

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Britt Gardens Site 35JA789

other names/site number Britt Park, Britt House, Peter Britt Homestead

Name of Multiple Property Listing N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

street & number First Street between OR Hwy 238 and Fir Street not for publication

city or town Jacksonville vicinity

state Oregon code OR County Jackson code 029 zip code 97530

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: national statewide local

Applicable National Register Criteria: A B C D

Signature of certifying official/Title: Deputy State Historic Preservation Officer Date

Oregon State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain:) _____

Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- District
- Site
- Structure
- Object

Contributing	Noncontributing	
1	5	buildings
1		site
1	5	structure
1		object
4	10	Total

Number of contributing resources previously listed in the National Register

1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: Single Dwelling

AGRICULTURE/SUBSISTENCE:

Agricultural field

COMMERCE/TRADE: Business

RECREATION AND CULTURE:

Outdoor Recreation

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE:

Outdoor Recreation

RECREATION AND CULTURE: Auditorium

7. Description

Architectural Classification

(Enter categories from instructions.)

N/A

Materials

(Enter categories from instructions.)

foundation: N/A

walls: N/A

roof: N/A

other: N/A

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

Summary Paragraph

The Britt Gardens Site functions today as a 4.7-acre portion of a 10-acre local park and music venue within the Jacksonville Historic District NHL (#66000950), Jackson County, OR. The site is located on First Street between OR Hwy 238 and Fir Street (Figure 1). The southern portion of the site (2.6 acres/ approximately 124 m by 109 m) is owned by Jackson County, and managed by the Britt Music and Arts Festival, and the northern portion of the site (2.10 acres/ approximately 128 m by 90 m) is owned and operated by the City of Jacksonville. The Britt Gardens Site 35JA789 as nominated consists of four contributing resources: the archaeological site (35JA789), the 1862 giant sequoia tree (structure), a 19th century octagonal fountain (object), and a 20th century shed (building). In addition, seven loci representing archaeological features of significance are present within the site, including the 1852 dugout cabin, the frame house, two refuse middens, the wine press house, the barn, and the Old City Brewery. A cultural landscape survey has highlighted the integrity of the surviving Britt Gardens (Todt and Hannon 2008), and archaeological investigations over the last decade have indicated that significant resources associated with the Britt family's occupation and use of the property are present (Rose and Tveskov 2010; Rose and Johnson 2011, 2015; Rose 2014; Rose et al. 2014). Noncontributing resources found at the site include several buildings, a stage, pathways, and lighting associated with the property's modern use as a music venue and park. All of the noncontributing features have been constructed outside of the property's period of significance and are easily recognized as modern improvements and distinct from the historical resources present at the site. While some of the site has been impacted by the modern use of the land, an extensive archaeological record associated with the Britt occupation remains. Therefore, despite these impacts to the site's integrity the site still retains a high level of integrity.

Narrative Description

Environmental Setting

The Britt Gardens Site 35JA789 consists of the inhabited portion of the historical Peter Britt homestead on a small northeast-facing hill overlooking the town of Jacksonville, Oregon. The site falls within Section 32 of Township 37S/ Range 3W. The original homestead, which historically encompassed 80 acres, has since been divided into two tax lots representing 10 acres owned by Jackson County and the City of Jacksonville (Figure 3). Today these properties serve as a popular public park, outdoor music venue, and gateway to the Jacksonville Woodlands Association trail system. The archaeological site to be nominated covers just under 5 acres of these larger parcels: with the southern 2.6 acres falling within the 3.17 acres owned by Jackson County, and the northern 2.10 acres falling within the 6.88 acre parcel owned by the City of Jacksonville.

The northern portion of the property, where the house and main gardens were located, is now a landscaped city park known as the Britt Gardens. The park is situated along the northwestern edge of a residential neighborhood composed of 19th-century dwellings and outbuildings on moderately sized lots on the western edge of the downtown historic core of Jacksonville. On the site itself, several heirloom fruit trees and other vegetation survive from the Britt occupation, and the addition of modern plantings has been done with care to retain much of the original look and feel of the property as an extensively landscaped rural homestead. The southeastern portion of the property borders on a quiet residential neighborhood with several historical buildings that contribute to the Jacksonville Historic District NHL (#66000950). The northwestern portion of the site boundary borders a popular woodland trail system that includes several interpretive trails that highlight the historical use of the property.

Historical Appearance

Upon arrival to Jacksonville in the fall of 1852, Peter Britt constructed a dugout log cabin on a forested hill overlooking what was then a small mining camp. Early neighbor Reverend T.F. Royal remarked that Britt's first

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dwelling consisted of a “split lumber hut surrounded by pack saddles” (Royal in Miller 1972:108). Four years later, Britt constructed a wood frame house closer to what would become the main access road. The house was located roughly 25’ back from First Street, at the head of Pine Street, facing east. Some accounts suggest this second building was originally constructed as a studio (with Britt still occupying the cabin) until living quarters were added later (Nordwick 1955:12). This modest one-story dwelling had a Classical Revival cornice and a north slope skylight to accommodate the in-house photography studio (Figure 6 and Figure 7). The building was remodeled and expanded over time to accommodate the growing family and as finances allowed (Figure 8). A second floor was added with dormer windows to light the studio, and a wing was added on to the house at right angles to the first block in 1882. The building was constructed using clapboard on a wood frame, with a rock foundation and a cedar-shingled roof with a 1 to 1 slope and gabled ends. Decorative bargeboards “cut from two planks in an interlaced design” were in the Country American Gothic fashion (Ross 1953:24). The building also had a “slightly ornamented” brick chimney (HABS No. ORE-49, Stark nd.).

The house and property continued to be expanded and enhanced, at each stage reflecting Peter Britt’s priorities of his art and photography studio, formal gardens, and expanding production facilities for his agricultural products. By 1882 the house was three-storied with 14 rooms and a large wine cellar and attached solarium (Figure 9). The ground floor consisted of three bedrooms, a dining room, living room, parlor, kitchen and a waiting room for the upstairs studio. The second floor was dedicated to the photography studio, with “two large skylighted rooms and two printing and developing rooms. The studio room walls were covered by photographs and paintings,” and the third floor was “used for storage of photographic plates and paint material” (Nordwick 1955:12).

While the Britt house reportedly presented the visitor with “a fine idea of the pleasant rural retreat of the nineteenth century” (Ross 1953:24), it was the surrounding landscape that was most notable. Over the years the portion of the property to be nominated had been deforested and terraced to accommodate fruit trees, grape vines, and the ornamental gardens that surrounded the house. Apples, pears, plums, and peaches were grown to the north and south of the house, and at one point a vineyard was planted on the slope to the east. In addition to the perennial trees and shrubs that grew around the house, several species too tender to survive the southern Oregon winters were brought out from the solarium seasonally, or covered with small greenhouses. Figs, oranges, lemons, and even banana trees were grown at the property, to the delight of many early visitors.

The house was separated from the First Street by a picket fence and hedge, and other garden features included a lily pond and decorative fountain (still present) in front of the building. Several other outbuildings were located across the portion of the property to be nominated, including a woodshed, barn, carriage house, shed, and water tower to the south of the house; the original cabin and wine press house were located to the west; and the Old City Brewery was on the northern edge of the property adjacent to what is now OR Hwy 238.

The layout of the original homestead has been established using historical photographs and illustrations, along with irrigation maps, surviving landscape features, and archaeological data. In addition to the evolution of the built landscape, images and documents show the progression of the farm and formal gardens that would come to define the property.

Current Appearance

The Britt Gardens Site, as nominated, follows the current archaeological site boundary identified with trinomial 35JA789, which encompasses the historical core of 4.7 acres of the original 80-acre Peter Britt homestead (Figure 3). The southern portion of the site currently serves as part of the Britt Music and Arts Festival, and as such has been heavily modified to accommodate the stages, seating, and concessions needed for the outdoor event venue. A large portion of the area now comprises open lawn and picnic space for concert goers. This portion of the Britt Gardens Site 35JA789 was historically used for fruit and nut trees, but was also the location of the barn, apiary, and other outbuildings. Despite the modern landscape modifications, the sloped landform

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which makes for the natural amphitheater that the event venue is known for has led to the importation of several feet of fill on the eastern portion of the site along First Street [REDACTED]

The northern portion of the property has been lightly developed for its current use as a city park and gateway to the Jacksonville Woodland Association trail systems. The bulk of the historical garden was within the northern portion of the site, and trees and vegetation dating to the Britt occupation can still be found across the park, surrounding a ghost foundation of the former house that was installed during a 1976 park restoration done as part of the county's American Bicentennial celebration. A giant sequoia (*Sequoiadendron giganteum*) planted in 1862 to mark the birth of Britt's first son, Emil, remains in the northern portion of the site and is a listed Oregon Heritage Tree (Figure 15 and 16/ Number 8 on detailed site plan). Donn L. Todt and Nan Hannon's 2008 cultural landscape report of the Britt Gardens provides a detailed history of the gardens and the plants grown on the property over time. Their survey of the modern gardens identified several species that either date to the Britt occupation, grew from seeds of the original plants, or had been replanted in the 1970s as part of the initial park restoration. These include fruit trees (apples, pears, plums, apricots), nut trees (English walnuts and filberts), shrubs and bushes (holly, fragrant olive, sweet bay, privet, lilac, forsythia, snowball viburnum, boxwood, rhododendrons, azaleas, and roses), as well as other trees (gingko, linden, giant sequoia, Italian cypress, Monterey cypress, Deodar cedar), and vines and flowers (ivy, violets).

The abundance of plants associated with Britt's historical garden (both original and replanted) suggests that the modern role of the garden as a community park has allowed the property to retain much of the look and feel of Britt's innovative landscape. In addition, much of the property is still terraced, and the modern pathways have been updated following original routes where possible. An octagonal concrete fountain (Figure 17/ Number 9 on detailed site plan) and one outbuilding, a small shed (Figure 18 and 19/ number 10 on detailed site plan) are still present on the property. The modern development on the site includes paved pathways, benches, and lighting across the high-traffic areas of the park, which connect the Britt Music and Arts Festival grounds and trail system with a public parking area and OR Hwy 238 to the north.

Archaeological Investigations

The Southern Oregon University Laboratory of Anthropology (SOULA) has been conducting archaeological excavations at the Britt Gardens Site 35JA789 for nearly a decade. The first investigations occurred between the fall of 2010 and the winter of 2011 in preparation for park improvement and modest development. In order to evaluate whether archaeological resources were present within the city-owned portion of the Britt Gardens Site, 42 individual 50 cm² quarter test units (QTUs) were excavated across the site at 10-meter intervals. This phase of the project resulted in the recovery of over 5,000 artifacts associated with the occupation and use of the property. These findings led to data recovery excavations that targeted identified resources vulnerable to proposed construction activities. These included archaeological deposits [REDACTED]

[REDACTED] (Rose and Tveskov 2010). After the archaeological fieldwork was conducted, the larger construction project was cancelled and funding was lost for the analysis and reporting. Work on this report is ongoing, and all artifacts and documents associated with this project are currently housed at SOULA under the curation number 2010.13. The completion of the technical report has been funded by a Preserving Oregon grant and is slated to be finished in the spring of 2020.

In 2011 the City of Jacksonville and the Oregon Department of Transportation (ODOT) hired SOULA for [REDACTED]

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SOULA conducted archaeological testing at the southern portion of the Britt Gardens Site 35JA789 in December of 2013 in preparation for large-scale infrastructure improvements associated with the Britt Music and Arts Festival. [REDACTED] (Rose et al. 2014; Rose 2014).

In January of 2019 SOULA conducted archaeological testing in preparation for upgrades to the irrigation system in the Britt Music and Arts Festival grounds. This project is ongoing, and is slated to be completed in the spring of 2020. To date, this project has allowed for [REDACTED].

Contributing and Noncontributing Resources

The site to be nominated is composed of one archaeological site, the Britt Gardens Site 35JA789, and three other contributing resources associated with the Britt family occupation: the 1862 giant sequoia, a 19th century octagonal fountain (object), and an early 20th century frame shed (building) (Figure 4). The archaeological site also contains seven notable loci consisting of significant features associated with the 1852 cabin, the Britt family residence, the barn, the wine press house, the Old City Brewery, and at least two middens (Figure 5). Based on [REDACTED] related to the more than a century-long Britt family tenure on the property.

A variety of noncontributing resources are present on the property, which are associated with the modern use of the site. The southern portion of the property contains stages, seating, concession stands, restrooms, a ticket building, and pathways as part of the modern Britt Music and Arts Festival that do not fall within the site's periods of significance or have any connection to the historical use of the site. These modern features are easily recognizable as distinct from the historical features on the property. Noncontributing resources within the northern portion of the site include the 1976 ghost foundation marking the location of the Britt frame house, a restroom, and pathways, benches, and lighting associated with the modern use of the property as a city park. While many of these landscape improvements are meant to compliment the history of the site, they fall outside of the period of significance and are therefore considered to be noncontributing resources.

The following is a detailed list of the contributing resources and archaeological features to be nominated:

Britt Gardens Archaeological Site 35JA789 (Contributing site) (Figure 4)

[REDACTED] Peter Britt's life at the site and the way in which he modified the property to accommodate his interests and growing family over time.

The Britt Cabin (1852; Figure 6/ Number 1 on detailed site plan)

Peter Britt constructed a dugout cabin on the site upon his arrival in November of 1852. There is little description of this building during its use, but it is visible in an early photograph and illustration of the property (Figure 6). The cabin site is [REDACTED] In addition, a feature

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that appears to be [REDACTED] (Photo 11). Analysis and reporting of this portion of [REDACTED] is ongoing. The material is curated at SOULA under curation number 2010.13. The 20th-century kitchen addition to the house was also in this general vicinity but is believed to be closer to the main building. The current landscaping in this area has been done in a way to protect the visible cabin features and subsurface footprint (Photo 4).

The Britt House (1856-1960; Figure 7-8/ Number 2 on detailed site plan)

The Britt House was destroyed by fire in 1960. A masonry foundation was constructed in 1976 to mark the footprint of the house as it stood in 1882 as part of larger improvements to the northern portion of the site that now serves as a city park. This work was overseen by University of Oregon Professor of Architectural History Marion Dean Ross, [REDACTED]

[REDACTED]. The area within the ghost foundation is sloped, measures roughly 18 m by 14 m, and has been built up with several feet of imported fill and topsoil. As a result, [REDACTED]

Middens (Mid-late 19th century; Numbers 3 and 4 on detailed site plan)

[REDACTED] have been encountered on the site. The "Old Midden" is [REDACTED]

[REDACTED] Both features may have originally functioned as privys or other pit features that were later in-filled with refuse. Due to diagnostic artifacts and its conspicuous location within the Britt Gardens, the Old Midden is believed to be associated with the early cabin or house occupation. T [REDACTED]

[REDACTED], including tableware and food items, domestic materials such as lamp chimneys and sewing pins, and personal items such as tobacco pipes and buttons (Photo 13). The second midden, described as [REDACTED]

[REDACTED] associated with the Britt family [REDACTED] assemblage, food remains, dishes, mining pans, photography equipment, and toys (Photo 14). Portions of both [REDACTED]

The Wine Press House (ca. 1880s; Number 5 on detailed site plan)

Peter Britt added a wine cellar to the frame house during a remodel in the 1860s and expanded the cellar along with the house in the 1880s. Around this time he also constructed a large wine press house to the north of the residence, which was described as containing two 1,000 gallon redwood casks for aging wine (Miller 1972:77). This building was dug into the hillside [REDACTED], measuring roughly 16 m by 12 m. [REDACTED]

[REDACTED] Analysis and reporting of this portion of the archaeological site is ongoing. The material is curated at SOULA under curation number 2010.13.

The Britt Barn (mid-late 19th century; Figures 12-13 /Number 6 on detailed site plan)

The Britt Barn was [REDACTED] The building survived the 1960 fire that razed the house but was in poor condition when the Britt Music and Arts Festival was established at the site in 1962. Archaeological remnants of the barn were inadvertently discovered during streetscape improvements in 2013 (Photo 17; Rose and Johnson 2015). Investigations revealed that the building was collapsed in place and covered with several feet of imported fill (Figure 12). This allowed for more usable space on the terrace between [REDACTED] and has served to cap and

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preserve the [REDACTED]. [REDACTED]
[REDACTED]

Old City Brewery (1856; Figure 14 /Number 7 on detailed site plan)

The Old City Brewery is situated [REDACTED]. Established by German immigrant Veit Schutz in 1856, the building, which included a dance hall and family residence, was considered one of southern Oregon's largest breweries. At its height, the property had several buildings along with a flume, reservoir, and waterwheel as part of the beer production. By 1875 the property was transferred to Peter Britt, who incorporated it into his growing wine business. The building was abandoned after Britt's death in 1905, and went into disrepair. It was razed in 1958 after the Britt property was transferred to the state. No formal archaeological survey or testing has occurred on the brewery portion of the site, however, [REDACTED]. The archaeological features associated with the Old City Brewery are believed to [REDACTED]. [REDACTED] were recovered during the recent installation of an interpretive sign on the property, which indicates that subsurface deposits are also present within this portion of the site (Photo 18). These artifacts are curated at SOULA under curation number 2019.09.

Giant Sequoia (*Sequoiadendron giganteum*) (Contributing structure) (1862; Figure 15-16 /Number 8 on detailed site plan)

Upon the birth of his first son, Emil, on March 22, 1862, Peter Britt planted a giant sequoia to the northwest of the family house, where it remains to this day. In addition to serving as a 'witness tree' to the many decades the Britt family lived and worked at the site, the intention and care with which the sequoia was planted and maintained over the years makes it a physical remnant of Peter Britt's joy on becoming a father for the first time. The tree has long been a central feature of the gardens, and is clearly tied to the historical memory and lore of the property as seen through its constant mention in newspaper accounts, documented site visits, and family history. With an estimated height of over 200 feet, today the tree is a listed Oregon Heritage Tree and marks the entrance to the popular woodland trail system. Although not archaeological, the giant sequoia is an important feature of the heritage landscape at the Britt Gardens Site 35JA789.

Octagonal Fountain (Contributing object) (19th century; Figure 17 /Number 9 on detailed site plan)

The fountain located off the southeast corner of the framed house was a prominent feature of the formal Britt Park landscaping within the Britt Gardens Site 35JA789, and continues to operate seasonally (Photo 2). The octagonal concrete fountain is roughly 3' (90cm) tall, with straight sides and inset square panels. It measures approximately 6.5' (200 cm) across and is sitting on a poured cement base that has a 1' (30cm) lip. The fountain is lined with metal and filled with small rounded cobbles and a few larger cobbles, and the water spouts upwards in a fine stream from the center.

Shed (Contributing building) (early 20th century; Figure 18-19 /Number 10 on detailed site plan)

A shed located to the south of the Britt house remains on the slope between the city-owned park to the north and the Britt Music and Arts Festival to the south (upslope). The shed measures 5' (150cm) by roughly 7' (210cm) and is 8' (240cm) tall, with a cedar shake roof and has 1" by 6" clapboard siding. The shed door consists of three, 2" by 12" vertical boards and a wooden handle, which is secured with a modern padlock. The building is cut into the hillside on the southwest side and sits on a cinderblock foundation, which may have been added more recently to stabilize the building. The shed is visible in a photograph dated to 1911 (Figure 18) and has survived the 1960 fire and modern development on the site (Figure 19). The shed is located across the path from the modern building that serves as the park's bathrooms (Photo 19).

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Site Integrity

Britt Gardens Site 35JA789 have indicated that, while some of the site has been impacted by the modern use of the land, an extensive archaeological record associated with the Britt occupation remains.

Historical landscape modifications to the property, including terracing and building cuts, are still clearly visible,

These resources can all be linked with the Britt family generally, and in some cases activities or events in the family's lives specifically. The development of the northern portion of the site has been done in keeping with the historical look and feel of the property as a formal garden and park, and care has been taken to protect the surviving plants and to consider the historical landscaping in the addition of new plants. These archaeological and botanical data are complimented by a robust material culture and documentary record that is housed at the Southern Oregon Historical Society (SOHS), Southern Oregon University (SOU), and the Oregon Historical Society (OHS). The site is located within the Jacksonville Historic District NHL (#66000950), and as such, even the surrounding neighborhood remains much as it was during the time of Britt family occupation.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ARCHAEOLOGY: Historic Non-Aboriginal

ART

EXPLORATION/SETTLEMENT

LANDSCAPE ARCHITECTURE

Period of Significance

1852-1954

Significant Dates

1852 Peter Britt's arrival

1862 Sequoia Tree planted to commemorate

Emil Britt's birth

1905 Peter Britt's death

1954 Death of last surviving heir, Amalia

"Mollie" Britt

Significant Person

(Complete only if Criterion B is marked above.)

Britt, Peter

Cultural Affiliation (if applicable)

Euro-American

Architect/Builder

N/A

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Period of Significance (justification)

The period of significance of the Britt Gardens Site 35JA789 for all areas begins in 1852 with Peter Britt's arrival at the site. By all accounts, Britt made the arduous journey to Oregon with his cumbersome photographic equipment in tow, and set up shop upon arriving at the mining camp that would become Jacksonville. Beginning with his first cabin on the hill overlooking the growing town, Peter Britt began the landscape transformation that would define the property and his role in the community over time. The period of significance for the area of significance of Art ends with Peter Britt's death in 1905. Although his son Emil continued to take photographs well into the 20th century, he never gained the skill or renown of his father. Peter Britt retired from commercial photography in 1900, but maintained his studio until his death. The period of significance for the remaining areas of significance of Archaeology, Landscape Architecture, and Exploration/ Settlement ends in 1954 with the death of Peter Britt's daughter and last surviving heir, Amalia "Mollie" Britt. Although Peter died a half century earlier, his unmarried children lived out their lives on site, maintaining his gardens and studio. The material traces of the family's occupation of the property for over a century provide important data about Peter Britt and his family specifically, and immigration, settlement, and the development of Oregon more generally.

Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

Statement of Significance

The Britt Gardens Site 35JA789 is the former homestead of pioneer photographer, agricultural innovator, and renowned capitalist Peter Britt. The Britt Gardens Site 35JA789 falls within the Jacksonville National Historic Landmark (#66000950), is listed on the local register as a contributing historic resource, and has been a registered archaeological site since 2010. The Britt Gardens Site 35JA789 is eligible for listing in the National Register at the Statewide level under Criterion B in the areas of Art and Landscape Architecture for its intimate association with Peter Britt, who arrived in Oregon in 1852, and worked at this location until his death in 1905. The period of significance for the Britt Gardens Site 35JA789 in the area of Art begins in 1852 and ends in 1905, with the death of Peter Britt, while the period of significance for Landscape Architecture begins in 1852 and ends in 1954, with the death of Peter Britt's daughter. Britt's photographs, which documented the people, places, and events that defined the region throughout the second half of the 19th century, were known throughout the Pacific Northwest. Britt not only captured a changing region through his photographic images, but also his agricultural innovations, craft businesses, and larger capitalist endeavors helped to shape it. The agricultural industries that he helped to pioneer have come to define the region—with pear orchards a powerful economic driver in the 20th century and grape cultivation and wineries a leading part of the region's 21st century economy. Britt is also known for creating a formal garden that was historically cherished as a community space and popular tourist destination,¹ a legacy that continues to this day through the park and outdoor music venue.

The Britt Gardens Site 35JA789 is also eligible for listing in the National Register at the Statewide level under Criterion D in the area of Archaeology and Exploration/Settlement for its ability to provide significant historical information through its robust archaeological deposits. The period of significance for the Britt Gardens Site 35JA789 under this Criterion, for both areas of significance, begins with Britt's 1852 arrival to the site and ends

¹ The Britt story has always resonated far beyond Jacksonville—for more than a century his achievements have been providing fodder for newspapers across the state and beyond, under headlines such as "The Eden of Oregon" (*West Shore* July 1877), "Brings in First Grapes" (*Oregonian* 30, September 1907), "First Photos of the Northwest" (*St. Joseph Magazine* August 1936:13-14), "Peter Britt: man of Many Talents" (*Oregon Journal of Northwest Living Magazine* 11 November, 1956:14), "First Crater Lake Photograph" (*National Parks Magazine* September 1962), "Early Photographer Peter Britt's works captured vivid frontier image of Oregon" (Hunt 1967), "Focus on the Past: Britt photos preserve images of state's past" (*Oregonian* 18 March, 1987), and "So. Oregon pioneer left horticultural heritage" (Moore 2000:13).

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in 1954 with the death of his daughter Amalia "Mollie" Britt, which marked the conclusion of the Britt family's century-long tenure on the property. [REDACTED]

[REDACTED] Peter Britt and members of his family, as well as settlement period buildings, gardens, and homestead development, the early community of Jacksonville, the craft of pioneer photography, and the experience of an immigrant and artist in early Oregon. To date, [REDACTED]

[REDACTED]. While homestead sites are commonly found across the state, there are many aspects of the historical context, circumstance, and condition of the Britt Gardens Site 35JA789 that make it remarkable. This well-preserved site can be clearly linked a single immigrant family over two generations, and the resultant archaeological deposits are complimented by a robust documentary record of photographs, diaries, letters, and family heirlooms.

Furthermore, the second generation lived in a curated tableau of their father's achievements, providing us with a rare window into the liminal phases of the early 20th century myth- and placemaking wherein Oregon's pioneer past was solidifying into the self-congratulatory narrative of the American West that scholars work to deconstruct today.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Context for Criterion B

The Britt Garden Site 35JA789 is eligible for listing in the National Register of Historic Places at the Statewide level under Criterion B for its role as the home and workplace of early Oregon settler and pioneer photographer Peter Britt. Britt is best known for his photographs, but he also curated "Britt park," planted some of the region's first wine grapes and fruit trees, raised bees and sold honey, kept a local weather log for several decades, and was the largest property owner in the county at one time (Miller 1972). The archaeological deposits and landscape features at the Britt Gardens Site 35JA789 represent the tangible remnants of the life and work of Peter Britt; allowing us to trace the footprint of one of the state's first photography studios, to observe the terraced gardens where some of the first wine grapes in the region were cultivated, and recover the material culture reflecting both the public and private life he lived as an immigrant, artist, and entrepreneur in rural Oregon. The property has long been seen as a signifier of Jacksonville's early Western past, and received multiple mentions in the National Landmark nomination form despite the fact that the house had burned and the property was in neglect at the time it was written. A decade later, the continued tenacity and intrigue of the Britt story prompted the restoration of the Britt Gardens to be chosen as the Jackson County American Bicentennial project. While Britt's name and legacy remain readily visible across southern Oregon, the resources present at the Britt Gardens archaeological site are arguably significant on a larger scale.

Peter Britt (1819-1905) was born in Obslalden, a German-speaking region of Switzerland, and immigrated to the United States with his family in 1845 at the age of 27. Britt married his childhood sweetheart Amalia Grob (1822-1871) in 1861. Amalia traveled to the United States in 1854 with her first husband and newborn son, Jacob Kaspar Grob (1854-1896). Upon the death of her husband in 1861, the widowed Amalia and her son Jacob joined Britt in Oregon. Together they had three children: Emil (1862-1950), Arnold (1864, who died in infancy), and Amalia "Mollie" (1865-1954). Peter Britt died of pneumonia after attending the 1905 Lewis and Clark Exposition in Portland.

Peter Britt was survived by two of his children, neither of whom married, and both of whom continued to live at the site until their deaths in the 1950s. Upon Mollie's death in 1954, the family property and estate were bestowed to the Southern Oregon State College through the State Board of Higher Education. Despite local efforts to turn the property into a museum or heritage site, a fire burned the house to the ground in 1960. The property was eventually transferred to Jackson County, which maintains ownership of the southern portion of the property. This parcel has been home to the Britt Music and Arts Festival since the 1960s, and is under its long-term management. The northern portion of the property is now owned by the City of Jacksonville and serves as a public park.

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Peter Britt the Photographer

Peter Britt was a working artist, both in Switzerland and upon his arrival to the United States in 1845. The family first settled in Highland, Illinois, just outside of St. Louis, Missouri. While the rest of the family established farms, Britt traveled to St. Louis in 1847 and apprenticed under noted daguerreian artist John H. Fitzgibbon (Miller 1972:11; Pfister 1978:201). Britt set up his own studio in Highland, which quickly became a regional hub for westward migration following the 1848 discovery of gold in California.² In 1849 Britt applied for U.S. citizenship, and upon receiving his naturalization papers in April of 1852, he headed west (Miller 1972:15). After a brief stint in Portland, Oregon, Peter Britt—reportedly provisioned with a cart full of photography equipment, a yoke of oxen, a mule, and a \$5 gold piece—arrived in Jacksonville (née Table Rock City) on November 8, 1852 (Miller 1972:15).

Upon his arrival, Britt built a small dugout cabin on a wooded hillside just above the mining camp that would become Jacksonville. In 1856, after a brief stint at mining and mule skinning, Britt built a frame house, complete with photography studio, and focused on his craft. Despite his rural location, Britt stayed current with the developments in photographic technology and was recognized as a gifted photographer with a style “characterized by a relaxed, almost candid posing of his subjects—a skill he probably learned during his portrait painting days” (Palmquist et al. 2000:123). Over the course of his career, Britt worked with ambrotypes, tintypes, and wet- and dry-plate glass negatives. In addition to keeping up with the latest technology through catalogues, correspondences, and occasional visits to San Francisco, Britt experimented with prints on leather and porcelain (Engeman 2018).

As technology allowed, Britt began to take his studio on the road. He traveled across southern Oregon with his children and friends in a covered wagon, nicknamed “The Pain,” full of his photography equipment. This led to his best known work: two famous views taken in 1874 that are considered the first photographs of Crater Lake. Crater Lake has been central to oral history among the local indigenous populations, including the Klamath Tribe who have detailed stories of the day Mt. Mazama erupted, thus creating the caldera that would become known as Crater Lake. Despite this oral history, it was reportedly “discovered” on multiple occasions: first as “the Deep Blue Lake” in 1853, as “Blue Lake” in 1862, and again as “Lake Majesty” in 1865 (Sailor 2014:59). The *Oregon Sentinel* eagerly followed Britt’s first attempt to photograph the lake in 1868, writing “we may soon expect Lake Majesty [Crater Lake] to be famous as one of the grandest natural scenes” (*Oregon Sentinel* 12 September 1868:2). However, the conditions needed to photograph and develop the image were not right until his third time making the arduous journey in 1874. William G. Steel, who advocated for the establishment of Crater Lake National park for 17 years, wrote to Britt in 1885 asking for his Crater Lake prints both for promotional use and to send to Binger Hermann, the Oregon congressman lobbying in Washington D.C. for the park (Howe 2002). In 1902, Crater Lake became—and remains—Oregon’s only National Park.

In his photographs of Crater Lake and elsewhere, Britt was communicating using the skills he had developed throughout his years as an artist. His presentations of majestic Western sights allowed viewers to experience new regions using “traditional and widely understood artistic tropes,” permitting them to be exhilarated and awed by scenes that were otherwise fearsome in their wildness (Sailor 2014:63-64). Through his work, Jacksonville residents and beyond were able to look at regional photographs “for signifiers of identity, finding in the forested mountains, the lava fields, and, ultimately, in Crater Lake a grandeur equal to the settlers’ extraordinary efforts,” allowing them to “contemplate the wonders of their region and to consider themselves as inhabitants of and participants in the unfolding saga of the western frontier” (Sailor 2014:74).

While the exact role the Britt photographs played in the creation of the Crater Lake National Park is perhaps speculative, Britt’s work undeniably documented and shaped the changing world around him. Britt was hired by the Southern Pacific railroad to photograph the route from Roseburg, Oregon, to Weed, California, and those images were used in railroad promotion and were among those reprinted as stereoview sets (Howe 2002). His landscapes were reproduced and distributed nationally—often without due credit or with the artist

² Although short, Britt’s tenure in Highland was notable enough that he was featured in *Art, Crafts and Architecture in Early Illinois* by Betty I. Madden (Norrish 1975).

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misidentified—and marketed locally as “just the thing to send to your relatives in the east, as they give them an idea of our country” (Howe 2002). While much of his catalog is seen as “significant primary documents of the far western territory,” his body of work has not always received the recognition of other photographers such as Carleton Watkins (who photographed Yosemite in the 1860s) or William Henry Jackson (who photographed Yellowstone in the 1870s) (Sailor 2004:57).

Over the years newspapers have described Britt as the one who “introduced photography to Oregon” (*Oregonian* 30 September, 1907:2), as having the distinction of “taking the first photograph in the state of Oregon” (Chapman Publishing Co. 1904:966-967), or more modestly, as being the “first photographer in this section of the state” (*Jacksonville Post* 31 July 1920:1). While the historical record has yet to definitively land on Oregon’s first photographer, Wm. H. Jennings is known to have established a short-lived studio in Oregon City in 1851, before packing up “saying he wanted to photograph Indians near Walla Walla” (Webber 1972). William H. Jackson, Timothy O’Sullivan, L.A. Huffman, and Edward Curtis are also listed as early contemporaries of Britt, but all moved on within a year (Hunt 1972). Due to the nature of the profession, most early photographers could not make a living off of a single community and, as such, most were itinerant, moving from place to place “practicing their trade until they had saturated the local market before moving on” (Alley 1999:vii). Perhaps more notable than whether Britt was amongst the earliest to set up shop in Oregon is the fact that he remained in one place for decades. By supplementing his income through mining, mule skinning, and agricultural ventures, Britt was able to sustain a photographic business that allowed him to remain in one community over the course of his career. Furthermore, “Despite a long list of attempts, no other individual was able to establish a successful Jacksonville photography studio while Britt was active” (Robinson 1992). More than 140 photographers operated businesses in southern Oregon since Britt opened his studio in 1852; some were successful, many were not (Alley 1999). Britt’s influence on many of his early competitors can be seen in their subsequent work through the “qualities of Britt they chose to emulate” (Robinson 1992).

Other notable photographers in Oregon include San Francisco-based Carleton Watkins (1829-1916), who photographed the Columbia River Gorge in 1867 (Friedel 2018); wildlife photographer William L. Finley (1876-1953), whose early 20th century photographs and advocacy helped to establish three National Wildlife Refuges in Oregon (Tatom 2018); fine art photographer Myra Albert Wiggins (1869-1956) (Hull 2018); and Thomas Leader Moorhouse (1850-1916), a Pendleton-based photographer known for his images of eastern Oregon people and places (Fox 2018). Of these, Britt’s body of work compares best with Moorhouse. While Moorhouse’s photographic skill was no match for Peter Britt, like Britt, his images of Indigenous peoples, ranchers, itinerant laborers, and growing communities are a treasured record of the region and the state over time (Fox 2018).

Peter’s son Emil Britt joined his father in the photography business in the late 1880s, although he never had the same artistic eye as his father. Upon the death of their father in 1905, Emil and his sister Mollie lived in the house and kept the studio as a museum to their father’s achievements (Figure 10-11), stating, “the gallery is just as Father left it. We have not disturbed it since his death” (Lockley 1912:63). Their boosterism efforts led to continued interest in Britt’s photographic work, and the carefully preserved collection of studio equipment, photographs, notes, catalogs, and other documents accumulated over Britt’s career made him “one of the more visible of early Western photographers” (Palmquist et al. 2000:122; Allen 2003).

Noted newspaperman Fred Lockley wrote, “In 1854 people came from all over the Oregon country to have their pictures taken at Peter Britt’s daguerreotype gallery. Scores and hundreds of daguerreotypes in their old-fashioned plush and ornamental brass frames, were to be seen in cabinets in his studio” (Lockley 1929:15). While the claims that Britt took the first photograph in the state are perhaps overstated, the thousands of photographs in Britt’s collection speak to the scale and importance of his photographic career. The Britt collection represents a significant resource for the history of photography, as it is “unusual to find a complete collection—the original cameras, the negatives, and many original prints—and a historic collection of that size in the west” (Darling 1987). In addition, “Unlike most pioneer photographers, Britt rarely washed emulsion off his plates so they could be reused” resulting in the survival of several thousand glass plate negatives (Darling 1987).

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In 1948 Britt's studio museum was publicized on a wide scale in a new format: "Thanks to Hollywood's absorption in educational films, the fame of the man has spread beyond the confines of Oregon. A short subject, entitled 'Picture Pioneer,' filmed at the Jacksonville pilgrim's mecca, was shown throughout the country" (Goodman 1948). Britt's studio was later featured on the radio drama "Stories of Pacific Powerland" (1962), and in two Time-Life Book Series: "Life Library of Photography" and "the Camera" (*Medford Mail Tribune* 18 March, 1973). Britt has also appeared in photography magazines such as *Camera News of West Germany* (1960) and *The Photoreporter* (1977). Alan Clark Miller's 1972 thesis and subsequent book *Photographer of a Frontier: The Photographs of Peter Britt* (1976) documented Britt's legacy in detail, an effort that helped to ensure he continued to be well represented in the historiography of early Western photographers (see Taft 1938; Andrews 1964; Pfister 1978; Robinson 1992; Palmquist et al. 2000; Howe 2002; Sailor 2014).

Upon the death of Britt's children (Emil in 1950 and Mollie in 1954), the contents of Britt's photographic studio, along with much of the family's household possessions, were transferred to the Southern Oregon Historical Society (SOHS). The value of this archive to the history of the state was recognized by Oregon Historical Society, who printed 2,000 of the negatives to retain in their research library (Darling 1987). While thousands of photographs survive in this collection, there were many more that left the studio with clients and did not become part of the curated Britt assemblage. However, Oregon photography historian Thomas Robinson argues that Britt's daguerreotypes found in private collections "can be recognized by the studio backdrops (Britt painted them himself) and the posing chair and balustrades" (Robinson 1992).

Peter Britt the Landscape Architect

While Peter Britt's photographic images captured southern Oregon's changing landscape, his other contributions were influencing those very same changes. His noted "early horticultural acumen shaped the development of the region's enduring agricultural economy," and information from diaries, photographs, and surviving plants shed light on the hundreds of species of fruits, vegetables, and ornamentals he introduced and cultivated (Todt and Hannon 2008:7). His agricultural endeavors were not undertaken solely to feed and support his family. Rather, Britt viewed landscaping as an art, "like painting and photography and these three arts were mutually supportive" (Todt and Hannon 2008:10).

At the time of his arrival in Oregon, most gardens would have centered on practical needs (food), with ornamental embellishments in the form of 'pass-along' plants—such as the iris, daffodils, and ground covers that had been proven hearty, portable, and readily adaptable to western climates. Serious gardeners would install an "old fashioned" or "grandmothers' garden," which included borders of boxwood along with hollyhocks, foxgloves, roses, and other established species in tidy rows (Todt and Hannon 2008:11). In contrast, Britt's garden, filled with imported and exotic ornamentals, stood out. While Britt incorporated elements of local vernacular garden styles, he also drew inspiration from Europe and embraced a less formal design that "sought to emulate naturalistic, curvilinear patterns rather than geometric ones" (Todt and Hannon 2008:12).

The resultant Victorian garden was more than a choice of plantings, "it was a leafy nexus of culture and nature" and as such, the Britt Gardens served as an extension of the parlor (Schlereth 1991; Todt and Hannon 2008:13). It was a place to entertain and communicate the owner's position within society—it, in effect, brought the parlor outside. Although called the Britt Gardens today, historical accounts describe the property as "Britt Park," emphasizing the garden's social role in the larger community. While 'parks' are most commonly considered a publicly owned resource, Britt's private landscaped grounds shared many attributes of a community park, and served as a popular destination and quasi-botanical garden for locals and visiting tourists alike (Todt and Hannon 2008:18). As early as 1879 the garden's reputation prompted the local paper to write: "Peter Britt's botanical garden and photographic gallery have always constituted one of the chief points of attraction both to the citizens of Jacksonville and the many strangers who constantly visit our valley" (*Oregon Sentinel* 17 December, 1879). Decades later the *Oregonian* wrote of Mr. Britt's "famous park," stating that he "was a lover of nature as well as a scientific horticulturist, and the park about his residence in this place has

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been for years one of the leading attractions of Southern Oregon. A picture of it has appeared in all the railroad advertising of this section for 20 years" (30 September 1907).

Britt Park not only inspired visitors, it was a laboratory of sorts. Many of the plants Britt used were "not yet tested by place and time," and Britt's close attention to the weather allowed him to "measure the fit between the regional climate and the planting palette" (Todt and Hannon 2008:13). Britt's plants themselves became highly sought after pass-alongs, including the English Ivy purchased for \$5, which then became "the parent of all the old ivies that grow here" (Heckert ca.1950:4). In addition to the plants that were intentionally shared, Britt was also inadvertently responsible "for the masses of Scotch broom that paint the nearby gulches in the late spring" (Heckert ca. 1950:4). Britt's garden also served the state as a laboratory in more traditional ways, by providing a venue for the State Agricultural College to conduct experiments with ladybugs in 1904 (*Medford Mail* 4 November, 1904:5).

While the Britt Gardens showcased ornamentals and exotic species (the most well-known of which was an Abyssinian banana that he dug up and brought in each winter), it also contained orchards and annual vegetables—such as the six pound cauliflower that made the news in 1881 (*Oregon Sentinel* 30 April, 1881). After visiting his property, Fred Lockley wrote:

With his old world industry and his love of beauty, Mr. Britt had beautified his home place planting bay trees and bamboo, almonds and walnuts, grapes and persimmons, fig trees and lindens and scores of other varieties of trees. I paused under a celestial fig tree to eat several handfuls of the sweet, ripe fruit. The wide-spreading English walnut in the front yard had scattered the lawn with its nuts. I stopped to admire a sequoia that Mr. Britt had planted 50 years before (Lockley 1929:15).

While Britt Park was the main showpiece of Britt's skill as a landscape architect, it was just one of many ways that he served as an early agricultural influencer.

By the 1870s, Britt Park was listed "as one of the area's attractions" by the Jacksonville Chamber of Commerce, a distinction that continued for over 20 years (Moore 2000). In addition to the gardens, Britt added honey to his growing list of homestead products. Originally purchased as a means to improve pollination, his apiary was expanded by 1890 to include 35 hives "and jars of Britt honey were being sold in general stores throughout the Rogue Valley" (Miller 1972:80). The Britt Apiary was featured in *Gleanings in Bee Culture* in 1903 (Todd 1903). Britt's "influence" has been credited with promoting the planting of "other gardens, vineyards, and orchards" in the area (*Oregon Journal* 1947:13), and his pear and apple trees with launching "an orchard industry that continues to today" (Moore 2000). A pear tree dating to 1858 has been credited as "being ancestor of the Rogue River Valley orchard industry" (Hamilton 1956). The Rogue Valley experienced an 'orchard boom' in the early 20th century, in part due to the regional boosterism that exploited local and national publications to amplify the region's boundless yields. An exhibit hall to showcase the local bounty to passing travelers was created, and the high prices paid for quality southern Oregon fruit made the claim that the Rogue Valley was ideal for fruit cultivation. While much of this push was after Peter Britt's time, his botanical showpiece of Britt Park was used as an example of the region's agricultural potential long after his death.

Joseph H. Steward, founder of Medford's Eden Valley Orchards, has also been described as "the father" of southern Oregon's pear industry (Battistella 2019). While Steward may have developed the first commercial pear orchard in the region, he did so in 1885, nearly 30 years after Britt began growing pear trees on his property.

As early as 1907, Peter Britt was given the distinction of "introducing tame grapes into Rogue River Valley, and of having the first commercial vineyard" (*Oregonian* 30 September 1907), and he has continued to this day to be widely recognized for his role in Oregon's earliest wine ventures (Brown 1999; Daspit and Weisinger 2011; Woody and Schmidt 2013; Stursa 2019). Britt's diaries describe his planting grapes and selling cuttings

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by the early 1860s and, when he expanded his house to accommodate the arrival of his new wife and stepson, Britt also added a wine cellar to the house. Britt later made renovations to his wine cellar, and “constructed a sophisticated press house” with two 1,000 gallon redwood fermenting tanks (Miller 1972:77). Over the years Britt is said to have experimented with hundreds of grapes, eventually introducing over 200 grape varieties to the region (Daspit and Weisinger 2011:9, 11). Britt’s early foray into the wine business left him well positioned in the industry; however, like many of his other agricultural ventures, Britt was arguably more interested in the cultivation process and creative enterprise of establishing a vineyard than the mechanics of the end result. While some grapes were grown in his small vineyard on Britt hill, the larger commercial vineyard was eventually established at his ranch one mile north of Jacksonville. In 1866 the *Oregon Sentinel* reported that “Mr. Britt has successfully demonstrated the problem that a first class quality of wine can be manufactured here” (29 September, 1866). Under the moniker Valley View Vineyards, Britt was said to have made a “very popular claret, along with muscatel, schiller, zinfandel, and port” (Miller 1972:76). Britt also sold table grapes, and records show an order from the Willamette Valley for 780 pounds of Blue Concord grapes (Miller 1972:77). In homage to the original Britt family venture, a new Valley View Winery was established in the neighboring Applegate Valley in the early 1970s, and continues to operate to this day.

Britt had not only been recognized locally as the “father” of southern Oregon agriculture, in 1947 Peter Britt received a posthumous award from the Oregon Federation of Garden Clubs for his “lifelong interest in promoting horticulture in the early days” (Nordwick 1955:2). He was lauded for “bringing to the new Oregon Country the horticultural skill and know-how of his native country” and creating a “historical monument” that served as a “shrine of pilgrimage for horticulturalists and garden enthusiasts who come that way” (*Oregon Journal* 1947:13). Britt Park became a focal point for regional boosterism and has been widely credited with sowing the seeds for the agricultural industries that would come to define the region in the 20th and 21st centuries: pears and wine. However, while his botanical legacy has been associated with the larger agricultural developments of the region, Britt was no mere farmer. The curiosity, creativity, and aesthetics that guided his horticultural endeavors—which prized style and substance over subsistence—are more reflective of his role as a landscape architect.

Context for Criterion D

In addition to Criterion B, the Britt Gardens Site 35JA789 is significant at the Statewide level under National Register Criterion D in the area of Archaeology and Exploration/Settlement for its ability to yield important archaeological data regarding broad patterns associated with immigration and Western settlement, and specific information about the life and career of Peter Britt and his family. The Britt Gardens Site served as home, photography studio, and outdoor agricultural laboratory for Peter Britt during his long occupation of the site. Upon his death, his surviving adult children ran the place largely in the same manner as their father until their deaths in the 1950s. Visitors to the site in the 1940s found the property “lovingly cared for by son Emil and daughter Mollie,” and continuing to serve as:

a mecca for modern-day pilgrims who revere the painter, photographer, and landscape architect. Students of photography gravitate to the museum, once Britt's studio, maintained in the home. Gardeners come to browse among the spacious grounds filled with palms, oleanders and one stately old cedar of Lebanon, and to peer through the glass porch where oranges ripen in the winter sunshine. Journalists, seeking human interest yarns, come there frequently (Goodman 1948:78).

As such, the property remained in the hands of the immediate family for more than a century, who, aside from a short stint by a caretaker, were the only residents to live on the parcel up to the current day. This fact, paired with the extensive Britt family material culture assemblage housed at the Southern Oregon Historical Society, allows the archaeological deposits found at the site to interrogate nuanced aspects of the family’s life, business ventures and pastimes, socio-economic status, and place within the larger Jacksonville community.

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While over 200 Oregon archaeological sites are currently listed on the National Register of Historic Places, less than half of them date to the historic period. Of those, cemeteries, trails, military, and fur trade sites dominate.

Two homesteads within the Crooked River Grassland in Jefferson County were recently added to the National Register, and represent the closest comparative to the Britt Gardens Site 35JA789. The Cyrus, Enoch & Warren, Homestead & Orchard Site and the McCoin, Julius & Sarah, Homestead & Orchard Site are part of the Settlement and Abandonment of the Crooked River National Grasslands in Jefferson County, OR, 1868-1937 Multiple Property Nomination form, and as such, they are “emblematic of the homesteader experience” in the high desert of central Oregon (McFarland 2014b). While Julius McCoin was an Irish immigrant and Enoch Cyrus was known for creating an enduring strain of winter wheat, the homesteads were decidedly different from that of the Britt family (McFarland 2014b, 2014a). Britt’s garden and offsite ranches fed his family both directly and indirectly, but agricultural subsistence was always tempered with aesthetics and experimentation. While Britt was credited for his agricultural innovation, he consistently positioned himself more as landscape architect than farmer, making the site an interesting comparison to more traditional homesteading contexts when considering the history of settlement across the state.

The house and grounds of “prominent horticulturalist and native plant advocate” Rae Selling Berry (1881-1976), located in southwest Portland provide another interesting comparative to the Britt Gardens Site 35JA789 (Dodd and Skilton 2002). Berry devoted much of her life to gardening, and became well known for her writings and experimentations with native plants, such as rhododendrons, primulas, and alpinas. Upon her death, The Berry Botanic Garden remained open to the public until it closed in 2010. Although the framework of her most famous garden (established in 1939) was designed by landscape architect John Grant, Berry maintained much of the plantings and work until she was in her 90s. While not contemporaries, Berry’s agricultural laboratory is a nice comparative for Peter Britt’s as they represent two responses to the horticultural world around them: while Peter Britt strove to expand the variety of plants available to northwest gardeners with new and exotic species, Rae Selling Berry championed the overlooked beauties native to the region.

In addition to those formally listed, hundreds of archaeological sites associated with rural homesteads and immigrant families have been recorded across the state. Despite this, the Britt Gardens Site 35JA789 is significant due to extent of the data it provides. While distinct, the unusual context of the Britt Gardens Site 35JA789 is similar to that of the Kam Wah Chung and Company museum (35GR2086) in John Day, Grant County. Both sites are associated with known individuals and, through circumstance, retain the bulk of the material culture associated with those individuals’ lives (Hartwig 1973; Rose and Johnson 2018). This fact offers archaeologists and historians the rare opportunity to directly overlay multiple layers of evidence, allowing for complex inquiries into the lives of these early Oregon immigrants. The Charles and Melinda Applegate House (35DO01462) in Yoncalla provides another comparative example. The house is considered the “oldest known residence in Oregon that has remained in continuous family ownership since its construction” and operates to this day as a private museum and educational space (Carter 2018). Charles, brother to Jessie and Lindsay of Applegate Trail fame, built the house between 1852-1856, and it still retains original furnishings that came across the Oregon Trail with the family in 1843 and the accumulated material culture of generations of Applegates raised onsite (Hartwig and Powers 1974). The Charles and Melinda Applegate House site promises to provide an interesting comparison of longitudinal data for Oregon pioneer families over multiple generations; however, while archaeological excavation is ongoing, to date the robust archaeological deposits seen at the Britt Gardens Site have not been encountered.

The Immigrant Experience

While Peter Britt was a naturalized U.S. citizen prior to arriving in Jacksonville, his Swiss roots were central to his identity throughout his life. He married his childhood sweetheart (who immigrated to the U.S. with her first husband and came to Oregon after being widowed at a young age), he organized and attended cultural events and fraternized with other Swiss- and German-speaking immigrants to the region, painted alpine landscapes, and, as the archaeological record has shown, ate traditional foods and drank imported Swiss absinthe. The

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immigrant experience is a frequent topic of archaeological research (see Fitts 2002; Linebaugh 2005; Williams and Voss 2008; Rotman 2010), and due to the robust documentary and material culture record of the Britt family, archaeological data from the Britt Gardens Site 35JA789 can interrogate nuanced aspects of the family's life. The property includes archaeological deposits associated with two generations, which allows archaeologists to move beyond particularistic studies of the family or early life in Jacksonville, and which provides longitudinal data towards larger social themes, including, but not limited to the following:

- How does the material culture assemblage from a Swiss immigrant household compare with contemporary sites associated with other immigrant groups?

For example: the Britt Gardens Site 35JA789 is adjacent to the Jacksonville Chinese Quarter (Site 35JA737), and archaeological investigations into a burned dwelling (Rose and Johnson 2016) could provide an interesting sample for direct comparison between two immigrant households in the same neighborhood, occupied during the same time period. As discussed above, the Britt Gardens Site 35JA789 and associated material culture record housed at SOHS could also be compared with the archaeological and historical record of the Kam Wah Chung and Company site (35GR2086) in John Day (Rose and Johnson 2018). The Chinese community faced discrimination and targeted legislation on a local, statewide, and national level that the Swiss community did not, and these studies could illuminate the ways in which their lived immigrant experiences differed.

- How does the archaeological record of an immigrant family shed light on the larger social processes associated with the settlement of the American West, such as the codification of race and national origins, the boom and bust of the gold rush town of Jacksonville, and the self-reflective nostalgia and romanticization of settler colonialism?

After the death of their father, Emil and Mollie Britt dedicated much of their lives to his legacy, essentially living in a curated museum built on his life's work. As such, they were active in the cultivation of the historical memory of early Jacksonville and its celebrated inhabitants. While documents support the extent of Britt's notable achievements, he lived and worked in a community that was all but extinct by the early 20th century,³ and the enduring fascination of his story (as seen in part through newspaper coverage across the state that continues up to the modern day) may be in part due to the efforts of his children to preserve it after their deaths.

- Peter Britt was not just an immigrant adjusting to his new homeland, he was an artist and his creative acumen arguably influenced all of his endeavors, including agriculture and winemaking. Details about his life in early Oregon provide an interesting addition to more common immigrant stories, which often highlight poor laborers or rich businessmen. What was life in 19th century Oregon like for artists? Did Britt interact with other artists in the area or beyond?

Artifacts related to Britt's art and photography have been found across the site, including paintbrushes and paint tubes, glass plate negatives, picture frames, and mats. The material culture of his artistic endeavors can provide data on access to materials and technology, and can even reflect aspects of economic investment and experimentation in regard to his creative work.

- How did the Britt Gardens influence the settlement and development of southern Oregon? Peter Britt was not only communicating his world view through the lens of his camera, his extensive Victorian gardens allowed him other avenues to negotiate his social position in Jacksonville and beyond, using his green thumb, curious nature, and artistic flair. Archaeologists have long recognized the power in communicating through landscapes (Leone 1984), and Britt and his gardens served many roles in the community toward that end: he was a social influencer, he imported and experimented with new and exotic species, and he helped spur the agricultural economy by establishing orchards and vineyards, and by advertising the fecundity and potential of the region through his public park. Britt played a role in 19th century placemaking during the settlement of the region, and continues to guide the way we view the region's past—as we largely do it through his photographic lens.

³ This 'preservation through neglect' was a fact that contributed greatly to its current distinction as the Jacksonville Historic District National Landmark (Rose and Johnson 2016:12).

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The Britt Gardens Site 35JA789 contains a variety of features and archaeological deposits that can help inform scholars about the sequence of construction of a settlement-period farm. From the evolving domestic spaces to the arrangement of building and outdoor features, the flow and function of the property over time, paired with building sizes and construction materials, provide a valuable record of early homesteads and how they were planned, designed, developed, and modified along with the surrounding community. Conversely, while the agricultural component of the family's income was impressive at times, Britt was always more innovator than farmer. Thus, the landscape modifications made to the Britt Gardens Site 35JA789 reflect both practical and personal choices made on behalf of the occupants. While Britt's choices might not all be typical, the development and use of the Britt Gardens Site 35JA789 is an important glimpse into immigration and settlement on the Oregon frontier. To date, the archaeological record has been able to observe several aspects related to the homestead and its use over time.

- How did the Britt homestead evolve over time? How does the development of buildings and improvements to the site compare with other early examples? Carter (2014) describes the process in which early homesteads were established, but notes that archaeological evidence of this process in action is scarce in Oregon.
- Is there evidence of agency and action of Peter Britt or other family members within the gardens? How was the workload distributed across the family members over time?

Modified glass bottles found in the Britt Barn have indicated the ways in which members of the Britt family were extending the growing season. Bases were removed and the tops of the bottles could then be used to protect tender seedlings from frost (Rose and Johnson 2015). Redware pots, tools, and remnant terracing has also provided insight into Britt's outdoor agricultural laboratory. While much of the innovation and experimentation has been associated with Peter, his stepson Jacob was known to have had an active role in maintaining the landscaped grounds before his death in 1896, and his son Emil was an enthusiastic weatherman and continued to maintain the park and offsite agricultural ventures well into the 20th century.

- How did the economic standing of the household change over time? How self-sufficient was the Britt household? Did the family eat homegrown foods, or a diet largely supplemented by imported or commercially available products?
In addition to artifacts such as mass-produced or commercial goods (i.e. prepared sauces and condiments, canned food, etc.), the preliminary analysis of the faunal and botanical material found in the two middens can provide information about diet, market access, and consumer choice from two eras of Britt occupation at the site. One deposit dates to the early days of the town, when both money and supplies were scarce; and the other one dates to the family and larger community's more affluent years.

Over the past decade the wine industry has become increasingly important to the economy in southern Oregon, replacing the role of pears and other agricultural products. Information gleaned from the Britt Gardens has and can continue to provide information about the early wine industry in the region. To date, archaeological data from the site includes information about the wine press house, and artifacts such as wine bottles and 19th century grape seeds. Additional information could be of interest to modern vintners including:

- What grape varieties were growing at the Britt Gardens? Are there varieties that were growing in southern Oregon before the Willamette Valley wine industry was established?
- Were the Britts employing any growing techniques that were unique or would be of interest to modern growers?
- Did Peter or Emil Britt have any influence on the modern wine scene? Would the vineyards have survived if it were not for Prohibition?

Social Mobility and 19th Century Culture

Britt family members were seen as pillars of the Jacksonville community for over a century. Peter Britt served the region through his art and agricultural endeavors, and also was known to be a generous man willing to lend money and invest in others (Miller 1972). Emil Britt supported many of his father's businesses, was a

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Freemason, a volunteer weather observer for the National Weather Service for over 50 years, and served Jacksonville for many years in his capacity as both city councilman and mayor. Mollie Britt was active in the community throughout her life, serving in the Order of the Eastern Star Lodge for over 50 years, and upon her death donated the family estate so that it could continue to benefit the public through historical exhibits and educational scholarships (*Mail Tribune* 16, January, 1947:5). Britt's wife Amalia and stepson Jacob are less well-known, in part due to their untimely deaths.

The material culture recovered from the Britt Gardens Site 35JA789 allows us to investigate the role of the Britt family in Jacksonville over time, and to more generally interrogate 19th and 20th century society and culture. While the bulk of the family's possessions were donated to the Southern Oregon Historical Society, it is a curated collection that celebrates the family's revered position through artifacts selected for their role as social signifiers. Conversely, the archaeological record presents an unbiased account of the everyday items used within the household, thus allowing us to glimpse the private lives of the family and compare it with public perceptions of them. For example, the tableware transferred to the Southern Oregon Historical Society represents the material trappings of upward mobility and the finery one would expect at the table in an affluent household; however, the ceramics recovered from the archaeological excavations have highlighted that, while the Britt family may have had nice porcelain dishware, they were eating from inexpensive undecorated whiteware dishes. Archaeologists have often used material culture to reference middle-class domesticity and gentility (Fitts 1999; Crass et al. 1999; Wall 2000), and explored the ways in which it can reflect choice and identity in rural contexts (Rose and Tveskov 2017). As this archaeological assemblage can be directly tied to a single family unit, it can provide us with intimate information about the family and their everyday lives, including the themes listed above and the following questions:

- o Amalia Britt died in 1872, leaving Peter to care for her teenage son Jacob, and their two young children, Emil and Mollie. What was life like for this young family during this difficult time? How did this unusual childhood impact the course of the children's lives?
- o None of the Britt children married, and all lived out their lives on the Britt Gardens Site 35JA789. Was this due to personal choice, limited opportunities, loyalty to their widowed father, or other factors such as the town's going into a stark economic and population decline just as the children were reaching the age in which they would marry and set off for themselves?
- o What were the roles and expectations for the various members of the Britt family? Jacob Grob and Emil and Mollie Britt lived much of their lives in the shadow of their famous father. The archaeological record can tell us more about their individual lives and the ways in which they contributed to the many successes of their family.

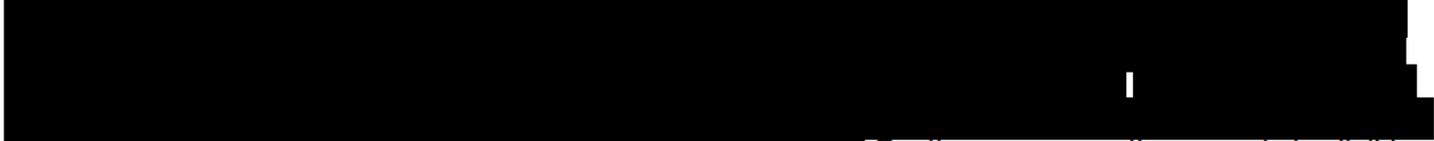
Due to the well documented historical context of the site, many of the artifacts can be directly linked with individuals. For example, toys, clothing, and other personal possessions can be tied to Mollie Britt. Women and children are underrepresented in the archaeological record in general, and an archaeological assemblage associated with a single woman over the course of her life is practically unheard of. Thus, when paired with the robust documentary and photographic sources, the archaeological record of Mollie Britt can provide important data about women's history in general, and about the life of an unmarried middle-class women in rural Oregon more specifically.

In conclusion, the Britt Gardens Site 35JA789 retains a high degree of integrity and has, and will continue to provide opportunities for new research into local, state, and even national historical events and themes. Prior to the house burning in 1960, there were several efforts to turn the property into a museum (Houghton 1954-1964). However, these efforts were deterred by lack of funding and perceived accessibility challenges (Jacksonville was not yet the heritage destination it would become less than a decade later with the National Historic Landmark designation). The property remained vacant until the upper (southern) half was turned into what would become the Britt Music and Arts Festival in 1962 and the lower (northern) portion was transformed into a formal park as part of the 1976 American Bicentennial Celebrations.

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Several archaeological projects have been done over the past decade in conjunction with upgrades and small infrastructure improvements across the site (see Rose 2014; Rose et al. 2014; Rose and Johnson 2011, 2015). Investigations have indicated that



For these reasons, the property is eligible for listing on the National Register under Criterion B for its association with noted pioneer photographer Peter Britt in the areas of Art and Landscape Architecture, and Criterion D in the areas of Archaeology and Exploration and Settlement.

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Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67 has been
requested)
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: Southern Oregon University

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10. Geographical Data

Acreage of Property 4.7 acres

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

Latitude/Longitude Coordinates

Datum if other than WGS84: N/A

(enter coordinates to 6 decimal places)

1	<u>42.315165°</u> Latitude	<u>-122.972189°</u> Longitude	3	<u>42.313328°</u> Latitude	<u>-122.970036°</u> Longitude
2	<u>42.315165°</u> Latitude	<u>-122.970036°</u> Longitude	4	<u>42.313328°</u> Latitude	<u>-122.972189°</u> Longitude

Verbal Boundary Description (Describe the boundaries of the property.)

The Britt Gardens Site 35JA789 is a 4.7 acre area that falls within land owned by the City of Jacksonville (Tax Lot 2301) and Jackson County (Tax Lot 2300; this property is managed by the Britt Music and Arts Festival under a long-term lease agreement).

Boundary Justification (Explain why the boundaries were selected.)

The nominated area boundary correlates with the archaeological site boundary, and was determined based on the archaeological investigations within the historical core of the Peter Britt homestead where the Britt Music and Arts Festival and city park are located today.

11. Form Prepared By

name/title Chelsea Rose, M.A., RPA date 5/24/2019
organization Southern Oregon University Laboratory of Anthropology telephone 541-552-6764
street & number 1250 Siskiyou Blvd. email rosec@sou.edu
city or town Ashland state OR zip code 97520

Additional Documentation

Submit the following items with the completed form:

- **Regional Location Map**
- **Local Location Map**
- **Tax Lot Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures)

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Photographs:

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Britt Gardens Site 35JA789
City or Vicinity: Jacksonville
County: Jackson **State:** Oregon
Photographer: Chelsea Rose
Date Photographed: 2010-2019

Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photo 1 of 19:** OR_JacksonCounty_BrittGardensSite35JA789_0001
View northwest, the modern park entrance [redacted] This was the original access point to the house and gardens, and much of the mature landscape in the image dates to the Britt occupation of the property. The original fountain can be seen to the left of the pathway at the center of the image. Photograph by Chelsea Rose, 2019.
- Photo 2 of 19:** OR_JacksonCounty_BrittGardensSite35JA789_0002
View north within the city-owned portion of the Britt Gardens Site 35JA789. The original fountain can be seen on the left, [redacted] Photograph by Chelsea Rose, 2019.
- Photo 3 of 19:** OR_JacksonCounty_BrittGardensSite35JA789_0003
View southeast towards First Street within the city-owned portion of the Britt Gardens Site 35JA789. The ghost foundation that marks the footprint of the frame house can be seen at the center of the image, along with a variety of ornamental plants that date to, or are inspired by, Britt's original gardens. Photograph by Chelsea Rose, 2019.
- Photo 4 of 19:** OR_JacksonCounty_BrittGardensSite35JA789_0004
View southeast towards First Street within the city-owned portion of the Britt Gardens Site 35JA789 [redacted] A bay laurel tree dating to the Britt occupation can be seen on the left. Photograph by Chelsea Rose, 2019.
- Photo 5 of 19:** OR_JacksonCounty_BrittGardensSite35JA789_0005
View east towards First Street within the city-owned portion of the Britt Gardens Site 35JA789. The paved walkway connects the street to the giant sequoia and woodland trails system. The Kitchen Midden is located within the landscaped area between the forked pathways. Photograph by Chelsea Rose, 2019.
- Photo 6 of 16:** OR_JacksonCounty_BrittGardensSite35JA789_0006
View south across the city-owned portion of the Britt Gardens Site 35JA789. [redacted]

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- Photo 7 of 19:** OR_JacksonCounty_BrittGardensSite35JA789_0007
View northwest along the paved walkway connecting First Street to the woodland trail system. The giant sequoia planted in 1862 to mark the birth of Emil Britt can be seen in the background. Photograph by Chelsea Rose, 2019.
- Photo 8 of 19:** OR_JacksonCounty_BrittGardensSite35JA789_0008
View northeast of the northern portion of the city-owned section of the Britt Gardens Site 35JA789 [REDACTED]
[REDACTED] Photograph by Chelsea Rose, 2019.
- Photo 9 of 19:** OR_JacksonCounty_BrittGardensSite35JA789_0009
View northwest of the entrance to the Britt Music and Arts Festival grounds. First Street is in the foreground [REDACTED]
[REDACTED] Photograph by Chelsea Rose, 2019.
- Photo 10 of 19:** OR_JacksonCounty_BrittGardensSite35JA789_0010
View northeast of the lower terrace and stage along the northern area of the Britt Music and Arts Festival portion of the Britt Gardens Site 35JA789. One of the concession stand buildings can be seen at the center of the image, and the 1862 giant sequoia can be seen in the background on the right. [REDACTED]
[REDACTED] Photograph by Chelsea Rose, 2019.
- Photo 11 of 19:** OR_JacksonCounty_BrittGardensSite35JA789_0011
View southeast across the Britt Gardens Site 35JA78 [REDACTED]
[REDACTED] Photograph taken by Chelsea Rose, 2010.
- Photo 12 of 19:** OR_JacksonCounty_BrittGardensSite35JA789_0012
[REDACTED] Katie Johnson [REDACTED]
[REDACTED]. Photograph by Chelsea Rose, 2010.
- Photo 13 of 19:** OR_JacksonCounty_BrittGardensSite35JA789_0013
[REDACTED] while the public looks on, view northeast. Photograph by Chelsea Rose, 2010.
- Photo 14 of 19:** OR_JacksonCounty_BrittGardensSite35JA789_0014
[REDACTED] Ceramics, a wine bottle and canning jar can be seen, along with faunal remains and ferrous metal objects. Photograph by Chelsea Rose, 2011.
- Photo 15 of 19:** OR_JacksonCounty_BrittGardensSite35JA789_0015
View northwest [REDACTED] the wine press house was located. Photograph by Chelsea Rose, 2011.
- Photo 16 of 19:** OR_JacksonCounty_BrittGardensSite35JA789_0016
Sheet metal and other [REDACTED], view south with First Street visible in the top left corner of the image. Photograph by Chelsea Rose, 2014.

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Photo 17 of 19: OR_JacksonCounty_BrittGardensSite35JA789_0017
View northeast of the construction cut in front of the Britt Music and Arts Festival amphitheater [REDACTED]. Photograph by Chelsea Rose, 2014.

Photo 18 of 19: OR JacksonCounty BrittGardensSite35JA789 0018
[REDACTED] The interpretive sign was added in 2018. Photograph by Chelsea Rose, 2019.

Photo 19 of 19: OR_JacksonCounty_BrittGardensSite35JA789_0019
View southeast towards First Street within the southern edge of the City of Jacksonville-owned portion of the Britt Gardens Site 35JA789. The historic shed can be seen on the right and the modern bathrooms (noncontributing) can be seen on the left of the image. Photograph by Chelsea Rose, 2019.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

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List of Figures

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.)

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- Figure 2.** Local Location Map: Britt Gardens Site 35JA789.
- Figure 3.** Tax Lot Map: Britt Gardens Site 35JA789.
- Figure 4.** Site Plan: Contributing features for the Britt Gardens Site 35JA789 nomination.
- Figure 5.** Detailed Site Plan: Contributing features for the Britt Gardens Site 35JA789 nomination [REDACTED].
- Figure 6.** 1856 illustration by Peter Britt (view northeast) overlooking his homestead and the town of Jacksonville.
- Figure 7.** View northwest from First Street of the 1856 wood frame house. This photograph is part of the Peter Britt Photograph Collection at Southern Oregon University and made available courtesy of Southern Oregon University Hannon Library Special collections.
- Figure 8.** View southwest of the expanded frame house (post 1862). A vineyard can be seen growing in the foreground along with mature landscape across the property. Peter Britt photograph collection Southern Oregon Historical Society.
- Figure 9.** View southwest of the expanded frame house (post 1882) with mature landscaping visible, and the octagonal fountain visible off of the corner of the porch on the center left of the image. This photograph is part of the Peter Britt Photograph Collection at Southern Oregon University and made available courtesy of Southern Oregon University Hannon Library Special collections.
- Figure 10.** Photograph of Peter Britt's "art gallery" taken by his son Emil after his death. This photograph is part of the Peter Britt Photograph Collection at Southern Oregon University and made available courtesy of Southern Oregon University Hannon Library Special Collections.
- Figure 11.** A second view of Peter Britt's art and photography studio. This photograph is part of the Peter Britt Photograph Collection at Southern Oregon University and made available courtesy of Southern Oregon University Hannon Library Special Collections.
- Figure 12.** A slide photograph of the Britt Barn and stables dating to circa 1960, [REDACTED] (Rose and Johnson 2015:50). The original image is part of the W.B. Johnson Collection, made available by the University of Oregon Arts & Architecture Visual resources collection.
- Figure 13.** Profile illustration [REDACTED] (Rose and Johnson 2015:56)

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- Figure 14.** View southwest of the Old City Brewery ca. 1940s. Photograph courtesy of Larry Smith.
- Figure 15.** Photograph taken by Emil Britt of the giant sequoia tree planted on the day he was born in 1862. This photograph is part of the Peter Britt Photograph Collection at Southern Oregon University and made available courtesy of Southern Oregon University Hannon Library Special Collections.
- Figure 16.** Photograph of Emil Britt standing next to the 1862 giant sequoia tree. This photograph is part of the Peter Britt Photograph Collection at Southern Oregon University and made available courtesy of Southern Oregon University Hannon Library Special Collections.
- Figure 17.** Mollie Britt (right) and a friend next to the fountain that remains at the site. The photograph was taken by Emil from the porch of the house, looking southeast towards First Street. This photograph is part of the Peter Britt Photograph Collection at Southern Oregon University and made available courtesy of Southern Oregon University Hannon Library Special Collections.
- Figure 18.** View northeast of Mollie Britt (left) and friend with the extant shed and the former house visible in the background. Photograph taken by Emil Britt in 1911. Peter Britt Photograph Collection Southern Oregon Historical Society.
- Figure 19.** View east of the extant shed, ca. 1974. Photograph taken by Marion D. Ross, courtesy of Oregon Digital, University of Oregon Libraries.

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Figure 1. Regional Location Map: Britt Gardens Site 35JA789.



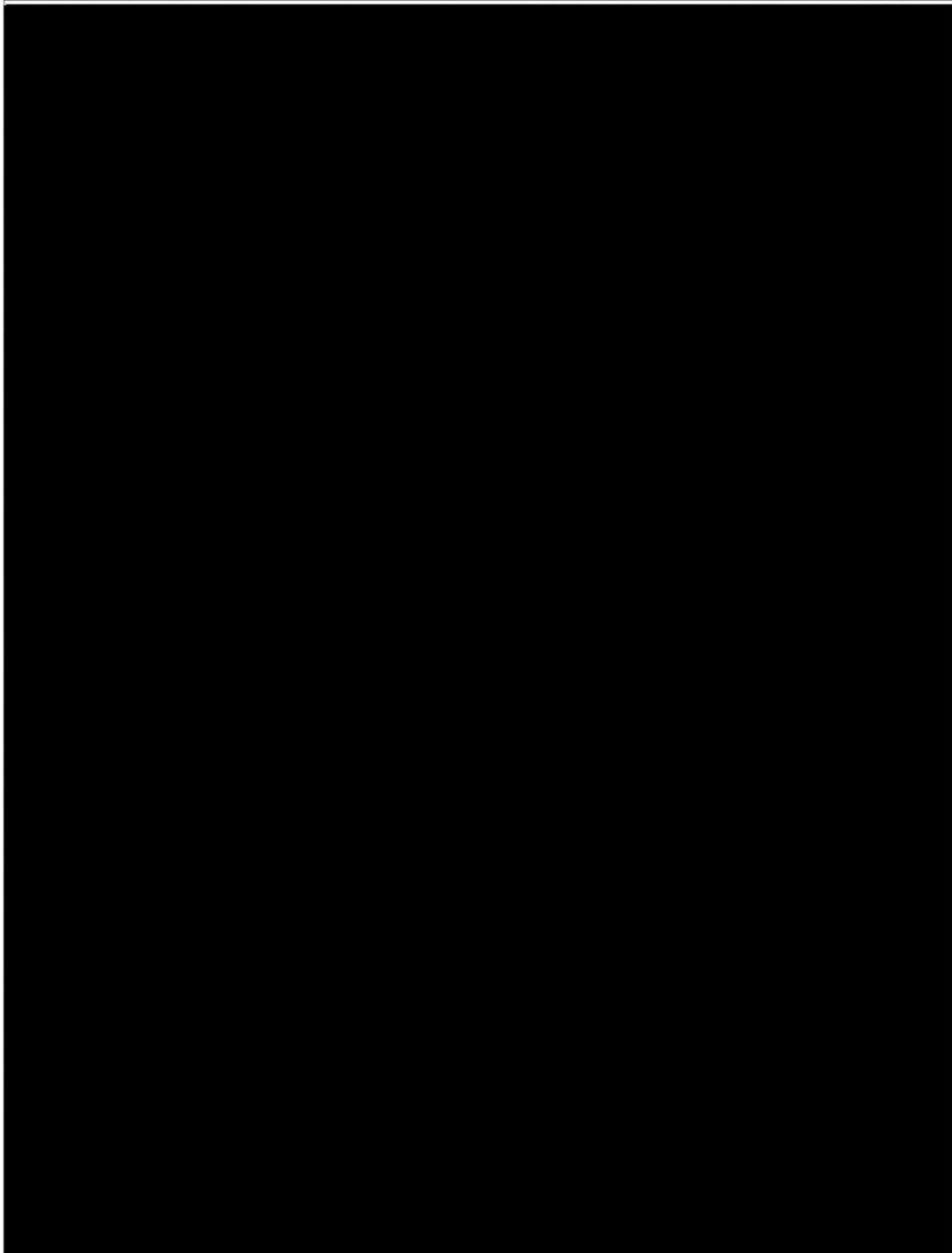
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Figure 2. Local Location Map: Britt Gardens Site 35JA789 with the red line indicating the nomination boundary and the white line indicating the latitude and longitude coordinates for the property, going clockwise: 42.315165°, -122.972189° (NW); 42.315165°, -122.9700036° (NE); 42.313328°, -122.970036° (SE); 42.313328°, -122.972189° (SW).



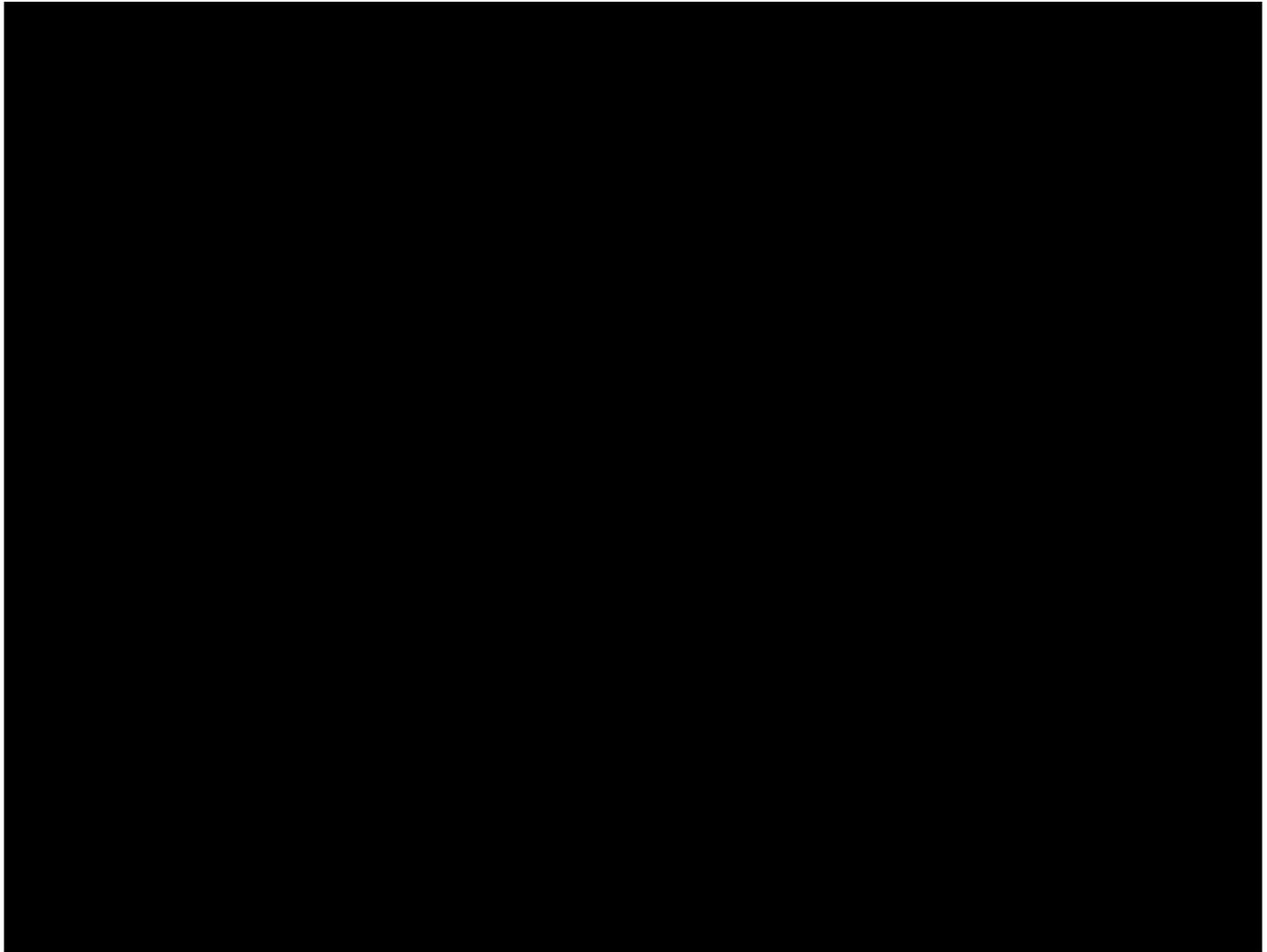
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Figure 3. Tax Lot Map.



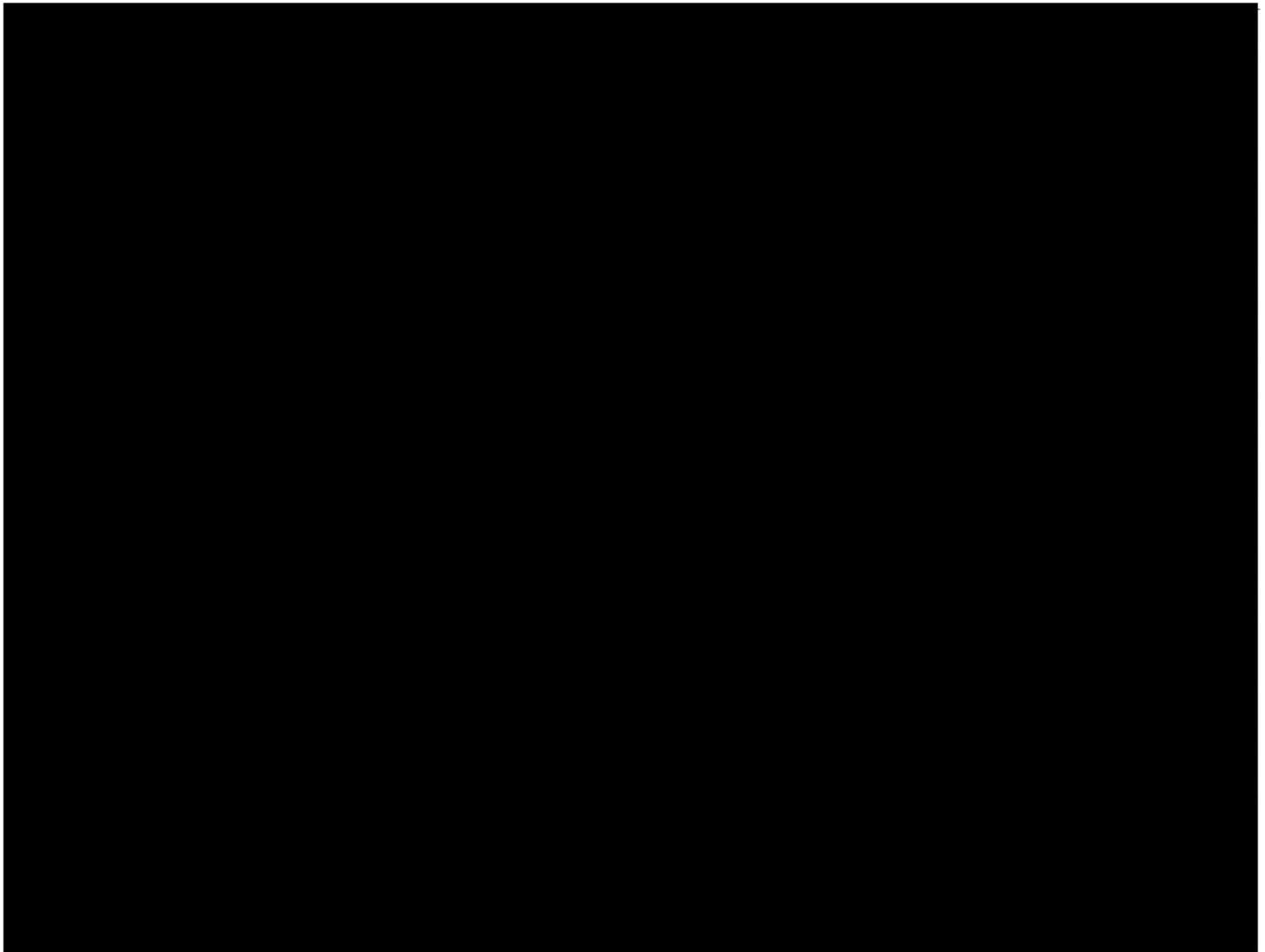
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Figure 4. Site Plan: Contributing features for the Britt Gardens Site 35JA789 nomination, which includes the archaeological site, the 1862 giant sequoia tree, and the 19th century fountain, and shed.



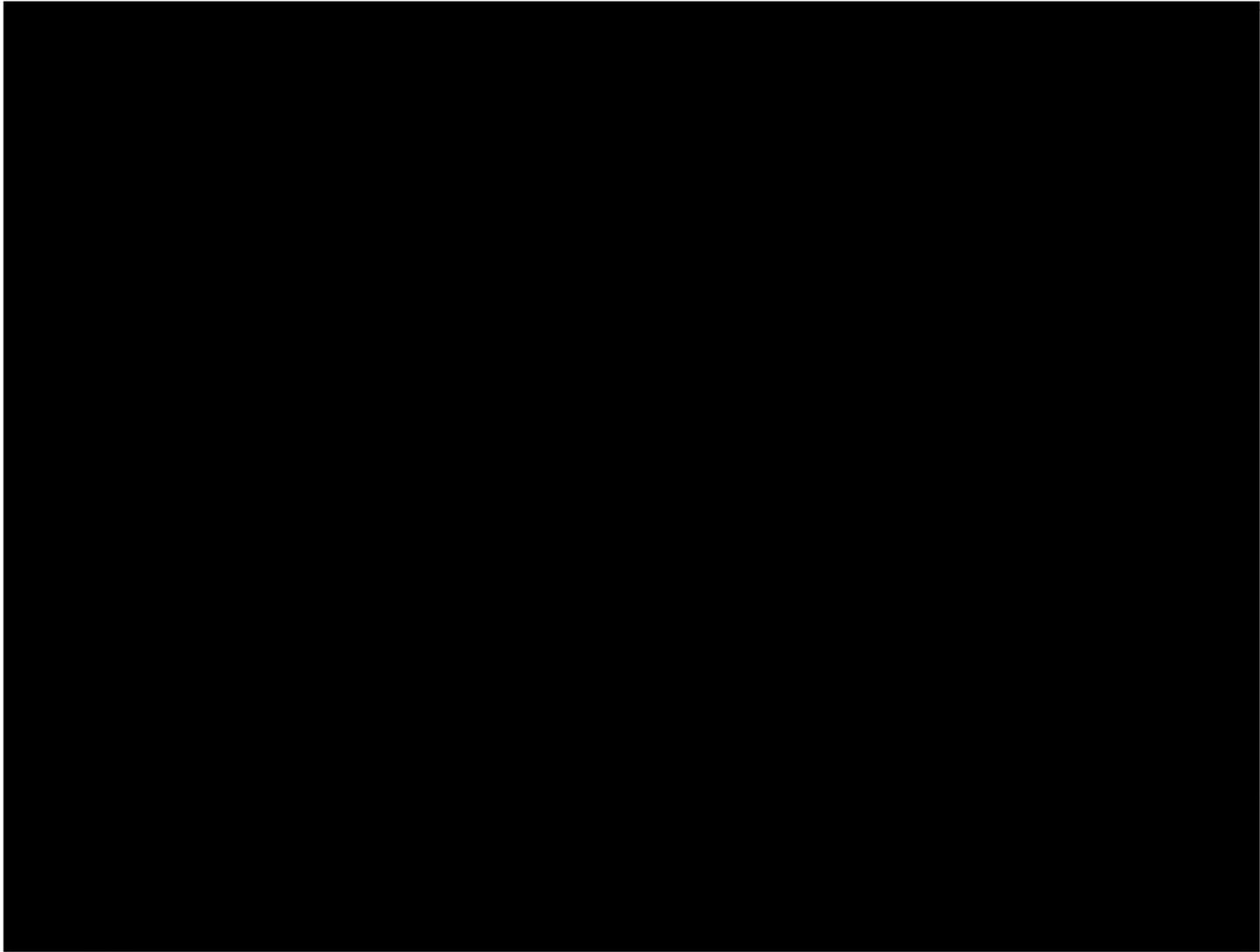
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Figure 5. 



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Figure 6. 1856 illustration by Peter Britt (view northeast) overlooking his homestead and the town of Jacksonville. Britt's wood frame house is at center right, with the original cabin behind it. This image is based on a photograph, and shows the property in the early years before the extensive landscape was established.

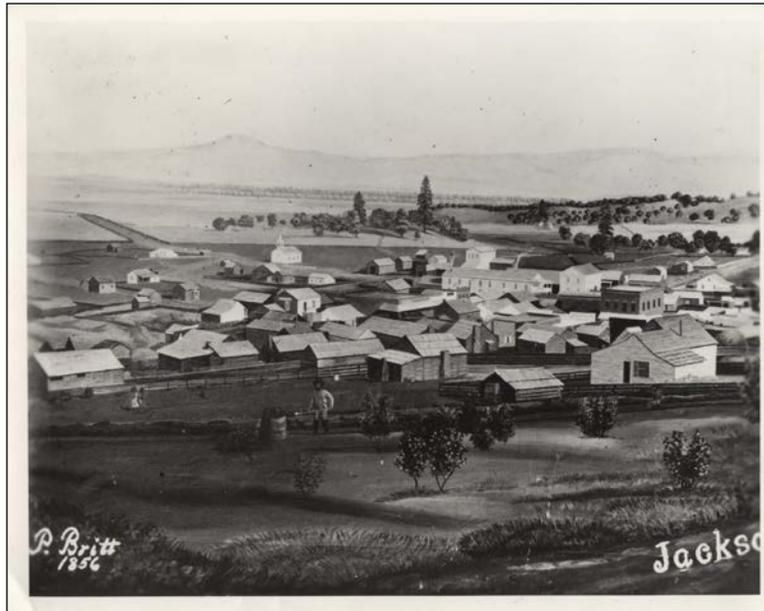


Figure 7. View northwest from First Street of the 1856 wood frame house. This photograph is part of the Peter Britt Photograph Collection at Southern Oregon University and made available courtesy of Southern Oregon University Hannon Library Special collections.



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Figure 8. View southwest of the expanded frame house (post 1862). A vineyard can be seen growing in the foreground along with mature landscape across the property. Peter Britt photograph collection Southern Oregon Historical Society, negative number 1460.

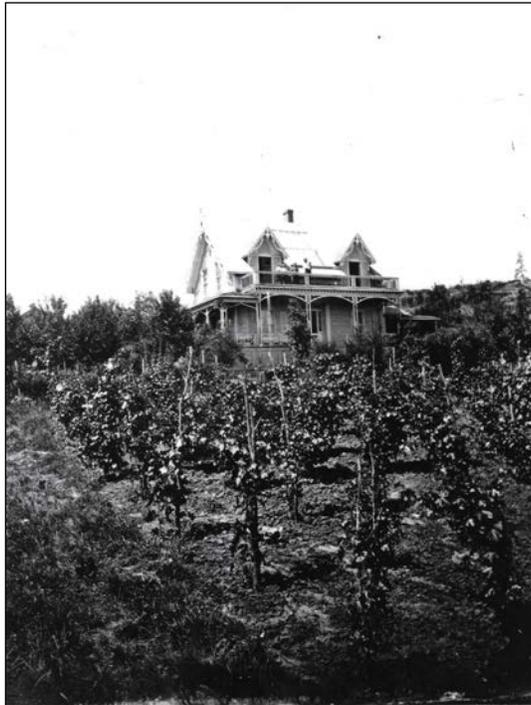


Figure 9. View southwest of the expanded frame house (post 1882) with mature landscaping visible, and the octagonal fountain visible off of the corner of the porch on the center left of the image. This photograph is part of the Peter Britt Photograph Collection at Southern Oregon University and made available courtesy of Southern Oregon University Hannon Library Special collections.



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Figure 10. Photograph of Peter Britt's "art gallery" taken by his son Emil after his death. Britt's art and photography studio was preserved as a museum by his children, and the bulk of the items in this image were transferred to the Southern Oregon Historical society upon the death of Mollie Britt in 1954. Several of his well-known portrait photographs are on display, and one of his hand painted backdrops can be seen through the open doorway. This photograph is part of the Peter Britt Photograph Collection at Southern Oregon University and made available courtesy of Southern Oregon University Hannon Library Special Collections.



Figure 11. A second view of Peter Britt's art and photography studio. The cameras on display in this image, along with the other items, are now housed at the Southern Oregon Historical Society. This photograph is part of the Peter Britt Photograph Collection at Southern Oregon University and made available courtesy of Southern Oregon University Hannon Library Special Collections.



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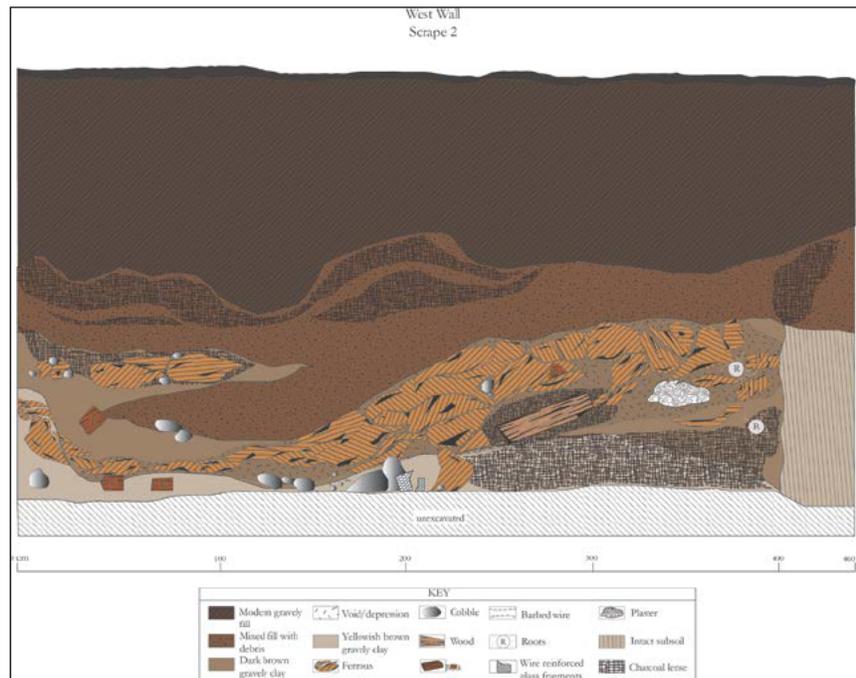
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Figure 12. A slide photograph of the Britt Barn and stables dating to circa 1960, view northeast, [redacted]. The original image is part of the W.B. Johnson Collection, made available by the University of Oregon Arts & Architecture Visual resources collection.



Figure 13. Profile illustration of the west wall [redacted] (Rose and Johnson 2015:56)



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Figure 14. View southwest of the Old City Brewery ca. 1940s. The brewery was established by Viet Schutz in 1856, and transferred to Peter Britt in 1875 to be incorporated into his growing wine business. The building was razed in 1958 and the rock features present on the site today were part of this building complex. Photograph courtesy of Larry Smith.



Figure 15. Photograph taken by Emil Britt of the giant sequoia tree planted on the day he was born in 1862. This photograph is part of the Peter Britt Photograph Collection at Southern Oregon University and made available courtesy of Southern Oregon University Hannon Library Special Collections.



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Figure 16. Photograph of Emil Britt standing next to the 1862 giant sequoia tree. This photograph is part of the Peter Britt Photograph Collection at Southern Oregon University and made available courtesy of Southern Oregon University Hannon Library Special Collections.

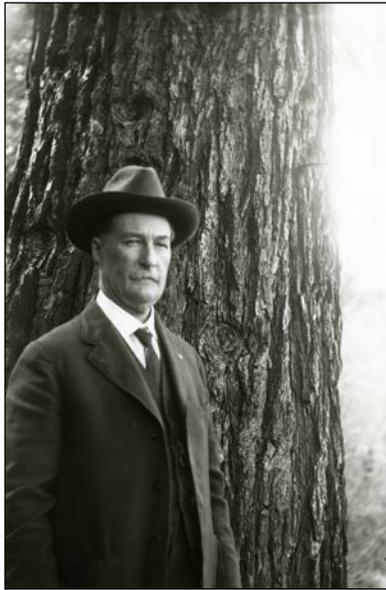


Figure 17. Mollie Britt (right) and a friend next to the fountain that remains at the site. The photograph was taken by Emil from the porch of the house, looking southeast towards First Street. This photograph is part of the Peter Britt Photograph Collection at Southern Oregon University and made available courtesy of Southern Oregon University Hannon Library Special Collections.



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Figure 18. View northeast of Mollie Britt (left) and friend with the extant shed and the former house visible in the background. Photograph taken by Emil Britt in 1911. Peter Britt Photograph Collection Southern Oregon Historical Society.



Figure 19. View east of the extant shed, ca. 1974. Photograph taken by Marion D. Ross, courtesy of Oregon Digital, University of Oregon Libraries.

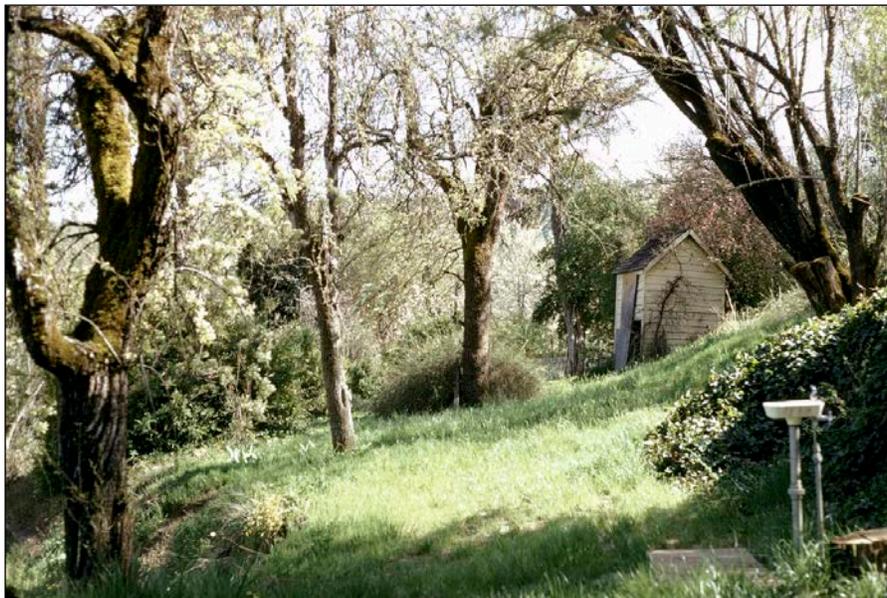




Photo 1 of 19: View northwest, the modern park entrance [REDACTED]. This was the original access point to the house and gardens, and much of the mature landscape in the image dates to the Britt occupation of the property. The original fountain can be seen to the left of the pathway at the center of the image. Photograph by Chelsea Rose, 2019.



Photo 2 of 19: View north within the city-owned portion of the Britt Gardens Site 35JA789. The original fountain can be seen on the left, [REDACTED]. The ghost foundation of the frame house is located behind the hedge, which dates to the Britt occupation of the site. Photograph by Chelsea Rose, 2019.



Photo 3 of 19: View southeast towards First Street within the northern city-owned portion of the Britt Gardens Site 35JA789. The ghost foundation that marks the footprint of the frame house can be seen at the center of the image, along with a variety of ornamental plants that date to, or are inspired by, Britt's original gardens. Photograph by Chelsea Rose, 2019.

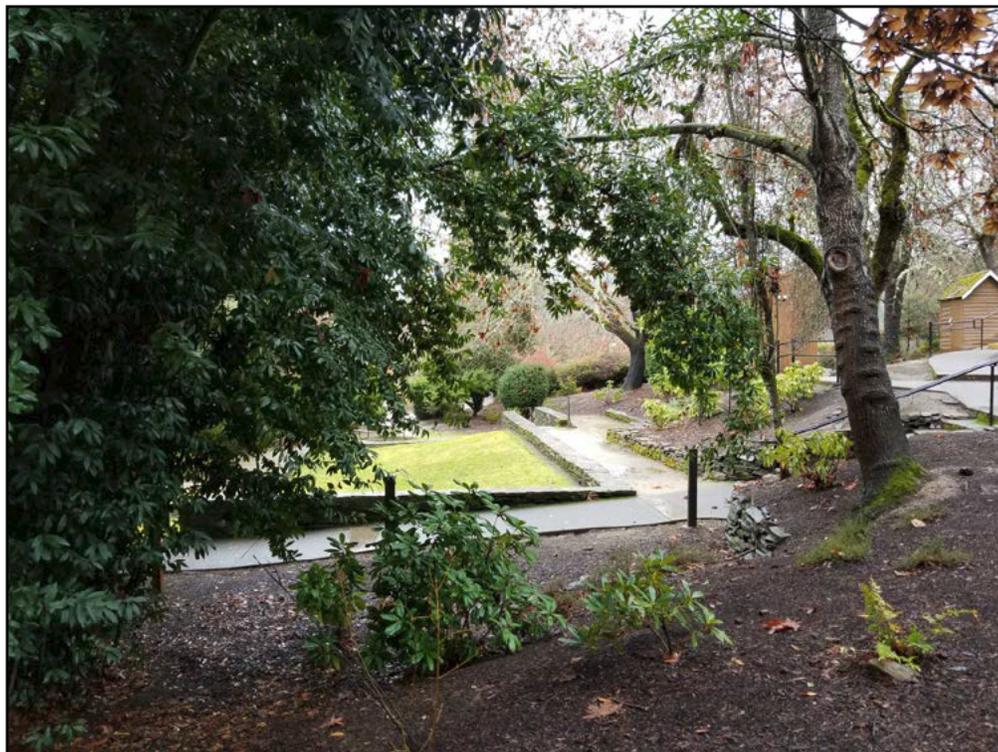


Photo 4 of 19: View southeast towards First Street within the city-owned portion of the Britt Gardens Site 35JA789

A bay laurel tree dating to the Britt occupation can be seen on the left. Photograph by Chelsea Rose, 2019.



Photo 5 of 19: View east towards First Street within the city-owned portion of the Britt Gardens Site 35JA789. The paved walkway connects the street to the giant sequoia and woodland trails system. [REDACTED] Photograph by Chelsea Rose, 2019.



Photo 6 of 19: View south across the city-owned portion of the Britt Gardens Site 35JA789. [REDACTED] the wine press house can be seen in the center of the image. The vinca in the foreground and the pear tree on the left side of the frame both date to the original Britt occupation. Photograph by Chelsea Rose, 2019.



Photo 7 of 19: View northwest along the paved walkway connecting First Street to the woodland trail system. The giant sequoia planted in 1862 to mark the birth of Emil Britt can be seen in the background. Photograph by Chelsea Rose, 2019.

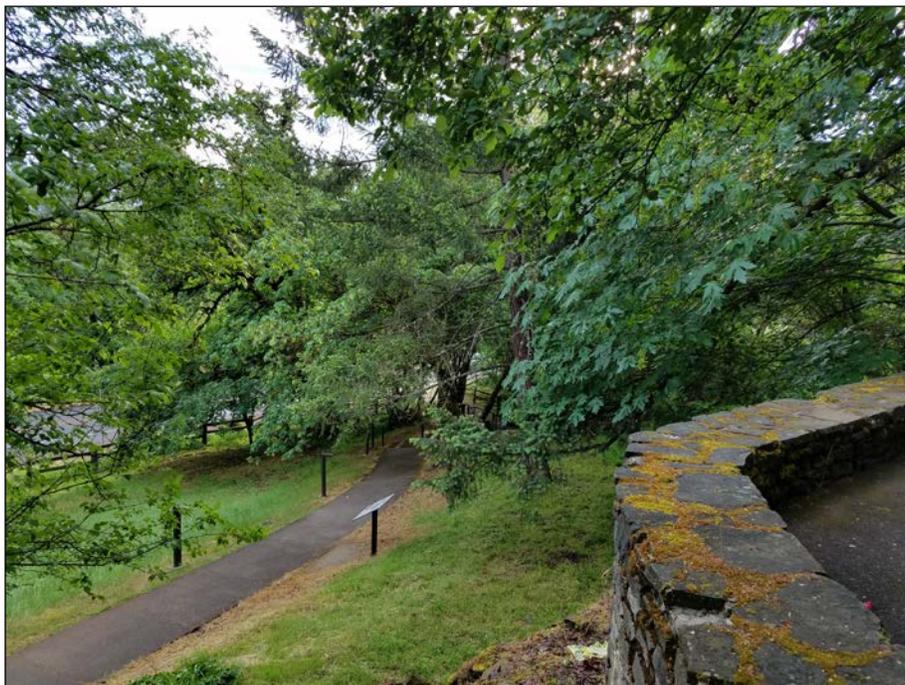


Photo 8 of 19: View northeast of the northern portion of the city-owned section of the Britt Gardens Site 35JA789 [REDACTED]. OR Hwy 238 can be seen in the background. Photograph by Chelsea Rose, 2019.



Photo 9 of 19: View northwest of the entrance to the Britt Music and Arts Festival grounds. First Street is in the foreground, and the ADA [REDACTED]. Photograph by Chelsea Rose, 2019.



Photo 10 of 19: View northeast of the lower terrace and stage along the northern area of the Britt Music and Arts Festival portion of the Britt Gardens Site 35JA789. One of the concession stand buildings can be seen at the center of the image, and the 1862 giant sequoia can be seen in the background on the right. [REDACTED]

[REDACTED] (Rose et al. 2014). Photograph by Chelsea Rose, 2019.

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Photo 19 of 19: View southeast towards First Street within the southern edge of the City of Jacksonville-owned portion of the Britt Gardens Site 35JA789. The historic shed can be seen on the right and the modern bathrooms (noncontributing) can be seen on the left of the image. Photograph by Chelsea Rose, 2019.