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**THE PRIVATE ORNAMENTAL GARDENS
AT RIDEAU HALL:**

**AN INVESTIGATION INTO THE
HISTORICAL DEVELOPMENT
AND
RECOMMENDATIONS
FOR THE MAIN TERRACE**

By

Andrea Singh

**A Practicum Submitted in Partial Fulfillment of the Requirements for the
Degree, Masters of Landscape Architecture**

**Department of Landscape Architecture
University of Manitoba
Winnipeg, Manitoba, Canada
2000**



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**The Private Ornamental Gardens at Rideau Hall: An Investigation into the Historical
Development and Recommendations for the Main Terrace**

BY

Andrea Singh

**A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University
of Manitoba in partial fulfillment of the requirements of the degree
of
Master of Landscape Architecture**

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ABSTRACT

This practicum focuses on The Main Terrace within the Private Ornamental Gardens at Rideau Hall, the Governor General private domain in Ottawa, Canada. This area of study has been selected, as it has historically been the most heavily altered area within the Private Ornamental Gardens. The Main Terrace is the most accessible area for the Governors General, and as a result, this area has been imprinted by the various Governors General in residence over time. Rideau Hall has been the residence of the Governor General, The Queen's representative as Canada's Head of State since Confederation in 1867. Situated along the Ottawa River, Rideau Hall was originally built as the private estate of Thomas MacKay in 1838 and later became the permanent vice-regal residence for the first Governor General, Lord Monck when it was purchased by the Canadian Government. The Governor General's responsibilities include welcoming visiting royalty and dignitaries to the estate, as well as the opening of Parliament. The Governor General's Award, the highest honour in Canada, is presented to Canadians at Rideau Hall for acts of bravery and commitment, and for literary contributions to the arts, humanities and sciences.

Rideau Hall was designated as a National Historic Site in 1977 on the basis of its historic and architectural significance. This designation was limited to the residence and did not include the larger cultural landscape defined by the estate. As well, the grounds are designated as a 'classified' site by the Federal Heritage Buildings Review Office (FHBR). The Rideau Hall estate is of national historic significance because it is an excellent illustration of the transposition of the British natural style in the English country estate to Canada.

The estate is the terminus of the 'Ceremonial Route' from Parliament Hill and is a unique heritage landmark in a residential neighbourhood that includes the Prime Minister's residence at 24 Sussex Drive and many embassies. The entrance plaza is the formal point of entry for visitors into the estate grounds beyond the guardhouse and gate. Events such as the annual garden party, as well as more recent picnics and concerts are held on the grounds for the visitors to the estate.

The historic grounds of Rideau Hall are comprised of 32 hectares (79 acres) of woodland, lawns, paths and gardens were influenced by and modeled after the British country estates. The various components of the estate follow the Picturesque tradition and include: a pastoral wooded entrance; approach area; an open parkland; historic farm and outbuildings; a natural woodland area; and finally, the private ornamental gardens. The original character of the estate followed the 19th century British landscape style of the picturesque. As Rideau Hall is the symbolic residence of the representative of the British Crown, the estate follows the British landscape style.

The objective of the practicum is to research the chronological evolution of the site; to understand the present conditions in order to obtain an accurate sense of the needs, constraints and opportunity of the private grounds of Rideau Hall. The final recommendations will employ an historic landscape conservation approach: the determination of historic value that will assist in the re-design for the Main Terraces within the Private Ornamental Gardens. The re-design solution for the Main Terrace will also address the present operational requirements. This practicum offers an enormous opportunity to develop an historic landscape conservation plan for the Main Terrace which will incorporate an understanding of the estate's rich heritage and the present concerns, while planning for the future.

ACKNOWLEDGEMENTS

Throughout this practicum study, I have been in contact with many significant individuals in the Ottawa / Hull region, and in Winnipeg. I wish to thank them for their generosity, kindness and assistance, as this practicum would not have been possible without them.

I would like to thank James Clark, Landscape Architect, for the invaluable assistance that he provided throughout this practicum. He has provided much insight and encouragement, as his passion for landscape architecture enabled me to continue on and not lose sight of my goals. I would also like to thank Sherry Berg, Landscape Architect with the National Capital Commission; Edwinna von Baeyer for her knowledge and comments; Edward Lawrence, Chief, Greenhouse and Grounds Services, Official Residences Division with the National Capital Commission; Gerald Lajeunesse, Chief of the Landscape Architecture Section, Design and Construction Division, NCC.

My committee members have devoted enormous amounts of time and energy during the course of this study and I would like to thank them for their patience: Prof. Charles H. Thomsen, for his encouragement; John E. Zvonar and Susan Algie, for their knowledge and advice.

I would also like to thank my Mother and family for their constant support and understanding throughout this program of study. My husband, Peter has been encouraging throughout the years; and thanks also to Anne-Claude Schellenberg for her support and motivation in the final phase of this project.

This practicum is dedicated to my grandmother Eugenia Obrotza, who was a constant source of strength and inspiration for me.

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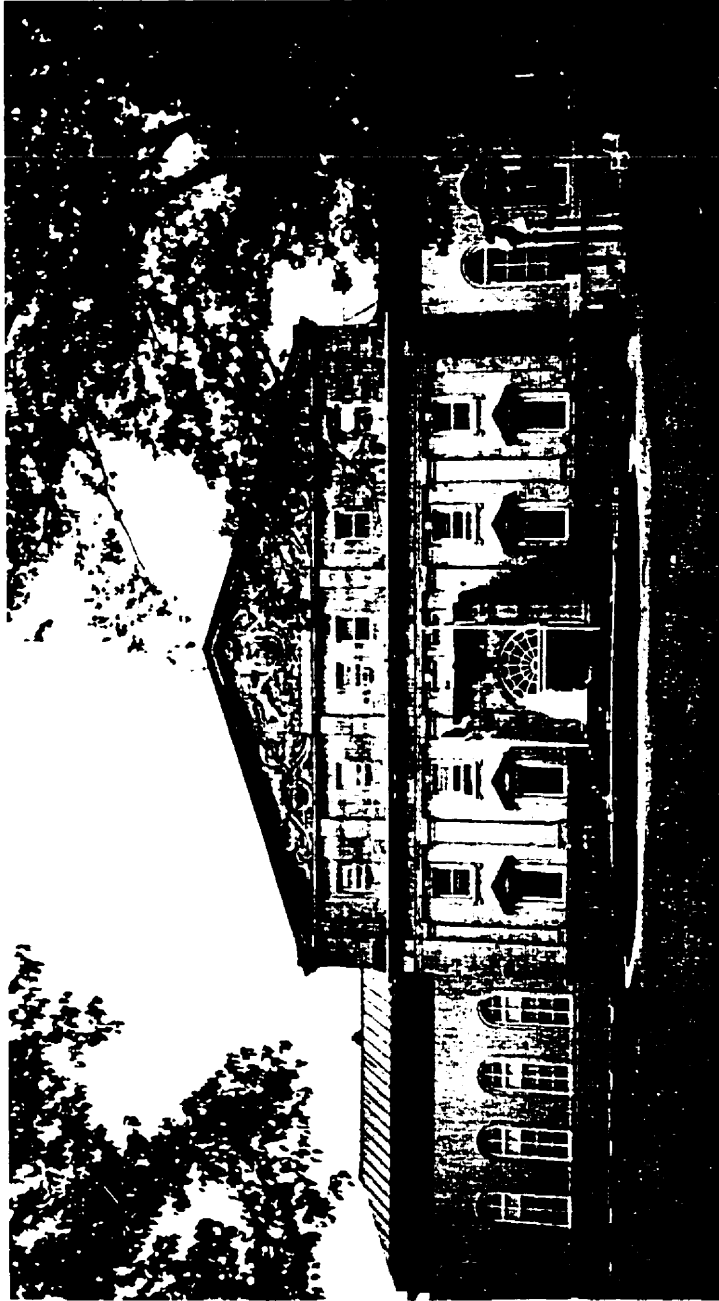
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Chapter One:
INTRODUCTION



1.1 Rideau Hall

1.1 Purpose

The historic estate of the Governors General of Canada is situated overlooking the Ottawa River in the nation's capital city. Rideau Hall has been the official residence of the Queen's representative since 1867, following Confederation. The opportunity of selecting an existing site that is of great significance for a practicum study is both fascinating, as well as challenging. The Rideau Hall estate is perhaps one of the best surviving country estates in Canada, as it is an historic landscape of vice-regal status that is modeled after the British country estate tradition. This academic study offers the opportunity to utilize an existing body of knowledge to explore the new possibilities for the Main Terrace within the Private Ornamental Gardens. The Main Terrace includes areas of the lower terrace, the Lady Byng Rock Garden, and the Michener Rockery. While this is an academic study, it is also an opportunity to examine the past, present and future of the Main Terrace, while providing recommendations that will address the contemporary demands of the site. The Private Ornamental Gardens of the Rideau Hall estate continue to undergo the pressure of meeting the demands of the Governors General in residence. The changes and additions that have occurred to the Main Terrace over the years are significant and have resulted in a situation where the historical precedents that formed the site are less evident and as a result, there is a lack of unity in the overall design.

This practicum's objective is to examine the history of the Rideau Hall landscape and to focus on the Main Terrace of the Private Ornamental Gardens. This area of study has been the most ornately embellished area within the formal gardens and the imprint of the various Governors General have been left at one time. The goal is to understand the history, while making recommendations that incorporate the ongoing contemporary needs and requirements of the site. It is evident that there are factors that significantly influenced the evolution of the residence. The gardens within the country estates in Britain were the influential models upon which Rideau Hall is based. Secondly, the early British Governors General's tastes were also significant in the overall design of the estate. These changing desires and tastes influenced the evolution of the Private Ornamental Grounds of Rideau Hall. As Mark Laird clearly indicates in the Rideau Hall Landscape Conservation Study (1991) *"the assessment of what alterations may be absorbed in the future without damaging the integrity of the site; and conversely, what alterations may never be introduced, for to do so would compromise essential values"* (p. 75-76). The essential values that are addressed in this statement refers to the historic values of the site.

1.2 Methodology

The methodology that was formulated to provide direction for this practicum began in May of 1998 when the historical research, literature review, and an inventory of the physical resources of the site was begun. This led to the next phase with background readings in the field of historic landscape conservation during the summer of 1999. The initial meetings with the Official Residences staff at Rideau Hall responsible for the day to day maintenance and upkeep were conducted along with members of the Landscape Architecture Section of the National Capital Commission (NCC). The NCC is responsible for the preservation and enhancement of the Official Residences in the National Capital Region, including Rideau Hall. Following the consultations with officials at the NCC and the practicum committee members, the site was confirmed to be an appropriate site for an historic landscape conservation study.

A methodology was then formulated to provide direction for the research and study phases of the practicum.

- A. Introduction / Study Development
- B. Research and Data Collection:
 - 1). Historical Research
 - 2). Site Investigation
 - 3). Operational Needs
- C. Analysis
- D. Historic Landscape Conservation Approach

Adaptive Rehabilitation	Graphic Product
Program development	Written program
Inventory and analysis	Site analysis drawings
Conceptual design	Concept plans and sketches
Design development	Presentation drawings
Final Design	Final document
- E. Recommendations
- F. Conclusions

A. Introduction / Study Development

This section provides the background information for the study, including the identification of the purpose of the study; the chosen site; and the preliminary issues and concerns relative to the existing site conditions. A brief introduction to the area of historic

landscape conservation, including historic precedents, will be the focus for the recommendations for the Main Terrace.

B. Research and Data Collection:

The research and data collection phases which occurred during the summers of 1998 and 1999 were instrumental in the initial investigation for the study. This phase involves the historical research, site investigation, and the operational needs for the Main Terrace. This process provided an understanding of the site.

The Main Terrace within the Private Ornamental Gardens was researched in these categories:

- 1). Historical Research: involved the evolution of the Rideau Hall estate; the Private Ornamental Gardens; and the Main Terrace;
- 2). Site Investigation: includes the regional planning studies; the built context in relation to the site; the natural conditions occurring within the site; the plant material; and ground treatment materials. The characteristics of the site that were observed are:

i) the site elements are those objects that are found *in situ*;

ii) the *enclosure* refers to the elements that are natural or built features within the site and;

i) the views and vistas into and from the site;

- 3). Operational Needs: is a compilation of information as to how the site is used: through observational study; through discussions with interested members of organizations or individuals; issues related to maintenance

C. Analysis:

This section will analyze the information gathered as filtered through an historic landscape conservation approach. The methodology will recognize and accommodate the issues and concerns which may arise as additional information is collected that pertain to opportunities and constraints. An analysis and chronological structuring of historical evidence will be of paramount importance. Once this stage is completed, the research will then be applied to the development of the site. The focus will be on the ascription of historic value - both physical and associative.

D. Historic Landscape Conservation Approach

This process involves the study of historic landscape conservation principles, followed by the assessment of the historic elements that are to be retained that are of value. Following the review and determination of the historic landscape conservation treatment to be employed, the process will lead to the design phase of the study.

E. Recommendations

The recommendations that have been made are based on the issues and concerns and lead to the final objectives that are set for the study. The preferred site design option is identified and is detailed in both written and graphic form.

F. Conclusions

This section is a summation of the overall study for the Main Terrace. The discussion will also focus on the approach of historic landscape conservation and the adaptive rehabilitation proposal that protects the historic values and the concerns that are addressed in the present context. The importance of this historic landscape approach for the Main Terrace will also be discussed in this section. The focus will be on the protection of the historic value of the site, while accommodating the operational requirements.

1.3 Goals and Objectives

The goals and objectives of this practicum will develop further as the preliminary issues and concerns are identified.

A. Goal: PROTECT HISTORIC VALUES: To protect the historic values of The Main Terrace through the process of *adaptive rehabilitation* as the overall treatment for the site.

Objectives:

1. To study and understand the concept and philosophy of *adaptive rehabilitation* and to research the precedents in this realm to assist in the design process.
2. To elicit response and opinions from professionals and Official Residence staff through interviews, in order to obtain a better understanding of the present state of this historically significant garden.
3. To determine where historic value lies in the Main Terrace, both physically and symbolically

B: Goal: ACCOMMODATE CONTEMPORARY REQUIREMENTS IN A COMPLEMENTARY FASHION: A definitive design solution for the Main Terrace will be prepared and will be based upon the historic values and contemporary requirements that arises.

Objectives:

- 1. To study the Main Terrace through on-site investigation, archival research, and previous studies, to provide the appropriate background in order to address the process and physical form aspects of environmental and *historic landscape conservation issues*.**
- 2. To explore those studies which have addressed the Private Ornamental Gardens at Rideau Hall previously.**
- 3. To interview individuals with an interest in the Main Terrace (professionals, maintenance personnel) in order to achieve the best possible comprehensive overview, and ultimately, to facilitate the best design solution possible.**

1.4 Preliminary Issues and Concerns

It became apparent during the initial investigation that the Main Terrace of the Private Ornamental Gardens at Rideau Hall would be an appropriate topic for detailed exploration, as it is a site that is rich in both historic and cultural value. In addition to being situated adjacent to other significant properties along Sussex Drive and being an historic landmark within the national capital, the residence provided excellent opportunities for further examination of contemporary issues and concerns. As stated earlier, the significance of the estate's link to the British monarchy and the influence of the British country estate on the Rideau Hall estate is an important factor in the overall design of the grounds.

Chapter Two
BACKGROUND

2.1 Cultural Landscapes

The interest in cultural landscapes with a focus on identification and assessment has increased in many parts of the world as a result of the development of a greater appreciation of our cultural heritage. Initially the emphasis *"was first placed on individual elements but has now expanded to a more holistic view including the contextual environment within which specific features and sites are located"* (Russell, 1988, p.). The interest in cultural landscapes has grown in Europe, the United States and in Canada over the past twenty years, as the field of conservation has expanded.

This increase of awareness within North America has primarily been due to the various government agencies that have an interest in cultural landscapes. The definition of a cultural landscape is varied, as it is defined differently by government agencies and authors. The term *"cultural landscape"* has been in use for many decades in the fields of geography and landscape architecture (Paine and Taylor, 1995, p. 4). The use of the term *"reflects a general broadening in perspective in which experts began to look more holistically at the environment (Russell 1988) with the modifier 'cultural' suggesting integration of both natural and manmade resources"* (Paine and Taylor, 1995, p. 5).

The following definition of a cultural landscape is proposed by Parks Canada in its document *Guiding Principles and Operational Policies* (1994): *"Any geographical area that has been modified, influenced, or given special cultural meaning by people"* (Canadian Heritage, Parks Canada, 1994, p. 11). The term 'cultural landscape' is a broad concept that may include "a wide variety of landscapes - for example, agricultural, vernacular, and traditional landscapes, and designed landscapes, including cemeteries, memorial routes, urban designed landscapes, industrial landscapes, university campuses, and historic parks and gardens" (Clerk, p. 1). The study of cultural landscapes is imperative in order to understand our past, as they consist of many layers of information.

2.2 Historic Landscapes

In the conservation movement in North America, historic landscapes have been described as "a type of cultural landscape in which landscape features or landscape character can be linked to a specific person, event, or period from the past" (Melnick, 1981, pp. 56-60). The present surviving historic landscapes in Canada constitute the need for conservation, as they are primarily recognized for their associative value or their aesthetic value (Paine, 1980). Historic properties often have a cultural component that is integral to the significance of the resource, as John J. Stewart and Susan Buggie have stated that: *"In the same way that*

important examples of particular architectural styles are preserved, so should examples of traditional treatments of landscape or particular gardening styles be preserved, in order that future generations may experience directly, rather than from descriptions or prints, the manner in which persons of the past responded to their environment” (p. 6.1).

2.3 Historic Gardens

The need to protect heritage sites globally increases as rapid changes occur due to on-going threats. Significant heritage gardens may be threatened by modern additions including plant material and various other elements. Gardens are ephemeral and are constantly changing over time; as plant material grows it may change the overall appearance of a particular area. In the following statement, Nathalie Clerk describes how heritage gardens are resources that evolve over time:

“By virtue of the way they are laid out and their physical characteristics, historic parks and gardens reflect the tastes and aesthetic, social, cultural and environmental concerns of a particular period in history. Moreover, as a result of their often very particular physical characteristics, they change and evolve and have a fairly unique temporal dimension. Because of the physical elements of which they are composed (earth, rock, water, plants, and trees), parks and gardens, unlike buildings and works of art, are marked by seasonal changes in shape, colour and fragrance. Parks and gardens change and evolve continually in a natural fashion”.

(cited in Framework and criteria for evaluation of historic parks and gardens, p. 2).

As the interest in cultural landscapes increased since the 1980s, the definition of historic garden has been considerably modified and expanded. Historic gardens are “much more than an ensemble made up exclusively of plants and flowers, an historic garden may include buildings, shelters, test sites, sculptures, etc... The garden may also have a variety of functions: recreational and aesthetic, but also educational, scientific, social, cultural and environmental. It is also recognized that a garden is not static, that it evolves and changes with the seasons, as the years go by and in relation to its surroundings” (Clerk, pp. 11-12). The significance of heritage gardens is that they provide historical and cultural elements of a cultural landscape. Because gardens are living and evolving entities, it is imperative that

their care and conservation must evolve with them. The following statement by Sheena Mackellar Gouly, perhaps best describes the importance of heritage gardens within our society:

"Gardens are a vital part of our national and international heritage, encompassing more facets of our cultural and social history than any other art form. Many provide the settings for historic houses, others are of interest in their own right. They are both a recreational and an educational resource and are increasingly being recognised worldwide as important national assets."

(cited in Heritage Gardens, 1993, 1)

In researching heritage gardens it is imperative to have an understanding of the evolution of garden design, as it has borrowed from different periods and countries. The traditions of garden design developed within distinct geographical and cultural boundaries. The complexity of heritage gardens is that they are both an "accessible art form, but on the other hand, the form in which it is most difficult to interpret the original intentions of the designer." (Mackellar Gouly, p.1). The *Cultural Landscape Reports (CLR) Program Time Line of Events (1968)* states that: "Historic gardens are classified as 'the overall appearance of all cultural resources and their surroundings as they were in the historic period.'" (p.20).

Heritage gardens also may include residential gardens, as the grounds of Rideau Hall with the perennial gardens, are an example of ornamental gardens located on official property. The Rideau Hall estate grounds were commemorated by the Historic Sites and Monuments Board of Canada in 1977. (Clerk, p. 8).

2.4 Previous Studies

- 2.4.1 *The Rideau Hall Landscape Conservation Study*, by Edwinna von Baeyer and Mark Laird.
- 2.4.2 *The Official Residences in the National Capital: Design and Conservation Guidelines for Rideau Hall*, by the National Capital Commission, Design and Construction Division, Architecture Section.
- 2.4.3 *Rideau Hall; An illustrated history of Government House, Ottawa, from Victorian times to the present day*, by R.H. Hubbard.
- 2.4.4 *Cultural Landscapes Project. Mackay Estate: Historical Study*, by Landon French.

Chapter Three
HISTORIC LANDSCAPE CONSERVATION

3.1 General

The interest in historic landscape conservation in North America began in the late nineteenth century and originally focused on places that were connected to historic events or famous personalities. In an attempt to protect American heritage the early gardens of George Washington and Thomas Jefferson, "have led to the interests of garden conservation to the maintenance of Mount Vernon and Monticello as commemorative monuments to their original owners" (Mackellar Goult, 1993, p. 41). In the discussion of the conservation of gardens, Sheena Mackellar Goult states how the "changing attitudes to our garden heritage have been reflected worldwide in the incorporation of historic precedents into garden design, and in the appreciation of historic gardens, promoted first by individuals and private organizations, but increasingly by government and educational bodies, in moves to prevent their loss. (1993, p.38) There is a need to examine historic landscape conservation techniques when assessing an historic garden. Existing historic conservation policies, especially those used in assessing historic gardens, will be studied.

The treatment for Canada's historic sites, such as Rideau Hall, requires strategic planning. In Linda Dicaire Fardin's report, "Assessment Strategies for Canada's Historic Sites" (1993), she states that: "*Strategically planning depends to some degree on processes of a macro scale whereby landscapes of similar types are compared in order to assess their degree of significance*" (Dicaire Fardin, p. 14). In the section that focuses on the five distinct historic zones of Rideau Hall, Dicaire Fardin discusses the ornamental flower gardens and states that: "*the ornamental flower gardens have been transformed on numerous occasions, and would benefit from stronger definition*" (Dicaire Fardin, p. 16). In the treatment of such a historically significant site as the grounds of Rideau Hall, it is essential that the "*strategic planning on a micro scale studies site specific questions in order to develop a holistic approach and a realistic implementation strategy...*" (Dicaire Fardin, p. 15). In Dicaire Fardin's report the process involved is described in the following manner: "*Detailed assessment is perhaps best developed in a report as a clear three-step process: (1) a description of the historic precedents for any given feature; (2) a description of the contemporary existing conditions; and (3) a statement of the conservation potential*" (Dicaire Fardin, p. 15).

In the report prepared by Nathalie Clerk for the Historic Sites and Monuments Board entitled, *Framework and criteria for evaluation of historic parks and gardens*, she notes that, although, "*cultural landscapes are attracting more and more interest, the attention of the main parties working in the heritage field and of the public in general is still very much focused on*

buildings" (pp. 2-3) The future of cultural landscapes, including historic parks and gardens "will be receiving more attention and be protected to a greater extent" (Clerk, pp. 2-3).

3.2 Principles

The increasing interest in historic sites and their conservation is evident worldwide, as individuals, private organizations, and government bodies attempt to identify, evaluate, and protect them. In the conservation of gardens, it is imperative that the conservation goals and objectives are clearly stated, as these gardens will be examples left for future generations.

The Venice Charter of 1966, the International Charter for the Conservation and Restoration of Monuments and Sites, clearly states the increasing interest in heritage preservation by providing clear definitions. This document focuses on conservation and restoration of historic monuments and architectural elements attributed to cultural properties. Its opening statement is: "The common responsibility to safeguard them (historic monuments) for future generations is recognized" (ICOMOS, 1966, p. 1).

The International Committee of Monuments and Sites (ICOMOS) developed *The Florence Charter of May 1981*, which addresses historic garden conservation specifically. In the *Definitions and Objectives*, Article 5 states that, "as the expression of direct affinity between civilization and nature, and as a place of enjoyment suited to meditation or repose, the garden thus acquires the cosmic significance of an idealized image of the world, a 'paradise' in the etymological sense of the term, and yet a testimony to a culture, a style, an age, and often to the originality of a creative artist" (ICOMOS - IFLA 1981, p.1) This document was adopted in 1982 and contains twenty articles which "defines historic gardens and the general principles that should be followed for their maintenance , conservation, restoration, and reconstruction". The charter defines an historic garden as "an architectural and horticultural composition of interest to the public from the historical or artistic point of view". The elements that are specific to this architectural composition are the plan and the shape of any portions in relief, the beds of plants, including their species, proportions, colour schemes, spacing and respective heights, permanent or decorative features, and running or still waters. This document specifies that the term 'historic garden' applies as much to unpretentious small gardens as to large-scale formal or 'landscape' pleasure gardens" (Nathalie Clerk, pp. 1-2.). In the *Framework and criteria for evaluation of historic parks and gardens*, Clerk states that "the national

importance of an historic park or garden may still depend on a factor or set of factors that are aesthetic, historical, horticultural and/or ecological in nature” (p. 12).

The conservation of historic gardens in Canada was seldom practiced until the 1970s. The North American interest in historic landscape conservation spread into Canada in the 1970s, *“through the publications and conferences of the Ottawa-based international Association for Preservation Technology (APT), the 1975 New Harmony (Indiana) Conference and subsequent formation there of the Alliance for Historic Landscape Preservation, and publications such as John J. Stewart’s Historic Landscapes and Gardens: Procedures for Restoration ” (Buggey in von Baeyer, 1984, p. 178).* Importantly, conservation and the importance of cultural landscapes had been discussed by geographers for a long period of time.

The Historic Sites and Monuments Board of Canada (HSMBC), an independent body, provides the Minister of Canadian Heritage with *“impartial and expert advice on matters relating to historical commemoration, and devises its own policies to carry out its responsibilities” (Guiding Principles and Operational Policies, 1994, p.72).* In the report prepared by Nathalie Clerk, she states that: *“historic gardens could be commemorated on an individual basis, without the necessity of a thematic study, and that they had to meet at least one of six criteria adopted at the time” (p. 4).* The HSMBC stated in a first report in June 1975 the necessary recommendations for historic gardens:

“(…) gardens are an appropriate subject for commemoration subject to the general criteria established by the Board and should be considered on their individual merits; however, in considering any gardens the Board should be particularly conscious of six criteria which are an extension of the criteria already existing for the consideration of buildings, that is a combination of any of the following:

1. *in terms of their significance as works of art or products of creative minds;*
2. *whether the garden which is not a distinct creation in that sense possesses in a pronounced form the characteristic qualities of the period which produced;*
3. *whether it was designed by a significant landscape architect or designer;*
4. *whether or not the garden has been associated with figures or events of national historic significance;*
5. *whether it contains plants, etc., of outstanding botanic significance;*

6. *whether it represents some regional or national ecological significance, noting that the prime consideration is the aesthetic significance.’”*

(Historic Sites and Monuments Board of Canada, *Minutes*, June 9-10, 1975, pp. 12-13).

Within the HSMBC document, articles 1, 2 and 3 make specific reference to gardens and the significance of the plant material itself is referred to from the botanical and ecological significance it has.

In 1975, the Historic Sites and Monuments Board of Canada (HSMBC) adopted criteria for recognizing historic gardens, parks and landscapes that were worthy of protection. As a result through Parks Canada, the importance of historic gardens was acknowledged. At the time, the four sites that were declared as having national historic significance are:

1. the grounds of Parliament Hill by the designer Calvert Vaux;
2. the surviving eighteenth century monastic garden of the Sulpician Seminary on Rue Notre-Dame in Montreal;
3. two late nineteenth-century country villa estates, Lakehurst and Beechcroft, at Roches Point, Ontario; and,
4. the Halifax Public Gardens, a late nineteenth-century Victorian park of remarkable integrity.

(Bugey in von Baeyer, 1984, p. 178)

The Rideau Hall estate was designated as a national historic site by the HSMBC in 1977, however, this designation was limited to the residence and did not include the larger cultural landscape defined by the estate (1998). In 1995, the National Capital Commission, the federal agency responsible for maintaining the residence and grounds, introduced a campaign to promote Rideau Hall as a heritage designation and introduced a number of changes to accommodate visitors to the site. In 1998, the HSMBC "reviewed the supplementary paper which identified those features of the estate which could characterize the larger cultural landscape of Rideau Hall and contribute to its significance as a national historic site" (HSMBC, November, 1998). On the basis of this information "the Board recommended that Rideau Hall and its landscaped grounds, defined by Mackay Street, Dufferin Road, Lisgar and Princess Avenues, and Sussex Drive, constitute a cultural landscape and should be designated a national historic site" (HSMBC, November, 1998).

The Heritage Conservation Principles in the FHBRO Code of Practice (Federal Heritage Buildings Review Office) states that the principles of heritage conservation are recognized internationally and have "been established through two centuries of exchange among conservation professionals." (p. 16) This document also states that "these principles are may be found in a great number of international, regional, national, and thematic documents, such as the 1964 Venice Charter." (p. 16).

3.3 Definitions

The Parks Canada document, *The Guiding Principles and Operational Policies* (1994) addresses the conservation of cultural resources, that is those resources that have historic value (p. 102):

"Conservation encompasses the activities that are aimed at the safeguarding of a cultural resource so as to retain its historic value and extend its physical life. There are conservation disciplines that address different kinds of cultural resources. All share a broad concept of conservation that embraces one or more strategies that can be placed on a continuum that runs from least intervention to greatest; that is, from maintenance to modification of the cultural resource"

(pp. 109-110)

This document by Parks Canada defines "modification" as the following:

"Modification encompasses conservation activities that may change the existing form or materials through treatments, repair, replacement of missing or deteriorated parts, or recovery of earlier known forms and materials" (p. 111).

Therefore, modification includes both **adaptive re-use and rehabilitation**, as the modification of a cultural resource to meet various functional requirements, while preserving the historic character of the resource. Modification is further discussed in this document as it *"may be undertaken in order to satisfy new uses or requirements, compatible with the historic character of a resource, as in the case of appropriate adaptive re-use of a structure"*

(p. 111).

The National Park Service document (NPS), *The Secretary of the Interior's Standards for the Treatment of Historic Properties; with Guidelines for the Treatment of Cultural Landscapes* (Final Draft – March 1996) "provides guidance to cultural landscape owners, stewards and managers, landscape architects, preservation planners, architects, contractors, and project reviewers prior to and during the planning and implementation of project work." (p. 1) This agency is "responsible for establishing professional standards and providing advice on the preservation of cultural resources listed in or eligible for listing in the National Register of Historic Places" in the United States. (p. 1) These Standards were "revised so that they could be applied to *all* historic resource types included in the National Register of Historic Places - Buildings, structures, sites, objects, districts, and landscapes. The revised Standards were reduced to four sets by incorporating protection and stabilization into preservation, and by eliminating acquisition, which is no longer considered a treatment." (p. 1)

The four standards listed in the document, are preservation, rehabilitation, restoration, and reconstruction. Of these four, the *preservation* standards "require retention of the greatest amount of historic fabric, including the landscape's historic form, features, and details as they have evolved over time. *Rehabilitation* standards acknowledge the need to alter or add to a cultural landscape to meet continuing or new uses while retaining the landscape's historic character. *Restoration* standards allow for the depiction of a landscape at a particular time in its history by preserving materials from the period of significance and removing materials from other periods. *Reconstruction* standards establish a framework for recreating a vanished or non-surviving landscape with new materials, primarily for interpretive purposes." These Standards are included in the Appendices of this document.

These following four definitions are taken from the NPS document, *Secretary of the Interior's Standards for the Treatment of Historic Properties*:

"1) Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project. (p. 15)

2) *Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. (p. 35)*

3) *Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project. (p. 61)*

4) *Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location."*

(p. 87)

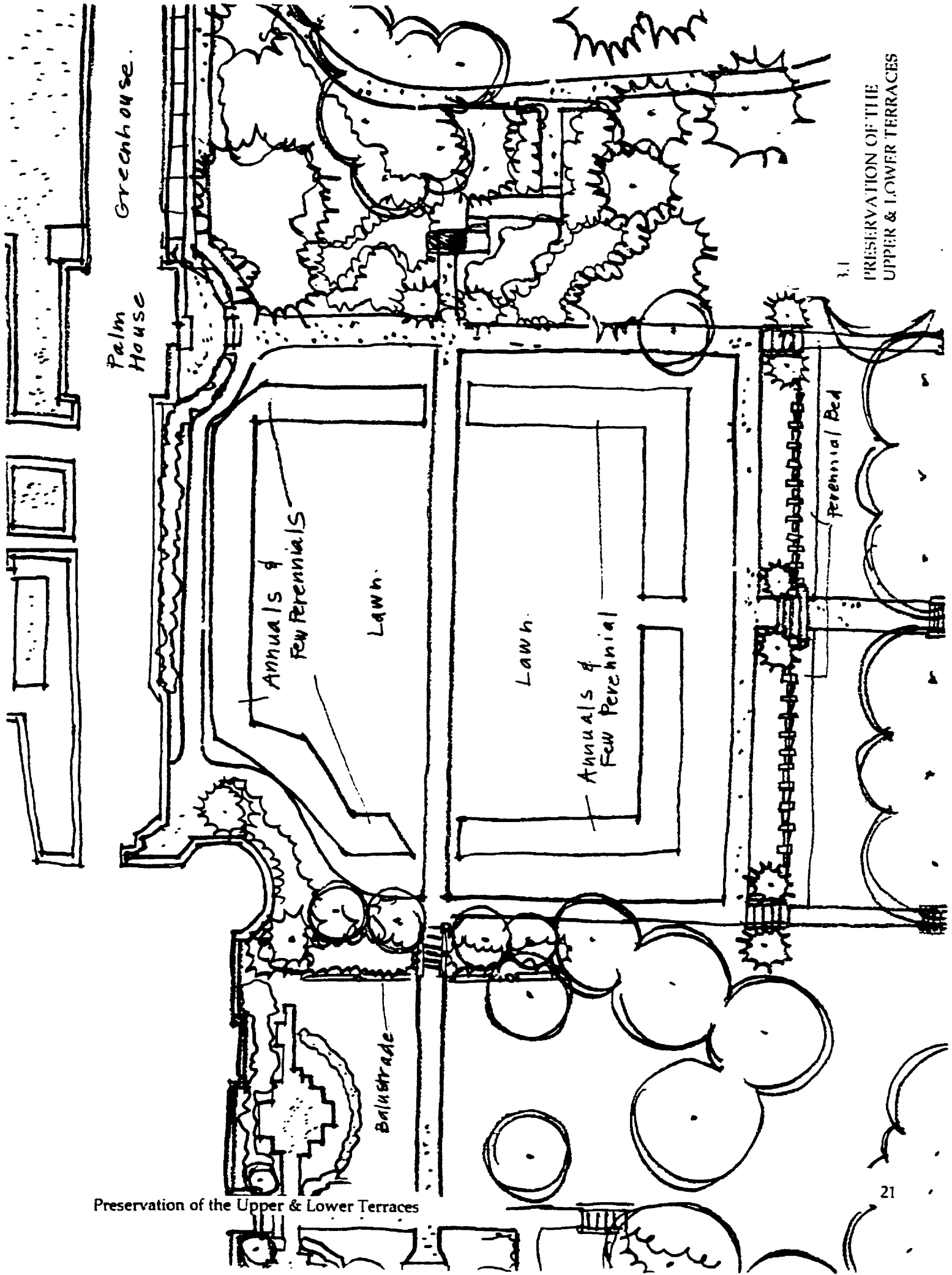
The NPS report in *Preservation Briefs 36*, by Charles A. Birnbaum, "Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes", *rehabilitation* is defined as the following:

"Rehabilitation is often selected in response to a contemporary use or need -- ideally such an approach is compatible with the landscape's historic character and historic use. Rehabilitation may preserve existing fabric along with introducing some compatible changes, new additions and alterations. Rehabilitation may be desirable at a private residence in a historic district where the homeowner's goal is to develop an appropriate landscape treatment for a front yard, or in a public park where a support area is needed for its maintenance operations"

(p. 15)

In this practicum, the treatment that will be applied will focus on the modification of the Main Terrace with an adaptive rehabilitation approach. The selection of this treatment is appropriate, as it is a response to contemporary needs combined with a consideration of the

historic character and historic use of the Main Terrace. The goal is to preserve the existing fabric, while introducing various changes that are compatible with the site, including some new additions and alterations to the Main Terrace. This treatment is desirable due to the significant historic value of Rideau Hall, as it is a cultural resource that is required to meet functional requirements.



Greenhouse.

Palm House

Annuals & Few Perennials

Lawn.

Lawn.

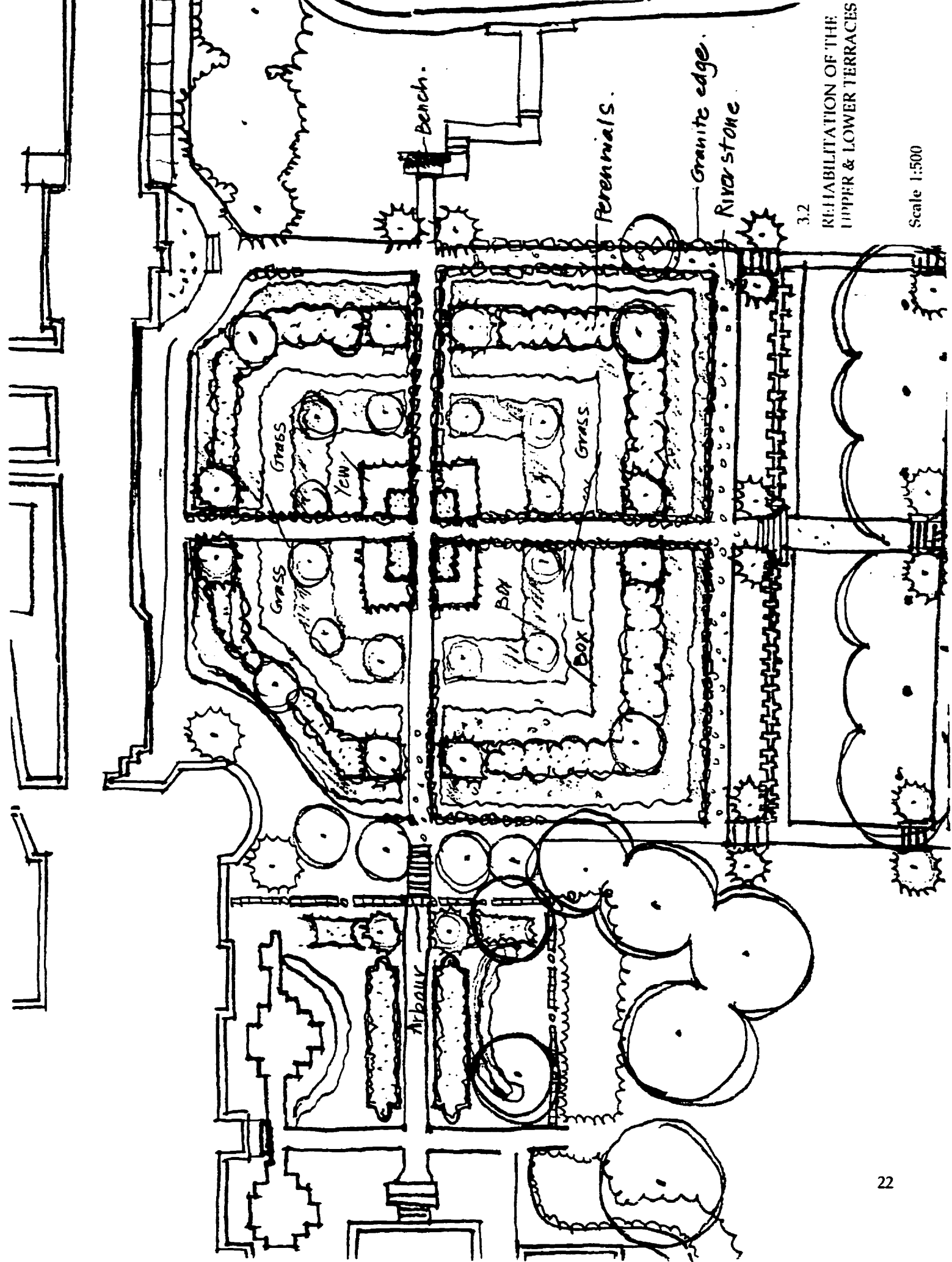
Annuals & Few Perennial

Perennial Bed

3.1

PRESERVATION OF THE UPPER & LOWER TERRACES

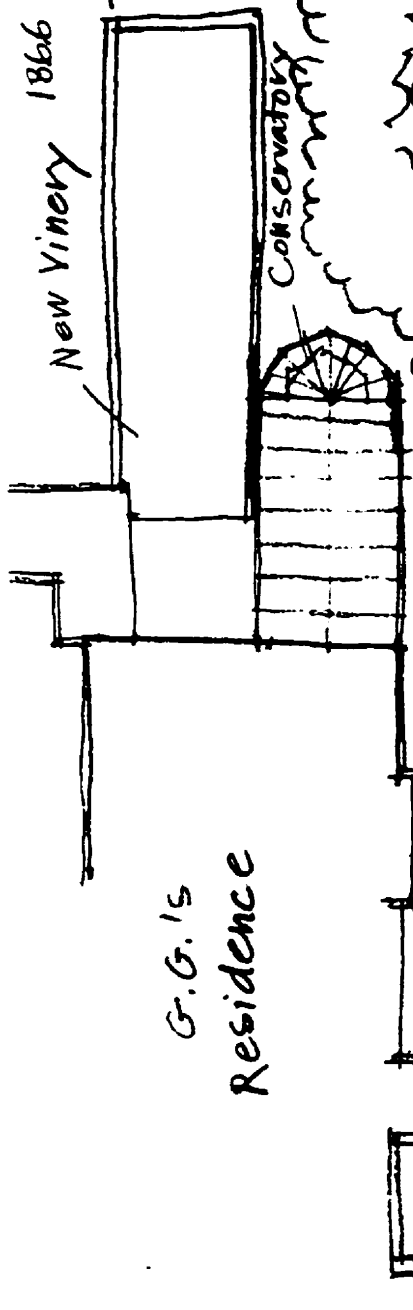
Preservation of the Upper & Lower Terraces



3.2

REHABILITATION OF THE UPPER & LOWER TERRACES

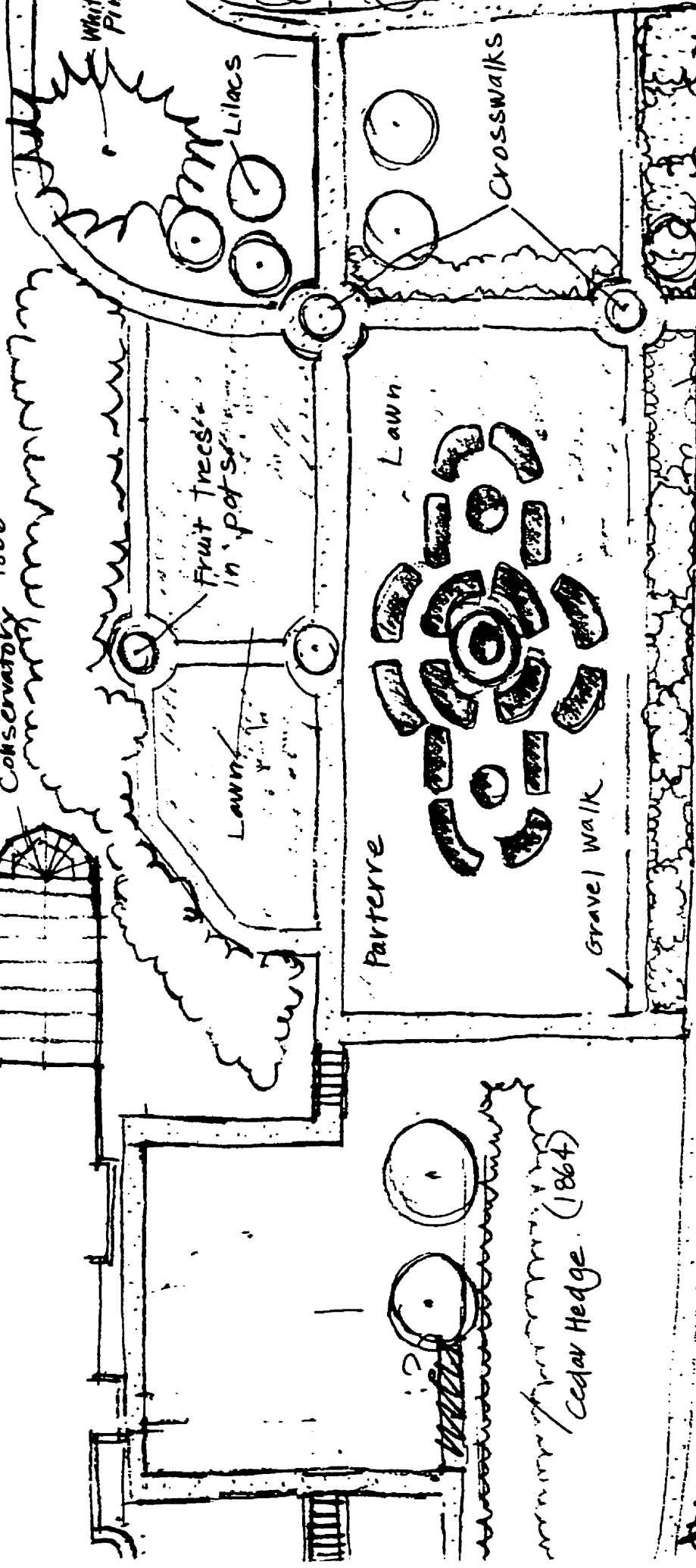
Scale 1:500



G.G.'s Residence

New Vinery 1866

Conservatory 1866



Fruit trees in pots

Lawn

Parterre

Lawn

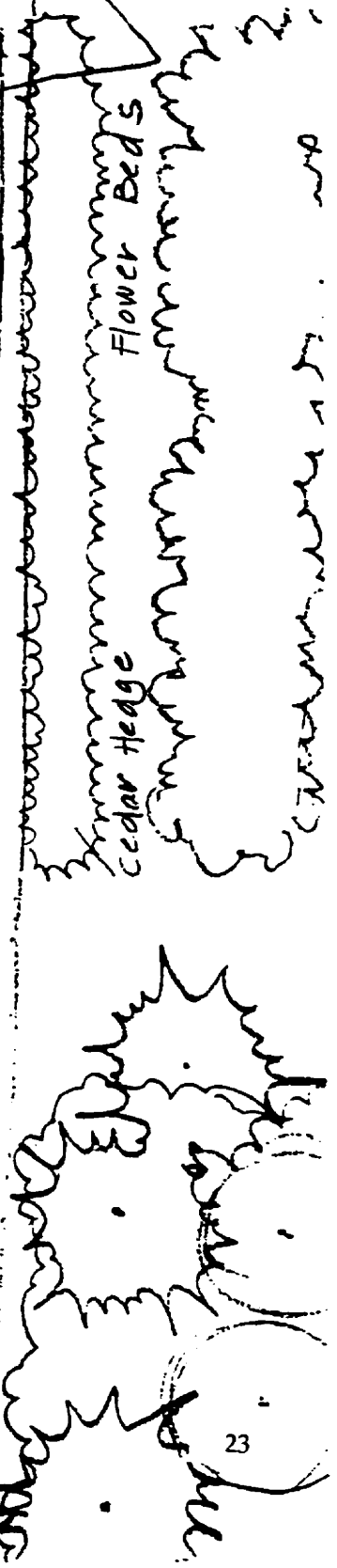
Gravel Walk

Cedar Hedge (1864)

Crosswalks

Lilacs

White Pine



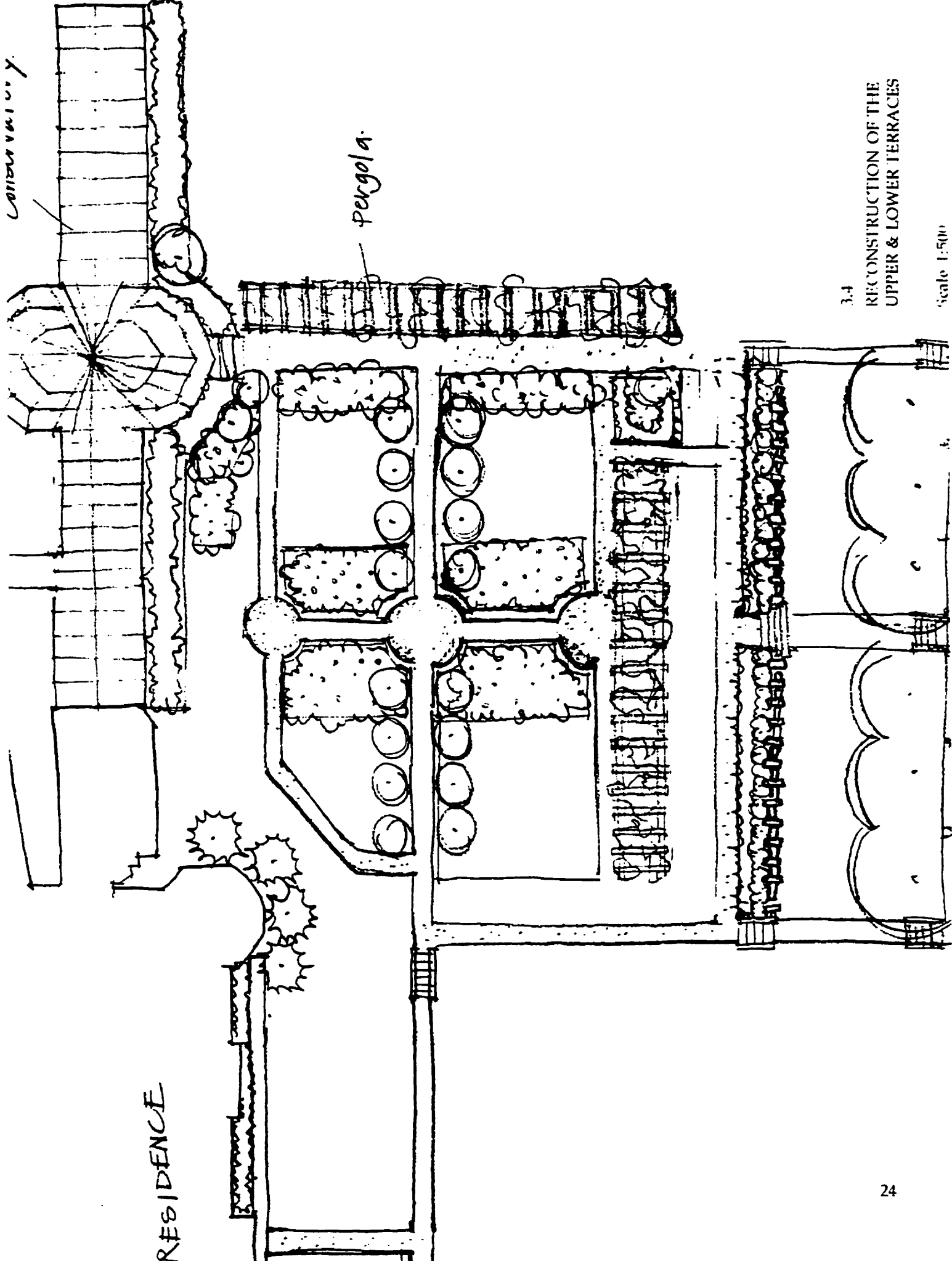
Cedar Hedge

Flower Beds

3.3

RESTORATION OF THE UPPER & LOWER TERRACES

Scale 1:500



CONSERVATORY.

pergola.

RESIDENCE

3-4
RECONSTRUCTION OF THE
UPPER & LOWER TERRACES

Scale 1:500

Chapter Four
THE COUNTRY ESTATE AND PRECEDENTS

4.1 The British Tradition

The British traditions that were initially popularized by English landscape designers Lancelot 'Capability' Brown and Humphrey Repton from the 18th century onwards, were influential in North American garden design. In the 18th century, *"after centuries of neglect, the flower gardens was reintroduced as a garden element of prime importance"* (von Baeyer, 1984, p. 100). Brown and Repton were major catalysts in the evolution of the British landscape. The distinct characteristics of the English Landscape Style were reminiscent of scenes from landscape paintings that consisted of grand vistas, rolling hills and meadows. As well, the writings of John Claudius Loudon were influential in the English gardening tradition.

4.1.1 Lancelot 'Capability' Brown

One of Brown's notable trademarks in the British style is evident at the landscape park, Blenheim, where the creation of an irregularly shaped 'lake' was achieved. This lake was, *"in fact composed of two or more lakes, separated by dams cunningly disguised and concealed so as to extend the grandeur of the expanse of water"* (Thacker, 1979, p. 210). The other characteristic devices that featured in the Brownian landscape used at Blenheim and other large estates are: *"the sweep of grass, also referred to as a 'walk round the park' or 'the drive'; and the encircling 'belt' of trees used to control desirable views and conceal undesirable objects from view"* (Thacker, 1979, p. 211).

The picturesque and the gardenesque style were gradually divided into two main categories: *"one school followed Brown's poetic distillation, and others followed the picturesque and romantic creations of other designers. The latter allowed their scenes to be sprinkled with all kinds of 'surprise' elements such as Greek and Roman temples, statues, and altars, 'Gothick' ruins, grottoes, Chinese pagodas, memorials to animal pets, and hermitages"* (Berrall, p. 275).

4.1.2 Humphrey Repton

Repton's career as successful garden designer did not begin until 1788, but within twenty years had carried out several hundred commissions. Even more famous than his gardens are the 'Red Books', which contained landscapes of his *"many clever 'alterations' (were) presented in 'before' and 'after' scenes in water color"* (Berrall, p. 276). As well, Repton was influential in reintroducing the flower garden as a garden element of prime importance, as he was a *"proponent of the older English Landscape Style, but with new interpretations. He added a new element: balustraded garden terraces next to the house used as a transitional device"*

between house and garden. Within these terrace divisions, flowers once more appeared” (von Baeyer, 1984, p. 100).

4.1.3 John Claudius Loudon

The writings of Loudon was also influential in the English garden tradition, as his *Encyclopedia of Gardening ; Gardener’s Magazine; and Arboretum et Fruticetum Britannicum (1838)* “were to cover topics and aspects of gardening which people of modest means would also follow, while some of his writings were specifically addressed to the middle classes; for instance his *Suburban Gardener and Villa Companion (1838).*” (Thacker p. 230). The style that Loudon popularized in the 1800s was called the Gardenesque, which reflected the “*influx of new plant material, and the new emphasis on the flower garden*” (von Baeyer, 1984, p. 101). Loudon was also popular as a designer of gardens which were meant to be walked around. These gardens were “*designed to display the skill of the gardener and the individual beauty of plants, shrubs and trees*” (von Baeyer, 1984, p. 101).

During the late 18th and 19th century, the association of the landscape with the house was viewed as significant, especially around those houses which followed the principles of the Picturesque (Hunter, p.165). The succeeding style of the Picturesque, “*was less concerned with pleasant vistas and more with creating natural pictures -- landscape painting in three dimensions. Often this meant nature in its wilder and more rugged aspects. Flower gardens were often hidden from view, languishing in the kitchen garden or in a neglected corner away from the house*” (von Baeyer, 1984, p. 100). Another important factor that altered the British gardens occurred in the 1840s and was the “*rise of a newly affluent middle class, taking their clue from the upper class, regarded a garden as a social necessity. They created a demand for a wider variety of plant material and garden furnishings*” (von Baeyer, 1984, p. 101).

Although the work of Repton and Brown was evident throughout Britain in the 18th century, Robert Hunter describes the major differences (in the FHBRO Building Report S6-24): “*Canada’s developing state and small population militated against professionals working in such a specialized area*” (p. 165). It is assumed that the lack of early designed landscapes in Canada was perhaps due to economics and partly by the North American wilderness overpowering man-made attempts to mold the environment (Stewart and Buggey, 1975, p. 100). The gardening movement within Canada has been in practice since the days of early settlement by the Europeans. In the following statement by Edwinna von Baeyer, she discusses how the “*pervasiveness of British garden influence was not solely tied to our colonial history--it was just as much a reflection of the predominance of British garden styles throughout the Western world. From the early eighteenth century onwards, England ruled the garden world as a style*

setter, a pioneer in plant collecting, a disseminator of horticultural knowledge, and as the site of magnificent examples of the art of gardening” (von Baeyer, 1984, p. 100).

4.1.4 Andrew Jackson Downing

In the nineteenth century in America, the landscape designer, Andrew Jackson Downing, was influential in the layout of country residences. Downing wrote of his theories in the *Treatise on the Theory and Practices of Landscape Gardening adapted to North America; with a view to the Improvement of Country Residences* (1841):

‘Within the last ten years especially, the evidence of the growing wealth and prosperity of our citizens have [sic] become apparent in the great increase of elegant cottage and villa residences on the banks of our noble rivers, along our rich valleys....’

(Downing cited in Berrall, 1966, p. 324)

The premise of Downing’s work was that there were two leading expressions of landscape design, the ‘graceful school’ and the ‘picturesque school.’ In the former he sought to create all outlines with graceful curves: “undulating ground forms, luxuriant, drooping tree forms, walks and roads stretching out in easy flowing lines, and the edges of brooks and lakes all freely curved” (Berrall, 1966, p. 324). Downing advocated the style of the picturesque that produced “outlines of ‘a certain spirited irregularity with surfaces comparatively abrupt and broken’ ” (Berrall, 1966, p. 325). The estates where he incorporated aspects of the English natural style of landscape gardening in his designs were in the Hudson Valley. These American examples showed the influence that Loudon had had on Downing, as they included an approach road to the mansion; ornamental gardens with flower beds; and manicured lawns of the pleasure grounds; orchards; and finally the utilitarian elements of the estate were screened to one side (Phillips, Farevaag, Smallemberg, 1999, p. 5).

4.2 British Country Estates

British country estates were influential in the overall layout of the grounds of Rideau Hall. This is clearly evident in Edwinna von Baeyer’s description found in the *History of the Rideau Hall Landscape* : “The landscape style of the country estate often conformed to the precepts of the English Landscape Style: expanses of rolling lawn, tree and shrub groupings in the distance, meandering paths, woodland, controlled vistas, and water interest” (1991, p. 5). She also describes how the style of the Picturesque had been incorporated into the English

Landscape Style, as the Picturesque Style *"suited the wild, natural scenery of eastern Canada"* (1991, p. 5). The rugged variation of the pastoral English Landscape Style, the Picturesque *"tried to emulate the wild, idealized landscapes of 17th century landscape painters. Dead trees, wild ravines, gushing torrents were part of the language of the Picturesque"* (von Baeyer, 1991, p. 5). The Canadian landscape, climate, and culture were drastically different from that of England, as the winter activities also lent a unique quality to the Rideau Hall estate.

Examples of British Country Estates:

The following selected examples have been chosen, as there are similarities in the layout of the formal gardens at Rideau Hall. The British ideals in garden design and country estates were carried to North America, where the pragmatic gardens of the early seventeenth century influenced the elegant country estates in the late eighteenth century.

1) Biddulph Grange, Staffordshire, 1840s

Biddulph Grange (Figure 4.1) is described as being one of the finest examples of mixed styles in a Victorian garden (Mackellar Goulty, 1993, p .34). The estate at one time expanded over an area of about forty hectares of land in Staffordshire, England. The gardens were the work of Mr. James Bateman and his wife Maria, *"during the 1840s and 1850s, with the help of Edward Cooke, a landscape painter, who advised on the design of the built features"* (Mackellar Goulty, p.136).

The similarities that Biddulph Grange and Rideau Hall have in common are the parterres or terraces near the house. The Biddulph Grange is described as conveying *"a picture of Victorian gloom and grandeur, eclectic design and mania for plants..."* (Mackellar Goulty, p. 136). Although the private gardens at Rideau Hall evolved during the Victorian era, they may not have conveyed the sense of gloom and grandeur as Biddulph Grange. The design of the lower terrace during the early years of Monck revealed an eclectic design in the patterning of the lawn with various shapes that were in fashion at the time.

2) Coombe Abbey, Warwickshire, 1897

Coombe Abbey (Figure 4.2) was the home of the 4th Earl of Craven since the early seventeenth century, after purchasing it from the Countess of Bedford (Brown, 1989, p. 84). The formal garden layout was designed by William Eden Nesfield for the 2nd Earl of Craven. In Jane Brown's description of Coombe Abbey she explains how William Miller, the head gardener, *"appears to have used the bones of Nesfield's layout to create this*

wonderful arrangement of parterres and formal beds around the house; to clarify the walks through the woodland and design new gardens among the walks, and to create a whole new and enormous kitchen and fruitgarden" (Brown, 1989, p. 111). Coombe Abbey is described as being: *"a late, late bloom of the High Victorian garden style, and by this time the fashion had already changed"* (Brown, 1989, p. 84).

The comparison between Coombe Abbey and Rideau Hall reveals similarities in the parterres and formal beds situated around the house and the paths through the woodland at Coombe Abbey are similar to those at Rideau Hall. The evolution of the paths and flower beds eastward in the lower terrace are also similar to the above example. Finally, both Coombe Abbey and the gardens at Rideau Hall evolved during the *"High Victorian garden"* period.

3) Kiddington House, Enstone, Oxfordshire, 1843

John Claudius Loudon designed the plan for Kiddington House (Figure 4.3). The plan for this estate *"have a fine restraint, a very Victorian politeness about their treatment of the land, so very far removed from Brown and Emes's more sensual love of the landscape"* (Brown, 1989, p. 12). Jane Brown describes the Victorian gardens for the middle-class as polite and that the *"...paths around the lawn were afraid of curving too sensuously, respectability was tightly-corseted"* (Brown, 1989, p. 12).

The Kiddington House and Rideau Hall estates reveal the *"Victorian politeness"* of the landscape, as both were not overly ornamented. Perhaps the restraint that was used in the design of the Rideau Hall grounds was due to it being a vice-regal residence, as opposed to a private residence.

4.3 America Country Estates

The British ideals in garden design and country estates were carried to North America, where the pragmatic gardens of the early seventeenth century sometimes evolved into the elegant country estates in the late eighteenth century. The following statement by Derek Clifford notes how the gardens in America *"developed on much the same lines as those in Europe, but because of the different time scales of the two societies the American equivalents of European periods were often violently accelerated and usually of little depth in the communities to which they were related"* (1967, p. 193). At the end of the Victorian era, *"there was a compromise between the oversentimental landscape and the overembellished*

flower garden. The informal gardens, and particularly the English herbaceous border, became popular on both sides of the Atlantic" (Berrall, 1966, p. 326). In Edwinna von Baeyer's "History of the Rideau Hall Landscape" in the *Rideau Hall Landscape Conservation Study*, she describes the British influence on North American Estates: "When large gardens were laid out, the perceived notion of a proper country estate landscape lay in the model of the British landscape. Rural estates graced by large, stately homes set within a designed landscape were the epitome of country life in Britain and the standard to be attained in North America" (von Baeyer, 1991, p. 4). The country house was an integral part of the upper class society in Britain in the 1800s, where leisure activities were enjoyed by the wealthy. The increase in individual wealth following the Industrial Revolution, allowed many to "buy their way into the select circles of the aristocracy" by acquiring country properties (von Baeyer, 1991, p. 4). Similarly, in North America, the country estate became a symbol of wealth and upper class in society.

The early gardens in America were created along the Atlantic Coast in the colonies that had established themselves in New England: the Plymouth Colony of the Pilgrims and the Massachusetts Bay Colony of the Puritans at Salem. After the early colonies became better established and the social structure more defined, the gardens evolved and demonstrated a growing sophistication in style and planting. The regional differences in style were significant, as the southern garden was treated as a separate space, whereas, in the north the garden was unified with the house. The reasons for this was due to the nature of the land and to the fact that in the south: "agriculturally based economy required more land, which led to the building of the great plantations. The enclosed areas of the Northern garden required less land and the crops needed less space" (Kostial McGuire, 1992, p. 13). The history of heritage conservation in the United States "has revolved around the association of places with historic events or personalities. The Americans are fortunate that two of their early presidents, George Washington and Thomas Jefferson, were both keen gardeners. This has enabled them to harness the interests of garden conservation to the maintenance of Mount Vernon and Monticello as commemorative monuments to their original owners" (Mackellar Goulty, 1993, p. 41). Both Washington and Jefferson were public figures held in high esteem.

Examples of American Country Estates

1) Mount Vernon

In 1754, George Washington inherited the property of Mount Vernon (Figures 4.4 and 4.5) situated on the Potomac River, from his half-brother. The estate already included an early structure that was later incorporated within the fabric of the present house. Washington

spent many years developing Mount Vernon with a vision of an idealized landscape, creating a greensward with trees. The symmetrical layout of the garden plan was *"completed in a successful blend of the formal and the informal style. In all its details it reveals his fine sense of design coupled with a broad knowledge of plant materials"* (Berrall, 1966, p. 310). This eighteenth-century English landscape ideal was achieved by the design of the grounds in relation to the mansion, as the windows *"overlooked broad vistas of green, on the river side with clumps of trees, on the other, edged by woods"* (Kostial McGuire, 1992, p. 24). The estate developed in the new English manner of ornamental landscaping with *"lawns sweeping up to the house on both fronts, and formal areas taking their places in the more secluded spots at each side of the bowling green. The 'groves, shrubberies and wilderness' bordering the serpentine drives had direct English antecedents"* (Berrall, 1966, p. 310). As well, Mount Vernon incorporates the concept of the drive curving through trees and views of the lawn and bowling green. The straight rows of trees that formed avenues were important characteristics of the eighteenth century.

The similarities between Mount Vernon and Rideau Hall are that both estates incorporate the formal and informal style in the layout of the grounds. The orientation of the Rideau Hall residence to the grounds is similar to Mount Vernon, as both have sweeping lawns leading up to the house. The informal character of the sugar bush and wooded entrance area with the serpentine drives at Mount Vernon are reflected at Rideau Hall.

The Main Terrace reveals a contrast in styles, as the formal area of the upper terrace is characterized by the formal balustrade and paths. The formal style of the lower terrace is evident in the layout of flower beds, and contrasts to the informal character of the rock gardens at either end. The similarity to Mount Vernon's formal and informal plantings can be found in the avenues of trees below the Connaught terrace to the contrasting informal masses of trees behind the Lady Byng Rock Garden.

2) Monticello

The residence of the American president, Thomas Jefferson, was built on a small hill that commanded a view over open countryside near Charlottesville, Virginia was named Monticello (Figures 4.6 and 4.7). The work on the estate was begun in 1768, and both house and grounds were laid out to Jefferson's own design. (Mackellar Gouly, p. 142). Jefferson had recorded his intentions of following the landscape style at Monticello. Jefferson's design of Monticello in the planting of trees, plants and shrubs in groups reveals *"his admiration for the natural style of landscape gardening, and his belief that beauty and use were of equal*

importance in the laying out of grounds, were both demonstrated” (Mackellar Goulty, 1993, p.143)

The involvement of Jefferson at Monticello and Lord Monck at Rideau Hall is similar, as they were both influential in the development of these early estates. Lord Monck had previous experience with the country estate at Spencer Wood and became a significant influence on the Rideau Hall estate. The natural style of the landscape is evident at Monticello and at Rideau Hall, as Jefferson and Monck realized the importance of beauty and the layout of the estate grounds.

3) Lyndhurst, Tarrytown, New York

This estate is also called the Jay Gould Estate, Lyndhurst, was designed in 1838 by Alexander Jackson Davis, and is one of the first of a series of his designs which came to be known as ‘*Hudson River Gothic*’ (Figure 4.8). The Gothic Revival villa was built of brick faced with white Ossining marble for William Paulding, and was probably modeled on Lowther Castle in England. (Greenwood, p.1, 1975). Davis returned in 1864-65 to enlarge the house for George Merritt, the second owner of Lyndhurst. After the mansion was enlarged and remodeled, Merritt next turned his attention to the grounds. These changes to the grounds involved the following where, *“approximately 20 acres were drained and laid out in lawns, an acre and a half was appropriated for a grape arbor, while vegetable gardens were also planted and bordered with fruit trees”* (Greenwood, 1975, pp. 1-2).

The Jay Gould Estate and Rideau Hall were built as private residences initially, and later evolved as the house and grounds were remodeled to suit the needs of the owner. The incorporation of agricultural practices within the Rideau Hall estate grounds is similar to that of the Jay Gould Estate. Although, the Rideau Hall estate (79 acres) is more than three times the size of the Jay Gould estate (20 acres), they are considered to be significant historic estates that followed the British model.

4.4 Canadian Country Estates

The significant country estates that became the influential design precedents for Rideau Hall grounds were found in eastern Canada. These Canadian examples of country estates followed the British country estates model from the 19th century. The restrictions that hindered these early gardens was the harsh Canadian climate; the limited availability of plant material, and the expense of hiring professional landscape designers prior to the 1890s. There were not many professional designers or publications of garden styles in Canada during

this period, as most were to be found in England (von Baeyer, 1991, p. 4). Edwinna von Baeyer describes the landscape style of the country estate, as it *“often conformed to the precepts of the English Landscape Style: expanses of rolling lawn, tree and shrub groupings in the distance, meandering paths, woodland, controlled vistas, and water interest. Pastoral settings of the country estate were especially admired in Canada even though the eastern Canadian landscape did not always offer British-style sunlit meadows and roadsides graced by venerable oaks”* (von Baeyer, 1991, p. 5). In Upper and Lower Canada in the 19th century, many substantial estate gardens were created that reflected the British landscape styles, which were managed by professional British gardeners (von Baeyer, 1984, p. 5). These early country properties were situated along the banks of the St. Lawrence. The other models that were translated onto the Canadian landscape by the mid-1800s was the Picturesque Style, as *“it suited the wild, natural scenery of eastern Canada. This style’s artful arrangements (a rugged variant of the pastoral of the English Landscape Style) tried to emulate the wild, idealized landscapes of 17th century landscape painters. Dead trees, wild ravines, gushing torrents were part of the language of the Picturesque”* (von Baeyer, 1991, p. 5).

In the Federal Heritage Buildings Review, *Office Building Report* (86-24), Robert Hunter describes how: *“Prior to the establishment of Rideau Hall, significant landscape design work had been done at other estates where official government associations provided both the necessity for attractive surroundings for a house, and the funds necessary to achieve this goal”* (p. 166). The early Canadian precedents to Rideau Hall were significant models upon which the estate evolved. The informal manner of the English landscape style in the 19th century was provided in the form of printed material that dealt with horticulture, garden techniques and design was made available to the amateur (Hunter, p. 166).

Examples of Canadian Country Estates

1) Prince’s Lodge, Bedford Basin, Halifax

The Prince’s Lodge grounds was laid out by Queen Victoria’s father Edward, the Duke of Kent, and was the site of Canada’s oldest example of the English Picturesque landscape style (Figure 4.9). Built for his mistress Julie de St. Laurent, *“the design incorporated a heart-shaped pool, a meandering path which spelled out ‘Julie,’ a miniature lake and waterfall and secluded grottoes”* (von Baeyer, 1984 , p. 5). The grounds were built in the 1790s for Edward, Commander-in-Chief at Halifax, and the site *“allowed a fine view, incorporated verdant growth and rock outcroppings”* (Stewart and Buggey, 1975, p. 106). These grounds were described in the 1850s by F. S. Cozzens in John Stewart and Susan

Buggey's report, *The Case for Commemoration of Historic Landscapes and Gardens*, as including "the peculiar arrangement of lofty trees, sweeping lawns, and graceful management of water, which forms the prevailing feature of English landscape gardening" (1975, p. 106).

Prince's Lodge is a significant early country estate in Canada, as it became the precedent for the estates that followed in the landscape style. The meandering paths and water feature are typical features of the English Picturesque landscape style, and is evident within the ornamental gardens at Rideau Hall. The paths through the bowling green hill and the fish ponds in the rock gardens are reminiscent of the elements incorporated at Prince's Lodge.

2) Stamford Park

Stamford Park was built in the 1820s as the summer residence of Sir Peregrine Maitland, the Lieutenant-Governor of Upper Canada. This country estate was located about six and half kilometers from Niagara Falls (von Baeyer, 1991, p. 4). The house was noted for its "extensive grounds, and its panoramic view of the Niagara River, Lake Ontario and the high grounds of Upper Canada. Following the English example, Maitland laid out '...gravel walks, ornamental gardens, and a long driveway while reverently preserving a 'magnificent grove of venerable oaks'' (von Baeyer, 1991, p.4). Anna Jameson, a British writer who visited the estate in 1836, wrote she was 'enchanted' with it. She claimed "'Stamford Park' combined 'our ideas of an elegant, well furnished English villa and ornamented grounds with some of the grandest and wildest features of the forest scene'" (von Baeyer, 1991, p. 5).

The Stamford Park estate is similar to the Rideau Hall estate, as both are noted for their extensive grounds that followed the English example. The gravel walks, ornamental gardens, and long driveways found at Stamford Park are also evident at Rideau Hall.

3) Spencer Wood / Bois de Coulonge (Powell Place)

The semi rural residence of Lord Monck was also known as *Bois de Coulonge* (Figure 4.10) later on is described as being: "well equipped with the racket courts, stables, skating rinks, toboggan slides, and conservatories that made his life agreeable; and Quebec was ideally situated for expeditions to the country ..." (Hubbard, 1977, p.10). The capital of Canada was returned to Quebec in 1852 and the residence for the governor general "was found on the bank of the St Lawrence near the village of Sillery" (Hubbard, 1989, p. 32). The villa "had been built about 1790 for Brigadier-General Henry Watson Powell, who

had served under Carleton during the American Revolution. The land on which Powell Place stood had originally formed a part of Coulonge, the manor (châtellenie) which Louis d'Ailleboust had bought and to which he retired in 1651. On it he had built a house and farm buildings which apparently were still standing as late as 1738 " (Hubbard, 1989, p. 32). This "*'ample mansion' was a handsome Palladian villa of a type inspired by the designs of James Gibbs, published in London in 1782. It occupied a magnificent site high above the river and was set in the 'parklike grounds, with a noble avenue leading to the house' "*, which was reminiscent of England (Hubbard, 1989, p. 32) The estate was "*true to the English ideal of the Picturesque, it stood out like a temple from its wooded setting. Its rectangular plan, classical cornice, portico and quoins, and pediment over the entrance were all features of the English Georgian. Yet for all its Englishness the house had a distinctly Canadian flavour arising from its casement windows and the planarity of its facade...*"(Hubbard, 1989, p. 32).

In 1815, Spencer Wood was sold to Michael Henry Perceval, "*collector of customs at Quebec, who renamed it Spencer Wood in honour of an exalted uncle, Spencer Perceval, the British prime minister who had been assassinated in 1812*" (Hubbard, 1989, p. 34). In 1833, the estate was sold to Henry Atkinson, a Quebec merchant, "*whose 'improvements' began the transformation of the house into a rustic seat according to tastes of a new generation. The grounds became an even greater attraction than before. Atkinson hired an English gardener, Peter Lowe, to lay them out in the Romantic manner, with a sweeping vista to the river, a wood with glades where wild flowers grew and gardens stocked with exotic plants*" (Hubbard, 1989, pp. 34-35).

Lord Monck had previous experience with the British model on Canadian soil at Spencer Wood. This proved to be valuable, as he had a significant influence on the development of the Rideau Hall estate. The villa at Spencer Wood is similar to the style of residence found at Rideau Hall. These estates also incorporated the characteristics of the picturesque through the sweeping vistas, wooded areas, and formal gardens.

Other examples of Canadian country estates are Chateau Haldiman (early 1780s) and Castle Frank (1796), the earliest Upper Canadian estate that was Lieutenant-Governor Simcoe's country retreat, built in 1796 (von Baeyer, 1991, p. 4). The late eighteenth century villa on the outskirts of Montreal named Monklands, "*was leased as a 'country Government House. Here were entertained all the political leaders including the former Rebels of 1837-8*" (Hubbard, 1989, p. 30). Another early Canadian example is Ravenswood, a British-style

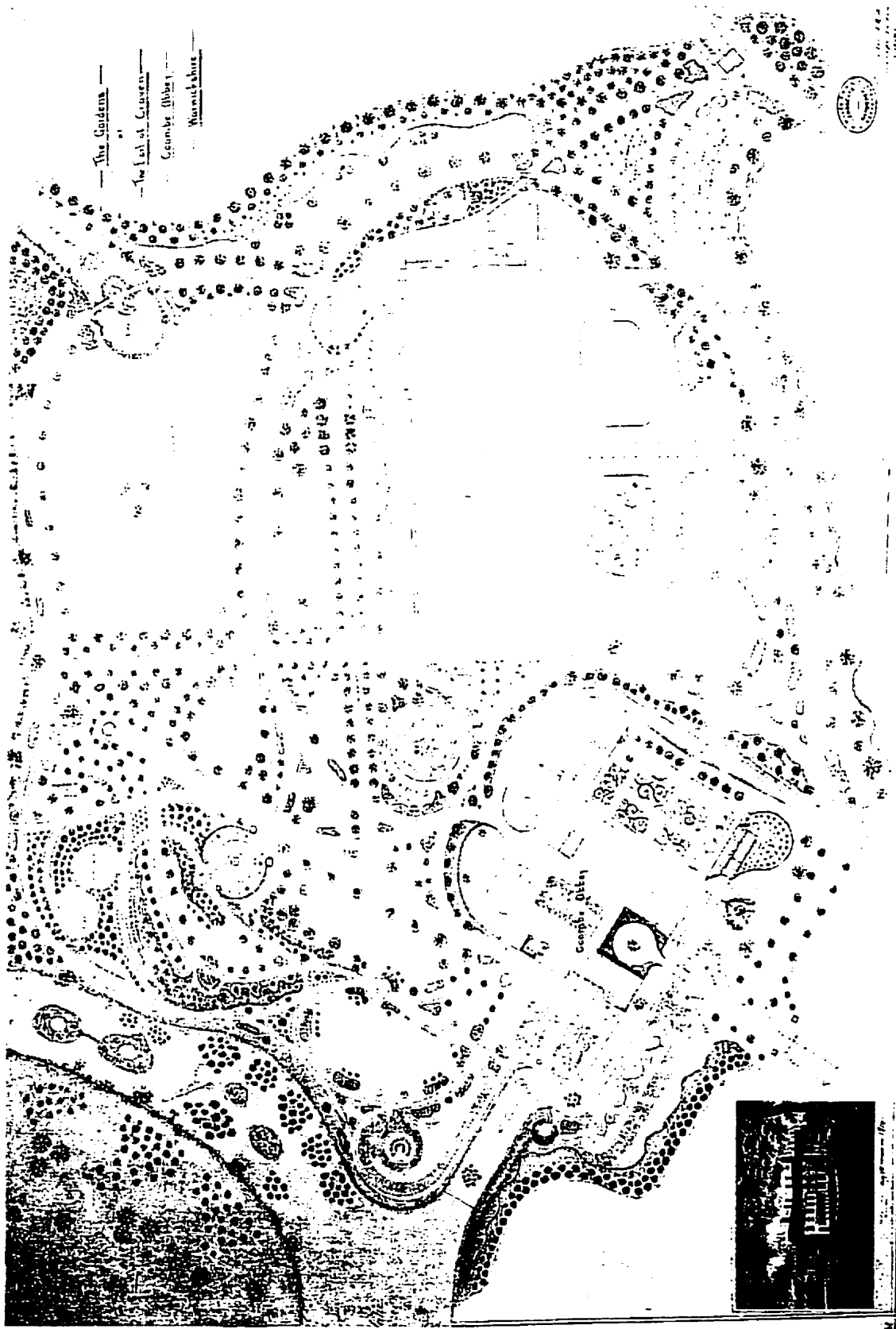
country estate on the banks of the St. Lawrence which was built by William Herring, a wealthy merchant from Montreal (von Baeyer, 1991, p. 5).

The Rideau Hall estate encompasses the primary elements of the English landscape tradition. The development of the estate from 1864 on *"drew upon established precedents, both programmatic and aesthetic, in its creation. Traditions of land use and design developed in Britain for country estates had been transferred to Canada in a modest form in the 18th century"* (Wright, 1984, p. 8). The British landscape ideal was the influential model on which the country estate was based, as it was *"a well-established element in the early Governor 's General cultural background"* (von Baeyer, 1991, p. 4). The preconceptions of what was appropriate in landscape design in Canada was strongly influenced by the British landscape ideal. The planning of official and private grounds in Canada, *"followed the preferred landscape fashion of the time - a natural and informal manner known as the English landscape style"* (Stewart and Buggey, 1975, p. 166). The model of the contemporary British country estate layout was used at Rideau Hall, although factors such as fiscal constraints, *"tempered the desire to transform the Upper Canadian landscape into a vice-regal estate"* (von Baeyer, 1991, p.3). As a result, this tension was a factor in the creation of a *"truncated version of the British model of a typical country estate which Rideau Hall presented to the public eye"* (von Baeyer, 1991, p.3).

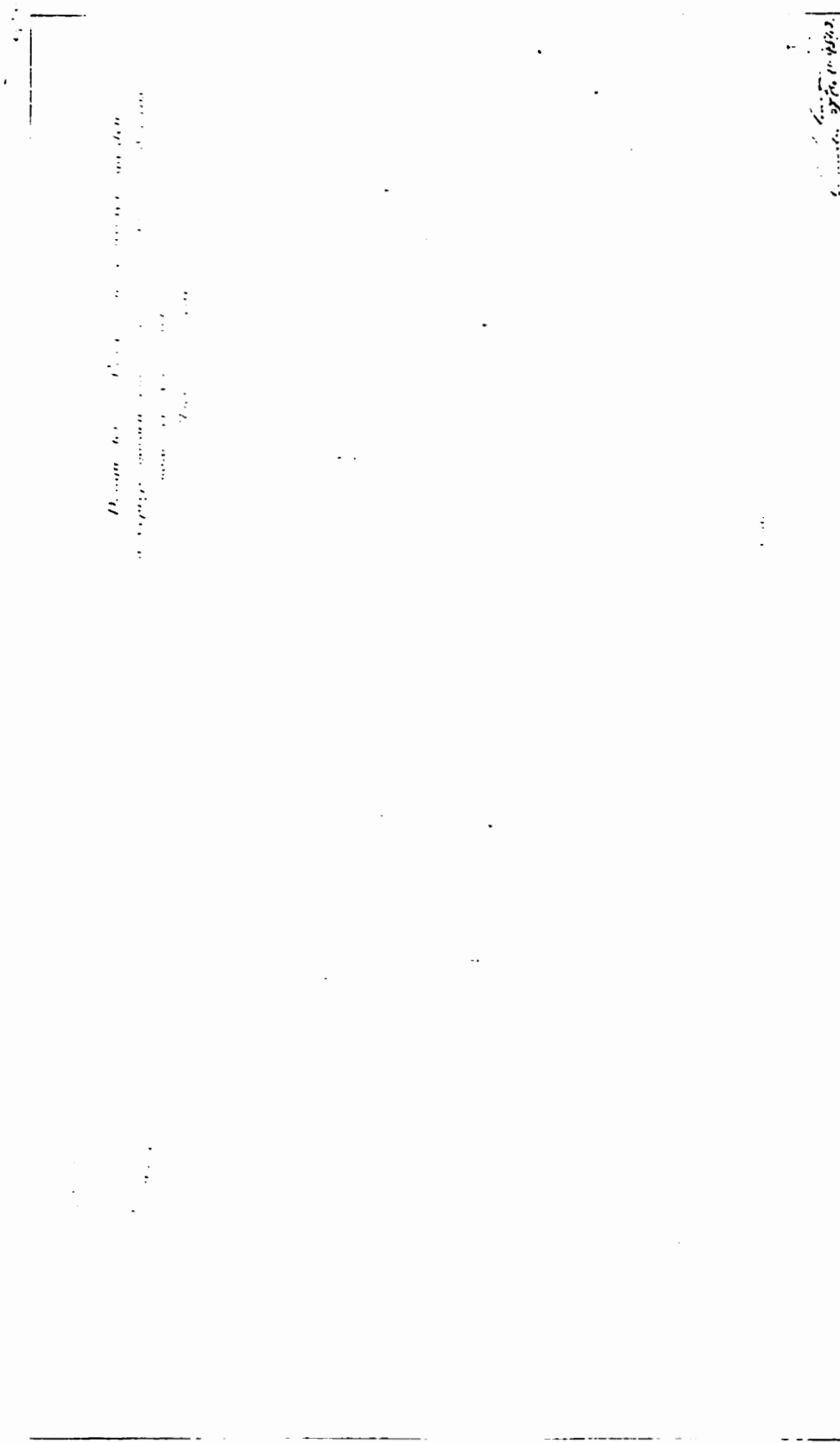
The 19th century was an influential period, as the writings of horticulture professionals and landscape designers informed the general public of new gardening techniques and design planning. This information traveled across the Atlantic Ocean and inspired Canadian gardeners of the upper and middle classes to create gardens.



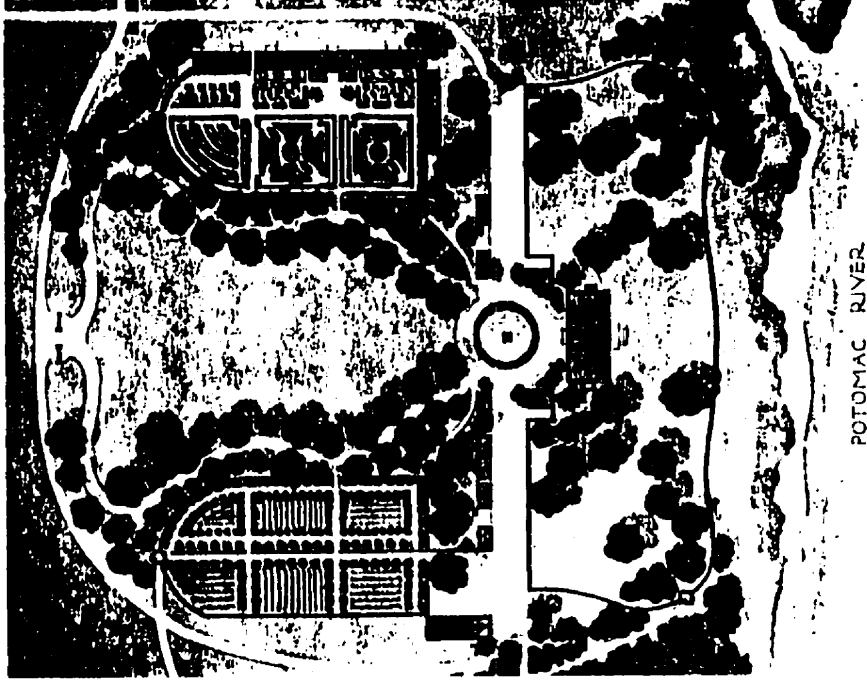
4.1 Biddulph Grange Gardens, Staffordshire, 1840s
(Source: *Heritage Gardens: Care, conservation and management* by Sheenu Mackellar Goulty, p. 141)



4.2 Coombe Abbey, Warwickshire, 1897
(Source: *The Art and Architecture of English Gardens* by Jane Brown, p. 110).



4.3 Kiddington House, Enstone, Oxfordshire, 1843
(Source: *The Art and Architecture of English Gardens* by Jane Brown, p. 99).



POTOMAC RIVER

MOUNT VERNON

4.4 Mount Vernon, 1754

(Source: "Early Gardens Along the Atlantic Coast" by Diane Kostial McGuire, in *Keeping Eden: A History of Gardening in America*, p. 23)



4.5 The vegetable garden at Mount Vernon, 1754

(Source: *Heritage Gardens: Care, conservation and management* by Sheena Mackellar Coulby, p. 165)



4.6 Monticello

(Source: *Heritage Gardens; Care, conservation and management* by Sheena Mackellar Goulty, p. 145)



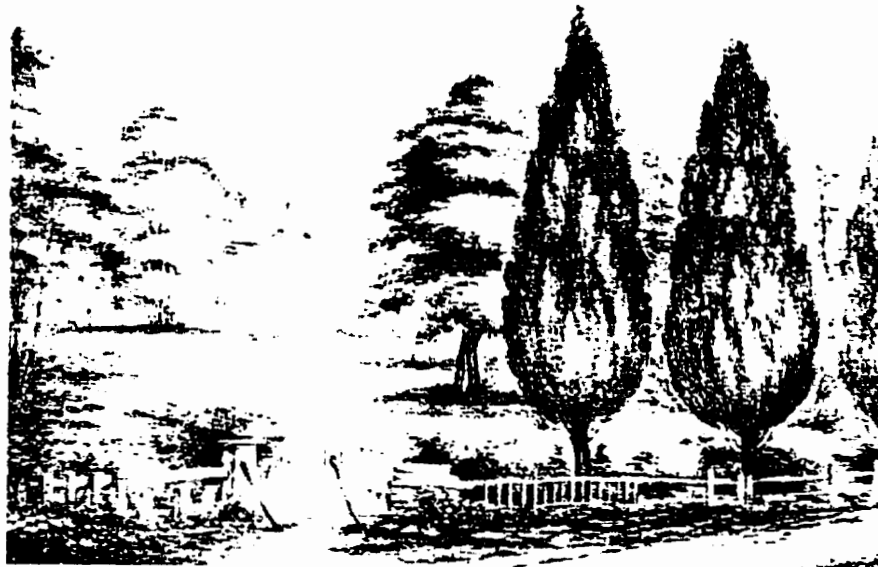
4.7 Monticello

(Source: *Heritage Gardens; Care, conservation and management* by Sheena Mackellar Goulty, p. 145)



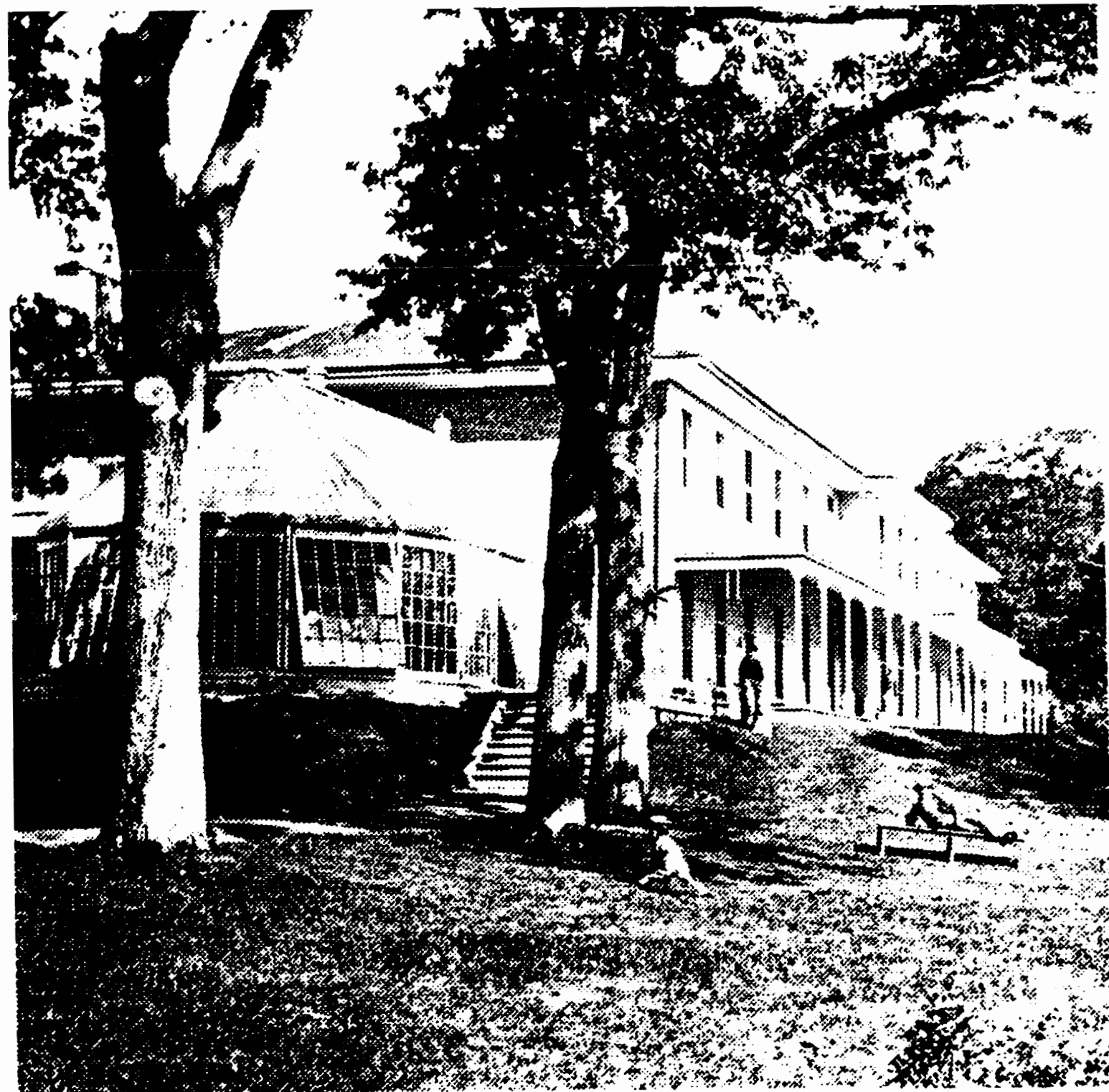
4.8 Lyndhurst, Tarrytown, New York, 1838

(Source: "Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes" by Charles A. Birnbaum, in *Preservation Briefs, Number 36*, p. 10)



4.9 Prince's Lodge, Bedford Basin, Halifax, 1790s

(Source: *Rhetoric and Roses: A History of Canadian Gardening* by Edwinna von Baeyer, p. 4)



4.10 Spencer Wood (Bois de Coulonge), Québec, 1871.

(Source: *Rideau Hall: An illustrated history of Government House, Ottawa, from Victorian times to the present day*, by R.H. Hubbard, 1977, p. 9).

Chapter Five
HISTORICAL CONTEXT

5.1 Historical Context

In order to properly undertake an historic landscape conservation approach in this study of the Main Terrace at Rideau Hall, a thorough investigation of the site's history was required.

The significance of the position of the Governors General of Canada required that careful consideration and maintenance of Rideau Hall be attended to by the residents and federal caretakers, as the residence is a vice-regal estate and in the public eye (von Baeyer, 1991, p. 6). Prior to the residence becoming the home of the first Governor General, between 1864 and 1867, extensive planning went into transferring the position of Lord Monck from Quebec City to Ottawa. Initially, the plans were to build a new residence for the Governor General, but fiscal constraints led to the rental of a temporary residence. In Robert Hubbard's *Rideau Hall*, he discusses the government's move from Quebec to Ottawa. In what he describes as a "temporary measure Rideau Hall and some eighty acres were leased from the MacKay estate, through the agency of MacKay's son-in-law, Thomas Coltrin Keefer, at a rental of \$4,000 a year. Plans were ready by January 1865 for the enlargement of the villa by three or four times its size at an estimated cost of \$110,000" (1977, p.9). The Rideau Hall estate was purchased by the government of Canada in 1868 and has "come to symbolize one aspect of Canadian government in the same way that the Parliament Buildings symbolize another aspect" (Hunter, p. 23).

The history of Rideau Hall begins first with Thomas MacKay, an industrialist during the early years of Bytown, which was later named Ottawa. In 1817, Mackay immigrated to Montreal from Perth, Scotland where he had been a stone mason and engineer. He became a contractor for the Lachine Canal, and later was hired by Colonel By to work on the Rideau Canal, as MacKay had gained a reputation as a builder and contractor, MacKay was:

"instrumental in choosing the site of the canal entrance and would have been very familiar with the land around Rideau Falls and Governors Bay, two properties he would soon own. With canal construction, Bytown began to grow and MacKay took advantage of his position and his salary to acquire the land now defined as the MacKay Estate. Gradually, MacKay bought Lot 3 Gloucester Township in 1830, Lot 4 in 1831, and Lots 1 and 6 in 1832"

(Halliday, "Munro Patents", 1962, (?).

MacKay built several mills at the Rideau Falls and is considered to be the "founder of the village of New Edinburgh which grew up round the mills and later became part of Ottawa" (Hubbard, 1977, p. 3).

In 1838, MacKay was wealthy enough to build the limestone country villa in the midst of the 1,100 acre tract that he had purchased. The estate overlooking the Ottawa and Rideau Rivers was named Rideau Hall. MacKay's contemporaries had nicknamed the estate 'MacKay's Bush' and referred to the house itself as 'MacKay's Castle' (Hubbard, 1977, p. 3). In the description of the estate, Edwinna von Baeyer states the following in *History of the Rideau Hall Landscape*:

"Surrounded by bush, MacKay cleared about 100 acres in the centre of this large tract. He installed a working farm to the northwest of the Hall, cleared some land around the house for a small ornamental and vegetable garden, and planted an orchard to the southwest of the house. The original approach drive led from Pine Street - now absorbed into Thomas Street. The drive meandered up to the front of the house where it then circled around a grassy, vaguely oval-shaped, piece of land. The house itself was considered the epitome of elegant living. It not only boasted hot and cold running water, but also wine cellars, ample servants' quarters and a hot furnace"

(von Baeyer, 1991, p.2).

In the period following the layout of estate grounds, visitors to MacKay's 'Elysian retreat' were impressed by the "ornamental wooded grounds, serpentine drive and hedges of cedar" (Hubbard, 1977, p. 16). MacKay also bought a thousand acres of land around Rideau Hall, then known as MacKay's Bush, and now known as Rockcliffe Park. After his death, Mackay left an estate of land that now includes the Village of Rockcliffe Park and New Edinburgh, as well as the property known as Rideau Hall (Hunter, 1985, p. 149).

5.1.1 The Significance of Rideau Hall

The significance of the Rideau Hall estate is that it is the official residence of the Queen's representative, the Governor General of Canada. Rideau Hall has been the "home to the succession of Governors General since 1864..." (von Baeyer, 1991, p. 2). The estate was initially rented as the temporary residence for the governor general in 1864, and was later "developed and transformed in what was seen as a necessary and appropriate manner" (Hunter,

Building Report 86-24, p. 145). The Rideau Hall estate was purchased by the Government of Canada in 1868 and the building was altered to accommodate the needs of the first Governor General, Lord Monck. The numerous changes were initially began by architects from the Department of Public Works and more recently by the National Capital Commission. The new initiatives for the estate grounds have often been directed by the Governor General in office and their spouses. (Rideau Hall: Landscape Design and Management Strategy, Terms of Reference, August, 1999, p.1) The estate was originally developed from the British country estate model and presently, three of the four primary landscape elements remain intact. Prior to Rideau Hall becoming the temporary Government House in 1864, *"it was the most prestigious residence in the area receiving all dignitaries to Bytown and later Ottawa"* (Hubbard, p.16).

Another significant characteristic of the estate is that it is the terminus of the 'Ceremonial Route' from Parliament Hill. Thus, Rideau Hall *"serves as a landmark clearly defined by its perimeter fence and gates enclosing a significant green space in a residential neighborhood and heritage district"* (Rideau Hall: Landscape Design and Management Strategy, Terms of Reference, August, 1999, p.1). Despite the substantial architectural changes to the residence over time, it has retained a great deal of its character. The importance of Rideau Hall is also because it is *"an important symbol of the prestige of the Governor General and a venue for fulfilling the mandates of the vice-regal role. It is also a residence and grounds which have traditionally responded to the personalities and preferences of its occupants. Over the years, the cumulative effect of changes and additions of successive Governors General, and of government staff responsible for the grounds, is a blurring of some of the earlier features and design intentions"* (Phillips, Farevaag, Smallemberg, p.3). The two significant ceremonies in Ottawa's history are the opening and dissolution of Parliament, *"with their associated cavalcades and drives between Parliament and Rideau Hall along the 'Mile of History' by the Governor General and the Prime Minister. Of the two events, the Opening of Parliament is most invested with pomp and circumstance"* (du Toit, 1983, p.4).

The heritage value of Rideau Hall is another major element in the significance of the estate as the grounds are a 'Classified' heritage site by the Federal Heritage Buildings Review Office (FHBRO, 1997). This designation states that *"any significant and permanent changes to the grounds require review by this agency. The grounds have also been designated a National Historic Site by the Historic Sites and Monuments Board"* in 1998 (Rideau Hall: Landscape Design and Management Strategy, Terms of Reference, August, 1999, p.3).

5.1.2 The Evolution of the Rideau Hall Landscape

The design of the Rideau Hall landscape was modeled after the British landscape ideal because it was an integral part of the Governor's General cultural background (von Baeyer, 1991p. 3). The Rideau Hall estate is an example of the landscape style of many country estates which conformed to the precepts of the English Landscape Style. The characteristics of this style included *"expanses of rolling lawn, tree and shrub groupings in the distance, meandering paths, woodland, controlled vistas, and water interest"* (von Baeyer, 1991, p. 5)

The Picturesque Style that was incorporated into the English Landscape Style in the mid-1800s, was predominant in the country estates along the St. Lawrence. The rugged nature of the Picturesque Style was well suited to the Canadian landscape, as *"dead trees, wild ravines, gushing torrents were part of the language of the Picturesque"* (von Baeyer, 1991, p. 5). The Rideau Hall estate was a suitable canvass on which the palette of the Picturesque Style combined well with a more pastoral approach to the layout of the landscape (von Baeyer, 1991, p. 5). This variation of the British 'Natural Style' was a popular landscape ideal that had been well established on many private estates throughout Great Britain and in other estates in North America.

5.1.3 Significant Periods in the Evolution of the Rideau Hall Landscape

The development of the Rideau Hall landscape and its significant changes have been thoroughly documented by Edwinna von Baeyer and Mark Laird in the *Rideau Hall Landscape Conservation Study* (1991). They have identified three significant periods in the development of the estate grounds. The first significant period encompasses Governor General Monck's residency between 1864 and 1868 (Figure 5.1). Edwinna von Baeyer documents that:

"During this period the basic shape of the estate was created: a new avenue of approach was built, a cricket field laid out, farm sector enhanced, conservatory and service greenhouse built, ornamental gardens laid out, vegetable garden re-established in an outlying field, Rideau Cottage built, fencing on the perimeter and throughout the grounds installed, paths made throughout the estate, and a belt of forest trees and evergreens planted here and there on the boundaries of the estate"

(von Baeyer, pp. 7-8)

The second significant period of change took place between 1900 and 1916. The major alterations to the landscape occurred mainly in the Private Ornamental Gardens, beyond some architectural and structural changes. Two significant individuals that were responsible for this were Lady Minto (1898-1904) and Lady Grey (1904-1911) who *"were avid gardeners, who enlarged the scope of flower gardening on the upper lawns. The practice of planting thousands of bulbs on the entrance grounds began with these two ladies. Lady Grey oversaw the erection of a new greenhouse complex, enlargement of flower borders, as well as the planting of climbers around the Hall"* (von Baeyer, 1991, p. 8). As well, the Duke of Connaught (1911-1916) also had a keen interest in altering the grounds (Figure 5.2). Edwinna von Baeyer states that: *"He was not only instrumental in building a new, imposing facade on the front of Rideau Hall, but he also made various landscape changes. He had the entrance widened, massive tree planting and culling effected, and two terraces created which extended the ornamental gardens strongly southwards into the parkland area. New outbuildings, such as the garage, were also erected during his term of office"* (1991, p. 8).

The third period of significant change *"encompasses 1921 to 1931, the term of Lord Byng and his enthusiastic gardener wife, as well as a time of consolidation under the Willingdons"* (von Baeyer, 1991, p. 8). A major addition to the southern slope of the upper ornamental gardens (Lower Terrace) was a rockery installed under the direction of Lady Byng (Figure 5.3). The siting of this rockery was in the area between the lower lawn and the bowling green. During this time period, new plantings areas were added to the estate grounds, and *"an exuberant floral tone was given to the ornamental gardens. On the upper terrace near the house, new flower beds were planted. Tennis courts were built under the Willingdons on the lower Connaught terrace"* (von Baeyer, 1991, p. 8).

Following the Byng and Willingdon eras and leading up to the present day, the layout of the Rideau Hall landscape did not change significantly. Other areas within the Rideau Hall landscape varied, as the orchard that was once located behind the Rideau Cottage disappeared in the 1940s, *"but the outline of the land used remains the same, even though it is now filled with grass, trees and shrubs"* (von Baeyer, 1991, p. 8). The vegetable garden, which was previously located in the southeastern corner of the estate, was transformed into a tree nursery in the late 1950s. Finally, the fence surrounding the Rideau Hall estate was *"harmonized, when the entire perimeter of the site was enclosed by a replica of the original stone and iron fence. This was done in stages from 1932 and finished in 1939"* (von Baeyer, 1991, p. 8).

Interestingly, the three main periods of change to the Rideau Hall landscape coincided with the growing interest in gardening and horticulture throughout Canada. The beautification movement had an enormous impact on Canadian society from the late 1800s and into the 1920s. This was evident in both private residences, as well on vice-regal residences throughout the country (von Baeyer, 1991, pp. 7-8).

5.2 The Historic Zones of the Rideau Hall Landscape

The Rideau Hall estate is based on the British model of country estates, although it differs from the British model in significant ways, as it is located on *"the peripheries of a major city and centre of government"* (Laird, 1991, p. 76). This meant that the estate could not expand beyond its boundaries. The landscape of the Rideau Hall estate was different from the British country estate, as these historic zones were compressed within the eighty-seven acres of the estate (Laird, 1991, p.76). This difference resulted in the *"compact structure"* that presently exists on the estate (Laird, 1991, p. 76).

The second major difference between the British country estate and Rideau Hall is that the primary function of Rideau Hall is a vice-regal residence. The various landscape features that are a part of the Rideau Hall estate were a result of the many ceremonial and private requirements that were instrumental for the daily life of the Governors General (Laird, 1991, p. 76). The estate has historically been accessible to the public for various activities and events, which contrasts greatly to the functions of the estates across the Atlantic Ocean.

Another unique difference between Rideau Hall and the British examples is that many of the various Governors General over time have *"left some mark or other on the landscape even within the short time span of residence"* (Laird, 1991, p. 77). As a result, the estate bears the *"additive quality of the landscape planning"* from the grounds being altered (Laird, 1991, p. 77). On private British estates there was less of an impact on the grounds and the designer would have established *"the pattern of landscape development"* for the years ahead (Laird, 1991, p. 77). These alterations and additions are presently evident.

Rideau Hall also differed from the British model, as the estate evolved over time and as a result, the five original zones expanded to seven and are identified within the landscape (Figure 5.4). It is important to note that four of these zones have remained *"largely intact, even though the fabric of the planted and built landscape within them may have changed quite radically"* (Laird, 1991, p. 77). The original agricultural practices that had occurred on the

site are presently not required and have been replaced by an increased need for service facilities, including *"maintenance and administration , for transport and security, a distinct greenhouse area, a heating plant, a parking lot"* as the functional requirements of the grounds have progressed within the estate (Laird, 1991, p. 80).

The grounds of Rideau Hall are comprised of five distinct zones that have were identified and thoroughly documented by Mark Laird in his report, *Conservation Study of the Rideau Hall Landscape* (1991). The five distinct zones *"correspond in type to characteristic subdivisions of the English landscape park,"* (Laird, p. 76) and are identified as: *"a pastoral wooded entrance and approach area to the west; open parkland with cricket field to the south; farmland and outbuildings to the east and north east; a more rugged, natural woodland area to the north west; and at the heart of the site to the south east of the residence, the private ornamental gardens themselves"* (Laird, 1991, p. 76) (Figure 5.5).

The fifth zone has been phased out as farming practices on the estate have ceased. As well, the kitchen garden and its functional aspect has been reduced. It predominantly a holding bed for plant material, along with some perennials surrounded by the cedar hedge. The requirements for service facilities, including administration and maintenance for the grounds have expanded on the estate. As well, other facilities including security, parking, greenhouses, and heating have replaced the previous traditional requirements of the site which focused on agricultural practices (Laird, 1991, p. 80).

Finally, the Canadian climate and culture is quite unique from that of the British model, as several of the winter activities at Rideau Hall would be unheard of on the British country estate. The tobogganning, curling, skating activities, and *"sugaring off"* are unique to the northern climate (Laird, 1991, p. 77).

5.2.1 The Wooded Entrance Area

The wooded entrance area (Figure 5.6) was the first of the five historic zones to be altered in the 1860s and includes the main entrance gate, *"the area surrounding the entrance, Monck Drive, the original MacKay Drive, 11 Rideau Gate, and the path now known as the VIP Walk"* (von Baeyer, 1991, p. 13). This zone was established in 1864, when F. P. Rubidge, an architect and engineer with the Department of Public Works, *"drew a plan of the grounds mixing what was on the ground and what he recommended be built or landscaped"* (von Baeyer, 1991, p. 13). Even during MacKay's period of residence, *"the oblique approach of the English*

Landscape Style had been chosen over the direct avenue of alternative formal styles” (Laird, 1991p. 87). It was Lord Monck who was responsible for changing the route in the entrance area and from his suggestion he “accentuated the circuitousness of the approach; he chose a more thickly wooded area for the new drive to help conceal the residence and to enhance the sense of extent” (Laird, 1991, p. 87). The wooded entrance area is bounded by the Sugar Bush escarpment to the north and to the south lies the open parkland. The Hall creates a boundary edge to the east and to the west, the entrance gate off of Sussex Drive defines the entrance area (Laird, 1991, p. 88).

The present day quality of this route known today as Monck’s Drive is essentially as it was during Monck’s era. The planting density and selection of material has been altered and has grown considerably over the years. During Lord Monck’s era, he requested that a number of trees be planted in the entrance area. His intention was possibly to *“provide a denser cover for the entrance of the house, enhancing its seclusion. ‘Embowering the house in trees,’ was standard British landscape practice on country estates. As the visitor drove up the entranceway, the house would suddenly, impressively emerge from the surrounding trees” (von Baeyer, 1991, p. 14). One of Lord Monck’s recommendations for the property was that a grand avenue of approach was created, as he was felt that a densely treed area would “make the house appear more secluded, and give an ‘idea of an apparent greater extent to the property’” (von Baeyer, 1991, p. 13). A substantial tree planting program occurred in 1867 when a great variety of trees were planted in the entrance area.*

The wooded entrance park was further enhanced by beds of spring bulbs attributed to Lady Grey. She was especially praised for the beds of thousands of narcissi and tulips. As well, she also, following the common English practice of naturalizing bulbs in the grass under deciduous trees, had bulbs planted in amongst the trees. In bloom, the sight reminded one observer of *“‘the glorious incomparable spring of Old England.’ In 1905 alone, she ordered 5,000 narcissi, 6,500 tulips and 300 lilies’ ” (von Baeyer, 1991, p. 14).*

The next major phase of improvements to the entrance zone occurred when the Duke of Connaught removed a number of trees that were either dead or diseased, as well as coniferous trees which he felt to be *“ ‘gloomy’ ”* in appearance. The evergreens were replaced with deciduous trees in 1914 which resulted in the park resembling *“ ‘an English place’ ”* (von Baeyer, 1991, pp. 14-15). *“By the 1930s the wooded entrance park had also become the site for ceremonial tree plantings, although they were not confined to this area. For example at the foot of the original ornamental gardens, the young Duke of Connaught planted a red oak in 1906” (von Baeyer, 1991, p. 15). Prime ministers, presidents, royalty, and other dignitaries have planted trees in the entrance area over the years (von Baeyer, 1991, p. 15).*

In Mark Laird's report he states how the entrance area during the Connaught era was "more urbane", and that following the Second World War, "the use of bright red cannaes etc. matching the guards in front of the Hall lent more 'pomp and circumstance' to the scene of arrival" (Laird, 1991, p. 87). The road leading up to the residence had once been terminated by a grassy oval that was implemented by MacKay, as well the original entrance was intersected by a turn-around oval (von Baeyer, 1991, p. 13). More recently, the area adjacent to the Hall has changed in its simplicity, as the "Fountain of Hope", a contemporary fountain has replaced the grassy oval at the terminus. The embankment ridge near the densely forested area was once cleared of trees and in 1879 was named the Princess Louise Vista, in honour of Marquis of Lorne's wife (von Baeyer, 1991, p. 16). Presently, these views towards the Ottawa River are not visible as the vegetation has been left to mature.

5.2.2 Open Parkland

The area of land along the southern expanse from 11 Rideau Gate to MacKay Gate Walk, was maintained as turfed park land during MacKay's era (Figure 5.7). The western boundary of this zone is "contained by the woodland of the Wooded Entrance Park Zone and the perimeter fenceline to the south. The eastern end, however, merges with the remains of the farm and kitchen garden" (Laird, 1991, p. 88). This open lawn area that was from the traditional country estates was dissected by fences, possibly by request from Lord Monck as an attempt to protect trees from animals. (von Baeyer, 1991, p. 19). The cricket field is located in the eastern portion and was laid out in 1866 (von Baeyer, 1991, p. 19).

Presently, at the southern edge of the parkland, there is a sense of unbroken lawn between trees to the north and to the south. This parkland zone has been altered and "there has always been a tendency to partition: first, by the fenceline of the cricket field; and then later, by the presence of the two straight paths from MacKay Street and by the extension of the ornamental gardens southwards"(Laird, 1991, p. 88). In 1916, the Duke of Connaught requested that a " 'Birch Walk' " be planted which "effectively reinforced this division of the parkland into segments. With the removal of the remaining trees by the 1940s the unity of the zone returned" (Laird, 1991, p. 88). In the 1940s the birch trees were removed which returned the integrity back to the Parkland zone and later the agricultural practices ceased, causing the zone to become "more unified than at anytime hitherto" (Laird, 1991, pp. 88-90).

The Parkland zone today is punctuated and attracts the eye by structures which act as focal points, such as the cricket pavilion in the distance and the entrance lodge which are both "equivalents of the temples and eyecatchers of the English landscape park" (Laird, 1991, p. 90).

5.2.3 The Vegetable Garden and Former Farm Area

The vegetable garden was a common component of many self-sufficient estates in Britain and in North America (Figure 5.8). Typically, the vegetable garden layout consisted of *"straight rows and paths, a grid configuration"*, which served the functional requirements and were a necessity of life in early Canada (von Baeyer, 1991, p. 21). Edwinna von Baeyer describes how *"the utilitarian design was easy to lay out and cultivate. Fencing usually protected the plots from wandering farm animals, dogs, wildlife, and children"* (1991, p. 21).

The location of the original vegetable garden at Rideau Hall was closer to the residence, but was moved in 1866 when *"Rubidge recommended that it be moved and replaced by pleasure grounds"* (von Baeyer, 1991, p. 21). Edwinna von Baeyer describes how:

"aerial photographs dating from the late 1920s show a well-established vegetable gardens in the southeastern corner of the estate. The upper portion of the garden was divided into nine precise squares divided by light-coloured paths, perhaps crushed stone. There appears to be a fence and, later, cedar hedge along the west side of the garden bordering the MacKay Gate Walk"

(1991, p.23).

In 1932, the Rideau Hall grounds were transferred to the care of the Federal District Commission and the Department of Public Works and the Federal District Commission negotiated over the supervision of the vegetable garden (von Baeyer, 1991, p. 23). The disappearance of the vegetable garden was inevitable in the late 1940s, as its use was becoming less important to the residence. Gradually, trees were planted in a small portion of the vegetable garden and the less significant paths were removed in 1950. The detailed description by von Baeyer reveals how: *"In 1954 the garden was discontinued and by 1956 it had been completely converted into a tree nursery, harboring many neat rows of trees. By the 1980s, however, most of the trees were gone and the area was allowed to revert to scrub. Today it is a field of scrub, and few ornamental trees. The hedge had disappeared along with the ornamental gate, fencing, and tool sheds."* (von Baeyer, 1991, p. 23).

The former farm area has been replaced by *"several self-contained areas"* such as: *"a compost and maintenance area; a public parking area enveloped in lawn and spruce; and a greatly expanded operations area"* (Laird, 1991, p. 90).

5.2.4 Rideau Cottage

Rideau Cottage (Figure 5.9) was built in 1866 for the Governor General's secretary and was designed by F. P. Rubidge. The construction of the cottage was to be completed before Lord Monck arrived to reside at Rideau Hall in 1867. Although very little is known of the area of land surrounding the one-storey brick cottage during this time, as there are no existing photographs (von Baeyer, 1991, p. 23). From a photograph that was taken around 1876, it is evident that there were *"two thin conifers near the picket fence on the northwest side of the cottage near the operations area"* (von Baeyer, 1991, pp. 23-24). In his report, Laird comments on the setting of Rideau Cottage: *"While it no doubt had its own drive and garden area as early as completion in 1867, this residence was always squashed between the farm and kitchen garden, the ornamental gardens and an expanding operations area"* (1991, p. 92). In the years 1912 to 1916 a circular drive was added to the cottage and later disappeared. As well, surrounding landscape to Rideau Cottage was most likely altered after each renovation occurred: in 1872, 1905, 1933, and 1954-55 (von Baeyer, 1991, p. 24).

One major significant component that was added to the landscape surrounding Rideau Cottage were orchard trees that were added to the already existing orchard trees that were located to the south of Rideau Hall. The orchard trees were found to have existed in an area between Rideau Cottage and the service zone (von Baeyer, 1991, p. 24). Orchards were commonly found in farmsteads, as fruit trees were planted at Rideau Hall as early on as 1867 (von Baeyer, 1991, p. 24). The orchard that existed between the 1920s/30s *"must have added a somewhat rustic flavour to a dwelling which, surrounded by its picket fences, had always been evocative of the rural picturesque"* (Laird, 1991, p. 92).

Presently, the area of land surrounding Rideau Cottage is formal, as *"an entrance drive has replaced the small lane and lawns, large shrub beds and tree plantings have replaced the orchard. The road runs obliquely to the house, not directly towards it, as does at the Hall"* (von Baeyer, 1991, p. 25).

5.2.5 The Sugar Bush

The area known as the Sugar Bush is located in the northwest corner of the site and has been heavily wooded since the beginnings of the estate. This particular area was covered by coniferous trees until the twentieth century, as historic photographs from between the 1870's until the 1900s indicate and deciduous trees were not visible until the 1940s (Laird, 1991, p. 95). Edwinna von Baeyer describes the Sugar Bush zone in the following statement: *"The thirty foot*

high embankment along the entrance avenue dramatically borders the bush below" (1991, p. 42) and the area was initially *"bisected by a road running east-west, leading from the farm complex to the public road to Rockcliffe "*(1991, p. 42). Within the Sugar Bush graveled pathways were made in 1867 following a request by Lord Monck which meandered through the bush and around the estate.

The focus of the Sugar Bush since the 1870s have been on winter sports, as skating, curling and tobogganing when Lord Dufferin *"inaugurated what would become popular winter pastimes at the estate"* (von Baeyer, 1991, p. 43). These winter activities were continued by Lord Lorne when: *"in 1879 he had the main skating rink expanded, and a smaller rink built on the north side of the toboggan slide, deep in the sugar bush"*(von Baeyer, 1991, p. 43). A later addition to the skating rink within the wooded area was a log cabin that was to be used as *"warm-up hut for skaters"* (von Baeyer, 1991, p. 43).

Another popular pastime within the Sugar Bush was the sugaring-off activity which began around 1911, although it is possible that it may have occurred earlier than this date (von Baeyer, 1991, p. 43). During the eras of Lorne, Minto and Connaught the act of *'sugaring off'* was a popular spring time activity and still remains a unique pastime that is conducive to the northern climates and culture (Laird, 1991, p. 95). In the mid-1940s the sap-gathering operations were expanded by Lord Alexander on the *"fifteen acres of sugar maples, and had new sugar-making equipment installed in the old stables"*(Hubbard, p. 178). Later in 1970 Governor General Michener *"requested that the tradition of sugaring off be continued 'uninterrupted, though at a much reduced scale ' "*(von Baeyer, 1991, p. 46).

The Sugar Bush alterations include two pools that were installed upon the request of Governor General Schreyer and were created down the path that lead from the log cabin. Along with the pools, James Clark, landscape architect with the N.C.C, oversaw the installation of a small arched wooden bridge that spanned across the water to an island (von Baeyer, 1991, p. 46). Although these pools were *"originally stocked with trout, but they soon disappeared and were replaced by goldfish"* (von Baeyer, 1991, p. 46). Interestingly, Edwinna von Baeyer remarks that *"Rubidge, on his 1864 plan, designated an area between the bush access road and the residence, as the site for a 'proposed ornamental water.' Rivers, ponds and lakes were often characterized as a common enhancement on the country estate landscape"* (1991, p. 46).

5.2.6 The Operations Area

The operations area is located near the back entrance road and has been used for the operation and maintenance of the estate since the Thomas MacKay era. In a plan from 1864 by Rubidge "a farmer's residence, piggery, cow house, stable and barn" is shown in a "U-shaped cluster, a workable, utilitarian farm configuration in Upper Canada" (von Baeyer, 1991, p. 39). The landscape of the area consisted of mainly roads for utilitarian purposes. Other additions to the operations area include the "gasometer of 1877/8, the dairy of 1895 and the garage of 1912" responding to the growing functional needs of the estate. Later in the early twentieth century, a maple avenue was added to the back drive area (Laird, 1991, p. 92).

This zone presently includes the "greenhouse complex, the main parking lot and the service drive from Princess Gate, the 'back door' as it were to the estate" (Laird, 1991, p. 92). There have been many additions to the landscape of the operations area.

5.3 The Private Ornamental Gardens

The Private Ornamental Gardens, the private domain of the Governors General, reveals the most notable historical evolution within the Rideau Hall estate (Figure 5.10). In Mark Laird's opinion, these are the notable changes that have occurred within the Private Ornamental Gardens:

"Apart from the significant additions to the layout which have endured -- the Connaught terraces, the Lady Byng Rock Garden, the tennis courts and pavilion, Mrs. Michener's Rockery etc. -- there are many distinctive features from every period that have proved ephemeral rather than lasting. Especially noteworthy are the various parterres, the numerous pergolas, the herbaceous borders, and above all, the several versions of the conservatory or palm house"
(Laird, 1991, p. 93).

The Private Ornamental Gardens reflects a typical mid-Victorian garden layout although it is much less ornate than the gardens of British country estates. The following observation by Edwinna von Baeyer focuses on the influences on these gardens:

"The Rideau Hall garden design owed much to prevailing horticultural tastes. By the 1860s, the flower garden had firmly re-established itself on the country estate. Before this date the influence of Capability Brown, a renowned British

landscape gardener, had held sway. His vision included broad, undulating expanses of lawn, tree and shrub groupings, water interest, etc., but not the visual distraction of flower beds. However, tastes changed and the flower garden slowly reappeared on the estate landscape"

(von Baeyer, 1991, p. 26)

The evolution of the Private Ornamental Gardens began in 1864 when Rubidge recognized the need for formal gardens for the " 'proposed future residence of His Excellency the Governor General' included a plan for the formal gardens" (von Baeyer, 1991, p. 25). The early country estates often incorporated ornamental gardens within the grounds and as Rideau Hall also was a vice-regal residence, the significance of these gardens was even greater. The initial plans by Rubidge incorporated various areas that needed to be addressed within the grounds:

"On the south side of the house, Rubidge drew in a lawn to be sheltered from the parkland by a long cedar hedge. Down the slope (eastwards) from the suggested lawn. Rubidge drew in a design for a formal garden: a geometric mix of square patches of lawn, a grid of paths, and circles formed at path intersections. Continuing eastwards, up a rise, the next piece of ground was designated as 'the bowling green.' A summer house was noted in the middle of this ground. Rubidge said this garden area was between three and four acres.

(von Baeyer, 1991, p. 25)

Traditionally, the flower gardens were usually sited near the house on a terrace. Often the terrace was shaped into a geometric pattern and was popular in Britain in the 17th century and revived later in the early 19th century (von Baeyer, 1991, p. 26). The plan of the beds in the Private Ornamental Gardens followed these British garden design practices. The interest in ornamental gardens was visible throughout many private residences throughout Canada during the 19th century. The ornamental garden was a symbol of being in good social standing, as "smaller versions of ornamental garden designs would be cut into the small front lawns of affluent urban dwellers" (von Baeyer, 1991, p. 27). In Victorian times the ornamental garden "demonstrated good management" and "could demonstrate stability and agedness of a property, as well as the money and leisure necessary to cultivate such a luxury". It also signaled that the owner was a person of culture, of artistic sensibility who knew the proper, fashionable way to garden" (von Baeyer, 1991, p. 27).

The vegetable garden that had been created by MacKay was removed in order to create the formal gardens. The garden layout was based on Rubidge's early design and evolved over the years to incorporate the desires of successive Governors General. In the Monck era (1867-1868) a grassed embankment with cedar stairs led down into the lower terrace from the upper terrace. The graveled pathways on the lower terrace area created "*separated squares of lawn*" and within these were carved geometric flower beds where annuals were planted (von Baeyer, 1991, p. 26). During this era, the trend in gardening practices was to create beds in shapes such as ellipses, ovals, fleur-de-lis, maltese crosses, and stars. These shapes were found in the squares of lawn in the lower terrace. At the circular intersection of the graveled path, tubbed plants were placed during the summer months. Other flowering shrubs included lilacs that bloomed near the conservatory / Palm House (von Baeyer, 1991, p. 26) (Figure 5.1).

The Private Ornamental Gardens did not experience notable changes during the Dufferin era (1872-1878). The significant changes that occurred within the gardens followed the horticultural trends that swept across Canada during the Victorian period, as in 1878: "*the design on the lower terrace had graduated from stars and fleur-dis-lis into an ornate design of clusters of tear drop shaped beds. A long flower border flanked the southern boundary of the lower terrace.*" (von Baeyer, 1991, p. 26). The flowers planted in the ornamental gardens during the Victorian era were brightly coloured annuals, such as "*verbena, lobelia, geranium, coleus, petunia, alyssum, and marigolds*" (von Baeyer, pp. 27-28). Other herbaceous plants that were used included phlox, chrysanthemum, tree peony, hardy roses, and gladiolus (von Baeyer, 1991, p. 28). The Dufferins also initiated the popular garden parties in the formal gardens at Rideau Hall, as they enjoyed these social occasions.

During the Marquis of Lorne's term at Rideau Hall the ornamental gardens matured, as "*the central path through the lower terrace now continued up the slope to the bowling green hill area. On either side of this path flowering shrubs were visible (many were lilacs)*" . As well a number of deciduous and coniferous trees were planted (von Baeyer, 1991, p. 28). The geometric flower beds of the lower terrace remained, as well as the "*long flower border on the southern edge of the gardens*" (von Baeyer, 1991, p. 28). The Lornes also hosted garden parties and the music was provided by the "*scarlet-coated Governor General Foot-Guards band*" and "*often the band was sheltered under a special marquee, usually on the lower terrace*" . This tradition continues to the present day (von Baeyer, 1991, p. 29). As well, "*the Aberdeens held a garden party every Saturday in May and June. If held in the evening, 'coloured lamps and fairy lights' added to the festivities. Tennis and croquet were also played on the lawns during the parties*" (von Baeyer, 1991, p. 29).

The formal gardens did not experience any great changes until the Minto era (1898-1904), when Lady Minto's *"interest in horticulture was soon evident in the gardens"* (von Baeyer, p. 29). The changes that Lady Minto was responsible for included: *"The upper and lower terraces remained bare of flower beds cut into the lawn, and the paths were reduced to two main east-west paths and one north-south "* (von Baeyer, 1991, p. 29). The major impact that Lady Minto had on the Private Ornamental Gardens occurred in 1900, when she improved *"the flower beds along the borders of the lower terrace with hundreds of perennials, shrub roses and 10,000 bulbs of different varieties"* (von Baeyer, 1991, p. 30). One of the most significant improvements during the Minto era was *"the erection of a wire trellis in the garden and a number of posts in the flower beds for training roses"* and *"the steps leading from the upper terrace to the lower were changed from cedar to granolithic (an artificial stone mix of granite and concrete)"* (von Baeyer, 1991, p. 30).

Another important period of change to the formal gardens occurred during the Grey era (1904-1911), as Lady Grey was also a knowledgeable and avid gardener. She was responsible for the lush borders of flowers and changed the irrigation system to avoid the prolonged effects of dry weather on the plant material. In addition to having a wire netting installed along the flower borders in front of the bowling green area in 1904, she had a cedar pergola placed along the flower borders in the south portion of the lower terrace that was covered in grape vines (von Baeyer, 1991, p. 31). Also during the Grey term, Lady Grey *"had a new conservatory built on the site of the old one"* and *"lush herbaceous borders, filled with massed clumps of perennials carefully placed for height and foliage, were planted along this building"* (von Baeyer, 1991, p. 31). The removal of the cedar hedge from the southern edge of the upper terrace was done to open the view from the residence to the cricket lawn and trees. In place of the hedge, a terrace was installed with steps leading down to the area below (von Baeyer, 1991, p. 31). Lady Grey was responsible for the addition of thousands of bulbs in 1908 and several lawn tubs containing various plants were located within the ornamental gardens.

The period which *"heralded the most dramatic changes in the Rideau Hall landscape since the days of Lord Monck"* occurred with the arrival of the Duke of Connaught (1911-1916) (von Baeyer, 1991, p. 32). In 1911, *"the cedar hedge at the south side of the lower terrace was removed and replaced by a dry wall (four feet six inches high, 200 feet long). Semi-circular stone stairs led down into the parkland"* (von Baeyer, 1991, p. 32). The terraced extension requested by the Duke of Connaught in 1915 would expand the ornamental garden area southwards down in to the lower parkland and was begun by the end of May (von Baeyer, 1991,

p. 32). The *"simple, strong design, 300 feet by 212 feet"* is described by Edwinna von Baeyer, as follows:

"An upper rectangular terrace was entered by walking along the lower lawn's central path and down the stairs at the dry wall terrace. Brick steps on each side of the upper rectangular terrace effected a transition down to the square lower terrace. An eleven foot side flower border followed the perimeter of the lower terrace. A gravel path traced the perimeters of both areas. Grass, unbroken by paths or flower beds, graced the interior of each terrace"

(von Baeyer, 1991, p. 32).

The Connaught terrace gradually changed over the years and eventually by 1948 had *"lost their original relationship with each other"* as, *"the lower terrace, which was indented from the upper terrace, now seems, with the addition of the pavilion, a small bowling green, flower beds, and hedging on the east side, to be nearly the same dimensions as the upper one"* (von Baeyer, 1991, pp. 32-33) (Figure 5.2).

The ornamental gardens experienced a significant transformation during the Byng era between 1921-1926 (Figure 5.3). The abundance of flowers in the gardens within the lower terrace *"appeared lush and billowing"* was due to the influence of Lady Byng, an avid gardener (von Baeyer, 1991, p. 34). During the Byng term, Lady Byng requested that the cedar pergolas be removed from the lower Connaught terrace and had:

"a double row of maples (six on a side, reduced to ten on a side by 1931) planted on either side of the central lower path, the two rows were offset slightly against each other. This row, called the 'maple avenue,' was cut down in 1942 -- the trees had grown too large, and were presumably shading the lawn and flower borders"

(von Baeyer, 1991, p. 34).

Edwinna von Baeyer describes the various changes that Lady Byng was responsible for in the Private Ornamental Gardens:

"Lady Byng also expanded the flower border at the foot of the dry wall by filling it with annuals and perennials, as well as her favoured iris. A pergola was re-erected between the flower border on the lower lawn and the dry stone wall where it had been in Lady Grey's time. This was certainly the 'golden

age' of the herbaceous border -- the mainstays were delphiniums, hollyhocks, rudbeckia, asters, poppies, peonies, and a myriad of other perennials and biennials "

(1991, p. 36).

5.4 Sub-Zones of the Private Ornamental Gardens

The other areas that have been identified as sub-zones within the private ornamental gardens are the upper terrace; kitchen garden; and the lower tennis court. These zones are located within the Private Ornamental Gardens and are discussed separately, as they are not included within the Main Terrace.

5.4.1 The Upper Terrace

The upper terrace (Figure 5.11) has experienced several additions over the years to meet the requirements of the Governors General, as it is located nearest to the residence and is often used as the more private area within the ornamental gardens. The upper terrace remained bare of flower beds with the exception of the hedge border until Lady Byng "*planted up the upper terrace*" (von Baeyer, 1991, p. 28). *The flower beds that were created on the upper terrace during the Byng era, are described as "a large bed near the sunporch (was) filled with iris"; and "flower borders were cut along both sides of the upper terrace path"* (von Baeyer, 1991, p. 34).

The verandah that was added to the residence in 1866 as a sitting area located in the upper terrace was a distance of "nine feet three inches" from the verandah floor and the lawn (von Baeyer, 1991, p. 28). The dimensions of the original verandah was "137 feet long, and extended around the circular front portion of the house by 1867" (von Baeyer, 1991, p. 28). In Edwinna von Baeyer's report, she describes the appearance of the verandah:

"The verandah was ornamented by climbing vines trained around the cast iron pillars -- a common verandah embellishment. The vines were mainly Virginia creeper, however, in a pre-1920 photograph, a clump of Dutchman's pipe can be seen"

(1991, p. 28).

A narrow flower border was added at the turn of the century to the base of the verandah to help conceal the holes between the stone pillar supports (von Baeyer, 1991, pp. 28-29). Although the verandah was removed by 1920, it was *"partially replaced, for a few years, by a small porch built into the corner of the Hall between the porch stairs and the Hall"*. This porch *"disappears by the time of Vincent Massy"* (von Baeyer, 1991, p. 29). In Mark Laird's words: *"The introduction of the rose terrace under the Schreyers in 1980 can be seen as the final attempt to define a more comfortable sitting space, where one hundred years before, the Marquis of Lorne had lounged at ease with his family on the verandah"* (1991, p.93).

Another addition to the upper terrace was the white wooden balustrade, designed by Lord Alexander in 1949. The balustrades have *"long been common components on the country estate. They first appeared on the grounds of villas during the Italian Renaissance"* (von Baeyer, 1991, p. 37). The balustrade was as a garden element on its own by the late 19th - early 20th century, and was traditionally carved out of stone or marble, and concrete and wood by the 19th and 20th centuries (von Baeyer, 1991, pp. 37-38). This balustrade *"may have represented an attempt to give a sense of enclosure to the top lawn once it had lost, first, the cedar hedge and later, the protective crowns of the trees--which by then had grown so lofty"* (Laird, 1991, p.93).

5.4.2 The Kitchen Garden

The *"horseshoe -shaped"* kitchen garden (Figure 5.12) is located behind the greenhouses in the vicinity of the former orchard near Rideau Cottage (von Baeyer, 1991, p. 42). It is evident as early as 1913, but may have been present earlier.

"On this map it is designated as a paddock. Certainly the early Governors General kept riding horses and perhaps used the area as a grazing or small exercise ground. It was bordered by a cedar hedge which still exists today. It not clear if this was the hedge referred to in 1919, when it was said that 250 small cedars were planted into a hedge 'east of the greenhouses' "

(von Baeyer, 1991, p. 42).

In Edwinna von Baeyer's report, she further states that:

"By 1931 it had been transformed into a kitchen garden. From the evidence of aerial photographs, the layout changes form the 1920s to the present.

Sometimes it is bare of paths and specially-formed beds. By 1948 beds appeared between the perimeter path, and two, crossed interior paths. In 1966 an elaborate design of circles was cut into one half of the ground. In the late 1960s it was labelled as a 'cut flower garden.' In 1980, the garden was divided into eight plots bordered by the original interior perimeter path. A small, semi-circular area on the left entrance area, outlined by a cedar hedge, contained the compost pile. Sometimes vegetables are grown there, but it is normally a herb and city flower garden"

(1991, p. 42).

Presently, this area has been transformed into a functioning kitchen garden, as it is being used to grow various vegetables for the consumption of the Governor General.

5.4.2 The Lower Tennis Court

The two tennis courts in the lower area of the Connaught terrace were constructed in 1928, during the Willingdon term. The tennis pavilion was constructed on the western side of the tennis courts in 1929. The area was separated from the lower garden terrace by a cedar hedge and as well, shrubs and herbaceous flower borders replaced the cedar pergolas by 1931 (von Baeyer, 1991, p. 37). Surrounding the tennis court knoll, flower beds were laid out between the pathways, but disappeared by the late 1920s (von Baeyer, 1991, p. 37).

5.5 The Main Terrace

The Main Terrace (Figures 5.13 and 5.14) consists of the 1) lower terrace (Figure 5.15); 2) The Lady Byng Rockery (Figure 5.16); 3) the Michener Rockery (Figure 5.17) within the private ornamental gardens. It might be described as complex in its evolution. The private ornamental gardens are a part of the private domain of the Governor General. The significant additions to the gardens include the Connaught terraces (Figure 5.18), the Lady Byng Rock Garden, the tennis courts and pavilion, and Mrs. Michener's Rockery. The continual alterations that have occurred in the Main Terrace are the flower bed planting scheme, the rockeries, and pergolas. The significance of the estate is described by Mark Laird, as having *"many distinct features from every period that have proved ephemeral rather than lasting"* (1991, p.93). The various noteworthy elements include the various parterres that have been constructed; the numerous

pergolas that have appeared; and depending on the era, the presence of herbaceous borders. As well, the addition of various styles of conservatories to the residence greatly influenced the overall layout of the Main Terrace (Figures 5.13 and 5.14).

The additions of the Lady Byng Rockery (Figure 5.16) on the east side of the Main Terrace (1923-26; and replanted in 1955 and 1963); and Mrs. Michener's Rockery (Figure 5.17) on the west side (1968-71) replaced former slopes of lawn (Laird, 1991, p. 115). The wall and terrace created by Connaught (1911-16) consists of grassed plots with a row of maples and has been more straightforward (Laird, 1991, p. 115). The area around the original tennis courts, also known as the "Bowling Green Hill", *"has witnessed a gradual transformation: from the primarily evergreen plantation of the nineteenth century, in which the bowling green may have been located, to the mixed informal groups of trees and shrubs of the present"* (Laird, 1991, p. 115). Over the years, as Mark Laird notes, *"...there has been a constant search for enclosure. In the earliest period, from the 1860s to 1911, the thrust of the space was along the east-west axis. It was not a symmetrical layout, but the design followed one main direction. The eye was guided by enclosure: the cedar hedge and trees of the top terrace and the cedar hedge and borders of the lower terrace."* (Laird, 1991, p. 93).

The Main Terrace has been more ornately embellished than other areas within the Private Ornamental Gardens. As previously discussed, during Lord Monck's era (1864-68) the beds had been formed into shapes such as stars, fleur de lys, and maltese crosses. From the periods of Lord Dufferin (1872-78) and Lord Lorne (1878-83) these beds *"were converted into a more geometrical parterre of interlocking circles. Bedding annuals were dominant"* (Laird, 1991, p. 115). Between 1893 and 1896 in the time of Aberdeen *"the parterre had been removed but large borders survived to the sides"* (Laird, 1991, p. 115). Perhaps both Lady Minto (1898-1904) and Lady Grey (1904-1911) were the most knowledgeable and avid gardeners, as they improved the flower beds with an abundance of flowers during the *"age of resurgence for the herbaceous border"* (Laird, 1991, p. 115). Lady Byng was also another influential person in the improvements to the lower terrace, as she combined the pergola with *"sumptuous borders, rows of specimen shrubs and a central alley of maples"* that survived up until 1942 (Laird, 1991, p. 115). The pergola was a popular garden element in the lower terrace that had appeared prior to Lady Byng and was present up until the 1920's. Most importantly, the layout of the flower borders in the lower terrace was established prior to 1940 in the *"pattern that is still retained to this day"* (Laird, 1991, p. 115).

The decision of the Duke of Connaught *"to realign the garden by a secondary axis to the south, the sense of enclosure was altered"* (Laird, 1991, p. 93). As well, the expansion of the ornamental gardens to the south brought an interesting perspective from the previous emphasis on the east-west axis of the gardens. The pergolas that were present from about 1911 until the 1920s *"offered a sense of enclosure without blocking the axis down the new terraces"*(Laird, 1991, p. 93). This need to define the lower terrace with garden elements: initially plant material, and later the pergola, the vertical elements provided a sense of enclosure and guided the views within the gardens.

5.5.1 The Lower Terrace

The lower terrace has experienced perhaps the most dramatic changes over the years, as various Governors General influenced the patterning of the lawn with geometric shapes and flower beds. At one point, the lower terrace *"was wiped clean of its intricate flower beds, perhaps to encourage the popular game of croquet"* (von Baeyer, 1991, p. 29). The graveled paths were also altered, depending on the period (von Baeyer, 1991, p. 26). Later on, the emphasis was placed on developing and planting the flower borders on the southern portion with lush herbaceous material. As the flower borders expanded from the early 1900s to the 1920s, *"as during the term of Lady Grey, it extended, at a right angle from the main flower border, along the eastern edge toward the conservatory"* (von Baeyer, 1991, p. 38). This design of the lower terrace is evident today . Overall, the mid-Victorian layout of the lower terrace was *"less ornate than those found on comparable British estate gardens"* (von Baeyer, 1991, p. 26)

5.5.2 The Lady Byng Rock Garden

The Lady Byng Rock Garden is described as the *"most significant addition to the ornamental gardens ... constructed at the southern end of the lower terrace bordering the bowling green hill"* (von Baeyer, 1991, p. 34). The installation of the rock garden was begun in June 1923 and was completed within three years.

The rock garden was originally a common component in fashionable gardens in England in the mid 1800s - eventually made its way to Canada. The rock garden was used *"to show off alpines and other dwarf plants discovered by avid late 19th century plant hunters"* (von Baeyer, 1991, p. 35). In Canada, the rock garden initially appeared on country estates, *"where considerable space could be devoted to a British-style rock garden"* (von Baeyer, 1991, p. 35).

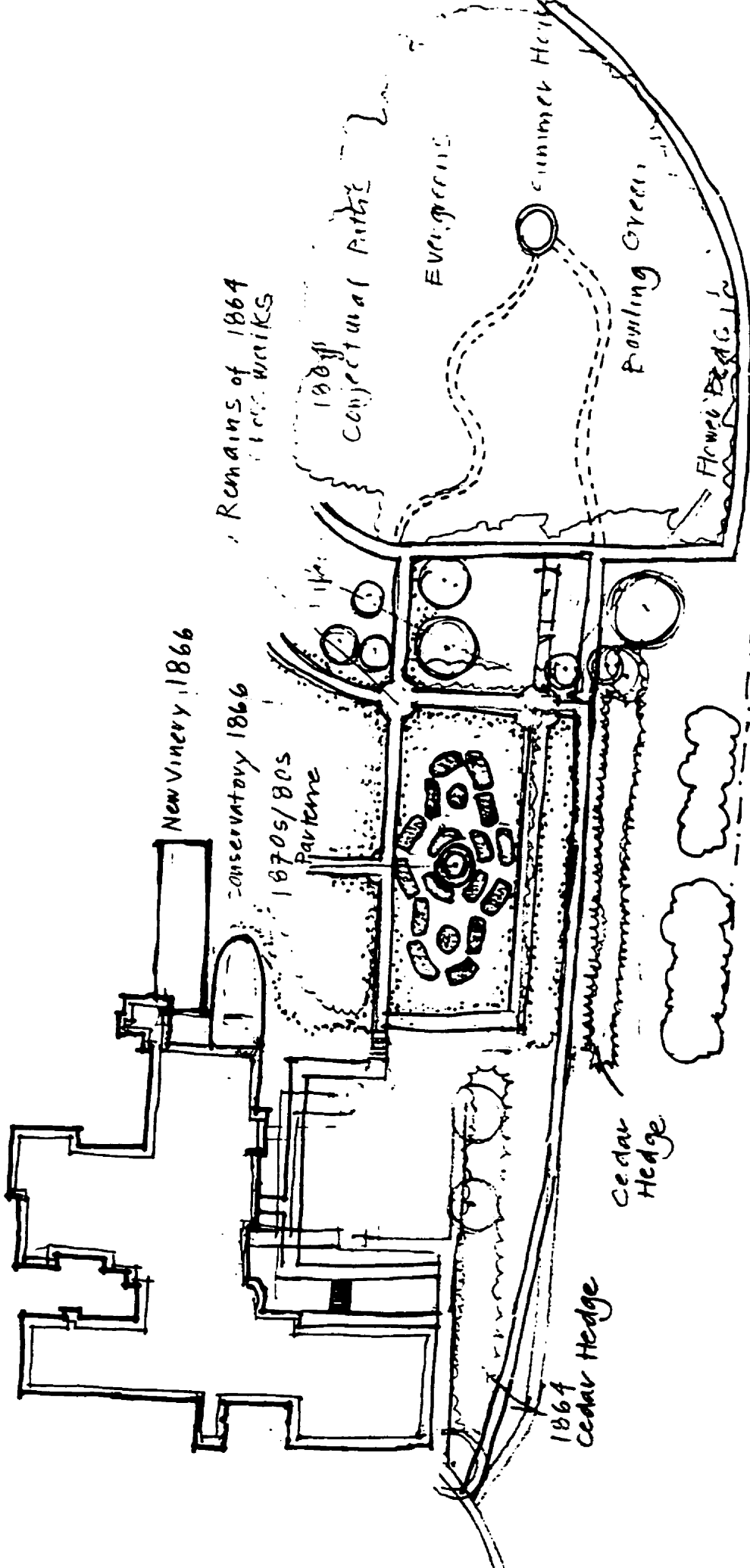
The art in creating a successful rock garden was using the plant material in the design to *"appear as if they had always been in place"* (von Baeyer, 1991, p. 35). This rock garden was small in comparison to the ones found in large country estates. The distinctive features of the Lady Byng Rock Garden, perhaps, is the *"small decorative pool"* and the *"zigzag path"*, as well as the stone seat located in the center of the garden (von Baeyer, 1991, p. 36). The palette of plant material collected from England and Canada was diverse and consisted of the following: Cloud-blue delphiniums; Rose Daphne; Rock Iris; Azalea; Campanulas; pink and white Phlox; Dianthus; Pink Tatarian Honeysuckle; Shirley Poppies; Ajuga; and Aubretia, to name a few (von Baeyer, 1991, p. 36). In the area called 'the wild corner' were various plants that Lady Byng had gathered in Canada *"on her transcontinental journeys"* (von Baeyer, 1991, p. 36). The Lady Byng rock garden was considered very small in size by her standards, as she:

"...hoped my neighbours would realize that they could get more amusement out of something of that kind than out of sweating over the mowing of a small grass plot all summer through. The little garden is a poor thing, because where I needed rock slabs I had to put up with boulders, and where a northwest aspect was best, I had to content myself with a fiercely hot southern one."

(in von Baeyer, 1991, p. 35).

5.5.3 The Michener's Rockery

The rock garden known as Michener's Rockery was installed in 1968 *"on the embankment below the balustrade, facing, across the lower terrace, the Byng rockery"* (von Baeyer, 1991, p. 38). The original rock garden, designed by the landscape architect, Emil van der Meulen, consisted of *"huge limestone boulders, evergreen plantings, and two small pools (inserted in 1970) were included in this installation"* (von Baeyer, 1991, p. 38). The rock garden was planted with the following perennials in 1971: *"bergenia, common thrift, coral bells, creeping baby's breath, dwarf iris 'Burgundy Bride,' dwarf Michaelmas daisy 'Marjorie' and 'Royal Opal', moss phlox 'Intensity,' and an ornamental grass"* (von Baeyer, 1991, p. 38).



New Vinery 1866

Remains of 1864
flower walks

Orchard

Parterre
1870s/80s

1864
Conjectural Path

Eucalyptus

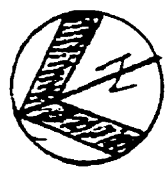
Summer House

Cedar
Hedge

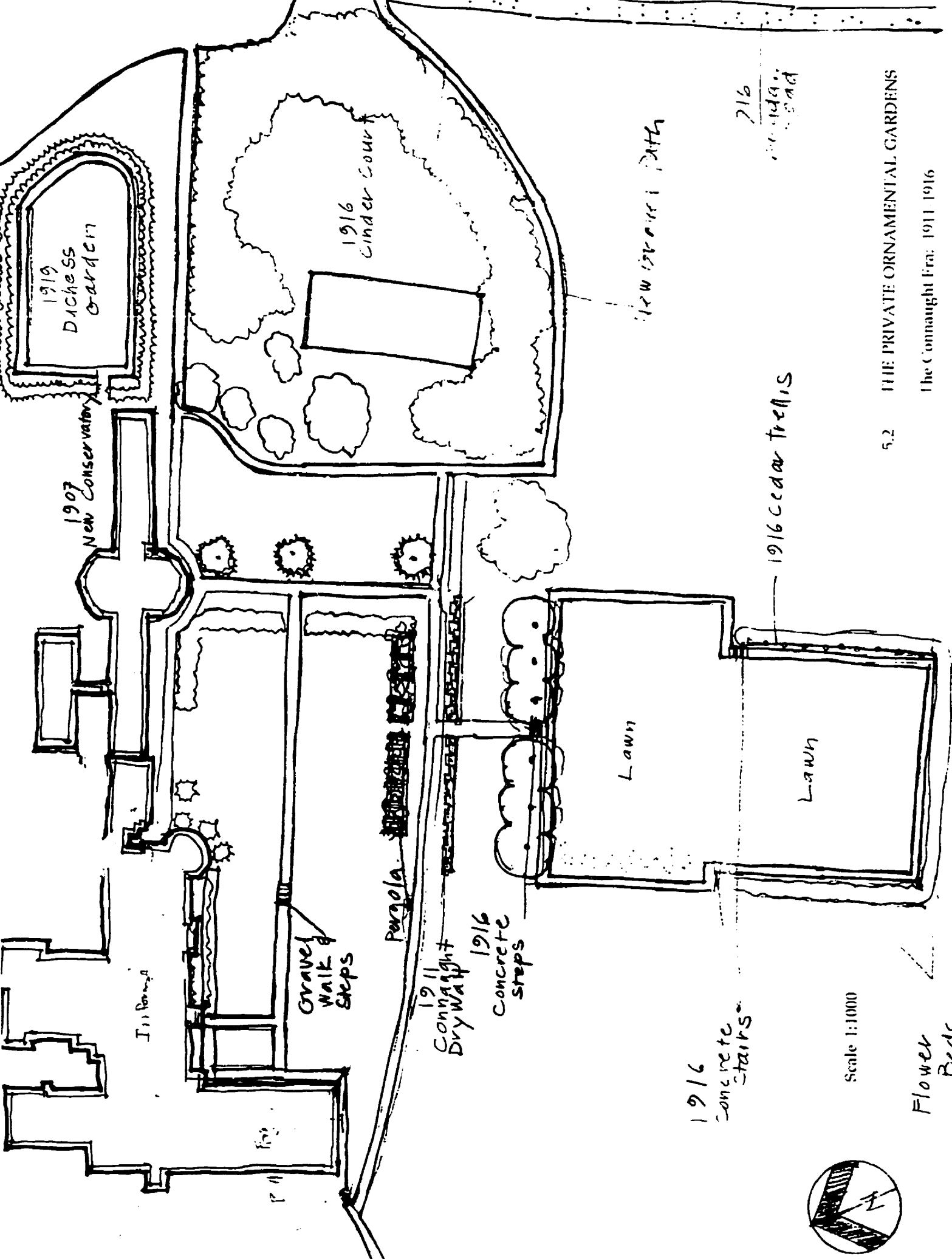
1864
Cedar Hedge

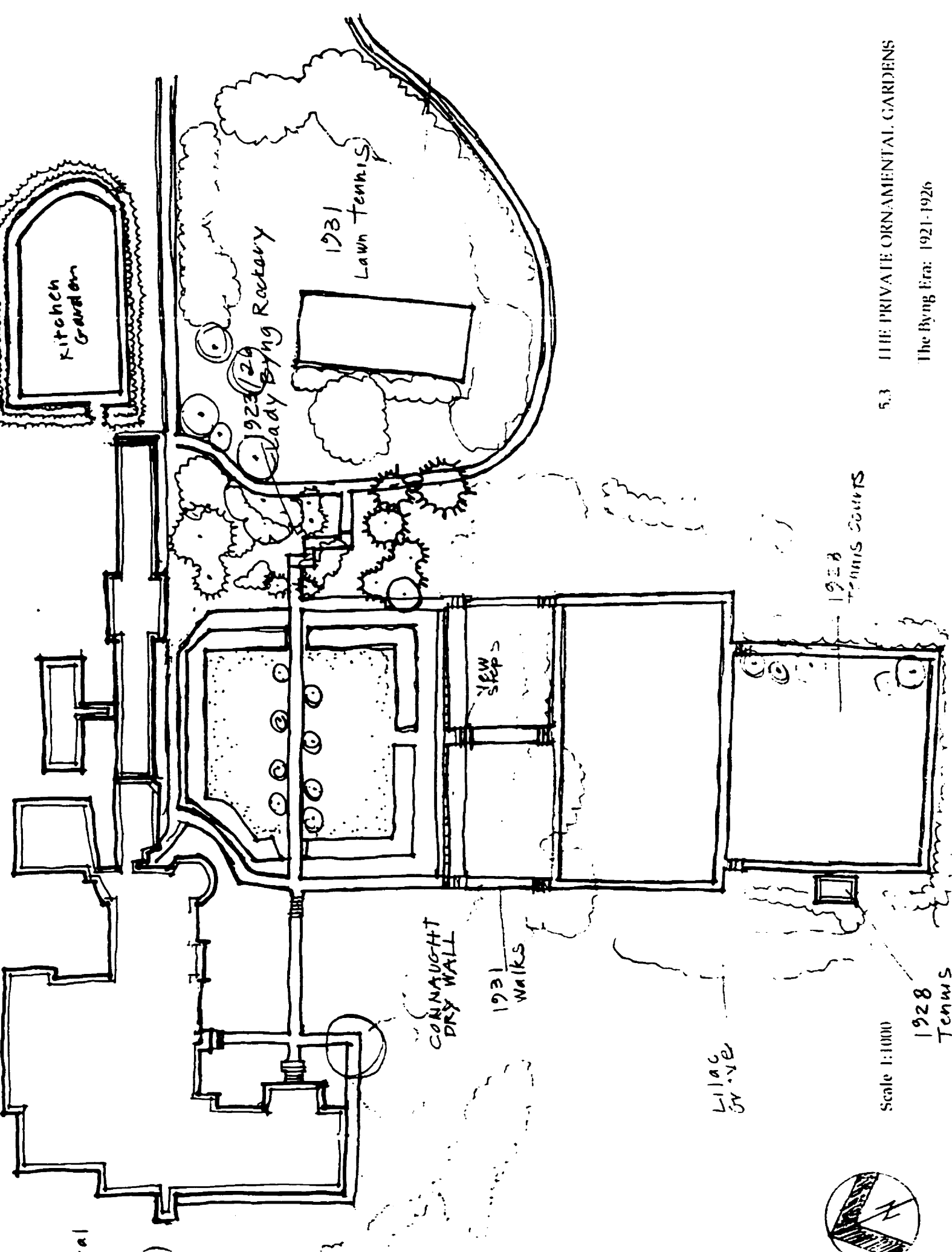
Bowling Green

Flower Bed



Scale 1:1000

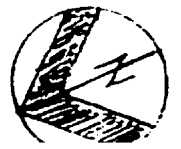


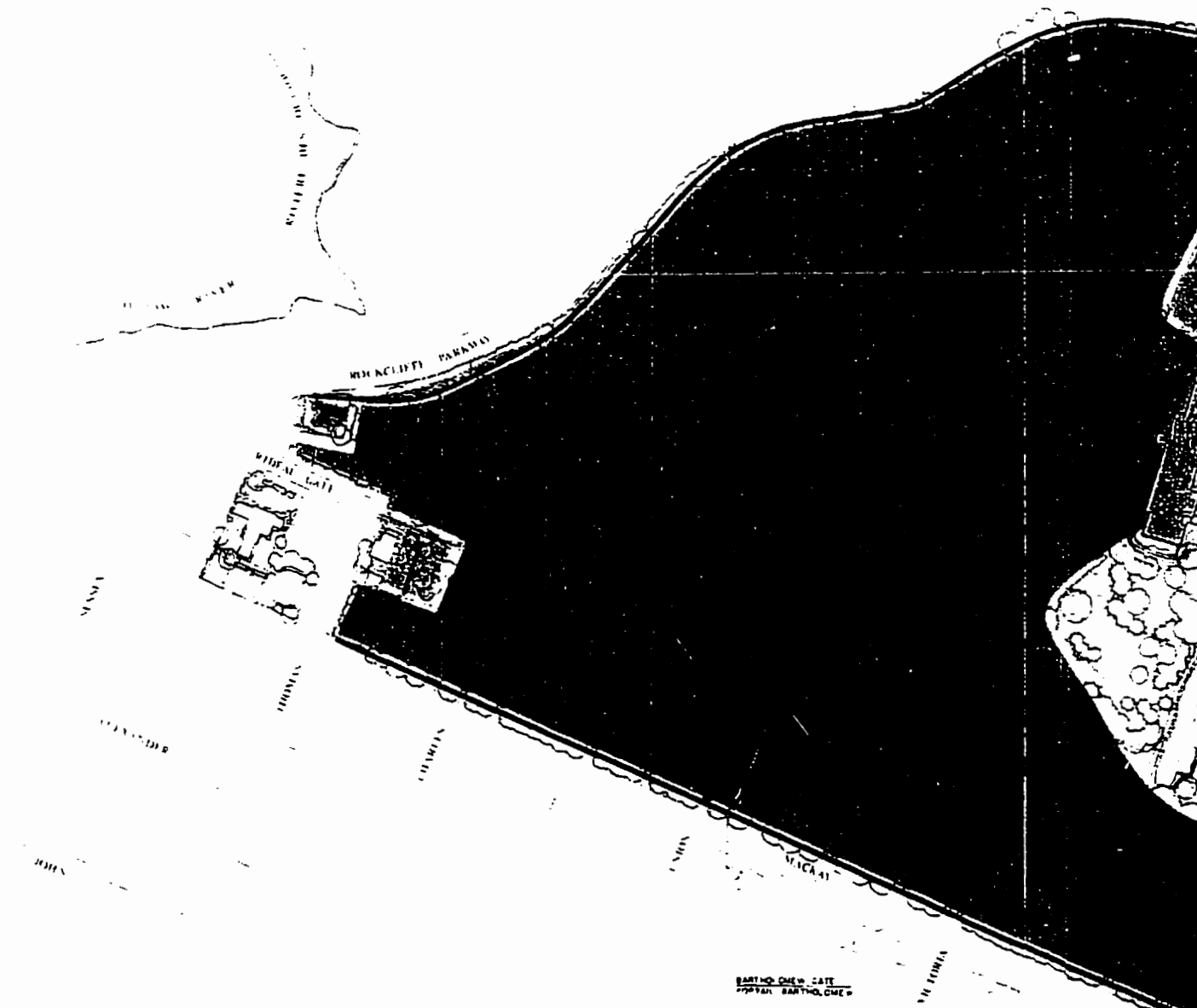


1928
TENNIS COURTS





1928
Tennis

Scale 1:1000







Development potential as it relates to the
Grounds

-  High Heritage Significance
Minimal Intervention Permitted
-  Moderate Heritage Significance
Moderate Intervention Permitted
-  Minimum Heritage Significance
Major Intervention Permitted
-  High to Moderate Heritage Significance
Private Garden of the Governor General

Building Designation
(as designated by F.H.B.R.O.)

-  Classified
-  Recognized

RIDEAU HALL

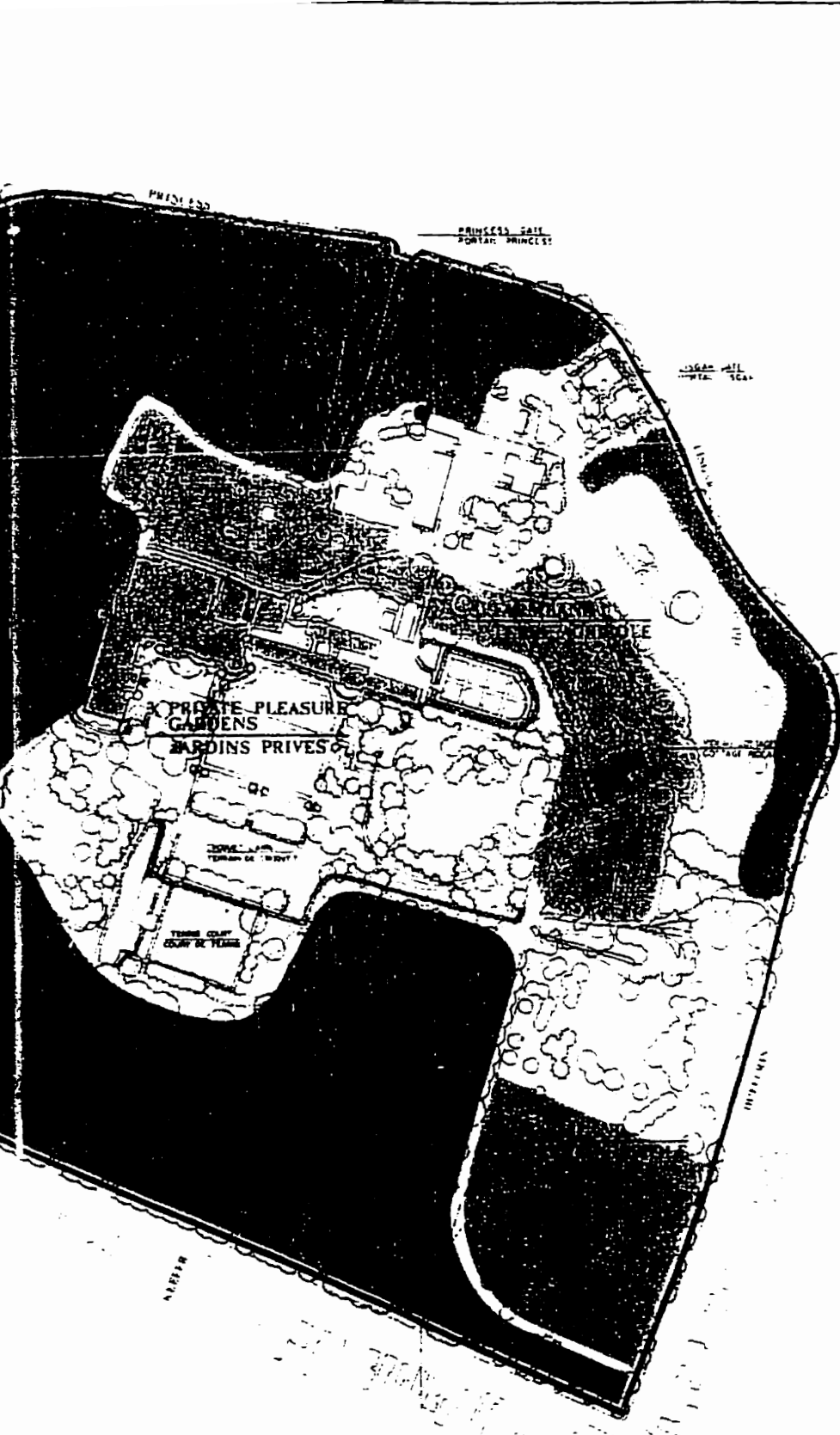
Official Residence of the Governor General of Canada
Landscape Development Plan



National Capital
Commission

Commission
de la Capitale nationale

Residence Officielle du Gouverneur Général du Canada
Plan D'aménagement Paysagé



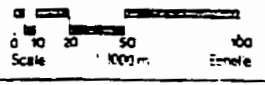
LEGEND
LEGENDE

North
Nord








RIDEAU HALL
Official Residence of
Governor General of
Canada
Résidence Officielle
du Gouverneur Général
du Canada

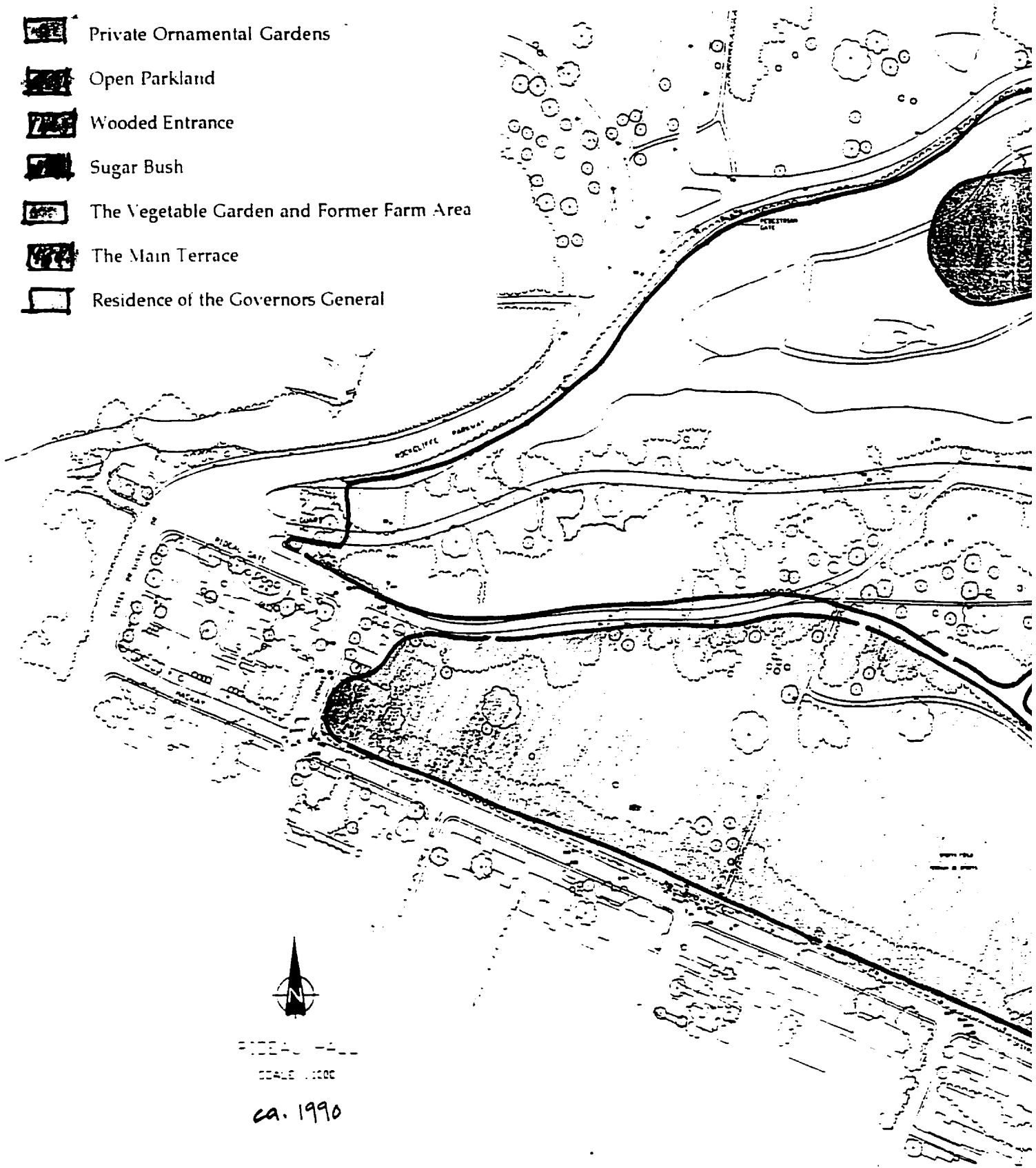
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LANDSCAPE ZONING PLAN

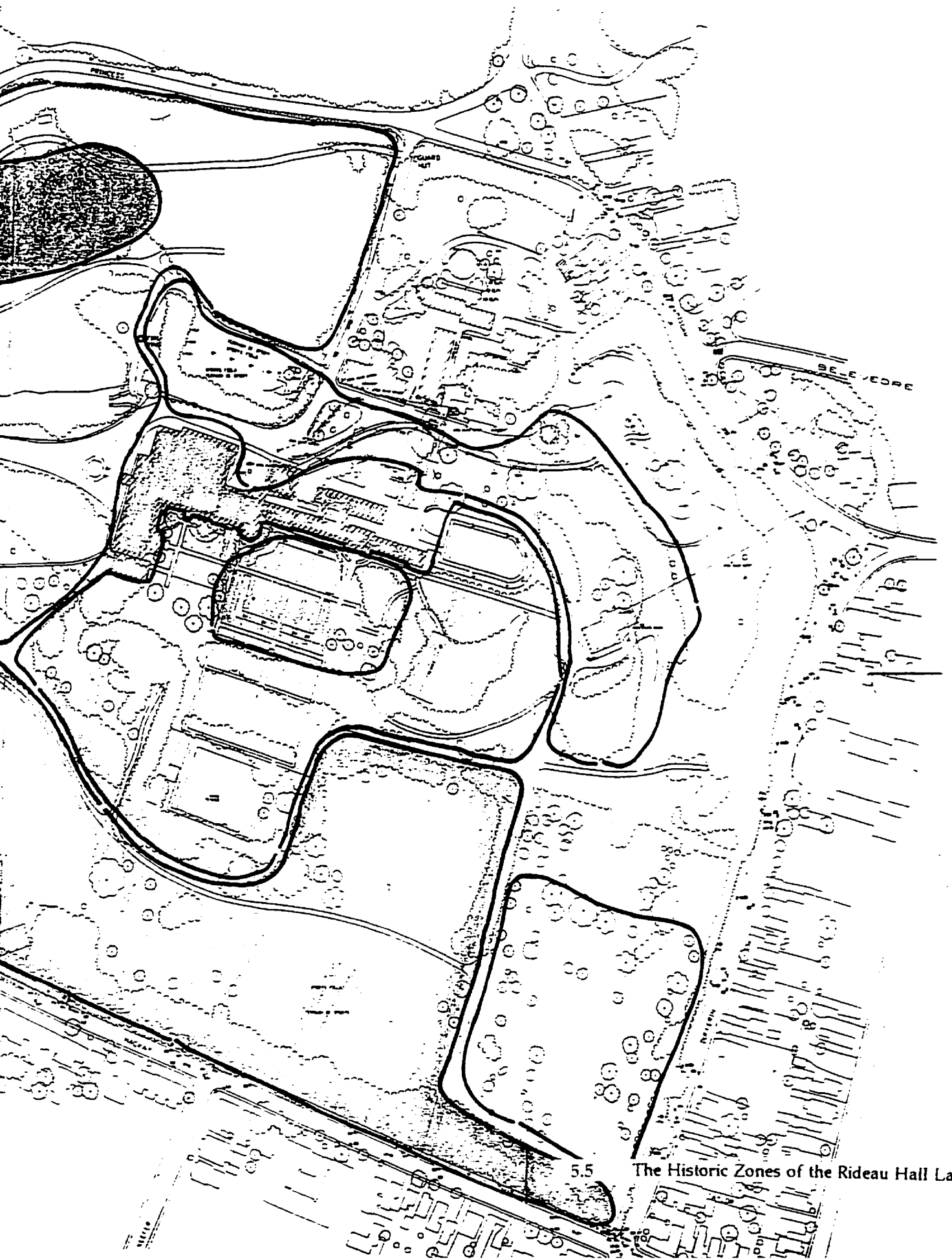


The Historic Zones of the Rideau Hall Landscape

-  Private Ornamental Gardens
-  Open Parkland
-  Wooded Entrance
-  Sugar Bush
-  The Vegetable Garden and Former Farm Area
-  The Main Terrace
-  Residence of the Governors General




 SCALE 1:1000
 ca. 1990



THE HISTORIC ZONES OF THE RIDEAU HALL LANDSCAPE



Photograph 1

5.6 The Wooded Entrance Area



Photograph 2

5.7 Parkland

THE HISTORIC ZONES OF THE RIDEAU HALL LANDSCAPE



Photograph 3

5.8 The Vegetable Garden and Former Farm Area



Photograph 4

5.9 Rideau Cottage

THE HISTORIC ZONES OF THE RIDEAU HALL LANDSCAPE



Photograph 5

5.10 The Private Ornamental Gardens



Photograph 6

5.11 The Upper Terrace

THE HISTORIC ZONES OF THE RIDEAU HALL LANDSCAPE



Photograph 7

5.12 The Kitchen Garden

THE MAIN TERRACE COMPONENTS



Photograph 1

5.13 The Main Terrace



Photograph 2

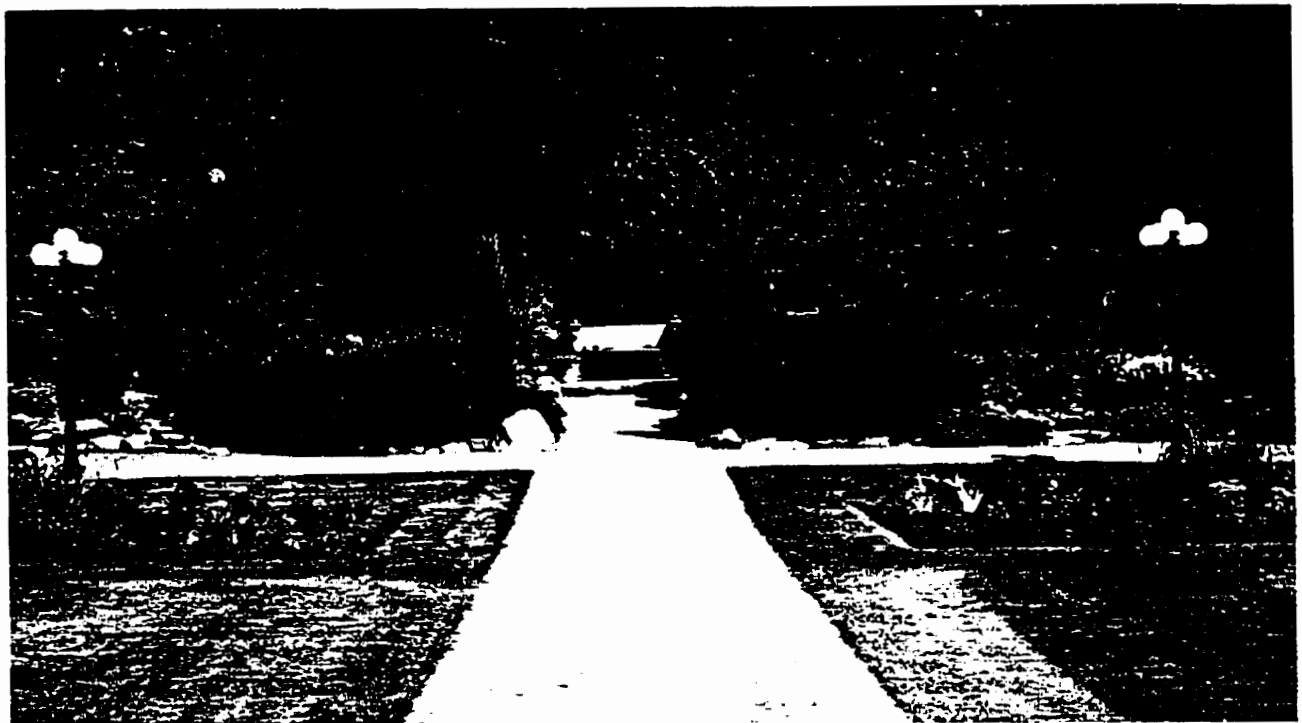
5.14 The Main Terrace

THE MAIN TERRACE COMPONENTS



Photograph 3

5.15 The Lower Terrace



Photograph 4

5.16 The Lady Byng Rock Garden

THE MAIN TERRACE COMPONENTS



Photograph 5

5.17 The Michener Rockery



Photograph 6

5.18 The Connaught Wall

Chapter Six
ENVIRONMENT

6.1 Regional Planning Initiatives

Over the years regional planning initiatives have focused on the National Capital. The predominant themes and objectives of the following plans have become well established. These reports have focused on the Parliamentary precinct and *"the advantage taken of the related physical setting -- land, river and vegetation"* (National Capital Commission, p. 2). The opening and dissolution of Parliament, *"with their associated cavalcades and drives between Parliament Hill and Rideau Hall along the 'Mile of History' by the Governor General and the Prime Minister"* are two of the most significant and oldest ceremonies in the history of Ottawa (du Toit Associates, 1983, p. 4). The other significant ceremony that occurs in Ottawa is the official state visits that commence at the Ottawa International Airport and *"proceed by motorcade along the Airport Parkway to Colonel By Drive and then usually along Sussex Drive to the Governor General's residence, where another welcoming ceremony takes place"* (du Toit Associates, 1983, p. 4).

The theme of studies on ceremonial routes have spanned over the years. The various studies vary in the design details included in the reports, although *"all show a western terminus at the intersection of Wellington with a proposed bridge over Victoria Island"* (du Toit Associates, 1983, p. 9). As the National Capital is *"a major attraction for large numbers of tourists from Canada, as well as from the United States and other countries"* (du Toit Associates, 1983, p. 7), great effort has been placed on the Ceremonial Route.

The first plan for the Nation's Capital was the Todd Report in 1905, *"which outlined the importance of prestige drives, boulevards and parkways"* (National Capital Commission, p. 2) and the subsequent studies and master plans that followed the Todd Report have elaborated on this theme. The recurring concept of these studies is the *"thematic distinction between 'Town and Crown' -- a clear pattern of 'Crown' institutions and landscaping surrounding the river, which in turn is surrounded by the 'Town' "* (du Toit Associates, 1983, p. 9).

6.1.2 The Todd Report, 1905

The Todd Report is the first study *"to clearly address the values and means of establishing what is today the 'Mile of History'"* (du Toit Associates, 1983, p. 9). This drive is the main traditional ceremonial route from Rideau Hall, the Governor General's residence, to Parliament Hill. The significance of the *"Mile of History"* is that it *"accommodates the Governor General's procession to Parliament, as well as many other ceremonies, and is flanked by many beautiful and historic buildings"* (National Capital Commission, p. 3)

6.1.3 The Holt Commission Plan, 1915

The Holt Commission Plan of 1915 (Figure 6.1) focused on the creation of a federal district that would oversee the planning of the national capital region. The primary efforts were concentrated on Parliament Hill and this plan was *"the first to enunciate the treatment of Wellington Street as a ceremonial route, with significant extensions into Hull"* (du Toit Associates, 1983, p. 9). The Holt Commission Plan also emphasized the concept of "extending the core of the Capital to both sides of the river" (National Capital Commission, p. 3).

6.1.4 The Cauchon Report, 1925-1928

The redevelopment plan by Nolan Cauchon focused primarily on Confederation Place, presently Confederation Square. The Cauchon Report included a plan (Figure 6.2) that was *"distinguished by sinuous drives or pathways, dominated by Vimy Way which originated at Courcellette Place at the west of St. Patrick Street; it wound its way further westwards, down underneath the railroad terrace and subsequently across the canal and around the base of Parliament Hill"* (Zvonar, 1988, p. 72).

6.1.5 The Gréber Plan, 1938-1950

The plan initially proposed for the National Capital District by Jacques Gréber in 1938 suggested improvements to the Ottawa region and in 1950 (Figures 6.3 and 6.4) was revised to incorporate a comprehensive planning scheme for the cities of Ottawa and Hull. Since the implementation of the Gréber Plan, following the Second World War, the orientation of some residential neighbourhoods within the city of Ottawa have changed dramatically, such as New Edinburgh (French, 1995, p. 17). In an attempt to improve the visual quality of the industrialized city, the identity of this neighbourhood was changed when the milling operations had ceased operation at Rideau Falls and *"the new Ottawa City Hall was under construction on Green Island and the NCC had purchased all lands along Sussex Drive"* (French, 1995, p. 17).

6.1.6 Ottawa Central Area Study, 1969

The Ottawa Central Area Study (Figure 6.5) recommended that Parliament Hill, the Canadian seat of government be protected and its stature enhanced in the following approaches (based on the OCAP):

"to protect the view of the Parliament Buildings from points of vantage where the silhouette is already clearly visible; and to preserve the symbolic integrity

of the dominant structure of the complex -- the Peace Tower -- by maintaining its height dominance in the Central Area"

Zvonar, 1988,p. 75

6.1.7 The National Capital Core Area Plan, 1971

This report's central focus "*stressed the importance of linking 'Ottawa and Hull...by...roads, pedestrian walkways, public transportation facilities...*" (National Capital Commission, p. 15) (Figure 6.6). The objective was to create a symbolic "*'Ceremonial Ring' "*, as it was referred to at the time of this report, and later "*'Boulevard Canada' "* (du Toit Associates, 1983, p. 10).

6.1.8 The Ceremonial Routes Study: 1983

This urban design study was commissioned by the National Capital Commission and prepared by du Toit Associates of Ottawa. It examined the ceremonial linkage of Ottawa and Hull, and explained the opportunities and constraints along the route. The areas along the ceremonial route that were included in the discussion of how they were affected are: Sussex/ St. Patrick Node; Sussex Drive; Mackenzie Street; and the St. Patrick Escarpment (Zvonar, 1988, p. 77).

6.2 Built Context

Rideau Hall is situated at the terminus of Confederation Boulevard route adjacent to the Village of Rockcliffe Park. The close proximity to the Prime Minister's residence and the significant connection to the downtown core of Ottawa, as well as Confederation Boulevard's linkage to other important sites: Parliament Hill, City Hall, etc. the increased importance of the front gates at Rideau Hall necessitates that the residence be kept cared for as it is also a heritage landmark and destination.

6.2.1 Confederation Boulevard

The symbolic route that links the two founding cultures in Canada via a national linkage was first proposed in 1988. Confederation Boulevard also includes both Mackenzie Avenue and Sussex Drive. This ceremonial route acts as the physical means of connecting the nationally significant sites with one another. Rideau Hall is the node that acts both as a terminus of the Boulevard and a beginning to the Governor Generals estate. Presently, "*foreign dignitaries are welcomed on arrival at Ottawa International Airport. They proceed by*

motorcade along the Airport Parkway to Colonel By Drive and then usually along Sussex Drive to the Governor General's residence, where another welcoming ceremony takes place" (du Toit, p. 4, 1983). The two objectives of the Ceremonial Routes are: *"to fulfill the potential of the routes which are already used for major ceremonies, and to encourage the perception of a combined Ottawa/Hull core as the National Capital Area, focused around the Ottawa River"* (du Toit Associates, 1983, p. ii).

6.2.2 Parliament Hill

Parliament Hill is comprised of three main structures: the East Block, the West Block and the Centre Block which are *"situated on a majestic bluff overlooking the Ottawa River"* (Zvonar, 1988, p. 89) (Figure 6.8). The site of the Parliament buildings was selected in 1857 and the original Centre Block, *"serves as the setting for the Senate and the House of Commons"* (Zvonar, 1988, p. 91) was completed in 1866 by the architects, Fuller and Jones, but was destroyed by fire in 1916, with the exception of the Library. It was rebuilt in the 1900s in the *"neo-Gothic style"* and the new Peace Tower was completed in 1927 (Zvonar, 1988, p. 91). The function of the Peace Tower is threefold: it houses a memorial chamber for the war dead; it serves as a viewing gallery for the public; and a carillon is sounded at certain times of the day here (Zvonar, 1988, p. 91).

6.2.3 Prime Minister's Residence - 24 Sussex Drive

The Prime Minister of Canada's residence (Figure 6.9), known as 24 Sussex Drive in Ottawa, was built between 1866 and 1868 by Joseph Merrill Currier, a lumber baron and member of the first dominion Parliament and was subsequently acquired by the Government of Canada in 1943. Between 1949 and 1951, the house was remodeled to serve as the official residence of the Prime Minister.

6.2.4 Seven Rideau Gate - The Official Guest House of the Canadian Government

Seven Rideau Gate is the official guest house for the federal government (Figure 6.10). It sits at the eastern end of the forecourt to Rideau Hall. The estate is nestled between the Costa Rican Embassy to the east and the South African Embassy to the west. Seven Rideau Gate was built in 1861-1862 for Henry Osgoode Burritt, the owner of the Rideau Falls Milling Company. In 1966, the Canadian Government purchased Seven Rideau Gate for the purpose of an official guest house.

6.2.5 Stornoway - The Official Residence of the Leader of the Opposition

The residence is situated within The Village of Rockcliffe Park and is a property perceived by the public to have political and historic significance, as is the home of the Leader of the Opposition and his family while in Ottawa (Figure 6.11). Stornoway is also the setting for political and charitable functions sponsored by the Leader of the Opposition (Baker Salmona Associates Limited).

6.2.6 Earnscliffe - The Residence of High Commissioners for the United Kingdom in Canada.

Earnscliffe is known as the residence of the British High Commissioners in Canada, is located on the south bank of the Ottawa River (Figure 6.18). The residence became famous as it the house in which Sir John A. Macdonald, the first Prime Minister of Canada, lived in for several years before his death in 1891. Earnscliffe has been the residence of the British High Commissioners in Ottawa since 1930. In 1838, Thomas MacKay had acquired land on the western side of the Rideau River, opposite to his settlement of New Edinburgh. Earnscliffe was built on an acre of land - a plot bounded by McKay Street, Dalhousie Street and the Ottawa River, by MacKay's son-in-law, John MacKinnon. The actual date of the construction of Earnscliffe is not known, although it assumed that the building of the Victorian grey stone house took place between 1855 and 1857. In 1866, Thomas Coltrin Keefer purchased Earnscliffe and in 1868, sold it to Thomas Reynolds.

6.2.7 Village of Rockcliffe Park

The Village of Rockcliffe Park is a separate municipality from the City of Ottawa. This area is a mixture of private, federal or official residences, and foreign owned properties (French, 1995, p. 7) (Figure 6.14). The village is known for its large estate properties and its rural setting.. The Village of Rockcliffe Park is noted for its many embassies and official residences (French, 1995, p. 18). The prestigious setting and character of the area is in part influenced by its proximity of Rideau Hall and 24 Sussex, which have *"attracted other political and official functions and uses"* (French, 1995, p. 18).

6.2.8 The Embassy Residences within the Village of Rockcliffe Park

There are perhaps more than 15 embassies within the Village of Rockcliffe Park presently. The abundance of embassies within this area is partly due to the proximity to the city core, the ceremonial route, and the properties are graced with large, beautiful trees (Figures 6.15, 6.16, 6.17).

6.2.9 New Edinburgh

New Edinburgh is within the limits of the City of Ottawa is comprised of mainly private residential properties, and is generally considered to be of a higher density type of residential area (Figure 6.13). It is located to the south and east of Rideau Hall. Following 1950 when the milling activities ceased, *"the industrial complex that New Edinburgh identified with, including the railway and street cars, were also demolished"* (French, 1995, p. 17). This change greatly affected New Edinburgh, as the community evolved when *"the growing civil service began to purchase homes in New Edinburgh or build in the newly developed community of Lindenlea to the south, between Rideau Hall and Beechwood Avenue"* (French, 1995, p. 17).

6.3 Natural Conditions

The boundaries of Rideau Hall including the Village of Rockcliffe Park, and New Edinburgh do not follow the boundaries of Thomas Mackay's original property, but they do account for the majority of this land area (French, 1995, p.6). Up until the early 1600s, the area surrounding Rideau Hall was *"unrelieved forest wilderness"* where *"nomadic Algonquin tribes traversed the area on trails that wound through the dense forest"* (von Baeyer and Mulligan, 1996, p. 1). The Ottawa River served as a main waterway that *"formed a fluid 'highway' from the Atlantic Ocean to the Rocky Mountains"* (von Baeyer and Mulligan, 1996, p. 1).

6.3.1 Micro-climate

The Ottawa region lies within a temperate climate that is characterized by cold winters, hot summers and a high humidity. The prevailing winter winds are from the northwest and are strong enough to cause discomfort to the pedestrian if a windbreak is absent. During the winter months the region experiences a heavy snowfall, as it is located within the Ottawa Valley. The winds during the winter are from easterly direction and are somewhat less severe, although they are often accompanied by snow. The Rideau Hall estate grounds are not open to visitors during the winter months, and the Private Ornamental Gardens are viewed only by the Governors General and guests, as well as staff.

6.3.2 Geomorphology

The National Capital Region is distinctly divided by the Ottawa River, as the *"Quebec side to the north is typified by the Gatineau Hills of the Laurentian range whose pre-*

Cambrian highlands are characterized by rugged hills and precipitous slopes" (Zvonar, 1988, p. 98). In contrast, the Ontario side is marked by *"gently undulating lowlands whose deep glacial soils support prime farmland; the sedimentary rock is comprised of sandstone, limestone, dolomite and shale"* (Zvonar, 1988, p. 98). Surrounding Rideau Hall, the sedimentary rock is comprised of limestone.

6.3.3 Hydrology

The Ottawa River to the north and the Rideau River are the two main natural waterways within close proximity to the Rideau Hall estate. The Ottawa River is the *"major waterway in the National Capital Region into which all other tributaries flow"* (Zvonar, 1988, p. 101). The flow of the Ottawa River runs west to east and is dotted with rapids along the way, such as the Déschênes Rapids and the largest, the Chaudière Falls. The north-flowing Rideau River, *"enters the Ottawa as a magnificent sixteen metre height twin waterfall called the Rideau Falls"* (Zvonar, 1988, p, 101).

Designed water features within the Private Ornamental Gardens consist of two ponds: one located in the Lady Byng Rock Garden and one in the Michener Rockery. Previously, there was a second pond in the Michener Rockery, but it has been removed (date unknown). The primary source of water is provided by an irrigation system throughout the formal garden area.

6.3.4 Vegetation

The indigenous vegetation in the area of the Ottawa River watershed *"was covered by white and red pine"* (Legget, 1975, pp. 100-102). The native cover of the sugar bush area is the last vestige at Rideau Hall and is similar to that of the steep river bank nearby. This vegetation is predominantly oak, elm, ash and Sugar Maple. These species grows in *"thin, dry soil over limestone bedrock and includes a small stand of Hackberry and clumps of White Cedar"* and there are a few unusual exotic species *"that have become established in clearings and along the edge of these woods"* (Brunton, 1988, p. 167).



Figure 6.1: The Holt Commission Plan, 1915

(Source: The National Capital Core Area by du Toit Associates Ltd., prepared for the National Capital Commission)

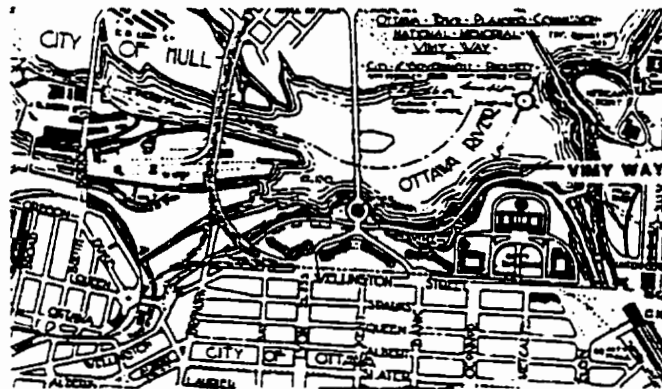


Figure 6.2: The Cauchon Plan, 1928

(Source: The National Capital Core Area by du Toit Associates Ltd., prepared for the National Capital Commission)



Figure 6.3: The Gréber Plan, 1938

(Source: The National Capital Core Area by du Toit Associates Ltd., prepared for the National Capital Commission)



Figure 6.4: The Gréber Plan, 1950

(Source: The National Capital Core Area by du Toit Associates Ltd., prepared for the National Capital Commission)

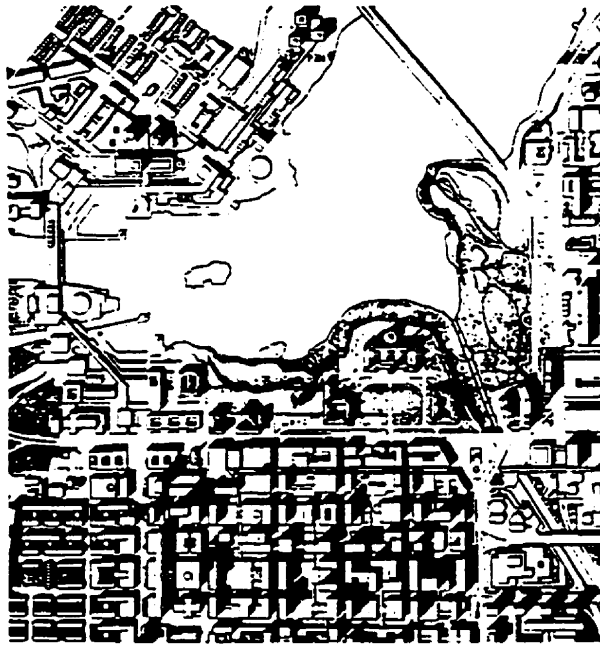


Figure 6.5: The Ottawa Central Area Plan, 1969

(Source: The National Capital Core Area by du Toit Associates Ltd., prepared for the National Capital Commission)

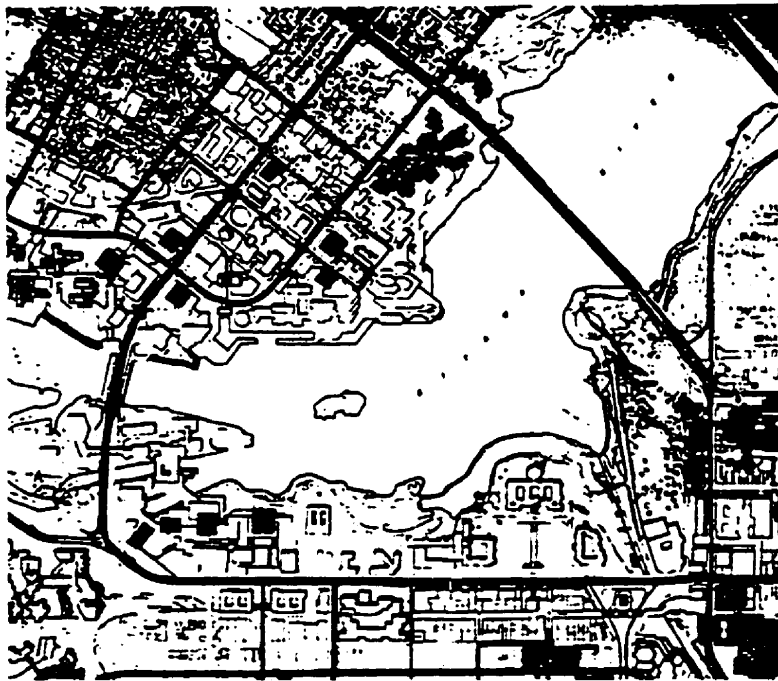
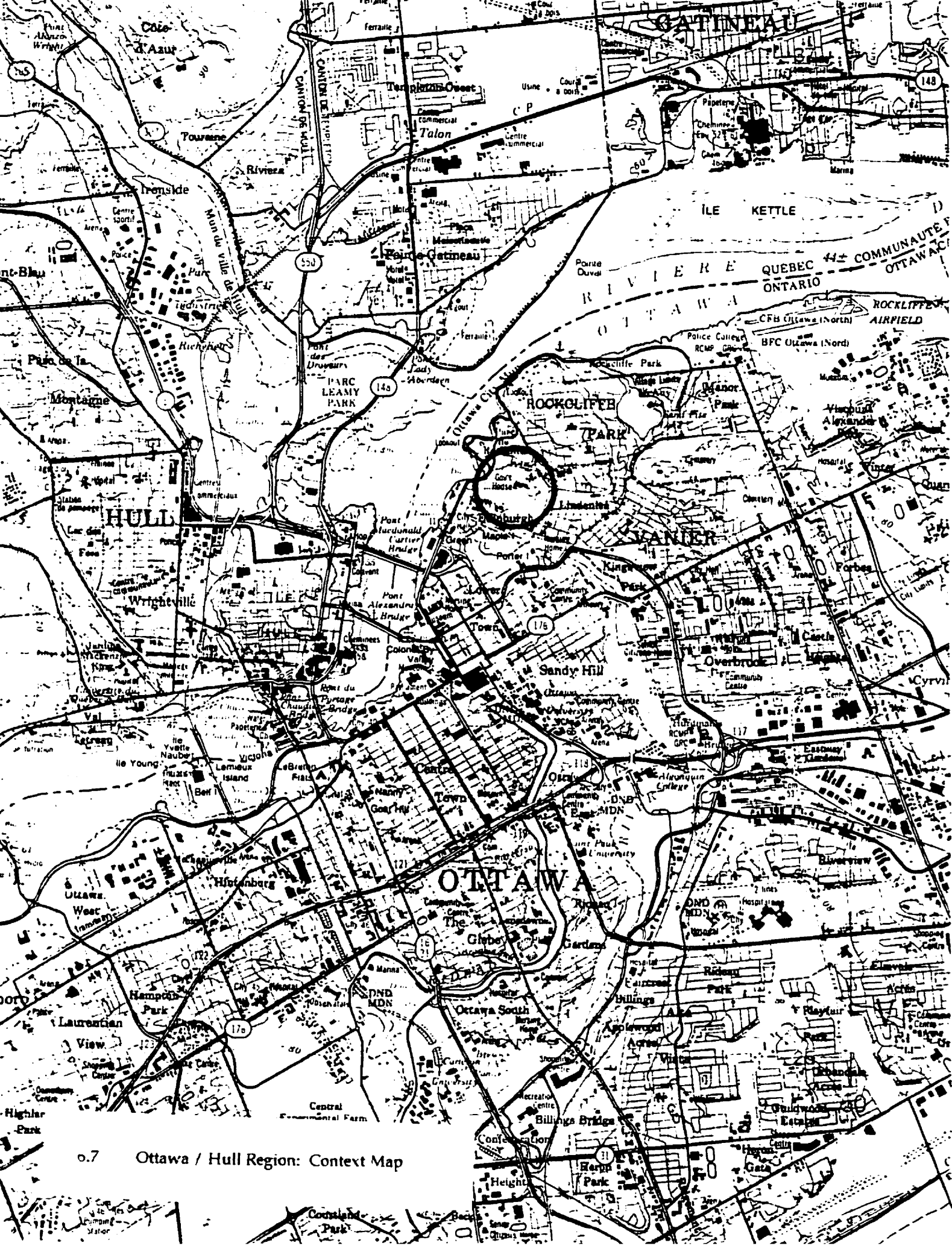


Figure 6.6: The Core Area Plan, 1971

(Source: The National Capital Core Area by du Toit Associates Ltd., prepared for the National Capital Commission)



o.7 Ottawa / Hull Region: Context Map

Photographs of the Built Context



Photograph 1

6.8

Rideau Hall - The Residence of the Governors General of Canada.

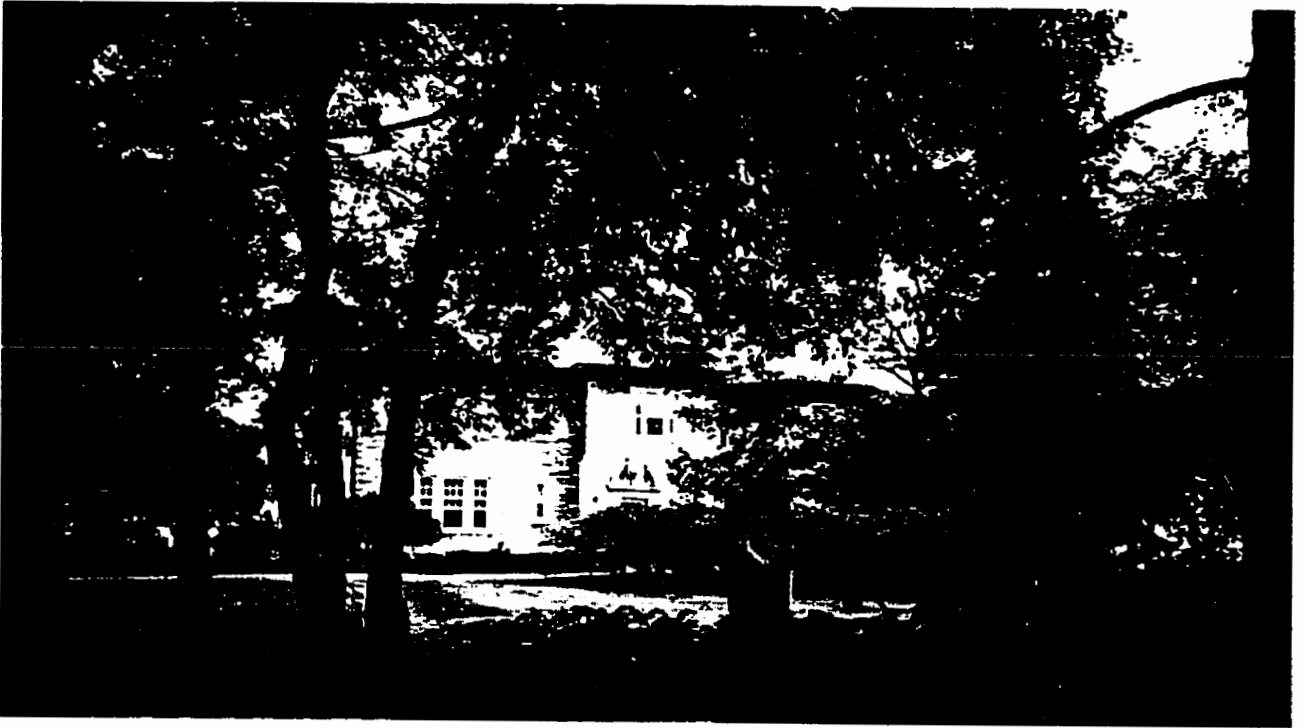


Photograph 2

6.9

Parliament Hill.

Photographs of the Built Context



Photograph 3

6.10 The Prime Minister's Residence - 24 Sussex Drive.



Photograph 4

6.11 Seven Rideau Gate - The Official Guest House of the Canadian Government.



Photograph 5

6.12 Stormoway - The Residence of the Leader of the Opposition.



Photograph 6

6.13 Ottawa City Hall



Photograph 7

6.14 New Edinburgh.



Photograph 8

6.15 Village of Rockcliffe Park.

6.0 Photographs of the Built Context



Photograph 9

o.16 South African High Commission.



Photograph 8

o.17 Norwegian Embassy.



Photograph 9
6.18 Embassy of France.



Photograph 10
6.19 Earnscliffe - The British High Commission

Chapter Seven
CHARACTERISTICS OF THE MAIN TERRACE

7.0 CHARACTERISTICS OF THE MAIN TERRACE

The Rideau Hall grounds are characterized by vast open expanses of green in the parkland and the mature trees in the entrance area create a beautiful setting for the vice-regal residence. The formal gardens reveal an extraordinary display of plant material within the beds of the lower terrace that are bounded on the east and west by rock gardens. The quietness of the grounds is remarkable, as the sound of the traffic nearby is buffered by the many trees that surround the property.

The number of variables affects the emotions and perceptions of the viewer. Lighting will vary, as the light will be more intense during the middle of the day in comparison to the morning or at dusk. Another important variable is the month and season. For example, the space will appear very different in the summer months when the flower beds are in bloom and the trees are in full leaf than in the spring or fall. The space again will appear differently to the observer in the winter months when the garden is enveloped by snow cover. The emotions may vary from a sense of awe or harmony; contentedness or calm; or conversely, more negative emotions caused by colours of the annuals that may be unappealing to some which cause feelings of stress and disjointedness.

The discussion of spatial qualities by Kevin Lynch in *The Image of the City*, focuses on cities specifically, although the main points of visual quality and "legibility" may be applied to other sites as well. He discusses how an environment may be "visually grasped as a related pattern of recognizable symbols" in terms of observation and analysis (Lynch, 1990, p.3). Lynch defines this as the following: "structuring and identifying the environment is a vital ability among all mobile animals. Many kinds of cues are used: the visual sensations of color, shape, motion, or polarization of light, as well as other senses such as smell, sound, touch, kinesthesia, sense of gravity, and perhaps of electric or magnetic fields" (1991, p.3). Lynch emphasizes that the space is not a thing in itself, but the perception of its inhabitants.

7.1 Views

The views into the Main Terrace from various locations throughout the Private Ornamental Gardens offer a number of visual pictures to the visitor (Figure 7.1). The visual analysis of the Main Terrace focuses on the views and vistas into the Main Terrace from various vantage points, as well as the views and vistas from within the Main Terrace to the upper terrace and other areas within the Private Ornamental Gardens (these views include photographic examples that follow the written text). The views that are discussed in this

section have been taken within the summer months during the middle of the afternoon. The visual analysis will assist in determining which views should be screened in certain areas and re-opened in other areas.

7.1.1 Views into the Main Terrace

The views within the Main Terrace reveal various qualities to the observer (Figure 7.2). These views illustrate the visual impact that the Main Terrace has on the visitor. In the *Conservation Study of the Rideau Hall Landscape*, Mark Laird has documented an assessment of the visual components of the site, including "views within and without" (1991, p. 85).

The perception of the Main Terrace is different depending on the position of the observer within the space. From the upper terrace looking down to the lower terrace (View A) the observer is surrounded by a formal space created by the balustrade and semi-circular rose bed. The psychological feeling is one of formality when viewing the Main Terrace from this position. Conversely, the observer standing in the Lady Byng Rock Garden is surrounded by large informal plantings that surround the rock garden giving a perception of informality when viewing the lower terrace (View B). From entering the garden near the Palm House (View C) the observer would have another perspective and feeling of the lower terrace, as the background of the residence appears as a focal point with its strong architectural features directly behind the upper terrace. The gardens of the lower terrace become the colourful foreground to the observer (Figures 7.5, 7.6, 7.7, 7.8, 7.9, 7. 10, 7.11, 7.12).

7.1.2 Views from the Main Terrace

The views from the Main Terrace to other areas within the Private Ornamental Gardens vary depending on where the observer is positioned (Figure 7.3). To the observer the view from the center of the lower terrace toward the Michener Rockery (View E) is more formal due to the undulating planting of the rock garden in the foreground and the balustrade and residence in the background. In contrast, the view of the Lady Byng Rock Garden (View F), from this point appears informal with the combination of plant material in the rock garden in the foreground and the informal mass of trees and shrubs in the background. If the observer is standing in the center of the lower terrace and looking toward the greenhouse (View G), or south toward the croquet lawn (View H), the overall perception of the Main Terrace to the observer will be quite different. The view of the lower terrace toward the greenhouse (View G) is ended by the hard edge of this structure and lacks a central focal point. The south view toward the croquet lawn from the lower terrace (View H) is much more open in appearance, as

the viewer is looking from a higher elevation toward the expanse of lawn below. This view may appear more positive to the viewer, as it is framed by the south bed of the lower terrace and the plantings along the top of the Connaught Wall. The layout of the Main Terrace needs to take into consideration these two distinct points of observation that reveal opposing perceptions to the observer (Figures 7.13, 7.14, 7.15, 7.16, 7.17, 7.18, 7.19, 7.20).

7.2 Enclosure

There has been a long tradition of creating a sense of enclosure within the private ornamental gardens, whether it is by the various pergolas that previously graced the lower terrace area, or by planting trees along the central axis of the lower terrace. The present enclosure within the Main Terrace is provided by the canopies of the trees during the summer months.

7.2.1 Summer Enclosure - Major Trees

The trees that surround the Lady Byng Rock Garden and those located along the Michener Rockery, also create a sense of enclosure. As well, the row of maple trees southward from the Connaught wall create a sense of formality by framing the views to this area and the croquet lawn below. The views of the gardens of the lower terrace through the globe cedars create a sense of formal enclosure to the observer.

7.2.2 Fencing

Previously, in Lord Monck's period of residence, *"a rustic fence enclosed the gardens from the west, but this must have been removed with the construction of the tent room in 1876-8. In the late nineteenth century the gardens appear to have been enclosed on the east side by a post and rail fence with gates. The post and wire fence of the cricket field may have served as the limits of the southern boundary until 1913/16"* (Laird, 1991, p. 146).

In the area of the bowling green hill a post and rail fence was constructed *"presumably to keep cattle out"* during the Minto era (von Baeyer, 1991, p. 28). A post and rail fence was previously located on the north side, presumably near the greenhouse area. As well, a post and rail fence *"along the cricket field extended along the upper path, then skirted the slope below the main private ornamental gardens"* (von Baeyer, 1991, p. 28).

7.2.3 Garden Walls

The Connaught dry-stone wall defines the boundary between the lower terrace and the area before the croquet lawn. The stone wall acts as a transition from the formal gardens of the

Main Terrace to the Croquet Lawn and the tennis court area. This dry stone wall was constructed in 1911 and originally incorporated semi-circular steps, although in the 1920s these steps were replaced with straight concrete ones. The appearance of the stone wall was drastically altered with the later removal of the crenellation, which caused the dry wall to lose much of its *"original distinction"* (Laird, 1991, p. 146).

7.3 Assessment of Plant Material within the Main Terrace

7.3.1 Evolution of Plant Material within the Main Terrace

The plant material in the Main Terrace has constantly been altered over the years with changes made to the flower beds, rockeries and pergolas. In Mark Laird's description of the detailed planting in the Private Ornamental Gardens, he states that: *"during the Lady Byng period (1921-26) a much more elaborate structure of flower beds was introduced, but this reverted to lawn and simple flower beds by the 1940s"* (1991, p. 115). The evolution of the plant material is a dynamic process, as it will continue to change over the next several years.

7.3.2 Existing Plant Material

The plant material within the private ornamental gardens consists of the following: level lawn areas; lawns terraced with rock gardens, stone walls, and steep grass slopes; topiary accents; few trees; and annual beds (Figure 7.4).

The tree inventory of the private gardens (provided in the Appendices) is predominantly Sugar Maple, Red Oak, Crabapple spp., Silver maple, White ash, Red maple, Norway maple, Green ash, American elm, and Carolina poplar (Matichuk, 1988, p. ?). The formal gardens *"are planted with the topiary shrub forms, clipped hedges and carpet beds which edge the terraces of the neoclassical terraces"* (Matichuk, 1988, p. ?) The private ornamental gardens *"have been modified throughout its history to include less plant material of the 'kitchen variety' such as vegetables and vineries and more of the ornamental variety"* (Matichuk, 1988, p.?).

The inventory of groundcovers is divided into two categories: flowering perennial plants and turf. The flowering perennials *"cover 1.5 percent of the grounds and turf, sixty percent of the grounds"* (Matichuk, 1988, p.?). These consist of Japanese spurge, rock garden plants, naturalized daffodils, annual flower beds, Lily of the valley, and Fleeceflower (Matichuk, 1988, p. ?)

The Lady Byng Rock Garden consists of an informal arrangement of plant material; shrubs; and coniferous trees in the backdrop. The Michener Rockery is predominantly planted with boxwood, junipers and other ground covers, as well as Japanese Tree Lilac.

The maintenance of the two rock gardens has increased and the pruning of trees and shrubs is allowing for more areas in which to plant ground covers. As of June 2000, the plant material in the lower terrace has been replaced with perennials. This change from using mostly annuals in the beds is a positive one, as the plant material historically has consisted mainly of perennials, with a few annuals used for additional colour. As well, the maintenance of planting annuals year after year will be drastically reduced. The numbers of perennials will increase in the beds and will fill the beds over the next few years (Figures 7.21-7.36).

(Plant List included in the Appendices).

7.4 Ground Plane Treatment

There are various ground plane materials found in the Main Terrace. These are inconsistent and perhaps not the most appropriate choice for a garden of such importance. Mark Laird notes that the *"changes in materials and the planting palette have contributed to visual confusion in parts of the site"* (1991p. 87).

7.4.1 Soft Material: Lawn

The lawn and ground covers which constitute the soft material are too great in the amount, as there is a limited palette. The lawn area within the center of the lower terrace is very time consuming to maintain and overall, is limited in terms of visual interest.

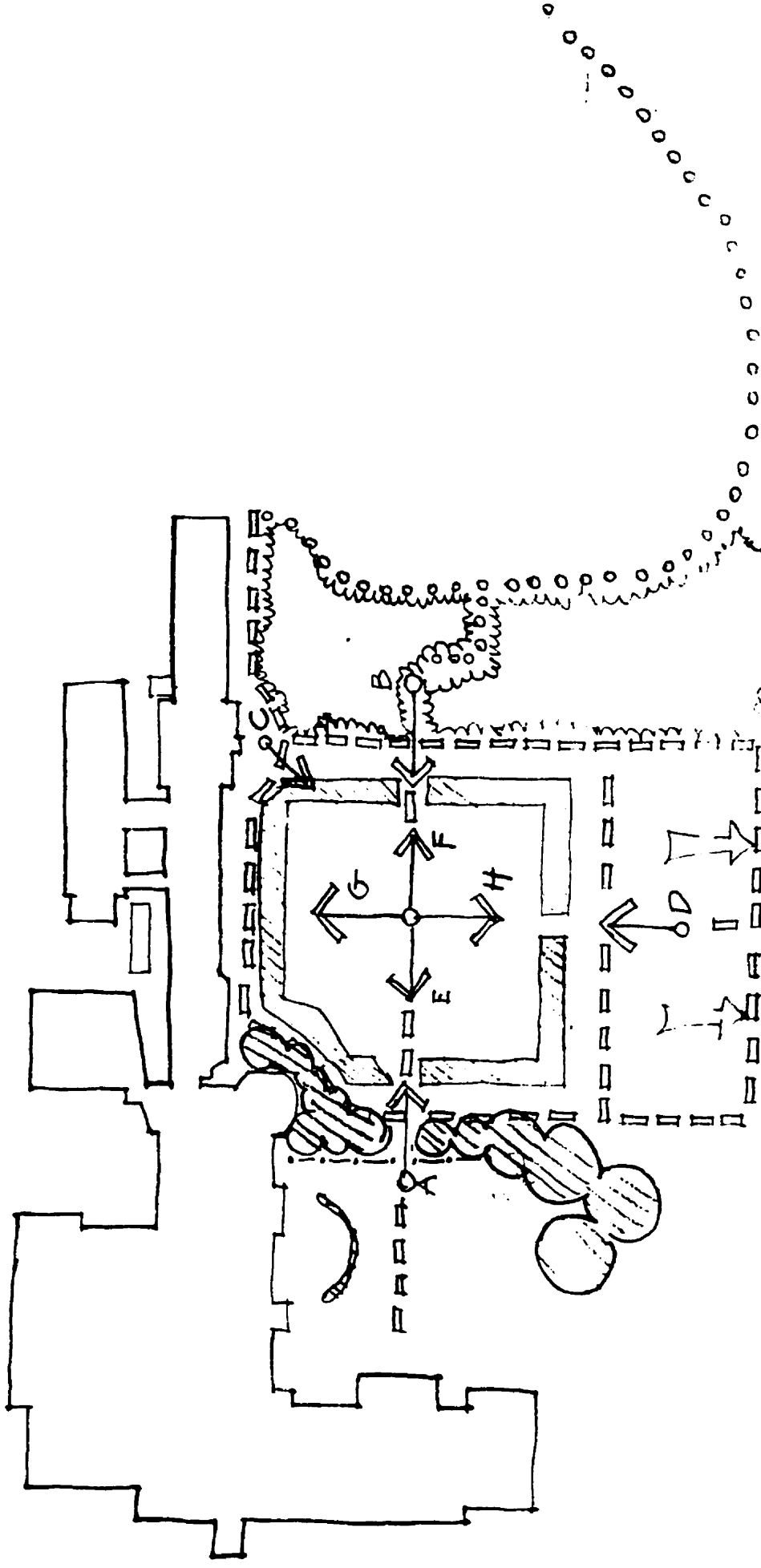
7.4.2 Hard Material: Paving; Stone Dust

The paving material has been divided into *"some form of macadam for the roads or drives, gravel for the paths ..."* (Laird, 1991, p. 127). The paths within the ornamental gardens *"were five feet, while the plank sidewalks ranged from three foot four inches to four foot"* (Laird, 1991, p. 127). Presently, asphalt has become the dominant material, as it has *"taken over the sidewalk as well as the road in a continuous surface"* (Laird, 1991, p. 128). Crushed stone has replaced gravel as the surface for the summer walks and *"new materials such as concrete pavers, or reused traditional materials such as granite setts, have been added to the repertoire of paving surfaces now apparent at Rideau Hall"* (Laird, 1991, pp. 127-128).

Historically, gravel was the traditional surface for paths in the ornamental gardens. Although there is no information on what kind was used at Rideau Hall, *"some localized*

garden archaeology might solve that question. Steps were originally in cedar or granolithic (1902), later in concrete (from 1916). In the rock garden, flagstone paving was used with stone steps "(Laird, 1991, p. 136).

Presently, grey crushed stone is used consistently for the paths and concrete steps within the Main Terrace, with the exception of the Lady Byng's Rock Garden with its flag stones.



PRIMARY PATH

SECONDARY PATH

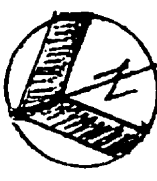
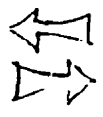
INFORMAL PLANTING

FORMAL PLANTING

BALUSTRADE

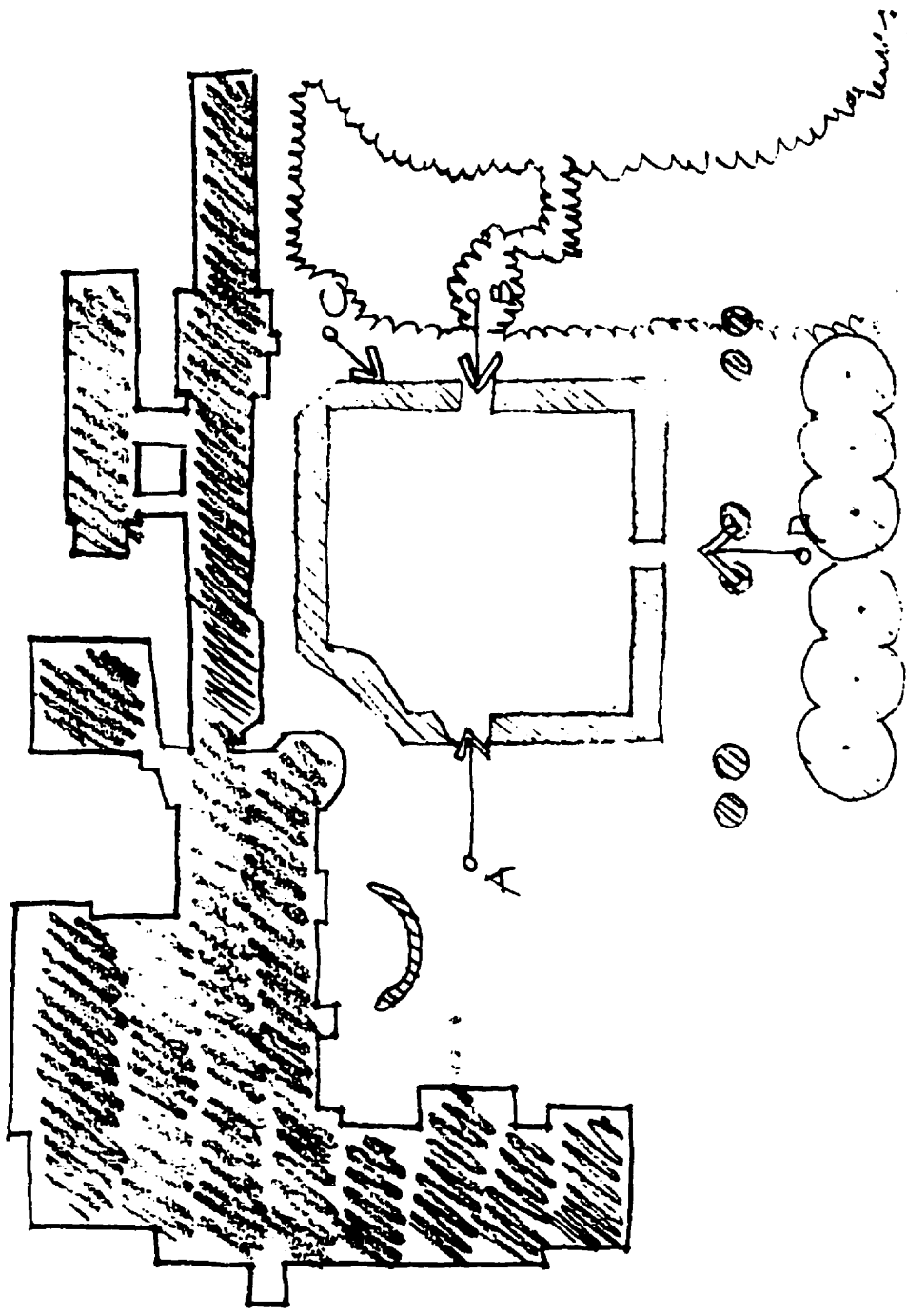
BACK OF N-S INTERRELATION

VIEWS (A, B, C, D, E, F)



Scale 1:1000

7.1 THE MAIN TERRACE VIEWS



LEGEND:

→ VIEWS



FORMAL PLANTING

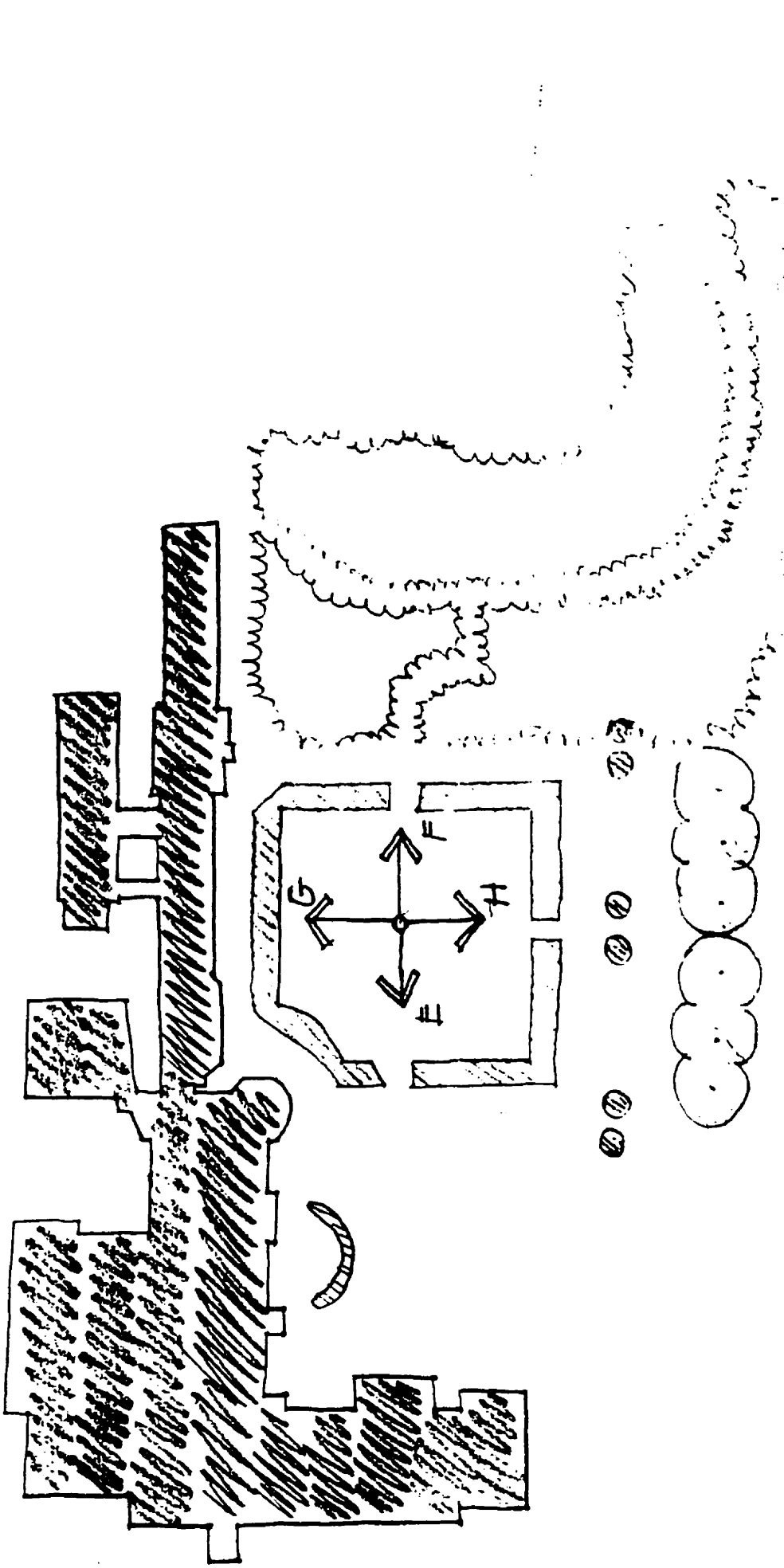


NORMAL PLANTING



BUILDING EDGE





LEGEND

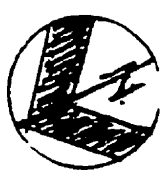
→ VIEWS

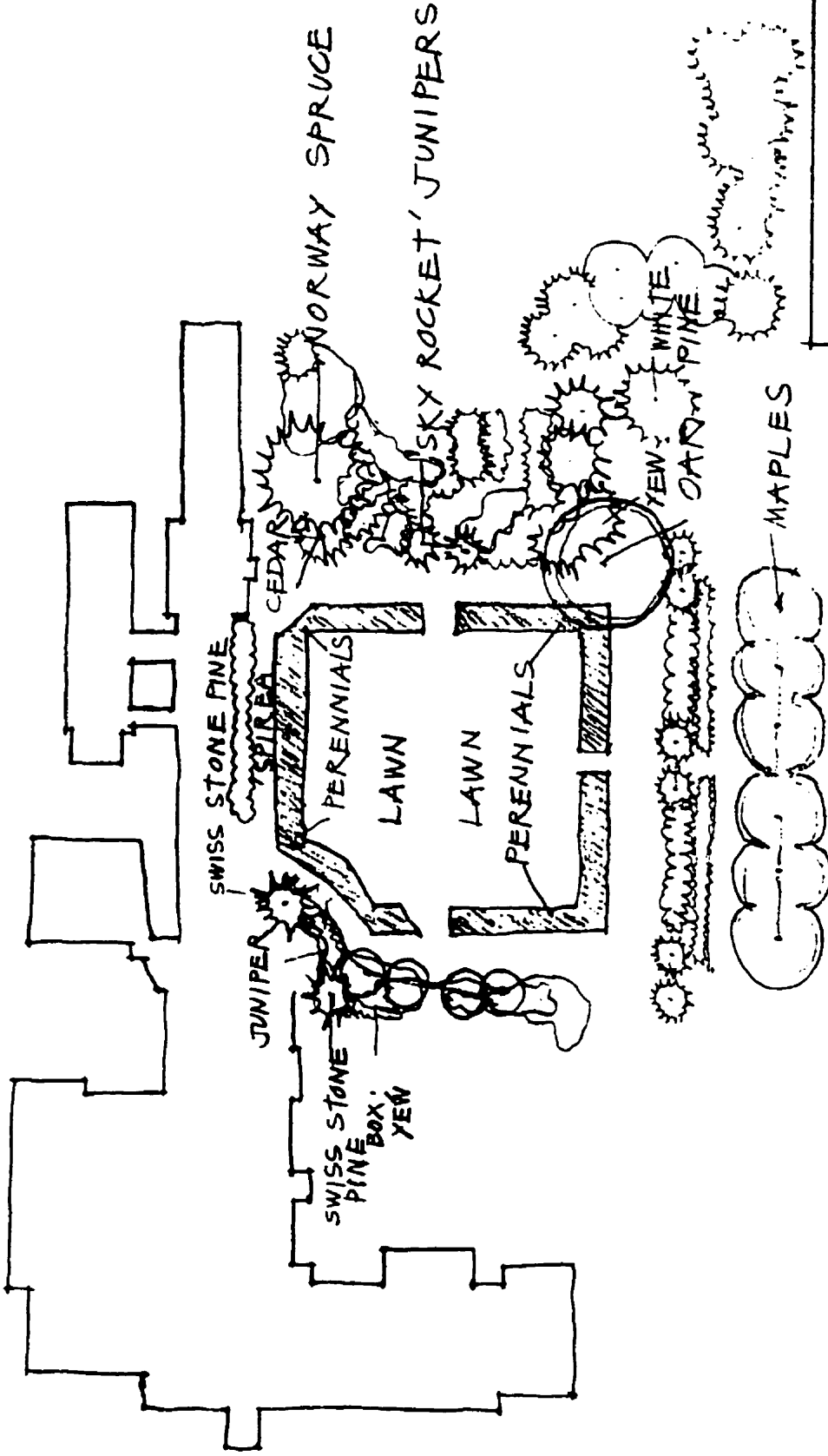
○ FORMAL PLANTING

○ INFORMAL PLANTING

▨ BUILDING EDGE

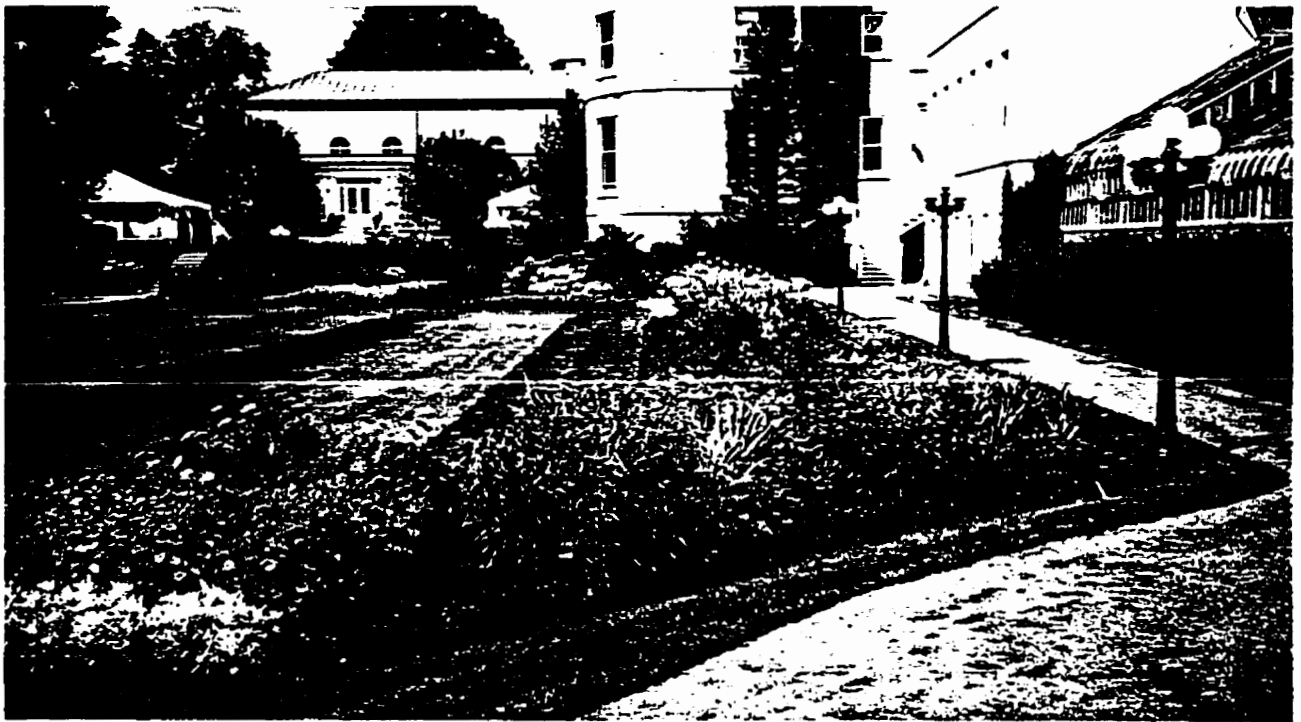
7.3 VIEWS FROM WITHIN THE MAIN TERRACE





Scale 1:1000

7.4 THE MAIN TERRACE: PLANT MATERIAL.



Photograph 1

- 7.5 View into the Main Terrace: the path below the Palm House and the entry point to the lower terrace.



Photograph 2

- 7.6 View into the Main Terrace: the lower terrace from the path adjacent to the Lady Byng Rockery.



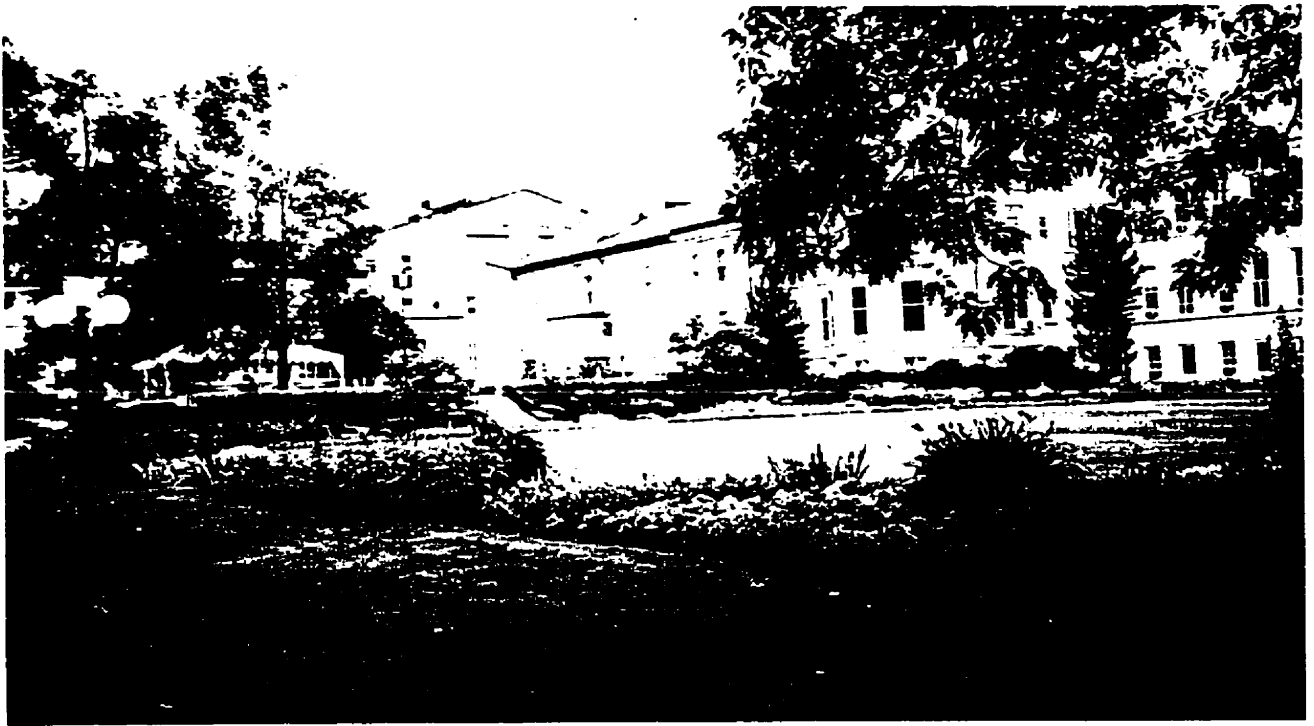
Photograph 3

- 7.7 View into the Main Terrace: the lower terrace and the upper terrace directly from the stone bench in the Lady Byng Rockery.



Photograph 4.

- 7.8 View into the Main Terrace: the eastern bed of the lower terrace and the upper terrace in the background.



Photograph 5.

7.9 View into the Main Terrace: the southeastern corner of the lower terrace bed.



Photograph 6.

7.10 View into the Main Terrace: the south west corner of the lower terrace bed.

7.0 PHOTOGRAPHS OF THE VIEWS / VISTAS INTO THE MAIN TERRACE



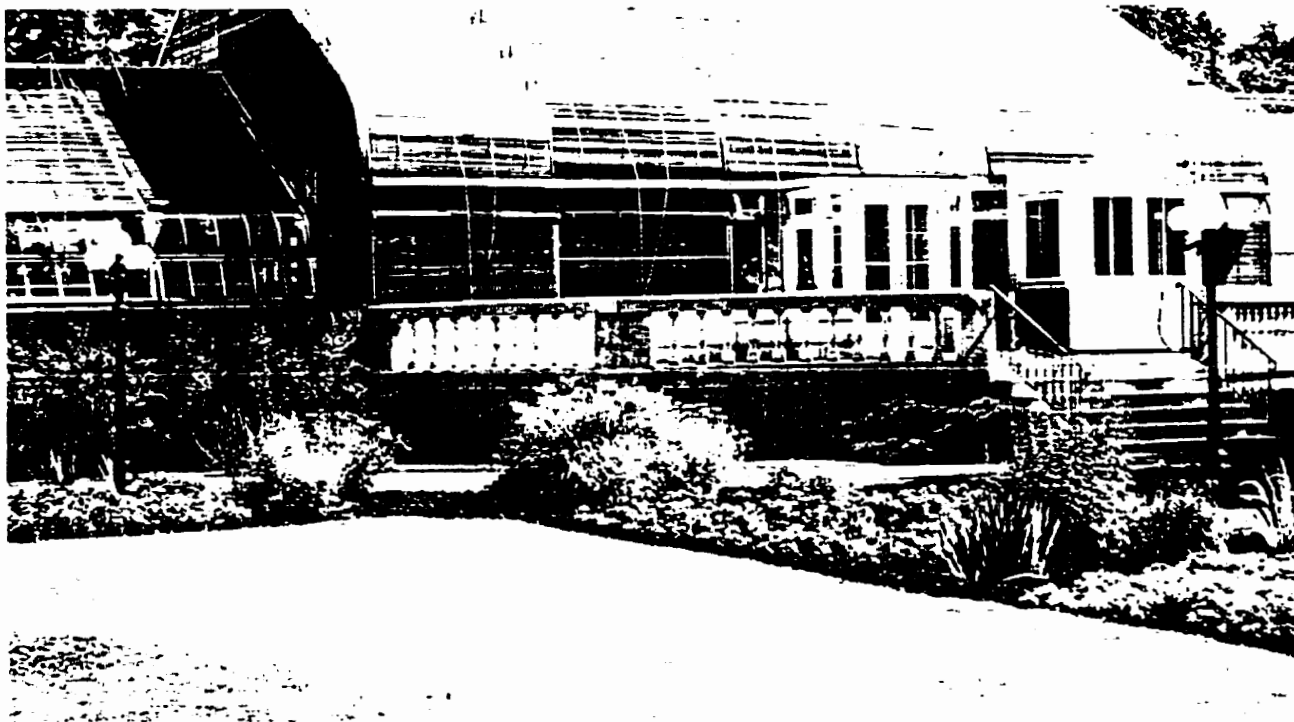
Photograph 7.

- 7.11 View into the Main Terrace: the corner of the lower bed directly adjacent to the central path in the lower terrace. The greenhouses and Palm House are visible in the background



Photograph 8.

- 7.12 View into the Main Terrace: the edge of the Michener Rockery and the sweeping bed of the western area of the lower terrace.



Photograph 9

- 7.13 View from the Main Terrace: northeast corner of the beds in the lower terrace; the Palm House and entry area into the Main Terrace is visible.



Photograph 10

- 7.14 View from the Main Terrace: the southeast corner of the beds in the lower terrace adjacent to the Lady Byng Rockery.



Photograph 11

- 7.15 View from the Main Terrace: the southwest corner of the beds in the lower terrace adjacent to the Michener Rockery.



Photograph 12

- 7.16 View from the Main Terrace: the western corner of the bed in the lower terrace closest the central path. The Lady Michener and the upper terrace is visible in the background.



Photograph 13

- 7.17 View from the Main Terrace: the northwest corner of the sweeping lower terrace bed; the edge of the Michener Rockery is also visible.



Photograph 14

- 7.18 View of the Main Terrace: from the central path toward lower terrace bed and the Michener Rockery. Stairs leading up to the upper terrace and the residence are clearly visible.

7.0 PHOTOGRAPHS OF THE VIEWS / VISTAS INTO THE MAIN TERRACE



Photograph 15

7.19 View from the Main Terrace: the Lady Byng Rockery and the eastern bed of the lower terrace on either side of the path are visible.



Photograph 16

7.20 View from the Main Terrace: from the center of the path in the lower terrace southward through the globe cedars adjacent to the Connaught Wall; the croquet lawn is visible below.

7.5 PLANT MATERIAL WITHIN THE MAIN TERRACE



Photograph 1

7.21 The lower terrace: perennials are currently the dominant plant material in the formal beds.



Photograph 2

7.22 The corner of the formal bed showing perennials. The corners of the beds lack a focal point.

7.5 PLANT MATERIAL WITHIN THE MAIN TERRACE



Photograph 3

- 7.23 The formal beds at the south end of the lower terrace need to be emphasized to connect visually with the globe cedars adjacent to the Connaught Wall.



Photograph 4

- 7.24 An example of the perennials found in the lower terrace.

7.5 PLANT MATERIAL WITHIN THE MAIN TERRACE



Photograph 5

- 7.25 The corner bed of the lower terrace adjacent to the Michener Rockery showing perennials. Note the mass of shrubs planted next to the foundation of the greenhouse.



Photograph 6

- 7.26 The corner area of the lower terrace near the Palm House. The apple trees in the formal beds have been recently planted.

7.5 PLANT MATERIAL WITHIN THE MAIN TERRACE



Photograph 7

7.27 The globe cedar and perennials surrounding the fish pond in the Lady Byng Rock Garden.



Photograph 8

7.28 The perennials shown are located to the left of the stone bench in the Lady Byng Rock Garden.

7.5 PLANT MATERIAL WITHIN THE MAIN TERRACE



Photograph 9

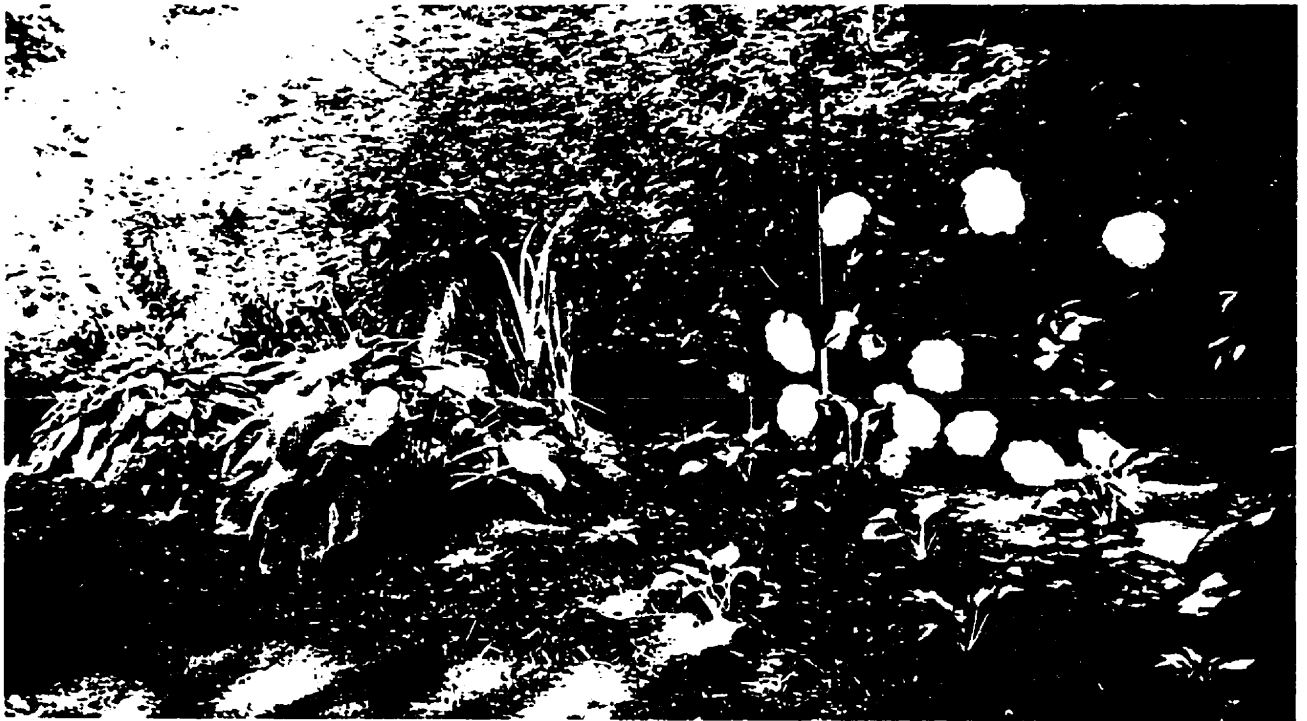
- 7.29 The mass of shrubs along the flagstone path in the Lady Byng Rock Garden. Shown are yew, honeysuckle and shrub roses, as well as perennials in the background.



Photograph 10

- 7.30 The shrubs and perennials shown are in the area to the right of the stone bench in the Lady Byng Rock Garden.

7.5 PLANT MATERIAL WITHIN THE MAIN TERRACE



Photograph 11

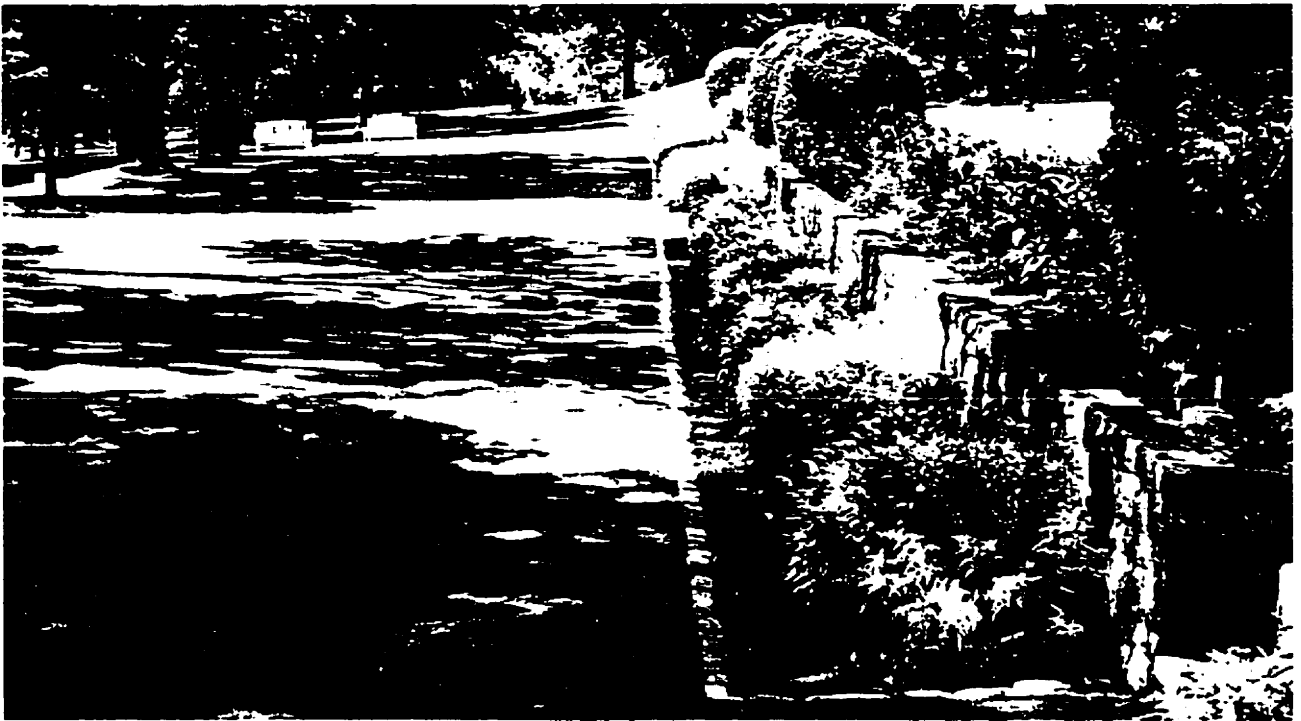
- 7.31 The hostas and hydrangea are located in the southern portion of the Lady Byng Rock Garden, adjacent to the pet cemetery.



Photograph 12

- 7.32 The top of the Connaught Wall is planted with globe cedars and a mixture of perennials planted within the beds.

7.5 PLANT MATERIAL WITHIN THE MAIN TERRACE



Photograph 13

- 7.33 The lower bed below the Connaught Wall is planted with a mixture of perennials, such as gooseneck loosestrife and astilbe.



Photograph 14

- 7.34 The Michener Rockery is planted with shrubs, such as box, junipers and yew. The tree visible at the right is Japanese tree lilac.

7.5 PLANT MATERIAL WITHIN THE MAIN TERRACE



Photograph 15

- 7.35 The northern portion of the Michener Rockery, showing box, juniper and other shrubs near the fish pond. As well, the perennials below the Japanese tree lilac are visible.



Photograph 14

- 7.36 The sculpted cedars hanging over the rocks in the Michener Rockery. The mass of juniper is shown at below the upper terrace balustrade.

Chapter Eight
CURRENT USE

8.1 Current Use Patterns and Programs

8.1.1 General Observations

In order to have an understanding of the issues and concerns pertaining to the Main Terrace, observational studies were carried out over the summer months in 1998 and 1999 when the gardens experienced the most activity. During this time, it was possible to observe in a thorough manner the way in which these grounds were used. These informal observations were supported by photographs that were taken throughout the months of June, July and August and provided the necessary data to document how the space is used (Figure 8.1).

The observations were noted by the author while walking through the Main Terrace paths. The path adjacent to the Palm House where the R.C.M.P. security booth is located was the first path used to observe the space. While following the paths surrounding the lower terrace, running along the Lady Byng Rock Garden and the Michener Rockery, and finally along the central path through lower terrace, the photographs and observations were taken. The people observed were visitors on guided tours of the gardens during the summer months of 1998 and 1999. The visitors stayed on the formal paths throughout the Private Ornamental Gardens while viewing the Main Terrace.

8.1.2 Entry

The point of entry into the Main Terrace for visitors is the along the path next to the Palm House. The formal entry into this space by the Governors General and guests would be from the upper terrace along the path leading to the stairs between the Michener Rockery. Upon descending these stairs, one would be on the perimeter path of the lower terrace within the Main Terrace.

8.1.3 Pedestrian Circulation

Access into the Private Ornamental Gardens is restricted to those visitors participating in the guided tours by staff. Pedestrian access is limited to the paths within the Main Terrace which surround the lower terrace and the Lady Byng Rock Garden and the Michener Rockery.

8.1.4 Vehicular Traffic / Parking

Both the vehicular traffic and parking is limited to the area next to the operations area within the grounds. There is no traffic or parking within the Main Terrace itself aside from the service vehicles driven by staff of the residence.

8.1.5 Security

The security of the entire estate grounds is overseen by the R.C.M.P.. The gates at the entrance into the operations area via an access road is tended by security staff for the residence. The R.C.M.P. booth within the Main Terrace is at the point of entry into the gardens and clearance is made prior to entry. The security of the estate is a concern presently, as it is unsightly. Any changes that are made need to maintain the integrity of the estate.

8.1.6 Lighting

The entrance area landscape has a row of cast iron lamp posts which were first referred to in 1869 *"when it was noted that lamps were installed along the avenue road to the stables and on to Rideau Cottage"* (von Baeyer, 1991, pp. 15-16). Later in 1872, *"gas lines were dug and two lamps at the entrance gate were installed as well as five lamp posts on the 'carriage drive'"* (von Baeyer, 1991, pp. 15-16). The lighting along the avenues was changed from gas to electricity in 1902 (von Baeyer, 1991, p. 16). The majority of lighting standards throughout the estate have been in existence since 1918.

The lighting within the estate consists of two types of standard lamps. Within the Private Ornamental Gardens there exists a variety of lighting fixtures. The lighting within the gardens should be standardized to the correct proportions of the pedestrian, as they are too large in scale and appear awkward within the site. The lighting of the Main Terrace is inadequate and should be replaced with an appropriate type of standard, as well as assessing the numbers to address safety concerns. The height of the standards should be at a lower level to reflect the pedestrian scale within the gardens.

8.1.7 Operational Issues

The operational issues of the estate, in general, are in need of review, as the area where these functions are dealt with is limited as *"the compactness of the historic site has led to congestion in this zone, both visual and functional, where vehicular and pedestrian circulation, grounds maintenance, security and operational facilities compete for space"* (Laird, 1991, p. 85). In particular, the issues of grounds maintenance, security and operational facilities need to be addressed to meet the contemporary requirements of the Main Terrace.

8.1.8 Maintenance Issues

The maintenance issues for the estate are always of great concern. Within the Main Terrace the practice of planting a large number of annuals every year is time consuming for staff. By incorporating perennials into the beds within the lower terrace it would be possible to

minimize maintenance from year to year, as these would not have to be removed and would grow to decrease unused spaces within the beds.

8.2 Events

The Official events that the Governor General hosts at Rideau Hall are the opening of Parliament; the presentation of credentials; welcoming visiting royalty, presidents and dignitaries; and as well, the Governor General is Commander-in-Chief of the Canadian Forces.

The public events that take place within the Private Ornamental Gardens are within the summer months of every year. These events are:

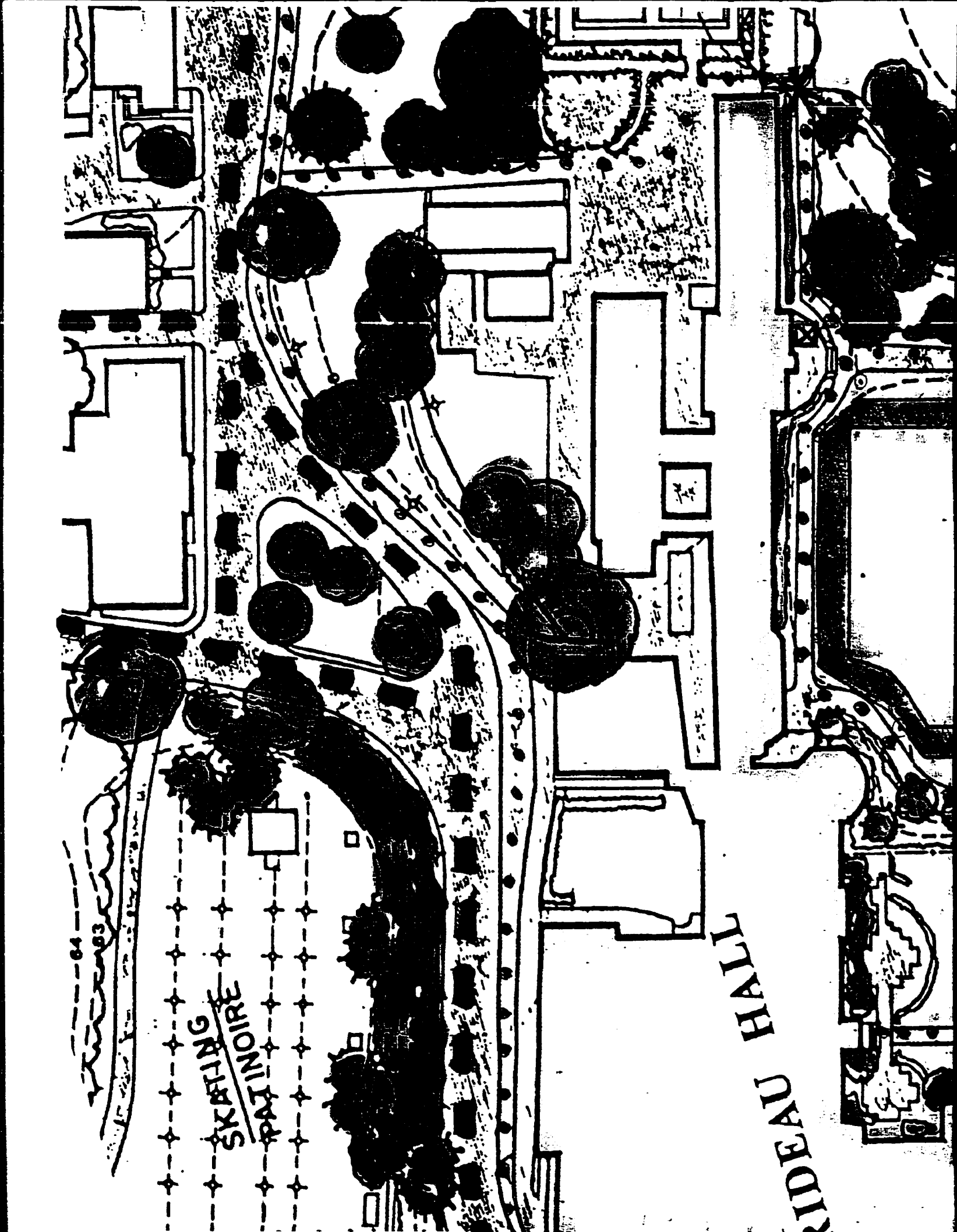
Governor General's Annual Garden Party

The Annual Teddy Bear Picnic - sponsored by the Children's Hospital of Eastern Ontario (CHEO).

Tours of the Private Ornamental Gardens

Boy Scouts Jamboree

School Crossing Guards ceremony

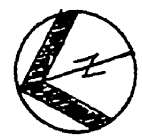
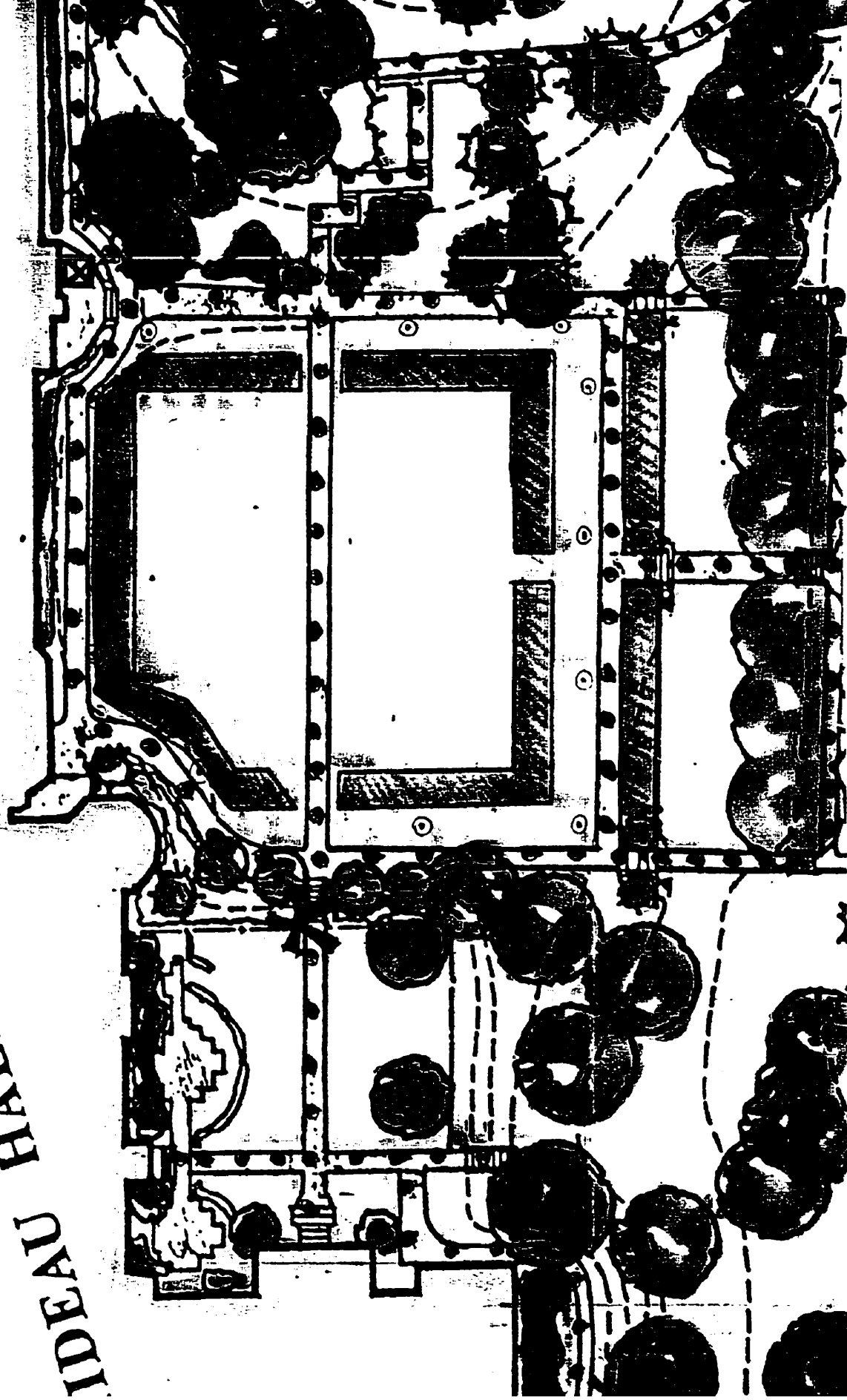


64-93

SKATING
PATINOIRE







RIDEAU HALL

HAY
IDEAU



SCALE 1:500
1 5 10 20M

LEGEND

-  PRIMARY ENTRY
-  SECONDARY ENTRY
-  PEDESTRIAN CIRCULATION
-  VEHICULAR CIRCULATION
-  SECURITY
-  LIGHTING

8.1
THE MAIN TERRACE:

CURRENT USE, PATTERNS AND PROGRAMS

Chapter Nine
HISTORIC VALUE OF ARTIFACTS

9.1 Historic Value of the Artifacts within the Main Terrace.

In addition to the changes that have occurred within the Main Terrace are the artifacts that have been left as reminders of the various Governors General in residence over the years. These include the seat in the Lady Byng Rock Garden from the 1950s; the stone bench next to the dog cemetery; and the two water features - the fish ponds within both of the rock gardens.

The value of the various historic artifacts within the formal gardens is the immediate connection to the Governors General and the fact that many of these have been placed by the various Governors General and their families.

9.1.1 Stone bench in the Lady Byng Rock Garden

This attractive concrete seat is the central focal point within the Lady Byng Rock Garden; it appears to have originated from around the 1950s (Figure 9.1). Although the stone bench has experienced some deterioration over the years, it is still a valuable artifact within the rock garden and of important visual interest, as it is sited on axis with the central path that leads directly through the Michener Rockery and up to the residence.

9.1.2 Stone bench adjacent to the pet cemetery

This stone bench is described as the "rather less handsome concrete seat near the dog's cemetery" and is of an uncertain date, although it is apparent by the 1960s (Laird, 1991, p.) (Figure 9.2 and 9.3). The current location of the pet cemetery is not the original site, as it was moved from the south end of the Michener Rockery, near the Connaught wall. Little else is known of the origins of this stone bench.

9.1.3 Fish ponds in the Lady Byng Rock Garden and the Michener Rockery

The fish pond sited below the cedar at the northern corner of the Lady Byng Rock Garden is believed to be part of the original plan (not found) (Figures 9.4 and 9.5). The value of this artifact is that it is directly connected to Lady and Lord Byng. The pond creates a subtle visual interest to the rock garden and is not obtrusive within the rock garden. The pond in the Michener Rockery is the only remaining water feature, as the second pond was removed at an unknown date. The water feature was an often used element within the Victorian era and is an appropriate element within the context of the Main Terrace, as ponds seem to be compatible with the rock garden theme of the eras.

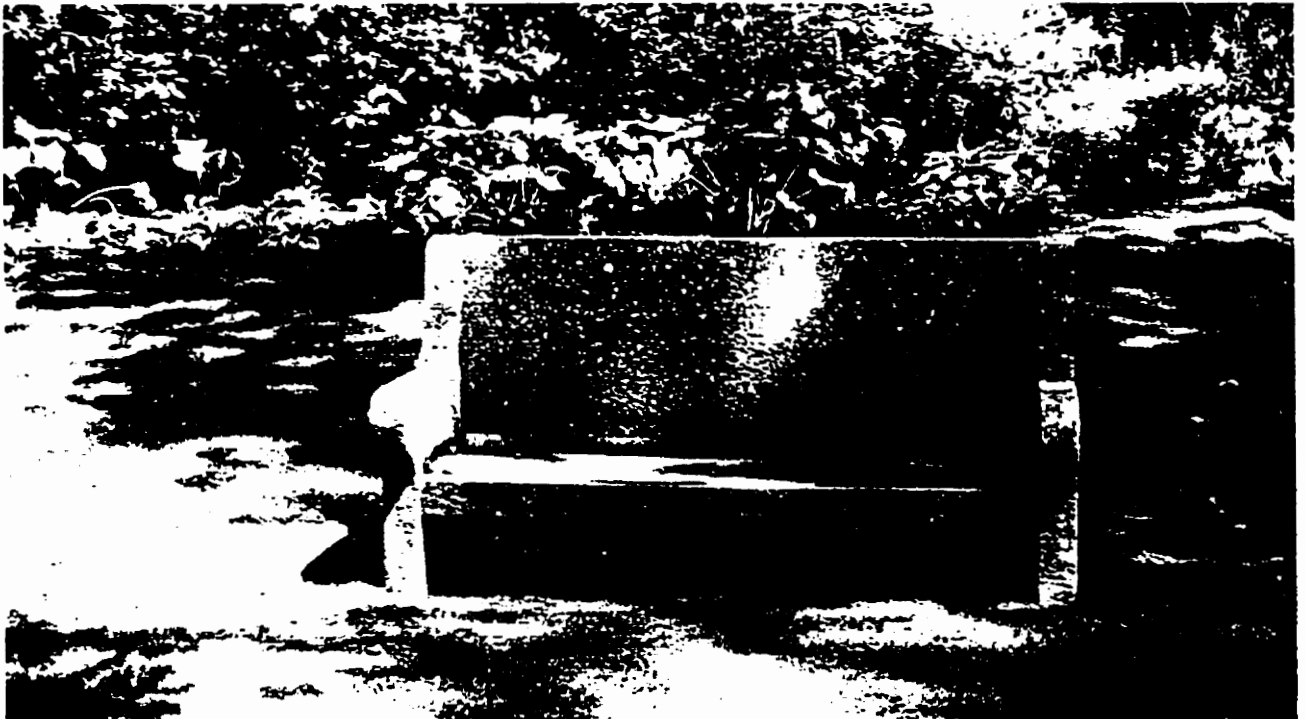
9.1.4 Martin house

The Martin house is perhaps a more recent addition to the lower terrace lawn, although the date of its installation is not known (Figure 9.6). In the opinion of Mark Laird "The bird house should be removed from its prominent position on the main garden terrace"(1991, p. 153). Perhaps a more suitable location would be the kitchen garden where it would be more appropriately sited and could be an interesting feature within the space. The martin house, therefore, may not be 'of value' may be considered to be expendable.



Photograph 1

9.1 The stone bench in the Lady Byng Rock Garden.



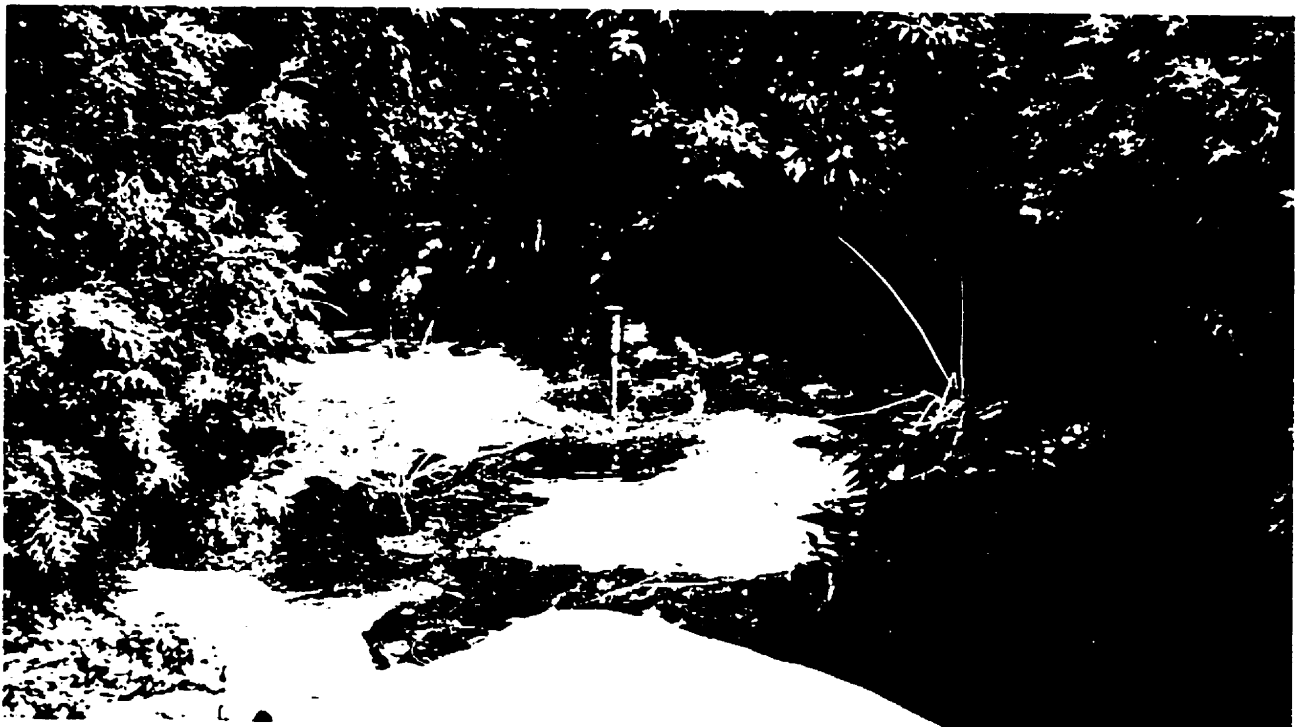
Photograph 2

9.2 The stone bench adjacent to the pet cemetery.



Photograph 3

9.3 Pet cemetery.



Photograph 4

9.4 Fish pond in the Lady Byng Rock Garden.



Photograph 5

9.5 Fish pond in the Michener Rockery.



Photograph 6

9.6 Martin house.

Chapter Ten
CONSERVATION STRATEGY

10.1 Conservation Strategy

Through the research and analysis of the Main Terrace, three design options were explored to determine the most suitable recommendation for the site. The first two design explorations were intended to be at a less detailed level, with the emphasis being placed on the preferred design option - An Adaptive Rehabilitation Approach for the Main Terrace. This modification of the Main Terrace will protect the historic character, while addressing the contemporary needs of the site. By preserving the historic values and introducing some changes that are compatible with the site, such as additions of historical elements, this treatment will protect the historic value of the Main Terrace. The conservation of the Main Terrace cannot be addressed without considering the present day needs: to meet the requirements of the Governors General; and to protect the Main Terrace from inappropriate additions or alterations that do not respect the significance of the estate. The key issues and concerns that were identified for the Main Terrace through the research and analysis phase of the study, led to the conceptual design exploration. This phase incorporated the various site characteristics of the Main Terrace with the historic artifacts and elements.

10.2 Design Recommendations: Exploration of Three Design Options

In this phase of the practicum, three design approaches that have been investigated. They include Design Option 1: based on the 19th Century Traditions; Design Option 2: a more contemporary approach that was investigated to illustrate the greater contrast in the existing site character. The final approach, Design Option 3: An Adaptive Rehabilitation Approach for the Main Terrace incorporates the existing site character, as well as the elements of the site having historic value. Because the Rideau Hall estate is not a static entity and will continue to evolve over time, the development of the private ornamental gardens could continue southward toward the croquet lawn and tennis court. These design options eliminate the use of an expansive lawn as the surface treatment for the lower terrace. Historically, each era moved toward the ornamentation of the lawn surface. In all of the design options, the lawn has been replaced with other plant material to create a patterning and texture to this area.

10.2.1 Design Option 1: The 19th Century Tradition

Option one explores the various 19th century elements that have been and are presently significant to the evolution of the Main Terrace (Figure 10.1). The three significant periods of the evolution of the Main Terrace: the Byng; Connaught; and Michener eras drastically altered the site through various additions and expansions over time. By incorporating some of the

historic elements from each period, such as the decorative pergolas and patterns that existed in the lawn area -- a design that would have more characteristics of the style and period of time these existed in the Main Terrace. This eclectic design option proposes that the ornamental gardens are physically and visually carried into the areas of the croquet lawn and tennis courts. The relocation of the croquet lawn and tennis court to another portion of the estate would allow for this southward extension of the formal gardens. The implementation of such a scheme might appear historic, whereas the distinct elements may not relate to one another or may be haphazardly placed. Furthermore, this option may not have contemporary significance and could result in a fractured plan that may be inflexible to change, while ignoring other significant historic eras.

10.2.2 Design Option 2: A Non- Historical Approach

This design approach is in contrast to the above design in that an approach was taken in the design with very little incorporation of historic themes or elements (Figure 10.2). The approach was explored in order to show the resulting contrast of not incorporating historic elements into the overall design. The design proposes the creation of a labyrinth (approx. 7 feet in height) in the lower terrace area. The plant material forming the labyrinth close off the views and vistas within the Main Terrace, therefore, this proposal is not respectful of the existing symmetry of the site. The design option explores the continuation of the formal gardens into the areas of the croquet and tennis courts, as well. This design responds to the need to further articulate the space, although it essentially does not respect the historic character of the site. This option would be inappropriate in an estate with such a significant heritage.

10.2.3 Design Option 3 - An Adaptive Rehabilitation Approach for the Main Terrace

The third design solution is reflective of the principles of adaptive rehabilitation in the conservation for the Main Terrace (Figure 10.3). This approach would accommodate contemporary alterations and additions without altering the significant historic features or materials within the site. The Adaptive Rehabilitation Approach for the Main Terrace is a response to the contemporary needs, while respecting and incorporating the elements that have historic value.

The design proposal incorporates the artifacts in the Main Terrace that have significant historic value. These artifacts are: the stone bench in the Lady Byng Rock Garden; the stone bench adjacent to the pet cemetery; the fish ponds in the rock gardens; and the martin

house. The proposal recommends the addition of the second fish pond that had previously existed in the Michener Rockery, but was removed at an unknown date.

The proposed design incorporates historic elements such as the pergolas and ground patterning that existed during the Victorian period of the gardens. The pergolas that at one time were constructed along the southern paths of the lower terrace were a response to the need to create a sense of enclosure. With the addition of the pergola and the proposed cedar maze (3 1/2 feet height), these elements create a sense of enclosure and visual interest within the formal gardens. In this proposal, a sense of enclosure is suggested in the creation of new spaces that the visitor moves through. The plant material is brought closer to the observer, but does not appear overwhelming, as it is maintained at an adult's waist level.

The historical significance of the maze is that it is an that was first used in England in the 17th century and was revived in the 19th century. This maze refers to the 19th century English form where shrubs were introduced to the more two dimensional ground patterning that was previously in practice. These shrubs were characterized by low growing shrubs, such as boxwood, maintained at a height of 2-3 feet.

The field of vision is uninterrupted with the proposal of the cedar maze and this element adds a unique sense of place to the Main Terrace. The cedar maze incorporates the historical and cultural components of the vice-regal residence -- beginning with the MacKay eras and followed by the eras of the many Governors Generals over the years. The design proposes the incorporation of cast bronze busts of the past and present Governors General into niches that are carved out of the walls of the cedar maze. By incorporating the sculptures that represent each of the Governors Generals, a cultural and historical reference contributes to the sense of place in a direct manner. Each of the busts, created by Canadian artists, would be accompanied by a plaque bearing a brief history of the individual's contribution to the evolution of the Main Terrace. These are direct references to the significance of the people who have inhabited and shaped the space. The busts of the Governors General are nestled within the niches that have been carved out of the plant material and are sited along the pathway which can be entered at various openings. The subtle placement of the sculptures as an integrated element, as opposed to being a focal point within the garden promotes exploration of the space and introduces an element of surprise to the observer. This is in contrast to typical representations of historical figures, as prominent sculptural elements within a landscape. This sculptural program would be inappropriate to the site, as they would dominate the focus

of the Main Terrace. In the proposed option, the historical references describe how each Governors General influenced the evolution of the Main Terrace and the complex as a whole .

The proposed design for the Main Terrace reduces the amount of lawn area by expanding the formal beds with an edge of boxwood (1 1/2 feet in height). The repetition of globe cedars planted into the beds becomes a visual connection with the existing globe cedars in the bed along the Connaught wall. The proposed addition of coniferous trees, shrubs and fruit trees into the formal beds increases the visual interest throughout the year and creates a sense of balance within the gardens. Within the beds, perennials complement the existing plantings within the Main Terrace. The design uses plant material in keeping with the existing colour scheme and scale of the existing planting in the Lady Byng Rock Garden and the Michener Rockery. The maintenance requirements for this proposal would be lessened, as herbaceous perennials, ornamental shrubs and other plant material that are suitable for this region would be selected. The result of this planting scheme would be of a greater visual interest, as the colour and textures would also assist in defining the Main Terrace, while maintaining the historic character of the site.



Rideau Hall
The Residence of the Governors General of Canada



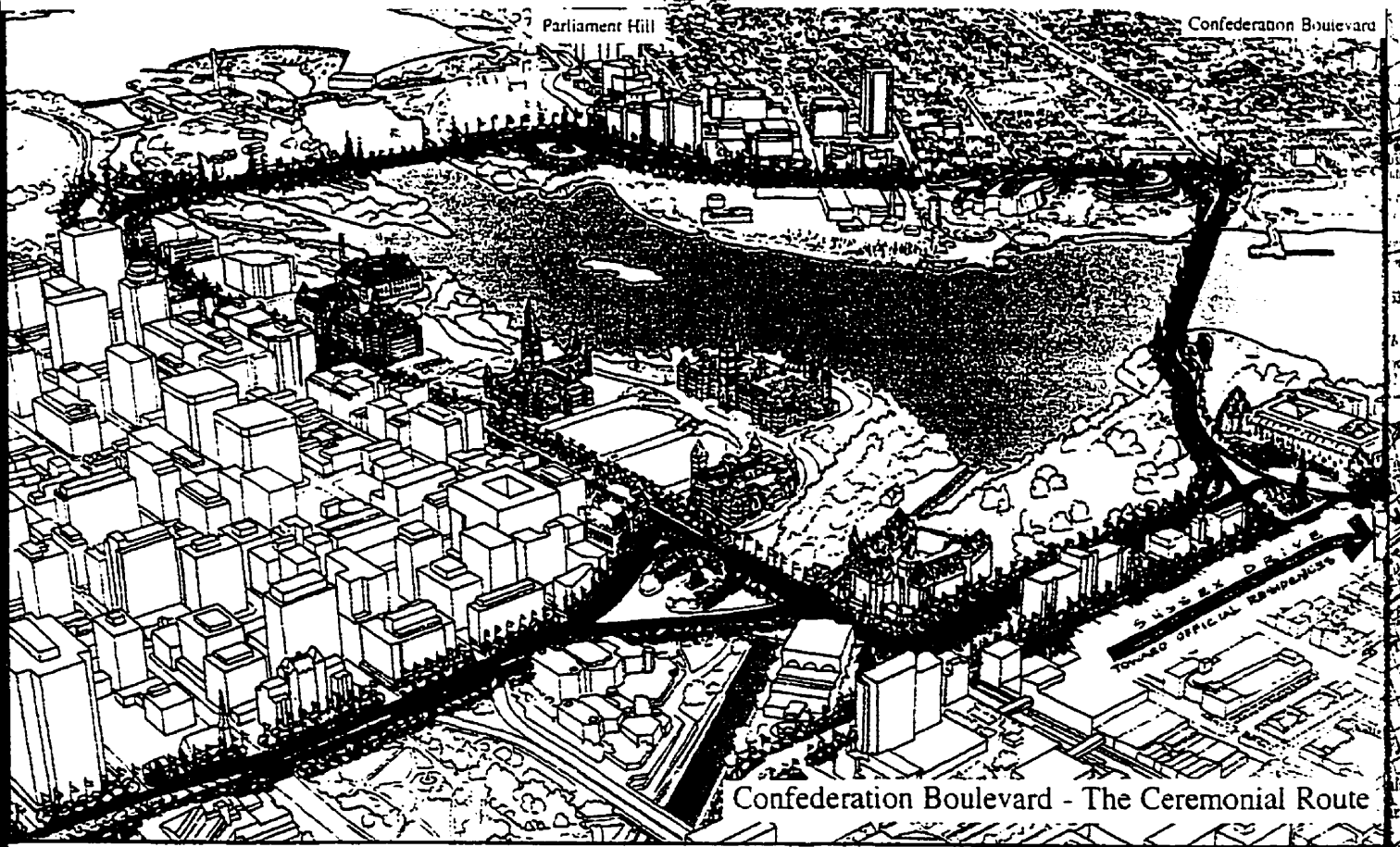
Earscliffe - The British High Commission



Parliament Hill



Confederation Boulevard



Confederation Boulevard - The Ceremonial Route

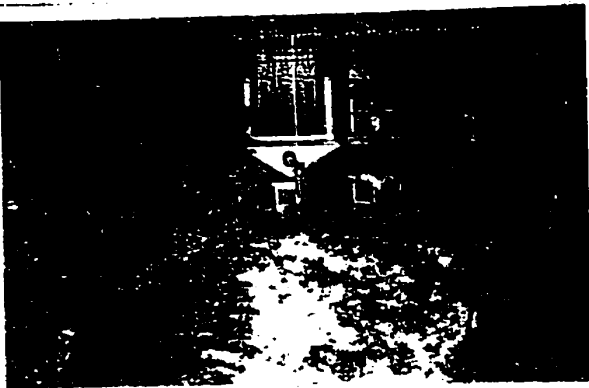
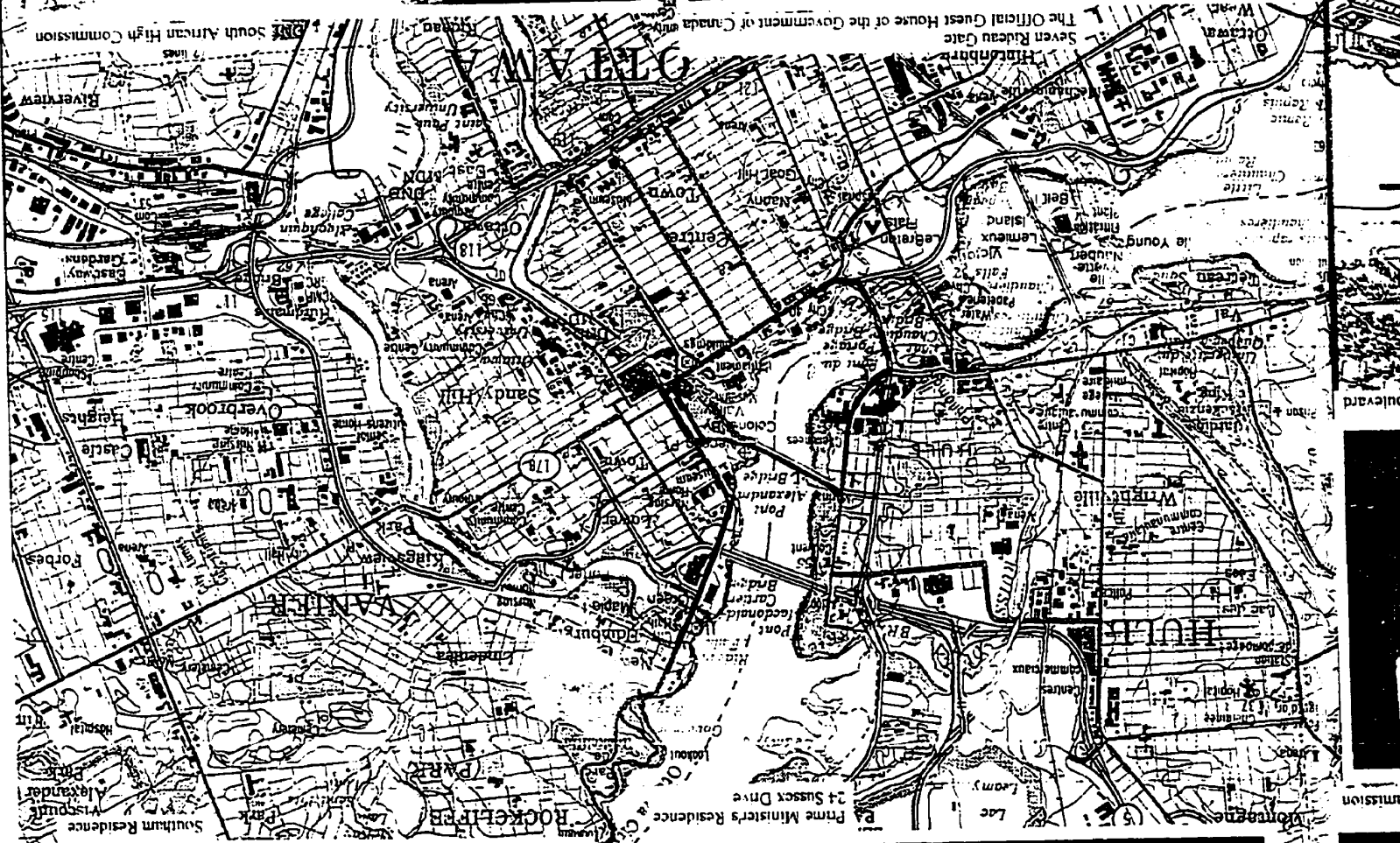
The Private Ornamental Gardens at **Rideau Hall**

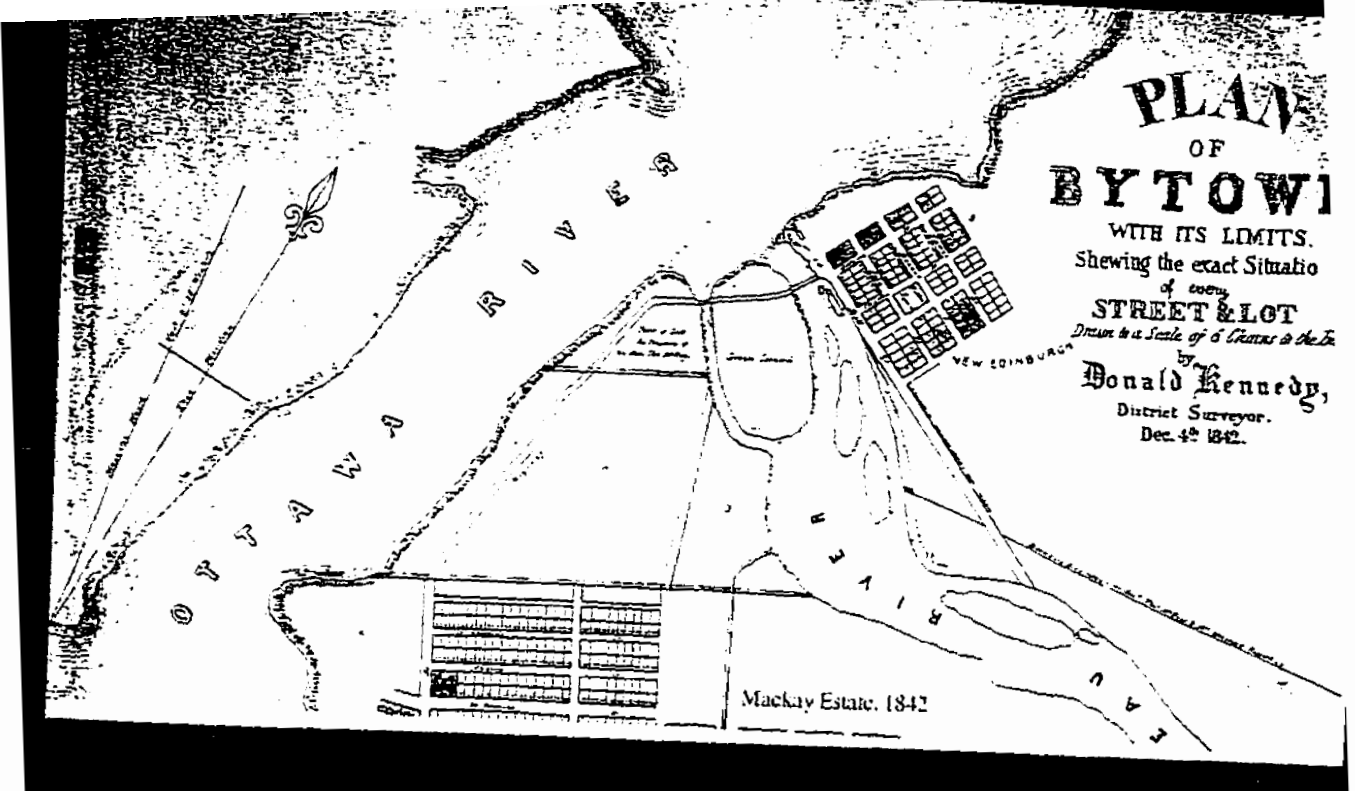
THE MAIN TERRACE

An Investigation into the Historical Development and
Recommendations for the Main Terrace

SITE LOCATION AND CONTEXT I

M.L.A. Pradcum
University of Manitoba
Andrea Singh
August 2000



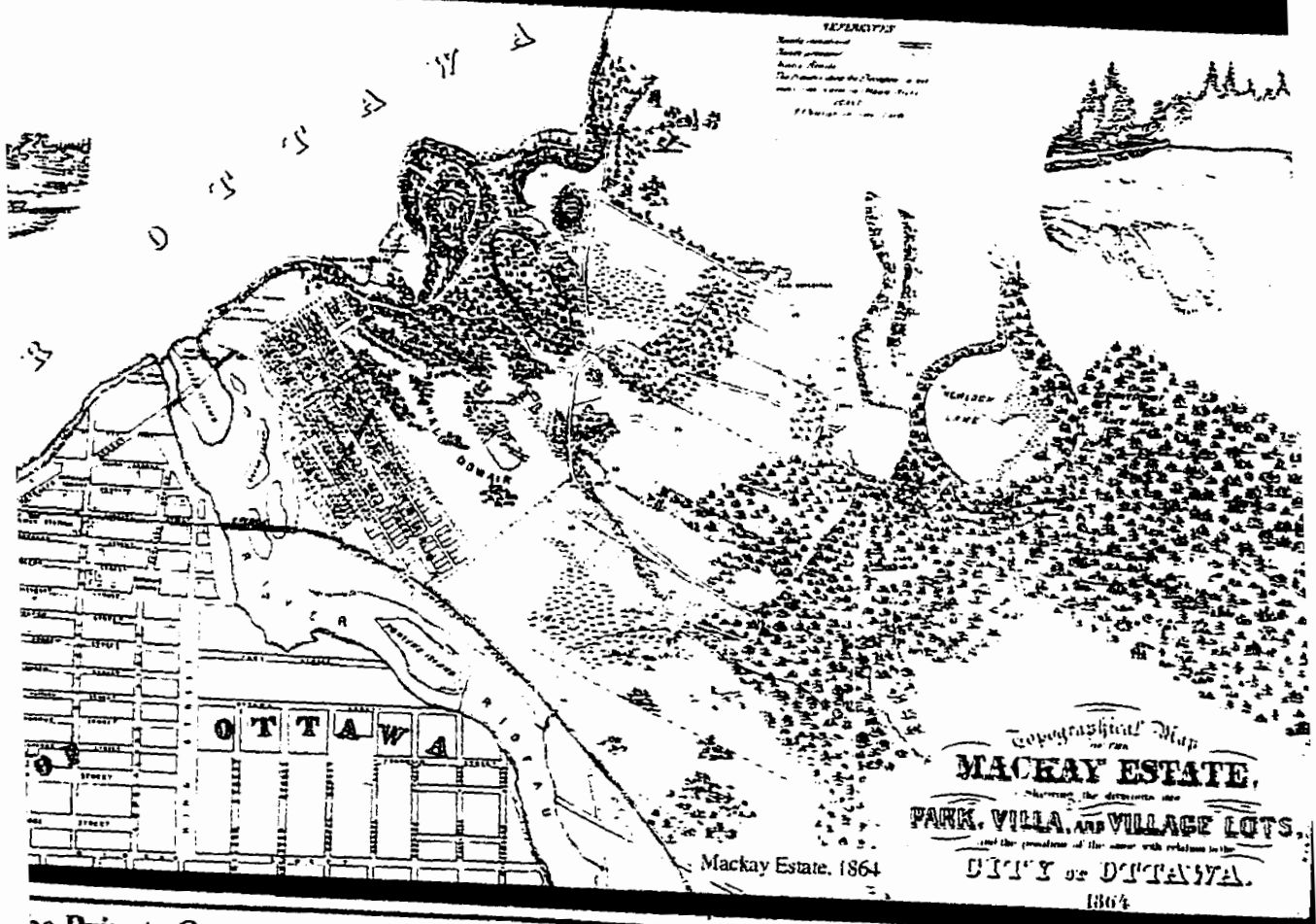


**PLAN
OF
BYTOWN**

WITH ITS LIMITS.
Shewing the exact Situation
of every
STREET & LOT
Drawn to a Scale of 6 Chains to the Inch

by
Donald Kennedy,
District Surveyor.
Dec. 4th 1842.

Mackay Estate. 1842



EXPLANATION
Boundary of the Estate
Public Roads
The Position of the Streets in 1842
The Position of the Streets in 1864

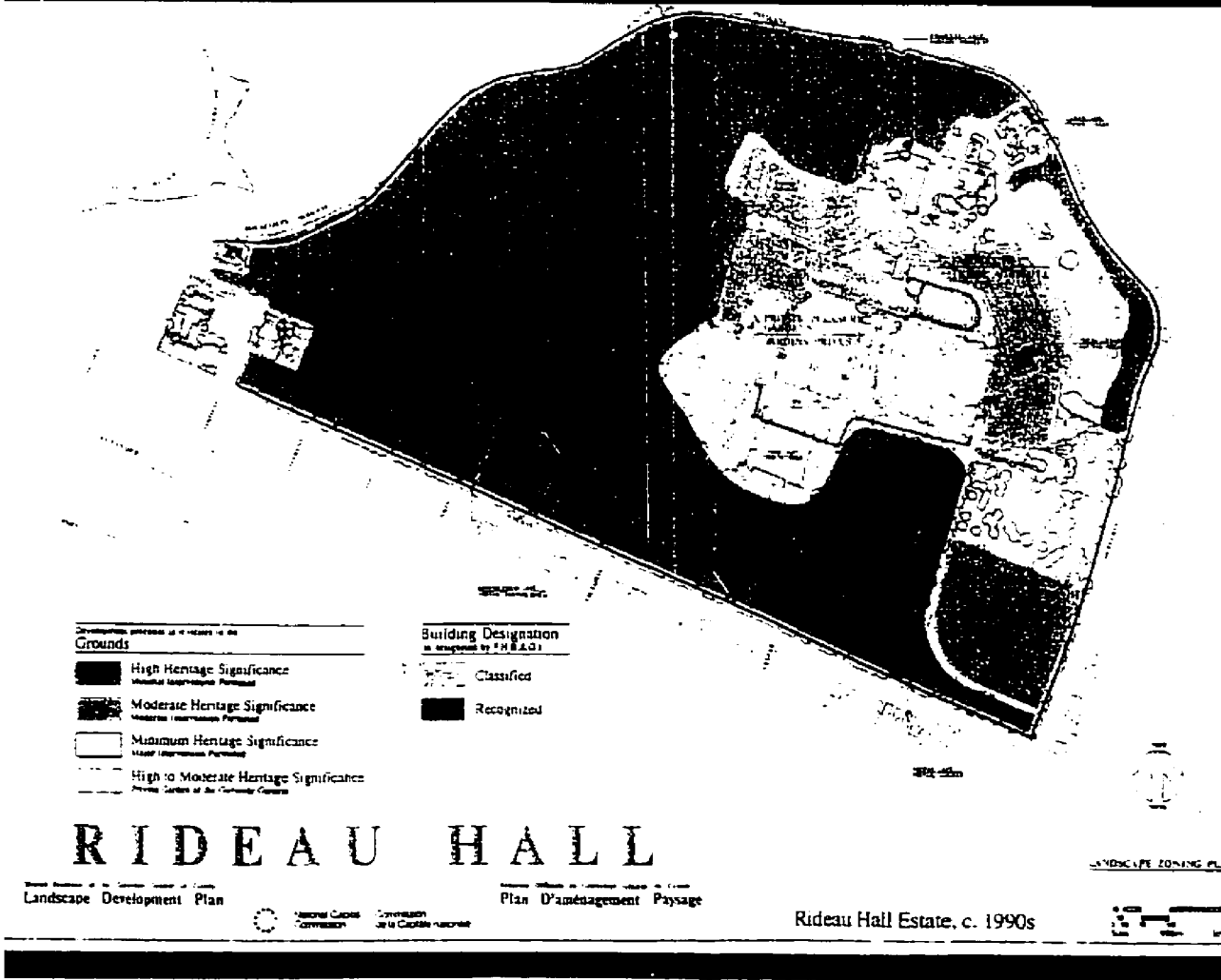
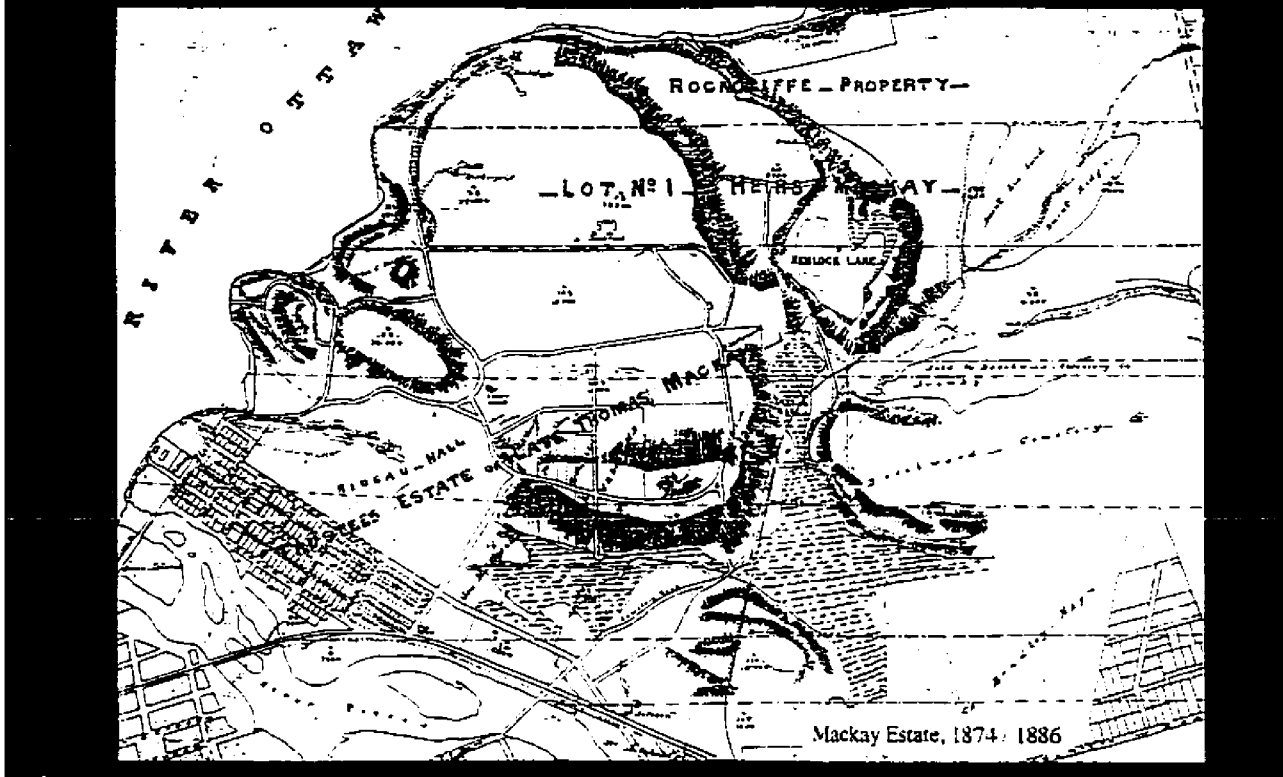
Topographical Map
of the
MACKEY ESTATE,
showing the divisions into
PARK, VILLA, and VILLAGE LOTS,
and the position of the same with relation to the
CITY OF OTTAWA.
1864

Mackay Estate. 1864

Private Ornamental Gardens at
Rideau Hall

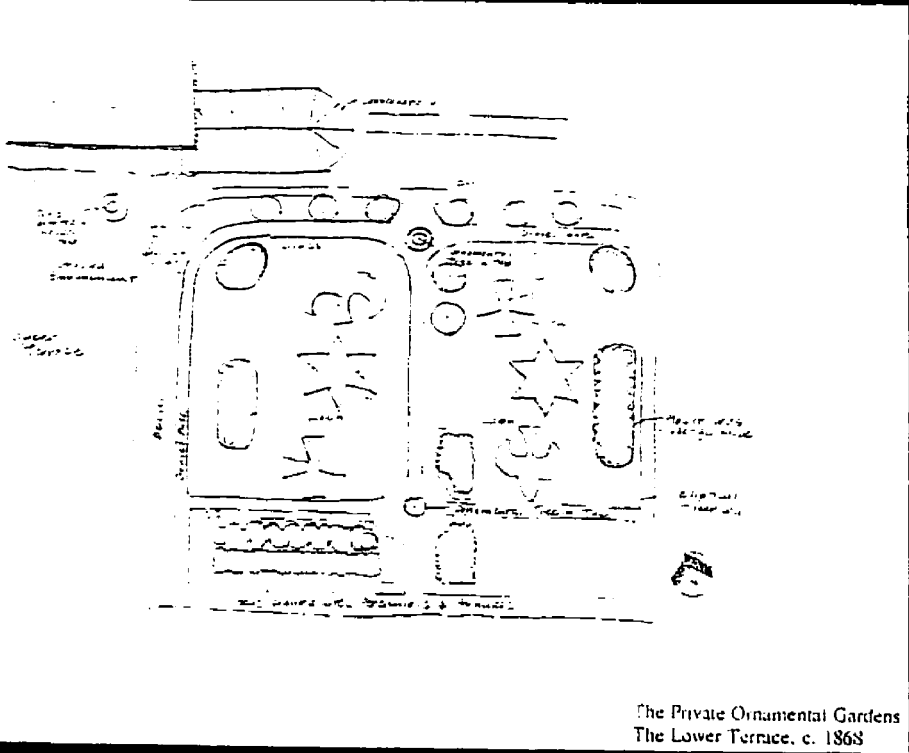
THE MAIN TERRACE

Investigation into the Historical Development and
Recommendations for the Main Terrace

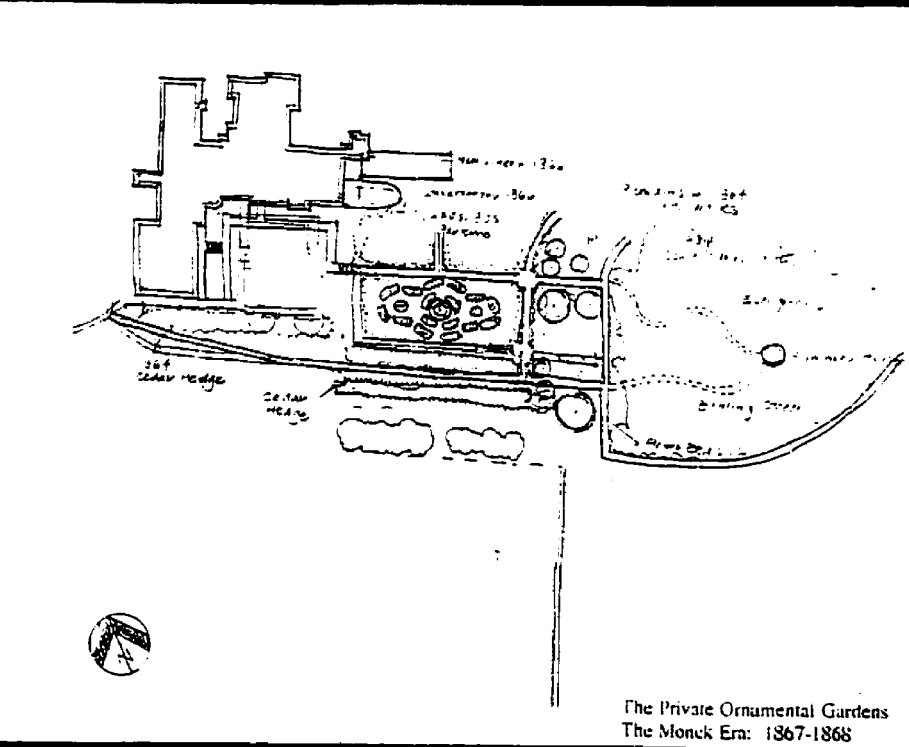
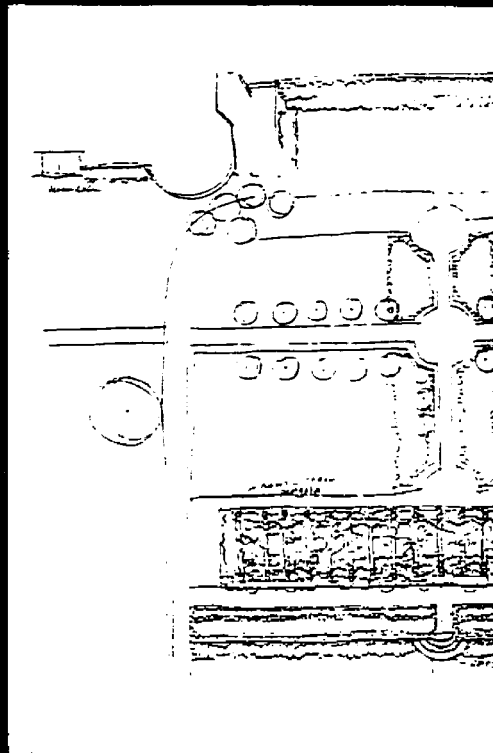


M.L.A. Practicum
 University of Manitoba
 Andrea Singh August 2000

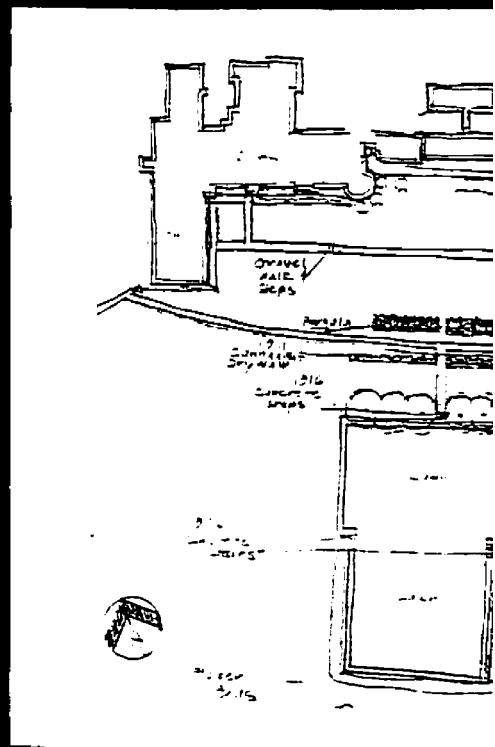
HISTORICAL CONTEXT II



The Private Ornamental Gardens
The Lower Terrace, c. 1868



The Private Ornamental Gardens
The Monck Era: 1867-1868

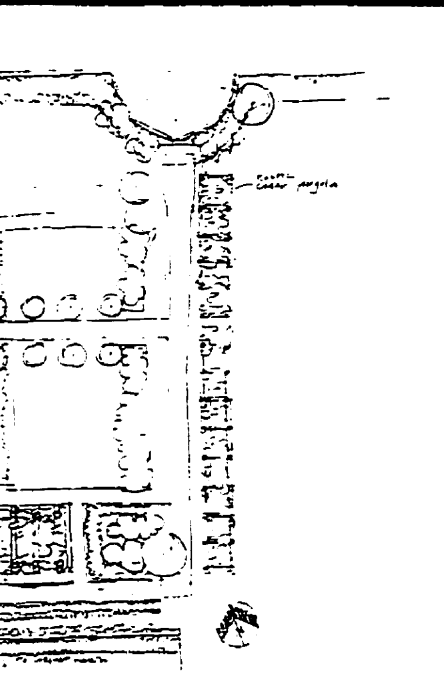


The Private Ornamental Gardens at Rideau Hall

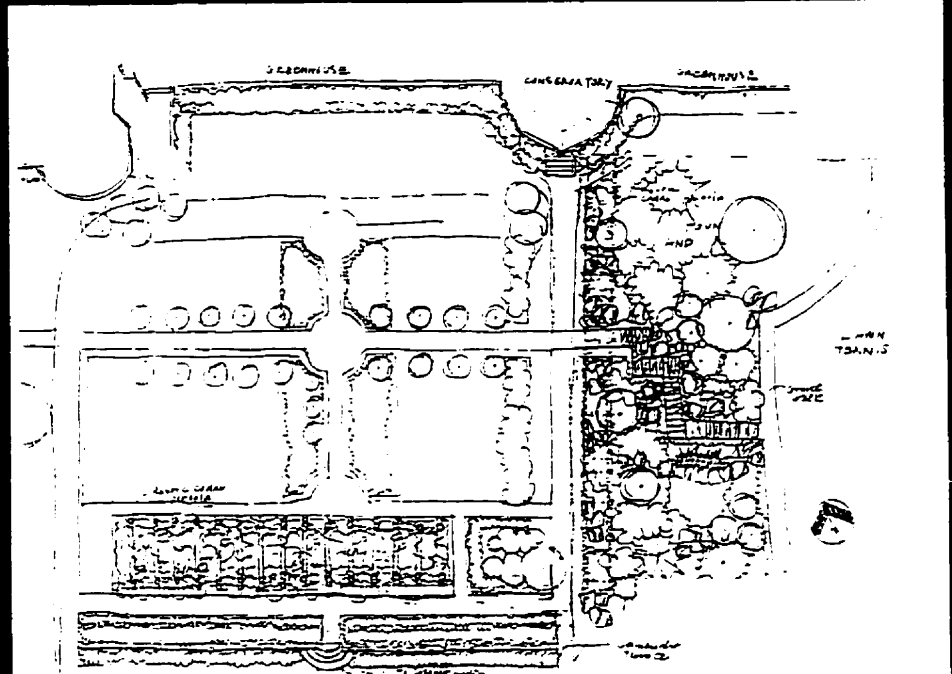
THE MAIN TERRACE

An Investigation into the Historical Development and
Recommendations for the Main Terrace

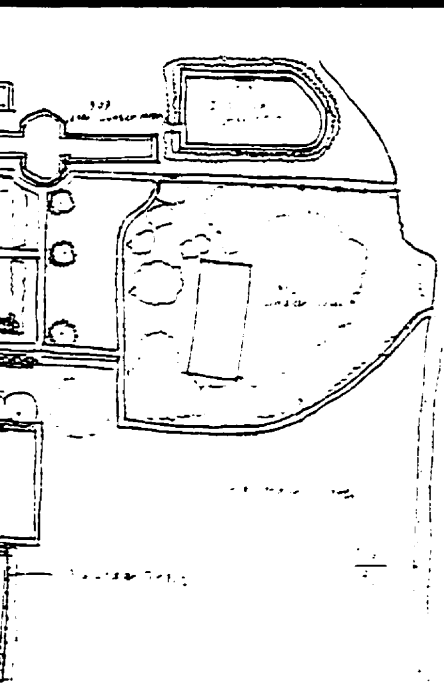
EVOLU



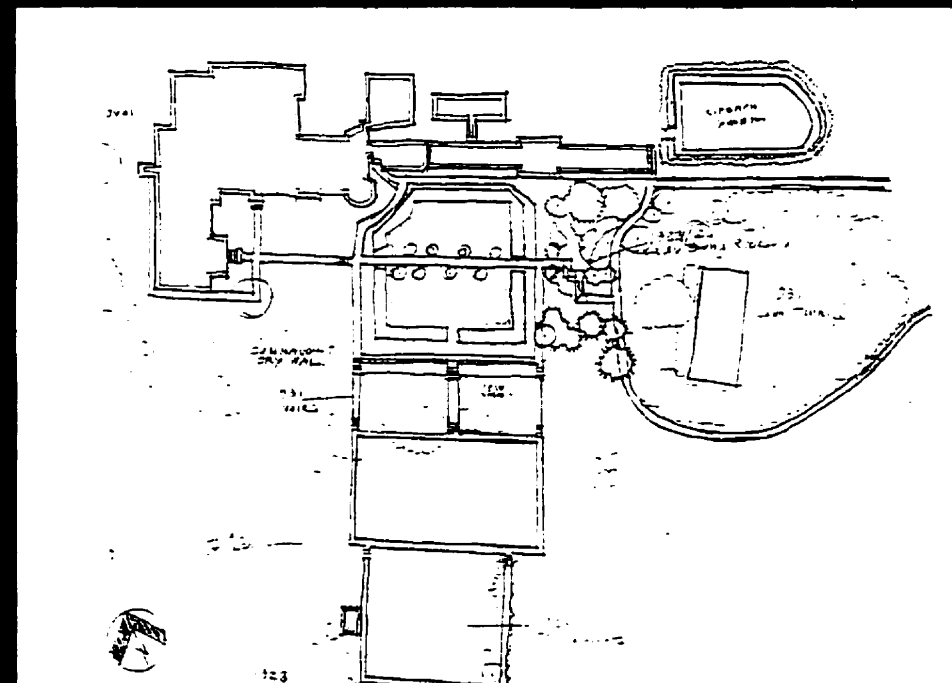
The Private Ornamental Gardens
The Lower Terrace, c. 1913



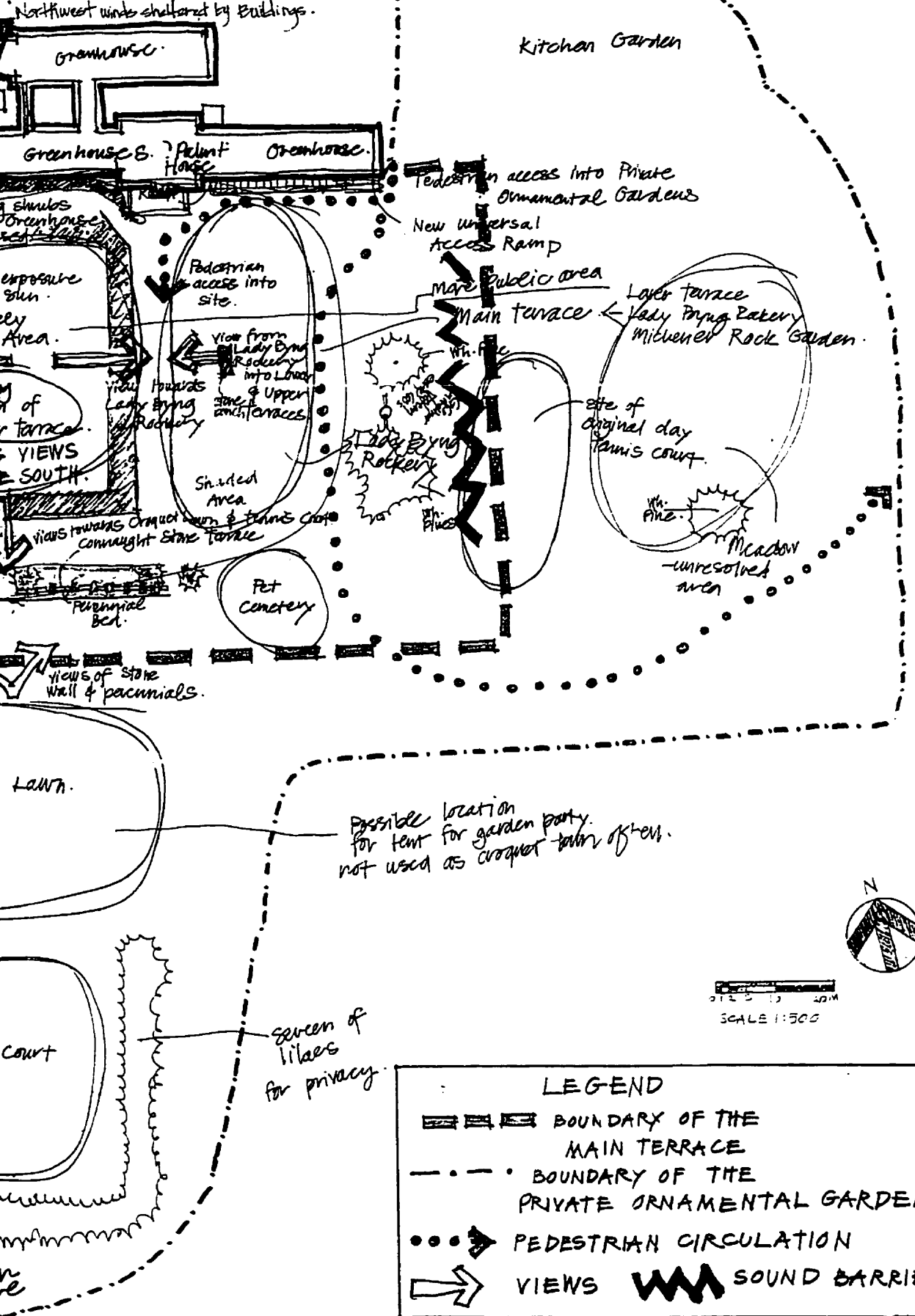
The Private Ornamental Gardens
The Lower Terrace, c. 1926



The Private Ornamental Gardens
The Connaught Era: 1911-1916

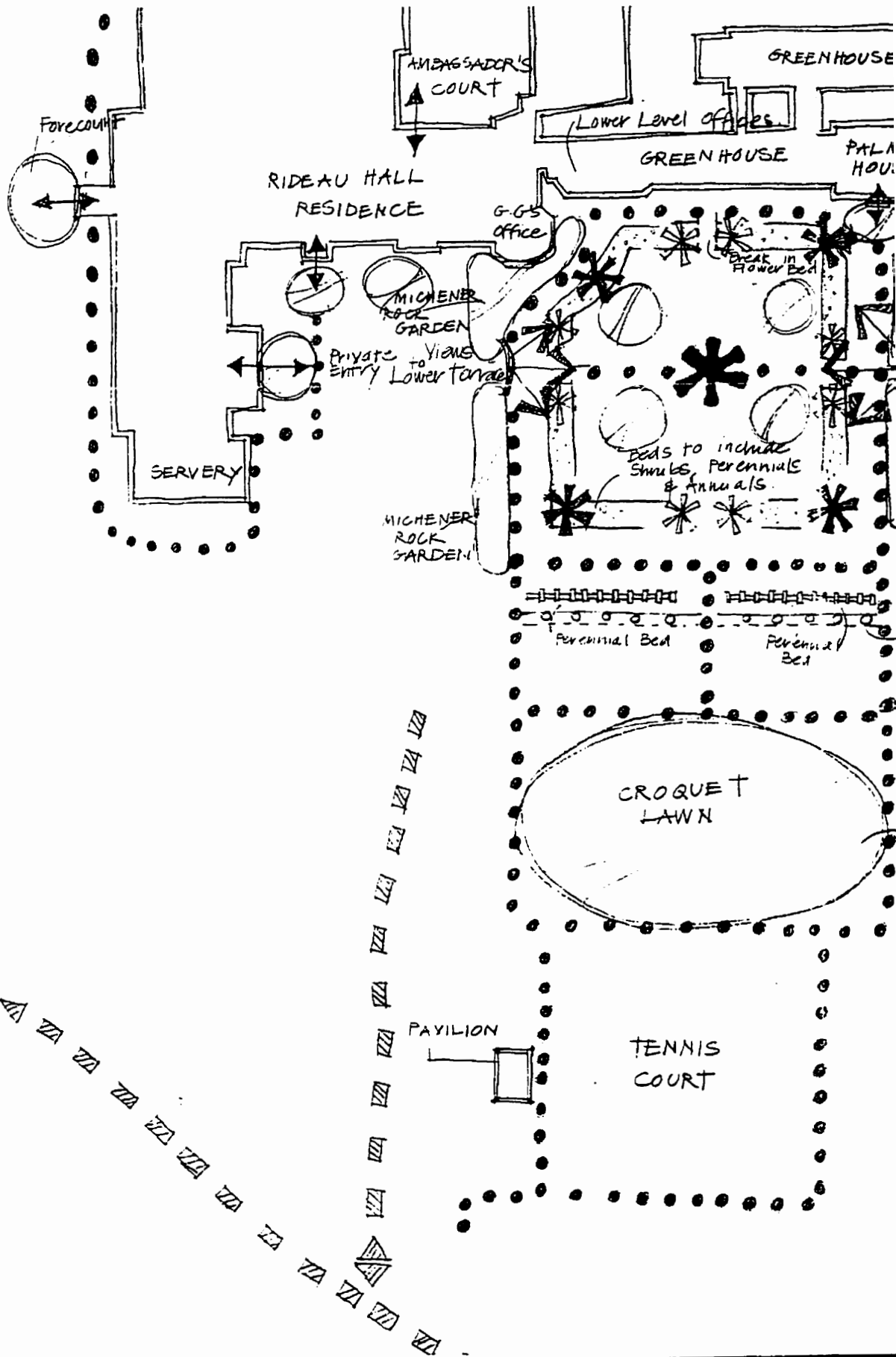


The Private Ornamental Gardens
The Byng Era: 1921-1926



LEGEND

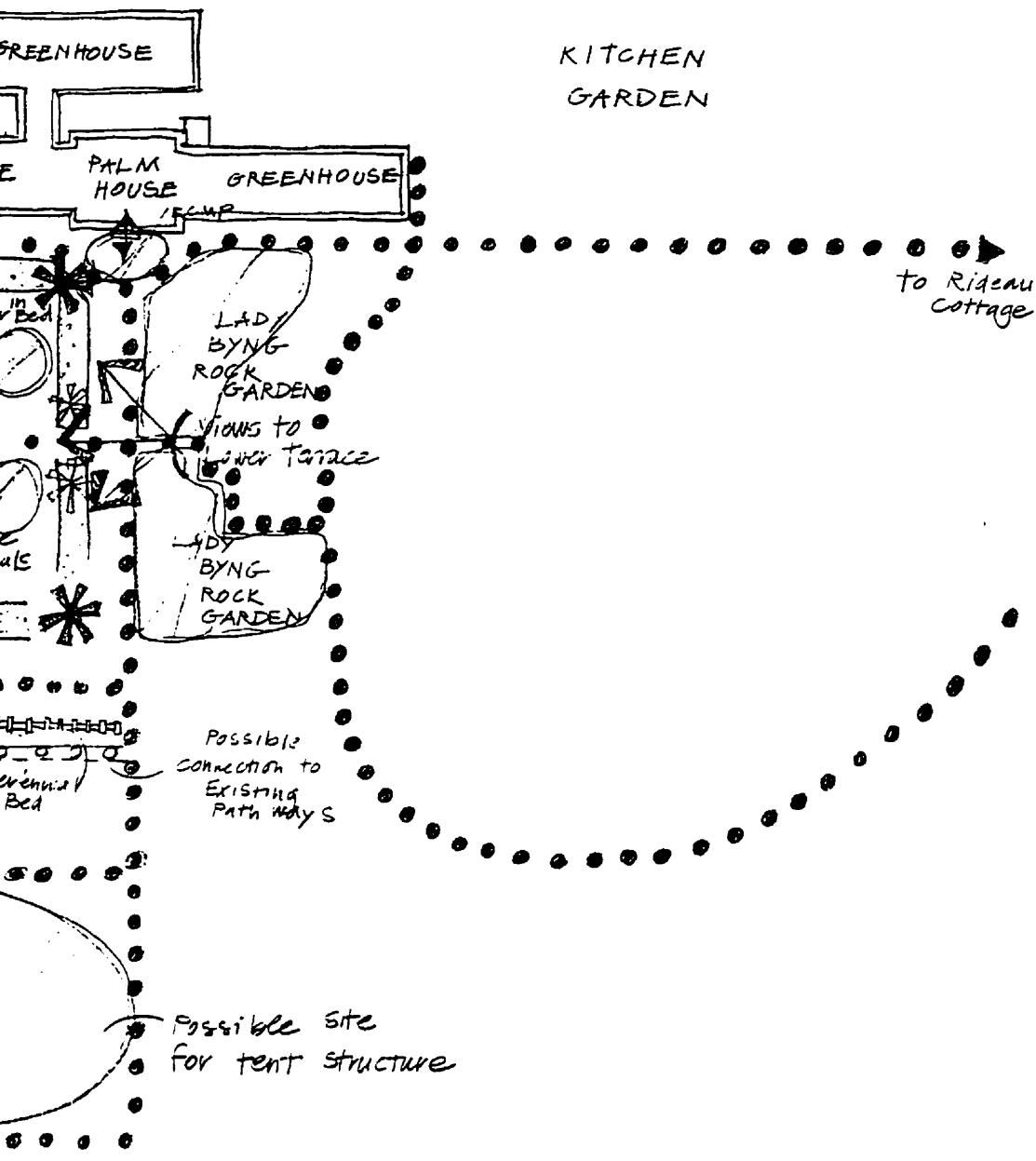
- BOUNDARY OF THE MAIN TERRACE
- BOUNDARY OF THE PRIVATE ORNAMENTAL GARDENS
- PEDESTRIAN CIRCULATION
- VIEWS
- SOUND BARRIER



The Private Ornamental Gardens at
Rideau Hall

THE MAIN TERRACE

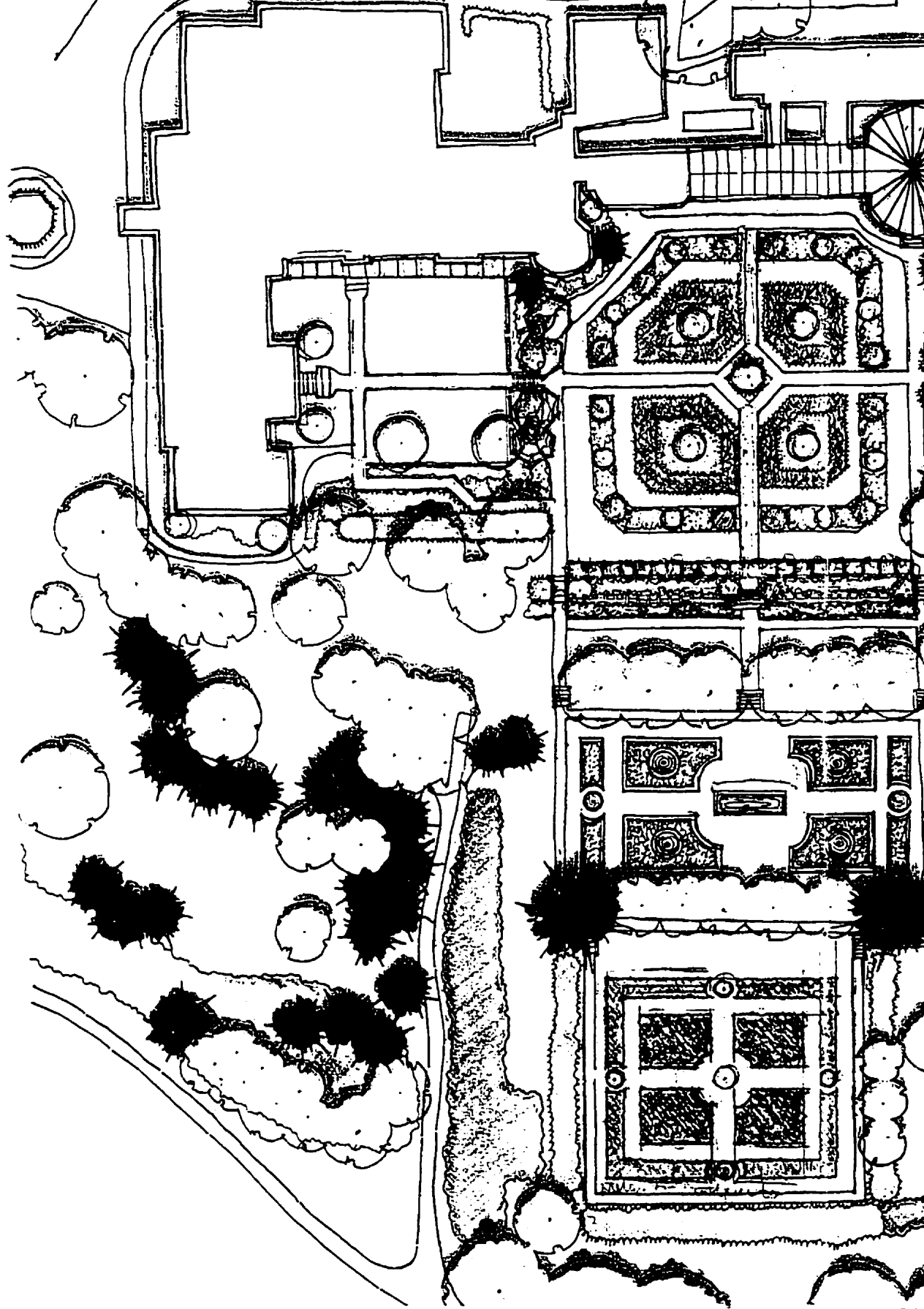
An Investigation into the Historical Development and
 Recommendations for the Main Terrace



LEGEND

	PRIMARY NODE
	SECONDARY NODE
	TERTIARY NODE
○ ○ ○	PROPOSED PEDESTRIAN CIRCULATION
● ● ●	PEDESTRIAN CIRCULATION
□ □ □	VEHICULAR CIRCULATION

SCALE 1:500

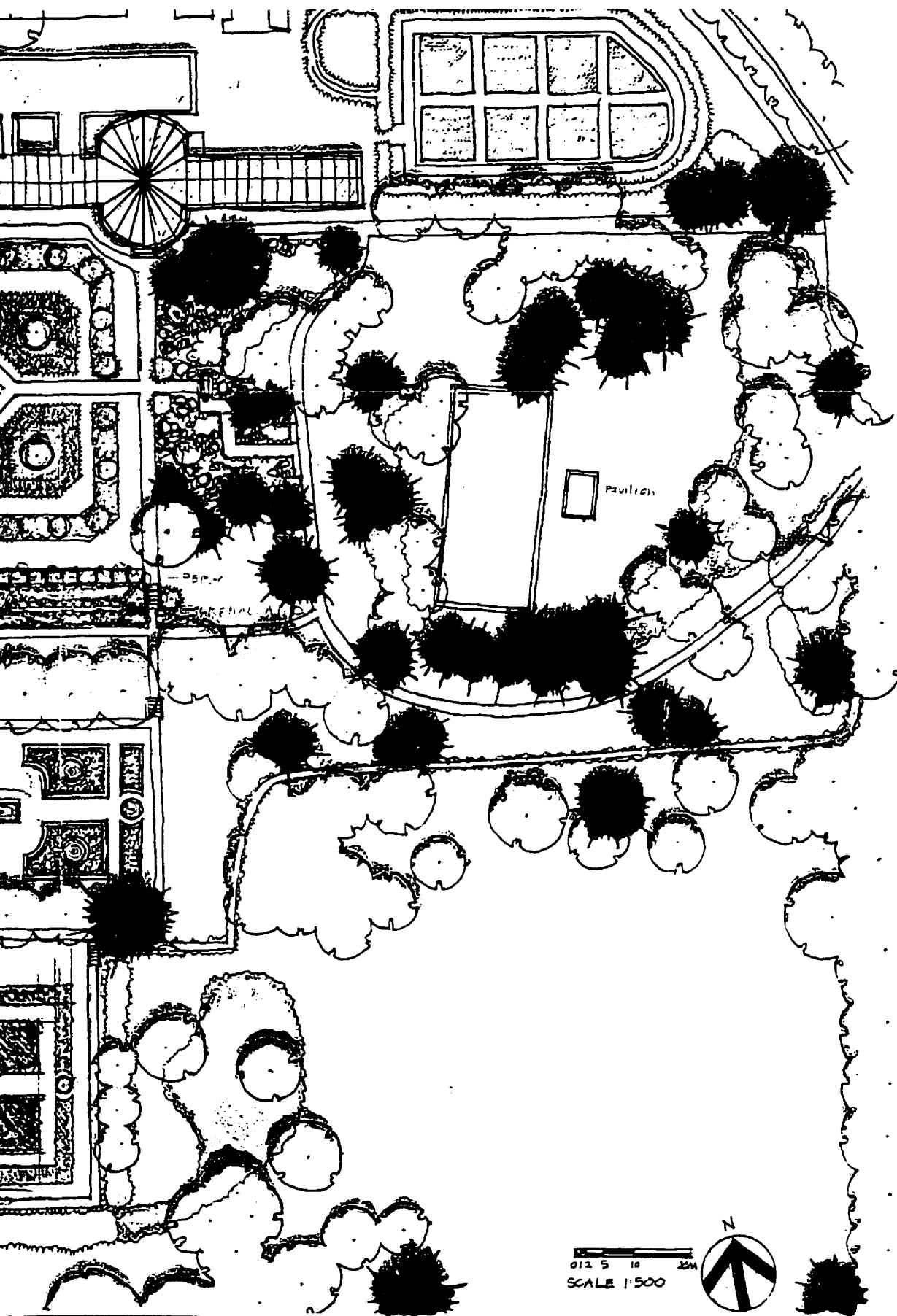


The Private Ornamental Gardens at
Rideau Hall

THE MAIN TERRACE

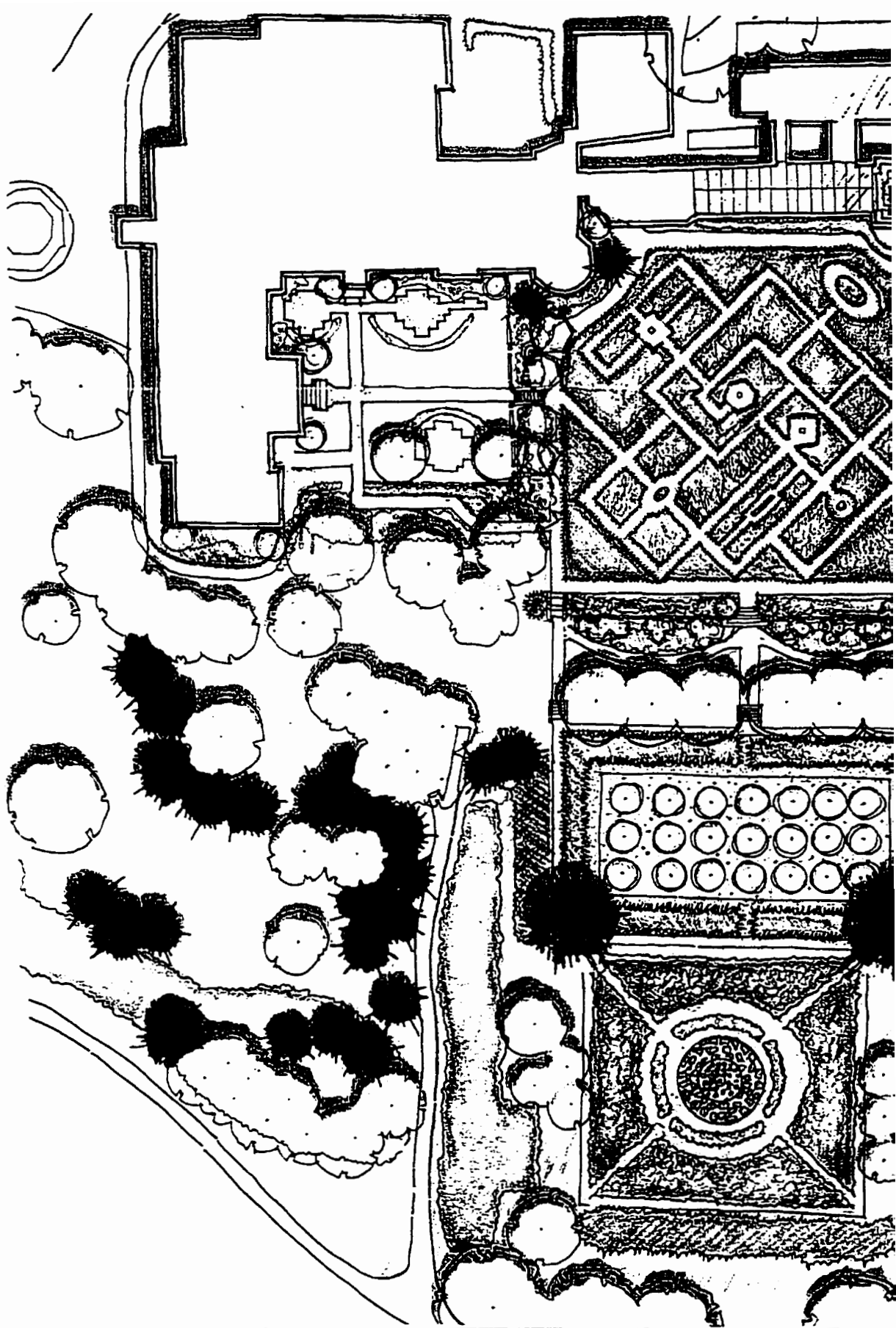
An Investigation into the Historical Development and
Recommendations for the Main Terrace

DESIGN OPTI



M.L.A. Practicum
University of Manitoba
Andrea Singh August 2000

OPTION 1: 19th Century Tradition VI

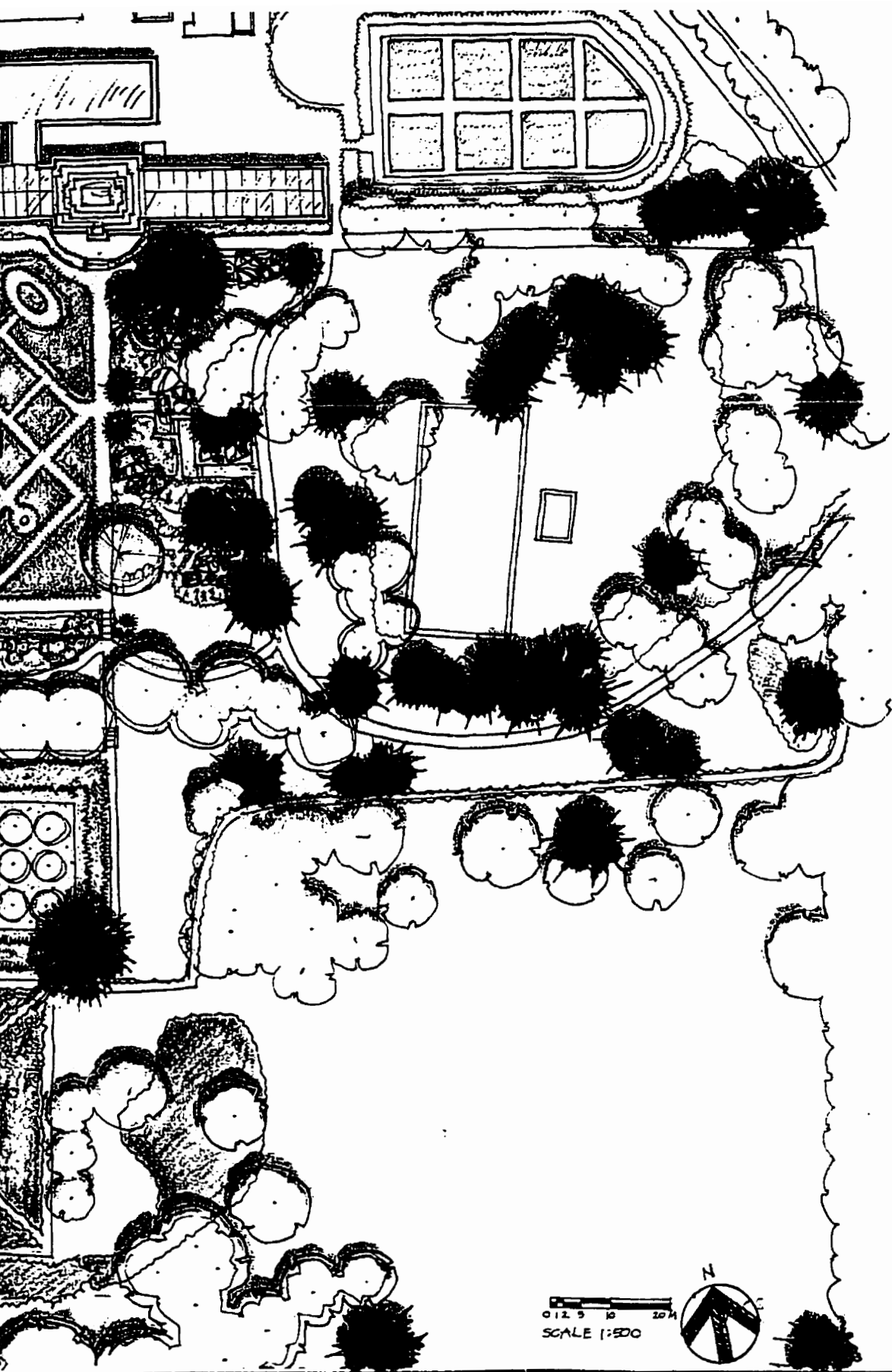


The Private Ornamental Gardens at
Rideau Hall

THE MAIN TERRACE

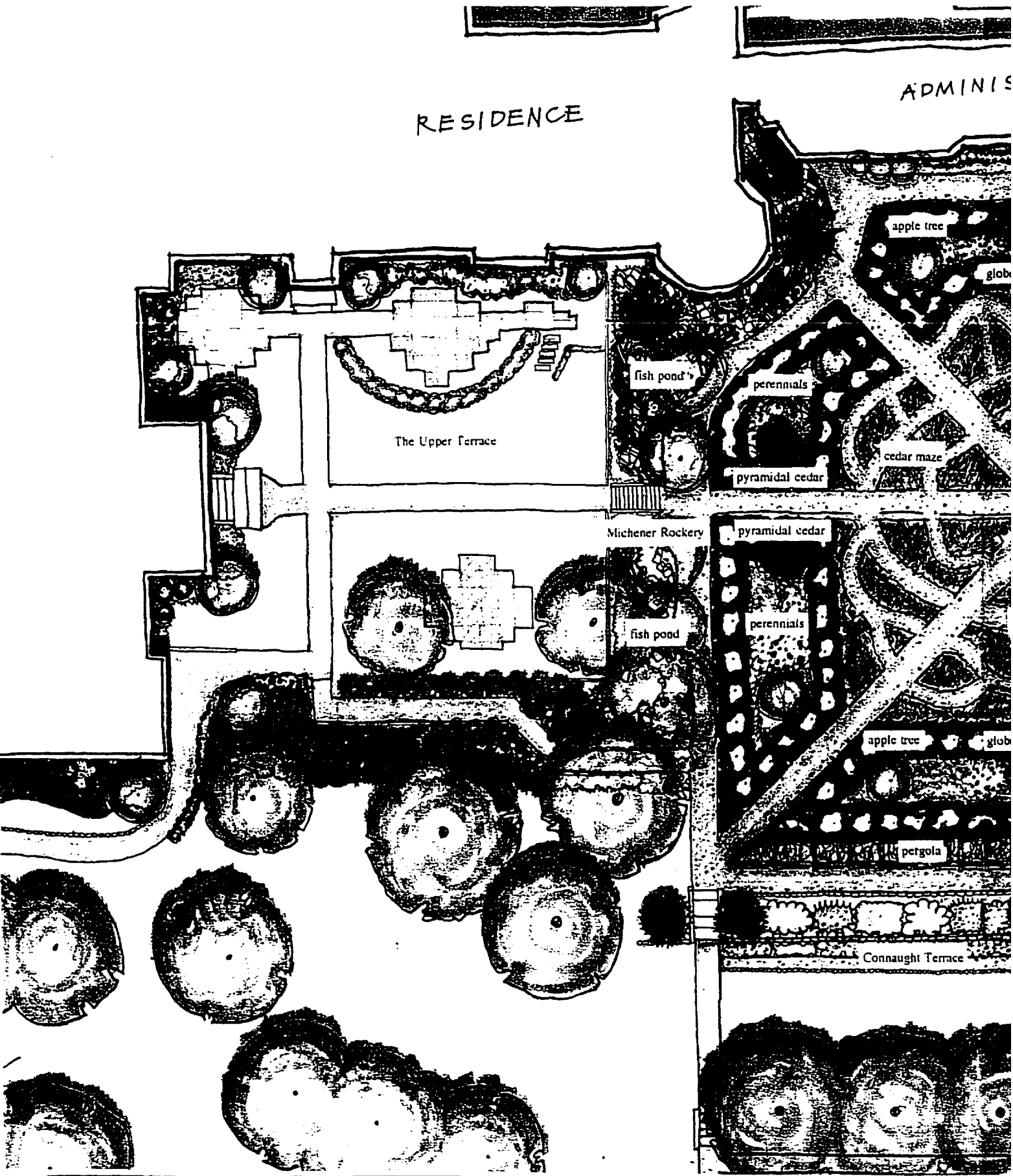
An Investigation into the Historical Development and
Recommendations for the Main Terrace

DESIGN OPTI



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OPTION 2: Contemporary Approach VII

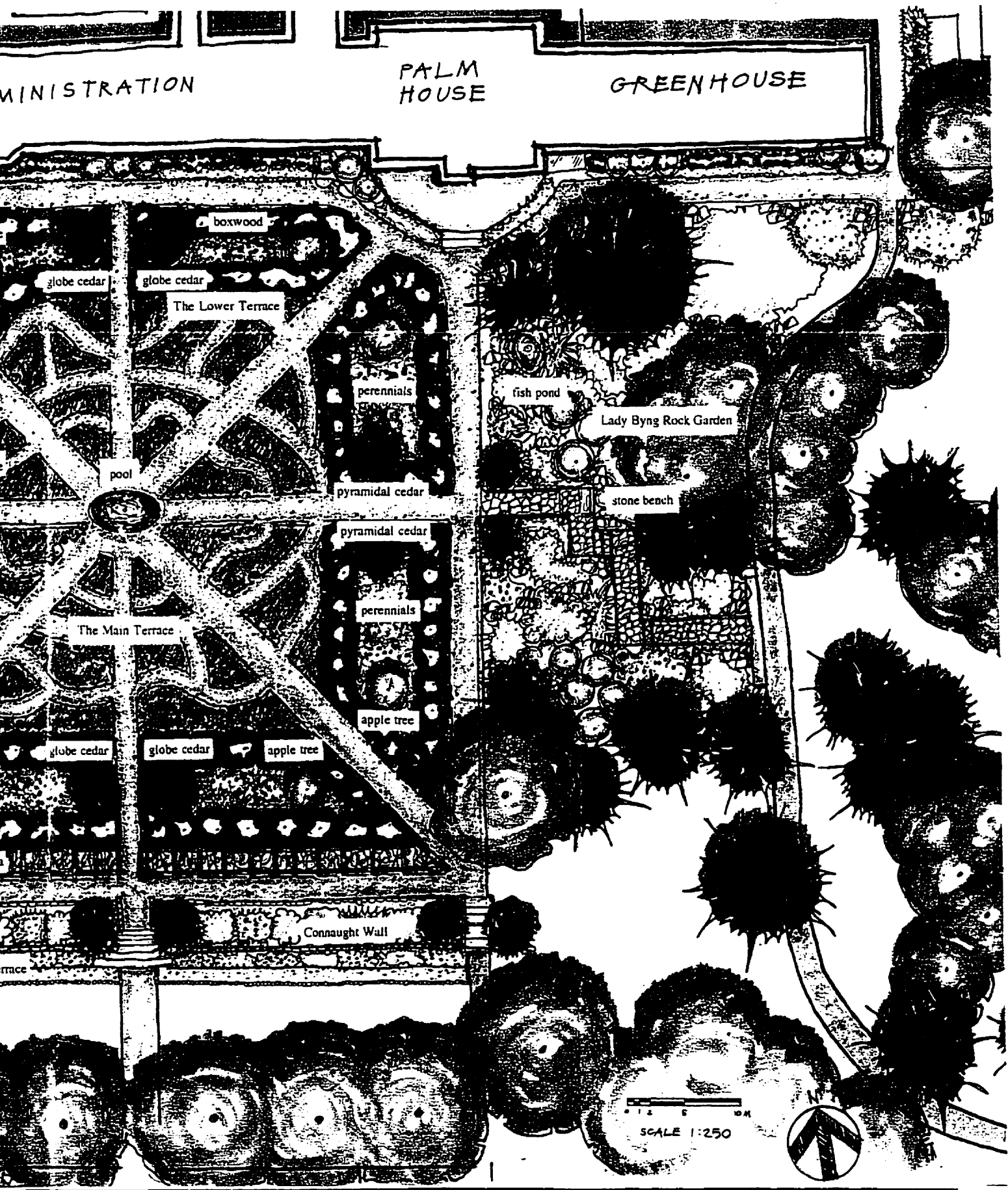


The Private Ornamental Gardens at
Rideau Hall

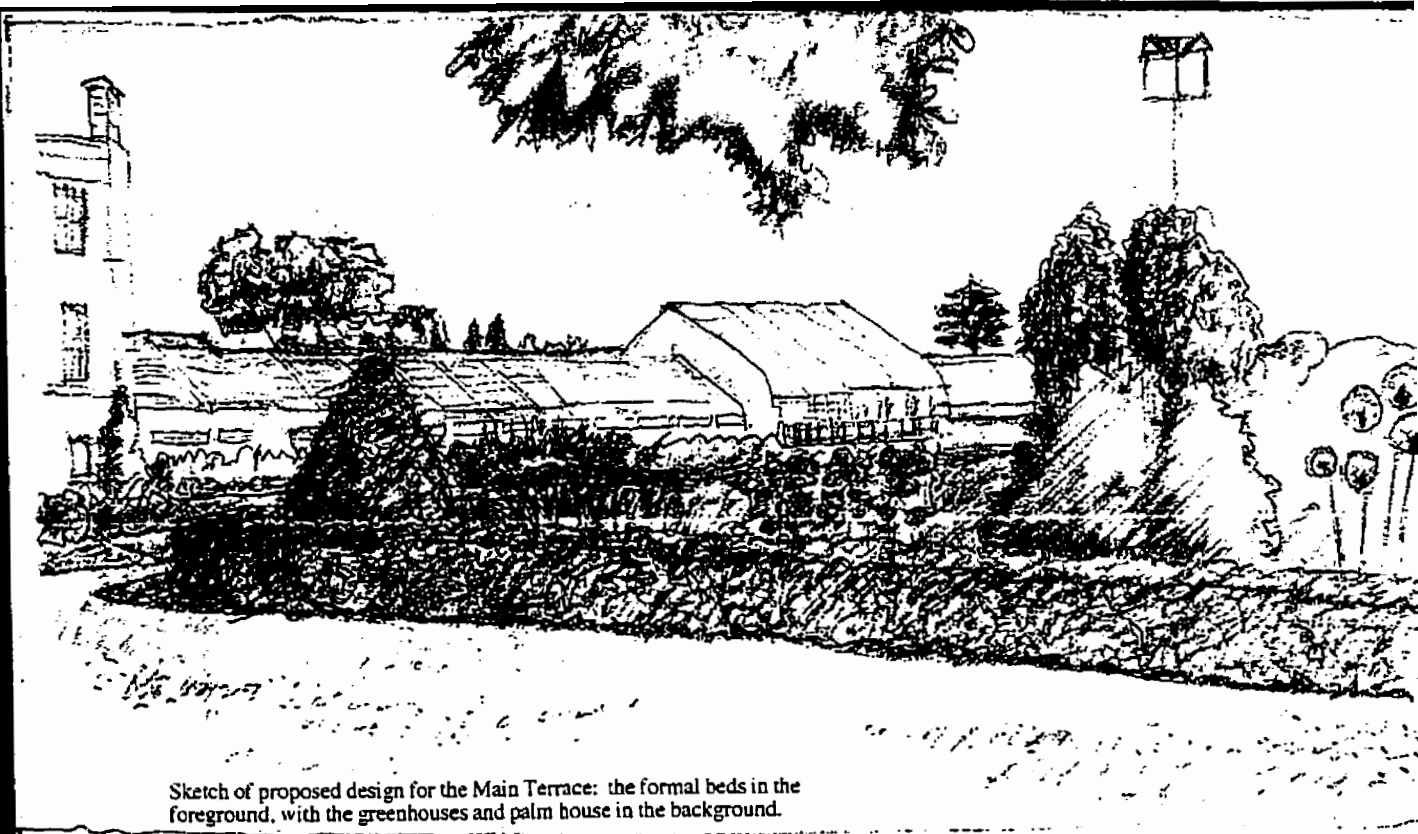
THE MAIN TERRACE

An Investigation into the Historical Development and
 Recommendations for the Main Terrace

DESIGN OPTIC



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 Andrea Singh August 2000



Sketch of proposed design for the Main Terrace: the formal beds in the foreground, with the greenhouses and palm house in the background.



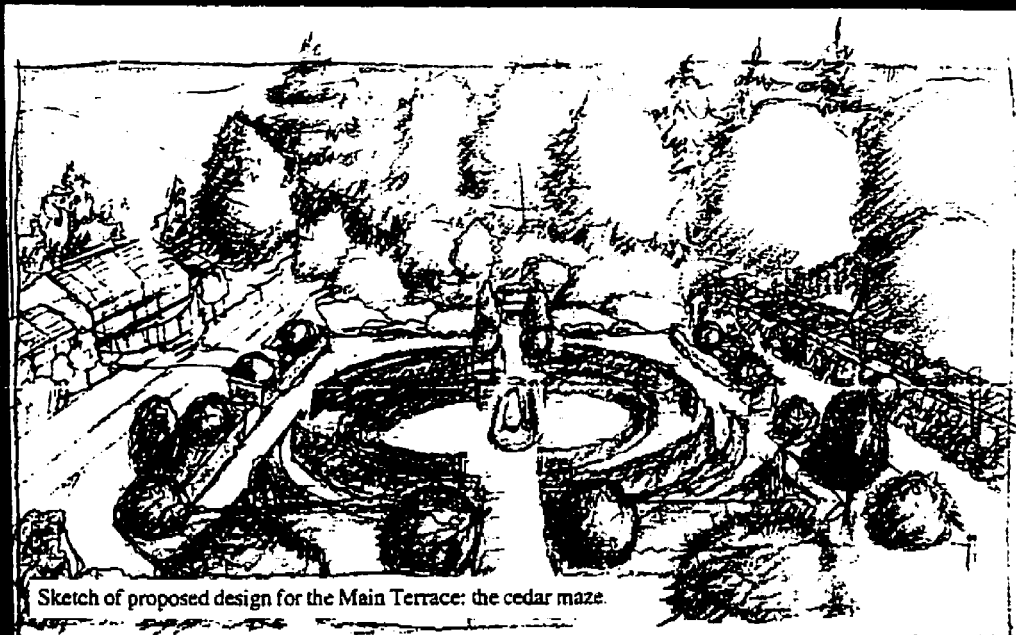
Sketch of proposed design for the Main Terrace: the cedar maze and cast bronze busts of the Governors General.

The Private Ornamental Gardens at
Rideau Hall

THE MAIN TERRACE

An Investigation into the Historical Development and
Recommendations for the Main Terrace

DESIGN



Sketch of proposed design for the Main Terrace: the cedar maze.



Sketch of proposed design for the Main Terrace:
the formal beds planted with cedars and perennials.

M.L.A. Practicum
University of Manitoba
Andrea Singh August 2000

Chapter Eleven
CONCLUSIONS / RECOMMENDATIONS

11.0 CONCLUSIONS / RECOMMENDATIONS

The Main Terrace of Rideau Hall has maintained its historic integrity in spite of the ever changing contemporary demands that have occurred over the years. This study area remains a fascinating site because of the historic and cultural value that it embodies and the contemporary issues and concerns. The intent of this practicum has been to achieve a balance between the present needs and desires of the site with these historic values. The goal of recommending a solution based on the historic, cultural and contemporary evidence has been attained and is presented in the conservation strategy (design recommendation section). The most logical conservation strategy for the Main Terrace is the adaptive rehabilitation approach. In order to examine the site and to find the most suitable conservation treatment for the Main Terrace, three alternate approaches were investigated prior to the design phase. These conservation strategies are: preservation, restoration, reconstruction, and adaptive rehabilitation. The dynamic nature of the site as the vice-regal residence of the Governors General, lends itself to the preferred option. The adaptive rehabilitation treatment was applied for the design phase, as the historic elements of the site are incorporated into the third design option.

In examining the evolution of the Main Terrace, it is evident that there are many factors that needed to be addressed: the historic evolution of the private ornamental gardens; the historic value of the site; and the current concerns and demands on the site. The adaptive rehabilitation proposal for the Main Terrace protects and enhances the views from within the private ornamental gardens, while protecting historic values. An adaptive rehabilitation approach is the most appropriate treatment for the Main Terrace and private ornamental gardens. This is due to the fact that Rideau Hall is not only an historic site, it is dynamic, as it is a vice-regal residence and the needs and requirements are changing every few years. The concerns Rideau Hall estate now face greatly differ from those concerns from a century ago.

In discussion with various individuals who have been involved with the Rideau Hall estate for the past several years, it is apparent that there is no procedure for the archival recording of historic work that has occurred on the grounds. It is essential that an accurate method of documenting the various historic artifacts within the Rideau Hall estate be implemented. There is little record or as historic plans of the initial installation of the Lady Byng Rock Garden or the Michener Rockery, for example.

In the past, there has been little consideration of the impact that the many alterations and additions may have had on the estate, as a whole. There needs to be a common concern for

the overall estate that will protect the 'agreed upon historic values' and to ensure that it does not experience further drastic changes to the grounds. Whereas these values are bound to change over time, the adherence to such a goal or plan would likely result in the creation of spaces that are suitable and compatible within the context of the Rideau Hall estate.

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APPENDICES

HISTORIC PLANS

13.1.1-13.1.5

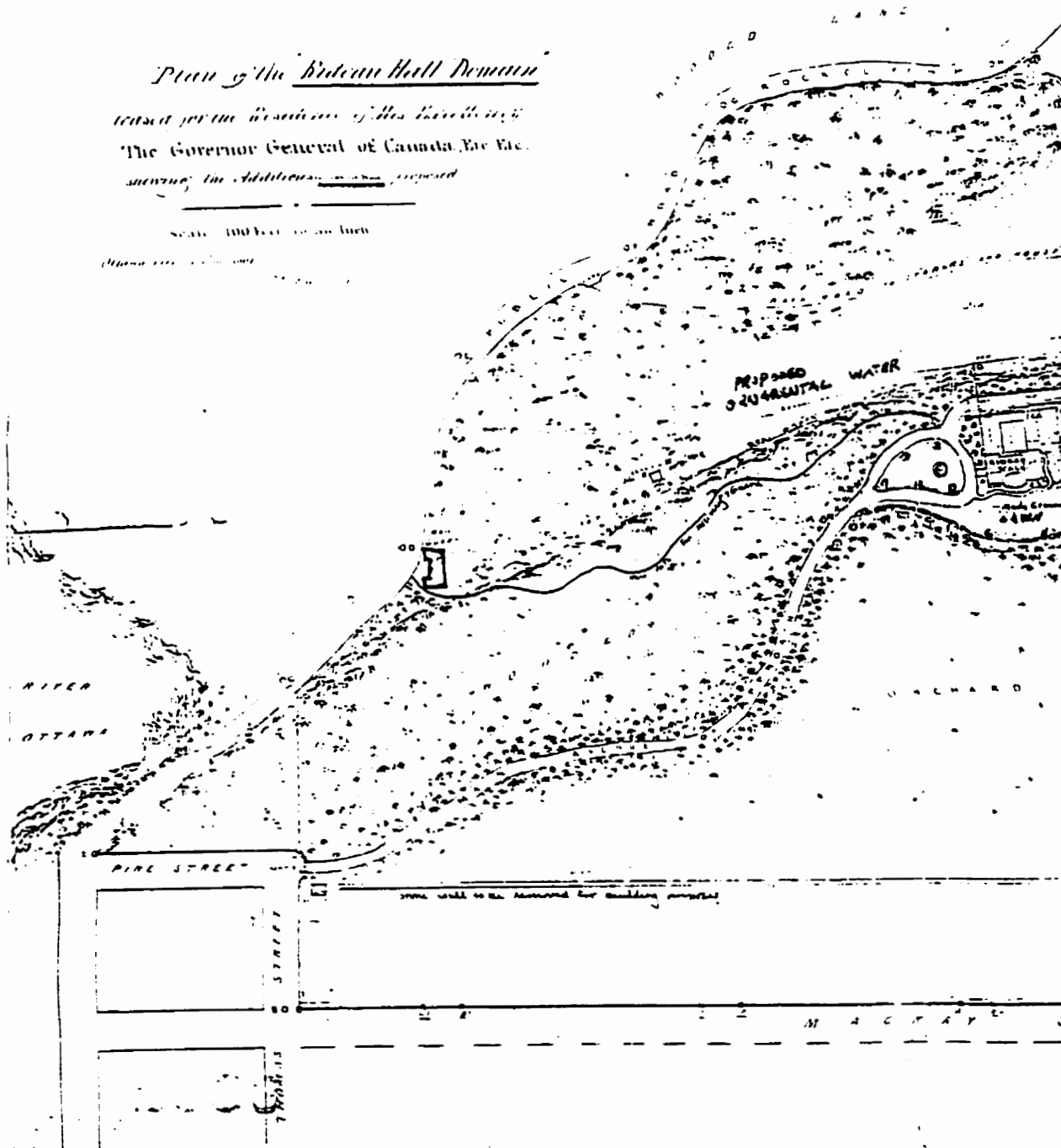
(All plans from: "History of the Rideau Hall Landscape" by Edwinna von Baeyer in Rideau Hall Landscape Conservation Study, Ottawa, March 1991)

*Plan of the Bideau Hall Domain
located on the Reservations of His Excellency
The Governor General of Canada, Etc. Etc.
showing the Addition as proposed*

Scale 100 Feet to an Inch

(Note: This plan is not to be used for any purpose other than that for which it was prepared.)

Ref. or Drawing No.
DETAILS

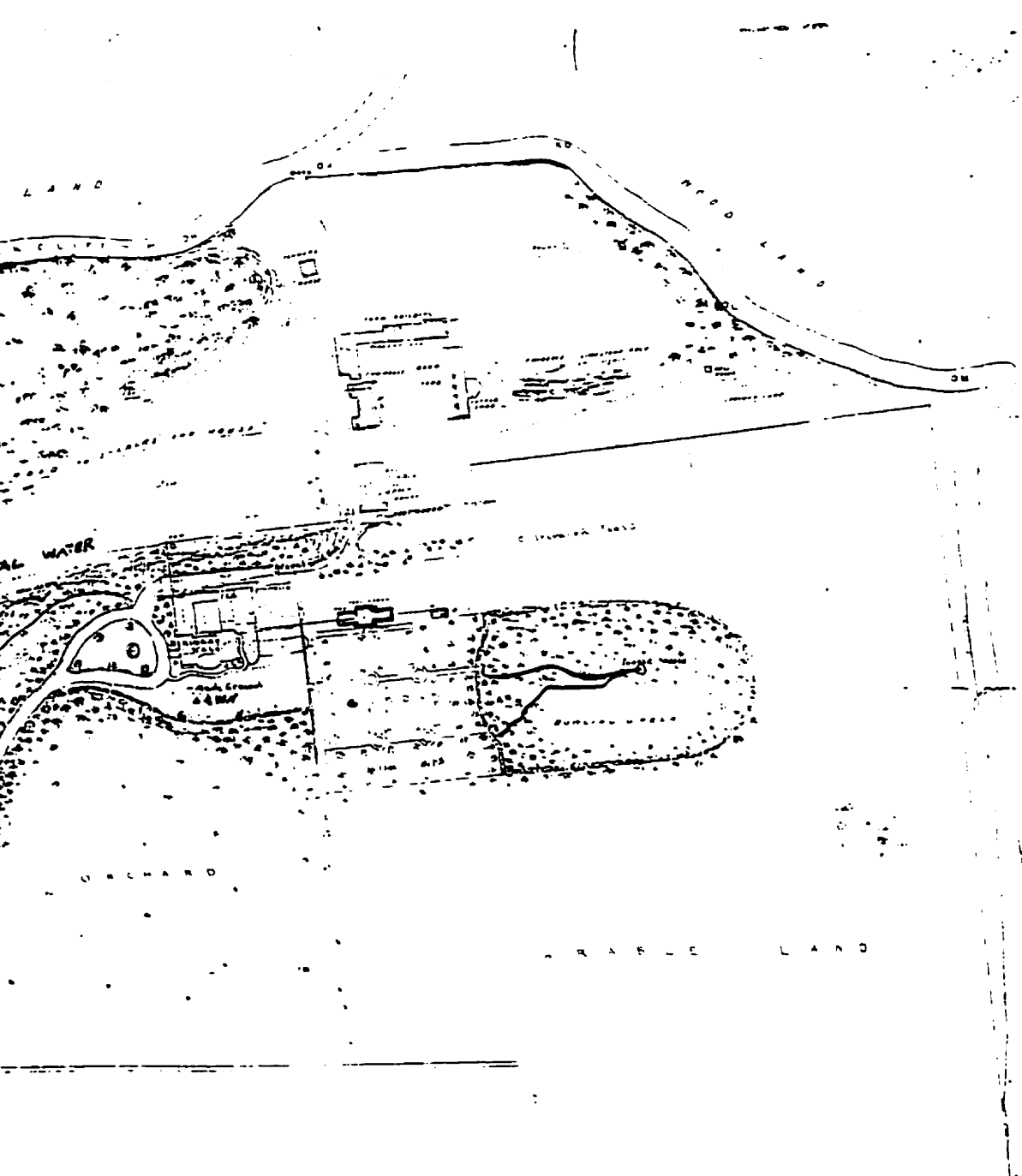


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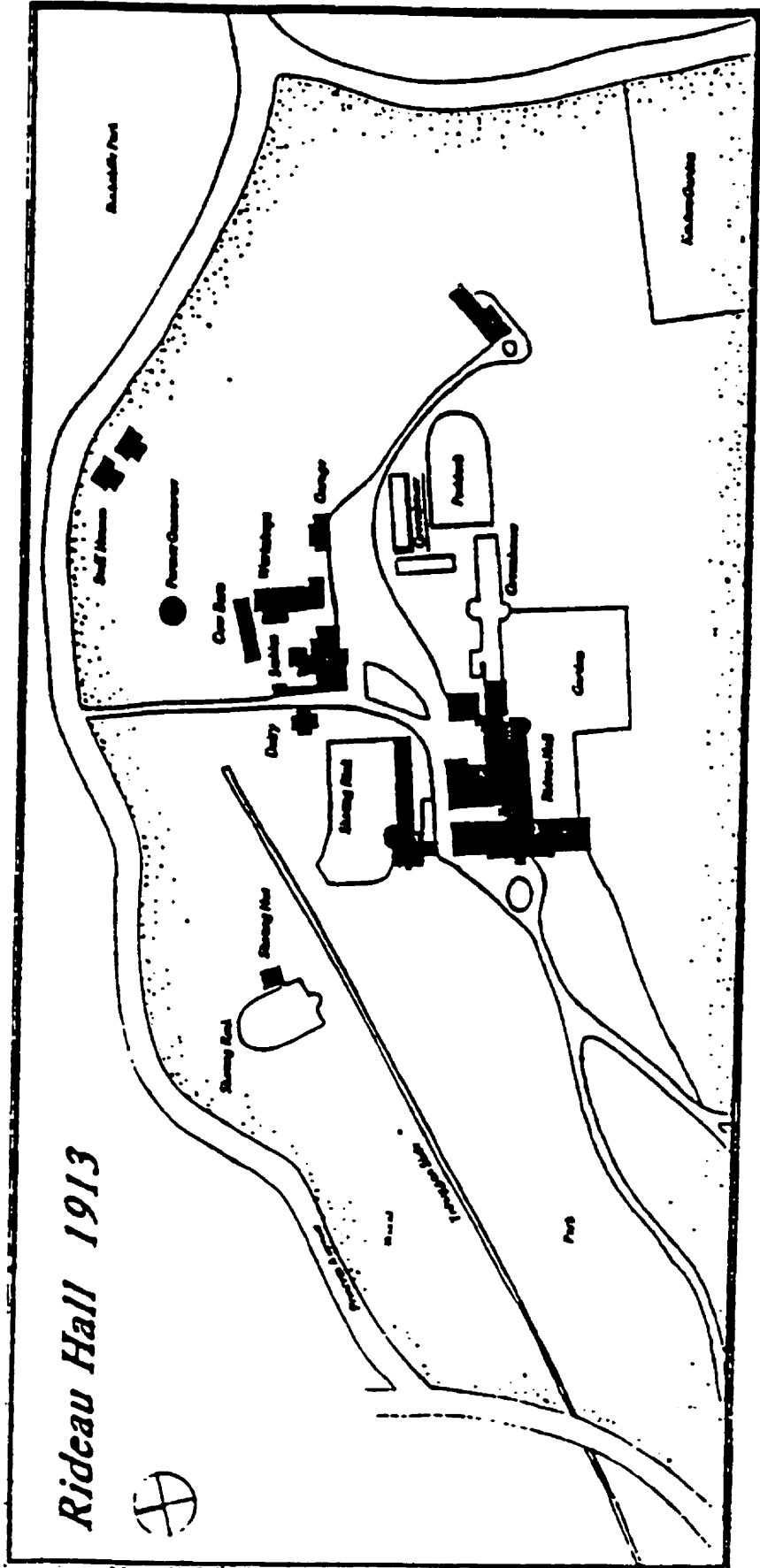
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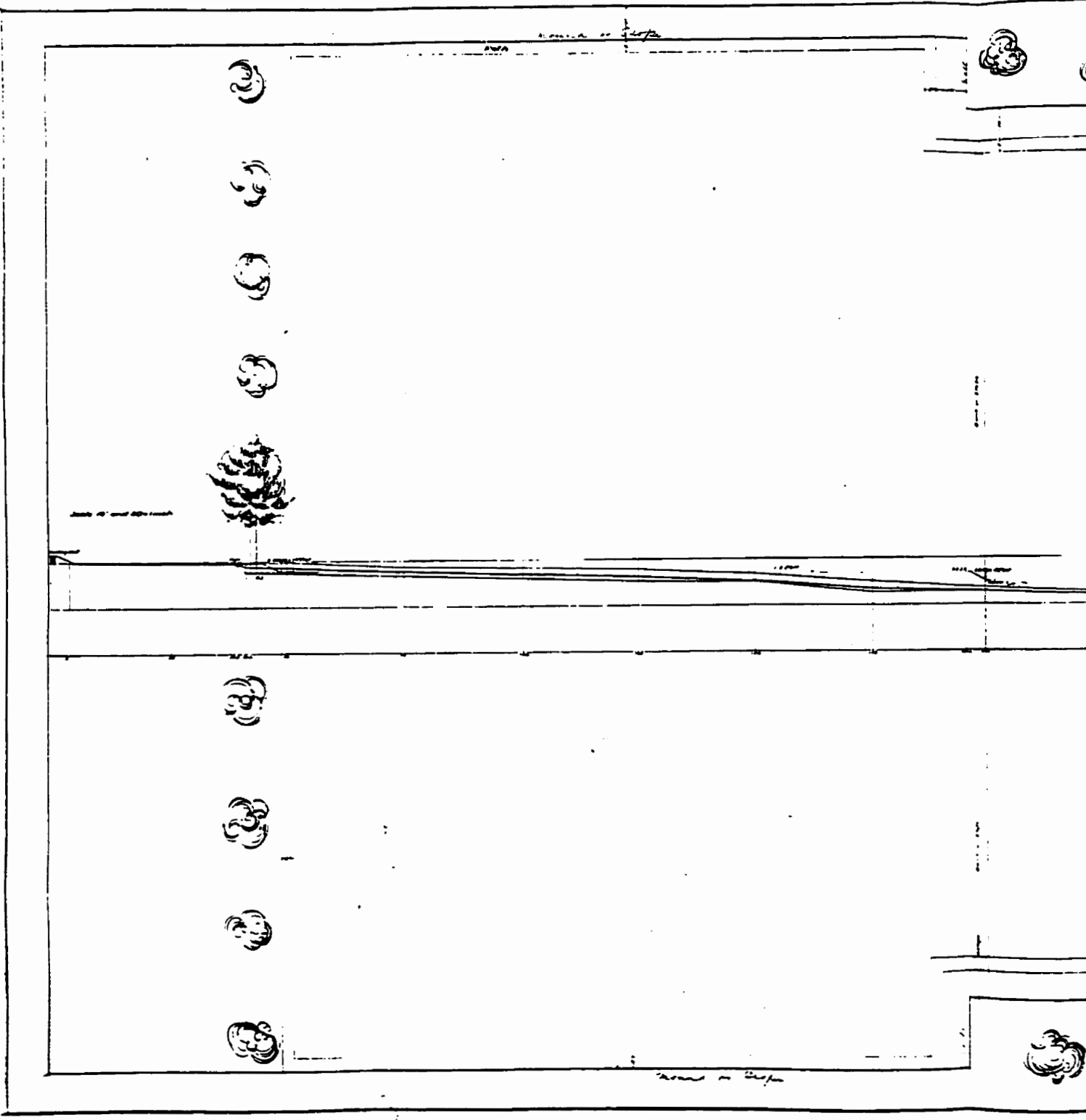
Rideau Hall 1913



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OTTAWA. CAN.

RIDEAU HALL GROUNDS







SHOWING

BOUNDARIES, BUILDINGS, ROADWAYS, PATHS, PLAYING GROUNDS, WATER LINES, LIGHTING.

SURVEYED BY J.T.E. LAVOIE, ASS'T ENG. P. W. D. APRIL - MAY 1931

T.W. FULLER, CH. ARCH'T, CHIEF ARCHITECT'S BRANCH, PUBLIC WORKS DEPARTMENT

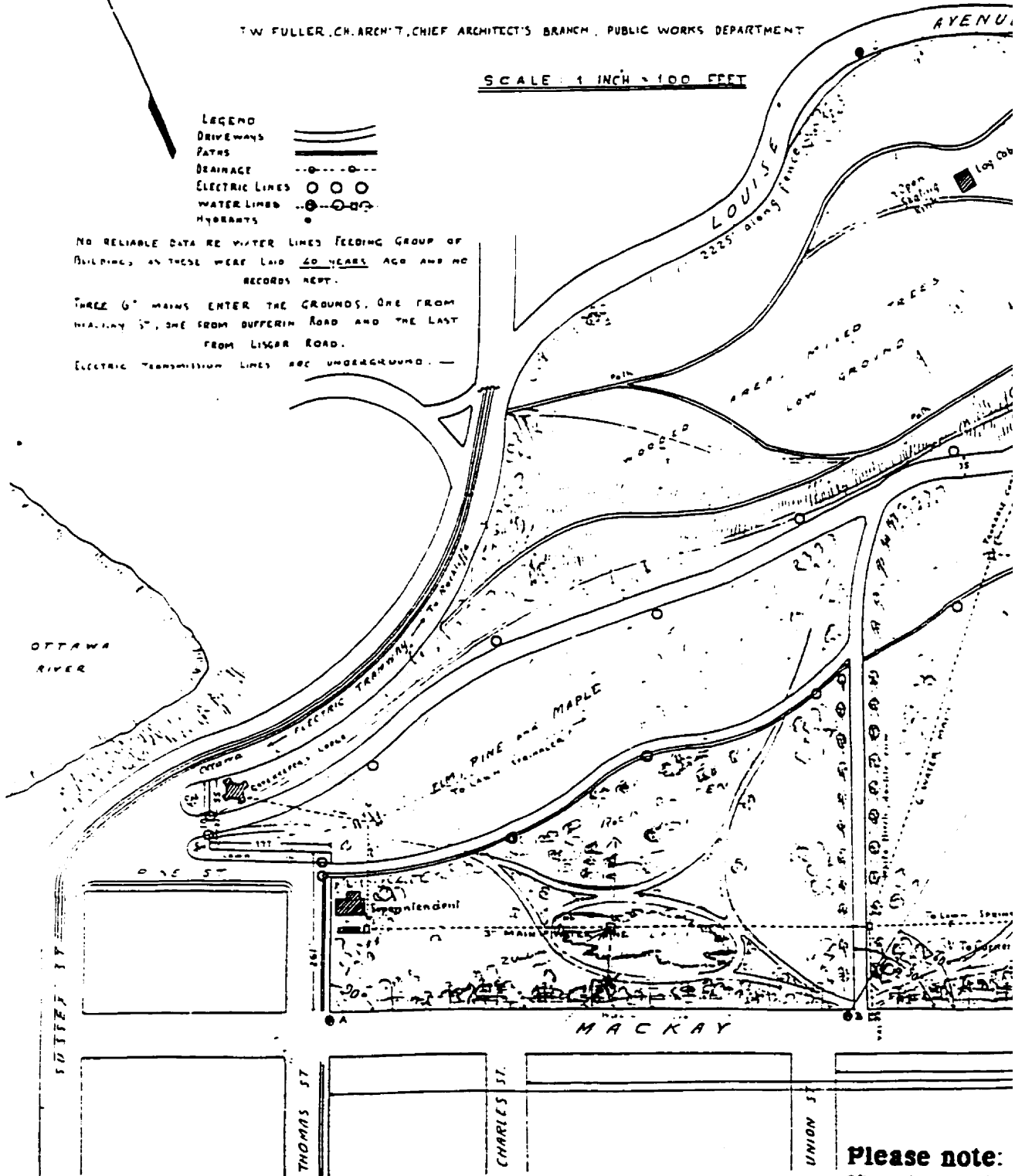
SCALE: 1 INCH = 100 FEET

LEGEND
DRIVEWAYS 
PATHS 
DRAINAGE 
ELECTRIC LINES 
WATER LINES 
HYDRANTS 

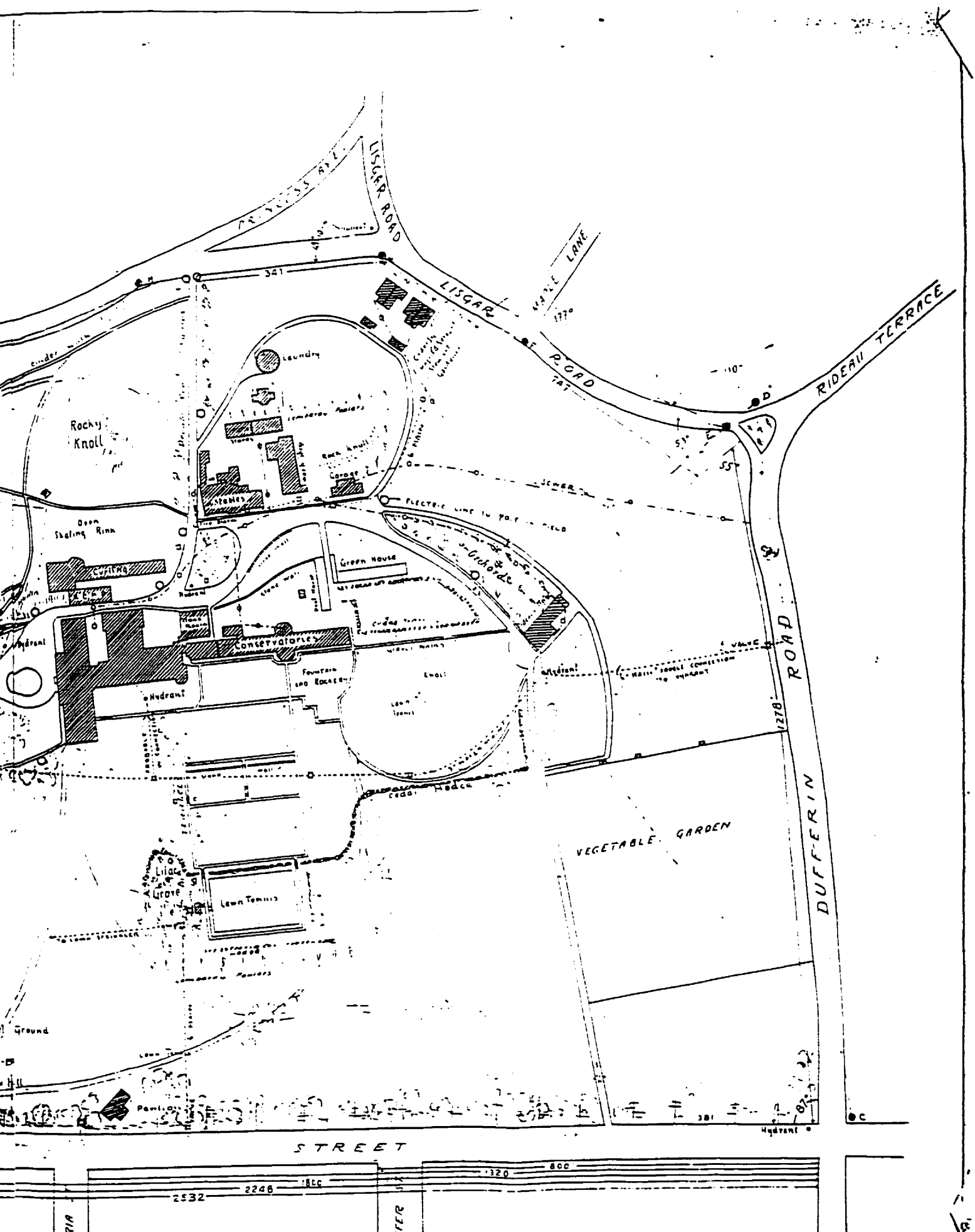
NO RELIABLE DATA RE WATER LINES FEEDING GROUP OF BUILDINGS AS THESE WERE LAID 20 YEARS AGO AND NO RECORDS KEPT.

THREE 6" MAINS ENTER THE GROUNDS, ONE FROM HALLWAY ST, ONE FROM DUFFERIN ROAD AND THE LAST FROM LISGAR ROAD.

ELECTRIC TRANSMISSION LINES ARE UNDERGROUND.



Please note:
the plan and w



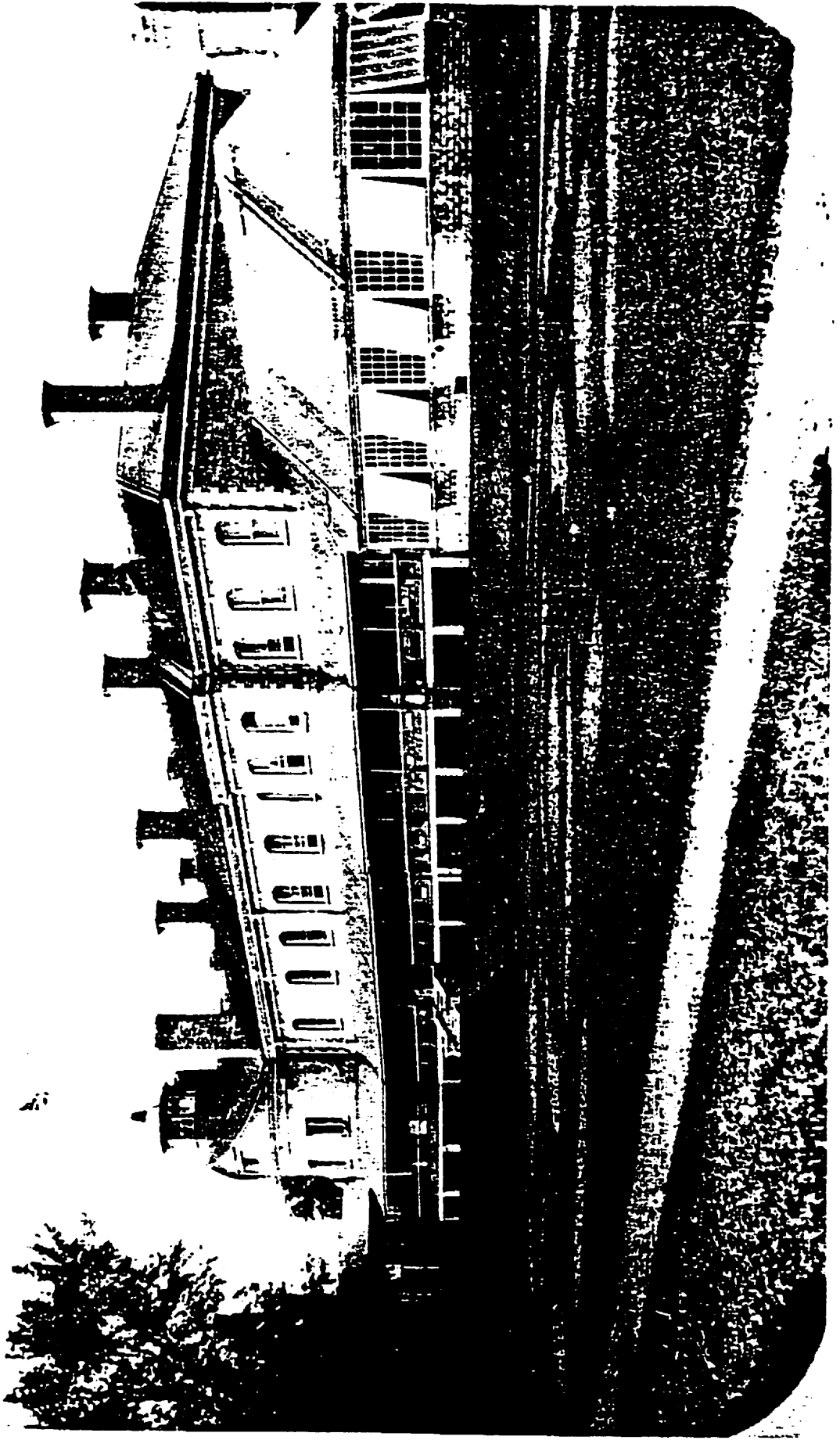
The paths drawn in the parkland area were a later addition to the plan and were never executed on the property. Rideau Hall Landscape Architectural File March 1991

HISTORIC PHOTOGRAPHS

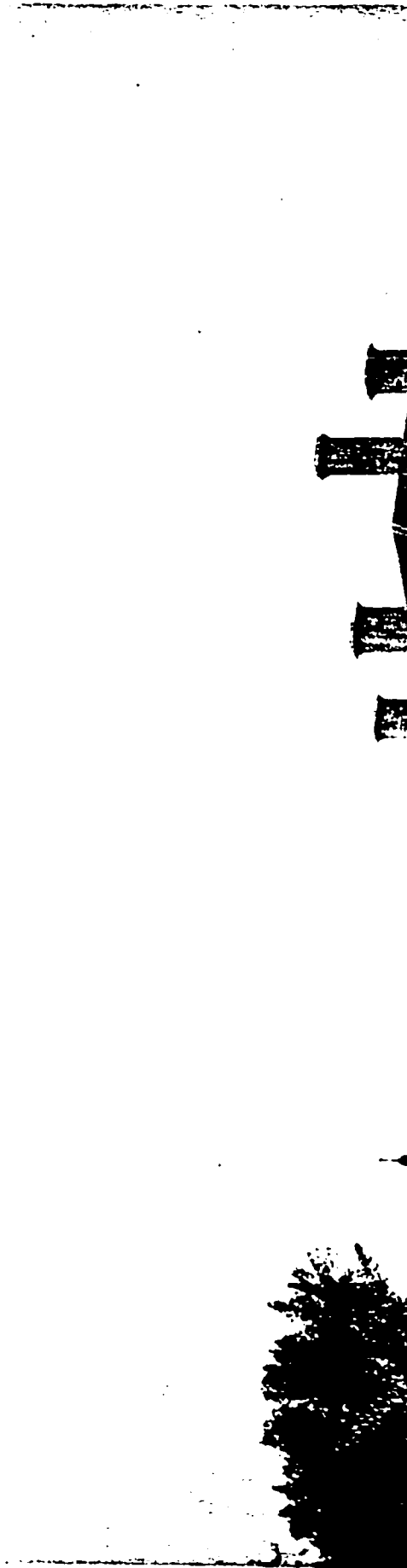
13.2.1-13.2.18

(All photographs from: "History of the Rideau Hall Landscape" by Edwinna von Baeyer in Rideau Hall Landscape Conservation Study, Ottawa, March 1991)





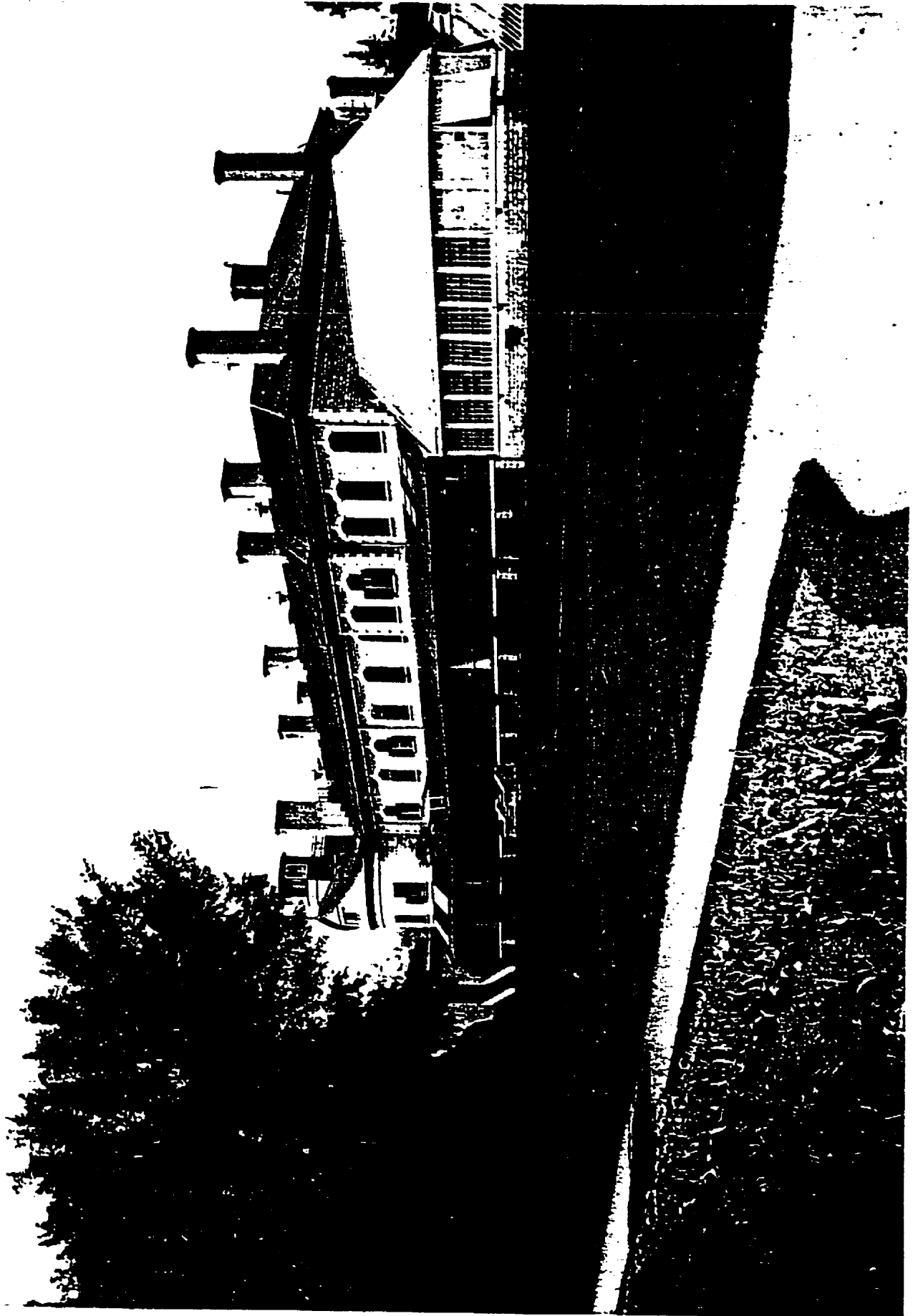
The lower terrace, pre-1893. Cedar steps and flower beds cut into lawn.





The lower terrace, 1880
Flower beds in lawn; flower border at south end of terrace and cedar stairs.





Private Ornamental Gardens, after 1893-1900.



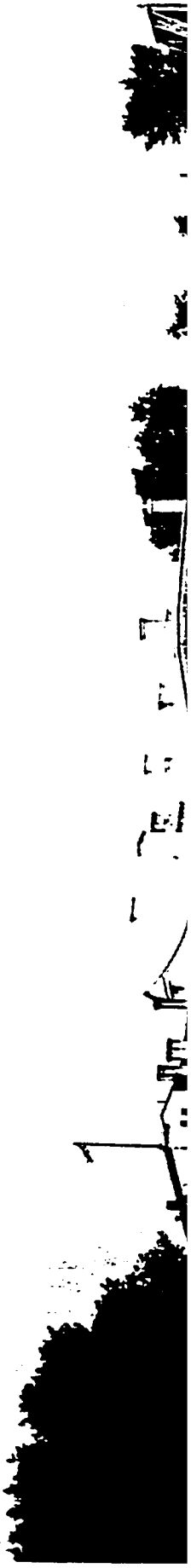


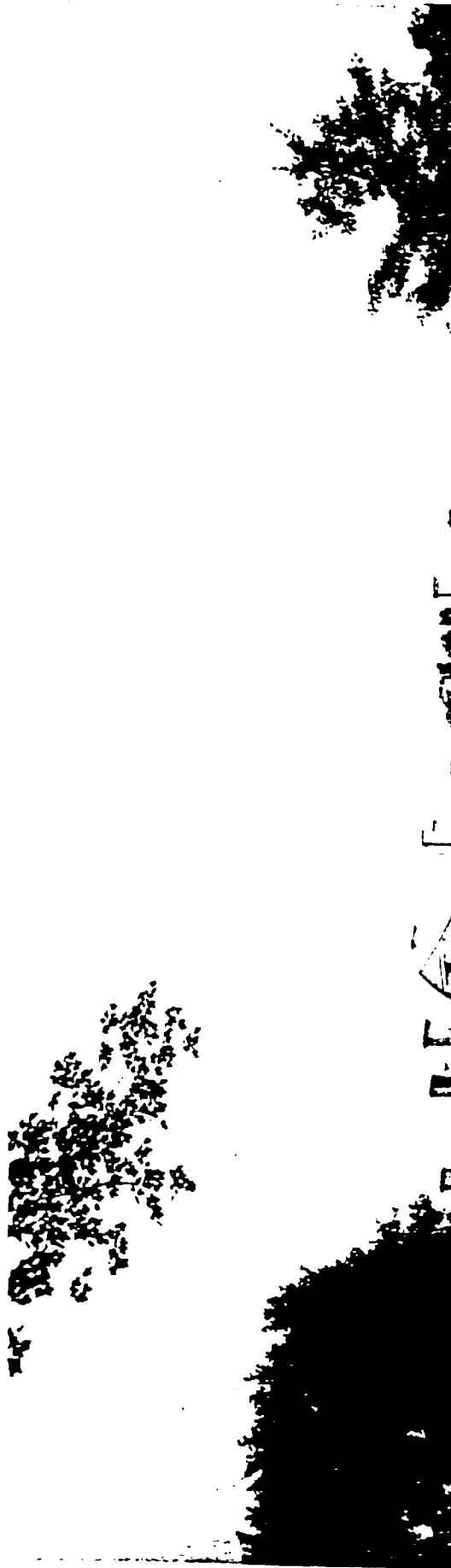


Private Ornamental Gardens, 1910.
Lower terrace is without flower beds; flower border along greenhouse and at end of terrace.

View from Connaught terrace to lower terrace, 1912.
Dry stone wall with crenelated top (built in 1911) and semi-circular concrete stairs. Flower border and cedar pergola along south bed of lower terrace.













Lower terrace, n.d., 1921-1926.
Main path through lower terrace and path along bottom of terrace; flower beds and edge of rock garden.





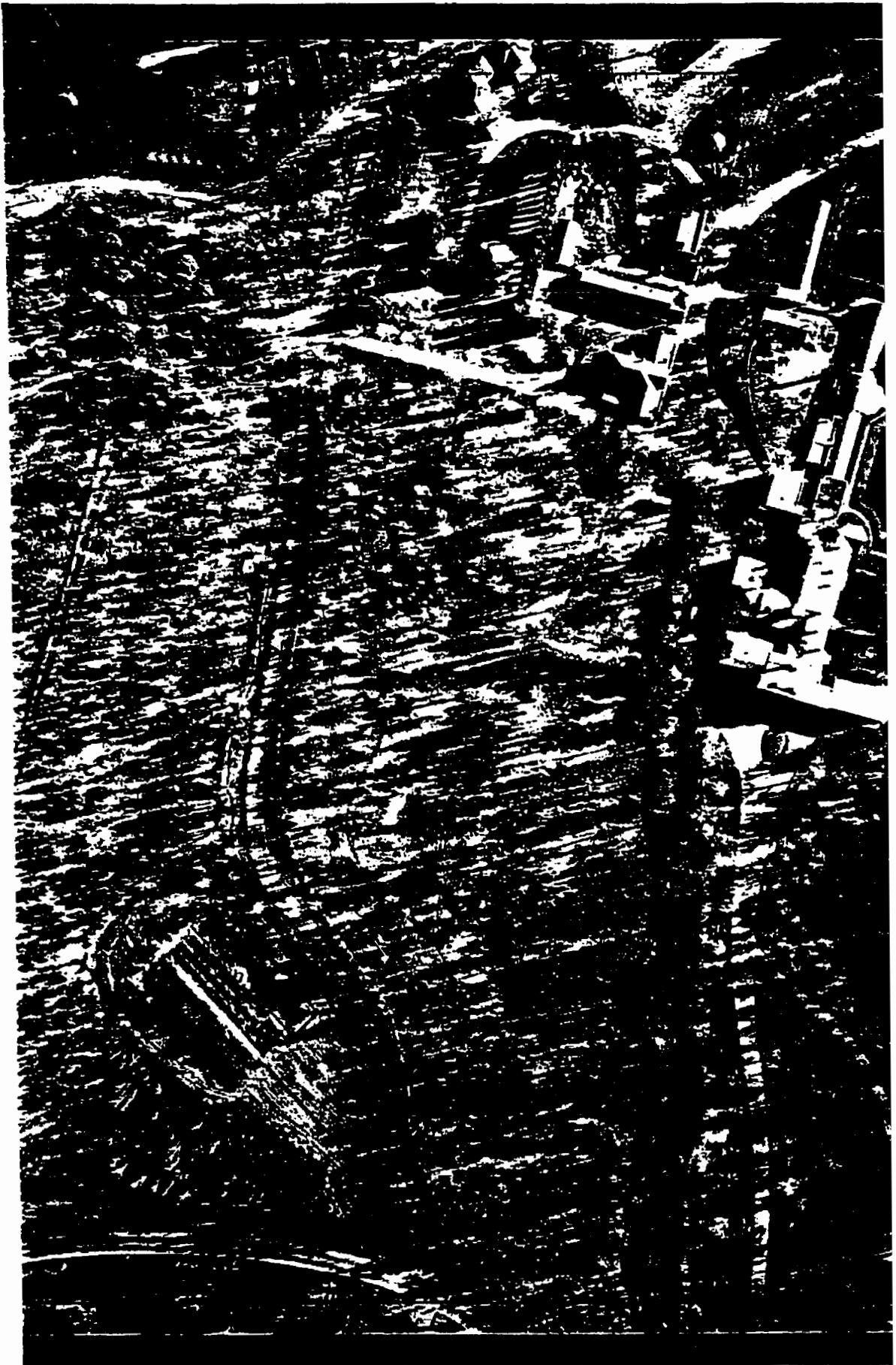
Lady Byng Rock Garden, 1923-1926. Boulders and rock slabs with flower planting in foreground. Backdrop of mixed deciduous and coniferous trees are visible behind rock garden.



AERIAL PHOTOGRAPHS

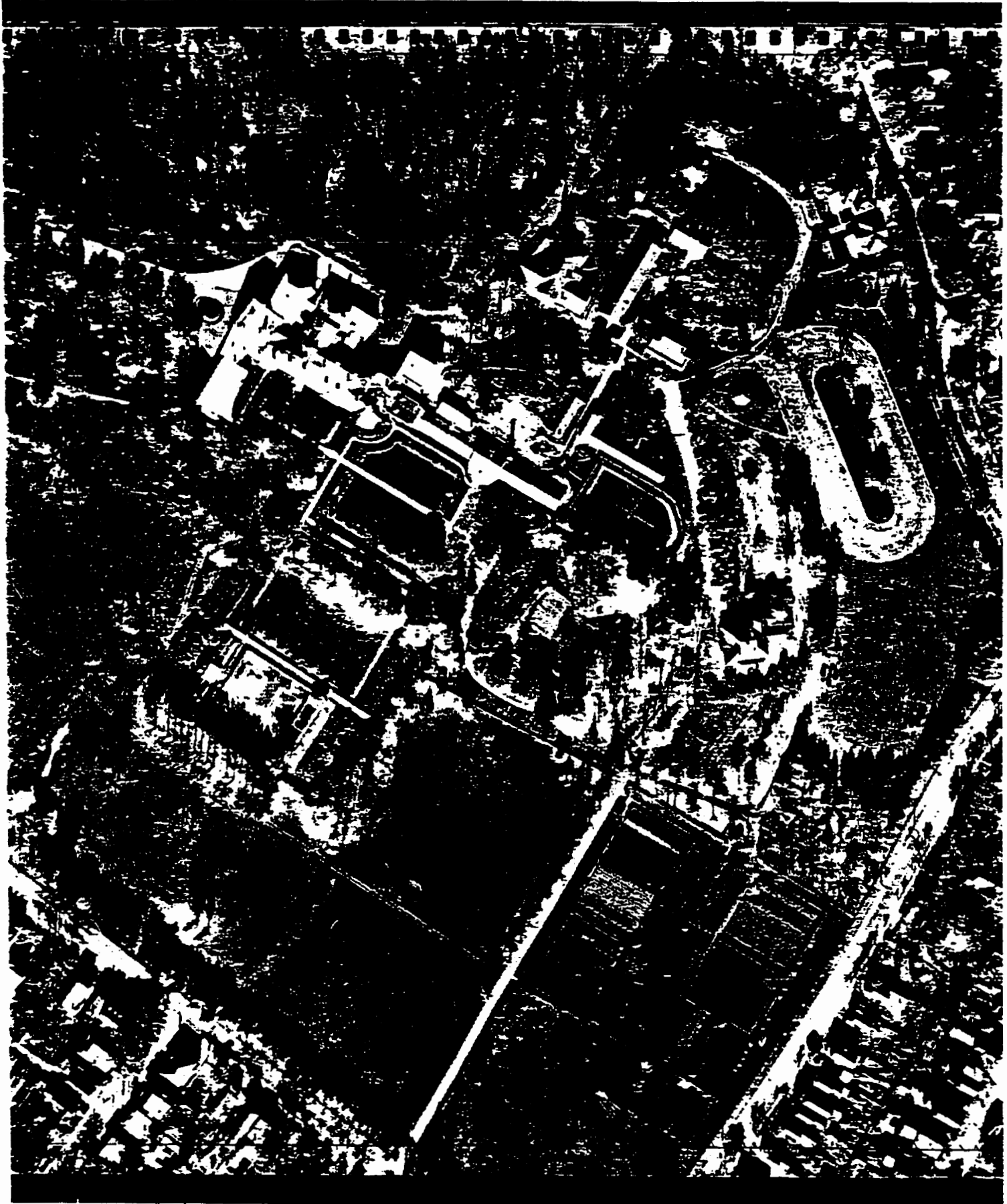
13.3.1-13.3.7

(All aerial photographs from: "History of the Rideau Hall Landscape" by Edwinna von Baeyer in Rideau Hall Landscape Conservation Study, Ottawa, March 1991)



Portion of Rideau Hall estate and entrance area, 1945.
The upper terrace; the lower terrace; and the croquet lawn.

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Portion of the Private Ornamental Gardens, 1948.

The upper terrace: lower terrace: Lady Byng rock garden: croquet lawn: and tennis courts

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Rideau Hall estate, 1951.



Rideau Hall estate, 1953.



Rideau Hall estate, 1956.



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FIG. 1 - THE DIXON HALL ESTATE, 1980.

Governors General Residing at Rideau Hall

The Monck Era	1867-1868
The Young Era	1869-1872
The Dufferin Era	1872-1878
The Lorne Era	1878-1883
The Landsdowne Era	1883-1888
The Stanley Era	1888-1893
The Aberdeen Era	1893-1898
The Minto Era	1898-1904
The Grey Era	1904-1911
The Connaught Era	1911-1916
The Devonshire Era	1916-1921
The Byng Era	1921-1926
The Willingdon Era	1926-1931
The Bessborough Era	1931-1935
The Tweedsmuir Era	1935-1940
The Athlone Era	1940-1946
The Alexander Era	1946-1952
The Massey Era	1952-1959
The Vanier Era	1959-1967
The Michener Era	1967-1974
The Leger Era	1974-1979
The Schreyer Era	1979-1984
The Sauve Era	1984-1989
The Hnatyshyn Era	1989-1994
The Leblanc Era	1994-1999
The Clarkson Era	1999-

(Source: "History of the Rideau Hall Landscape" in The Rideau Hall Landscape Conservation Study by Edwinna von Baeyer, 1991, p.50)

PERENNIAL PLANT LIST

Code	Botanical Name	Common Name	Height	Spacing
AAP	<i>Astilbe</i> 'Anita Pfeifer'	Anita Pfeifer Astilbe	70cm	60cm
ABV	<i>Astilbe</i> 'Bridal Veil'	Bridal Veil Astilbe	50cm	45cm
APB	<i>Astilbe</i> 'Peach Blossom'	Peach Blossom Astilbe	60cm	60cm
Ad	<i>Aruncus dioicus</i>	Goat's Beard	200cm	1200cm
Aj	<i>Anemone</i> hybrid 'September Charm'	Japanese Anemone	75cm	60cm
Bc	<i>Bergenia cordifolia</i> <i>purpurea</i>	Bergenia	60cm	45cm
CSP	<i>Chrysanthemum superbum</i> 'Silver Princess'	Silver Princess Shasta Daisy	30cm	30cm
Cc	<i>Chrysanthemum coccineum</i> 'James Kelway'	James Kelway Painted Daisy	60cm	45cm
CCC	<i>Chrysanthemum</i> 'Clara Curtis'	Clara Curtis Daisy	70cm	30cm
Cl	<i>Corydalis lutea</i>	Yellow Corydalis	35cm	30cm
Cp	<i>Campanula persicifolia</i> 'Blue'	Peachleaf Bellflower	80cm	45cm
Crp	<i>Cimicifuga racemosa</i> <i>purpurea</i>	Purple-leaf Snakeroot	150cm	90cm
Dc	<i>Deschampsia caespitosa</i>	Tufted Hair Grass	75cm	30cm
De	<i>Dicentra eximia</i> 'Luxuriant'	Bleeding Heart Luxuriant	40cm	45cm
DPG	<i>Delphinium</i> 'Pacific Giant Astolat'	Pacific Giant Astolat Larkspur	150cm	60cm
Ep	<i>Echinacea purpurea</i>	Purple coneflower	100cm	100cm
GB	<i>Geranium</i> 'Biokova'	Biokova Cranesbill	40cm	30cm
Ge	<i>Geranium endressii</i> 'Wargrave Pink'	Wargrave Pink Cranesbill	40cm	60cm
Gs	<i>Geranium sanguineum</i> 'Magenta'	Magenta Blood-red Cranesbill	45cm	60cm
HAS	<i>Hemerocallis</i> 'American Style'	American Style	50cm	45cm
HB	<i>Hemerocallis</i> 'Breakaway'	Breakaway Daylily	90cm	45cm
Hm	<i>Heuchera micrantha</i> 'Purple Palace'	Purple Palace Coral Bells	30cm	45cm
HBD	<i>Hosta</i> 'Big Daddy'	Big Daddy Hosta	60cm	90cm
HF	<i>Hosta</i> 'Francee'	Francee Hosta	60cm	90cm
IAS	<i>Iberis sempervirens</i> 'Autumn Snow'	Autumn Snow Candytuft	25cm	30cm
Is	<i>Iris sibirica</i> 'Dance Ballerina'	Dance Ballerina Siberian Iris	80cm	60cm
Ig	<i>Iris germanica</i> 'Valimar'	Valimar Bearded Iris	80cm	60cm
IGG	<i>Iris germanica</i> 'Golden Garland'	Golden Garland Bearded Iris	80cm	60cm
Lg	<i>Lamium galeobdolon</i> 'Hermann's Pride'	Herman's Pride Lamium	60cm	1200cm
LCCG	<i>Lamium maculatum</i> 'Cannon's Gold'	Cannon's Gold Lamium	20cm	1000cm
LM	Lavender 'Mumstead'	Lavender	50cm	40cm
MBC	<i>Monarda</i> 'Beauty of Cobham'	Beauty of Cobham Beebalm	30cm	60cm
MPT	<i>Monarda didyma</i> 'Pink Tourmaline'	Pink Tourmaline Beebalm	80cm	60cm
Ms	<i>Myosotis sylvatica</i> 'Victoria Blue'	Forget-me-not	15cm	30cm
Nf	<i>Nepeta faassenii</i>	Catmint	45cm	30cm
Pa	<i>Pennisetum alopecuroides</i>	Fountain Grass	100cm	50cm
PhDJ	<i>Phlox paniculata</i>	Summer Phlox 'Darwin's Joyce'	60cm	50cm
PhMP	<i>Phlox paniculata</i>	Phlox 'Miss Pepper'	80cm	50cm

PLANT MATERIAL ANALYSIS: RIDEAU HALL

Prepared for the NCC
by Diane Matichuk

SPECIMEN CONIFEROUS TREES

N/O	Qty	Botanical Name	Common Name
N	96	<i>Picea glauca</i>	White spruce
O	74	<i>Picea abies</i>	Norway spruce
O	52	<i>Picea pungens</i>	Colorado spruce
O	46	<i>Pinus sylvestris</i>	Scotch pine
O	37	<i>Pinus nigra</i>	Austrian pine
N	32	<i>Pinus strobus</i>	Eastern white pine
N	21	<i>Pinus resinosa</i>	Red pine
N	21	<i>Thuja occidentalis</i>	Eastern white cedar
O	17	<i>Pinus mugo</i>	Mugo pine
N	7	<i>Pinus banksiana</i>	Jack pine
N	7	<i>Pseudotsuga menziesii</i>	Douglasfir
N	6	<i>Abies balsamea</i>	Balsam fir
N	3	<i>Tsuga canadensis</i>	Canadian hemlock
-	1	<i>Abies</i> spp.	Fir spp.
N	1	<i>Larix laricina</i>	Tamarack
TOTAL: 421		GRAND TOTAL: 1255	

MIXED SHRUB BEDS containing trees

N/O	# beds	Botanical Name	Common Name
Coniferous Trees			
O	3	<i>Picea abies</i>	Norway spruce
O	10	<i>Pinus mugo</i>	Swiss mountain pine
O	2	<i>Pinus sylvestris</i>	Scotch pine
N	6	<i>Thuja occidentalis</i>	Eastern white cedar
Deciduous Trees			
O	4	<i>Acer ginnala</i>	Amur maple
N	2	<i>Acer negundo</i>	Manitoba maple
O	1	<i>Acer platanoides</i>	Norway maple
N	1	<i>Acer saccharinum</i>	Silver maple
N	10	<i>Acer saccharum</i>	Sugar maple
N	1	<i>Fagus grandifolia</i>	American beech
N	5	<i>Fraxinus americana</i>	White ash
N/O	3	<i>Malus</i> spp.	Crabapple spp.
N	1	<i>Tilia americana</i>	Basswood
N	5	<i>Ulmus americana</i>	American elm

BUSH AREA

m2	
56,075.5	Undeveloped bush (no maintenance)
24,712.4	Developed bush (underseed only)
TOTAL : 80,787.9 m2	

A. EXISTING TREE INVENTORY

The computer listing of all trees growing at Rideau Hall was retrieved from Urban Land Management. The following is a tabulation of the thirty deciduous species and the fifteen coniferous species represented. They are ranked in descending order by the number of trees per species. At the top of the deciduous tree chart is the sugar maple which dominates the landscape. With regards to the population of coniferous trees, white spruce, Norway spruce and Colorado spruce predominant. Information as to whether the tree is a native (N) or ornamental (O) tree is also given.

Trees are also found mixed in shrub beds. The FACS inventory identifies these trees by percentage coverage not by single count. The tree species, the American Beech, is identified in one of the shrub beds. This tree is not found elsewhere on the grounds. Developed and undeveloped bush area is also included in the inventory.

SPECIMEN DECIDUOUS TREES			
N/O	Qty	Botanical Name	Common Name
N	433	Acer saccharum	Sugar maple
N	80	Quercus rubra	Red oak
N/O	72	Malus spp.	Crabapple spp.
N	56	Acer saccharinum	Silver maple
N	31	Fraxinus americana	White ash
N	29	Acer rubrum	Red maple
O	25	Acer platanoides	Norway maple
N	18	Fraxinus pennsylvanica	Green ash
N	14	Ulmus americana	American elm
N	13	Populus x canadensis	Carolina poplar
O	10	Ginkgo biloba	Ginkgo
N	8	Populus deltoides	Eastern cottonwood
O	7	Catalpa spp.	Catalpa spp.
N	5	Ostrya virginiana	Ironwood
N	5	Tilia americana	Basswood
O	4	Tilia cordata	Littleleaf linden
N	4	Fraxinus nigra	Black ash
O	3	Acer ginnala	Amur maple
-	3	Quercus spp.	Oak spp.
N	3	Betula papyrifera	Paper birch
N	2	Acer nigrum	Black maple
N	1	Acer negundo	Manitoba maple
-	1	Acer spp.	Maple spp.
N	1	Quercus alba	White oak
N	1	Quercus macrocarpa	Bur oak
O	1	Aesculus hippocastanum	Horsechestnut
N	1	Gymnocladus dioica	Kentucky coffeetree
N	1	Crataegus spp.	Hawthorn spp.
N	1	Celtis occidentalis	Common hackberry
O	1	Cladastrus lutea	American yellowwood
TOTAL:		834	

PLANT MATERIAL ANALYSIS: SHRUBS AND 'GROUNDCOVERS'

Introduction

The following is a listing of the shrubs and the various groundcovers, including perennials, rock garden plants, flowers, and turf growing on the grounds of Rideau Hall. An analysis follows both the shrub and the groundcover inventory.

A. SHRUB INVENTORY

The shrub species are ranked by quantity in descending order.

Lilacs are the dominant shrubs in the Rideau Hall landscape, both as single specimen shrubs and as single species shrub beds. Honeysuckles are the second most popular shrub species. Together they compose two-thirds of the specimen shrub population and three-quarters of the single specimen shrub beds. Interestingly, these two shrubs are prevalent in many other older NCC landscapes such as the Central Experimental Farm Drive. The reasons for having planted them extensively may have been their colourful floral display in the spring, or their ability to effectively define spaces in large landscapes. However in the modern landscape, where priorities tend to lie with practical concerns, their winning characteristics are more likely their ability to persist with minimal maintenance and to rejuvenate successfully.

SPECIMEN SHRUBS		
Qty	Botanical Name	Common Name
20	<i>Syringa</i> spp.	Lilac spp.
9	<i>Lonicera tatarica</i>	Tatarian honeysuckle
8	<i>Caragana</i> spp.	Peashrub spp.
7	<i>Lonicera morrowii</i>	Morrow honeysuckle
4	<i>Rhamnus</i> spp.	Buckthorn spp.
2	<i>Philadelphus</i> spp.	Mockorange spp.
1	<i>Shepherdia argentea</i>	Silver buffaloberry
1	<i>Viburnum lentago</i>	Nannyberry viburnum
1	<i>Weigela florida</i>	Old fashioned weigela
TOTAL:	53	

SHRUB BEDS - SINGLE SPECIES		
m2	Botanical Name	Common Name
403.8	Syringa spp.	Lilac spp.
298.1	Lonicera tatarica	Tatarian honeysuckle
49.0	Rosa spp.	Rose spp.
39.1	Philadelphus spp.	Mockorange spp.
36.8	Caragana spp.	Peashrub spp.
36.0	Shepherdia argentea	Silver buffaloberry
26.1	Ligustrum amurense	Amur privet
18.8	Buxus spp.	Boxwood spp.
15.1	Symphoricarpos spp.	Snowberry spp.
7.2	Rhamnus spp.	Buckthorn spp.
4.4	Lonicera morrowii	Morrow honeysuckle
TOTAL:	945.4 m2	

SHRUB BEDS - MIXED		
m2	Botanical Name	Common Name
8171.7		

Single specie shrub beds comprise only ten percent of the mass of shrubs beds. By far the greater mass of shrub beds is made up of a mixture of several species. The mixed shrub beds contain all of the thirteen shrub species listed above, plus the following fifteen species as listed below.

SHRUBS UNIQUE TO MIXED SHRUB BEDS		
	Botanical Name	Common Name
	Amelanchier spp	Serviceberry spp
	Cornus florida	Flowering dogwood
	Cotoneaster spp	Cotoneaster spp
	Eucrymus spp	Burningbush spp
	Forsythia spp	Forsythia spp
	Mahonia spp	Grapeholly spp
	Physocarpus opulifolius	Common ninebark
	Prunus virginiana	Common chokecherry
	Rhus typhina	Staghorn sumac
	Ribes spp	Currant spp
	Sorbaria arborea	Falsespirea spp
	Spirea spp	Spirea spp
	Taxus spp	Yew spp
	Viburnum dentatum	Arrowwood viburnum
	Viburnum lantana	Wayfaring tree

B. SHRUB ANALYSIS

Naturalization

The specimen shrub is found growing in either its natural form or as a topiary form. Shrub beds vary from hedges to carpets of monocultures to mixed beds including even trees, groundcover perennials and vines. The topiary forms, clipped hedges and carpet beds edge the neoclassical terraces of the west garden. Mixed shrub beds soften the landscape of the building campus and edge the flowing spaces of the vast romantic lawns.

The mixed shrub bed generally requires less maintenance than the other shrub plantings which permits natural regeneration to occur. These types of plantings recreate the natural form of the forest edge.

Species Diversity

A total of twenty-eight shrub species are represented on the grounds of Rideau Hall. Thirteen occur as specimen shrubs or single specie shrub beds. These thirteen shrub species plus an additional fifteen compose the mixed shrub beds.

Shrub Density

No density standards for shrubs were developed in the first study. Shrubs at Rideau Hall cover three percent of the site. This figure may be useful in future comparative studies. Interestingly, shrubs occupy as much of the site as do the buildings and twice as much ground as do groundcovers. Roads and paths by contrast cover approximately twelve percent of the site.

Rideau Hall: West gardens

On the following pages is the planting plan and plant list for the terrace gardens on the west side of Rideau Hall. These gardens have been modified throughout its history to include less plant material of the 'kitchen variety' such as vegetables and vineries and more of the ornamental variety.

RIDEAU HALL GARDENS: WEST SIDE

Plant Material (item numbers as per FACSDV inventory)

Item no.	Name of Item	Size of bed/ Height of sp.
44378-91	Buxus sp.	3.6 m2
44373-91	Buxus sp.	11.9 m2
44370-97	Rosa sp.	13.6 m2
44371-97	Rosa sp.	14.4 m2
44374-97	Rosa sp.	21.0 m2
44314-79	Syringa sp.	64.4 m2
44361-9	Taxus canadensis	.5m ht
44362-9	Taxus canadensis	.5m ht
44363-9	Taxus canadensis	.5m ht
44364-9	Taxus canadensis	.5m ht
44365-9	Taxus canadensis	.5m ht
44366-9	Taxus canadensis	.5m ht
44317-7A	Thuja occidentalis	1.5m ht

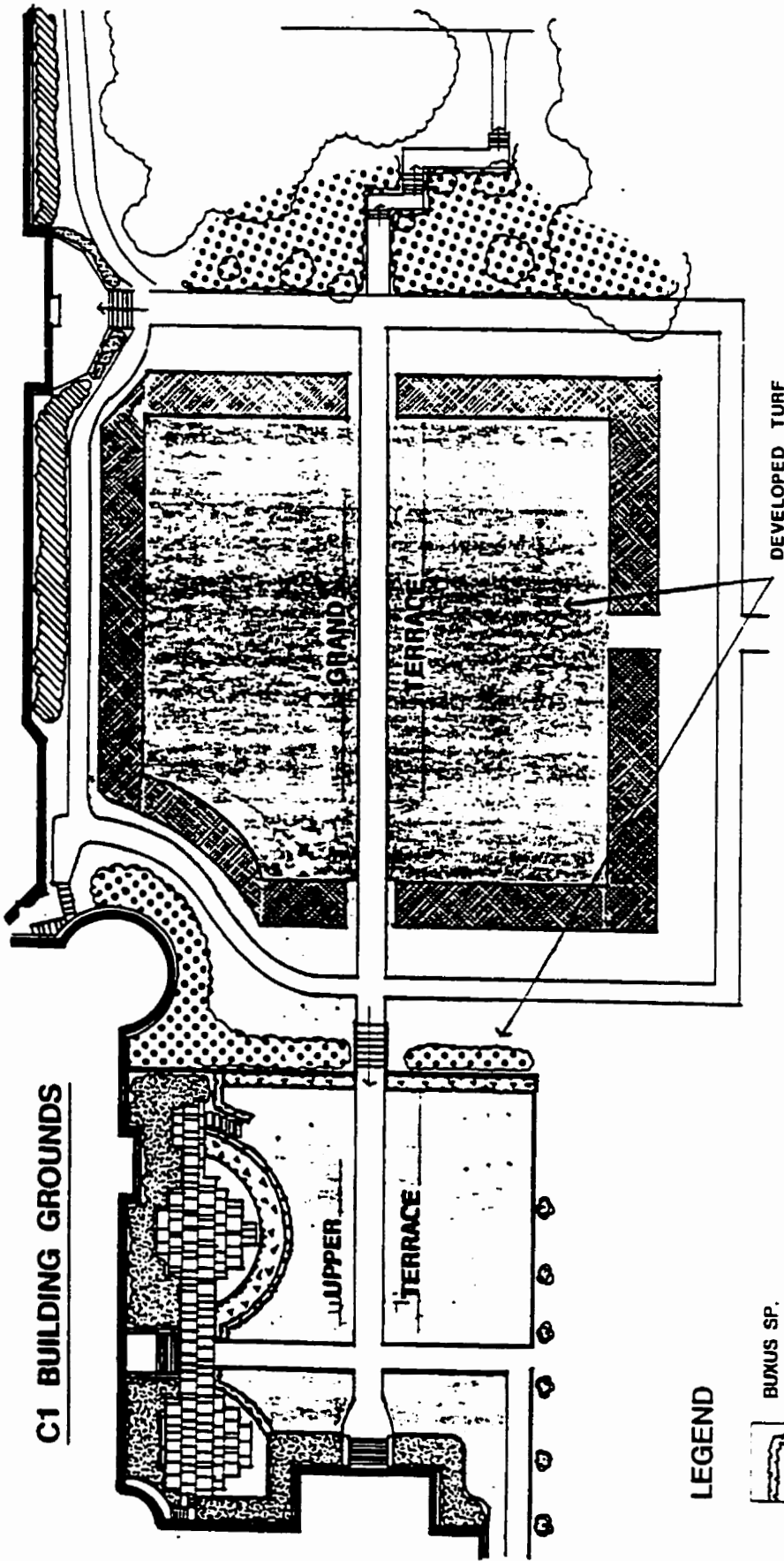
Item no.	Name of Item	Size of bed	Composition of bed
44315-76	Mixed Shrub bed	9.6 m2	Pinus mugo 30%, Spiraea spp. 80%
44316-76	Mixed Shrub bed	22.5 m2	Pinus mugo 20%, Spiraea spp. 80%
44375-76	Mixed Shrub bed	113.8 m2	Juniperus spp (ground) 55%, Pinus mugo 15%, Flowers 10%, Spiraea spp. 20%
44376-76	Mixed Shrub bed	40.3 m2	Pinus mugo 30%, Symphoricarpos sp. 20%, Cotoneaster spp. 20%
44377-76	Mixed Shrub bed	44.6 m2	Pinus mugo 20%, Convolvularia majalis (ground) 40%
44379-76	Mixed Shrub bed	29.8 m2	Ribes sp40%, Pachysandra terminalis 60%

GRUINDCOVERS





Item no.	Name of Item	Size of bed
44308-155	Rock garden	123.6 m2
44309-155	Rock garden	195.1 m2
44320-155	Rock garden	975.1 m2
44321-104	Pachysandra terminalis	22.1 m2
44313-100	Vines	
44367-96	Flowers	302.8 m2
44368-96	Flowers	177.6 m2
44369-96	Flowers	162.8 m2
44302-151A	Developed turf-Class 1	326.1 m2
44303-151A	Developed turf-Class 1	60.2 m2
44304-151A	Developed turf-Class 1	47.1 m2
44305-151A	Developed turf-Class 1	147.6 m2
44306-151A	Developed turf-Class 1	33.4 m2
44307-151A	Developed turf-Class 1	11.4 m2

RIDEAU HALL

C1 BUILDING GROUNDS



LEGEND

-  BUXUS SP.
-  SYRINGA SP.
-  ROSA SP.
-  TAXUS CANADENSIS

FLOWERS



ROCK GARDEN



MIXED SHRUB BED



SHRUBS & GROUNDCOVERS Summary

C. GROUNDCOVER INVENTORY

The inventory of groundcovers has been subdivided into two categories: flowering perennial plants and turf. These are also ranked by quantity in descending order. Together, flowering perennials cover 1.5 percent of the grounds and turf, sixty percent of the grounds.

Also included in the charts below are the landscape areas in which the flowering perennials and classes of turf are found. A map showing the location of the groundcovers on the Rideau Hall site is found on the following page.

FLOWERING PERENNIALS PLANTS			
m2	Botanical Name	Common Name	Zones
1,340.3	<i>Pachysandra terminalis</i>	Japanese spurge	A2, C1
1,294.2		Rock garden plants	C1
890.0		Naturalized daffodils	A2
724.6		Flower beds (annuals)	C1
455.4	<i>Convallaria majalis</i>	Lily of the valley	
33.2	<i>Polygonum</i> spp.	Fleeceflower	
TOTAL:		4,737.7 m2	

TURF		
m2		Zones
161,686.8	Developed turf - Class 1 (Machine cut)	A2, C1, C2, C3
5,483.0	Undeveloped turf - Mowed grass (1-2x/yr)	A3, C3
23,861.0	Undeveloped turf - Naturalized (max 1x/yr)	A3
TOTAL :		191,030.8 m2

D. GROUNDCOVER ANALYSIS

Naturalization

The flowering perennials as listed above are found in the areas classified as building grounds for public assembly and as urban parkland. This corresponds to the prominent locations around the main residence and along the serpentine drive. These flowering perennials are relatively high

THE SIGNIFICANCE OF THE RIDEAU HALL ESTATE

The significance of the Rideau Hall estate is that it is the official residence of the Governors General of Canada, since 1864.

- The Governor General is the Queen's representative to Canada
- The estate is located at the terminus of the 'Ceremonial Route' from Parliament Hill
 - it is an important symbol of the prestige of the Governors General
 - As a result, it has traditionally responded to the preferences and personalities of its occupants.
- the 2 significant ceremonies at Rideau Hall are the opening and dissolution of parliament
- the heritage value of Rideau Hall is another major element, as the grounds are a 'Classified' heritage site by the Federal Heritage Buildings Review Office (FHBRO)
 - "This designation states that "any significant and permanent changes to the grounds require review by this agency"
- The grounds have also been designated a National Historic Site by the Historic Sites and Monuments Board of Canada.

THE EVOLUTION OF THE RIDEAU HALL LANDSCAPE

- the design of the Rideau Hall landsc. was modelled after the British landscape ideal because it was an integral part of the Governors General cultural background.
- the estate is an example of the landscape style of many country estates which conformed to the precepts of the English Landscape Style.
- the characteristics of this style included: "expanses of rolling lawn, tree and shrub groupings, meandering paths, woodland, controlled vistas, and water interest"
- the Picturesque Style that was incorporated into the English Landscape style in the mid-1800s was predominant in the country estates along the St. Lawrence in Canada.
- the rugged nature of the Picturesque style was well suited to the Canadian landscape.
- the Rideau Hall estate was a suitable canvass on which the palette of the Picturesque Style combined well with a more pastoral approach to the layout of the landscape.

-This variation of the British style, known as the Natural Style, was a popular landscape ideal that had been well established on many private estates throughout Great Britain and in other estates in North America.

SIGNIFICANT PERIODS IN THE EVOLUTION OF THE RIDEAU HALL LANDSCAPE

- There are 3 significant periods in the evolution of the estate:

1) The first period encompasses Governor General Monck's residence between 1864 and 1868

- A new avenue approach was built; a cricket field laid out; farm sector enhanced; conservatory and service greenhouse built; the ornamental gardens were laid out; the vegetable garden re-established in an outlying field; Rideau Cottage was built; and fencing and paths were installed throughout the grounds; and a forest of trees planted on the boundaries of the estate.

2) The second signif. period in the RH landsc. occurred betw. 1900 and 1916. The major alterations occurred mainly in the Private Ornamental Gardens.

- The 2 signif. individuals that were responsible were Lady Minto (1898-1904) and Lady Grey (1904-1911).

- Lady Grey oversaw the construction of the greenhouse complex and flower borders

-

- **The Duke of Connaught (1911-1916) altered the grounds dramatically**

- he had the entrance widened and had many trees planted and removed.

- and created 2 terraces which extended the ornamental gardens southwards into the parkland area

3) Lady Byng was third person involved in the alteration of the grounds.

- the rockery installed at the southern slope of the gardens - located betw. the lower lawn and the bowling green

- New plantings were also added to the ornamental gardens and flower beds were created on the upper terrace

*Following the Byng and Willingon eras up to the present day, the layout of the Rideau H. landsc. did not change as significantly.

****The 3 main periods of change to the R.H. landsc. coincided w. the growing interest in gardening and horticulture throughout Canada**

- From the late 1800s to the 1920s, the beautification movement had enormous impact on Canadian society.

- This was evident in both private residences, as well as on vice-regal residences throughout Canada.

THE HISTORIC ZONES OF THE RIDEAU HALL LANDSCAPE

- The grounds of Rideau Hall were originally comprised of 5 distinct zones.

1. Wooded Entrance and Approach
2. Parkland
3. Farmland
4. natural woodland to the northwest
5. the Private Ornamental Gardens

Rideau Hall differs from the British model in these ways:

1). It located on the peripheries of a major city and center of gov't

- The estate could not expand beyond its boundaries. Therefore, the 5 historic zones were compressed within the 87 acres of the estate

2). R.H. 's primary functions as a vice-regal residence

- The landscape features that are a part of the estate were a result of the ceremonial and private requirements that were instrumental for the Governor General.

*3). Many of the various Governors General have left some mark or other on the landscape within their period of residence.

- As a result, the estate bears the "additive quality of landscape planning" from the grounds being altered.

4). RH also differed from the British model as 7 distinct zones have been identified within the landsc.

***Four of these zones have remained intact**

- The 5th zone has been phased out as farming practices on the estate have ceased.

(maintenance, operations and administration are on site)

5). The Canadian climate and culture is unique from the British model, as winter activities would be unheard of on the British country estate

The Private Ornamental Gardens

- reveal the most notable historical evol'n within the Rideau Hall estate
- the gardens are of a typical mid-Victorian garden layout, but it is less ornate than British country estates.
- The evol'n of the Priv. Ornamental Gardens began in 1864.
- Traditionally, the flower gardens were sited near the house on a parterre or terrace planted with flowers.
- The terrace was shaped into a geometric pattern and was popular in the 17th c. and revived in the 19th c. in Britain - the plan of the beds in the POG followed these garden practices.
- The interest in ornamental gardens was visible in many private residences throughout Canada during the 19th century.

The Main Terrace - consists of the:

lower terrace; the Lady Byng Rock Garden; and the Michener Rockery

- the significant additions to the gardens are:

The Connaught terraces; the Lady Byng Rock Garden; and Michener's Rockery

- the constant alterations that have occurred in the Main Terrace: are the flower bed planting scheme; the rockeries; and the pergolas.
- **important elements of the Main Terrace:** are the terraces; numerous pergolas that have existed; and the herbaceous borders

Lady Byng Rock Garden (1923-26)

- Located in the east side of the Main Terrace
- replanted in 1955 and 1963

Michener's Rockery (1968-1971)

- located in the west side of the Main Terrace - replaced former slopes of lawn.

The wall and terrace created by Duke of Connaught (1911-1916)

- consists of grassed plots w. a row of maples and presently, flower beds.

***Over the years there has been a constant search for enclosure within the formal gardens.**

- from the 1860s to 1911 - the space was oriented along an east-west axis - the design was not of a symmetrical layout.
- the eye was guided by enclosure: cedar hedge and trees of the upper terrace; and the cedar hedge and borders of the lower terrace.

The Main Terrace has been more ornately embellished than other areas within the Private Ornamental Gardens

- during Lord Monck's era, the beds were formed into shapes such as stars, fleur de lys, and maltese crosses.
- during Lord Byng's era - Lady Byng combined the pergola w. borders and specimen trees.
 - the pergola was a popular garden element from 1911 to 1920s.
- **the layout of the flower borders in the lower terrace was established prior to 1940 in the pattern that is still retained.**
- the Duke of Connaught's decision to realign the garden by a secondary axis to the south caused the sense of enclosure to be altered.
- the expansion the gardens southward changed the emphasis of the east -west axis
- the pergolas offered a sense of enclosure without blocking the axis down the new terraces.
- *the need to define the Main Terrace with gardens elements, such as plant material and the pergolas - the vertical elements provided a sense of enclosure and guided the views within the gardens.

SITE CONTEXT PANEL

Rideau Hall is situated at the terminus of Confederation Blvd.

- The close proximity to the Prime Minister's residence, Parliament Hill, and other official residences and embassies
- Rideau Hall is also is a heritage landmark.

Confederation Blvd.:

- is the symbolic route that connects the significant sites w. one another

- the front gates of RH is the node that acts both as a terminus and a beginning to the Governor General's estate.

CURRENT USE

(SEE SITE ANALYSIS PANEL IV)

Entry - the point of entry into the Main Terrace is along the path next to the Palm House. The formal entry for the Governors General and guests would be from the upper terrace path, down the stairs between the Michener's Rockery.

Pedestrian Circulation

- the pedestrian access into the POG is restricted to visitors with the guided tours
- the access is limited to the paths within the Main Terrace surrounding the lower terrace, the Lady Byng Rock Garden and the Michener Rockery

HISTORIC VALUE OF ARTIFACTS WITHIN THE MAIN TERRACE

The artifacts that have been left as reminders of the Governors General in residence over the years include:

- the stone bench in the Lady Byng Rock Garden (1950s)
 - the stone bench next to the pet cemetery (of an unknown date)
 - the two fish ponds - one in the Lady Byng Rock Garden and the other located in Michener's Rockery.
 - another fish pond that was previously in the Michener Rockery was removed at an unknown date.
- *The value of the various historic artifacts within the ornamental gardens is due to the fact that many of these have been placed w/in the site by the various Governors General and their families.

CONSERVATION STRATEGY

Through the research and analysis phase of the Main Terrace, it was discovered that the most useful conservation strategy is the **adaptive rehabilitation approach**.

SEE PANEL: SITE INVENTORY & ANALYSIS IV

- In order to examine the site and to find the most suitable conservation treatment for the Main Terrace, **3 alternate approaches** were investigated prior to the design phase. These conservation strategies are: **preservation, restoration, and reconstruction**.
- Because of the nature of the site, the estate serves as the vice-regal residence of the Governors General, it is not static. Therefore, the **adaptive rehabilitation treatment** was applied for the design phase, as the historic elements of the site are incorporated into **the third design option**.

The first **2 design explorations** were intended to be at a less detailed level, with the emphasis being placed on the **preferred design option - An Adaptive Rehabilitation Approach for the Main Terrace**.

- This modification of the Main Terrace will protect the historic character, while addressing the contemporary needs of the site.
- By protecting the existing fabric and introducing some changes that are compatible with the site, such as additions of historic elements and alterations, this treatment will protect the significant cultural value of the Main Terrace.
- The conservation of the Main Terrace cannot be addressed without considering the present day needs: to meet the requirements of the Governor General in residence; and to protect the Main Terrace from inappropriate additions or alterations that do not respect the significance of the estate.
- The key issues and concerns that were identified for the Main Terrace through the research and analysis phase of the study, led to the conceptual design exploration.
- This phase incorporated the various site characteristics of the Main Terrace with the historic artifacts and elements that have existed at one time.

Design Recommendations:

- the 3 design approaches that have been investigated are:
-

**DESIGN OPTION 1: based on the 19th century Tradition
(SEE PANEL VI)**

DESIGN OPTION 2: a more contemporary approach that was investigated to illustrate the greater contrast in the existing site character.

(SEE PANEL VII)

The final approach, **DESIGN OPTION 3: An Adaptive Rehabilitation Approach** for the Main Terrace incorporates the existing site character, as well as the significant historic elements that have been present within the site.

- Because the Rideau Hall estate is not a static entity and will continue to evolve over time, the development of the Private Ornamental Gardens could continue southward in the Connaught terrace – (the area of the croquet lawn and tennis courts).
- All design options eliminate the use of lawn as the surface treatment for the lower terrace.
- Historically, each era moved toward the ornamentation of the lawn surface.
- In all of the design options, the lawn has been replaced with other plant material to create a patterning and texture to this area.
- This is a response for the need to create a sense of enclosure with the addition of flower beds and other plant material within the lower terrace.

**DESIGN OPTION 1: The 19th Century Tradition (1:500 scale)
(SEE PANEL: VI)**

- this design was an exploration of the various historic elements that have been and are presently significant to the evolution of the Main Terrace.
- The 3 significant periods of the evolution of the Main Terrace: the Byng, the Connaught, and the Michener eras. Within these periods, the site was drastically altered through the various additions and expansions that occurred over time.
- By incorporating some of the historic elements, such as the decorative pergolas and patterns that existed in the lower terrace – the design exhibits more characteristics of the style and period of that time.

- This design option proposed that the ornamental gardens continue into the areas of the Connaught terrace.
- The relocation of the croquet lawn and tennis court would allow for this southward expansion of the formal gardens.

DESIGN OPTION 2: A Contemporary Approach (1:500 scale)
(SEE PANEL VII)

- This design approach is in contrast to the above design in that a contemporary approach was taken in the design with very little incorporation of historic themes or elements.
- The approach was explored in order to show the resulting contrast if the historic elements were not incorporated into the overall design.
- The design proposes the creation of a labyrinth (approx.7 feet in height) in the lower terrace area. The plant material forming the labyrinth closes off the views and vistas within the Main Terrace, and is therefore not respectful of the existing symmetry of the site.
- The design option explores the continuation of the formal gardens into the Connaught terrace - the area of the croquet lawn and tennis courts, as well.

DESIGN OPTION 3:

AN ADAPTIVE REHABILITATION APPROACH FOR THE MAIN TERRACE
(SCALE 1:250)

- The preferred design option is the **adaptive rehabilitation approach** in the conservation of the main terrace.
- This approach would accommodate the contemporary alterations and additions without altering the significant historic features or materials within the site.
- The adaptive rehabilitation approach for the Main Terrace is a response to the contemporary needs of the site, while respecting and incorporating the elements that have historic value.
- The design proposal incorporates the artifacts in the Main Terrace that have significant historic value.
- These artifacts are:
 - the stone bench in the Lady Byng Rock Garden
 - the stone bench adjacent to the pet cemetery
 - the fish ponds in the rock gardens

- the martin house
- The proposal also recommends addition of a second fish pond, that had previously existed in the Michener Rockery, but was removed at an unknown date.

The proposed design incorporates historic elements, such as the pergolas and patterns that existed during the late 19th and early 20th century.

- the pergolas that at one time were constructed along the southern paths of the lower terrace, was a response to the need to create a sense of enclosure within the formal gardens.
- With the addition of the pergola and the proposed cedar maze (3 ½ feet in height), these elements create both a sense of enclosure and visual interest within the gardens.
- The field of vision is uninterrupted with the proposed cedar maze.
- The cedar maze incorporates the historical and cultural components of the vice-regal residence – beginning with the MacKay era and followed by the succession of Governors General over the years
- This is achieved through the proposal of incorporating cast bronze busts of the past and present Governors General into niches that are carved out of the walls of the cedar maze.
- By incorporating these sculptures that represent each of the Governors General, a cultural and historical reference contributes to the sense of place in a direct manner.
- A plaque bearing a brief history of the individual’s contribution to the evolution of the Main Terrace would accompany each of the busts, created by Canadian artists.
- The busts are nestled within these niches and are sited along the pathway within the maze – which may be entered from various openings.
- The subtle placement of the busts- as an integrated element, as opposed to being a focal point within the garden, introduces an element of surprise to the observer.
- The proposed design for the Main Terrace reduces the amount of lawn area by expanding the formal beds with an edge of boxwood (1 ½ feet in height).
- The repetition of globe cedars planted into the beds becomes a visual connection with the existing globe cedars in the bed along the Connaught wall.

- The addition of coniferous trees, shrubs and fruit trees into the formal beds increases the visual interest throughout the year and creates a sense of balance within the Main Terrace.
- As well, perennials complement the existing plantings within the site.
- The design proposes the use of plant material in keeping with the existing colour scheme and scale of the existing plantings within the Lady Byng Rock Garden and Michener Rockery.

CONCLUSIONS / RECOMMENDATIONS

The Main Terrace has maintained its historic integrity with the ever-changing contemporary demands that have occurred over the years.

- This area of study is a fascinating site, because of the historic and cultural value that are present and the issues and concerns that are presently evident.
- The intent of this study is to achieve a balance between the present needs and desires of the site, with the past.
- For many years, the Rideau Hall estate has been a unique site within the region, as it is an opportunity to observe the layout of a Canadian country estate model, containing the historic zones - specifically, the Private Ornamental Gardens.
- In examining the Main Terrace, it is evident that there are many factors that needed to be addressed:
 - The historic evolution of the Private Ornamental Gardens
 - The historic value of the Main Terrace
 - The current concerns and demands that affect the site.

The Adaptive Rehabilitation Approach is the most appropriate treatment for the Main Terrace and the private ornamental gardens.

- This is due to the fact that Rideau Hall is not only an historic site and is dynamic; it is a vice-regal residence and the needs and requirements are changing every few years.
- The concerns that the Rideau Hall estate now faces greatly differ from those concerns a century ago.
 - For example, there is presently a greater concern for the personal security of the Governors General.

In discussion with many individuals who have been involved with the Rideau Hall estate for the past several years, it is apparent that there does not exist a **formal procedure for the recording of archival work that has occurred on the grounds.**

- It is essential that an accurate method of documenting the various historic artifacts within the Rideau Hall estate be implemented.
- There is little record, for example, of historic plans of the initial installation of the Lady Byng Rock Garden or the Michener Rockery.
- As well, there has been little consideration of the impact that the many alterations and additions may have had on the estate, as a whole.
- There needs to be a common concern for the overall estate that will ensure that it does not experience further drastic changes to the grounds.