A History and Future for Hillsdale Rose Gardens

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Thesis Program
The History and Future of the Hillsdale Gardens

Introduction

Hillsdale Nursery and its chief designer and president, Alex Tuschinsky, were part of the pioneer age of formal garden design in Indianapolis from the early 1900s. Tuschinsky was personally responsible for the growth of the Hillsdale business and the development of the gardens that accompanied it. Since Tuschinsky's death, some changes have been made concerning certain aspects of the original business. The economics of the area surrounding this site at Shadeland Avenue and 82nd street have caused the property to become too valuable to retain its current use as a nursery and design-build center. Although there have been changes in scale and context of the Hillsdale Gardens, the gardens themselves remain as an important legacy to this early era of Indianapolis' garden design history.

Problem Statement

The intent of this project is to inventory and analyze the existing site and gardens, develop documentation concerning the layout of the gardens and their character and develop a prototypical plan for the preservation and restoration of a portion of the Hillsdale Gardens in Indianapolis, Indiana in order to preserve their historic value while allowing development of the surrounding, non-integral land.
Subproblems

1. The gardens must be thoroughly researched and documented in order to have an official master plan. This document will be the basis for future restoration efforts and will also serve as a reference tool for future design efforts for the undeveloped land. 2. A portion of the site will be targeted for preservation. 3. Guidelines for restoration and preservation will be developed in accordance with the intent of the original design. 4. A set of design guidelines for the surrounding nursery area will be developed in order to provide guidance concerning the means and methods to best preserve the targeted garden area.

Goals and Objectives

The guidelines for restoration and preservation will include general information on existing conditions and materials and an analysis of the purpose and design intent for each portion of the gardens. The design guidelines for the presently undeveloped grounds will be based on compatibility with the existing gardens. Although Tuschinsky was not involved in design for this type of development, his styles of design and organization will be researched and applied. By using this information, the gardens and future development will be tied together aesthetically and functionally.

1. Goal: To document the gardens and create a permanent record of their accompanying history.
a. Identify the historical development of the gardens.
b. Analyze the designer’s intent, identify features of his designs and style and record this in written form.

2. Goal: Determine target areas for actual preservation and/or restoration efforts, adaptive use, or protection efforts.

a. Define the boundary of this area and explain how it should be handled to best preserve the function and integrity of the gardens while allowing for flexibility in the use of the surrounding area.
b. Identify concerns with future development of the surrounding area.

3. Goal: Develop design guidelines for future development of the surrounding land to ensure compatibility with the gardens and their immediate surrounds.

a. Emphasize the gardens as an important design component.
b. Provide for the preservation and enhancement of the targeted area.

Delimitations

This project will not include the production of a complete and detailed design for the development of the land surrounding the garden area. The intent is to allow realistic, adaptable use of the gardens and will not focus on strict preservation of the entire site, its current use, or
all existing structures. Even portions of the gardens themselves may not be found to be of sufficient value to warrant preservation or restoration efforts. The portion of this project dealing with new design is a prototypical example of design concerned especially with sensitive development to existing site ammenities.

Nominal Definitions

"Design materials" include both plant materials and construction materials used for paving, walls, pools, fences etc. When applicable, this includes actual design details and color.

Assumptions

It is assumed that sufficient information exists to allow proper documentation of the gardens and that the gardens are an important part of Indianapolis' garden design history that might soon be lost.

Importance of the Study

Alex Tuschinsky and his designs played an important part in the development of garden design in the Indianapolis area. The gardens he developed for business purposes at Hillsdale Nursery have become important because of their role in Indianapolis' cultural and design history. This portion of Indianapolis' history is of a quality worth preserving for future professionals and non-professionals alike for a
variety of reasons. These reasons range from professional interest to simple appreciation of beauty.

This project is intended to prevent the loss of an important piece of design history and to preserve at least a portion of the layout and design of the Hillsdale Gardens. A secondary concern, compatible design of future development on the grounds, is necessary in order to accomplish the first.
Literary Resources

The importance of preserving valuable pieces of our cultural heritage has been recognized even on a national level. The rapid advances of technology and population growth intensify the need to preserve the past for future generations before it is erased forever (Hartzog, 1966). Potential preservation projects have been divided into two categories by J. B. Jackson: works of art and functional environments. (Jackson, 1976; Kunst and O’Donnell, 1981). Jackson, however does not restrict preservation to pieces of pure art or pure function; when a historic artifact has lost its original usefulness, modification to extend its use is much more acceptable than preserving antiquity for antiquity’s sake (Jackson, 1976).

The question of preservation of the original design, use, and context or preservation with modifications for future use has been resolved with the acceptance of both methods, depending on the individual project (Streatfield, 1969). In his article "Standards for Historic Garden Preservation and Restoration," Streatfield also notes the requirements for garden preservation and clearly outlines factors used to determine preservation value (Streatfield, 9). Examples of adaptive uses and means of financial support are discussed; future maintenance is also mentioned (Streatfield, 1969).

Along with the historic value of the landscape itself, a second factor in determining preservation value is the "worth either of the men or their ideas" (Wrenn, 1966) that created
the design. The founder of the Hillsdale Landscape Company and designer of the Hillsdale Gardens, Alex Tuschinsky, is an important figure in the development of garden design in the Indianapolis area (A History of Ornamental Horticulture and Landscape Design in Indianapolis, 1971). The amount of information about Tuschinsky and his work will allow for a thorough and complete study of his work and design (The History of Hillsdale, 1968; Moore, 1987).

Approaches to Landscape Preservation

The approaches used in historic landscape preservation vary with each project. Kunst and O'Donnell have dealt with the need for further definition of the term "preservation" in order to delineate other approaches that are presently covered by the term. Restoration, rehabilitation, reconstruction, interpretation, and conservation can each be considered as separate aspects of preservation (Kunst and O'Donnell, 1981). "Interpretation" is the most applicable approach for the Hillsdale grounds. By definition, it requires "research of the original design intent and use" while allowing "integration to accommodate new uses, needs and contemporary conditions" (Kunst and O'Donnell, 1981).

Research of the original site may include such sources as probate inventories, deeds, diaries, journals, letters and personal documents, account books, town histories, news articles and advertisements, old essays, speeches and pamphlets, historical society archives, paintings, photographs, and original plans (Favretti and Favretti,
1977). The Hillsdale Landscape Company's grounds also possesses other valuable sources of information in family members who were also professional associates of Tuschinsky (Moore, 1987; The Hillsdale Family, 1968).

The second component in preservation includes documentation. Site analysis information such as property boundaries, buildings, fences, fences, walks, driveways, pavement, posts, poles, plants and vegetation, other built features, notable landform features, views and vistas, utilities, natural features, weather information, and any other notable site features are most often noted in written and graphic forms (Favretti and Favretti, 1978). Photographic record, however, is an under-used documentation form that should be utilized, along with drawings and sketches (Favretti and Favretti, 1978).

Although research and documentation may be the purpose of some preservation projects, analyzing and utilizing the data is just as important. According to Grady Clay, a crucial part of the preservation project (Clay, 1976). The relationships to be discovered in Tuschinsky's work are vital in integrating new development and uses with the existing historical fabric.

Excellent examples of historic preservation efforts exist to serve as models for future projects. Maymont Park - the Italian Garden is one such case study worth noting (Starke, 1980).

Of the sources reviewed, several stand out. "Standards
for Historic Garden Preservation and Restoration" gives an excellent lesson on determining garden value, appropriate use, financial support, and maintenance considerations (Streatfield, 1969). For Every House a Garden gives an excellent listing of where to look for existing information (Favretti and Favretti, 1977). Landscapes and Gardens for Historic Buildings tells what should be documented and how it can be recorded (Favretti and Favretti, 1978). Maymount Park - The Italian Garden is an exemplary case study (Starke, 1980).

Conclusion

The literature reviewed indicates that this project will have three distinctly different phases. The first is research into background documents and materials. The second phase involves documentation of the existing state of the site. The final phase is concerned mainly with design and development resulting from phases one and two.
The first area of methodological concern is locating existing documents. Theodore A. Tuschinsky and Brent D. Moore, respectively the son and nephew of Alex Tuschinsky, are expected to be an excellent source of opinionated comment concerning Tuschinsky's design style, as well as help in locating existing documents on other Tuschinsky designs and information on the Hillsdale Gardens. At the Hillsdale Landscaping Company office, along with actual planting designs, there are also program booklets from the Hillsdale Rose Festival. Pictures of the gardens can also be easily located. Moore and the younger Tuschinsky also have information on where to locate articles that have been written on Tuschinsky and some of his works.

The second area of methodological concern is the documentation of the grounds and gardens as they exist today. This will be accomplished through a series of site visits to produce a photographic essay with accompanying written documentation concerning current site information and inventory. Important to this phase is information on site boundaries, structural components and buildings, vegetation, landform features and information on the site's natural systems: soil, water, wind, sun etc. The photographic essay and documentation will include information on the entire site and will be produced keeping in mind the important part they will play in the production of the design for future development.
The third phase of this project involves analysis of the documents and data uncovered. The documents must be broken down two ways - for evidence of Tuschinsky's design style (mainly deciphered from his planting plans and other historic documents) and for information that will influence the design of proposed development. The products from this phase will be official plans of the gardens that will be used for future restoration and preservation efforts, a written analysis of Tuschinsky's design style, and site inventory documents.

Following the analysis of the existing documents and production of the preservation/restoration documents, the design of the surrounding grounds will take place. The design is to incorporate style elements found in Tuschinsky's work and will focus on preservation of the gardens for future use. Along with a prototypical design for the grounds, this phase will also yield a plan for future maintenance of the gardens. The maintenance plan will include information on plant materials to be used and give instruction on the proper care of the gardens. An important part of this final phase includes possible means for financing the restoration and future care of the gardens.
Bibliography


Moore, Brent (April 28, 1987). Telephone Interview by Laura Aumann.


Historical Background
The following information on the Hillsdale site, the Tuschinsky house, the Hillsdale Rose Gardens, and Alex Tuschinsky himself has been gathered and edited chiefly from the History of the Hillsdale Rose Gardens which was compiled by Theodore Tuschinsky, the son of Alex Tuschinsky, in 1987. A copy of the full text of History of the Hillsdale Rose Gardens is located in Appendix "A". Additional information from a variety of other sources has been footnoted accordingly.

Alex Joseph Tuschinsky

Alex Joseph Tuschinsky was born on July 10, 1886 in Gollaschutz, West Prussia in Germany, which is now a part of Poland (Program, 1968). He arrived in America in 1909. At the age of twenty-three and with only six years of formal education, Tuschinsky had already acquired considerable practical experience to start his career.

As a boy, Tuschinsky lived with his family as laborers in a village located on the vast estate of the Kammerherr von Born-Valois. His humble cottage garden was noticed by the inspector and Tuschinsky became the gardener’s apprentice on the Kammerherr’s estate.

Working on the formal gardens on the Kammerherr’s estate and later two years at the Spath Nursery in Berlin on a special work study program greatly influenced the development of Tuschinsky’s design style. Curiously enough, Jens Jenson
also studied at Spath in the same time frame (Moore, April 28, 1987). Berlin was very caught up in the formal French style and this influence can be seen in the gardens at Hillsdale. Exposure to the cottage gardens, and experience working on other estate gardens also increased Tuschinsky's practical knowledge and expertise.

Once in Indianapolis, Tuschinsky worked "at Bertermann's Florists on East Washington Street." (Tuschinsky, 1987). He also served "as the gardener for the Henry Beveridge estate in Irvington and the John H. Holliday estate (now Holliday Park)." (Tuschinsky, 1987). Following a short time spent in Toledo, Tuschinsky returned to Indianapolis and co-founded the German Landscape Gardeners with Richard Kootz in 1913 at age 27. After the partnership split up, Tuschinsky started his own landscape company and quickly found his first clientel helped by recommendations given him by Mrs. Beveridge.

In 1915, Tuschinsky was commissioned to carry out the extensive planting plan at the Stoughton Fletcher Estate. With the advent of this profitable client, the Tuschinsky name became quickly associated with quality.

Tuschinsky's design style development can be traced to and is seemingly explained by his early exposure to the gardens of Germany and subsequent trends in America. In the 1800s prior to the start of Tuschinsky's education, all of Europe had felt the influences of the formal French
landscapes patterned after Versailles. The result in Germany was essentially a style more rational than the grand and ornate French style, although it still retained the formality of the French gardens. The "Modern German Formal Style" combined elements of the Dutch style, the French Formal style of Le Notre, the English Natural style and the German cottage garden heritage to produce a distinct design style (Hubbard and Kimball, p.52). It is very likely that Tuschinsky was exposed to this new trend.

Also coming into vogue in the late 1800's was the creation of rock gardens using alpine plants (Wright, p.411). Germany in particular seems to have been especially fond of rock gardens (Wright, p.412). The construction of the Hillsdale Rock Garden in 1931, although the logical product of a pool excavation, also fit an established design trend that was being welcomed in America as well as in Europe.

Another trend of the late 1800s was to create distinct identities for each garden if an estate was to have more than one. Examples were gardens for different seasons and gardens with distinctly different shapes, planting theme or color (Hubbard and Kimball, p.238). This trend is very evident at Hillsdale in the Formal Rose Display and Test Garden and in the Rock Garden. The Formal Rose Garden also at one time (prior to the construction of the Rock Garden) contained most of the non-rose perennials, making it essentially a type of theme garden.
Other influences of the early 1900s that may have affected Tuschinsky are basic "naturalistic" trends in America that attempted to simulate nature especially in the use and arrangement of certain materials for both construction and planting. Rocks and organic planting beds, for example were used as opposed to geometric beds and hard flat surfaces. The general theory being that if a scene was not to be "naturalistic", then organization utilized should be made evident (Hubbard and Kimball, p.238). Developing at the same time, however was the "natural landscape" style that utilized actual native plant species as the plant palette for the designs.

Many examples of Tuschinsky's work in Indianapolis are excellent examples of the general naturalistic trend, this is especially evident in his treatment of rock gardens and streams. Tuschinsky seems to fit in with other German designers of the early 1900's as seen by the linkage that exists between the house and its surrounding landscape. Definite relationships explain the layout of the grounds and the purpose of various outdoor rooms. On the Hillsdale grounds themselves this is very evident and exaggerated because of the necessity to utilize the garden for business as well as for pleasure. The gardens were not only functional exterior living areas, but also provided a buffer of sorts between the distraction of the business-related activities and the privacy of the house.
The trend toward formality in the grounds at Hillsdale Nursery may be explained in several ways. The economics of maintenance and the type of use the gardens received during the Rose Festival make formal bed layout with expansive grass walkways practical. The exposure Tuschinsky had as a young boy in Germany may also add a sentimental factor to the predominance of formality in the gardens at Hillsdale.
Site History

The Hillsdale Rose Garden site was first purchased as a small portion of a large tract of land from the government by Daniel Yandes and Caleb Scudder on March 15, 1837. The original land holding included the Castleton area of Lawrence township and land extending south. As a land speculation purchase, the first owners never farmed or developed the area but sold it off in smaller tracts. One of these tracts was bought on February 3, 1840 by the Reverend James Thomas Wright and his wife Ruhamah. The Wrights were migrating north from Castleton, North Carolina and had first settled in Bartholomew county, Indiana before moving to Marion County.

Reverend Wright and his family constructed a log cabin of American elm on the site of the future Hillsdale Nursery. This cabin still exists in the walls of the Tuschinsky house. Reverend Wright deeded this land to Jonah F. Lemon on September 7, 1859. The Lemon family and their relatives lived in the cabin and farmed the land until the early 1900s; by this time the land was under the name Steinmeier.

Alex Joseph Tuschinsky purchased the 80 acres of the Hillsdale Rose Garden site from Steinmeier in 1917; it was Alex Tuschinsky who named the site Hillsdale.

Later changes concerning the site occurred in 1956 when the northwest corner of the site was separated from the rest of the nursery by the construction of State Road 37. This resulted in the loss of the original main entrance to the nursery that had been located on the west side of the estate.
The total site acreage was reduced to approximately 63 acres.

In 1970, the construction of Interstate 69 north of Indianapolis was completed. State Road 37 became part of I-69 at the south end of the new interstate, including the portion that now borders the site. Because of the limited access of the interstate, the only direct access to the site became Shadeland Avenue.

A more recent site change occurred in 1986 when the south 36 acres were sold for development purposes. 27 acres of land are all that remain intact of the original 80 acres first christened as Hillsdale.
House History

The following four paragraphs were gathered and edited chiefly from "Pioneer Log Cabin, 100 Years and Four Remodelings Later" by Ann Montgomery in The Indianapolis News. Information was also taken from dated photographs and architectural drawings.

Alex and his wife Eda moved into the cabin and spent the first of many winters there. In the spring of 1918, Alex began rebuilding the worn-out soil and planting nursery stock. The first remodeling of the cabin was done in 1918 when a small frame house was constructed around the original logs. Prior to this remodeling, the cabin was covered with weatherboarding on the exterior. The interior was insulated with a layer of newspapers and finished with wallpaper. The 1918 remodeling also added a south porch, made a dining room out of a lean-to on the east side and added a wing on the north side. The interior was plastered and the outside sported new clapboards. The old loft stairway was made larger as were the windows of the cabin-turned-living room.

The second remodeling took place in 1925. Along with the addition of a back porch to the north and dormer windows in the former loft to make two full bedrooms upstairs, a basement was added under the main part of the house. A fireplace and new front entry were added to the west side.

In 1939 the south porch was glassed in and a third bedroom was added upstairs; at the same time, the lower story and the entire west side of the house’s exterior was faced with limestone.
The final major remodeling took place in 1951. During this remodeling, the Tuschinsky's created a new front entryway on the north side that took over the function of the west entry. This addition also increased the size of the basement, and added a study as well as a breakfast room to the first floor.
Garden History

The gardens at Hillsdale began with the construction of The Formal Garden in 1925. This garden was renamed the Formal Rose Garden in the 1930s when the Rose Festival began. It is considered to be part of the exhibition rose gardens. The Formal Rose Garden was originally based on a garden at the Kammerherr's estate in Sienno and consists of rectilinear beds and borders, grass panels and a central pool. Gravel walks lead through the roses and perennials, past two statuary pieces, one of a small girl, the other of a boy. Both of these sculptures were created in Florence, Italy in 1852. The Formal Rose Garden is contained by a clipped privet hedge. In 1953, a garden house called the Rose Room was added at the north side of the garden, replacing a former patio. The Rose Room provides a staging area for various functions. The planting design of the Formal Rose Gardens has been changed several times, although a rectilinear bed arrangement has been maintained with only minor additions.

In 1931 two major changes were made to the site with the construction of a swimming pool and the construction of a naturalistic rock garden using the excavated earth. The Rock Garden incorporates "miniature mountain torrents" (Tuschinsky, 1987) and a lily pond. A variety of perennials grow in the nooks and crannies along the flagstone path.

The swimming pool with its low stone wall faces a sunning and diving platform at one end. Changing rooms are incorporated into the design of the platform.
The Formal Rose Sales Garden was laid out in 1937, taking the place of a former apple orchard and chicken yard. This area contains sunken beds filled each year with a variety of pre-potted roses in all colors and varieties. Although there are no permanent roses in this garden, this area is defined with latticework partitions and shrub borders. It contains a permanent information booth and drinking fountain.

1941 brought the construction of the Rose Display and Test Garden. The east end of this garden is adjacent to the west side of the Formal Rose Garden. The north and south sides are bounded by arches of climbing roses displayed against an unclipped hedge of various deciduous shrubs. The west end of the garden is terminated with a semicircular stand of spruce. This garden along with the Formal Rose Garden work together as the Exhibition Rose Gardens.
Bibliography


Evaluations
INTRODUCTION

Much of the analysis and recommendations concerning preservation and/or restoration and adaptive reuse is very dependent on the sympathies the site developer has concerning historic value. For the Hillsdale site, this has not yet been determined. For this reason, each sensitive area has been analyzed from three different standpoints: preservation and/or restoration, adaptive reuse, and edge protection. These strategies reflect high historic concern and accommodation; moderate concern with adaptations made to allow greater freedom to the developer's interests; and low or no sympathetic concern, reflecting a loss of the area and a strategy for preservation of an adjoining sensitive area.

HOUSE & OUTBUILDINGS

INVENTORY

1. Garage is in need of extensive repairs.

2. East yard exhibits mainly mature vegetation that has outlived its more desirable size and maturity concerning the scale of its location.

   a. The design of the east yard is very loosely defined, based mainly on functional screening.

   b. Deciduous shrubs surround the yard perimeter in a discernible hedge.

   c. The majority of the trees within the yard are
evergreens.
d. An evergreen grouping also provides a backdrop for the large barbeque.

3. Traditional foundation plantings are supplied by yews.
4. The garage yard is gravel and weakly defined to the north and west.
5. Concrete walks lead from the north and south entries to the gravel drive areas.
6. A flagstone walk extends out from the west entry to the gravel drive.
7. The south yard area that separates the pool area from the house is planted with mature canopy trees and has no real spatial definition.

PROBLEMS
- limited existing use
- very weak spatial definition
- in need of replanting

POTENTIALS
+ historically significant to the residential aspect of the site
+ provides a buffer for the north, east, and south sides of the house
+ provides a buffer for the north and east sides of the pool area
NEEDS FOR PRESERVATION AND/OR RESTORATION

1. Create a replacement schedule listing both specimen type and frequency of replacement for all existing plant types.

2. Create a maintenance schedule for repainting of building exteriors where applicable and regrouting/resetting of stone on buildings and walkways.

3. Repair existing damaged portion of the garage.

4. Preserve drive area to the west of the house as a functional vehicular drive.

5. A mixed border of ornamental trees and deciduous shrubs reaching approximately 15 feet in height and of at least 10 feet in width would provide and adequate buffer without creating too much isolation and enclosure.

NEEDS FOR ADAPTIVE REUSE

1. New uses for the house may require modifications to the interior for efficient and economical reuse. New uses may include executive office space, an executive bed and breakfast, a small conference center, or exclusive restaurant.

2. New use of east yard may include a source of transition/connection from new development areas to the existing house and gardens. This may result in a completely new character for this area.

3. Buffer may need to be added for preservation of
contextual qualities such as quietness and privacy.

4. Removal of the garage, grill or other elements (excluding the house itself) may be needed to realistically adapt to the new site use.

5. The west drive may be modified to restrict vehicular use to emergency and maintenance vehicles or to pedestrian use only.

6. Surface materials may change to more durable ones to accommodate higher use intensity.

7. South side of the existing house would remain essentially unchanged to preserve the axial layout, orientation and organizational significance of the garden and west house entrance.

8. South house facade would remain the same in regard to the structural and decorative materials of the house exterior.

NEEDS FOR EDGE PROTECTION

1. House would be removed.

2. Creation of a new terminus for the east facing view from the Rose Display and Test Garden and from the Formal Rose Garden would be a necessity.

3. The drive west of the house may be developed as a buffer zone or become new edge for garden definition.

4. Removal of the existing house structure also allows new construction that can strengthen the overall alignment and connection of the gardens to the pool area.
POOL AND BATH HOUSE

INVENTORY

1. Pool is in fairly good shape and functional.
2. Bath house is in need of paint.
3. Shrubs to the south of the bath house are overgrown and need replacement.
4. Only organizational layout for the pool contextually is a axial and functional layout with the south house facade.
5. Low pool terrace walls form a low-impact buffer.
6. Drive located immediately to the west results in a lack of privacy from the limited use area.
PROBLEMS

- liability problem
- poor linkage with the rest of the gardens
- weak linkage to the house
- minimal screening
- little privacy

POTENTIALS

+ fairly strong design of the pool area itself
+ formal influences of Tunschinsky’s past are very evident
+ strong edge to the south
+ one of the few examples of Tunschinsky’s structure design remaining on the site

NEEDS FOR PRESERVATION/RESTORATION

1. Develop maintenance schedule for painting doors, window frames, rails etc.
2. Repair any cracks in pool, walls, or stone deck area.
3. Preserve a buffer zone to the north, east, and west.
4. Replacement schedule for plantings south of the bath house needs to be developed.
5. Yard area to the north, separating house and pool should be kept as an open space buffer; if the house is removed, a dense screen or visual barrier should be placed at the north edge of the existing yard area.

NEEDS FOR ADAPTIVE REUSE

1. Pool may be modified into a shallow reflecting pool to
reduce liability problems but retain a similar visual
effect.

2. Area between house and pool may be developed into a
stronger transition zone between the two.
   a. addition of a walkway for practical purposes
   b. addition of walkway borders in a formal, axial design
      typical of the linkages found in the earlier garden
      areas to strengthen the transition zone

3. If drive area to the west is removed while retaining a
   traffic way, buffer plantings introduced between the
   pool and drive would protect the quiet introversion of
   the pool area.

4. If the yard area east of the pool is reduced, a loose
   informal vegetation screen would be the best method to
   screen the pool from new construction while keeping at
   least the informal air of the existing yard if not the
   actual spaciousness.

5. If the yard area east of the pool is developed to the
   extent that a denser barrier is required, or space is
   limited, a lattice fence to support ivy may be
   introduced as a backdrop. With low plantings between it
   and the pool wall, the openness would be maintained as
   much as possible.

6. The area around the pool could be modified into a
   terrace area to act as an extension of functional space
   for the new use of the house.
7. If construction is brought into the area immediately east of the pool, a multi-level plaza or terrace may be developed, using the pool area as an exibition area, keeping the existing stage area above the bath house.

8. The existing pool may be modified into a fountain or reflecting pool.

9. The area north of the pool could be developed into a terrace area more suitable for high use intensities.

NEEDS FOR EDGE PROTECTION

1. Complete removal of the pool would necessitate a buffer area to preserve the east side of the rock garden.

2. If and access is to be maintained where the existing drive is located, at least a portion of the drive area should be allocated for a buffer planting to protect the rock garden’s tranquility.

3. If no access is needed, a looser, wider buffer zone would be beneficial in order to better preserve the fairly open spacial quality of the rock garden.
FORMAL ROSE GARDEN

INVENTORY

1. This garden is probably the most important component of the Hillsdale Rose Gardens.
   a. It is the immediate focal point from the house's west entry.
   b. It is the strongest garden concerning design due to its well defined edges and strong focal point.
   c. It provides a necessary link between the house and the Rose Display and Test Garden which has no strong focal point of its own.
   d. It is axially aligned with the flag area that provides a focal point in the rock garden.
2. The Rose Room along with dense evergreen and deciduous vegetation provides a strong north edge for the Formal Rose Garden.

3. Currently the Formal Rose Garden displays mainly a variety of perennial plantings.

4. The central focal point is a lily pool of formal design, but two sculpture figures, one of a girl the other of a boy provide additional interest.

5. The garden to the west is well linked and provides a strong visual buffer zone and barrier to the distractions of Interstate 69 to the west.

6. A buffer to the east is provided by the house which is
prevented a stronger link due to the gravel drive separating the two.

7. The area to the south is the Rock Garden, also separated by a gravel drive. The Rock Garden forms a barrier that serves to reduce noise and other distractions from the south.

PROBLEMS
- gravel drive areas are barriers preventing a strong link with axially located components.
- the Rose Room has very limited potential for future use
- plantings of the Formal Garden have changed many times and the design of the garden is altered from the original

POTENTIALS
+ strong design
+ it is in a fairly good state of repair
+ good interest within the garden
+ strong focal point

NEEDS FOR PRESERVATION AND/OR RESTORATION
1. Create planting and maintenance schedules for the flower beds and perimeter hedge.
2. Create a schedule for maintenance of the Rose Room including painting and tuck pointing as necessary for the concrete block construction.
3. Replant vegetation to the north and sides of the Rose