundation. June 22, 1948. Historic American Building Survey. HABS WASH. 15. COUP. 6—1

Figure 2.22. Northeast view of the Haller property. On the photo left debris from a demolished structure to the east structure labeled D.G. on 1914 map. The front and side yards included grass and trees. Outbuildings are visible in the rear yard and the cinema is also visible on the photo right. The bay window and the front porch offered prominent views to Penn Cove. June 22, 1948. Historic American Building Survey. HABS WASH. COUP. 6—2

Figure 2.23. Southeast view of the Haller property backyard. The south bay window offered views of the private backyard. The neglected backyard included ornamental trees and shrubs. June 22, 1948. Historic American Building Survey. HABS WASH. COUP. 6—3

Figure 2.24. The south view of the property shows an overgrown and neglected backyard. June 22, 1948. Historic American Building Survey. HABS WASH. COUP. 6—4

Figure 2.25. A notable change to the west side of the house is the absence of the conservatory and ornamental plants. In the photograph it appears the site was being prepared for a new use. Presumably the cinema previously located there had been demolished. The ornamental plants seen in photographs of the Haller tenure no longer existed. N.D. The plum tree on the right was removed in 2016. Island County Historical Society.

Figure 2.26. In the northwest view a dirt path leads to front entrance. The yard included groundcover, possibly English Ivy, grass and shrubs. The conservatory and store had been removed. Post 1954. University of Washington Libraries, Special Collections Division.

Figure 2.27. Northwest view shows the ravine that remained after the mercantile store and cinema were demolished. The conservatory and the ornamentals around the yard had been removed. Post 1954. Island County Historic Society.

Table 2.2. Haller House Plant List Pre-1954

COMMON NAME	BOTANICAL NAME	TYPE OF PLANT
Rose Harrison's Yellow	*Rosa foetida*	Perennial herbaceous
Rambling Rose	Rosa Felicite Perpetue	Perennial herbaceous
Rose American Pillar	*Rosa 'American Pillar'*	Perennial herbaceous
Rose Pink rose-unknown	*Rosa damascena*	Shrub
Rose Tea Roses varieties	*Rosa*	Perennial herbaceous
Lilacs varieties	*Syringa vulgaris*	Shrub
Cherry	*Prunus avium 'Royal Ann'*	Fruit tree
Pears	*Pyrus communis*	Fruit tree
Plum tree	*Prunus cerasifera*	Fruit tree
Vinca Periwinkle	*Vinca*	Shrub
Lemon Balm	*Melissa officinali*	Perennial herbaceous
Hyacinths	*Hyacinthus*	Perennial herbaceous
Wallflowers	*Erysimum*	Perennial herbaceous
Money Plant	*Lunaria*	Perennial herbaceous
Tree Mallow	*Lavatera*	Perennial herbaceous
Purple Bearded Iris	*Iris sibririca*	Perennial herbaceous

Prepared by Carla Willhight in April 2015. Courtesy Historic Whidbey.

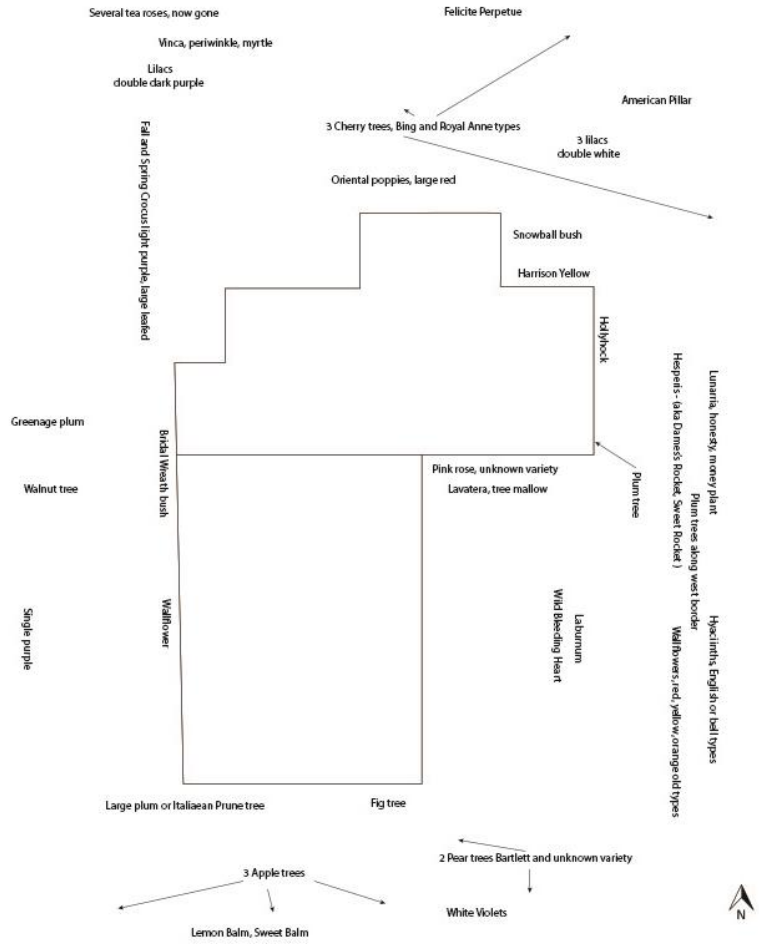

Figure 2.28. Haller House Plant Map 1954 - Prepared from memory by daughter-in-law of last home owner in April 2015. Courtesy Historic Whidbey.

Table 2.3. Haller House Plant List 1954 – 2004.

COMMON NAME	BOTANICAL NAME	Type of Plant
Apples	*Malus*	Fruit tree
Fig tree	*Ficus carica*	Fruit tree
Dame Rocket	*Hesperis matronalis*	Biennial herbaceous
Hollyhock	*Alcea*	Perennial herbaceous
Oriental Poppies (large red)	*Papaver orientale*	Perennial herbaceous
Snowball Bush	*Viburnum opulus*	Shrub
Walnut tree	*Juglans*	Nut tree
Wild Bleeding Heart	*Dicentra eximia*	Perennial herbaceous

Prepared by Carla Willhight in April 2015. Courtesy Historic Whidbey.

Existing Landscape Conditions

The Haller House stands at the east end of commercial downtown Coupeville. The house is now centered on a .38 acre parcel on the bluff overlooking Penn Cove to the north. The house is oriented north and the landscape slopes from south to north. The dimensions are approximately 148 feet north to south and 112 feet east to west. On the property's north boundary is NE Front Street, the main arterial street through the commercial district, and a sidewalk. From NE Front Street there is a steep bluff that terraces down to Penn Cove. Main Street, also a primary arterial road, and adjacent sidewalk delineate the west side of the property. The south boundary is marked by a retaining wall on the edge of a vacant lot between the Haller House property and Cooks Corner Public Park at the end of the block. It is thought this stretch of land was once part of the original Haller land. A fence separates the adjacent single family residence located to the east.

The primary pedestrian access to the Haller House is a broken concrete path leading from a gate on the northwest side off Front Street. A driveway on the southwest corner of the site off of Main Street leads to the garage on the southeast corner.

Figure 2.28. Haller House Property Vicinity Map. Accessed January 2016. Google Image

Figure 2.29. Photograph left is view of the path to front door and picture right is the ravine.

Evidence showing how the Haller House landscape was altered over time remains on the property. A ravine located on the northwest side of the site was presumably the location of the mercantile store that was converted to a cinema and later demolished. Beneath the English Ivy (*Hedera helix*) covered slopes surrounding the depression are remnants of a foundation excavation and rubble steps (Figure 2.29.) The south and southeast slopes are stabilized with rubble. An existing tree stump at the southwest corner of the house remains from the recently removed historic plum tree. A small boarded up shed is located to the south of the house and an old garage is located on the southeast corner of the site (Figure 2.37). The 3 foot concrete retaining wall on the southern boundary previously separated the Haller House property from an adjacent commercial business. Today this adjacent parcel remains vacant.

Figure 2.30. Site Features Map. Adapted from Hartman and MacKay. 2015.

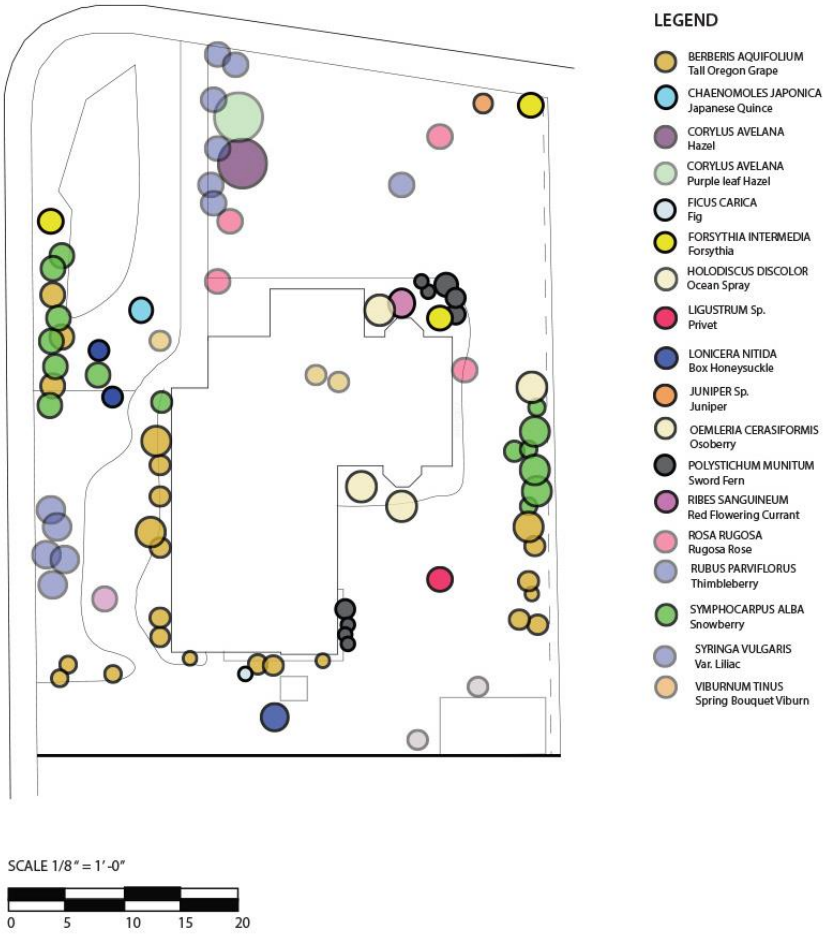

Figure 2.31. Shrub Map. Adapted from Hartman and MacKay. 2015.

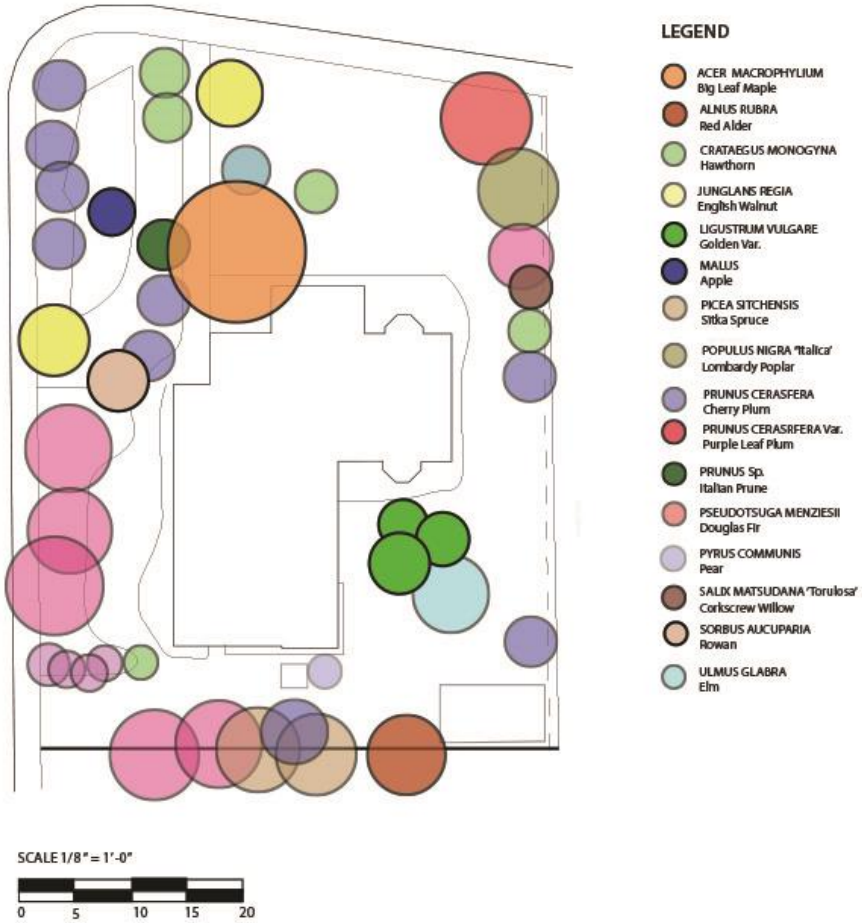

Figure 2.32. Tree Map. Adapted from Hartman and MacKay. 2015.

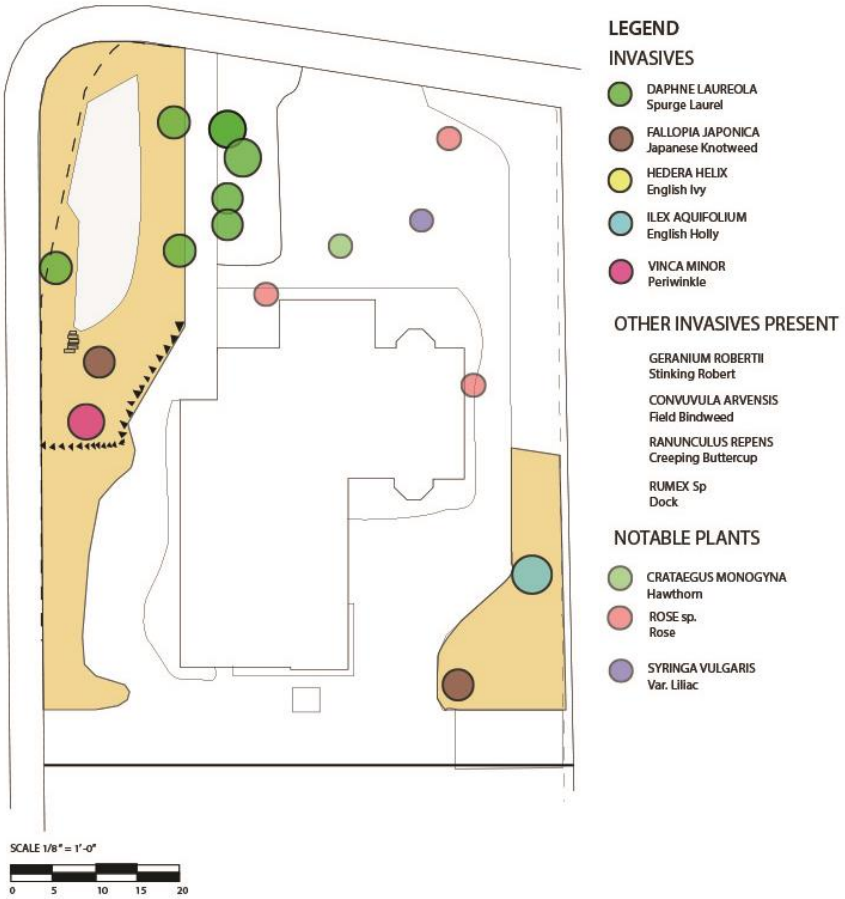

Figure 2.33. Invasive Species Map. Adapted from Hartman and MacKay. 2015.

Table 2.4. Haller House Plant List 2015[26]

COMMON NAME	BOTANICAL NAME	TYPE OF PLANT
Bleeding Heart	*Dicentra formosa*	Pernnial
Bluebell	*Hyacinthoides non-scripta*	Perennial
Crocosmia	*Crocosmia sp.*	Bulb
Crocus	*Crocus sp.*	Bulb
Daffodil	*Narcissus sp.*	Perennial
False Solomon's Seal	*Maianthemum sp.*	Perennial
Forsythia	*Forsythia intermedia*	Perennial
Fringecup	*Tellmmia grandiflora*	Perennial
Grape Hyacinth	*Muscari sp.*	Bulb
Iris	*Iris sp.*	Bulb
Lemon Balm	*Melissa officinalis*	Perennial
Money Plant	*Lunaria annua*	Perennial
Nettle	*Urtica diocia*	Perennial
Oriental Poppy	*Papaver orientale*	Perennial
Ornamental Onion	*Allium sp.*	Perennial
Oxalis	*Oxalis sp.*	Perennial
Peony	*Paeonia sp.*	Perennial
Rhubarb	*Rheum rhabarbarum*	Perennial
Shasta Daisy	*Leucanthemum x superbum*	Perennial
Tulipia sp.	*Tulip*	Bulb
Wall Flower	*Erisymum sp*	Perennial
White Flowered Violets	*Viola sp.*	Perennial

Adapted from Hartman and MacKay. 2015.

The Haller House landscape includes the front yard on the north facing Front Street, narrower east and west side yards, and a back yard mixed with ornamental plants and invasives. The back yard is located away from traffic and pedestrians. This house stands at the center of the property with planting beds along the foundations and property edges, and a large area of lawn in the front yard that narrows as it wraps around the sides of the house and spreads out in the back yard (Figure 2.30–2.33). Today most of the herbaceous landscape is overgrown and neglected. The vegetation includes non-native plants, ornamentals, native trees and shrubs, volunteer plants and non-regulated noxious weeds.

Figure 2.34. North view of the Haller House. Open area in front yard is planted with grass, Hawthorn, Big leaf Maple, notable ilac, roses, and Honeysuckle. Sword ferns, Forsythia, and Oceanspray, are planted in the flower beds along the foundation. March 2016.

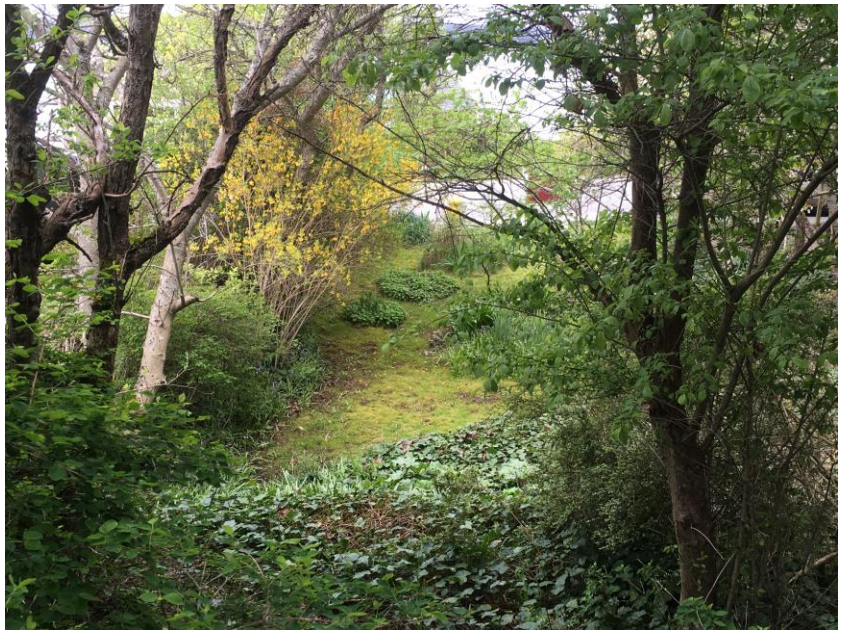

Figure 2.35. This location at the northwest corner of the property was once the site of the mercantile store and cinema. A ravine remains at this location. The area includes Spurge laurel and an abundance of invasives. December 2015.

Figure 2.36. Historical photographs of the west side show shrubs. Later, the shrubs were removed. It is unknown when the existing Oregon grape was planted. In 2016, the plum tree on the right was removed. December 2015.

Figure 2.37. East view of the Brunn portion. The side yard has been planted with grass. There are four Winged Elm trees, Oregon grape, and Snowberry. December 2015.

Figure 2.38. Southeast view of the neglected backyard. The garage and shed are deteriorating and will be removed. March 2016.

In the *Haller House Landscape Existing Conditions Report, September 2015,* University of Washington Landscape graduate students, Kate Hartman and Hailey MacKay inventoried existing landscape conditions at the house.[27] Among their findings was an existing historic Hawthorn (*Crataegus Monogyna*) and Lilac (*Syringa Vulgaris*) located in the front yard, and three Rose bushes two of which are located along the concrete path near the front entrance and one which is located on the east side wall. They also identified a variety of non-regulated noxious weeds proliferating throughout the landscape.[28] The non-regulated noxious weeds include: dense English Ivy (*Hedera helix*) located on the entire west side and on a portion of the east side; clumps of Spurge laurel (*Daphane laureola*) along the concrete path on the north west; an English Holly (*Ilex aquifolium*) shrub located on the south east side; and areas of Japanese knotweed (*Fallopia japonica*) and Periwinkle (*Vinca major*) scattered on the property. [29] Professor Iain Robertson examined and verified plant specimens. He corrected plant identifications of the mislabeled plants.

Figure 2.39. West side view of the overgrown side yard. Early photographs show a conservatory was once located on the west wall. March 2016.

Figure 2.40. The south bay window provided lines of sight into the private backyard. The overgrown Oceanspray obscures the views. December 2015.

CONCLUSION

The Haller House has remained unchanged since the time the Haller family lived there. However, there are visible changes to the landscape such as: the original property size has been reduced, many of the plants from the Haller tenure no longer exist, and the topography on the North West side was altered. Because only location and association remain intact, the Haller House landscape lacks integrity.

Nonetheless, some contributing features remain in the landscape such as: 1) the location of the main path, 2) two of Henrietta's roses, one lilac, and one hawthorn tree, 3) a picket gate, and 4) the existing propagated plants. By integrating the contributing features with period plants identified from the Haller family historical data, information about horticulture practices from literature and from the case studies, the Haller grounds present opportunities for creating an interpretive garden that will depict how the Haller family might have used the landscape.

Notes to Chapter II:

[1] The term, "Haller House," refers to the building structure consisting of the 1859 Brunn segment, the pre-1866 kitchen addition, and the 1866 two-story Haller segment.

[2] Jimmie Jean Cook. *A Particular Friend, Penn's Cove: A History of Settlers, Claims and Buildings of Central Whidbey Island*. Island County Historical Society, Coupeville, WA. 1988. 78.

[3] The term character-defining feature means "a prominent or distinctive aspect, quality, or characteristic of a cultural landscape that contributes significantly to its physical character." The Secretary of the Interiors Standards. https://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/terminology.htm

[4] Abstract by Annie Hesselgrave, wife of George Wley Hesselgrave Jr.

[5] Dietrich, William. "Granville Haller's Last Stand," Pacific NW Magazine, March 20, 2016, The Seattle Times Sunday.

[6] Henrietta Haller Letters archived at the Island County Historical Society.

[7] Martin N. Chamberlain, "Henrietta Marie Cox Hamilton Haller." Unpublished documents, March 15, 1989. University of Washington Special Collections.

[8] Henrietta Haller Journal 15-16.

[9] Cook. *A Particular Friend, Penn's Cove*. 78.

[10] Henrietta Journal 16.

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[11] George A. Kellogg, *A History of Whidbey's Island (Whidbey Island) State of Washington.* Coupeville: Island County Historical Society. 2002.

[12] Oregon Donation Laws http://www.historylink.org/index.cfm?DisplayPage=output.cfm&file_id=400

[13] Cook, 78.

[14] Rottle, Nancy, with Scheetz, Allison. "Agriculture on the Prairies of Ebey's Landing National Historical Reserve, 1860 - 1880." Produced for the National Park Service (unpublished). 2006.

[15] Artifacts Architectural Consulting. "Haller House Historic Structures Report." Coupeville. 2014. 26 – 27.

[16] Ibid. 26.

[17] Ibid. 26.

[18] Ibid. 24.

[19] Ibid. 42.

[20] Ibid. 26.

[21] Chamberlain.

[22] Henrietta Haller letter.

[23] Henrietta Haller letter.

[24] Ibid. 3.

[25] Ann Leighton, *American Gardens of the Nineteenth Century: For Comfort and Affluence*. Amherst: University of Massachusetts Press, 1887. 97-98.

[26] Ibid. 3.

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[27] Hartman, Kate and Haley Mckay. "Haller House landscape Existing Conditions Report." Seattle: University of Washington. 2015.

[28] Hartman and MacKay.

[29] 2015 Island County Noxious Weed List. http://ext100.wsu.edu/island/wp-content/uploads/sites/6/2014/03/WeedList20151.pdf. Accessed March 21, 2016.

CHAPTER III: CASE STUDY: BIGELOW HOUSE

This chapter presents an example of a landscape at a historic house museum that offers a comparison to the Haller house as well as lessons about how to tie a landscape to a house museum.

The Bigelow House Museum in Olympia, Washington, is a converted single family residence dating from about 1860. The original house was the family home of Daniel and Ann Bigelow, who came to the Pacific Northwest in the early 1850s. The house is Olympia's oldest pioneer residence. Five Bigelow family generations resided at the house, the last of whom lived there until 2004. The house opened as a house museum the same year.

The Bigelow property once included 350 acres.[1] Today only 1.3 acres remain. The present house is a restoration and the landscape is a rehabilitation.[2] Both evoke the feeling of the period (Figure 3.1). The *Bigelow House* raises authenticity issues of period restoration and rehabilitation, feasibility of maintaining original plants, and practicality of maintenance. This house is similar to the Haller House because both houses were constructed by European American pioneers between mid-1850s and late-1860s and both properties were used for farming and ornamental gardening. This case study examines the design processes and considerations taken for rehabilitating and interpreting the historic landscape at the Bigelow House.

Figure 3.1. Bigelow House Museum, Olympia, Washington, view from the southeast. Accessed January 12, 2016. Google Image.

Family and House History

Daniel Richard Bigelow (1824 – 1905) was born in Belleville, New York, on March 24, 1824.[3] After graduation from the Harvard Law School in 1849, he migrated to the Pacific Coast and crossed the Oregon Trail with other pioneers. In

1851 Bigelow arrived and settled in Olympia, Washington. This pioneer attorney was influential in Pacific Northwest politics and in Olympia's civic life where he served as Thurston County prosecuting attorney, territorial auditor, and probate judge. In addition to these pursuits, Bigelow co-authored the revised laws of Oregon Territory and was instrumental in legalizing land ownership for George Washington Bush (ca 1799 – 1863), a black farmer and the first settler in the area known as Bush Prairie (in modern day Tumwater, Washington).[4]

Ann Elizabeth White (1836 – 1926) was born in Illinois on November 3, 1836. In 1851, her family moved from Wisconsin, joining the westward migration of European Americans. The family arrived in Chambers' Prairie (in what is now modern day Lacey, Washington) when Ann was 15 years old. In 1852, Ann became the first schoolteacher at Nisqually Valley's first school - the Packwood Home School.

In 1850, the United States Congress passed the Donation Land Act Claim, a statue created to encourage homesteading in the Oregon Territory and the Pacific Coast.[5] In 1851, Bigelow claimed 350 acres of land in Olympia. The land claim extended up the hill from Budd Inlet on Puget Sound, the claim included an artesian spring located to the north east. With his future wife in mind, Bigelow built a small two-room plank construction cabin on the claim. In 1854, Daniel and Ann married. Then Bigelow built an additional structure to the cabin. The combined cabin was later used as a woodshed and stable. This cabin has been kept on the property for storage of family garden tools and art artifacts. The landscape maintenance equipment is stored below this cabin.

Following their marriage, the couple began construction of their primary residence in the mid-1850s and completed the house in 1860. The family developed a farm on the claim where they raised livestock, cultivated a variety of fruit in the orchard, and grew vegetables in a garden. Other areas of the land were delineated for a kitchen garden and an ornamental garden.

Figure 3.2. Bigelow family, Daniel and Ann in front row; photo circa 1890. Accessed February 12, 2016. Picasa Bigelow House Historic Photos. https://picasaweb.google.com/103680888674821862427/BigelowHouseHistoricPhotos

The Bigelows had nine children, eight of whom survived to adulthood (Figure 3.2). Daniel Bigelow died September 15, 1905, and Ann Elizabeth Bigelow died February 8, 1926. Daniel and Ann Bigelow were civic minded and advocated the creation of Washington Territory, women's suffrage, and the development of public education.

The Bigelow House Preservation Association was created in 1992 by community members committed to preserving and protecting the Bigelow House and to sharing with the public about the family's significant civic role in Olympia and the Pacific Northwest. Ownership of the house remained in the Bigelow family until 1994 when descendants Daniel and Mary Ann Bigelow sold the home to the BHPA. Although the Bigelow House Museum opened to the public in 1995, a life-estate sale arrangement enabled the family to live in the house until 2005.[4] While the family lived in a separate part of the home other areas of the house were open for public tours. Today, the Bigelow House is owned and operated by the Olympic Historical Society (OHS) and Bigelow House Preservation Association (BHPA). In 2013, the two nonprofit organizations merged to maintain the Bigelow House Museum.

In 1995, BHPA launched a major restoration of the Bigelow House to its late-19th century/early-20th century character.

The association examined and referenced historic documents, maps, photographs and plant lists for accuracy in the restoration of the house and guidelines for rehabilitating the landscape. In 1995, the association meticulously restored the house. Currently, the OHS and BHPA continue to rehabilitate the landscape as resources permit. The Bigelow House Museum enables learning about the early history and life of pioneer settlers in Olympia. The Bigelow House Museum property is listed on the National Register of Historic Places, the Washington State Register of Historic Places, and also on the Olympia Heritage Register.

Existing House Conditions

The Bigelow House Museum is a distinct design reflecting the influence of Gothic Revival architecture style, which was prevalent in the northeastern states between 1840 and 1870, and in America's rural areas in the mid-1850s.[5] Andrew Jackson Downing (1815-1852), an influential landscape architect and horticulturist, advanced this style through his public speeches and writings as being the most suitable for natural landscapes.[6]

The house has a cruciform floor plan with two-story wood frame construction, white clapboard exterior and a kelly-green door and window shutters. Three porches are located on the west side. The covered central porch leads to the front door. A fourth porch is located at the kitchen entrance on the north side. According to the *National Register of Historic Places Inventory Nomination Form,* the Bigelow House rests atop a cedar log raft foundation.[7]

The first floor interior spaces include six major rooms (Figure 3.3): a den, now used as the museum's learning and interpretive room; the organ room, showcasing a reed organ and a Steinway piano (shipped by the family from the east coast), family photographs, and a chair used during a visit by Susan B. Anthony (1820 - 1906) an abolitionist and feminist; the library, showing Bigelow's collection of law books and political documents; the dining room, with the family dining furniture and chinaware display cabinets; and a kitchen, that includes appliances installed by family descendants. The second floor includes two storage rooms and four bedrooms. Only one bedroom is open for public viewing. It has on display the period furniture and personal artifacts are displayed of the family.

The 1995 house restoration reinstalled original architectural details, such as exterior millwork on the decorative gable trim. In the interior the original 10-foot ceiling height was reinstated, and the interior wallpapers were reproduced as they appeared in photographs taken around 1865.

The Bigelow House Museum represents 150 years of Bigelow family members. The house museum today features original historic furnishings, photographs, family documents, and local and national political documents. The Olympia Historic Society and Bigelow House Museum conduct tours of the house and landscape for school children and the public.

Historic Landscape

Downing, a leading landscape gardener of his time, envisioned the combination of natural beauty and the picturesque style as most suitable for landscape design at rural residences because this created the most natural and balanced scenery for the residents. He concluded unity, harmony and variety were essential aesthetic qualities for creating a balance of natural *beauty* with *picturesque*. Downing's design principals were prevalent throughout the century and inspired many American gardeners.[8]

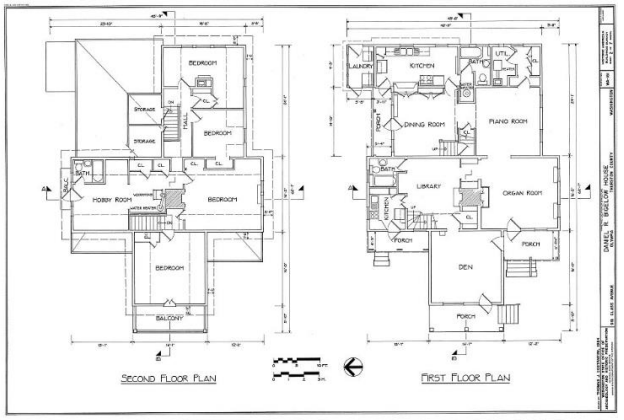

Figure 3.3. Bigelow House Plan. Accessed February 10, 2016. HABS http://www.loc.gov/item/wa0180/.

Figure 3.4. Shows members of the Bigelow family looking west at their newly planted garden from the balcony of the newly built house, 1866. Accessed February 12, 2016. Picasa Bigelow House Historic Photos. https://picasaweb.google.com/103680888674821862427/BigelowHouseHistoricPhotos

It appears Daniel and Ann Bigelow adopted ideas compatible with Downing's ideas of rural house and landscape design. They developed part of their land claim for livestock grazing; cultivated an orchard; and grew herbs and vegetables. They also planted an ornamental garden on the west and south sides of the house. (The ornamental garden reflected the Bigelow's disposable wealth and upper class status.) Sublimity in the ornamental garden was created by the use of abundant flowering plants, a winding path, and an undulating landscape. To ensure color in the garden, annual plants were used as companion plants for perennials. Popular ornamental plants of the time included roses, bulbous bulbs, and various annuals such as Pheasant's Eye.[9]

The earliest available photographs of the Bigelow House garden date to the 1860s. Figures 3.4 to 3.11 depict changes in the garden and on to the house over a period of more than one hundred years. Evolution and transformation of the landscape is visible in photographs showing: rows of fruit trees, which no longer remain; tree saplings now fully matured; spatial relationships altered by plant growth or removal; a field of ornamental plants replaced with lawn; and a movement away from an organic (free-flowing) landscape to one that is structured.

Figure 3.5. Members of the Bigelow family in the blossoming ornamental garden, 1905. Accessed February 12, 2016. Picasa Bigelow House Historic Photos. https://picasaweb.google.com/103680888674821862427/BigelowHouseHistoricPhotos

Figure 3.6. Edith Bigelow and Daniel S. Bigelow enjoying the front garden, 1910. Accessed February 12, 2016. Picasa Bigelow House Historic Photos. https://picasaweb.google.com/103680888674821862427/BigelowHouseHistoricPhotos

Figure 3.7. Bordering the path leading to the front porch are rows of fruit trees surrounded by turf. The house faces Budd Inlet. The area was later platted, and a new path was created on the property's south side. Accessed February 12, 2016. Picasa Bigelow House Historic Photos. https://picasaweb.google.com/103680888674821862427/BigelowHouseHistoricPhotos

Figure 3.8. Spring foliage complements the Gothic Revival style, circa 1910. Accessed February 12, 2016. Picasa Bigelow House Historic Photos. https://picasaweb.google.com/103680888674821862427/BigelowHouseHistoricPhotos

Figure 3.9. The southwest view of the Bigelow House shows rose bushes on the south wall, a wisteria at the front porch, a holly tree on the right, and small shrubs in the foreground, circa 1940s. Accessed February 12, 2016. Picasa Bigelow House Historic Photos. https://picasaweb.google.com/103680888674821862427/BigelowHouseHistoricPhotos

Figure 3.10. Trellises have been added to the central porch, wisteria on the south porch, and a holly tree and other plants in the neighbor's yard, 1968. Accessed February 12, 2016. Picasa Bigelow House Historic Photos. https://picasaweb.google.com/103680888674821862427/BigelowHouseHistoricPhotos

Figure 3.11. A later photograph shows many of the plants in existence today. The expanse of ornamental plants visible in earlier photographs were replaced with a lawn. Accessed February 12, 2016. Picasa Bigelow House Historic Photos. https://picasaweb.google.com/103680888674821862427/BigelowHouseHistoricPhotos

Existing Landscape Conditions

The Bigelow House Museum is located in a residential neighborhood on approximately 1.3 acres, the only remaining piece of the original 350-acre land claim. The house is set back approximately 64 feet from the street and sits on a bluff overlooking Budd Inlet to the west (Figure 3.12). The landscape slopes from east to west. Several single family residences now occupy much of the original land claim and border the Bigelow House on the north, east, and west sides. On the property's south boundary is Glass Street.

A black wrought iron fence installed by Ann Bigelow, delineates the Bigelow property's south boundary from the adjacent property and the public sidewalk (Figure 3.13). This fence, known as Sylvester's fence, is a section of a fence that was named after Olympia's founder Edmund Sylvester (1821 - 1887); it was once used to keep livestock out of the town square. In the late nineteenth century, as the town developed, the fence was removed and sold to the public. Ann purchased part of it.

Figure 3.12. Bigelow House Museum Site Plan. Budd Inlet on left. Accessed February 10, 2016. Google Image.

Figure 3.13. Sylvester Fence at Bigelow House Museum, view from the southeast. February 9, 2016. Google Image.

The Bigelow landscape is entered from Glass Street. The landscape is predominantly lawn with trees and some herbaceous plants (Figure 3.14). Few historic plants remain from what was once a flourishing landscape with fruit trees, various ornamental flowers, and vegetables. Current plants of note are: rose bushes located on the south wall; mixed flower beds with gladiolas, daffodils and wild violets along the edge of the house; an herb garden located next to the kitchen; a wisteria vine growing on the central porch trellis; a Granvenstein apple tree to the north; a Bartlett pear tree near the property's south border; and two large holly trees in the south lawn (Figure 3.14).

Figure 3.14. Bigelow House Museum, view from southwest. Accessed February 10, 2016. Google image.

Rehabilitating the Landscape

In the Request for Proposal (RFP) 2002, BHPA envisioned a long term multi-phase rehabilitation project consisting of planning, implementation, and maintenance stages. During the planning stage, BHPA members conducted site analysis, identified existing plants (photographs were used to identify historic plants), and prepared the RFP. In the implementation stage, association members and community volunteers removed numerous weeds, such as creeping buttercup (Ranunculus repens) and impractical plants, such as persistent brambles and Japanese anemone (*Anemone hupehensis*). The historic and replacement plants are listed in Table 3.1.

According to the landscape gardener involved in the continuing rehabilitation, BHPA did not proceed with any of the submitted design responses to the 2002 RFP because the organization lacked implementation resources. They instead modified and tackled the rehabilitation in phases. Consequently, current landscape rehabilitation projects allude to, but do not strictly follow, the goals and objectives in the RFP.[10]

In the implementation stage, BHPA retained and rehabilitated landscape features such as flower beds, trees, fences, trellises, sidewalks and patios. Rehabilitation included: amending the clay soil with garden soil; redesigning the flower beds and adding selected new plants; reconstructing the original kitchen garden; and installing an irrigation system. For aesthetic reasons, a cherry tree near the property entrance was removed. The iron trellis along the south side was preserved to support vine roses. In 1995, the timeworn wrought iron Sylvester fence was repaired and repainted. A wood trellis at the central porch that supports an old wisteria vine was repaired.

While the existing Bigelow House landscape includes the historic apple, pear, two holly trees, two Douglas fir trees, violets, wisteria, and the rose bushes, this garden has been modified substantially for maintenance reasons and to facilitate new uses of pedestrian traffic generated by visitors to the property. This 1.3-acre landscape is primarily maintained by two volunteer curators (a master gardener and a landscape gardener), periodically assisted by Olympia Parks Department and the local garden club volunteers. Approximately 7000 sqft of lawn surrounding this house has replaced the many ornamental plants visible in early photographs. This lawn is used for group gatherings and by visitors enjoying the grounds. Caring for this expanse of lawn has many difficulties. One downside is the difficulty of mowing. Olympia Parks mows the lawn monthly starting from spring through fall. They use a manual mower on a sloped terrain. Other important downsides include the high cost of irrigating, reseeding, amending the soil, and watering. The Washington State Water Rights prevent the Bigelow House Museum from using the artesian well on an adjacent plat (part of the original Bigelow land claim).[11]

In a telephone interview with the author on February 10, 2016, landscape gardener Ron Locke said the approach adopted by volunteer curators has been called a 1910's "grandmother" theme for the garden.[12] The theme is focused on complementing historic roses with rose companion perennials. Plants listed in Table 3.1. and the landscape layout shown in Figure 3.15 and Figure 3.16 have been used for guiding plant selection and placement. For instance, Pheasant's Eye and wild violets, both ubiquitous ornamentals in the early Bigelow House landscape, are used in several areas of the garden; these evoke the period. Other perennial flowers add interesting seasonal colors and textures in the garden. According to Locke, the curators use natural plant nutrients to feed the plants. They also use natural and synthetic treatments to control weeds in the garden: weeds in the flower beds are removed by hand and weeds in the lawn are treated with chemical weed killers.

Local arborists donate services to trim, prune, and limb-up tree branches. Pests in the garden include free roaming Deer, which eat the roses and apples, and occasional voles / moles, which tunnel through the lawn. Damage from pests is minimal and there are no plans to use deterrents. An existing concrete sidewalk was kept. The sidewalk approach to the property simulates the original bayside approach to the house. (Before platting the acres surrounding their primary residence, the Bigelows reached their house on an east-west path from the house front porch to Budd Inlet.) Glass Street was created after construction of homes on the plats. Due to financial constraints the implementation stage remains a work in programs.

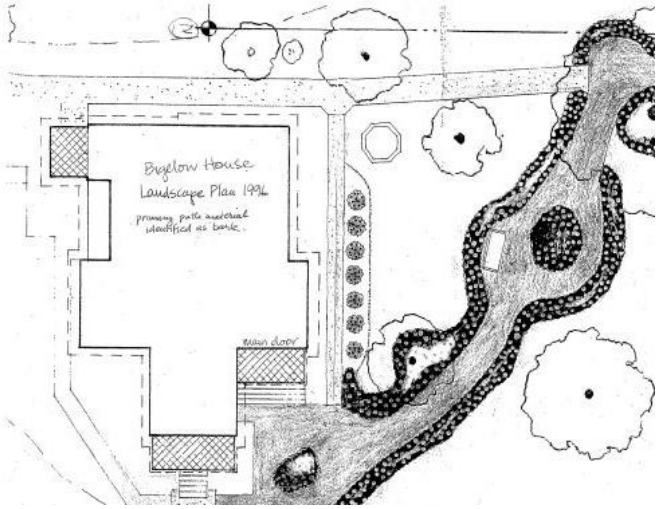

Figure 3.15. Bigelow House and Proposed Site Plan. 1996. Bigelow House Preservation Association Documents.

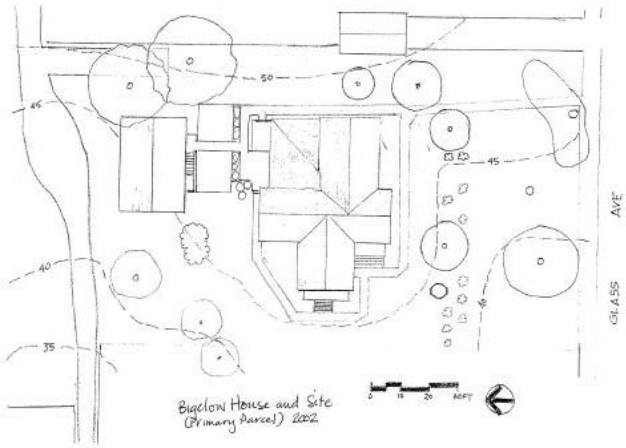

Figure 3.16. Bigelow House and Proposed Site Plan. 2002. Bigelow House Preservation Association Documents.

Edible Forest Gardens, an Olympia non-profit fruit tree guild, is collaborating with the Bigelow Neighborhood Association, the OHS, and the BHPA to grow heirloom fruit trees on the northern side of the property similar to those at the Bigelow House in the mid-1800s.[13] The edible forest garden will recreate a part of the Bigelow orchard and will be used for informing the community about the pioneer's agrarian life in territorial Washington.

Table 3.1. BHPA Bigelow House Plant List 2002.

COMMON NAME	BOTANICAL NAME	TYPE OF PLANT
Aster	Aster amellus 'King George'	Perennial ornamental
Barlett pears	*Pyrus communis*	Fruit tree
Bellflower	*Campanula persicifolia*	Perennial ornamental
Bluebell	*Hyacinthoides non-scripta*	Perennial ornamental
Climbing rose	*Rosa carolina*	Perennial vine
Cotoneaster	*Cotoneaster microphyllus*	Perennial shrub
Daffodil	*Narcissus* 'salome'	Perennial ornamental
Day lily	*Hemerocallis*	Perennial ornamental
Ferns	*Nephrolepis*	Perennial ornamental
Foxglove	*Digitalis purpurea*	Biennial ornamental
Garden bleeding heart	*Lamprocapnos spectabilis*	Perennial ornamental
Gravenstein apple	*Malus domestica*	Fruit tree
Hollyhock	*Althaea*	Perennial shrub
Lily of the valley	*Convollaria*	Perennial ornamental
Japanese lace leaf maple	*Acer palmatum var. dissectum*	Perennial shrub
Maidenhair fern	*Adiantum*	Perennial ornamental
Mophead Hydrangea	*Hydrangea macrophylla*	Perennial shrub
Native bleeding heart	*Dicentra spectabilis*	Perennial ornamental
Pheasant's eye	*Narcissus poeticus* var. *reurvis*	Perennial ornamental
Peony	*Paeonia*	Perennial ornamental
Purple violets	*Violaceae*	Perennial ornamental
Rose ballerina	*Rosa*	Perennial shrub
Rose campion	*Lychnis coroaria*	Annual
Ryegrass blend	*Lolium*	Perennial groundcover
Spruce	*Picea*	Tree
Sweet woodruff	*Asperula odorata*	Perennial herb
Wisteria	*Wisteria chinensis*	Perennial vine

BHPA "Bigelow House Museum Request for Proposal 2004."

Evaluation

According to Harold Kalman, author, heritage planner and architectural historian, the fundamental considerations for selecting a preservation approach include: determining a project's cultural significance and proposed use; examining the quality of available documentation and information; analyzing the project context and physical conditions; identifying the opportunities for interpretation; and considering the available financial resources.[14]

The Bigelow House Museum property, originally the home of Daniel and Ann Bigelow, figured in the region's political and civic life and is listed on the National Register of Historic Places. The community advocates for historic preservation recognized its cultural significance for Olympia and Washington State residents. The OHS and BHPA selected rehabilitation treatment for the Bigelow House Museum landscape because this approach permitted the necessary alterations and additions required for repurposing this historic landscape for modern use. A rehabilitation treatment retained some historic plants and allowed the flexibility to change circulation patterns and surfaces, and to eliminate and replace unpractical plants.

The landscape surrounding the Bigelow House Museum is a modest backdrop for the Gothic Revival style house. Although documents describing and photographs showing period plants on the Bigelow property overtime were available, for economic and contemporary function reasons, OHS and BHPA selected rehabilitation over restoration. By removing the expanses of ornamental plants and locating them at the house's periphery, OHS and BHPA reduced the garden maintenance budget and created new circulation patterns through the landscape to meet ADA standards and to provide public access for tours and events.[15]

Today, a garden identical in scope and plant content to the original Bigelow family garden is not financially feasible because while early settlers had access to cheap labor to farm large acreages, present-day labor costs are considerably higher; water for irrigation is obtained from the city supply (a high expense particularly in drought years); and feeding plant required nutrients. The Bigelow House Museum relies on volunteer docents to interpret the historic landscape to visitors. While self-guided tours through the garden are enjoyable, an interpretive scheme is yet to be developed, so currently there are reduced opportunities for learning the history of the Bigelow family land use from the period.

Olympia Historic Society and BHPA are non-profit organizations dependent on volunteers, financial donations and fund raising. In the end, the scope and type of

alterations implemented in the landscape have been determined by the available financial resources as well as by what is known of the history.

Conclusion

The Bigelow House Museum landscape rehabilitation meets the organization's goals to inform visitors to the garden about how 1860's to 1950's residential property would have been planted and used. This rehabilitated landscape was not intended as a restoration to replicate the early period fashion, it was meant only as a rehabilitation. Therefore, the changes to the garden and the use of similar period plants accentuated by existing historic plants is successful. Today, only the basic structure of the original garden remains on the Bigelow House Museum property. Despite the elimination of its original garden, the property is culturally significant because of the connection to the legacy of the Bigelow family.

Visitors to the Bigelow House Museum property understand the historic landscape based on a filtering through their twenty-first century experience of landscape, including manicured lawns, impeccably pruned trees, and paved sidewalks. These are examples of modern-day influences that were not present during the period of significance. However, these modern influences do not distract from the introduced heirloom plants and existing historic plants that are maintained by modern maintenance methods. The Bigelow family landscape as presently rehabilitated contains elements that can be considered authentic recreations / restorations of selected period plants. However, given the more limited extent of the property, as well as the limited budget for operations and maintenance a full restoration of every element of the landscape as it was during Daniel and Ann Bigelow's occupancy is simply not feasible.

Notes to Chapter III:

[1] National Park Service Focus Digital Asset Management System: Nomination Form, accessed February 10, 2016, http://focus.nps.gov/AssetDetail?assetID=5363bad5-5f4b-4058-ad35-bf5b945d34ee.

[2] Kay D. Weeks, and Anne D. Grimmer, Anne D. The Secretary *of Interiors Standards with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings (*Washington D.C, U.S. Dept. of the Interiors, 1995), accessed February 10, 2016, http://www.nps.gov/tps/standards/four-treatments/treatment-guidelines.pdf.

[3] All facts of the lives of Daniel Richard Bigelow and Ann Elizabeth White Bigelow were gained from archival records now held by Bigelow House Museum Association.

[4]Cornell University Law School, accessed February 8, 2016, https://www.law.cornell.edu/wex/life_estate.

[5] Secretary of State, Washington State Archives – Digital Archives, accessed February 19, 2016, http://www.digitalarchives.wa.gov/Collections/TitleInfo/493

[6] Virginia McAlester and Lee McAlester. *A Field Guide to American House* (New York: Knopf, 1984), 197.

[7] Ibid. 200.

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[8] National Park Service Digital Asset Management System.

[9] Ann Leighton. *American Gardens of the Nineteenth Century: "For Comfort and Affluence."* (Amherst: University of Massachusetts Press 1987), 163-172.

[10] Leighton. *American Gardens*, 300-346.

[11] Water Rights, Department of Ecology State of Washington, Water Resources http://www.ecy.wa.gov/programs/wr/rights/water-right-home.html.

[12] "Grandmother" theme is the nomenclature used by the Bigelow House Museum landscape gardener to describe the selected plant palette.

[13] Edible Forest Garden, accessed February 19, 2016, http://oly-wa.us/edibleforestgardens/About.php.

[14] Harold Kalman. *Heritage Planning: Principles and Process* (New York: Routledge 2014), 243-246.

[15] Weeks and Grimmer, accessed February 19, 2016, http://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/special.htm.

CHAPTER IV: CASE STUDY: ROTHSCHILD HOUSE

This chapter presents a case study of a successful house museum that presents the lifestyle of wealthy European-American pioneer settlers during the Washington-Territorial era. The case study shows another approach for how residential historic sites have been preserved with house museums.

The Rothschild House Museum in Port Townsend, Washington, is a converted single family residence constructed in 1868. The original house was the home of Port Townsend merchant David C. Rothschild and his wife, Dorette, both German immigrants, who came to the Pacific Northwest in the late 1850s and early 1860s. One of Port Townsend's oldest homes, this house suggests the New England influence on the architecture of the period. Members of the Rothschild family remained on the property until 1954. In 1959, Eugene Rothschild, the youngest descendant, deeded the property to the Washington State Parks and Recreation Commission (WSPRC).[1] After restoration, the house opened as a house museum in 1962 (See Figure 4.1). Today the house is still owned by WSPRC it is operated by the Jefferson County Historical Society (JCHS).

Figure 4.1. The southwest view of the Rothschild House Museum, Port Townsend, Washington. Accessed January 29, 2016. Google Image.

The Rothschild property is today (2016) approximately one-half of the original one acre parcel on Jefferson Street. In the 1940s Emilie Rothschild, the youngest daughter, sold the northeastern half of the property and today only 0.54 acres remain.[2] The present house has been restored to its orginal form and the landscape has been rehabilitated for contemporary use.[3] Restoration of the house included later window dormers being removed so the roofline could be restored to its original appearance. The site has been altered with new features such as the concrete sidewalk.

The Rothschild House Museum is similar to the Haller House because the Rothschild House was also constructed by a prominent European-American pioneer between mid-1850s and late-1860s, and both properties were developed for farming and ornamental gardening. Both properties had an orchard. However, the Rothschild property raises authenticity issues. The first issue how the modern visitor interprets the period restoration. The second issue is the challenge of evoking the period of significance on a completely altered site. There is also the also question of feasibility of maintaining original plants in a changing environment. Finally, there is the practicality of maintenance based on current labor and material costs. This case study examines these issues related to restoring and rehabilitating the historic landscape at the Rothschild House.

Family and House History

David Charles Rothschild (1824-1886) was born in Bavaria, Germany, on August 17, 1824. He immigrated to the United States in the mid-1840s, arriving in Kentucky, where he apprenticed at an older brother's mercantile store. With the learned mercantile business skills, Rothschild migrated to the West Coast where he acquired and successfully operated mercantile stores in California and Washington. In 1858, Rothschild arrived in Port Townsend where he established the Kentucky Store (the town's first general trading store); it was located on a pier that extended into the Port Townsend Bay for efficiency in loading and unloading of ships.[4]

Dorette Hartung Rothschild (1843–1918) was born in Goslar, Germany, on October 19, 1843. In 1860, her family immigrated to the United States and settled near present day Anaheim, California. She was 16 years old. In 1863, David and Dorette married. They lived on the floor above the mercantile store. This is where their first three children were born (Figure 4.2). Remnants of the mercantile building, which is now used as a grocery store, remain at the location on the harbor at Water Street.

In 1868, the Rothschilds purchased approximately one acre on the bluff overlooking Port Townsend Bay. They contracted Alfred Horace Tucker (1839-1938), a leading builder, to design and build the eight-room family home - the Rothschild House. Their last two children (for a total of five) were born in this house. The family raised livestock, cultivated a fruit orchard, and also grew herbs and vegetables in a garden. They delineated other areas of the land for a kitchen garden, an ornamental garden, and a cistern on the north. And they built a stable, which was used for living quarters by the farm hand who lived on the second floor. They had a washhouse, tool sheds, chicken

coups and an out house on the south end of the property. A wooden boardwalk surrounded the edge of the house.

In the late 1800s, Port Townsend was anticipating the arrival of the Northern Pacific Railway, which would link the town to the rest of the country. The town prepared with: rapid expansion of the seaport and marine oriented businesses; development of a waterfront commercial district; accelerated population growth; and construction of many buildings and homes, including Victorian style homes for wealthy residents. For economic reasons the Northern Pacific Railway project did not materialize and Port Townsend saw economic and population decline.[5]

In 1881, Rothschild sold the Kentucky Store and partnered with his two oldest sons to focus on marine-related business. Soon after, the two oldest sons relocated the marine business to Seattle where the business became a success. The family's youngest daughter Emilie, the town's first librarian, lived at the house until her death in 1954. After Emilie's death, the youngest brother Eugene, who had relocated to Seattle, deeded the house to WSPRC.

David Rothschild died April 24, 1886, and Dorette Rothschild died February 28, 1918. David and Dorette Rothschild were popular in the nineteenth century Port

Figure 4.2. Left to right Henry, Dorette, Regina, DCH and Louis Rothschild, 1870. Jefferson County Historical Society.

Townsend society and frequently entertained sailing ship masters and friends.

In 1959, after taking ownership of the Rothschild House, WSPRC worked with the Jefferson County Historical Society (JCHS) and community residents to restore the house to its original form and condition.[6] The Kiwanis, garden clubs, and other organizations restored an herb garden and rehabilitated other areas of the landscape to evoke the period character. To maintain accuracy WSPRC, JCHS, and the various volunteer groups involved in the restoration and

rehabilitation used documentary research such as maps, photographs, and historic documents; and physical examination such as identifying historic plants and features and recording changes to the topography.

Today the Rothschild House Museum enables learning about living in Port Townsend in the mid to late 19th century, a pivotal period in the town's development. The Rothschild property is currently managed and staffed by JCHS, and maintained by the Washington State Parks. The Rothschild House Museum property is listed on the National Register of Historic Places and the Washington State Register of Historic Places.

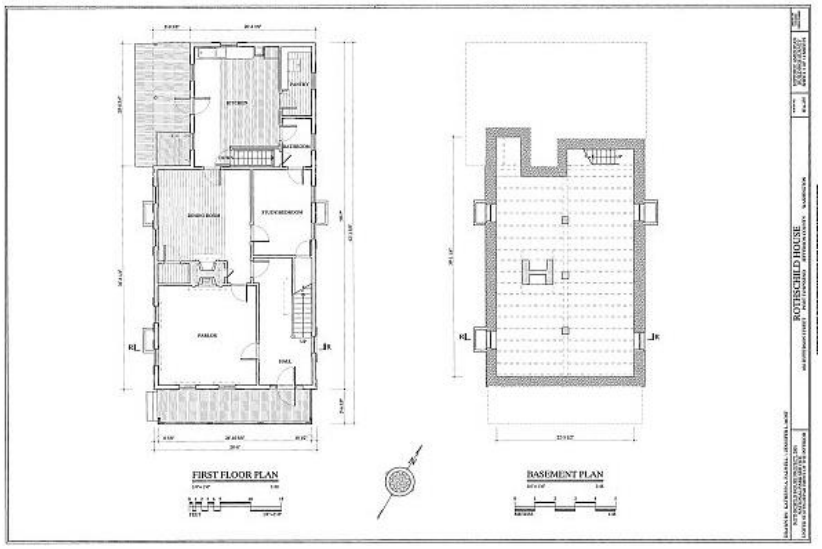

Figure 4.3. Rothschild House Plan. Accessed February 21, 2016. HABS https://www.loc.gov/item/wa0717/.

Existing House Conditions

The Rothschild House exhibits a relatively unembellished Greek Revival architecture style, which was a prevailing American residential architecture style from 1830 to 1850.[7] This house is unlike the elaborate Victorian homes popular in Port Townsend during the mid to late 1880s and 1890s. The Rothschild House has a simple rectilinear floor plan with two-story, off-white clapboard exterior and brown window shutters. One porch with a balcony above located on the southeast side. The porch leads to the original front door. A second porch is located at the kitchen entrance on the southwest side; this is now used as the visitor entrance. The basement walls are constructed of stone.[8]

The first floor interior spaces include five major rooms (Figure 4.3): the hall entryway, now used as the museum's learning and interpretive space; a parlor, exhibiting the original wallpaper and carpet, a Mason and Hamlin piano, chinaware, and the Rothschild family furniture including a stereopticon;

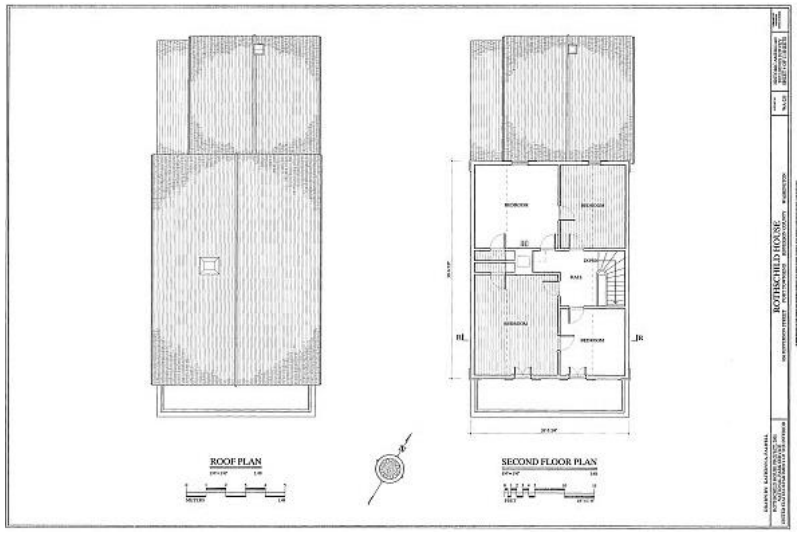

Figure 4.4. Rothschild House Plan. Accessed February 21, 2016. Source: HABS https://www.loc.gov/item/wa0717/

the dining room, featuring a formal dining room furniture, a ceremonial sword and family plaques; the kitchen displaying a wood burning stove, cooking utensils and rare serving pieces; a sewing room showing a Florence sewing machine; and a bathroom refurbished with standard fixtures circa 1915. The second floor includes a master bedroom, a children's bedroom, a guest bedroom, and a children's playroom (Figure.4.4). The rooms have on display the original carpet, hand-finished pine wood furniture, quilts, children's toys and other personal artifacts.

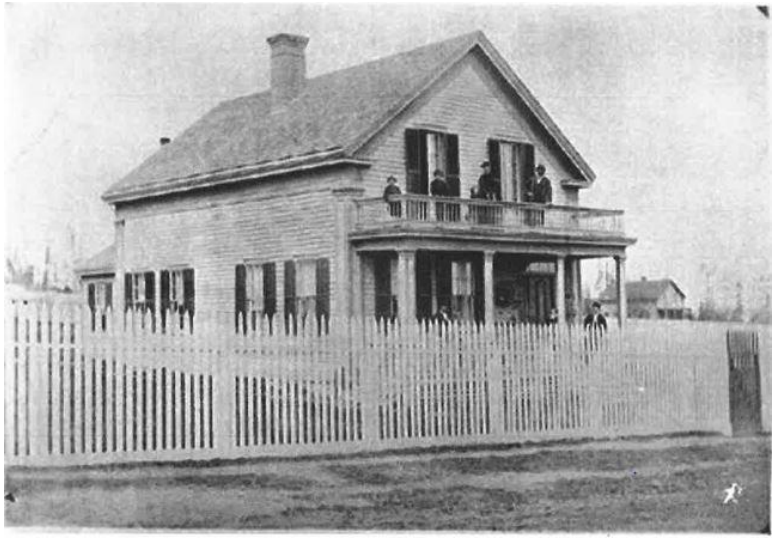

Figure 4.5. Newly built Rothschild House with the family on the second floor porch, viewed from southeast across Jefferson Street, 1872. Accessed February 5, 2016. Jefferson County Historical Society http://www.jchswa.org/

The basement, which was well insulated, was used to store perishables like meat.

In 1959, WSPRC embarked on restoration and rehabilitation of the Rothschild House. The interior restoration included replacement of out of date electric wiring, repair of wallpaper and fireplaces and new wallpaper. Exterior restoration work included replacement of deteriorated porch decks and areas of rooted wood;

Figure 4.6. The newly built Rothschild House and outbuildings, circa 1868. Accessed February 5, 2016. Jefferson County Historical Society http://www.jchswa.org/

installation of new window shutters; removal of two dormers; removal of old paint and repainting; reroofing; and repair of the gutter downspouts. The site landscape has been rehabilitated with new concrete walkways, parking areas, fences, and plants.

Historic Landscape

When David and Dorette Rothschild built their home, they delineated the northeast half of the property for an orchard and the west half for their residence and for farming. The property was bordered by Adams Street on the north, Jefferson Street on the east, Taylor Street on the south, and Franklin Street on the west. In 1882, the property was altered when Port Townsend regraded Jefferson Street for a steam-powered streetcar. And in the early 1900s the street was further widened to accommodate the increase in automobile traffic. Each subsequent construction encroached, constrained and caused severe soil erosion on the property front yard (Figure 4.7 and Figure 4.8). The following series of Rothschild property photographs show evolution of the house and landscape the last one hundred fifty years. The photographs taken in the 1870s show an absence of vegetation surrounding the newly built house (Figure 4.6). However, by the late 1870s the cultivated orchard on the north and other trees and plants on the west and south were thriving.

According to the JCHS documents, the Rothschilds planted apple trees and a variety of herbs, vegetables and ornamentals shown in Table 4.1. They located flower beds with mixed flowers around the house foundation and interspersed shrubs in the lawn (Figure 4.12) and Figure 4.13). A picket fence was erected on the property east and south boundaries; it is unknown when the fence was removed. Photographs from a later period show ground cover was planted on the embankment to mitigate the soil

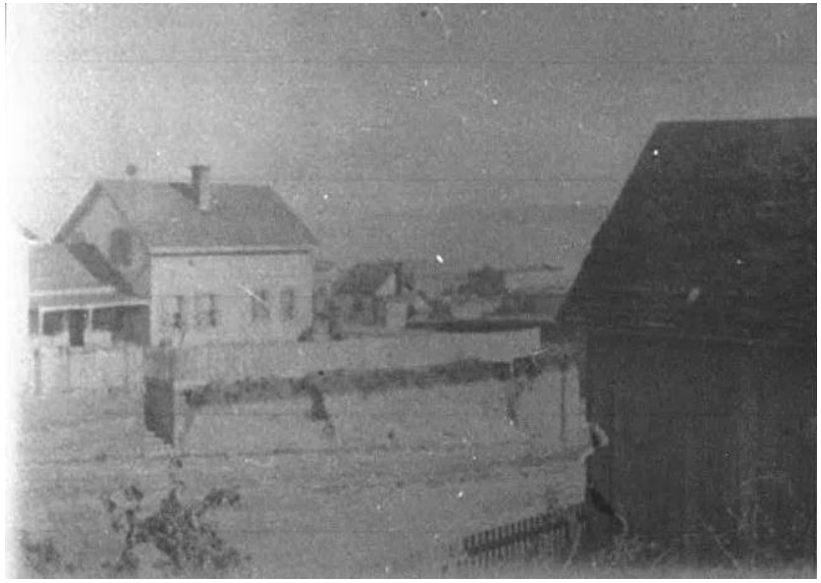

Figure 4.7. A view of the Rothschild House looking out towards downtown. A picket fence borders the south property along Taylor Street. n.d. Accessed February 5, 2016. Jefferson County Historical Society http://www.jchswa.org/

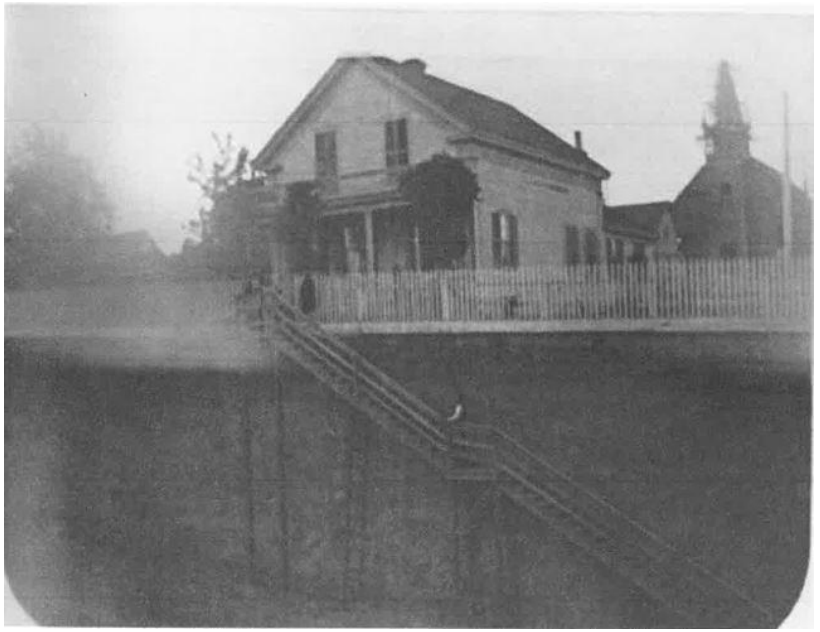

Figure 4.8. Jefferson Street was expanded to accommodate the increase in automobile traffic. The construction encroached on the Rothschilds' front yard. Circa 1882. Accessed February 5, 2016. Jefferson County Historical Society http://www.jchswa.org/.

Figure 4.9. Members of the Rothschild family raising the U.S flag at the north side of the Rothschild House. Note the herb and vegetable garden in the foreground and the end of the kitchen wing at right, n.d. Accessed February 5, 2016. Jefferson County Historical Society http://www.jchswa.org/

Figure 4.10. Dorettte Rothschild in the front of the Rothschild house. Tree saplings tre visible in this east view. n.d. Accessed February 5, 2016.Source Jefferson County Historical Society http://www.jchswa.org/

Figure 4.11. Rothschild House view from south east. Plantings were established on the property, circa 1900s. Accessed February 5, 2016. Jefferson County Historical Society. http://www.jchswa.org/.

Figure 4.12. Eugene Rothschild cutting grass with a scythe at the family home. Ornamental flowers were planted around the foundation, circa 1900. Accessed February 5, 2016. Jefferson County Historical Society http://www.jchswa.org/

Figure 4.13. Eugene Rothschild, the youngest child, standing on the south side of the Rothschild House. Assorted ornamentals were grown around the foundation, n.d. Accessed February 5, 2016. Jefferson County Historical Society http://www.jchswa.org/.

Figure 4.14. Rothschild House, n.d. south view showing dormer windows and overgrown yard. Accessed February 5, 2016. Jefferson County Historical Society http://www.jchswa.org/

Figure 4.15. Rehabilitated Rothschild House landscape view from south and steps from Taylor Street, n.d. Accessed February 5, 2016. Jefferson County Historical Society http://www.jchswa.org/

Figure 4.16. Rehabilitated Rothschild House Museum landscape, view from east side, circa 1960s. Accessed February 5, 2016. Jefferson County Historical Society http://www.jchswa.org/

Figure 4.17. Rehabilitated Rothschild House Museum landscape. Ground cover, cover a retaining wall. Accessed February 5, 2016. Jefferson County Historical Society http://www.jchswa.org/.

Existing Landscape Conditions

The Rothschild House Museum is a corner lot of .54 acres located at 834 Jefferson Street. The lot slopes slightly from west to east. On the east side there is a slope and retaining wall where Jefferson Street was expanded to accommodate the increase in traffic. The house is set back approximately 163 feet from the Franklin Street on the west, 90 feet from Taylor Street on the south and 30 feet from Jefferson Street (Figure 4.18). An adjacent single family residence is located to the north on land that was part of the original Rothschild property.

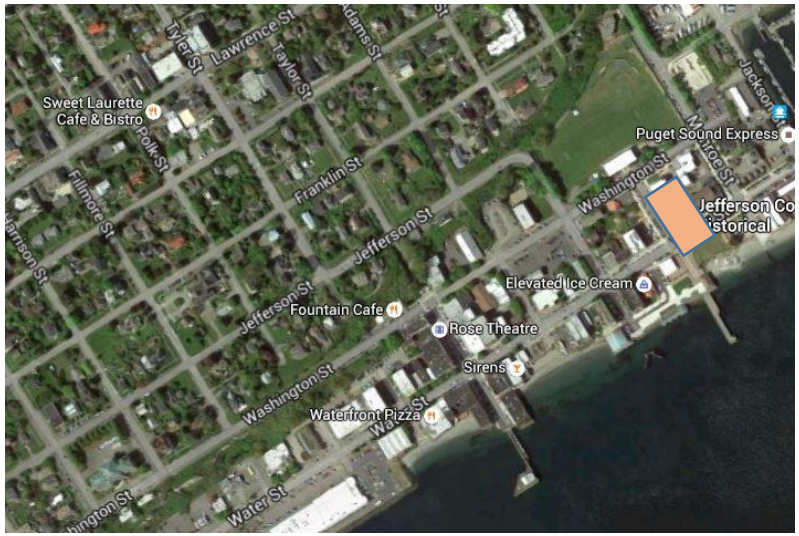

Figure 4.18. Rothschild House Museum Vicinity Map. Accessed February 2016. Google Image.

The main entry onto the Rothschild House Museum is on the asphalt driveway off Franklin Street and also by way of a set of steps from Taylor Street. A white picket fence on three sides, delineates the property lines to the north and the west and south along Franklin and Taylor streets. Retaining walls at the embankment on Jefferson Street on the east and Taylor Street on the south mark the other boundaries.

Rows of English Boxwood (*Buxus sempervirens*) line the concrete sidewalk on the south side of the house and enclose areas of lawn on either side (Figure 4.19 and Figure 4.20). A Bay laurel (*Laurus nobilis*) and Yucca (Yucca) are planted at the end of the English Boxwood (*Buxus sempervirens)*. Juniper (*Juniperus*) and Yew (*Taxus*) shrubs have been used to fill the bare garden corners. A wood trellis has been mounted on the south wall to provide support for wisteria (*Wisteria*). A historic Musk rose (*Rosa moschata*) is located on the north of the house and a historic cedar is located at the southwest of the property. A variety of herbs have been planted around a historic Spy apple tree adjacent to the cistern at the west wall (Table 4.2).

Figure 4.19. English Boxwood border the main walkway to the Rothschild House Museum. View from the west side. February 5, 2016.

Figure 4.20. Kitchen porch and English Boxwood borders and lawn in the foreground in the southwest view. February 5, 2016.

Figure 4.21. Perennials growing around a historic apple tree in the southwest view. Accessed January 28, 2016. Google image.

A well maintained lawn takes up the entire front yard. None of the trees seen in the early photographs of the front yard remain. The retaining wall installed to mitigate soil erosion lies at the edge of the lawn and is covered in ivy and volunteer plants. The house north side is primarily lawn. English Boxwood (*Buxus sempervirens*) has been used to enclose a rehabilitated garden in the northeast corner. The second historic Spy apple tree is located on the north side. (Remnants of apple trees from the Rothschild apple orchard can be seen on the adjacent property). Perennials have been added along the north picket fence.

Rehabilitating the Landscape

According to the WSPRC Rothschild House Report, when the organization took over the Rothschild House property in 1959, most of the out buildings and picket fence had been removed, the Rothschild House had been abandoned and was in disrepair, the landscape had been neglected and was overgrown, and the embankment on the east and south boundaries was severely eroded. Although, WSPRC decided to restore the Rothschild House to the original form, for the landscape, they chose only to preserve historic plants and features and otherwise completely altered the landscape. To reflect the prevailing 1960s style of middle class American residential landscapes at the time of the time, WSPRC integrated extant historic plants and features into a contemporary landscape that featured an expanse of lawn, asphalt driveway, and concrete sidewalks.

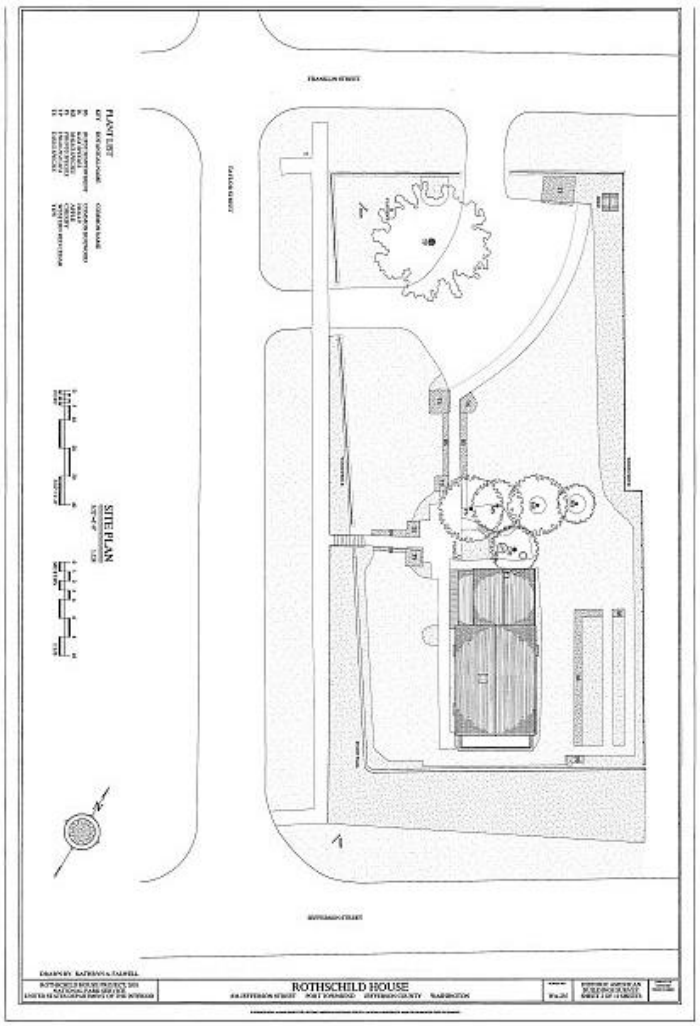

Figure 4.22. Library of Congress, HABS WA-235, Accessed March 5, 2016. HABS https://www.loc.gov/resource/hhh.wa0717.sheet/?sp=3.

Between 1959 and 1962, WSPRC altered the site with new site improvements. WSPRC stabilized the embankment and mitigated soil erosion with construction of a twenty four inch high, stack stone wall on the south property line along the Jefferson and Taylor Streets right-of-way; they erected a five foot high white picket fence one foot from the north boundary line; they constructed an asphalt parking area on the west side; and they installed a concrete sidewalk along the south of the house.

WSPRC preserved two significant historic Spy apple trees (part of the original orchard), a climbing rose and a musk rose, and lilacs planted by the family. They planted lawn to cover most of the grounds and they installed an irrigation system. Garden club volunteers selected and planted annuals and perennials around the foundation, edges of the sidewalk edges, and in flower beds, for aesthetic reasons, to achieve staggered blooming periods and to fit the prevailing styles. For example at the beginning, the garden club volunteers rehabilitated the site of the original Rothschild garden on the northeast side for a rose garden. However, in 2013, the roses in the garden were removed and replaced with lavender (*Lavendua*). In a telephone interview with the author on March 6, 2016, landscape gardener Linda Spurgeon said the roses had been removed due to repeated

Table 4.1. JCHS Rothschild House Plant List.

COMMON NAME	BOTANICAL NAME	TYPE OF PLANT
Anise Hyssop	*Agastache foeniculium*	Perennial herb
Bay laurel	*Laurus nobilis*	Perennial herb
Bee balm	*Monarda didyma*	Perennial herb
Begonias	*Begonia obliqua*	Perennial ornamental
Calendula	*Calendula arvensis*	Biennial herb
Chives	*Allium schoenoprasum*	Perennial herb
Clary Sage	*Salvia sclarea*	Biennial herb
Cotton Lavender	*Santolina chamaecyparissus*	Perennial herb
Costmary	*Tanacetum Balsamaita*	Perennial herb
Daffodils	*Narcissus*	Perennial ornamental
Egyptian Onion	*Allium prliferum*	Perennial herbs
Feverfew	*Chrysanthemum parthenium*	Perennial ornamental
Fox Glove	*Digitalis purpurea*	Biennial ornamental
French Sorrel	*Rumex acetosa*	Perennial herb
German Chamomile	*Matricaria Chomomilla*	Annual herb
Germander	*Teucrium chamaedrys*	Perennial herb
Italian Parsley	*Petroselinum crispum*	Biennial herb
Lambs Ear	*Stachys byzantina*	Perennial herb
Lemon balm	*Melissa officinalis*	Perennial herb
Lovage	*Levisticulm officinale*	Perennial herb

Marjoram	*Origanum vulgare*	Perennial herb
Mother of Thyme	*Thymus serpyllum*	Perennial herb
Pepper mint	*Mentha piperita*	Perennial herb
Oregano	*Origanum vulgare*	Perennial herb
Rosemary	*Rosemarinus officinalis*	Perennial herb
Rue	*Ruta graveolens*	Perennial herb
Sage	*Salvia officinalis*	Perennial herb
Southernwood	*Artemisia abrotanum*	Perennial herb
Sweet Cicely	*Myrrhis odorata*	Perennial herb
Sweet Fennel	*Foeniculum vulgare*	Perennial herb
Sweet Woodruff	*Asperula odorata*	Perennial herb
Tansy	*Tanacetum vulgare*	Perennial herb
Thyme	*Thymus vulgaris*	Perennial herb
Winters Savory	*Satureia montana*	Perennial herb
Wooly Thyme	*Thymus lanuginosus*	Perennial herb

Colonial Dames of America. Herbs and Herb Lore of Colonial America (New York: Dover Publications, Inc., 1995) 1-71.

damage from roaming deer, and that Lavender had been selected because it was deer tolerant and easy to maintain.

The Rothschild House herb garden was rehabilitated and planted with herbs that would have been planted by the Rothschilds. The palette of existing plants provides staggered blooming color, are disease and pest resilient, and require minimal care. According to the landscape gardener, no nutrients are added to the soil and pesticides are not used on the plants.

Since construction of the retaining wall, the wall and embankments have been overgrown with ivy and other volunteer plants. WSPRC have left the plants in place to prevent further soil erosion. WSPRC maintains the Rothschild House Museum landscape. They provide weekly lawn service and employ a landscape gardener to care for the ornamentals.

Evaluation

According to the WSPRC Rothschild House Report, the Rothschild House landscape visitors experience today does not meet the criteria of the National Parks Service Secretary of the Interior's Standards (SOIS) for the Treatment of Historic Properties mainly because the landscape lost integrity when it was almost completely altered and is therefore not a rehabilitation.[9] The alterations made during the 1960s eliminated the utilitarian farm character surrounding the residence during the period of significance (1868 to 1959), and thus fails to convey the significance of the landscape. In this report, WSPRC acknowledges the deficiency. While historic plants and features were preserved, and the picket fence reconstructed, the organization took a landscape approach treatment that incorporated a few remnants of history that had occurred on and around the property 1868 to 1959.

The first SOIS criteria used for selecting a treatment, defines rehabilitation as "the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values." [10] Under this definition and based on the alterations discussed in the preceding section, the Rothschild House Museum landscape can be classified a rehabilitation

treatment. However, when examined under the second criteria for preserving historic character the Rothschild House property does not fully meet the criterion, "The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided." [11] The WSPRC rehabilitation of the property was influenced by existing topographic, economic, and social conditions. In particular, the sale of the eastern half of the property in the 1940s which changed the spatial relationship on the remaining Rothschild property, and the deterioration of the embankment on Jefferson and Taylor streets significantly altered the topography of the landscape. In addition a deteriorated garage on the south was removed.

WSPRC provides the maintenance for the Rothschild property. They collaborate with JCHS to conduct interpretive experiences and literature for visitors. Because the historic plants, significant features, new plants and alterations are not identified or labeled, visitors rely on docents to understand the significance of this cultural landscape.

Conclusion

The Rothschild House Museum rehabilitation treatment was guided mainly by an earlier division and sale of a portion of the original Rothschild property, topographical changes, and development of the surrounding neighborhood. As a result, the twenty-first century visitor experiences a very limited glimpse of how 1860's to 1890's residential property would have been planted and used. And, because the Rothschild House is unassuming on its exterior appearance and surrounded by a modern and simple yard, this property blends into the surrounding residential context. However, because the integration of new plants and landscape features alongside the historic plants and significant attributes is seamless, the absence of interpretive features reduces the opportunity for self-guided learning. On the other hand, the Rothschild House is much more successful at evoking the character of the period because many pieces of Rothschild family furniture have been preserved and remain in the house.

WSPRC did not intend for the Rothschild House Museum property to reconstruct or to restore the early period fashion; they wanted instead to include significant historic features in the modern environment of the rehabilitation. Despite the complete alteration of the original landscape, the property is culturally significant because of the connection to the legacy of the Rothschild family.

Notes to Chapter: IV

[1] Washington State Parks and Recreation Commission "Rothschild House Historic Structures Report" *(unpublished report) 2008.*

[2] National Park Service Focus Digital Asset Management System: Nomination Form, accessed February 10, 2016, http://focus.nps.gov/AssetDetail?assetID=5363bad5-5f4b-4058-ad35-bf5b945d34ee.

[3] Kay D. Weeks, and Anne D. Grimmer, Anne D. *The Secretary of Interiors Standards with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings (*Washington D.C, U.S. Dept. of the Interiors, 1995), accessed February 10, 2016, http://www.nps.gov/tps/standards/four-treatments/treatment-guidelines.pdf.

[4] "City Guide to Port Townsend, WA: PT Guide.com," accessed February 29, 2016, http://www.ptguide.com/history-a-attractions/historic-homes/119-historical-sites-rothschild-house.

[5] HistoryLink.Org, Accessed February 29, 2016, http://www.historylink.org/index.cfm?DisplayPage=output.cfm&File_Id=7472.

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[6] Jefferson County Historical Society, Accessed February 29, 2016, http://jchsmuseum.org/About/WhoWeAre-OurHistory.html

[7] Virginia McAlester and Lee McAlester. *A Field Guide to American House* (New York: Knopf, 1984), 181.

[8] Jefferson County Historical Museum "Rothschild House Museum Documents" (unpublished docents guide).

[9] Kay D. Weeks, and Anne D. Grimmer, Anne D. *The Secretary of Interiors Standards with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings (*Washington D.C, U.S. Dept. of the Interiors, 1995): 62. Accessed February 10, 2016, http://www.nps.gov/tps/standards/four-treatments/treatment-guidelines.pdf.

[10] Ibid. 62.

[11] Ibid. 62.

CHAPTER V: AUTHENTICITY

A cultural landscape, as defined by scholars and practitioners, is a geographic area that has been manipulated, altered, and/or cared for by people over time. The National Park Service identifies four types of cultural landscape: historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes.[1] Even small sites, often just 10,000 sf, or even only 7000 sf, can serve as cultural landscapes. Similarly, sites associated with historic house museums can be understood as cultural landscapes.[2] Such an understanding raises questions. For example, if a house is restored to reflect its condition in a period in the past, should the site associated with the house be similarly restored? What should be the experience offered by the site as well as the museum? Cultural landscapes are a significant resource as they provide insight into how contemporary American culture has been shaped historically. Visitors to such landscapes can learn about the activities and cultural values of people and communities over time. Examples of historic cultural landscapes include: Colonial Williamsburg in Virginia, showing colonial America; Manzanar Orchards in California, representing internment of Japanese-Americans and how they cultivated the fruit orchards; and the reconstructed New Salem Historic Site, a village and outdoor museum in Petersburg, Illinois, offering visitors an opportunity to learn about Abraham Lincoln's early life in his 20s.

What do visitors encounter at cultural landscapes? At many sites visitors see meticulously restored buildings; however, the landscape may not reflect a historic event, site, or persons. The visitor sees the building as the primary focus and the surrounding landscape merely as visual frame or as a setting for the architecture, often due to economic feasibility and time constraints as well as a lack of appropriate expertise on the preservation and interpretation teams. The fact that such approaches are common at so many public cultural landscapes allow visitors to expect to see features such as manicured lawns, paved paths, weed-free yards, and bedding-out, as characteristic of landscapes at public historic sites. The visitors enjoy the familiar but not historical character. This portrayal of the landscape misrepresents to visitors what the historic landscape associated with the building may have been like and how it might have been experienced. In contrast, other historic sites do include a cultural landscape historically accurate such as Ebey's Landing National Reserve as noted in an article by Robert Melnick.[3]

GENERAL THEORY OF AUTHENTICITY

> One thing to keep in mind when talking about studying the history of American gardens (or gardens anywhere, for that matter) is that it is not by any means an exact science. By their very nature, gardens are transitory, ethereal creations, and very, very few-if any-remain much as they were originally designed. The natural cycles of life and death, if nothing else, have seen to that. And, of course, the farther back we go in time, the shakier our knowledge becomes …… Thus, except in a few rare cases, historical garden re-creation is an exercise in interpretation of the probable-an evocation of the past, not a duplication of it, and subject to revision as new information comes to light.[4]

The question of visitor experience of a place introduces the idea and discourse of "authenticity." What is authenticity? What does authenticity mean for the design of cultural landscapes and for the visitor experience?

Authenticity is defined by Merriam Webster's Dictionary as "a: worthy of acceptance or belief as conforming to or based on fact; b: conforming to an original so as to reproduce essential features; c: made or done the same way as an original; d: or not false."[5] This definition includes several distinct ideas – c. is closest to material integrity which is often the focus of architectural preservation; b. gets at the question of re-creation or reconstruction of something that is lost. This general set of definitions opens up the question of who determines whether the object or site is accurate and thus authentic. On what criteria is authenticity of landscape judged, and by whom?

Why is authenticity of a historic site important? Why not simply create a site that simply offers a pleasant setting for viewers? It is important to strive for authenticity to give the viewer an experience that is closer to that time period because this will enrich the visitor's understanding of how people lived in the past. Treating the landscape of a historic site in a way that is pleasant or conventional today may give a false impression of what life was like in the past. Unfortunately, when there are limiting factors to rehabilitations, for example, if historic data about the site is limited or unavailable, or funding is limited, some may adopt an expedient approach to history in landscape design, preservation of historic plants, and selection of new plants. Alternatively, some may seek to portray only the favorable aspects of history, or use only familiar contemporary aesthetic features such as manicured lawns and paved paths, that may be easier for visitors. Sometimes changes such as plant substitution are necessary to prevent modern disease and include drought tolerant plants. Any of these approaches can change the visitors' experience of the past time period.

Scholars and writers have explored ideas of "authenticity": among them are Herb Stovel in "Effective Use of Authenticity and Integrity as World Heritage Qualifying Conditions"[6]; Dr. Jukka Jokilehto in "Considerations on Authenticity and Integrity in World Heritage Context"[7]; David N. Fixler in "Material, Idea, and Authenticity in Treatment of the Architecture of the Modern Movement"[8]; and Edward M. Bruner in "Abraham Lincoln as Authentic Reproduction: A Critique of Postmodernism."[9] One of the most useful essays, which helped to frame this thesis, is Bruner's discussion of the New Salem Historic Site in which he examined issues of postmodernism, historical reproductions, originals, and authenticity. Bruner identified four approaches to authentic reproduction: 1) it has the appearance of being credible and convincing as viewed through the modern experience, 2) one that is historically accurate and true of the historical time period to a person from that time period, 3) the original or actual site as it actually was, and 4) one that meets acceptability criteria set by period historians.[10] According to Bruner: "In the first meaning, based on verisimilitude a 1990s person would walk into the village and say, 'This looks like the 1830s' as it would conform to what he or she expected the village to be. In the second meaning based on genuineness an 1830s person would say, 'This looks like the 1830s New Salem,' as the village would appear true in substance, or real."[11]

Using Bruner's first and second definitions, the Haller House property offers the opportunity to rehabilitate a landscape to depict an authentic design of the Washington Territorial Period during the 1860s, giving viewers an insight into the cultural heritage of this place during that early time. Ideally the design would aim for Bruner's second meaning, but if that cannot be fully achieved the first meaning is the minimum that should be accepted.

Emphasizing authenticity according to Bruner's first two definitions leads to the question: How is a design made to be an authentic treatment that can accurately represent the period? For this proposal, *The Secretary of the Interiors Standards Guidelines for the Treatment of Historic Properties and the Guidelines for the Treatment of Cultural Landscape* provides the framework and guidance for conducting the authentic design of the Haller House landscape.[12]

APPLICATION OF THE THEORY OF AUTHENTICITY TO HALLER HOUSE LANDSCAPE

This thesis proposes providing an authentic design by utilizing an appropriate plant palette and garden layout to depict the Haller House landscape as it might have looked during the Haller family tenure. An issue for the Haller House property is that to restore the landscape

authentically means designing something that may be possibly somewhat unfamiliar and unattractive to modern visitors. The benefits of modern garden features such as paved paths, handicapped accessible paths, and low maintenance plants are economical because: the paths absorb the wear and tear from high tourist traffic; the landscape caretakers utilize modern maintenance programs; the plant palettes are less labor intensive; and are more acceptable when seen through the lens of modern visitors. Modern maintenance programs often use lawn mowers, chemical fertilizers, and pesticides, which contrast to an authentic period maintenance in which the grass was cut with a scythe and the plants relied on nature for nourishment.

An authentic design of the Haller House gardens offers the opportunity to provide visitors a setting where they will be able to experience the following: snapshots of pioneer Coupeville domestic land use by a family of stature such as the Haller family; learn about Henrietta Haller's passion for ornamental gardening; become familiar with the fruits and vegetables that were cultivated to provide family sustenance during that time period; and encounter visual and olfactory sensory experiences from the period of the Haller residency.

To create an authentic design of the Haller House landscape using Bruner's first two definitions of authenticity that will most accurately depict the cultural landscape history in Coupeville, it is necessary to understand how a family such as the Haller family, and specifically Henrietta Haller, who played an important role in the development of the Haller House and its landscape, lived their lives. The writer Flora Pearson Engle who moved with her family to Coupeville in 1866, wrote in *Recollections of Early Days on Whidbey Island*[13]*:*

> "Mrs. Haller was said to be an ardent lover of flowers. She soon had a conservatory like bay window built on the side of the living room and she planted innumerable bulbs and rose bushes in the ground to the left and in front of the house - and alas and alack! - pining for the yellow blooming shrubbery of her native heath, she sent there (or elsewhere) for seeds or roots of the Irish urge that has become a pest in our town at the present time. The same Irish Furze has not only taken possession of the back part of the Haller Place, but has spread itself all over the two adjoining lots."[14]

While authenticity is a goal, the limits of archival, artifactual and narrative resources requires any approach to the Haller garden to be framed as an interpretation of known elements, facts, and narratives. There are many changes to the current condition of the Haller House landscape to be considered to achieve a level of authenticity as defined in

Bruner's definitions of authenticity, because today (2016) not many historic features are visible at the Haller House landscape. The rehabilitation of the site intends to acknowledge and incorporate the relationship between the now visible features and the invisible features that are known to have existed during the Haller family time period. The rehabilitation should show the relationship between the present landscape and the Haller landscape. Examples of what need to be considered are: 1) the gardens, because they have a life cycle include very few plants that survived from the Haller era; 2) the size of the property as it changed hands many times during post-Haller residency; successive residents altered the size when the property was divided and the south and east portions sold; 3) the contiguous property to the south of the existing retaining wall which was presumably the location of the Haller family orchard, 4) the ravine on the northwest side that was the location of Coupeville's first trading store, which was later demolished and eventually replaced with a cinema building (at the time, the town's only cinema Figure 5.1); and finally 5) the nearby rubble stabilization on the north facing embankment on the west side of the property delineates a ravine area, which includes blend of Haller ornamentals with post-Haller ornamentals and volunteer plants revealing layers of History (Figure 5.2). These five features offer clues

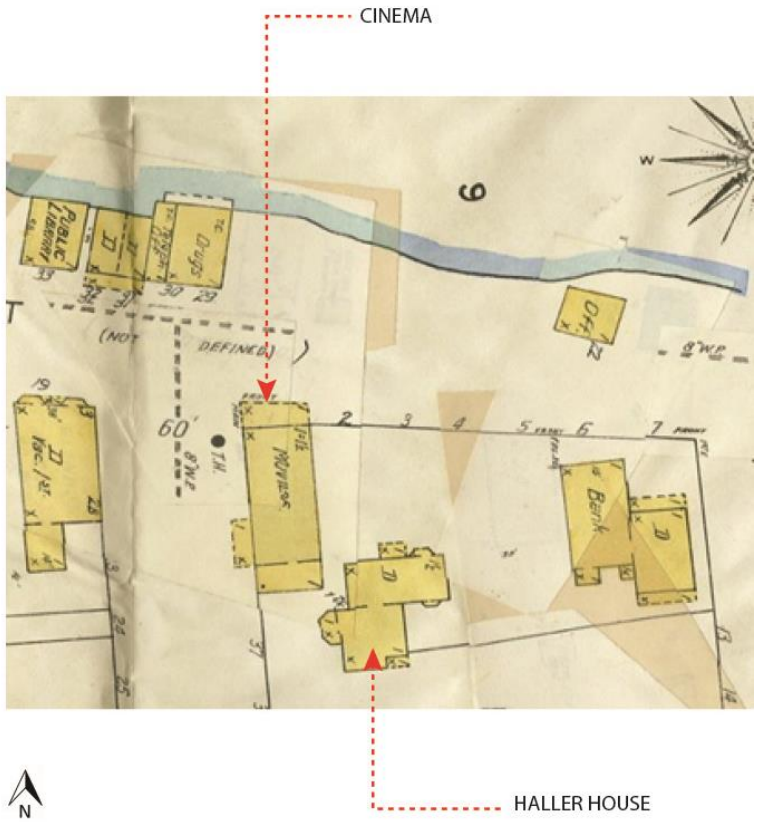

Figure 5. 1. Sanborn Map of Haller Property, 1930. Historic Whidbey Home page, accessed April, 2016. http://www.historicwhidbey.org/data/hallerhouse.html

about the Haller family land use, plant palette, spatial relationships, and circulation that can assist in designing an authentic landscape for the Haller project.

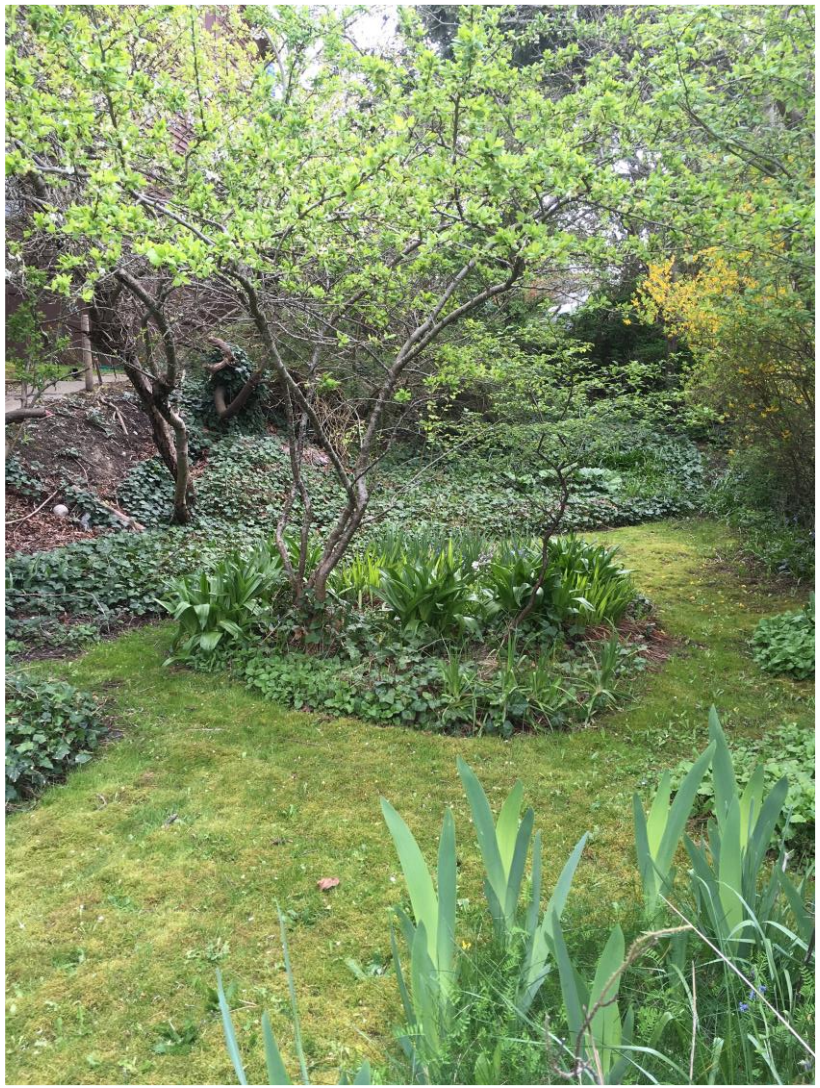

Figure 5. 2. Ravine where a mercantile store and later a cinema were located in the early time period. March 2016.

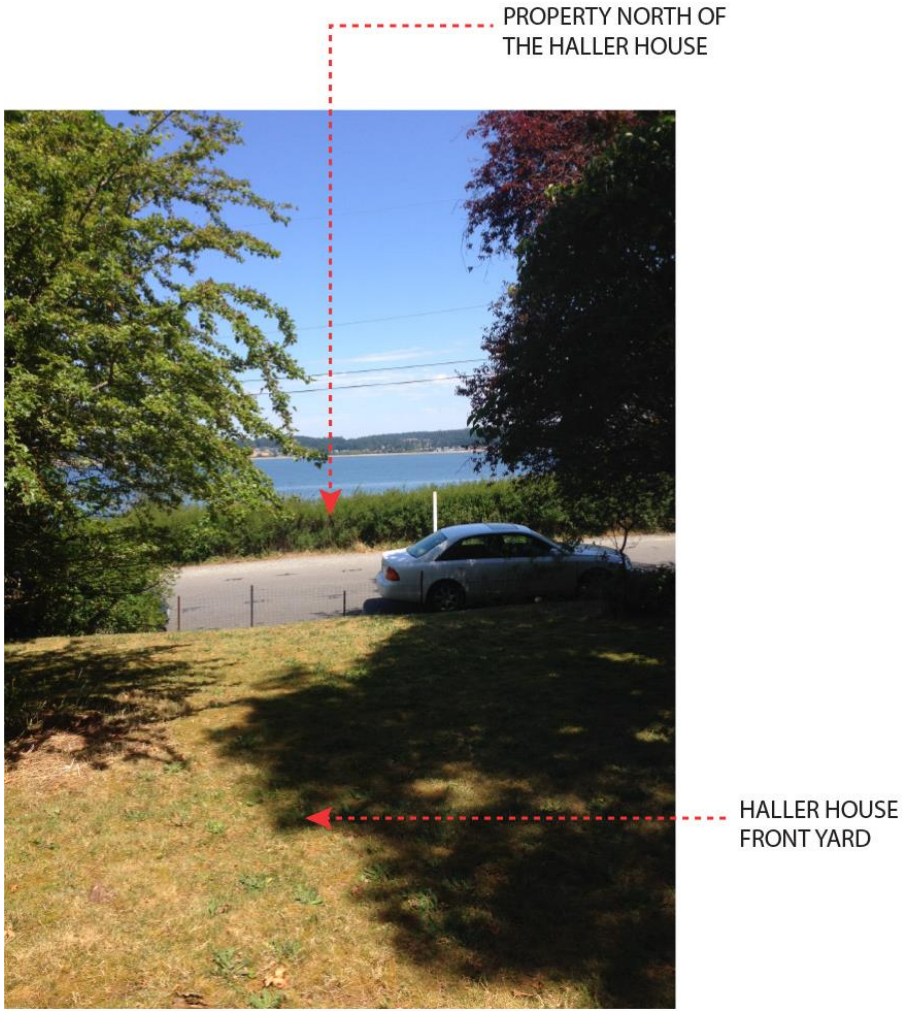

Figure 5. 3. North view to Penn Cove showing the undeveloped property across Front Street. June 2015.

To address authenticity the design must take into account the existing and nonexistent features along with design concepts. An "authentic design" for the Haller landscape means designing appropriate spatial relationships, including existing plantings. To address authenticity the design must take into account the existing and nonexistent features along with design concepts. An "authentic design" for the Haller landscape means designing appropriate spatial relationships, including existing plantings and integrating new suitable period plants with the surviving Haller plants, and installing compatible auxiliary features (including a timber tool shed, a picket fence, and a gravel covered path). It also means demonstrating an awareness of the newer developments surrounding the property. The rehabilitation treatments should be sympathetic in character and feeling with the existing landscape and, as Fixler pointed out, "without overwhelming" the historic characteristics of the existing Haller House or existing landscape.[15] An authentic design should credibly reveal the conditions of the landscape to give visitors some experience of the 1869 period.

Identifying the extant character-defining features of the Haller House landscape is essential for helping to develop an authentic design. The character-defining features provide the guidelines and the reference from which the spatial relationships, plant palette, and other rehabilitation treatment decisions will be made. In a visit to the Haller House landscape, Susan Dolan, a landscape architect focused on historical sites with the National Park Service, noted the following character-defining features in the yard[16]: a combination of native and non-native plants arranged between herbaceous perennials, trees and shrubs; major Pacific Northwest native trees, such as Douglas Fir and Big Leaf Maple; fruit trees associated with pioneer homesteading, such as pears and fig; a remnant picket fence gate off of Front Street (photographs of the property during the Haller residency show a picket fence border) (Figure 2.13); singularly planted specimen shrubs; and plantings on the boundary periphery and foundation edges. These features offer definition to the project design.

DESIGN WITH AUTHENTICITY

The goal for the Haller House landscape project is to develop an authentic design as viewed through the lens of the twenty-first century visitor, that will depict as best as we can know the period of significance of 1866 to 1879. The authentic design in the landscape will be expressed through a variety of attributes such as the location and context, spatial relationships, circulation, plant palette, surface materials, and miscellaneous items.

Location and Context; History and Changes

The Haller House has remained at its original location. However, the town population has grown exponentially since the Haller family lived there adding many features not in existence during the Haller House time period. The surrounding neighborhood context includes a paved concrete sidewalk on the north and west sides.

The parcel on the east side is an occupied residence that was converted from a bank. And, the parcel located on the south side remains vacant; it was part of the location of the Hallers' orchard and in recent times was occupied by a store, which no longer exists. The rehabilitated Haller House landscape will also share in the numerous tourists who visit the nearby restored remnants of Territorial era structures on Front Street.

The parcel to the north of the Haller House property across Front Street is undeveloped and the homes front elevation is unchanged; this adds to an authentic design because it will capture the unobstructed views enjoyed by the Hallers for experience by modern visitors.

Spatial Lay-out and Relationships

During the Haller tenure, the outdoor spatial arrangements included a front yard, functional rear yard, and side yards. Historical photographs provide a picture of how the overall landscape may have been arranged (Figure 2.13 – 2.15). Additional insight about the garden can be found in a book by Coupeville resident Flora Ingle (1850 – 1935).[17] Comparable homes also give understanding into what the garden might have looked like. The spacious front yard on the bluff was the family formal garden area. A covered front porch and a north facing bay window offered views to maritime activity on Penn Cove, to pedestrians on the adjacent Front Street boardwalk, and to patrons at the trading store that was located next door. The functional rear yard included out buildings, a kitchen garden, and an extensive fruit orchard. The front and rear yard areas were linked by narrow side yards. Photographs of the period show a conservatory once overlooked a lush garden on the narrow west side (Figure 2.18).

Although the Haller House has remained at its original location, some of the spatial arrangements and relationships have been altered. The most notable changes are the removal of the trading store on the northwest side that left a visual and physical void; platting and sale of the land on to south reduced the property and eliminated the fruit orchard; and the expansion of Main Street encroached on the property and increased visibility of the property by the public. The design must engage the altered site and

surrounding changes yet present a credible Haller period landscape.

Circulation

Historic photographs of 1890 of this landscape show it incorporated a symmetrical garden in the front yard with a more free flowing character in the rear yard. Primary access to the house was on a straight path leading from Front Street to the side porch and a perpendicular path branching off to the front porch. Circulation through the side yard and the immediate rear yard was more free-flowing. Details of the orchard layout are unknown, but presumably it was symmetrical like contemporary orchards. Although this landscape slopes south to north, there is no record that outdoor stairs were used anywhere on the site for accessibility.

Today, the original paths to the side porch and to the front porch remain. An authentic design will capture what was likely viewed during that time period as a grand approach to the towering two-story Haller House located on the bluff. Circulation through the property rear will be freer flowing in the new design as was likely typical in the functional areas during the nineteenth century.

Figure 5.4. The conservatory overlooking a garden with assorted plants the side yard and around the house foundation. 1900. Island County Historical Society image.

The new landscape will be constructed for the purpose of allowing visitors to learn about the Haller period. The existing circulation and accessibility around the property Will need to be modified to accommodate groups of visitors and the disabled. The circulation pattern modification will be necessary for the new use of the property.

Plant Palette

The Haller House landscape includes a diverse plant palette of historic ornamental plants, native and non-native plants, and volunteer plants (perhaps offspring of historic plants), and invasive species. Henrietta wrote of her horticulture passion in journal entries, for example: "My flowers are coming up all but sweet pea and nasturtium, but the chickens pick there. We have had radishes and lettuce this spring, and sprouts from the garden ever since February."[18] Historic plants that have managed to survive into our time will be preserved, protected, and propagated, when possible. Before beginning rehabilitation of the landscape, all the invasive species and many of the non-contributing plants will be removed.

The selected rehabilitation plant palette will be critical for authentic design and for evoking the past. For example, propagated roses and lilacs will give the real experience of Henrietta's garden; annuals and perennial flowers will add striking color and interesting foliage textures associated with the period; and specimen trees, also of that time period, will delight visitors. Flower beds will be incorporated around the lawn, the foundation, and the property edges. Although information about the Haller landscape design and plant palette is limited, through interpretation of available documents and horticulture literature about the period, an appropriate plant palette can be selected to conduct an authentic design.

Surface Materials

The existing landscape is covered mostly with moss and lawn and interspersed with trees, shrubs, and flowers. Concrete slabs pave the path to the front of the Haller House. No clues remain about what surface material was used during the Haller residence.

According to author and landscape designer Michael Weishan, in the mid-1800s the outdoor activity areas of American landscapes were commonly surfaced with fieldstone, brick, cobble, vegetables, beds of flowers, and ground cover.[19] Weishan points out that for stylistic and practical reasons, lawns were used only modestly. This design scheme will limit the areas of lawn use while increasing areas for flower beds, trees and shrubs.

Miscellaneous Items

This property includes post-Haller constructs such as the extant picket gate, the rubble slope stabilization, a shed, a garage, a wire fence, and a retaining wall. The picket gate is reminiscent of the picket fence that once enclosed the Haller property; the rubble slope stabilization secures the steep edge at the south of the ravine; and an old shed and garage are boarded up. A modern wire fence delineates the property boundaries on the west, north, and east. The south boundary is delineated by a concrete and rubble retaining wall.

Authentic design will acknowledge the post-Haller constructs, but will use only design features that are appropriate to the Haller tenure. This means the dilapidated shed and garage will be demolished and replaced with a tool shed. A picket fence will replace the chain link wire fence. Although the purpose of the interpretive garden will be to facilitate learning about the life of European-American settlers during the Washington Territorial era, modern interventions will need to be used, such as slope stabilization systems for preservation of the property and to meet modern codes.

Conclusion

Authenticity of design is important. When there is not authentic design, history is misrepresented and it diminishes the opportunities for viewers to experience and learn about the cultural heritage. In his critique of the authentic reproduction of the New Salem historic site, the author Bruner concedes the point that "it is impossible to make a historic reproduction accurate in every regard, especially with limited knowledge and resources; the best we can hope for is a representation that the tourists are willing to accept."[20] As much as possible the Haller landscape project should offer an authentic design for visitors of our era, and one where a person from the nineteenth century would say that the Haller House looks like what it was during their time period.

> "Gardens are living witnesses of those who made them, tended them, discovered new plants to go into them, and knew why each plant had to be there 'for meate and medicine, for use and for delight.' Gardens cannot be separated from their origins or their originators. To see a garden and not be able to recognize its background or catch its figures of speech as it tells us its history is like being at a party of strangers with no one introducing guests to each other."[21]

To know the history of a people adds to the enjoyment and enrichment of the experience. Just as to know the history of a garden adds to delight of the visitor.

The Haller House landscape is a witness to those who made and tended it, including Henrietta Haller, an important figure amongst those who cultivated this landscape. Although documents about this landscape are limited, by supplementing that information with literature about the prevailing garden designs and also with nursery catalogs of the time (mid-1850s to 1900), an authentic design can provide a space through which the twenty first century visitor will understand how Henrietta and her family lived on this landscape and in general of the rich cultural landscape of someone of their status in that time period.

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[5] Merriam Webster Dictionary. Online http://www.merriam-webster.com/dictionary/authenticity Accessed April 12, 2016

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[10] Ibid. 399.

[11] Ibid.

[12] United States. Department of the Interior. *Secretary of the Interior's Standards for the Treatment of Historic Properties + Guidelines for the Treatment of Cultural Landscapes*. https://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/index.htm.

[13] Flora Augusta Pearson Engle. *Recollections of Early Days on Whidbey Island.* Joanne Engle Brown, Coupeville. 2003.

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[15] Fixler, Material, Idea, and Authenticity, 3.

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[17] Engle.

[18] Martin N. Chamberlain, "Henrietta Marie Cox Hamilton Haller" (unpublished manuscript, March 15, 1989), La Jolla, CA.

[19] Weishan. *The New Traditional Garden*, 136.

[20] Bruner, "Abraham Lincoln as Authentic," 404.

[21] Ann Leighton. *American Gardens of the Nineteenth Century: For Comfort and Affluence.* The University of Massachusetts Press, Amherst. 1987. 15.

CHAPTER VI: DESIGN PROCESS

The aim of this design scheme is to rehabilitate the Haller House landscape by preserving and reusing as many remaining features as possible from the Hallers' residency, and by including functional spaces and aesthetic features based on the Haller historical data and comparable period landscapes. Information about the historic landscape has been obtained from early photographs, Henrietta's journals, and four plant inventories taken between 1954 and 2016 (Table 2.1 – 2.4). In the instances where the historic plant information was insufficient, inferences have been made from plants used at Fort Vancouver, comparable case studies in the region, English Camp at San Juan Island National Historical Park, and period horticulture publications.

The design process included a site analysis, design matrix, design concept I, ideal design, practical design, design concept II, proposed design, seasonal color, and visitor experience.

The Site Analysis considers sun direction, prevailing winds, character-defining features, topography, and plant identification.

The Design Matrix considers five criteria for achieving and showing an authentic depiction of the Haller Garden. Each criterion is presented with its significance and methods for interpretation.

Design Concept I utilizes the design matrix framework to explore spatial relationships, functional requirements, and interpretive features for the historical site. This design concept was tested in two alternate preliminary designs: 1) an ideal design that focused on portraying the most authentic depiction of the garden; 2) the practical plan, which was constrained by budget resources, practicality, and maintenance requirements.

Design Concept II was developed from a further examination and comparison of the Ideal and Practical design. This design concept formed the basis of the final design.

The Proposed Garden presents a final garden plan layout, arrangement of plants, and visitor circulation through the landscape.

The Seasonal Colors show four seasons and are presented in the seasonal garden color plans.

The Visitor Experience shows how the visitors will be able to get a glimpse of how Henrietta might have experienced her garden.

Site Analysis

Sun

The property is exposed to the south sun. The west and east side yards receive full sun. The northwest and northeast sides of the property are shaded by overgrown vegetation.

Wind

The westward prevailing winds have minimal effect on this property because the nearby downtown Coupeville buildings and vegetation on the west boundary shield the landscape.

Views

Today, overgrown vegetation obscures the property from pedestrians and automobiles. From the east room on the first floor, a south bay window provides views of the backyard. The north bay window overlooks the front yard and Penn Cove. The south and north rooms have views to the west side yard. Views to the east side yard are limited.

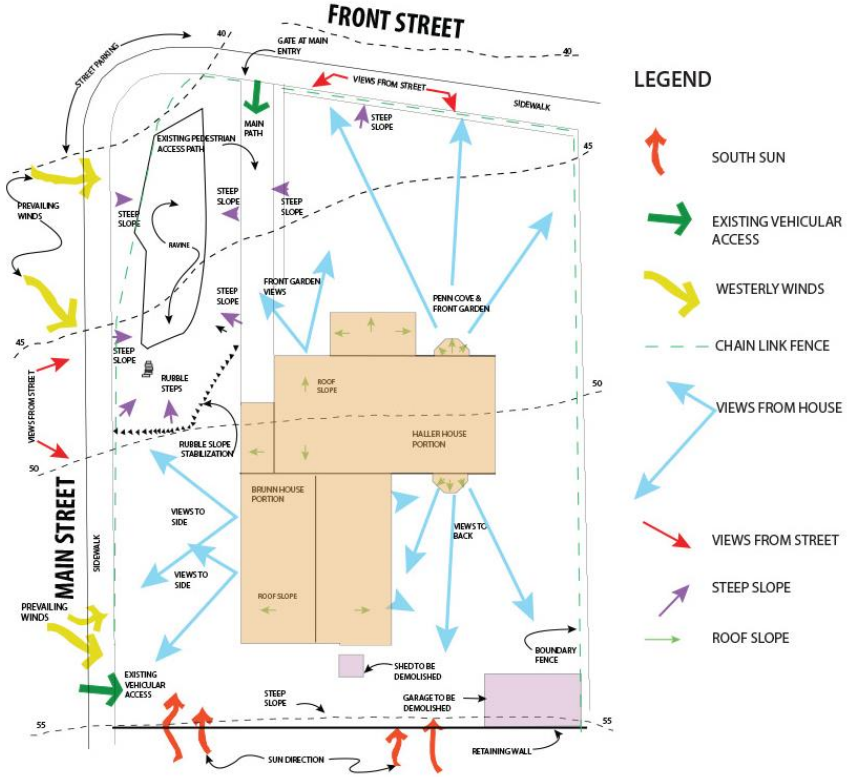

Figure 6.1 Site Analysis.

Topography

The land slopes gradually from south to north (figure 6.2). The area between the 50-foot and 55-foot contour lines has a gradual slope and includes the back and side yard. The section between the 50-foot contour and the 40-foot contour shows distinct changes to the topography, such as an approximately 4-foot elevation difference between the property north boundary and the adjacent sidewalk, and the steep edges that form two sides of the ravine located on the northwest side.

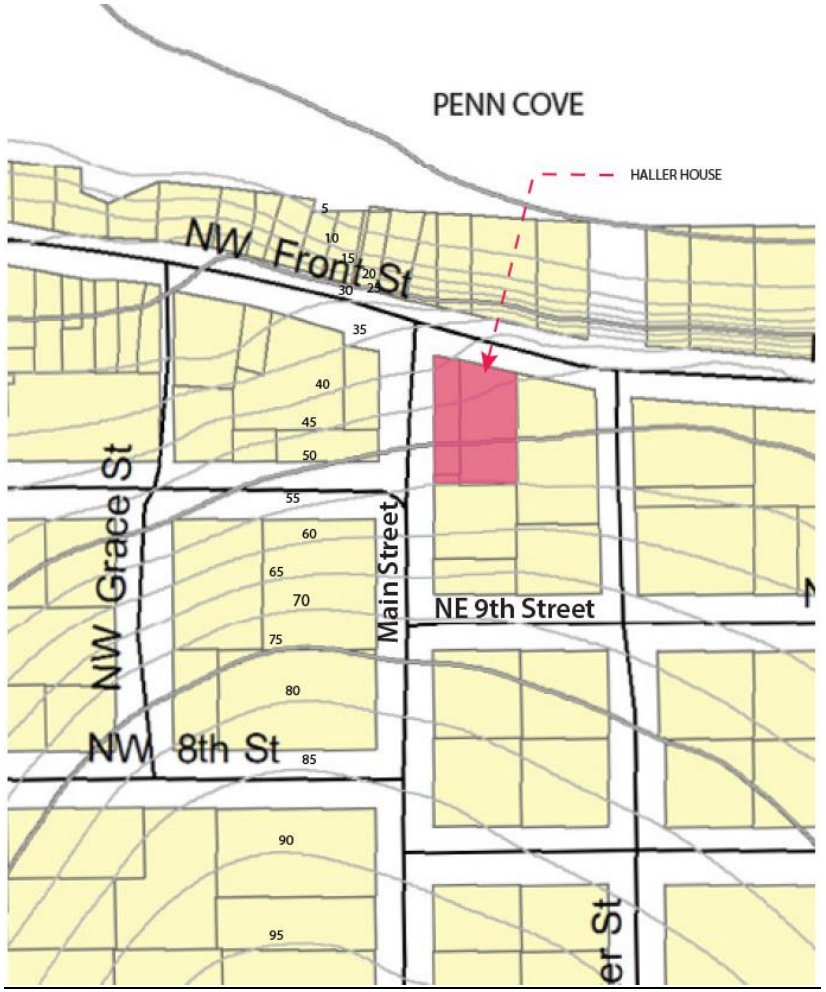

Figure 6.2. Topography Map.

Character-Defining Features

Many of the character-defining features at the site were identified by Susan Dolan, a landscape architect historian with the National Park Service. The character-defining features from 1860s and 1870s include the main path, historic plants, period plants, an old picket gate, and a ravine where the store owned by the Haller family once stood and was later replaced with a cinema that no longer remains.

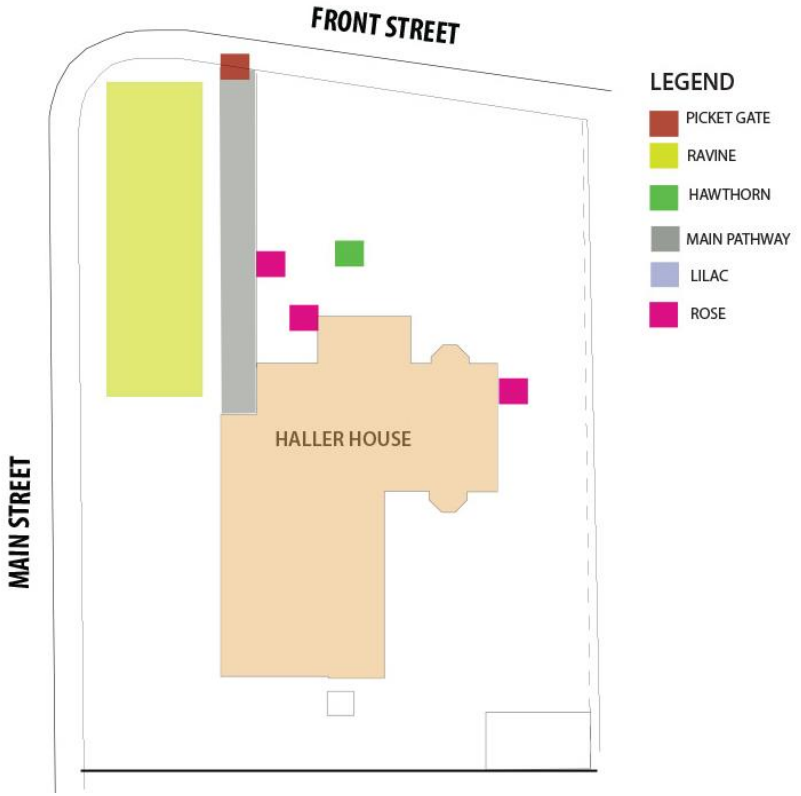

Figure 6.3. Character-Defining Features.

Plant Identification

A detailed plant inventory was prepared by Kate Hartman and Hailey McKay, students in the Landscape Architecture program at the University of Washington, who had visited and examined the vegetation at the site in spring 2015. In some instances, plant samples were provided to Professor Iain Robertson of the UW Department of Landscape Architecture for verification and identification. Some of the plants that required verification included Italian plums, a variety of lilacs, a Hawthorn tree, and wallflowers.

Figure 6.4. Plant Identification.

DESIGN MATRIX

In order to achieve a design scheme that most accurately represents the time period when the Haller family resided at this house, a hierarchical design matrix was developed. This matrix ranks five design criteria, identifies their significance, and presents interpretive features. The historic frame provided many opportunities for achieving an authentic depiction of the Haller Gardens. Interpretive features, such as the existing character-defining features, were preserved and integrated into the new design. Documented functional spaces and aesthetic features found in the Haller historical data and comparable period landscapes were highlighted in the scheme. For example, the scheme proposes locating a kitchen garden next to the kitchen in the general area where the Haller family would have cultivated their own kitchen garden, a new fruit orchard on the west side, and a new picket fence around the property boundary as indicated by historic photos.

This design scheme considered the route visitors will travel through the property in order to learn how the Haller family would have moved through the landscape and the house, and what they might have seen in the gardens. The feasibility of incorporating interpretive features and the practicality of developing a historic landscape for the modern visitor were also considered.

Figure 6.5. Design Matrix.

CRITERIA	SIGNIFICANCE	INTERPRETIVE
Historic frame	Authenticity	• Extant Haller plants • Documented plants • Introduce other period plants • Garden layout (formal area and utilitarian areas) • Remove non-period plants • Orchard • Kitchen garden • Picket fence
Choreography	Authenticity	Original access path Location of plants
Feasibility	Economics Maintenance	Drought tolerant plants Minimal maintenance
Experience	Authenticity	Visual (plant appearance) Olfactory (plant fragrance) Views
Practical	Real cost	ADA accessibility Forego new drainage Limit new plant palette Retain many existing plants

DESIGN CONCEPT I

This design concept aimed to achieve an authentic design by exploring how the interpretive features identified in the design matrix could be potrayed in the landscape. The first step in the process was to determine how the landscape might have been used during the Haller residency. The second step was to explore how the Haller family would have moved through the property. The third step was to examine the spatial relationship of the house to the landscape and how the modern-day visitor would experience the landscape. The location of the exterior doors and windows was important for understanding how the Haller family moved through the property, where the family may have located outdoor functions, and how to choreograph the sequence of movement for an authentic visitor experience. This design concept provides a main access from Front Street, a formal garden area on the north of the house, an undefined garden area on the northwest side, and a gathering space at the center. The front and backyard spaces are linked by narrow side yards. The backyard includes a rose garden, gathering space, kitchen garden, tool shed, and ornamental beds. A fruit orchard and ADA (Americans with Disability Act) parking area are located on the southwest side.

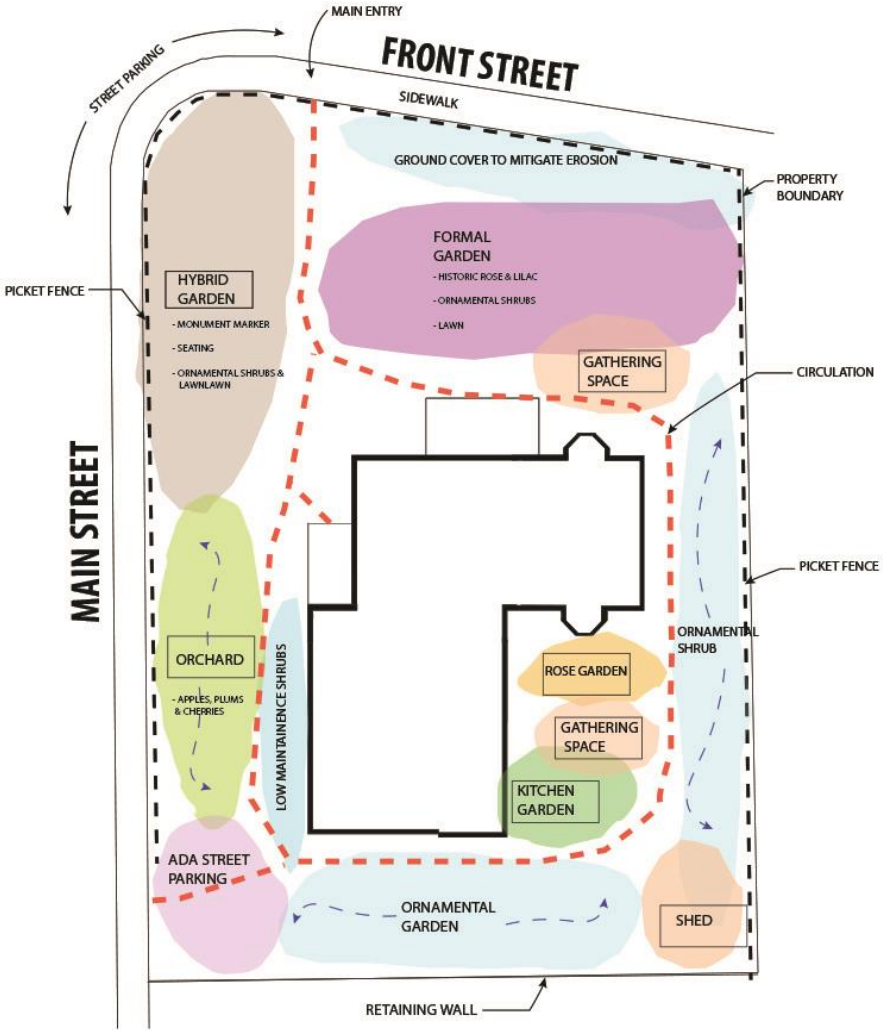

Figure 6.6. Concept Diagram I.

Ideal Design

The ideal design responds to Concept Diagram I by relying primarily on available historical data to present the most authentic depiction of the landscape that existed during the Haller tenure.

This design layout uses flowing paths to provide seamless circulation through the landscape. The various parts of the garden are developed to show how the Haller family might have used the landscape. For example, the front garden is designed as a formal garden for entertainment and the backyard is developed with a private garden and utilitarian spaces such as a kitchen garden, a new tool shed, and a fruit orchard. The ravine area would be rehabilitated to portray historical buildings that once occupied the space.

Also in this design, a new picket fence would replace the existing chain wire fence, non-period plants would be removed and substituted with historic and period plants, paths would be resurfaced with 1/4" crushed gravel, an ADA parking area will be included, and a retaining wall would be constructed at the south end of the ravine.

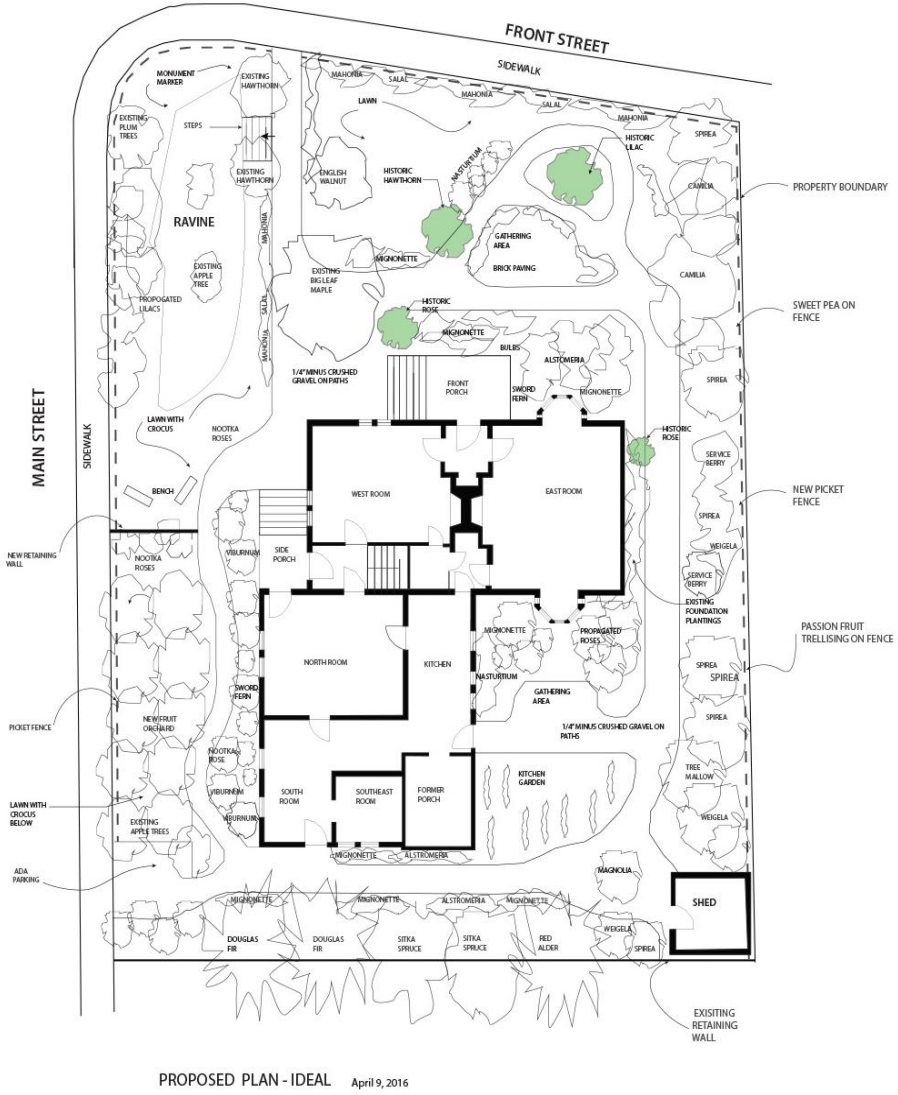

Figure 6.7. Proposed Plan-Ideal.

Practical Design

The practical design presents a garden proposal in which feasibility and practicality criteria were most important. This design proposal utilized the spatial relationships and functional uses identified in the Conceptual Design I.

This garden design approach maintains substantial portions of the status quo. Many of the existing landscape features such as the existing plants, chain link wire fence, rubble stabilization wall, and retaining wall. The ravine area would remain unchanged.

This design makes a minimal number of improvements to the landscape. Examples of the renovations include removal of the old shed and garage, resurfacing paths with a 1/4" crushed gravel, and construction of an ADA parking space and ADA accessibility to the house museum and around the gardens.

Figure 6.8. Proposed Plan-Practical.

DESIGN CONCEPT II

The final design concept emerged from the evaluation of the Ideal and the Practical Designs.

This design concept includes some notable differences to the designs explored under the Concept Design I framework. For instance, in this concept the garden layout would be modified to create smoother circulation through the garden, to locate the gathering areas at central points, to add seasonal garden interest to all parts of the garden by strategically locating the new period plants, to locate the ADA parking spaces on Main Street, and to cultivate a larger fruit orchard.

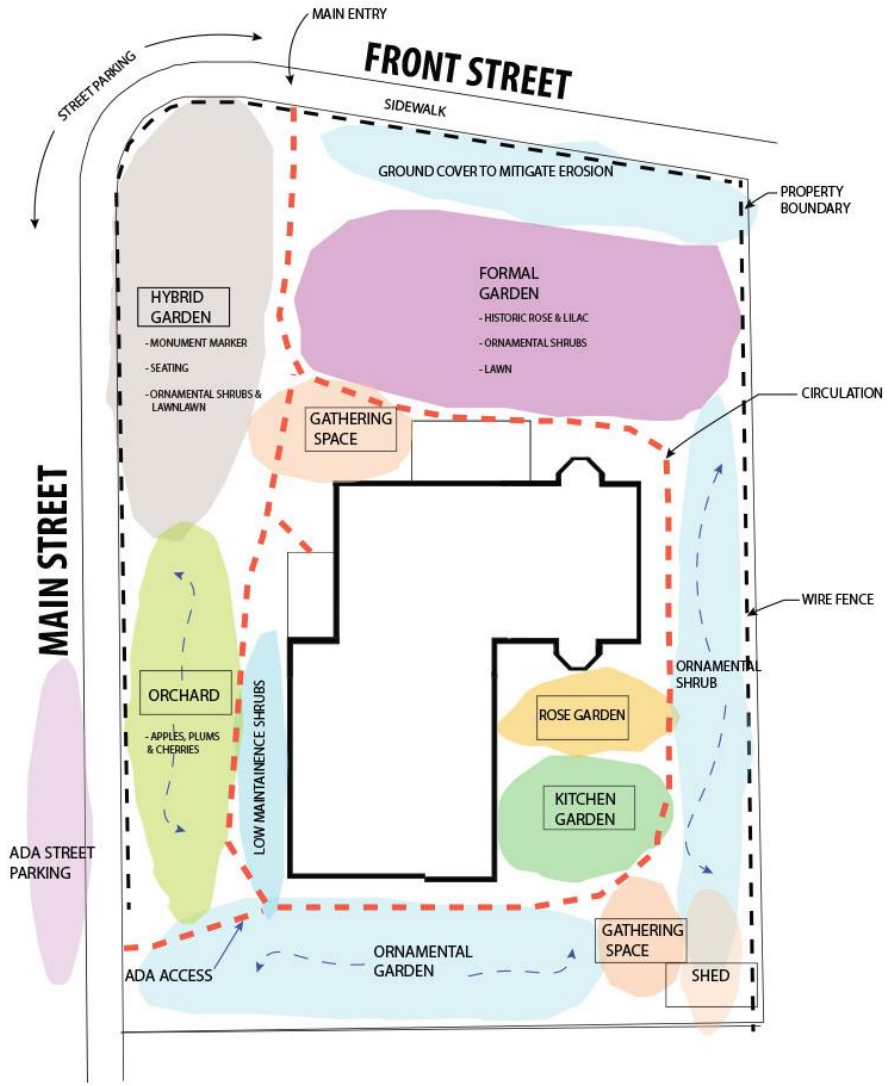

Figure 6.9. Concept Diagram II.

CHAPTER VII: FINAL DESIGN

Visitors arriving at the north entrance on Front Street will enter through a picket gate and walk on a crushed gravel path, arriving at the entrance to the front and side porches.

From the gathering area, the order of movement will take visitors through the formal garden where they will be able to see historic and period plants.

Visitors will transition through the side yard to what was once the private family garden. This utilitarian space will include roses propagated from the historic roses, a kitchen garden exhibiting vegetable and herbs from the period, and a tool shed.

The sequence of experience will lead visitors to the fruit orchard on the west where they will enjoy blooming apple and cherry tree flowers in the spring and pick fruit in the fall.

Because the store once located on the property was integral to the lives of the Hallers (and was probably as important as the cinema which the store became, to town residents at the time), the ravine area will be rehabilitated to include period plants and an abstract representation of the previous building.

Figure 7.1. Final Design

SEASONAL GARDEN COLOR

From season to season, the historical ambience of the Haller gardens will be reinvigorated and enhanced with the color changes of flowers and foliage, flower fragrances, and birds and insects. The arrival of spring will bring blooming daffodils, hyacinths, wallflower, blue bells, and lilacs (Figure 7.2).

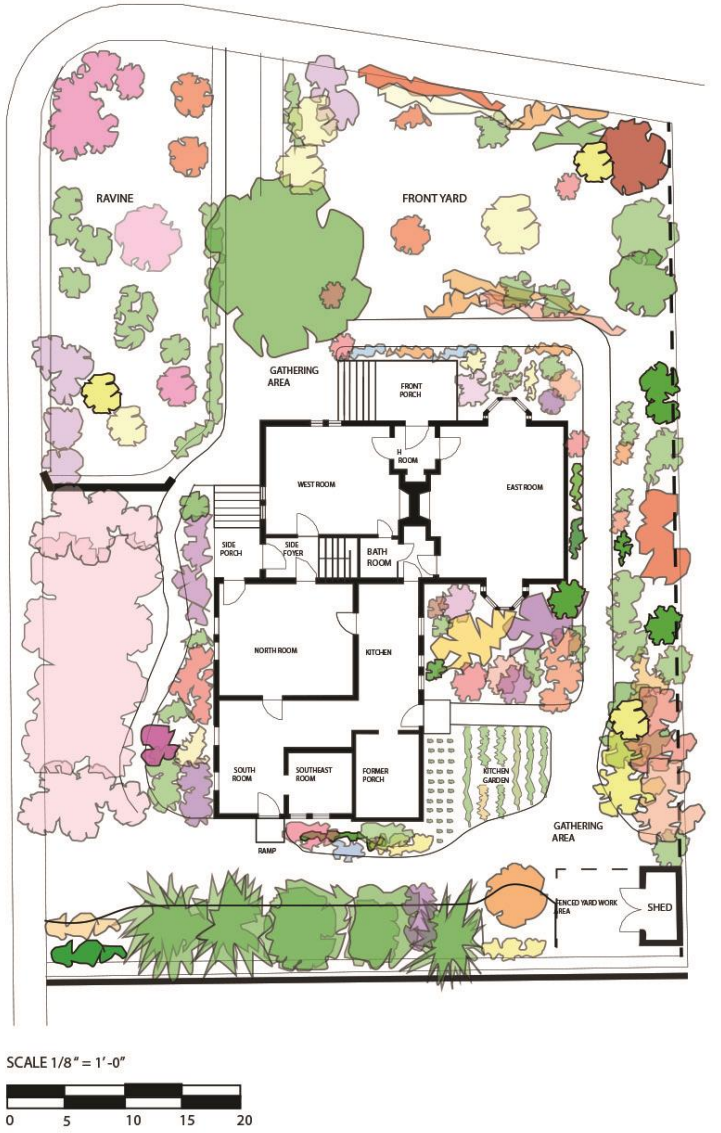

Figure 7. 2. Spring Garden Color.

SEASONAL GARDEN COLOR

Annual and perennial plants will refresh the Haller Summer garden with new color and other sensory stimulation (Figure 7.3).

Figure 7.3. Summer Garden Color.

SEASONAL GARDEN COLOR

The Haller gardens will showcase a wide variety of fall season colors and textures. Visitors to the Haller Gardens will enjoy the foliage colors of Weigelia, Spirea, Serviceberry, apple trees, and cherry trees (Figure 7.4).

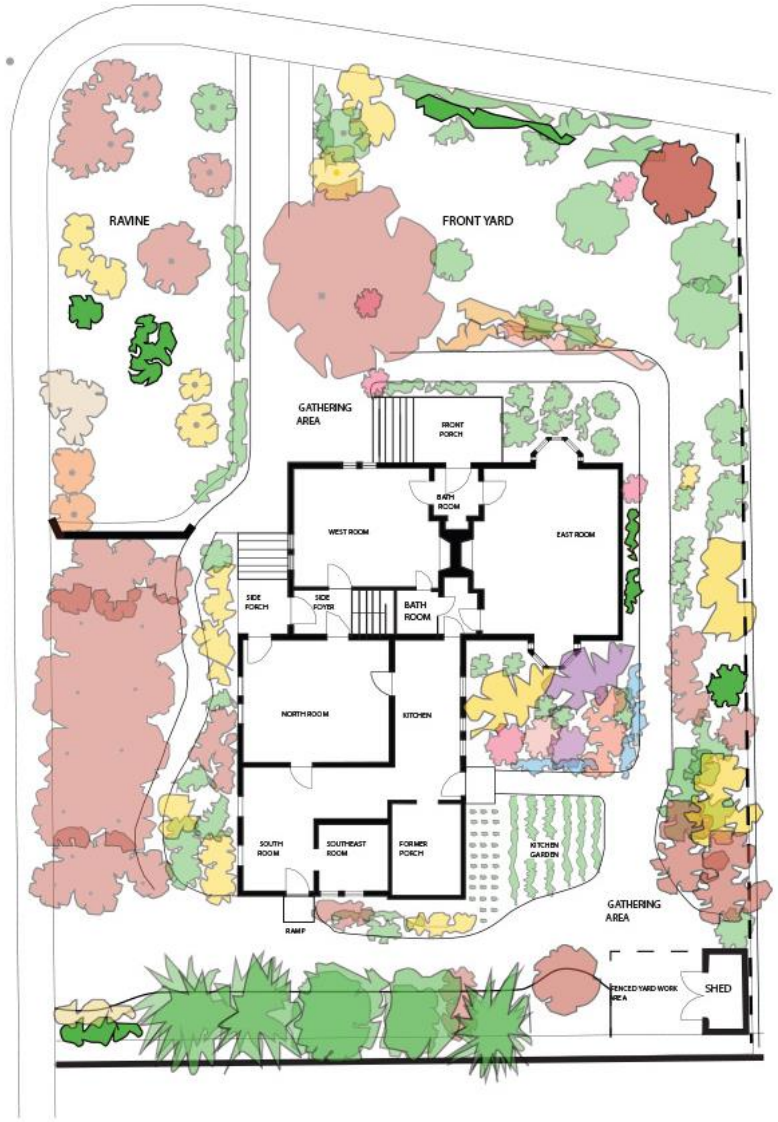

Figure 7.4. Fall Garden Color.

SEASONAL GARDEN COLOR

Winter vegetables, evergreen trees, and berry bushes will add visual and textural interest to the Haller winter garden. During the winter, there will be an attractive juxtaposition of deciduous plants that have lost their foliage to the greenery of Salal, Mahonia, and Douglas Firs (Figure 7.5).

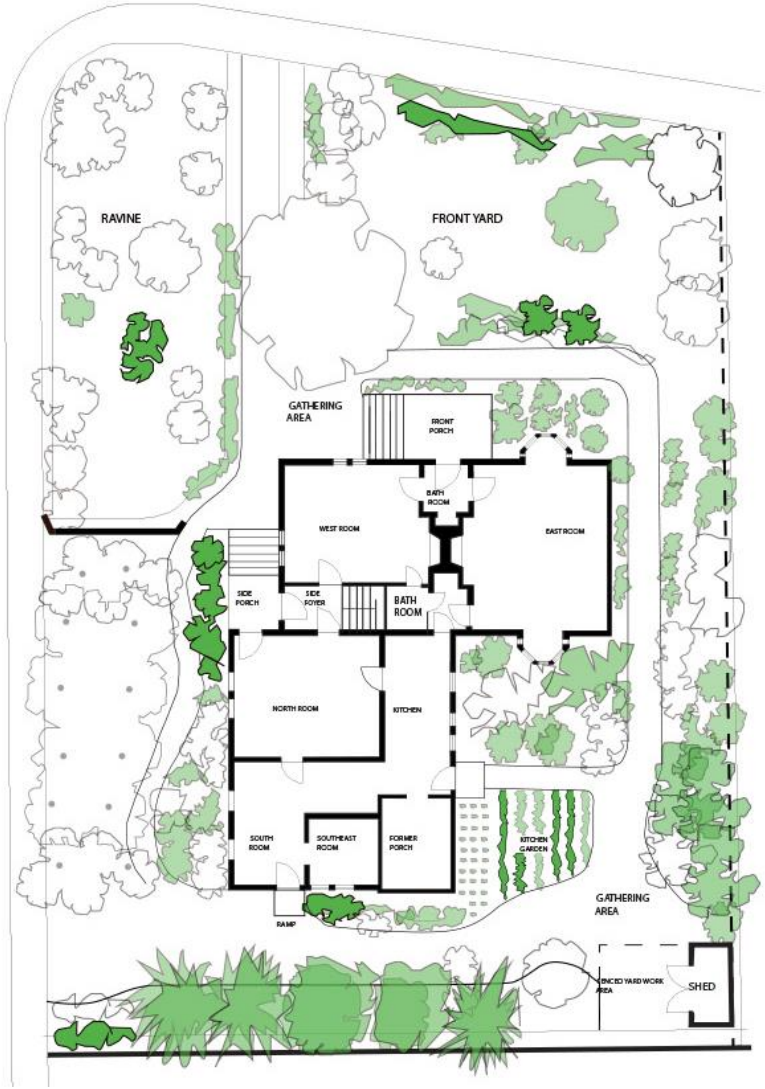

Figure 7.5. Winter Garden Color.

VISITOR EXPERIENCE

The fruit orchard will enhance the visitor's experience of the time period when the property had a rural ambience of orchards and tall grass. In the spring, flowers on the fruit trees and crocuses in the lawn will add color to the garden. In the summer and fall, the trees will produce fruit for visitors to enjoy (Figure 7.6). This could give an opportunity for a Coupeville apple festival.

The Haller Gardens will allow the visitors to view and engage with the landscape (Figure 7.7).

Figure 7.6. Top. & Figure 7.7. Below.

VISITOR EXPERIENCE

At the Haller Gardens, visitors will be presented with a wide assortment of unfamiliar period plants that they will see in flower beds surrounding the house. The visitors will be able to touch and smell the flowers that Henrietta might have also enjoyed (Figure 7.8).

Visitors will learn about the lives the Haller family led. The garden will complement the restored house museum by offering an authentic experience of the site similar to what the Haller family would have had.

Figure 7.8.

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CHAPTER VIII: CONCLUSION

This thesis has proposed a design scheme for the Haller Garden that is based on the existing conditions at the site and historical research with an emphasis on conveying to visitors an experience of the landscape as it was likely experienced in the 1860s to 1870s. The scheme provides an appropriate setting for the restoration of the Haller house to the significant period of occupation and garden design. In this way, both the house and its site will provide a sense of what life was like a century ago.

Research and analysis of how the Haller family used this property during the time they lived there, an examination of the existing property conditions, the study of historic preservation treatments adopted at comparable house museums in the region, an examination of the theories about authenticity in historic preservation, and the exploration of two design alternatives provided valuable information essential to understanding the challenges of presenting an authentic interpretive historic garden for the modern-day visitor.

The three questions raised in the thesis introduction were: How can the property be treated so that the contemporary viewer might experience the authentic lifestyle and environment of wealthy European-American pioneer settlers in the Puget Sound region? How can the authenticity of that time be maintained without allowing significant economic pressures and modern expectations shape the design? And finally, how can the Haller property be developed to depict the Haller family tenure as accurately as possible with limited historical data? The goal of this thesis was to develop an authentic design scheme for the interpretive gardens at the Haller House grounds. The scheme would present visitors with an authentic depiction of an 1860s-era Coupeville garden representative of the property owned and used by the Haller family. The thesis demonstrates this is possible however challenging. The project addresses the first question, by developing a design scheme informed by primary and secondary sources. This information is used to generate a historic preservation treatment that is appropriate for the site, and that most accurately represents the lifestyle and environment of wealthy European-American pioneer settlers in 1860s-era Coupeville. The thesis responds to the second question by highlighting through research, analysis, and design considerations that favor maintaining the authenticity of the landscape to depict the Haller tenure. Examples of the considerations include: 1) an awareness that current visitors are interested in seeing truthful representations of historic sites, 2) the location of the Haller property in the Coupeville historic district, 3) the existing conditions and potential of

the property, and 4) the historic preservation commitment of Historic Whidbey. For the third question, because of the limited historical data about how the landscape was used, what plants were cultivated, where the plants were located within the landscape, and how the landscape changed over time, it was imperative to research comparable house museums and horticulture literature to expand my knowledge and understanding of that time period. However, this thesis has shown for the Haller House we have sufficient information to create a relatively authentic depiction of the landscape.

The proposed design offers Historic Whidbey the possibilities for an appropriately authentic garden from the period Henrietta and her family lived at the house. The scheme may remain a challenge to implement for Historic Whidbey at this time. If the full scheme is not affordable initially, it can be implemented over a period of several years. The first phase would focus on the removal of invasive plants and pruning of existing plants to be preserved and reused. The second phase would involve creating circulation paths and ramps to meet ADA requirements, and plant propagation. The third phase would involve planting period plants and cultivation of a fruit orchard. Some parts of the phases can be carried out simultaneously. Together this garden and the restored house will provide visitors a unique experience not found at other house museums in the region.

In the course of this thesis work unanswered questions deserving further investigation have been raised. One of the questions is if there is a better way to respond to changed landscape factors such as the scale of the property and the present context surrounding the site. An idea proposed in the thesis review is the idea of "borrowed landscape." With the Haller property site limited as it is, could an arrangement with the Town of Coupeville allow Historic Whidbey to extend the interpretive garden to the adjacent town-owned property? Another question is how visitors will learn about the historical significance of this garden layout and the plant palette. This design scheme is intended to give visitors a unique experiential learning garden. A goal is to limit the number of interpretive signs in the landscape. Visitors interested in more information would talk to the docent or obtain brochures. An additional unanswered question is what would be the required level of maintenance for the vegetation? The idea of a maintenance plan has been suggested and is recommended as a next step in the design process.

An authentic depiction of the Haller gardens presents opportunities to reveal the landscape history of the property, to learn about and to understand the lifestyle of

wealthy Coupeville pioneer settlers, and to develop a unique period garden. This proposed design scheme will be distinct because it will offer visitors the authentic experience found at few other house museums in the Puget Sound region.

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